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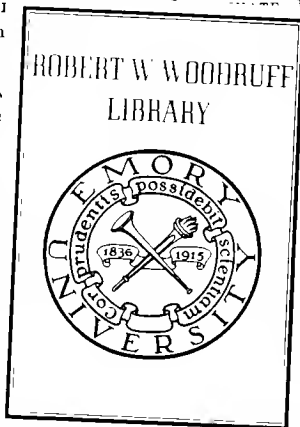
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L O N D O N

AND ITS ENVIRONS.

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Scale 1:1,500,000
English Miles

Railways
 — in use — in construction
 — Canals
 — Steamboat routes
 Br. Bridge. J. Junction.



L O N D O N
AND ITS
E N V I R O N S,
INCLUDING EXCURSIONS
TO
BRIGHTON, THE ISLE OF WIGHT, etc.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

WITH 4 MAPS AND 10 PLANS.

LEIPSIC: KARL BAEDEKER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1878.

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PREFACE.

The chief object of the Handbook for London, like that of the Editor's other European and Oriental guide-books, is to enable the traveller to employ his time, his money, and his energy to the best advantage, in order that he may derive the greatest possible amount of pleasure and instruction from his visit to the greatest city in the modern world.

As several excellent English guide-books to London already exist, the publication of a new work of the same kind may perhaps be deemed somewhat presumptuous; but the Editor has reason to believe, from numerous communications addressed to him by English-speaking travellers, and particularly Americans, that the present work will be acceptable to many of those who are already familiar with the distinctive characteristics of 'Baedeker's Handbooks'. The English Handbook for London, which corresponds with the sixth German and the fourth French editions, embodies the most recent information, down to the beginning of the present year, obtained in the course of personal visits to the places described, and from the most trustworthy sources. The descriptive part of the Handbook is arranged topographically, the principal sights in the different quarters of the Metropolis being grouped together in convenient order, so as to obviate the necessity of repeated visits being paid to the same locality.

In the preparation of the present Handbook the Editor has received most material assistance from several English friends who are intimately acquainted with their great Metropolis. To DR. THOMAS NICHOLAS, the REV. ROBERT GWYNNE, B. A., and MR. GEORGE DODD, who have kindly contributed several important historical and topographical data, his grateful acknowledgments are specially due.

Particular attention has been devoted to the description of the great public collections, such as the National Gallery (the account of which is from the pen of a well-known art-critic), the British Museum, and the South Kensington Museum, to all of which the utmost possible space, consistently with the narrow limits of a guide-book, has been allotted.

The Introduction, which has purposely been made as comprehensive as possible, is intended to convey all the information, preliminary, historical, and practical, which is best calculated to make a stranger feel at home in London, and to familiarise him with its manners and customs. While the descriptive part of the work is topographically arranged, the introductory portion classifies the principal sights according to their subjects, in order to present the reader with a convenient index to their number and character, and to facilitate his selection of those most congenial to his taste.

As, however, it has not been the Editor's purpose to write an exhaustive account of so stupendous a city, but merely to describe the most important objects of general interest contained in it, he need hardly observe that the information required by specialists in various departments can only be given to a very limited extent in the present work. All the sights described have been carefully selected and arranged on this principle, and the most noteworthy are indicated by asterisks.

The list of hotels and restaurants enumerated in the Handbook comprises the most important establishments and many of humbler pretension. Those restaurants which the Editor believes to be most worthy of commendation are denoted by asterisks. The same system, however, has not been extended to the hotels, those enumerated in the Handbook being generally unexceptionable, although often expensive. This remark applies in particular to the first rate West End hotels and those at the principal railway stations, most of which belong to companies. At the inns in the less fashionable quarters of the Metropolis, however, comfortable accommodation may generally be obtained at moderate charges.

The extensive Plan of London in the pocket at the end of the volume is an impression, specially prepared for the Handbook, of that contained in the London Post Office Directory for 1878. This large map, together with the small clue map of the city and suburban railways will amply suffice for the guidance of the visitor. Prefixed to the Handbook is a railway-map of England; and distributed throughout its pages will be found a number of other maps and plans.

The Routes to places of interest in the environs of London, although very brief, will, it is hoped, be found copious enough for an ordinary visit. The somewhat longer excursion to the Isle of Wight has also been described, as being one of the most attractive in the less immediate vicinity.

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Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south, etc.; E. = east, etc.; W. = west, etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light. The letter *d*, with a date, after a name indicates the year of the person's death.

Asterisks

are used as marks of commendation.

INTRODUCTION.

1. Money. Expenses. Season. Passports. Custom-House. Time.

Money. In England alone of the more important states of Europe the currency is arranged without much reference to the decimal system. The English *Gold* coins are the sovereign or pound (*l.* = *livre*) equal to 20 shillings, and the half-sovereign. The *Silver* coins are the crown (5 shillings), the half-crown, the florin (2 shillings), the shilling (*s.*), and the six-penny, four-penny, and three-penny pieces. The *Bronze* coinage consists of the penny (*d.*, Lat. *denarius*), of which 12 make a shilling, the halfpenny, and the farthing ($\frac{1}{4}d.$). The *Guinea*, a sum of 21*s.*, though still used in reckoning, is no longer in circulation as a coin. A sovereign is approximately equal to 5 American dollars, 25 francs, 20 German marks, or 10 Austrian florins. The *Bank of England* issues notes for 5, 10, 20, 50, and 100 pounds, and upwards. These are useful in paying large sums; but for ordinary use, as change is not always readily procured, gold is preferable. The number of each note should be taken down in a pocket-book, for the purpose, in the event of its being lost or stolen, of stopping payment of it at the Bank, and thus possibly recovering it. *Foreign Money* does not circulate in England, and should always be exchanged on arrival. French copper coins, however, are in common use in London, the 10 and 5 centime pieces corresponding to the penny and halfpenny respectively. A convenient and safe mode of carrying money from America or the Continent is in the shape of letters of credit, or circular notes, which are readily procurable at the principal banks. A larger sum than will suffice for the day's expenses should never be carried on the person, and gold and silver coins of a similar size (*e.g.* sovereigns and shillings) should not be kept in the same pocket.

Expenses. The cost of a visit to London depends of course on the habits and tastes of the traveller. If he lives in a first-class hotel, dines at the table d'hôte, drinks wine, frequents the theatre and other places of amusement, and drives about in cabs or flies instead of using the economical train or omnibus, he must be prepared to spend 30-40*s.* a day or upwards. Persons of moderate requirements, however, will have little difficulty, with the aid of the information in the Handbook, in living comfortably and seeing the principal sights of London for an expenditure of 15-20*s.* a day or even less.

Season. The 'London Season' is chiefly comprised within the months of May, June, and July, when Parliament is sitting, the aristocracy are at their town residences, the greatest artistes in the world are performing at the Opera, and the Royal Academy is open. Families who desire to obtain comfortable accommodation had better be in London to secure it by the end of April; single travellers can, of course, more easily find lodgings at any time.

Passports. These documents are not necessary in England, except for the purpose of procuring delivery of registered and *poste restante* letters (comp. p. 44). A *visa* is quite needless. American travellers, who intend to proceed to the Continent after visiting London, should provide themselves with passports before leaving home. Passports, however, may also be obtained by personal application at the American Consulate in London (p. 40). The *visa* of the American ambassador, and that of the minister in London of the country to which the traveller is about to proceed, are sometimes necessary.

Custom-House. Almost the only articles likely to be in the possession of ordinary travellers on which duty is charged are spirits and tobacco, but a flask of the former and $\frac{1}{2}$ lb. of the latter are allowed for private use. Three pounds of tobacco may be passed on payment of a duty of 8s. per pound, and (in the case of cigars) a slight fine for the contravention of the law forbidding the importation of cigars in chests of fewer than 10,000. Foreign reprints of English books of which the copyright still exists in England are liable to confiscation. The custom-house examination is generally lenient.

Time. Uniformity of time throughout the country is maintained by telegraphic communication with Greenwich Observatory (see p. 270).

2. Routes to and from London. Arrival.

It may not be out of place here to furnish a list of the principal routes by which Transatlantic visitors may find their way to England and London, and also to indicate how they may continue their European travels by passing from London to the Continent. An enumeration of the routes between the Continent of Europe and London may also prove serviceable to foreigners coming in the reverse direction. It should, however, be borne in mind that the times and fares mentioned in our list are liable to alteration.

Routes to England from the United States of America and Canada. The American traveller has abundant room for choice in the matter of his oceanic passage, the steamers of any of the following companies affording comfortable accommodation and speedy transit. When the fare is much below the average it is obvious that the passenger must not look for equal comfort.

Cunard Line. A steamer of this company runs every Wed-

nesday from New York and Boston to Queenstown and Liverpool. Cabin fare 80, 90, or 110 dollars, according to accommodation; return-ticket (available for 12 months), 150 dollars. Fare by steamers carrying no steerage passengers, 90 or 130 dollars; return-ticket, 150 or 225 dollars.

White Star Line. Steamer every Saturday from New York to Queenstown and Liverpool. Cabin, 80 dollars; steerage, 30 dollars.

Inman Line. Every Saturday from New York to Liverpool. Cabin 80, 90, or 110 dollars; return-ticket (available for 12 months), 130 or 150 dollars.

American Steamship Company. From Philadelphia to Liverpool every Thursday.

National Steamship Company. Steamers from New York to Liverpool.

North German Lloyd Line. From New York to Southampton every Saturday; fare 65 or 115 dollars. From New Orleans to Southampton once a month; cabin 155, steerage 40 dollars. From Baltimore to Southampton once a month; cabin, 90 dollars.

Transatlantic Line. From New York to Plymouth every week. Saloon, 75, 90, or 110 dollars; intermediate, 50 dollars; steerage, 30 dollars.

Anchor Line. Steamer from New York, Boston, and Philadelphia direct to London via Southampton every alternate Saturday. Also weekly mail steamer from New York to Glasgow. Cabin, 70 or 90 dollars.

Allan Line. From Quebec to Liverpool every Saturday, and from Baltimore via Halifax to Liverpool every alternate Tuesday. Cabin, 12l., 15l., or 18l.; return-ticket (available for 12 months), 22l., 25l., or 30l.

Dominion Line. From Quebec and Montreal to Liverpool thrice monthly; cabin fare, 8l. 8s. From Halifax, Philadelphia, and New Orleans at uncertain intervals.

The average duration of the passage across the Atlantic is 8½-10½ days. The best time for crossing is in summer. Passengers should pack clothing and other necessaries to be used on the voyage in small boxes or portmanteaus, such as can lie easily in the cabin, as all bulky luggage is stowed away in the hold. Dress for the voyage should be of a plain and serviceable description, and it is advisable, even in midsummer, to be provided with some warm clothing. The steward's fee and other customary gratuities amount to 5-10 dollars.

FROM LIVERPOOL TO LONDON, by railway, the traveller may proceed by the line of one of four different companies (202-230 M. according to route, in 5-9 hrs.; fares by all trains 29s., 21s. 9d., 16s. 9d.; no second class by Midland Railway). The longest routes are by the *Great Western Railway* to Paddington via Chester, Birmingham, Warwick, and Oxford; or via Hereford and Gloucester;

or via Worcester. The *Midland Railway* to St. Paneras runs by Buxton, Matlock, and Derby. The route of the *London and North Western Railway* (to Euston Square Station) goes via Crewe and Rugby. Or, lastly, we may take a train of the *Great Northern Railway* to King's Cross Station, passing Grantham and Peterborough. Should the traveller make up his mind to stay overnight in Liverpool he will find any of the following hotels comfortable: **Adelphi*; *Washington*; **Angel*; *Havana*, Norton Street; *Tyler's*, 3 Fraser Street; *Imperial*; *Alexandra*; *Statter's Royal Railway*, Lime Street; *Burgess's Roseoe House*, *Temperance Hotel*, 66 Mount Pleasant.

FROM SOUTHAMPTON TO LONDON, by *South Western Railway* to Waterloo Station (79 M. in 2½-3 hrs.; fares 15s. 6d., 11s., 6s. 6d.). Hotels at Southampton: *South Western*; **Radley's*; *New York*; *Camule*; *Dock*; *Royal Beach Mansion*.

FROM PLYMOUTH TO LONDON, by *Great Western Railway* to Paddington Station, or by *South Western Railway* to Waterloo Station (247 M., in 6½-11½ hrs.; fares 46s. 6d., 32s. 10d., 18s. 8d.). Hotels at Plymouth: *Royal*; *Duke of Cornwall*; *Clarence*; *Globe*. Also two or three good hotels at Devonport, adjoining Plymouth.

Routes from England to the Continent. The following are the favourite routes between London and the Continent: —

From *Dover* to *Calais*, twice a day, in 1¾ hrs.; cabin 8s. 6d., steerage 6s. (Railway from London to Dover, or *vice versa*, in 2-4 hrs.; fares 20s. or 18s. 6d., 15s. or 13s. 6d., 6s. 9d. or 6s. 2d.)

From *Folkestone* to *Boulogne*, twice a day, in 2-3 hrs.; cabin 8s., steerage 6s. (Railway from London to Folkestone in 2-4 hrs.; fares same as to Dover, except 3rd class, which is 6s. or 5s. 9d.)

From *Dover* to *Ostend*, twice a day, but once only on Saturdays and Sundays, in 4-5 hrs.; cabin 15s., steerage 10s.

From *London* to *Boulogne*, daily, in 9 hrs.; 12s. or 8s. 6d.

From *London* to *Ostend*, twice a week, in 10 hrs. (6 hrs. at sea); 18s. or 14s.

From *London* to *Calais*, twice a week, in 10 hrs.; 12s. or 8s. 6d.

From *London* to *Rotterdam*, twice a week in 16-20 hrs. (9-10 hrs. at sea); 20s. or 16s.

From *Harwich* to *Rotterdam* daily, in 13 hrs.; railway from London to Harwich in 2-3 hrs.; fare from London to Rotterdam, 26s. or 15s.

From *London* to *Antwerp*, four times a week, in 14-16 hrs. (8-9 hrs. of which are on the open sea); 24s. or 16s.

From *Harwich* to *Antwerp*, thrice a week in 12-13 hrs. (train from London to Harwich in 2-3 hrs.); 26s. or 15s. (from London).

From *London* to *Bremerhafen*, twice a week, in 36-40 hrs.; 2l. or 1l.

From *London* to *Hamburg*, five times a week, in 40-50 hrs.; 2l. 5s. or 1l. 9s.

From *Queenborough* to *Flushing*, daily (Sundays excepted), in

9-10 hrs. (open sea nearly the whole way); train from London to Queenborough in 2 hrs., from Flushing to Amsterdam in 6-9 hrs.; through-fare 33s. 6d. or 20s. 11d.

From *Newhaven* to *Dieppe*, daily, in 6-8 hrs.; 16s. or 11s. 6d. (Rail from London to Newhaven, or *vice versa*, in 2-3 hrs; fares 13s. 9d. or 11s. 2d., 10s. 2d. or 7s. 10d., and 5s.)

On the longer voyages (10 hrs. and upwards), or when special attention has been required, the steward expects a gratuity of 1s. or more according to circumstances. Food and liquors are supplied on board all the steamboats at fixed charges, but the viands are often not very inviting.

Arrival. Those who arrive in London by water have sometimes to land in small boats. The tariff is 6d. for each person, and 3d. for each trunk. The traveller should take care to select one of the watermen who wear a badge, as they alone are bound by the tariff. There is still much room for improvement in the arrangements for landing in small boats.

Cabs (see p. 23) are in waiting at most of the railway stations, and also at the landing stages. The stranger had better let the porter at his hotel pay the fare in order to prevent an overcharge.

HOTELS in London, see below.

3. Hotels. Boarding Houses. Private Lodgings.

Hotels. Charges for rooms in the London hotels vary according to the situation and the floor. A difference is also made between a simple *Bed Room* and a bedroom fitted up like a *Sitting Room*, with writing-table, sofa, easy-chairs, etc., a higher charge being, of course, made for the latter. Most of the rooms, even in the smaller hotels, are comfortably furnished. The continental custom of locking the bedroom door on leaving it is not usual, but visitors are recommended to make their door secure at night, even in the best houses. Private sitting-rooms are generally very expensive. In some hotels the day of departure is charged for, unless the rooms are given up before noon.

Breakfast is generally taken in the hotel, the continental habit of breakfasting at a café being almost unknown in England. The meal consists of tea or coffee with meat, fish, and eggs, and is charged for by tariff. Tea or coffee with bread and butter alone is, of course, cheaper.

A fixed charge per day is also made for attendance, beyond which no gratuity need be given. It is, however, usual to give the 'boots' (*i.e.* boot-cleaner and errand man) a small fee on leaving, and the waiter who has specially attended to the traveller also expects a shilling or two.

In most hotels smoking is prohibited except in the *Smoking Rooms* provided for the purpose.

An assortment of English newspapers is provided at every hotel, but foreign journals are rarely met with.

The average charges at London hotels are as follows: — Bedroom 2-10s., Sitting-room 3s. 6d.-20s., Attendance 6d.-3s., Breakfast 1-4s., Dinner 2s. 6d.-10s. Lights (*i.e.* candles or gas) are seldom charged for. Persons who make a prolonged stay at a hotel are recommended to ask for their bills every two or three days to prevent mistakes, whether accidental or designed.

The large TERMINUS HOTELS, which have sprung up of late years at the different railway stations, and which belong to companies, are very handsomely fitted up, and have a fixed scale of charges. Apartments may be obtained in them at rates to suit almost every purse. The following are the chief station-hotels: —

Great Western Royal Hotel, Paddington Station.

Easton and Victoria Hotels, Euston Square Station.

Great Northern Railway Hotel, King's Cross Station.

Cannon Street Hotel, Cannon Street Station.

Grand Midland Railway Hotel, St. Paneras Station, Euston Road.

International Hotel, London Bridge Station.

Charing Cross Hotel, Charing Cross Station.

Grosvenor Hotel, Victoria Station, Pimlico.

Holborn Viaduct Hotel, Holborn Viaduct Station.

The South Western Railway station at Waterloo, and the Great Eastern at Liverpool Street are much in want of terminus hotels.

Other extensive hotels belonging to companies are: —

Alexandra Hotel, 16-24 St. George's Place, Hyde Park Corner.

Langham Hotel, Portland Place.

Buckingham Palace Hotel, Buckingham Palace Gate.

Westminster Palace Hotel, Victoria Street, Westminster.

Inns of Court Hotel, High Holborn.

Most of the first-class hotels at the WEST END only receive travellers when the rooms have been ordered beforehand, or the visitors are provided with an introduction.

Claridge's Hotel, 49-55 Brook Street, Grosvenor Square, considered the first hotel in London, and patronised chiefly by royalty and the nobility, is very expensive. — Other well-conducted hotels of a similar character are the *Albemarle*, 1 Albemarle Street; the *York*, 10 and 11 Albemarle Street; and *Pulteney's*, 13 Albemarle Street. At Nos. 2 and 12 Albemarle Street is *Mackellar's Private Hotel*.

At the W. end of Piccadilly, in Hyde Park Place, near the Marble Arch (p. 235) is the *Hyde Park Hotel*. — In Piccadilly: — *Hatchett's Hotel* (No. 67: moderate for this locality), at the corner of Dover Street; *St. James's Hotel* (No. 77). — *Bath Hotel*, 25 Arlington Street. — In Dover Street: *Brown's Hotel* (No. 24); *Cowan's* (No. 26); *Batt's* (No. 41); *Holloway's* (Nos. 47, 48).

The following, in Jermyn Street, Piccadilly, are all good: —

British Hotel (No. 82); *Waterloo Hotel* (No. 85); *Brunswick Hotel* (Nos. 52, 53); *Cox's Hotel* (No. 55); *Rawlings's* (Nos. 37, 38); *Cavendish* (No. 81).

Fenton's Hotel, 63 St. James's Street, and *Park Hotel*, 10 Park Place, St. James's Street, are two comfortable family houses.

At 16 New Bond Street is *Long's Hotel*, chiefly frequented by sporting gentlemen. Near Bond Street are the following: — *Queen's Hotel*, corner of Cork Street and Clifford Street; *Burlington*, 19 and 20 Cork Street; *Coburg Hotel*, Charles Street, Grosvenor Square; *Thomas's Hotel*, Berkeley Square.

Near Regent Street: — *Brunswick House Hotel*, Hanover Square; *Edward's Royal Cambridge Hotel*, 12A George Street, Hanover Square; *Marshall Thompson's Hotel*, Cavendish Square; *Ford's Hotel*, 13 Manchester Street, Manchester Square.

All these West End hotels are good in every respect, but their terms are high: Bedroom 3s. 6d.-10s., Breakfast 3-4s., Dinner 5-10s., Attendance 1s. 6d.-3s. — Charges for the best rooms are equally high at the terminus hotels, but the attendance is scarcely so good.

Hotels in the City: —

De Keyser's Royal Hotel, New Bridge Street, Blackfriars, conducted in the continental fashion, is well situated, but somewhat expensive: R. and A. 5s. and upwards. B. 2-3s., table d'hôte (at 6 p.m.) 4s. Foreign newspapers provided.

Anderton's Hotel, 162 Fleet Street.

Salisbury Hotel, Salisbury Square, Fleet Street.

Cathedral Hotel, 48 St. Paul's Churchyard, close to St. Paul's.

Near St. Martin's le Grand (General Post-Office): *Castle and Falcon*, 5 Aldersgate Street, and *Queen's Hotel*, corner of Bull and Mouth Street; charges at these two about the same: R. and A. 3s. 6d., B. 2s., D. 3s. 6d.

Green Dragon, 86 Bishopsgate Street, old-fashioned but comfortable.

Seyd's Hotel, 39 Finsbury Square, R. and B. 5s. 6d.

Bücker's Hotel, Christopher Street, Finsbury Square.

IN SOUTHWARK and LAMBETH, on the right bank of the Thames: — *International Hotel*, London Bridge Station (already mentioned at p. 6); *Bridge House Hotel*, 4 Borough High Street, London Bridge; *Piggott's Hotel*, 166 Westminster Bridge Road.

IN LEICESTER SQUARE, at the West End, a quarter much frequented by French visitors: — *Hôtel Sablonnière et de Provence* (Nos. 17, 18); *Hôtel de Paris et de l'Europe* (No. 9).

Near Leicester Square: — *Bertolini's Hotel*, 32-35 St. Martin's Street, Leicester Square; *Hôtel de New York*, 1 and 2 Leicester Street, Leicester Square.

Hôtel de France et de Belgique, 3 Vernon Place, Bloomsbury Square.

Hôtel Solferino, 7 Rupert Street, Coventry Street; *Hôtel Royal*, No. 60 in the same street.

German Hotel, 12 Greek Street, Soho Square.

The stranger is cautioned against going to any unrecommended house near Leicester Square, as there are several houses of doubtful reputation in this locality.

Near COVENT GARDEN: —

New Hummums, and *Taristock Hotel*, both in the Piazza, Covent Garden, for gentlemen only.

Bedford Hotel, 14 Piazza, Covent Garden, good middle-class house.

Ashley's Hotel, 13 Henrietta Street, Covent Garden.

Opera Hotel, Bow Street, Covent Garden.

Evans's, above the restaurant mentioned at p. 11.

in the STRAND, a favourite neighbourhood for visitors to London: —

Osmond's Hotel (No. 87); *Somerset Hotel* (No. 162); *Harell's Royal Exeter Hotel* (Nos. 371-375), adjoining Exeter Hall.

Golden Cross Hotel, 452 Strand, opposite the Charing Cross Hotel (p. 6).

The streets leading from the Strand to the Thames contain a number of quiet family hotels, which afford comfortable accommodation at a moderate cost. Among these may be mentioned the following: —

Johnston's Hotel, 8, 9, and 14 Salisbury Street; *Northumberland Hotel*, 11 Northumberland Street; *Craven Hotel*, 44-46 Craven Street; *Adelphi Hotel*, 1-4 John Street, Adelphi; *Caledonian Hotel*, 1-3 Robert Street, Adelphi, near Charing Cross, with a good view of the Thames.

Then, to the E. of Waterloo Bridge: —

In Surrey Street: *Lay's Hotel* (Nos. 5, 6, 7, and 8); *Royal Surrey Hotel* (Nos. 14 and 15); *Norfolk* (No. 30); *Hutchinson's* (No. 24); *Parker's* (Nos. 27-29).

In Norfolk Street: *Dickins's Hotel* (No. 16); *Martin's* (No. 9); *Louis's* (No. 10); *Sampson's* (No. 24); *Bungard's* (No. 26); *Kent's* (No. 32); *Bellerue* (No. 21); *Robertson's* (No. 2).

In Arundel Street: — *Arundel Hotel* (Nos. 2-4); *King's Arms* (No. 37); *Clarendon* (No. 18).

Near TRAFALGAR SQUARE: —

Mortley's Hotel, Trafalgar Square, pleasantly situated, and much frequented by Americans.

The *Grand Hotel*, now in course of erection on the site of Northumberland House (p. 129), opposite Trafalgar Square, will, when finished, be one of the most imposing hotels in London.

Panton Hotel, 28 Panton Street, Haymarket.

Cadogan Hotel, 75 Sloane Street, Cadogan Place, near Hyde Park.

Norris's Hotel, 48-53 Russell Road, Kensington.

Portland Hotel, 95-99 Great Portland Street, Portland Place; *Albany*, No. 240 in the same street.

On the N. side of HOLBORN, near the Farringdon Street Metropolitan Station, and a few hundred paces from St. Paul's: — *Ridder's, Wood's* (in Furnival's Inn, very quiet; good wine), and *Old Furnival's Hotel*. — On the Holborn Viaduct, the new *Imperial Hotel*.

Boarding Houses. The visitor will generally find it more economical to live in a *Boarding House* than at a hotel. For a sum of 30-40s. per week or upwards he will receive lodging, breakfast, luncheon, dinner, and tea, taking his meals and sharing the sitting-rooms with the family and other guests. This arrangement, however, is more suitable for persons making a prolonged sojourn in London than for those who merely intend to devote two or three weeks to seeing the lions of the English metropolis. To a visitor of the latter class the long distances between the different sights of London make it expedient that he should be able to dine where and when he pleases, and not have to return for that purpose to a particular part of the town at a fixed hour. This independence of action is secured, more cheaply than at a hotel, by taking —

Private Apartments, which may be hired by the week in any part of London. Notices of '*Apartments*', or '*Furnished Apartments*', are generally placed in the windows of houses where there are rooms to be let in this manner, but it is safer to apply to the nearest house-agent. Rooms in the house of a respectable private family may often be obtained by advertisement or otherwise, and are generally much more comfortable than the professed lodging-houses. (This remark applies to boarding-houses also.) The dearest apartments, as well as the dearest hotels, are at the West End, where the charges vary from 2*l.* to 15*l.* a week. The best are in the streets leading from Piccadilly — Dover Street, Half Moon Street, Clarges Street, Duke Street, and Sackville Street, — and in those leading out of St. James's Street, such as Jermyn Street, Bury Street, and King Street. Good, but less expensive lodgings may also be obtained in the less central parts of the West End, and in the streets diverging from Oxford Street and the Strand. Still cheaper apartments, varying in rent according to the amenity of their situation and their distance from the centres of business and pleasure, may be obtained in the suburbs. The traveller who desires to be very moderate in his expenditure may even procure a bedroom and the use of a breakfast-parlour for 10s. a week. The preparation of plain meals is generally understood to be included in the charge for lodgings, but the sight-seer will probably require nothing but breakfast and tea in his rooms, partaking of luncheon and dinner at one of the pastrycooks' shops, oyster-rooms, or restaurants with which London abounds.

Though attendance is generally included in the weekly charge for board and lodging, the servants expect a gratuity of 1-7s. a week, according to circumstances.

Money and valuables should be securely locked up in the visitor's own trunk, as the drawers and presses of hotels and boarding-houses are frequently by no means inviolable receptacles. Large sums of money and objects of great value, however, had better be entrusted to the keeping of the landlord of the house, if a person of known respectability, or to a banker, in exchange for a receipt. It is hardly necessary to point out that it would be unwise to make such a deposit with the landlord of private apartments or boarding-houses, which have not been specially recommended.

4. Restaurants. Dining Rooms. Oyster Shops. Confectioners.

English cookery, which is as inordinately praised by some epicures and *bons vivants* as it is abused by others, has at least the merit of simplicity, so that the quality of the food one is eating is not so apt to be disguised as it is on the Continent. Meat and fish of every kind are generally excellent in quality at all the better restaurants, but the visitor accustomed to continental fare will discern a falling off in the soups, vegetables, and sweet dishes.

At the first-class restaurants the cuisine is generally French; the charges are high, but everything is sure to be good of its kind. At the smaller restaurants it is usual to find out from the waiter what dishes are to be had, and to order accordingly.

The dinner hour at the best restaurants is 4-8 p.m., after which some of them are closed. At less pretentious establishments dinner 'from the joint' is obtainable from 12 or 1 to 5 or 6 p.m. Beer, on draught or in bottle, is supplied at almost all the restaurants, and is the beverage most frequently drunk. At many of the following restaurants, particularly those in the City, there are luncheon-bars, where from 11 to 3 a chop or small plate of hot meat with bread and vegetables may be obtained for 6-8d. Customers usually take these 'snacks' standing at the bar.

Wine in England is always expensive and often bad. *Sherry* is most frequently drunk, but *Port*, *Claret* (Bordeaux), and *Hoek* (a corruption of Hochheimer, used as a generic term for Rhenish wines) may also be obtained at most of the restaurants.

The traveller's thirst can at all times be conveniently quenched at a *Public House*, where a glass of bitter beer, ale, stout, or of any two of these mixed ('half-and-half'), is to be had for 1½-2d. (6d. or 8d. per quart). Wine (not recommended) may also be obtained. Many of the more important streets also contain *Wine-stores* or '*Bodegas*', where a good glass of wine may be obtained for 2-6d., a pint of Hoek or Claret for 8d.-1s. 6d., and so on.

Restaurants at the West End.

In and near the STRAND: —

**Simpson's Dining Rooms*, in the busiest part of the Strand (Nos. 101-103); ladies' room upstairs; dinner 2s. 6d. to 3s. 6d.; *à la carte*, dearer.

**The Gaiety Restaurant*, at the Gaiety Theatre, 343 and 344 Strand, somewhat expensive.

Somerset Hotel and Dining Rooms, 162 Strand, moderate.

Windsor, 427 Strand.

Dreher's Beer Saloon, 395 Strand (Vienna beer).

Old Drury Tavern, 50 Catherine Street, opposite Drury Lane Theatre (p. 35).

In LEICESTER SQUARE (besides the table d'hôte at the Hôtel de Provence, named at p. 7): —

Châtelet Restaurant, 20 Leicester Square, hotel and café, French cuisine and attendance, moderate charges.

The Leicester Restaurant, Leicester Square, corner of Coventry Street.

Hôtel de Paris, 5, 7, and 9 Leicester Square.

Near Leicester Square: —

Bertolini (hotel, see p. 7), 32-35 St. Martin's Street, with ladies' room, reasonable charges.

Café du Globe, French house, 4 Coventry Street.

**Evans's Restaurant*, corner of Prince's Street and Coventry Street, café on ground-floor, restaurant upstairs, rather dear.

In PICCADILLY, REGENT STREET, and the vicinity: —

**The Criterion (Spicers and Pond)*, Regent Circus, Piccadilly, spacious, and sumptuously fitted up, with a small theatre attached (see p. 36).

**The Albany*, 190 Piccadilly, comfortable, unpretending, and moderate.

**St. James's Hotel* (Fraucatelli), Piccadilly.

Nicholls, 225 Piccadilly.

**Batchelor's Dining Rooms*, 2 Piccadilly Place, Piccadilly, opposite St. James's Church, moderate.

**The Burlington (Blanchard's)*, 169 Regent Street, corner of New Burlington Street, good English and French cuisine; dinners on first and second floors, ground-floor reserved for luncheons. Ladies' rooms.

**St. James's Hall Restaurant*, 69-71 Regent Street, and 25, 26, and 28 Piccadilly, high charges. Ladies' rooms.

**Kühn*, 21 Hanover Street, café downstairs, restaurant upstairs, expensive.

**Verrey*, 229 Regent Street and 1 Hanover Street, French cuisine, somewhat high charges.

Pall Mall Restaurant, 14 Regent Street, Waterloo Place.

Grand Café Royal, 68 Regent Street.

**Blanchard's Restaurant*, 5 and 7 Beak Street, Regent Street, moderate (ladies not after 5 p.m.); dinner 3s. 6d.; *à la carte*, dearer. Good wines.

Maison Dorée, Glasshouse Street, Regent Street, elegantly fitted up; café downstairs, restaurant upstairs.

In and near OXFORD STREET and HOLBORN: —

Scotch Stores (Green Man and Still), 122A, Oxford Street, near Regent Circus.

**The Pamphilon*, 17 Argyll Street, Oxford Street, near Regent Circus, with ladies' rooms; moderate charges.

The Radnor, 73 Chancery Lane and 311-312 High Holborn.

The Horseshoe, 264-265 Tottenham Court Road, not far from the British Museum, luncheon-bar and dining-rooms; table d'hôte 5.30 to 8.30 p.m., 3s. 6d.

Inns of Court Restaurant, in Lincoln's Inn Fields, N. side.

**The Holborn Restaurant*, 218 High Holborn; table d'hôte at separate tables from 6 to 8.30 p.m., with music, 3s. 6d.

**Gray's Inn Tavern*, 19 High Holborn, near Chancery Lane.

Spies and Pond's Buffet, Holborn Viaduct Station.

In the City.

In FLEET STREET, near Temple Bar: —

**The London*, 191 Fleet Street, corner of Chancery Lane, opposite the Temple, tastefully fitted up. One stair up is the restaurant *à la carte*; two stairs up, the 'London dinner' of five or six courses for 3s., and dinner from the joint, *i.e.* roast-meat, potatoes, and vegetables, for 2s. The 'London Dinner' is served from 4 to 8 p.m.; dinner *à la carte* from 1 p.m. Good Hock, Claret, and Burgundy from 2s. per bottle. Three stairs up is a café, with newspapers. Rooms for ladies.

The Cock, 201 Fleet Street (chops and steaks).

**The Rainbow*, 15 Fleet Street (good wines).

Old Cheshire Cheese, 16 Wine Office Court, Fleet Street (steak and chop house; beefsteak puddings on Saturdays).

Near DRURY LANE: — *Albion*, 26 Russell Street, Covent Garden.

Near ST. PAUL'S: — Table d'hôte in *De Keyser's Royal Hotel* (p. 7), the charge for which to persons not residing in the hotel is 6s. (without wine).

Spies and Pond's Restaurant, Ludgate Hill Station.

The Cathedral Hotel, 48 St. Paul's Churchyard, dinner at 1 and 5 p.m., 2s.; also *à la carte*.

Bolly's, Queen's Head Passage, Paternoster Row, plain and quiet (chops and steaks).

Salutation Tavern, 17 Newgate Street, good fish.

Grand Café Restaurant de Paris, 74 Ludgate Hill, table d'hôte from 5 to 9, with $\frac{1}{2}$ bottle of claret, 3s. 6d.

Near the BANK: —

In Old Broad Street: — *The Palmerston*, rather dear.

Royal Exchange Vaults, below the Royal Exchange.

In Cheapside: — *Lake and Turner* (Nos. 49 and 66), and *Read's* (No. 94), good houses, with moderate charges.

In the Poultry: — *Pimm's* (Nos. 3, 4, 5), much frequented for a slight luncheon of bread and cheese with beer or stout.

In Bucklersbury, near the Mansion House: *Leant's Dining Room* (No. 21), moderate.

Spiers and Pond's Buffet, Mansion House (Metropolitan) Station.

In Gracechurch Street: *Gordon and Collins* (No. 13); *Hay* (No. 20); *Wilkinson* (No. 64); *Half Moon* (No. 88); *Wilkinson* (No. 90).

**King's Head Tavern*, 53 Fenchurch Street.

**Crosby Hall* (p. 96), Bishopsgate Street. These two last are very handsomely fitted up and contain smoking and chess rooms.

Ship and Turtle, Leadenhall Street, noted for its turtle.

Kreht, 38 and 48 Coleman Street, small, but good and inexpensive.

Purssell's Restaurant, 2-5 Finch Lane, Cornhill (good chops and steaks); *Joe's*, 7 Finch Lane.

Hulford's, 12 Upper St. Martin's Lane (curries).

Three Tuns Tavern, at Billingsgate Fish Market (p. 101), the famous 'Fish Ordinary'. Table d'hôte (upstairs) at 1 and 4 p.m., consisting of four or five different kinds of fish, besides meat and cheese, for 2s. Beer 6d. per pint, claret 1s. 6d. per bottle. large glass of punch (good but dear) 1s. 6d., small glass 1s., waiter 2-3d. For gentlemen only.

Waiters in restaurants expect a gratuity of about 1d. for every shilling of the bill, but 6d. per person is the most that need ever be given. If a charge is made in the bill for attendance the visitor is not bound to give anything additional, though even in this case it is customary to give the waiter a trifle for himself.

Oyster Shops.

**Scott*, 18 Coventry Street, exactly opposite the Haymarket (also steaks); in the evening for gentlemen only.

**Rule*, 36 Maiden Lane, Covent Garden.

Smith, 357 Strand.

Pimm, 3 Poultry, City.

Lynn, 70 Fleet Street, City.

And many others. The charge for a dozen oysters is usually from 1s. 6d. to 3s., according to the season and the rank of the house. Small lobster 1s. 6d.; larger lobster 2s. 6d. and upwards. Oysters, like pork, are out of season in the months that have no R in their name, *i.e.* those of summer.

Confectioners.

Petrycivalski, 62 Regent Street, good Vienna pastry and ices; *Elphinstone*, 188 Regent Street and 58 King Street, Golden Square; *Bonthron*, 106 Regent Street; *Duclos*, 86 Oxford Street; *Blatchley*, 362 Oxford Street; *Buzzard*, 350 Oxford Street; *Beadell*, 8 Vere Street; *Gunter and Co.*, 7 and 8 Berkeley Square, in high repute for ices; *Wolff*, 55 Ludgate Hill.

5. Cafés. Billiard Rooms.**At the West End.**

Simpson's Cigar Divan, 101-103 Strand, second floor, café for gentlemen, containing a large selection of English and foreign newspapers (see below), and a favourite resort of lovers of chess (admission 6d., or, including cigar and cup of coffee, 1s.). *Lawrence*, 93 Strand; *Gatti's Café*, Adelaide Street, Strand, large French café, good ices, chops and steaks; *Leuthard (Braitling)*, 17 Coventry Street, Haymarket; *Grand Café Royal*, 68 Regent Street (also a restaurant, see p. 11); **Kühn*, 21 Hanover Street, Regent Street (restaurant upstairs, p. 11); *Verrey*, corner of Regent Street and Hanover Street, noted for ices (also a restaurant, p. 11); *Nicholls*, 71 Piccadilly; *Murditt*, 60 Baker Street; *Simpson's*, 333 Oxford Street; *R. Gunter*, 28 Motcomb Street and 15 Lowndes Street, Belgrave Square.

In the City.

Peel's, 177 Fleet Street; *Brown*, 16 Ludgate Hill; *Café de Paris*, Ludgate Hill; *Holt*, 63 St. Paul's Churchyard; *Simpson*, 51 Cheapside. Soups, chops, and steaks may be procured at most of the cafés.

BILLIARD ROOMS.

Joseph Bennet, 315 Oxford Street; *'Horseshoe'*, 264-267 Tottenham Court Road; *W. Cook*, 82 and 99 Regent Street; *Crane and Stradwick*, 182 Fleet Street; *Gatti's Café*, see above; *Carlo Gatti*, Villiers Street; *Voglio*, Euston Road; *Monico*, 15 Fishbourne Street; *Yardley*, Burleigh Street, Strand.

6. Reading Rooms.*Circulating Libraries. Newspapers.*

Reading Rooms. Besides the above mentioned *Cigar Divan*, the following reading-rooms, most of which are supplied with English and foreign newspapers, may be mentioned: *Ainsworth*, 37 Norfolk Street, Strand; *American Travellers' Reading Room*, 4 Langham Place, Regent Street; *American Exchange and Reading Rooms*, 449 Strand; *Lawless*, 13 Philpot Lane, Fenchurch Street; *Guildhall Free Library*; *Peel's*, 177 Fleet Street; *Com-*

missioners of Patents Library, 25 Southampton Buildings, Chancery Lane; *Deacon's*, 154 Leadenhall Street; *City News Rooms*, Ludgate Circus.

Circulating Libraries. *Mudie's*, 509 New Oxford Street, a gigantic establishment possessing hundreds of thousands of volumes (minimum quarterly subscription, 7s.); *English and Foreign Library Company*, 15 Old Bond Street; *London Library*, 12 St. James's Square, with nearly 100,000 vols. (annual subscription 3*l.* 3s.); *United Libraries*, 307 Regent Street; *Bumpus*, 158 and 297 Oxford Street; *Rice's*, 16 Mount Street, Berkeley Square; *Rolandi*, 20 Berners Street, Oxford Street, exclusively for foreign books (single books obtainable on deposit of a sum equal to their value).

Newspapers. No fewer than 330 newspapers and 350 periodicals are published in London and its environs. The principal morning papers are the *Times* (3*l.*), the most famous journal in the world, in political opinion independent of party (printing-office, see p. 104); then the *Daily News* (a leading liberal journal), *Daily Telegraph*, *Standard* (a strong conservative organ), *Morning Post* (organ of the court and aristocracy), *Morning Advertiser* (the property and organ of the licensed victuallers), and *Daily Chronicle*, all costing 1*d.* The leading evening papers are the second edition of the *Times*, the *Pall Mall Gazette* (2*l.*), *Evening Standard*, *Globe*, and *Echo* (1/2*d.*). All of these are sold at the principal railway stations, at newsmen's shops, and in the streets by newsboys. Among the favourite weekly journals are the comic papers *Punch* and *Fun*; the illustrated papers, *Illustrated London News*, *Graphic*, *Illustrated Times*, *Pictorial World*, *Sporting and Dramatic News*, and *Queen* (for ladies); and the superior literary journals and reviews, *Athenæum*, *Academy*, *Spectator*, *Saturday Review*, and *Examiner*.

The following are journals supported by limited sections of the community.

The *Field* (weekly) is the principal journal of field-sports and other subjects interesting to the 'country gentleman'; and next is *Land and Water*, also weekly. *Bell's Life in London* is the chief organ of the racing public, and the *Era* of the theatrical world.

Science and Art Journals: *Journal of the Society of Arts*, *Popular Science Review*, *Nature*, *Science Gossip*, *Science and Art*, *Scientific and Literary Review*, *Journal of Photography*, *Chemical News*, organ of the *Inventors' Institute*. — Journals and Transactions of the Geological, Astronomical, and other learned societies.

Commercial and Professional journals (weekly): The *Economist*, the leading commercial and financial authority; *Agricultural Gazette*; *Corn Trade Journal*; *Farmer*; *Mark Lane Express*, mainly relied upon for market prices; *Capital and Labour*, patronised by trades-unions, mechanics, etc.; *Engineering Journal*, for mechanics, surveyors, and contractors; *Builder*, devoted to building, designs, sanitation, and domestic comfort; *Architect*; *Colliery Guardian*; *Mining Journal*; *Gardeners' Chronicle*; *Bullionist*; *Investor's Guardian*; *Metropolitan*, devoted to London borough and parish interests, gas and water supply, rates, improvements; *Railway Journal*; *Money Market Review*; *Joint Stock Companies Journal*; *Public Health*.

The *Anglo-American Times* (127 Strand) and the *American*

Traveller (4 Langham Place) are two weekly American papers, published in London. The following are the London offices of some of the leading American papers: — *New York Herald*, 47 Fleet Street; *New York Tribune*, 13 Pall Mall and 84 Fleet Street; *New York Associated Press*, Bartholomew House, E. C.; *New York World*, 32 Fleet Street; *Spirit of the Times*, 449 Strand; *Toronto Globe*, 55 Cheapside.

7. Baths.

(Those marked † are Turkish baths.)

Argyll Baths, 10A Argyll Place, Regent Street, and 5 New Broad Street.

Bermondsey Baths (public), 39 Spa Road, Bermondsey.

Bloomshury and St. Giles Baths (public), with swimming bath, Endell Street.

† *Bryning's*, 191 Blackfriars Road.

† *Burton's*, 182 and 184 Euston Road.

† *Cadogan Baths*, 155 Sloane Street, Chelsea

Chelsea Swimming Baths, 17 King's Road, Chelsea

City of London Baths, 105-106 Golden Lane.

Crown Swimming Baths, Kennington Oval.

† *Curry's*, 282 Goswell Road.

Floating Swimming Bath, moored to the Thames Embankment, near Waterloo Bridge (water pumped through filters).

† *Ford's*, 48½ Kensington High Street.

† *Fuller's*, 83 Pentonville Road.

Greenwich Baths (public), London Street, Greenwich.

† *Grosvenor Baths*, 449 Buckingham Palace Road.

Lambeth Baths (public), 156 Westminster Bridge Road.

† *London and Provincial Turkish Baths*, 76 Jermyn Street.

Metropolitan Baths, with swimming bath, 89 Shepherdess Walk, City Road.

Old Roman Bath (adjoining bath, see p. 125), 5 Strand Lane (famous for the coldness of its water).

Paddington Baths (public), Queen's Road, Bayswater.

St. George's Baths (public), 8 Davies Street, Berkeley Square, and 88 Buckingham Palace Road.

St. James's Baths (public), 16-18 Marshall Street, Golden Square.

St. Martin's Baths (public), Orange Street, Leicester Square.

St. Marylebone Baths (public), 181 Marylebone Road.

St. Pancras Baths (public), 70A King Street, Camden Town.

† *Terminus Turkish Baths*, 19 and 20 Railway Approach, London Bridge.

† *Turkish Baths*, 23 Leicester Square.

Wenlock Baths, with swimming bath, Wenlock Road, City Road.

Westminster Baths (public), 34 Great Smith Street, Westminster.

Whitechapel Baths (public), Goulston Square, Whitechapel.

York Baths, 54 York Terrace, Regent's Park.

And many others.

Hot and cold baths of various kinds may be obtained at the baths above mentioned at charges varying from 6*d.* upwards. The Public Baths, which are plainly but comfortably fitted up, were instituted chiefly for the working classes, who can obtain cold baths here for as low a price as 1*d.*, from which the charges rise to 6*d.* or 8*d.* for a *first-class* bath. Most of these establishments include swimming baths. Many of the private baths have most elegant appointments.

8. Shops, Bazaars, and Markets.

The Co-operative System.

Shops abound everywhere. In those business quarters which are usually visited by strangers, it is rare to see a house without shops on the ground-floor. Prices are almost invariably fixed, so that bargaining is quite unknown and unnecessary. Some of the most attractive shops are in Regent Street, Oxford Street, Piccadilly, Bond Street, the Strand, Fleet Street, Cheapside, St. Paul's Churchyard, and Ludgate Hill.

The following is a brief list of some of the best (and, in many cases, the dearest) shops in London. Besides shops containing the articles usually purchased by travellers for their personal use, or as presents, we mention a few of the large depôts of famous English manufactures, such as cutlery, pottery, and water-colours.

AGRICULTURAL IMPLEMENTS : — *Burgess & Key*, Holborn Viaduct and Farringdon Street; *Clayton & Shuttleworth*, 78 Lombard Street; *Taylor & Co.*, 4 Adelaide Place, London Bridge; *Ransomes, Sims, & Head*, 9 Gracechurch Street.

ARTISTS' COLOURMEN : — *Ackermann*, 191 Regent Street (famous for water-colours); *Newman*, 24 Soho Square; *Rowney & Co.*, 52 Rathbone Place, Oxford Street.

BOOKBINDERS : — *Bedford*, 91 York Street, Westminster; *Kelly*, 7 Water Street, Piccadilly; *Rivière*, 196 Piccadilly; *Zachnsdorf*, 36 Catherine Street, and 14 York Street, Covent Garden.

BOOTMAKERS, see Shoemakers.

CARPETS : — *Gregory & Co.*, 212 and 214 Regent Street, and 45 and 46 King Street, Golden Square; *Hampton & Sons*, 8 Pall Mall East, and 1-3 Dorset Place, Charing Cross; *Shoolbred & Co.*, 151-158 Tottenham Court Road, and 34-45 Grafton Street East, City; *Marshall & Snelgrove*, 151 Oxford Street; *Watson, Bontor, & Co.*, 35 and 36 Old Bond Street; *Waugh & Son*, 3 Goodge Street, and 65-66 Tottenham Court Road; *Cardinal & Harford* (Turkish carpets), 108 and 109 High Holborn.

CHEMICAL APPARATUS: — *Griffin & Sons*, Garrick Street, Covent Garden; *Horne & Thornthwaite*, 122 and 123 Newgate Street.

CHINA, see Glass.

CIGARS: — *Cigar Divan*, 102 Strand; *Carreras*, 61 Prince's Street, Leicester Square, and 98 Regent Street; *Fribourg & Treyer*, 34 Haymarket, and 2 Leadenhall Street; *Ponder*, 48 Strand; *Wolff, Phillips, & Co.*, 77 Regent Street, and 39 Poultry. — Cigars in London are rather an expensive luxury, as at least 6*d.* must be paid to obtain a really good one, while 3*d.* is the lowest price that will secure a tolerable weed. Fair Manilla cheroots, however, may be obtained for 2*d.* or 3*d.* Smoking is not so universal in England as in America or on the Continent, and is prohibited in many places where it is permitted in other countries. Habitual smokers had better apply to a wholesale dealer or company, from whom good cigars may be obtained at 12*s.* per hundred and upwards.

CLOCKS, see Watchmakers.

CUTLERY: — *Asprey & Son*, 166 New Bond Street, and 22 Albemarle Street; *Holtzapffel & Co.*, 64 Charing Cross, and 127 Long Acre; *Lund*, 23-25 Fleet Street, and 56-57 Cornhill; *Mappin Brothers*, 67 King William Street, City, and 220 Regent Street; *Mappin & Webb*, 76-78 Oxford Street, and Mansion House Buildings, corner of the Poultry and Queen Victoria Street; *Verinder*, 79 St. Paul's Churchyard; *Meehi*, 112 Regent Street; *Mosely & Simpson*, 17 King Street, and 27 Bedford Street, Covent Garden; *Weiss & Son*, 62 Strand. Travelling-bags, writing-cases, dispatch-boxes, and various toilet necessaries are also sold at most of these shops.

DRAPERS, see Haberdashers.

ENGRAVINGS: — *Colnaghi & Co.*, 13 and 14 Pall Mall East; *Graves*, 6 Pall Mall; *R. Dodson*, 147 Strand; *Maclean*, 7 Haymarket.

GLASS AND PORCELAIN: — *Phillips & Pearce*, 155 New Bond Street; *Copland & Sons*, 160 New Bond Street; *Mortlock & Sons*, 18 Regent Street; *Pellatt & Wood*, 25 Baker Street; *Standish*, 58 Baker Street; *Oster*, 45 Oxford Street; *W. P. & G. Phillips*, 357-59 Oxford Street.

GLOVES: — *Dent, Allcroft, & Co.* (celebrated firm, wholesale only), 97-99 Wood Street; *Piver*, 160 Regent Street, and 20 St. Paul's Churchyard; *Wrenmore & Co.*, 250 Regent Street; *Jourin & Co.* (wholesale), 20 St. Paul's Churchyard; *Houbigant*, 216 Regent Street; *Wheeler*, 16 and 17 Poultry, and Queen Victoria Street, City. Also at all the haberdashers' and hosiers' shops.

GOLDSMITHS AND JEWELLERS: — *Emmact & Co.*, 27 Old Bond Street; *Barker*, 37 Old Bond Street; *Gass & David*, 166 Regent Street; *Howell, James, & Co.*, 5, 7, and 9 Regent Street; *Garrard & Co.*, 25 Haymarket; *Hancocks & Co.*, 38 and 39 Bruton Street; *Hunt & Roskell*, 156 New Bond Street; *Streeter*, 18 New Bond Street; *Elkington & Co.*, 22 Regent Street, and 42 and 44 Moorgate Street (electro-plate); *Packer*, 76 and 78 Regent Street; *Goldsmiths' Alliance*, 11 and 12 Cornhill; *Watherston & Son*, 12 Pall Mall East.

GUN AND RIFLE MAKERS: — *Manton, Son, & Co.*, 6 Dover Street; *Purdey*, 314½ Oxford Street; *Rigby & Co.*, 72 St. James's Street; *Westley Richards*, 49 Gracechurch Street; *Henry*, 118 Pall Mall.

HABERDASHERS: — *Hitchcock & Co.*, 71-74 St. Paul's Churchyard; *Lewis & Allenby*, 193-197 Regent Street; *Marshall & Snodgrove*, 151-158 Oxford Street; *Redmayne & Co.*, 19-20 New Bond Street; *Russell & Allen*, 17-20 Old Bond Street; *Shoobred & Co.*, 151-158 Tottenham Court Road, and 34-45 Grafton Street East, City; *Swan & Edgar*, 39-53 Quadrant, Regent Street, and 9-11 Piccadilly; *Peter Robinson*, 103-108 Oxford Street; *Debenham & Freebody*, 27-33 Wigmore Street, Cavendish Square; *Whiteley*, Westbourne Grove, Bayswater; *Waterloo House*, Cockspur Street, Pall Mall East; *Jay*, mourning warehouse, 243-251 Regent Street; *Scott Adie*, for Scotch goods, 115 Regent Street; *Locke & Co.*, 8 Savile Row.

HATTERS: — *Lincoln & Bennett*, 1-3 Sackville Street, and 10 Piccadilly.

INDIA-RUBBER WARES, see Waterproof Goods.

JEWELLERS, see Goldsmiths.

MILLINERS: — *Elise*, 170 Regent Street; *Louise*, 210 and 266 Regent Street; *Moret*, 136 New Bond Street; *Pauline*, 259 Regent Street; *Perrain Elise*, 20 Brook Street.

MUSIC-SELLERS: — *Boosey & Co.*, 295 Regent Street; *Chappell & Co.*, 49-51 New Bond Street; *Cocks & Co.*, 6 New Burlington Street; *Cramer & Co.*, 199-209 Regent Street; *Novello, Ewer, & Co.*, 1 Berners Street, Oxford Street.

OPTICIANS: — *Elliott Brothers*, 449 Strand; *Dallmeyer*, 19 Bloomsbury Street; *Horne & Thornthwaite*, 122 Newgate Street; *Negretti & Zambra*, Holborn Viaduct, Charterhouse Street, 15 Cornhill, and 122 Regent Street; *Callaghan*, 23a New Bond Street; *Dolland & Co.*, 1 Ludgate Hill.

PERFUMERS: — *Atkinson*, 24 Old Bond Street; *Bayly & Co.*, 17 Cockspur Street; *Piesse & Lubin*, 2 New Bond Street; *Rimmel*, 96 Strand, 128 Regent Street, and 24 Cornhill; *Truefitt*, 14 Old Bond Street; *Breidenbach*, 157 New Bond Street; *Pirer*, 160 Regent Street.

PIANOFORTE-MANUFACTURERS: — *Broadwood & Sons*, 33 Great Pulteney Street, and 9 Golden Square; *Collard & Collard*, 16 Grosvenor Street, 26 Cheapside, and Oval Road, Regent's Park; *Erard*, Warwick Road, Kensington, and 18 Great Marlborough Street; *Hopkinson*, 235 & 246 Regent Street.

PRESERVES, etc. ('Italian Warehouses'): — *Crosse & Blackwell*, 20 and 21 Soho Square, and 77 Dean Street (noted firm for pickles); *Fortnum, Mason, & Co.*, 181-183 Piccadilly.

PRINTSELLERS, see Engravings.

SHOEMAKERS. For gentlemen: — *Deroy*, 74 Regent Street, 18 Poultry, and 27 Cranbourne Street, Leicester Square; *Dowie & Marshall*, 455 Strand; *Beyer*, 54 Conduit Street; *Bowley & Co.*, 53 Charing Cross, and 55 Maddox Street; *Parker*, 373 Regent Street;

Medwin, 86 Regent Street; *Hoby & Humby*, 20 Pall Mall; *Tuczek*, 109 New Bond Street. — For ladies: — *Hook, Knowles & Co.*, 66 New Bond Street; *Bird*, 86 Oxford Street; *Gundry & Sons*, 1 Soho Square; *Hubert*, 292 Regent Street; *Mrs. Frampton*, 79 Regent Street; *Thierry*, 70 Regent Street.

STATIONERS: — *Parkins & Gatto*, 24-28 Oxford Street; *Partridge & Co.*, 192 Fleet Street.

SURGICAL INSTRUMENT MAKERS: — *Weiss & Son*, 62 Strand; *Arnold & Son*, 35-36 West Smithfield.

TAILORS: — *Pool & Co.*, 35-39 Savile Row, Regent Street (introduction from former customer required); *Miles*, 68 New Bond Street; *Parfitt, Roberts & Parfitt*, 75 Jermyn Street; *Kerslake & Co.*, 12 Hanover Street, Hanover Square; *Ridgway & Co.*, 41 Old Bond Street; *Nicoll*, 114-120 Regent Street; *Blamey & Son*, 62 Charing Cross; *Hamilton & Kington*, 105 Strand; *Ralph & Son*, 150 Strand; *Hobson*, 57 Lombard Street, and 148 Regent Street; *Stohwasser & Co.*, 39 Conduit Street; *Stulz, Wain, & Co.*, 10 Clifford Street. — Ready-made clothes are very cheap in London, and are displayed in profusion in numerous large shops, with the prices attached. Boots and shoes, on the contrary, are comparatively dear, but of excellent quality, shoemaking being one of the best manufactures of Great Britain.

TEA MERCHANTS: — *Ridgway*, 4 and 5 King William Street, City; *Strachan & Co.*, 12 Great St. Helen's Street; *Twining & Co.*, 216 Strand; *Dakin & Co.*, 1 St. Paul's Churchyard, and 119 Oxford Street.

TRUNK MAKERS: — *Allen*, 37 West Strand; *Asprey & Son*, 166 Bond Street, and 22 Albemarle Street; *Phillips*, 39 St. Martin's Lane; *Southgate*, 75 and 76 Watling Street. — (Strangers should be on their guard against the temptation of purchasing trunks and portmanteaus in inferior leather marked 'second hand' — a common form of fraud in houses of an inferior class.)

UMBRELLAS AND PARASOLS: — *Sangster & Co.*, 94 Fleet Street, 140 Regent Street, 75 Cheapside, and 10 Royal Exchange.

WATCHMAKERS: — *Bennett*, 64 and 65 Cheapside; *Barraud & Lundy*, 41 Cornhill; *Benson*, 25 Old Bond Street, 58 and 60 Ludgate Hill, and 99 Westbourne Grove, Bayswater; *E. Dent & Co.*, 61 Strand; *M. F. Dent & Co.*, 33 Cockspur Street; *Frodsham & Co.*, 84 Strand.

WATERPROOF GOODS: — *Mackintosh & Co.*, 83 Cannon Street (wholesale only); *Bar*, 1 Charing Cross; *Garratt*, 70 Cheapside; *Fitch & Co.*, 117 Cheapside; *Emery & Co.*, 48 Regent Street; *Edmiston, Spyns, & Son*, 441 Strand, and 5 Charing Cross.

WINE MERCHANTS. — There are about 2500 wine merchants in London, most of whom can supply fairly good wine at reasonable prices. Visitors who occupy private apartments should procure their wine from a dealer. The wines at hotels are generally dear and indifferent. The following are good houses: — *Hedges & Butler*, 155 Regent Street; *Amor*, 135 New Bond Street; *Gilbey*, Pau-

theon, Oxford Street, besides other offices (with a very extensive trade in low-priced wines; Claret from 1s. per bottle, Hock and Moselle from 1s. 6d.); *Fortnum & Mason*, 181-183 Piccadilly. Most of the best-known continental wine-firms have agencies in London, the addresses of which may be ascertained from the Post Office Directory. Claret and other wines may also be obtained from most of the grocers.

Bazaars. These emporiums afford pleasant covered walks between rows of shops abundantly stocked with all kinds of attractive and useful articles. The most important are the *Soho Bazaar*, 4-7 Soho Square; *London Crystal Palace Bazaar*, 108 Oxford Street; *Baker Street Bazaar*, Baker Street; *Opera Colonnade*, adjoining Her Majesty's Theatre, Haymarket; *Burlington Arcade*, Piccadilly; *Lowther Arcade*, Strand (chiefly for toys and other articles at moderate prices). — Among these the Soho Bazaar is *facile princeps*. It has been in existence for half a century, and is conducted on very strict principles. A rental of twelve shillings per week is paid for each stall; some holders rent and occupy three or four contiguous stalls.

Markets. The immense market traffic of London is among the most interesting and impressive sights of the Metropolis, and one with which no stranger should fail to make himself acquainted. The chief markets are held at early hours of the morning, when they are visited by vast crowds hastening to supply their commissariat for the day.

The chief *Vegetable, Fruit, and Flower Market* is *Covent Garden* (p. 161), where all kinds of vegetables, fruits, ornamental plants, and cut flowers are displayed in richest profusion. The best time to visit this market is 4-5 a. m.

Billingsgate (p. 100), the great fish-market, as interesting in its way as Covent Garden, though pervaded by far less pleasant odours, is situated in Lower Thames Street, City, near London Bridge. The covered market is a handsome building lately erected, with an open front towards the street and a façade on the river. Along the quay lie fishing boats, whence the fish are landed in baskets, and sold first to the wholesale, and afterwards to the retail dealers. Oysters and other shell-fish are sold by measure, salmon by weight, and other fish by number. Large quantities of fish are also conveyed to Billingsgate daily by railway; salmon chiefly from Scotland, cod and turbot from the Døggerbank, lobsters from Norway, soles from the German Ocean, eels from Holland, and oysters from the mouth of the Thames and the English Channel. The market commences daily at 5 a. m.

Smithfield Market, Newgate Street, City, is the great meat-market of London. The new covered market, opened in 1868, is most admirably fitted up (comp. p. 88). Subterranean lines connect it with the Metropolitan Railway, and thence indirectly with the Metropolitan Cattle Market. It was once the chief cattle market of London, and the famous *Bartholomew Fair* was held here down to 1853.

In 1876 a large and well-supplied *Poultry Market* was added to the meat-market. The building is similar in style.

The new *Metropolitan Cattle Market*, Copenhagen Fields, between Islington and Camden Town, is the largest in the world. The principal market is held on Tuesdays from the midnight previous till noon, but on other days the traffic is also very considerable. Around the lofty clock tower are grouped a post-office, a telegraph station, banks, an enquiry office, shops, etc. At the sides are interminable rows of well-arranged stalls for the cattle. — A great *Foreign Cattle Market*, for cattle imported from the Continent, was once established at *Deptford*, but is now discontinued.

The other important markets of London are *Leadenhall Market* (p. 97), Leadenhall Street, for poultry and game; *Farringdon Street Market*, at which watercress is one of the chief articles sold; and *Columbia Market*, Bethnal Green, erected by the munificence of the Baroness Burdett Coutts, at a cost of 200,000*l.*, for supplying meat, fish, and vegetables to one of the poorest quarters of London, but not hitherto a success.

The largest Horse Market is *Tattersall's*, Knightsbridge Green, where a great number of horses are sold by auction on every Monday throughout the year, and in spring on Thursdays also. Tattersall's is the centre of all business relating to horse-racing and betting throughout the country, which form the Englishman's substitute for the continental lotteries.

The Co-operative System. The object of this system may be described as the furnishing of members of a trading association, formed for the purpose, with genuine and moderately-priced goods on the principle of ready-money payments, the cheapness being secured by economy of management and by contentment with small profits. Notwithstanding the opposition of retail and even of wholesale dealers, it has of late years made astonishingly rapid progress in London, where there are now about thirty 'co-operative stores', carrying on an immense trade. The chief company is the *Civil Service Supply Association*, which consists of shareholders, of members belonging to the Civil Service, who pay 2*s.* 6*d.* a year, and of outsiders (who, however, must be friends of members or shareholders), who pay 5*s.* annually. All have the same advantages in the purchase of goods; but while the Civil Service members may have goods above a certain amount sent home carriage free, the others must take their purchases away with them, or pay carriage. The association now employs 600 persons, who receive salaries amounting in all to 50,000*l.* annually. The cost of the string, paper, and straw, used in packing goods for customers amounts to 10,000*l.* a year! The sales in 1877 reached the enormous sum of 1,100,000*l.*, the net profit being about 2½ per cent. The articles sold comprise groceries, wines, spirits, provisions, tobacco, clothing, books, stationery, fancy goods, drugs, and watches. The

children under 10 years of age are reckoned as one adult. For each large article of luggage carried outside, 2*d.* is charged; smaller articles are free. The cabman is not bound to drive more than 6 miles. Beyond the 4-mile radius from Charing Cross the fare is 1*s.* for every mile or fraction of a mile. The charge for waiting is 6*d.* for each completed $\frac{1}{4}$ hr. for four-wheelers, and 8*d.* for hansoms. The fare *by time* for the first hour or part of an hour is 2*s.* for four-wheelers, and 2*s.* 6*d.* for hansoms. For each additional $\frac{1}{4}$ hr., 6*d.* and 8*d.* Beyond the 4-mile radius the fare is 2*s.* 6*d.* for the first hour, for both 2-wheel and 4-wheel vehicles, and for each additional $\frac{1}{4}$ hr. 8*d.* The driver is not bound to drive for more than one full hour, and he may decline to be hired by time between 5 p. m. and 6 a. m.

Whether the hirer knows the proper fare or not, he is recommended to come to an agreement with the driver before starting.

In cases of attempted imposition the passenger should demand the cabman's number, or order him to drive to the nearest Police Court or Station.

The driver is bound to deposit any articles left in the cab at the Head Police Office, Scotland Yard, where they may be claimed on identification.

The *Fly* is a vehicle of a superior description, resembling the Parisian *Voiture de remise*, and is admitted to the parks more freely than the cabs. Flies must be specially ordered from a livery stable keeper, and the charges are of course higher. These vehicles are recommended in preference to cabs for drives into the country, especially when ladies are of the party.

Omnibuses, of which there are more than 100 lines, cross the Metropolis in every direction from eight in the morning till midnight. The destination of each vehicle (familiarly known as a *bus*), and the names of some of the principal streets through which it passes, are usually painted on the outside. As they always keep to the left in driving along the street, the intending passenger should walk on that side for the purpose of hailing one. To prevent mistakes, he had better mention his destination to the conductor before entering.

The principal points of intersection of the omnibus lines are (on the N. of the Thames) the Bank, Charing Cross, Regent Circus (Piccadilly), Oxford Circus, and the junction of Tottenham Court Road and Oxford Street. The chief point in Southwark is the hostelry called the Elephant and Castle.

Those who travel by omnibus should keep themselves provided with small change to prevent delay and mistakes. The fare varies from 1*d.* to 6*d.*, and is in a few cases 9*d.* For a drive to Richmond, the Crystal Palace, and other places several miles from the City the usual fare is 1*s.* A table of the legal fares is placed in a conspicuous position in the inside of each omnibus.

OMNIBUS LINES. The following is a list of some of the principal routes: —

Name	Colour	Route
<i>Atlas</i>	Light green	St. John's Wood, Baker Street, Oxford Street, Regent Street, Charing Cross, Westminster Bridge, Camberwell Gate; every 10 min.
<i>Bayswater</i>	Green	Bayswater, Oxford Street, Holborn, Cheapside, Bank, London Bridge. every 3-4 min.; Bayswater to Whitechapel. every 8 min.; to Broad Street and Liverpool Street Stations every hour.
<i>Bow and Regent Circus</i>	Dark green	Stratford and Bow, Whitechapel, Cornhill, Cheapside, Fleet Street, Strand, Regent Street, Oxford Street; every 10 min.
<i>Brompton</i>	White	Walham Green, Piccadilly, Charing Cross, Strand, Fleet Street, Cheapside, Bank, Broad Street; every 20 min.
<i>Camberwell Gate</i>	Yellow	Camberwell, Walworth Road, Borough, London Bridge, Gracechurch Street, Shoreditch; every 7 min.
<i>Camden Town</i>	Yellow	Kentish Town, Haverstock Hill, Camden Town, Tottenham Court Road, St. Martin's Lane, Charing Cross, Victoria Station; every 3-5 min.
<i>Charing Cross and Kilburn</i>	Red	Kilburn, Edgware Road, Oxford Street, Regent Street, Charing Cross; every 15 min.
<i>Chelsea</i>	Chocolate	Chelsea, Sloane Street, Piccadilly, Strand, Fleet Street, Bank, and then by Bishopsgate Street and Bethnal Green Road to Old Ford, or by Moorgate Street to Hoxton; every 20 min.
<i>City Atlas</i>	Dark green	Swiss Cottage, St. John's Wood, Oxford Street, Holborn, Bank; every 7 min.
<i>Clapham</i>	Chocol., red, or green	Clapham, Stockwell, Kennington, London Bridge, Gracechurch Street; every 10-12 min.
<i>Clapton and Oxford Circus</i>	Dark green	Clapton, Hackney Road, Bishopsgate Street, Bank, Cheapside, Holborn, Oxford Street; every 20 min.
<i>Favorite</i>	Dark green	Holloway, Pentonville Road, Chancery Lane, Strand, Westminster Abbey, Victoria Station; every 8 min.
<i>Favorite</i>	Dark green	Holloway, Highbury, Islington, City Road, Bank, King William Street, London Bridge; every 8 min.
<i>Favorite</i>	Blue	Holloway, Islington, Euston Road, Regent Street, Piccadilly, Brompton; every 15 min.
<i>Favorite</i>	Red	Holloway, Islington, Goswell Road, Bank; every 10-15 min.
<i>Favorite</i>	Dark green	Stoke Newington, Essex Road, Chancery Lane, Charing Cross, Westminster, Victoria Station; every 20 min.
<i>Hampstead</i>	Yellow	Haverstock Hill, Camden Town, Tottenham Court Road, Oxford Street; every 20 min.
<i>Islington and Kent Road</i>	Dark green	New North Road, City Road, Moorgate Street, London Bridge, Borough, Old Kent Road; every 7 min.
<i>Kennington to Charing Cross</i>	Red	Kennington Park and Road, Westminster Bridge, Parliament Street; every 6 min.
<i>Kilburn</i>	Dark green	Edgware Road, Oxford Street, Holborn, Cheapside, Cornhill, Leadenhall Street, Aldgate; every 8 min.

Name	Colour	Route
<i>King's Cross</i>	Light green	Great College Street, King's Cross, Gray's Inn Road, Chancery Lane, Fleet Street, Blackfriars Bridge, Kennington; every 9 min.
<i>Kingsland</i>	Green or chocol.	Dalston, Kingsland Road, Shoreditch, Bishopsgate Street, Gracechurch, London Bridge, Borough, Elephant and Castle; every 5 min.
<i>Old Ford</i>	Yellow or chocol.	Old Ford, Bethnal Green Road, Shoreditch, Bishopsgate Street, Royal Exchange; every 5 min.
<i>Paddington</i>	Yellow	Kensal Green, Paddington, Edgware Road, Oxford Street, Holborn, Cheapside, London Bridge; every ½ hr.
<i>Paddington</i>	Yellow	Paddington, Edgware Road, Oxford Street, Holborn, Newgate Street, Cheapside, London Bridge; every 5 min.
<i>Paddington via New Road</i>	Light green	Westbourne Grove, Edgware Road, Marylebone Road, King's Cross, Islington, City Road, Moorgate Street, King William Street, London Bridge; every 8 min.
<i>Putney Bridge</i>	White	Putney Bridge, Fulham, Brompton, Piccadilly, Strand, Fleet Street, St. Paul's, Cannon Street, London Bridge; every 20 min.
<i>Royal Blue</i>	Dark blue	Victoria Station, Piccadilly, Bond Street, Regent Circus; every 5 min.
<i>Royal Oak and Charing Cross</i>	Red	Archer Street (Bayswater), Edgware Road, Oxford Street, Regent Street, Charing Cross; every 8 min.
<i>South Hackney</i>	Red	Victoria Park, Hackney Road, Shoreditch, Bank; every 10 min.
<i>Waterloo</i>	Blue	Camden Town, York and Albany, Regent Street, Waterloo Bridge, Elephant and Castle, Camberwell Gate; every 7 min.
<i>Westbourne Grove and Camden Town</i>	Brown	Paddington, St. John's Wood, Regent's Park, Camden Town; every 15 min.
<i>Westminster</i>	Brown	Bank, Cheapside, Fleet Street, Strand, Westminster, Pimlico; every 6 min.

Tramways. Since 1870 several lines of tramways have been in operation in the outlying districts of London. There are four different companies. The cars of the *London Tramways Co.* run from Westminster Bridge to Brixton, Clapham, New Cross, and Greenwich; from Blackfriars Bridge to Brixton, Camberwell, Peckham, and Greenwich; from Victoria Station to Vauxhall Bridge and Camberwell; and from Clapham, Brixton, and Camberwell to the Borough and thence by omnibus in connection to the Bank. The *London Street Tramways Co.* runs cars from King's Cross Station to Kentish Town, and from Euston Road to Kentish Town, Holloway, and Highgate. The lines of the *North Metropolitan Tramways Co.* extend from Moorgate Street to Finsbury Park, Stamford Hill, Clapton, Highbury, and Highgate; from Aldersgate Street to Dalston and Clapton; and from Aldgate to Victoria Park, Stratford, and Poplar. The *Southall, Ealing, and Shepherd's Bush Tramway Co.* runs cars from Uxbridge Road to Shepherd's Bush and Acton. The cars are comfortable, and the fares very moderate.

Coaches. During the summer months well appointed stage coaches run from London to *Brighton, Bromley, Dorking, Guildford, St. Albans, Serenoaks, Tunbridge Wells, Westerham, Windsor, and Wycombe*. Most of them start from the White Horse Cellar, Piccadilly, between 10 and 11 a.m. The fares vary from 2s. 6d. to 14s.; return fares one-half or two-thirds more; box seats usually 2s. 6d. extra. Many of these coaches are driven by the gentlemen who own them. They afford better opportunities in many respects for viewing the scenery than railway trains, and may be recommended in fine weather.

10. Railways.

The principal Railway Stations in London are fourteen in number. On the left (N.) bank of the Thames are the following: —

I. Euston Square Station, the terminus of the LONDON AND NORTH WESTERN RAILWAY, near Euston Road and Tottenham Court Road. Trains for *Rugby, Crewe, Chester, Bangor, Holyhead* (whence steamers to *Ireland*); *Birmingham, Shrewsbury; Stafford, Leicester, Derby, Nottingham, Lincoln, Leeds, Hull; Liverpool, Manchester; Carlisle, Glasgow, Edinburgh*, etc.

II. St. Pancras Station, Euston Road, to the W. of King's Cross Station, the terminus of the MIDLAND RAILWAY. Trains for *Camden Road, Kentish Town, Haverstock Hill, Hendon; Bedford, Leicester, Nottingham, Derby, Chesterfield, Normanton, Hull, York, Leeds, Newcastle, Lancaster; Glasgow, Edinburgh*, etc.

III. King's Cross Station, Euston Road, terminus of the GREAT NORTHERN RAILWAY. Trains for the N. and N.E.: *York, Newcastle, Edinburgh; Hull, Leeds, Sheffield, Manchester, Liverpool; Cambridge, Bedford, Hertford, Lincoln*; suburban trains to *Highgate, Hornsey, Alexandra Park, Barnet, and Edgware*.

IV. Paddington Station, terminus of the GREAT WESTERN RAILWAY for the W. and S.W. of England (trains start from the W. side of the station). Trains to *Berkshire, Oxfordshire, Wiltshire, Somersetshire, Devonshire, Cornwall, Gloucestershire, South Wales; Windsor, Reading, Cheltenham, Gloucester, Bath, Bristol, Exeter; Oxford, Birmingham, Liverpool, Manchester*, etc.

V. Liverpool Street Station, near Bishopsgate Street, terminus of the GREAT EASTERN RAILWAY. Trains to *Chelmsford, Colchester, Harwich, Ipswich, Norwich, Lowestoft, Yarmouth; Cambridge, Ely, Peterborough*, etc.; *Bethnal Green, Hackney, Clapton, Old Ford, Stratford, Epping Forest, Tilbury, Southend*.

VI. Charing Cross Station, on the site of Old Hungerford Market, close to Trafalgar Square, terminus of —

1. The SOUTH EASTERN RAILWAY via *Redhill, Tunbridge*, and *Ashford*, to *Folkestone and Dover*.

2. The GREENWICH RAILWAY, a viaduct borne by brick arches, via *London Bridge Station, Spa Road, and Deptford*, to *Greenwich*.

3. The NORTH KENT LINE to *New Cross, Lewisham, Beckenham, Bromley, Blackheath, Woolwich, Dartford, Erith, Gravesend, Rochester.*

VII. **Cannon Street Station**, Cannon Street, City, near the Bank and St. Paul's Cathedral. City terminus for the same lines as Charing Cross. Trains from Charing Cross to Cannon Street, and *vice versa*, every 10 minutes.

VIII. **Victoria Station**, the West End terminus of the LONDON, CHATHAM, AND DOVER RAILWAY, in Victoria Street, near Buckingham Palace and Westminster. — The following lines issue from this station —

1. The LONDON, CHATHAM, AND DOVER RAILWAY, to *Clapham, Brixton, Herne Hill, Dulwich, Sydenham Hill, Beckenham, Bromley, Bickley, Rochester, Chatham, Faversham, Canterbury, Dover, Herne Bay, Margate, Broadstairs, Ramsgate.*

2. The METROPOLITAN EXTENSION, to *Ludgate Hill and Holborn Viaduct Station, via Grosvenor Road, Battersea Park, York Road, Wandsworth Road, Clapham and North Stockwell, Brixton and South Stockwell, Loughborough Road, Camberwell New Road, Walworth Road, Elephant and Castle, Borough Road, and Blackfriars Bridge.* Trains every 20 min.

3. The WEST LONDON EXTENSION, via *Battersea Park, York Road, Battersea, Chelsea, West Brompton, and Kensington (Adison Road), to Paddington Station.*

4. The SOUTH LONDON LINE, via *Grosvenor Road, York Road, Wandsworth Road, Clapham Road, Loughborough Road, Denmark Hill, Peckham Rye, Queen's Road, Old Kent Road, and South Bermondsey, to London Bridge.*

5. The BRIGHTON AND SOUTH COAST RAILWAY, via *New Wandsworth, Balham, Streatham Hill, Lower Norwood, and Crystal Palace (Low Level Station), to Norwood Junction* (p. 29), where the line joins the London Bridge and Brighton Line.

6. The CRYSTAL PALACE branch of the London, Chatham, and Dover Railway; stations, *Clapham, Brixton, Denmark Hill, Peckham Rye, Honor Oak, Lordship Lane, Crystal Palace (High Level Station).*

IX. **Broad Street Station**, terminus of the NORTH LONDON RAILWAY. Trains to *Shoreditch, Haggerstone, and Dalston*, where the line forks. The rails to the W. run to *Canonbury, Highbury, Barnsbury, Camden Town, Kentish Town, Hampstead, Willesden Junction, Acton, Hammersmith, Kew, Richmond, and Kingston.* The line to the E. goes to *Hackney, Homerton, Victoria Park, Old Ford, Bow, and Poplar.*

X. **Ludgate Hill Station**, near St. Paul's Cathedral and Blackfriars Bridge, City terminus of the METROPOLITAN EXTENSION (see above), and also of the London, Chatham, and Dover Railway.

XI. **Holborn Viaduct Station**, Holborn Viaduct, for the same trains as Ludgate Hill Station.

XII. **Fenchurch Street Station**, near the Bank, on the S. side of Fenchurch Street, terminus of the BLACKWALL RAILWAY to *Shadwell*, *Stepney*, *Limchouse*, *West India Docks*, *Poplar*, and *Blackwall*.

On the right (S.) bank of the Thames:—

XIII. **London Bridge Station**, the terminus of the BRIGHTON AND SOUTH COAST RAILWAY, via *New Cross*, *Forest Hill*, *Sydenham* (*Crystal Palace*), *Norwood Junction* (where the line from Victoria station, p. 28, joins), *Croydon*, *Caterham*, *Red Hill Junction* (branch to the W. for *Reigate*, *Box Hill*, and *Dorking*; to the E. for *Dover*), *Three Bridges* (for *Arundel*), and *Hayward's Heath* (junction for *Lewes* and *Newhaven*), to *Brighton*. Also to *Chichester* and *Portsmouth* for the *Isle of Wight*. London Bridge Station was formerly the chief station for the trains to Folkestone and Dover, but now all the trains cross to Cannon Street and Charing Cross.

XIV. **Waterloo Station**, Waterloo Road, Southwark, terminus of the SOUTH WESTERN RAILWAY, consists of two parts—

1. The NORTHERN (entrance on the E. and N.E.), for the line to *Reading* via *Vauxhall*, *Clapham Junction*, *Wandsworth*, *Putney*, and *Barnes*. At Barnes the line forks; the branch to the right (N.) leads to *Chiswick*, *Kew*, *Brentford*, *Isteworth*, and *Hounslow*; that to the left (S.) to *Mortlake*, *Richmond*, *Twickenham*, *Kingston*, and *Windsor*.

2. The SOUTHERN (entrance on the S. side), for the line to *Southampton*, *Portsmouth* (*Isle of Wight*), etc. The nearest stations to London on this line are *Vauxhall*, *Clapham*, *Wimbledon*, *Coombe-Malden*, *Surbiton* (for *Kingston*), *Thames Ditton*, and *Hampton Court*.

On all the English lines the first-class passenger is entitled to carry 112*lb.* of luggage free, second-class 80*lb.*, and third-class 60*lb.* The companies, however, rarely make any charge for overweight. On all inland routes the traveller should see that his luggage is duly labelled for his destination, and put into the right van, as otherwise the railways are not responsible for its transport. Travellers to the Continent require to book their luggage and obtain a ticket for it, after which it gives them no farther trouble.

SMOKING is forbidden in all the carriages except the 'smoking compartments', under a penalty of 40s.

Metropolitan or Underground Railways.

An important artery of 'intramural' traffic is afforded by the *Metropolitan* and *Metropolitan District Railways*. These lines, which for the most part run under the houses and streets by means of tunnels, and partly also through cuttings between high walls, form an almost complete belt (the 'inner circle') round the whole of the inner part of London, while various branch-lines diverge to the outlying suburbs. The Midland, Great Western, Great Northern,

and other railways run suburban trains in connection with the Metropolitan lines. In 1877 the Metropolitan Railway Company conveyed no fewer than 56 million passengers, or more than one million per week, at an average rate of about twopence per journey. Over the quadruple part of the line, between Farringdon street and Moorgate street, 568 trains run every week-day. The principal stations on the metropolitan lines are the following (comp. Railway Map): —

Aldgate, Houndsditch, in Leadenhall and Fenchurch Street, for the Docks and Tower, the City terminus.

Bishopsgate, near the Liverpool Street (Great Eastern) and Broad Street (North of London) stations.

Moorgate Street, close to Finsbury Circus, 5 min. from the Bank, chief station for the City.

Aldersgate Street, Long Lane, near the General Post Office and Smithfield Meat Market (branch-line to the latter, see p. 21); change for Ludgate Hill, Crystal Palace, and London, Chatham, and Dover Railway.

Farringdon Street, in Clerkenwell, $\frac{1}{4}$ M. to the N. of Holborn Viaduct, connected with *Holborn Viaduct* and *Ludgate Hill* stations (see p. 28); trains to and from the latter (London, Chatham, and Dover Railway) every 10 min.

King's Cross, corner of Pentonville Road and Gray's Inn Road, connected with the Great Northern and Midland Railways.

Gower Street, near Euston Square (North Western) Terminus.

Portland Road, Park Square, at the S.E. angle of Regent's Park, $\frac{1}{2}$ M. from the S. entrance of the Zoological Gardens (by the Broad Walk); omnibus to Oxford Circus and Piccadilly Circus in connection with the trains.

Baker Street, corner of York Place, another station for the Botanic and Zoological Gardens. A few hundred paces to the S., in Baker Street, is Madame Tussaud's (p. 38).

BRANCH LINE to *Swiss Cottage*, viâ *St. John's Wood Road* and *Marlborough Road*. Trains every 10 min.

Edgware Road, Chapel Street.

BRANCH LINE to *Bishop's Road*, *Royal Oak*, *Westbourne Park*, *Notting Hill* (the last two stations are both near Kensal Green Cemetery), *Latimer Road*, *Shepherd's Bush*, *Hammersmith* (trains every 15 min.); also to *Turnham Green*, *Gunnersbury*, *Kew Gardens*, *Richmond* (trains every hour, from Bishop's Road to Richmond in 28 min.). — From Latimer Road branch-line to the left to *Uxbridge Road*, *Addison Road* (*Kensington*), *Earl's Court*, and *Brompton* (*Gloucester Road*), see below; trains every $\frac{1}{2}$ hr. — Omnibus to Kilburn.

Præd Street (Paddington), opposite the Great Western Hotel and the Paddington Station.

Queen's Road (Bayswater), N. side of Kensington Gardens.

Notting Hill Gate, Notting Hill High Street, for the E. part of Notting Hill.

Kensington High Street, Kensington, $\frac{1}{3}$ M. from Holland House and Park.

Brompton (Gloucester Road).

BRANCH LINE to *West Brompton* and *Addison Road* (trains every 20 min.).

South Kensington, Cromwell Road, station for South Kensington Museum (3 min. to the N.), National Portrait Gallery, Albert Hall, Albert Memorial, and Horticultural Society's Gardens.

Sloane Square, near Chelsea Hospital, station for Battersea Park and Cremorne Gardens.

Victoria, opposite Victoria Terminus (London, Chatham, and Dover and Brighton Railways), $\frac{1}{4}$ M. from Buckingham Palace.

St. James's Park, Tothill Street, near Birdcage Walk, to the S. of St. James's Park.

Westminster Bridge, Victoria Embankment, at the W. end of Westminster Bridge, station for the Houses of Parliament, Westminster Abbey, Law Courts in Westminster Hall, etc.

Charing Cross, near Hungerford Bridge, for Charing Cross, Trafalgar Square, and West Strand.

Temple, between Somerset House and the Temple, below Waterloo Bridge.

Blackfriars, Bridge Street, adjacent to Blackfriars Bridge, near Ludgate Hill Station (London, Chatham, and Dover Railway). From Westminster to Blackfriars the line runs below the Victoria Embankment (p. 102).

Mansion House, corner of Cannon Street and Queen Victoria Street, terminus for the City.

Trains run on the main line between Aldgate and the Mansion House, and *vice versâ*, from 6 a.m. to nearly midnight, at intervals of 5-10 min. during the day, and of 15 min. before 8 a.m. or after 8 p.m.

The stations generally occupy open sites, and are lighted from above, many of them being roofed with glass. The carriages are comfortable and roomy, and are lighted with gas. The stranger will have no difficulty in finding the stations, as they are all furnished with their names, painted in conspicuous letters on the outside. The booking-office is generally on a level with the street, at the top of the flight of stairs leading down to the railway. The official who checks the tickets points out the right platform. After reaching the platform the traveller had better enquire whether the train for his destination is the first that comes up or one of those that follow. It may, however, be useful to know that the trains of the 'inner circle' (from Mansion House to Aldgate and *vice versâ*) have one white light on the engine; trains from the Mansion House to Hammersmith, two horizontal lights; trains for West-

bourne Park, two white perpendicular lights; and trains between the Mansion House, Willesden Junction, Hampstead Heath, High-bury, and Broad Street (North London Railway, quitting the circle at Gloucester Road), two white diagonal lights. The terminus towards which the train is travelling is also placarded on the front of the engine. The names of the stations are called out by the porters, and are always conspicuously painted at different parts of the platform. As the stoppages are extremely brief, no time should be lost either in taking seats or alighting. Passengers leave the platform by the 'Way Out', where their tickets are given up. Those who are travelling with through-tickets to a station situated on one of the branch-lines show their tickets at the junction where carriages are changed, and where the officials will indicate the proper train.

The fares are extremely moderate, never exceeding a shilling even for considerable distances. Return-tickets are issued at a fare and a half. At first, in order to make himself acquainted with the Metropolis, the stranger will naturally prefer to make use of omnibuses and cabs, but when his first curiosity is satisfied he will probably often avail himself of the easy, rapid, and economical mode of travelling afforded by the Metropolitan Railway.

11. Steamboats.

Owing to the union of most of the companies possessing steamboats for Thames traffic, the 'LONDON STEAMBOAT COMPANY' now commands the whole route from Hampton Court towards the west to Southend and Sheerness on the east, while the fares and timetables have been re-adjusted. On this great length of river, with all its sinuosities, there are no less than 40 piers or landing-places, 22 on the north or left bank, and 18 on the south or right. Above Vauxhall Bridge are *Hampton Court, Teddington, Richmond, Kew, Hammersmith, Putney, Battersea, Chelsea, Battersea Park, Pimlico, and Nine Elms*. Between the bridges, as the reach between Vauxhall Bridge on the west and London Bridge on the east is sometimes called, are the piers at *Millbank, Lambeth, Westminster, Charing Cross, Waterloo, Temple, Blackfriars, St. Paul's Wharf*, and three near *London Bridge*. Below all the bridges are *Cherry Gardens* (in no sense corresponding with its name), *Thames Tunnel, Limehouse, Commercial Dock, Millwall, Greenwich, Cubitt-Town, Blackwall, Charlton, Woolwich, North Woolwich, Erith, Greenhithe, Rosherville, Gravesend, Tilbury Fort, Southend, and Sheerness*, where the Nore light-ship is reached, and the estuary of the Thames expands into the German Ocean. Several of the above-named stopping-places are now little used. Some of the larger steamers from London Bridge extend their trips to *Margate, Ramsgate, Clacton-on-Sea, Walton-on-the-Naze, Harwich, and Ipswich*.

The following is a list of the intervals of starting from the principal piers (in summer), and also of the fares. The intermediate piers need not again be named.

London Bridge to Chelsea every 10 min. (1d. or 2d.).

Chelsea to Putney (3d.), *Hammersmith* (4d.), and *Kew* (6d.), every 1/2 hr. in summer.

London Bridge (tide and weather permitting) to *Richmond*, *Twickenham*, *Teddington*, *Kingston* (fare to each of these 1s.; return 1s. 6d.), and *Hampton Court* (1s. 6d.; return 2s. 6d.), every 1/2 hr. during summer.

London Bridge to Commercial Dock, every 1/4 hr. (2d.).

Westminster to Greenwich (3d.) and *Woolwich* (6d.), every 1/2 hr. (all fares between *Lambeth* and *Thames Tunnel* are 1d. or 2d.).

Westminster to Gravesend and *Rosherville* (saloon 1s. 4d., fore-cabin 1s.; return, 2s. or 1s. 6d.), and *Southend* and *Sheerness* (2s. 3d., 1s. 8d.; return, 3s. or 2s. 6d.), during summer at 9, 10, 10.30, and 11.30 a.m.

On Sundays and holidays double fare is charged for most of the shorter trips. Although the steamers cannot all be described as comfortable, they at any rate afford an excellent survey of the traffic on the Thames 'below bridge' and of the smiling beauties of its banks 'above'. A useful *Penny Guide*, with times, fares, and a map, is published by the company monthly.

12. Theatres.

The performance at many of the London theatres begins about 7 and lasts till 11 p. m.; but the latter part of the representation is apt to be more of a fatigue than a pleasure. At some houses the prices of admission are lowered by one-half after 8. 30 or 9 p. m., when the visitor is generally still in time to see the principal part of the entertainment.

A visit to the whole of the forty theatres of London, which, however, could only be managed in the course of a prolonged sojourn, would give the traveller a capital insight into the social life of the people. At the upper end of the scale is Covent Garden Opera, with its sumptuous and perfumed boxes, in every part of which, except the gallery, evening dress is prescribed during the opera season; while at the lower we have such houses as the Britannia Theatre, where evening toilet is replaced by the blue shirts of sailors or the corduroy of labourers, and for the fragrance of the silk-lined boxes is substituted the odour of the liquor and tobacco with which nearly every man in the audience is provided. Copies of the play are often sold at the theatres for 6d. or 1s. each, enabling the spectator to appreciate the performance more thoroughly. *Lacey*, 89 Strand, is the chief theatrical bookseller.

The best seats are the *Stalls*, next to the Orchestra, and the
BAEDEKER, London.

Dress Circle. On the occasion of popular performances tickets for these places are often not to be had at the door on entering, but must be secured previously at the *Box-Office* of the Theatre, when an extra fee of 1s. for booking one or more seats is charged. The office always contains a plan of the theatre, showing the positions of the seats. Tickets for the opera and for most of the theatres may also be obtained at *Mitchell's*, 33 Old Bond Street; *Lacon & Ollier*, 168 New Bond Street; *Keith, Prowse, & Co.*, 48 Cheapside; *Austin's Ticket Office*, St. James's Hall, Piccadilly, and elsewhere, at charges somewhat higher as a rule than at the theatres themselves, but occasionally lower. Single box seats can generally be obtained at the door as well as at the box-office, except when, as at Covent Garden Opera, the boxes are all private property, or are let for the whole season.

Those who have not taken their tickets in advance should be at the door half-an-hour before the beginning of the performance, with, if possible, the exact price of their ticket in readiness. (This is scarcely ever necessary in regard to the dearest seats.) The ticket office is usually opened half-an-hour before the commencement of the performance.

The chief London theatres are the following, but many of them are closed in August and September.

HER MAJESTY'S THEATRE, or OPERA HOUSE, corner of Haymarket and Pall Mall. This theatre, originally erected by Vanbrugh in 1705, was burned down in 1789, rebuilt by Novosielski the following year, and extended by Nash and Repton in 1816-18. The interior was again destroyed by fire in December 1867, but since then the theatre has been entirely restored (not yet re-opened).

[A new NATIONAL OPERA HOUSE has been in process of construction on the Thames Embankment, near Westminster Bridge, since 1875. If completed it would be the largest opera-house in the world, with the exception of that of San Carlo at Naples; but the operations have been wholly suspended for some time from want of funds.]

ROYAL ITALIAN OPERA, or COVENT GARDEN THEATRE, on the W. side of Bow Street, Long Acre, the third theatre on the same site, was built in 1858 by Barry. It accommodates an audience of 3500 persons, being nearly as large as the Scala at Milan, and is preceded by a handsome Corinthian colonnade. With the exception of the pantomime from Christmas to Easter, the only theatrical representations are Italian operas. During the 'Dead Season' the building is utilised for promenade concerts. Evening costume is *de rigueur*, except in the gallery. Boxes from 2*l.* 2*s.* to 6*l.* 6*s.*, orchestra stalls 2*l.* 1*s.*, pit stalls 10*s.* 6*d.*, amphitheatre stalls 10*s.* 6*d.* and 5*s.*, amphitheatre 2*s.* 6*d.* Doors open at 8, performance commences at 8. 30 p.m. In winter, stalls 7*s.*, dress circle 5*s.*, amphitheatre stalls 3*s.* and 2*s.*, pit 2*s.* 6*d.*, gallery 1*s.* Doors open at 7.30, performance commences at 8 p.m.

DRURY LANE THEATRE, between Drury Lane and Brydges Street, near Covent Garden, where the celebrated Garrick once acted. Shakspeare's plays, comedies, etc.; in the season, Italian opera occasionally (admission raised). Stalls 7*s.*, dress circle 5*s.*, pit 2*s.*, gallery 1*s.*, second gallery 6*d.* No second prices. Doors open at 6.30, performance begins at 7 p.m. The vestibule contains a statue of *Keen* as Hamlet, by Carew.

HAYMARKET THEATRE, at the S. end of the Haymarket. Comedies and farces. Stalls 10*s.*, dress circle 5*s.*, upper boxes 3*s.*, pit and amphitheatre 2*s.*, gallery 1*s.* Begins at 7.30 p.m.

PRINCESS'S THEATRE, 73 Oxford Street, between Regent Circus and Tottenham Court Road. Comedies and farces. Stalls 10*s.*, dress circle 5*s.*, boxes 4*s.*, pit 2*s.*, amphitheatre 1*s.*, gallery 6*d.* No second prices.

LYCEUM THEATRE, Strand, corner of Wellington Street. Comedies, farces, and burlesques. Stalls 10*s.*, dress circle 5*s.*, first circle 3*s.*, pit 2*s.*, gallery 1*s.* Performance begins at 7 p.m.; half-price at 9 p.m.

ROYAL OLYMPIC THEATRE, Wych Street, Strand. Comedies, farces, and extravaganzas. Stalls 6*s.*, boxes 4*s.*, pit 2*s.*, amphitheatre 1*s.*, gallery 6*d.* Performance begins at 7 p.m.; half-price at 9 p.m.

ROYAL ADELPHI THEATRE, N. side of the Strand, near Bedford Street. Melodramas and farces. Orchestra stalls 7*s.*, dress circle 5*s.*, first circle 3*s.*, pit 2*s.*, amphitheatre 1*s.*, gallery 6*d.* Begins at 7 p.m.; no second prices.

ROYAL STRAND THEATRE, Strand, near Somerset House. Comedies, opera-bouffes, and burlesques. Stalls 7*s.*, dress circle 4*s.*, boxes 3*s.*, pit 2*s.*, gallery 6*d.* Begins 7.30 p.m.; half-price 9 p.m.

GAIETY THEATRE, 345 Strand. Comedies, operettas, farces. Orchestra stalls 10*s.*, balcony stalls 5*s.*, upper boxes 3*s.*, pit 2*s.*, amphitheatre 1*s.*, gallery 6*d.* Begins at 7.30 p.m.

OPÉRA COMIQUE, 299 Strand. Operettas, etc. (company generally French). Fautouils 10*s.*, orchestra stalls 5*s.*, first circle 4*s.*, pit 2*s.* Commences at 7 p.m.

VAUDEVILLE THEATRE, West Strand. Comedies, farces, and burlesques. Stalls 7*s.* 6*d.*, balcony stalls 5*s.*, boxes 3*s.*, upper circle and pit 2*s.*, gallery 6*d.* Commences at 7.30 p.m.

GLOBE THEATRE, Newcastle Street, Strand. Operettas, comedies, etc. Orchestra stalls 7*s.* 6*d.*, dress circle 5*s.*, boxes 4*s.*, upper boxes 3*s.*, pit 2*s.*, amphitheatre 1*s.*, gallery 6*d.* Commences at 7 p.m.

ST. JAMES'S THEATRE, King Street, St. James's Square. Comedies, farces, and burlesques. Stalls 7*s.*, dress circle 5*s.*, boxes 2*s.* 6*d.*, amphitheatre 1*s.* Commences at 7.30 p.m.

ROYAL ALHAMBRA THEATRE, Leicester Square, a large and handsome hall in the Moorish style. Operettas, ballets, and spectac-

ular plays. Fauteuils 5s., orchestra stalls 3s., boxes and pit stalls 2s., amphitheatre 1s., gallery 6d. Commences at 7 p.m.

ROYAL COURT THEATRE, Sloane Square, Chelsea. Comedies, farces, etc. Commences at 7 p.m.

CRITERION THEATRE, Piccadilly East. Operettas (also concerts, etc.). Begins at 7.30 p.m.

PHILHARMONIC THEATRE, High Street, Islington. Operettas. Stalls 5s. and 3s., pit 2s. and 1s., gallery 6d. Commences at 7.30 p.m.

FOLLY THEATRE, King William Street, Strand. Burlesques, etc. Commences at 7.30 p.m.

PRINCE OF WALES' THEATRE, 21 Tottenham Street, Tottenham Court Road. Comedies. Stalls 10s., dress circle 6s., boxes 4s. and 3s., pit 2s., gallery 1s. Begins at 8 p.m.

ROYALTY THEATRE, 73 Dean Street, Soho. Burlesques, farces, and opera-bouffes. Stalls 7s. and 5s., dress circle 3s., pit 1s. 6d., gallery 6d. Performance begins at 7.30 p.m.

NATIONAL STANDARD THEATRE, 204 Shoreditch High Street. Popular pieces. Stalls 4s., balcony 3s., lower circle 2s., upper boxes 1s. 6d., pit stalls 1s., pit 6d., gallery 4d. Begins at 7 p.m.; half-price at 8.30 p.m.

HOLBORN THEATRE ROYAL, 43 High Holborn. Comedies, farces, etc. Commences at 7 p.m.

MARYLEBONE THEATRE, New Church Street, Edgeware Road. Dramas and farces. Commences at 7 p.m.; half-price at 8.45 p.m.

PAVILION THEATRE, Whitechapel, with accommodation for nearly 4000 persons. Nautical dramas and farces. Admission 1s. 6d., 1s., and 6d. Commences at 7 p.m.; half-price at 8.30 p.m.

QUEEN'S THEATRE, 91 Long Acre. Dramas, extravaganzas, and farces. Stalls 7s., balcony 4s., boxes 2s., pit 1s. 6d., gallery 6d. Begins at 7.30 p.m.

PARK THEATRE, Park Street, Camden Town. Comedies, farces, and burlesques. Stalls 6s., dress circle 4s., family circle 2s., pit stalls 1s. 6d., pit 1s., gallery 6d. Begins at 6.45 p.m.

SANGER'S GRAND NATIONAL AMPHITHEATRE (formerly *Astley's*), Westminster Bridge Road, Lambeth, built in 1805 of the wood of an old man-of-war, burned down in 1841, and re-erected in 1850. Equestrian performances, spectacles, and farces. Stalls 5s., boxes 3s., upper boxes 2s., pit 1s. 6d., gallery 1s., upper gallery 6d. Begins at 7 p.m.; half-price at 8.30 p.m.

ROYAL SURREY THEATRE, 124 Blackfriars Road. Melodramas and farces. Stalls and dress circle 5s., boxes 2s., pit 1s., gallery 6d. Begins at 7.30 p.m.

VICTORIA PALACE THEATRE, Waterloo Bridge Road, Lambeth. Melodramas and farces. Stalls 2s. and 1s., pit 6d., gallery (with room for 2000 spectators) 3d. Begins at 7 p.m.; half-price at 9 p.m.

EAST LONDON THEATRE, 235 Whitechapel Road. Melodramas

and farces. Boxes 2s. 6d. and 1s. 6d., pit 1s., gallery 6d. Commences at 7 p.m.; half-price at 8.30 p.m.

BRITANNIA THEATRE, Hoxton Street, in the N.E. of London, holding nearly 3400 persons. Melodramas. Admission 2s., 1s., and 6d. Commences at 6.30 p.m.; half-price at 8.30 p.m.

GRECIAN THEATRE, formerly the 'Eagle' (tea-gardens and dancing room), City Road, Hoxton; one of the largest theatres in London. Dramas, farces, and ballets. Admission 1s.; stalls 2s. Begins at 7 p.m.; half-price to stalls at 9 p.m.

13. Concerts and other Amusements.

Concerts.

WILLIS'S ROOMS, formerly called *Almack's* (see p. 201), King Street, St. James's, for concerts and balls.

ST. JAMES'S HALL, with entrances from the Regent Street Quadrant and Piccadilly, used for concerts, balls, and public meetings. Among the concerts given here are the *New Philharmonic Concerts*, those of the *Musical Society of London*, and the favourite *Monday and Saturday Popular Concerts*, held every Monday evening at 8 o'clock and every Saturday afternoon at 3 o'clock during the season, at which classical music is performed by eminent artistes. Admission to the last-named concerts, stalls 5s., front gallery 3s., other parts of the hall 1s.

EXETER HALL, N. side of Strand, to the S. of Covent Garden; principally oratorios (*Sacred Harmonic Society* and *National Choral Society*).

ROYAL ALBERT HALL, South Kensington (p. 243), for musical fêtes and concerts on a large scale, but at uncertain intervals.

CRYSTAL PALACE, Sydenham (p. 271); numerous concerts by a good orchestra and celebrated artistes.

ALEXANDRA PALACE, Muswell Hill (p. 294), concerts of all kinds.

AGRICULTURAL HALL, Islington. Occasional concerts, which are advertised in the daily papers.

ST. GEORGE'S HALL, 4 Langham Place W.

Music Halls, Public Gardens, Concerts and Comic Operas, and Circuses.

CANTERBURY HALL AND FINE ARTS GALLERY, Westminster Bridge Road. Open daily from 11 a.m. to midnight. Musical entertainment begins at 7 p.m. Admission 6d., to the picture gallery 1s.

PAVILION MUSIC HALL, Tichborne Street, Haymarket.

EVANS' MUSIC AND SUPPER ROOMS, at the N.W. corner of Covent Garden. Admission 1s. The entertainment, consisting of glees,

madrigals, and acrobatic performances, begins at 8 p.m. Visitors pay for refreshments at the door on leaving.

GREAT CENTRAL HALL, 36 Norton Folgate, Bishopsgate. Temperance. Concert or other entertainment at 8 p.m. Admission 1d. to 1s.

REGENT MUSIC HALL, Vincent Square, Westminster.

WINCHESTER HALL, corner of Great Suffolk Street and Southwark Road, with picture gallery. Music commences at 8.30 p.m. Admission 6d.; to the gallery 1s.

ROYAL MUSIC HALL, 242 High Holborn.

METROPOLITAN MUSIC HALL, 267 Edgeware Road.

MARYLEBONE MUSIC HALL, High Street, Marylebone.

RAGLAN MUSIC HALL, 86 Theobald's Road, Holborn.

THE OXFORD, 6 Oxford Street, near Tottenham Court Road.

SOUTH LONDON PALACE OF AMUSEMENTS, 92 London Road, St. George's Fields, near the Elephant and Castle. Concerts, ballets, etc. This is the largest concert room in London, seating 5000 persons. Admission 2s., 1s. 6d., 1s., 6d., and 3d.

RIVERSIDE GARDENS, North Woolwich. Music, dancing, entertainments. Reached by railway or steamer.

ROSHFRVILLE GARDENS, Gravesend. Music, dancing, theatre, zoological collection. Admission 6d. Reached by rail or steamer.

HENGLER'S GRAND CIRQUE, 7 Argyle Street, Oxford Circus.

CREMORNE GARDENS, on the N. bank of the Thames, near Battersea Bridge, a very popular place of amusement down to 1877, are now closed (1878), and the site is being laid out as building-ground.

There are also various public dancing rooms in different parts of the town, the company at which is far from select.

ROLLER SKATING had become of late years such a popular amusement in London, that not long ago there were in and about the metropolis nearly as many rinks as theatres; but the *furor* is now rapidly abating, and several of the rinks have recently been closed. A band of music is a frequent addition to the attractions of skating.

Exhibitions and Entertainments.

MADAME TUSSAUD'S WAXWORK EXHIBITION, 57 Baker Street, Portman Square, a well-known and interesting collection of wax figures of ancient and modern notabilities. The best time for visiting it is in the evening, by gaslight. Admission 1s. — At the back (6d. extra) is a room with various memorials of Napoleon I. (including his travelling carriage, captured by the Prussians at Genappe, and bought by Madame Tussaud for 2500*l.*), and also the 'Chamber of Horrors', containing casts and portraits of executed criminals, the guillotine which decapitated Louis XVI. and Marie Antoinette, and other articles of a like ghastly nature.

MR. AND MRS. GERMAN REED'S DRAMATIC AND MUSICAL ENTERTAINMENT, St. George's Hall, 4 Langham Place. Admission 1s., 2s., 3s., and 5s.

EGYPTIAN HALL, Piccadilly, opposite Burlington Arcade. Maskelyne and Cooke's conjuring and illusionary performances (at 3 and 8 p.m.; 5s., 3s., 2s., 1s.), concerts, art exhibitions, and various other entertainments.

MOORE AND BURGESS MINSTRELS (Christy Minstrels), St. James's Hall, Regent Street and Piccadilly. Admission 5s., 3s., 2s. and 1s. At 8 p.m. daily; and on Mondays, Wednesdays, and Saturdays at 3 p.m. also.

THE POLYTECHNIC, 309 Regent Street and 5 Cavendish Square. Lectures, experiments in natural philosophy, models of machinery, and the like, from 11 to 5, and 7 to 10 p.m. Admission 1s.

ROYAL AQUARIUM AND SUMMER AND WINTER GARDEN, Broad Sanctuary, Westminster (p. 199). Theatre, concerts, acrobatic and conjuring performances. Admission 1s.

AGRICULTURAL HALL, Liverpool Road, Islington. Cattle shows, lectures, dioramas, concerts, etc.

Races and Games.

The chief HORSE RACES taking place near London are the *Derby* and the *Oaks* at Epsom in May or June, the Derby being generally run on the Wednesday, and the Oaks on the Friday, of the week preceding or the week succeeding Whitsuntide (p. 282); the *Ascot Races* (p. 307) in June, on the third Thursday after the Derby Day; and the *Sandown Races*, near Esher, at various seasons. To visit the first of these races, London empties itself annually by rail and road, — even Parliament suspending its sitting; — and Epsom Downs on a Derby Day, with its myriads of people, is a sight which the traveller should, if possible, make a point of seeing.

CRICKET may be seen in its glory at *Lord's* (p. 211), the *Oval* (p. 261), and *Prince's*, Hans Place, Sloane Street, Chelsea. RACKETS and TENNIS are played at the same places.

The chief scene of ATHLETIC SPORTS of all kinds is *Lillie Bridge*, West Brompton. The trials of strength and fleetness between the Universities of Oxford and Cambridge (University Sports) take place here a fortnight before Easter. POLO, also, is practised here.

The BOAT RACE between Oxford and Cambridge is rowed on the second Saturday before Easter Sunday on the Thames from Putney to Mortlake. The Londoners pour out to see it in almost as great crowds as to the Derby, sympathetically exhibiting in some portion of their attire either the light blue colours of Cambridge or the dark blue of the sister university.

HENLEY REGATTA BOAT RACES are held, usually in the last full week of June, at Henley-on-Thames, in Oxfordshire, 36 M. from London.

Exhibitions of Pictures.

ROYAL ACADEMY OF FINE ARTS, Burlington House, Piccadilly. Exhibition of the works of modern English painters and sculptors, from first Monday in May to about 7th August. Open daily 10-7; admission 1s., catalogue 1s. Exhibition of the works of Ancient Masters in January and February.

EXHIBITION OF THE OLD SOCIETY OF PAINTERS IN WATER-COLOURS, 5 A Pall Mall East. Open from Easter to the end of July; admission 1s.

INSTITUTE OF PAINTERS IN WATER-COLOURS, 53 Pall Mall. Exhibitions from Easter to the end of July (open 9-7; admission 1s.) and from 1st Dec. to end of February (10-4; admission 1s.).

DORÉ GALLERY, 35 New Bond Street (p. 205). Open daily from 10 to 6; admission 1s.

DUDBLY GALLERY, Egyptian Hall, Piccadilly. Water-colours, middle of Jan. to May; Black and White Exhibition (drawings, etc.), June to end of Aug.; admission 1s.

SOCIETY OF BRITISH ARTISTS, 6 Suffolk Street, Pall Mall. Exhibitions from 1st April to 1st Aug. (9-6) and from 1st Dec. to 1st March (9-5). Admission 1s.

BRITISH GALLERY OF ART, 57 Pall Mall. Summer and winter exhibitions. Admission 1s.

GROSVENOR GALLERY, 137 New Bond Street. Summer and winter exhibitions. Admission 1s.

There are also in winter and spring various exhibitions of French, Belgian, German, and other paintings at 120 Pall Mall (French Gallery), 142 New Bond Street (Danish Gallery), 28 Old Bond Street, 25 Bedford Street, Covent Garden, 168 New Bond Street, 9-11 King Street, St. James's, 48 Great Marlborough Street, and elsewhere. Usual charge for admission 1s.

14. Embassies and Consulates. Bankers.*Embassies.*

America, United States of. Embassy, 25 Westbourne Place, W. Consulate (office), Winchester House, 53a Old Broad Street.

Austria. Embassy, 18 Belgrave Square. Consulate, 29 St. Swithin's Lane, City.

Belgium. Embassy, 36 Grosvenor Gardens, S.W. Consulate, Bury Court, St. Mary Axe, City.

Brazil. Embassy, 32 Grosvenor Gardens, S.W. Consulate, 6 Great Winchester Buildings, E.C.

Denmark. Embassy, 62 Wimpole Street, Cavendish Square. Consulate, 42 Great Tower Street.

France. Embassy, Albert Gate House, Hyde Park. General Consulate, 38 Finsbury Circus.

- Germany.* Embassy, 9 Carlton House Terrace. General Consulate, 5 Blomfield Street, London Wall.
- Greece.* Embassy, 64 Pall Mall. Consulate, 25 Old Broad Street.
- Italy.* Embassy, 35 Queen's Gate, South Kensington. General Consulate, 31 Old Jewry.
- Netherlands.* Embassy, 40 Grosvenor Gardens. Consulate, 20½ Great St. Helen's Street.
- Portugal.* Embassy, 12 Gloucester Place, W. Consulate, 8 St. Mary Axe, E. C.
- Russia.* Embassy, Chesham House, Belgrave Square. Consulate, 32 Great Winchester Street, City.
- Spain.* Embassy, 15 St. George's Place, Hyde Park Corner. Consulate, 21 Billiter Street.
- Sweden and Norway.* Embassy, 5 Hyde Park Street. Consulate, 2 Alderman's Walk, New Broad Street.
- Switzerland.* Consulate, 7 Great Winchester Street.
- Turkey.* Embassy, 1 Bryanston Square. Consulate, Ethelburga House, Bishopsgate Within.

Bankers.

PRIVATE BANKS: — Messrs. *Barclay, Bevan, & Co.*, 54 Lombard Street; *Barnett, Hoares, & Co.*, 60 and 62 Lombard Street; *Child*, 1 Fleet Street; *Coutts*, 59 Strand; *Drummond*, 49 Charing Cross; *Glyn, Mills, & Co.*, 67 Lombard Street; *Herries, Farquhar, & Co.*, 16 St. James's Street; *Hoare*, 37 Fleet Street; *Praed, Mackworth, & Co.*, 189 Fleet Street; *Ransom, Bouverie, & Co.*, 1 Pall Mall East; *Robarts, Lubbock, & Co.*, 15 Lombard Street; *Smith, Payne, & Co.*, 1 Lombard Street; *Williams, Deacon, & Co.*, 20 Birchin Lane.

JOINT STOCK BANKS: — *London and County*, 21 Lombard Street; *London Joint Stock*, 5 Prince's Street, Bank; *London and Provincial*, 7 Bank Buildings; *London and South Western*, 7 Fenchurch Street; *London and Westminster*, 41 Lothbury; *Union Bank of London*, 2 Prince's Street.

All the banking companies have branch offices in different parts of London, some as many as fifteen or twenty.

15. Divine Service.

To enable visitors belonging to different religious denominations to attend their respective places of worship, a list is here given of the principal churches in London. The denominations are arranged in alphabetical order. The chief edifices of the Church of England are noticed throughout the Handbook, but it may not be invidious here to specify *Dean Stanley* and *Canon Farrar* of Westminster Abbey, and *Canon Liddon* of St. Paul's Cathedral, as three of the most eminent preachers in London. There are about

600 churches of the Church of England in London or its immediate vicinity, of which 100 are parish churches in the City, 50 parish churches in the Metropolitan district beyond, and 250 ecclesiastical parish or district churches or chapels, some connected with asylums, missions, etc. Of the Nonconformist churches, which are about equal in number, 250 are Independent, 130 Baptist, 160 Wesleyan, and 50 Roman Catholic. — The hours named after each church are those of divine service on Sundays; when no hour is specified it is understood that the hours of the regular Sunday services are 11 a.m. and 6. 30 p.m.

BAPTIST CHAPELS: — *Metropolitan Tabernacle*, Newington Butts, close to the Elephant and Castle (p. 67); *Rev. C. H. Spurgeon*. — *Bloomsbury Chapel*, Bloomsbury Street, Oxford Street (*Rev. J. T. Chown*); services at 11, 3, and 7. — *Park Square Chapel*, Regent's Park (*Dr. Landells*); services at 11, 3, and 7.

CATHOLIC APOSTOLIC, or IRVINGITE, CHURCHES: — Gordon Square, Euston Road; services at 6, 10, 2, 4, 15, 5, and 7. — College Street, Chelsea; services at 6, 10, 5, and 7.

CONGREGATIONALISTS or INDEPENDENTS: — *Union Chapel*, Islington (*Rev. Dr. Allon*); *Westminster Chapel*, James Street, Westminster (*Rev. Samuel Marlin*); *Tottenham Court Road Chapel* (Whitfield's); *City Temple*, Holborn Viaduct (*Dr. Parker*); services at 11 and 7. — *Whitfield's Tabernacle*, Tabernacle Row, Finsbury, (*Rev. Wm. Grigsby*). — *Kensington Chapel*, Allen Street, Kensington (*Dr. Raleigh*). — *Christ Church*, Westminster Bridge Road (*Rev. Newman Hall*); services at 11, 3, and 6.30.

FRIENDS or QUAKERS: — Meeting houses at 110 St. Martin's Lane, Trafalgar Square, and Devonshire House, 10 Bishopsgate Street; services at 11 and 6.

INDEPENDENTS, see Congregationalists.

IRVINGITES, see Catholic Apostolic Churches.

JEWES: — *Great Central Synagogue*, 129 Great Portland Street. — *New Synagogue*, Great St. Helen's, St. Mary Axe, Leadenhall Street. — *West London Synagogue*, 34 Upper Berkeley Street, Edgware Road. — *Great Synagogue* (German), Duke's Place, Aldgate. — *Spanish and Portuguese Jews' Synagogue*, Bevis Marks, St. Mary Axe. — Service begins at sunset on Fridays.

METHODISTS: — *Wesley's Chapel* (Wesleyan), Warwick Gardens, Kensington. — *Brunswick Chapel* (New Connexion), 156 Great Dover Street, Southwark (*Rev. Alfred Collinson*). — *Elim Chapel* (Primitive Methodists), Fetter Lane, Fleet Street. — *United Methodist Free Chapel*, Willow Street, Tabernacle Square, Moorgate; services at 11 and 6. — *United Free Chapel*, Queen's Road, Bayswater. — *Welsh Calvinist Chapel*, Nassau Street, Soho; services at 10.45 and 6.30.

PRESBYTERIANS: — *National Scotch Church* (Church of Scotland), Crown Court, Long Acre (*Dr. Cumming*). — *Regent Square*

Church, Regent's Square, Gray's Inn Road (*Dr. Oswald Dykes*); services at 11 and 7. — *Marylebone Church*, Little Queen Street, Bryanston Square, Edgware Road (*Dr. Donald Fraser*). — *St. John's Wood Presbyterian Church*, Marlborough Place, St. John's Wood (*Dr. Drummond*). — *Welsh Presbyterian Church*, Nassau Street, Soho (*Rev. Griffith Davis*).

ROMAN CATHOLICS: — *St. George's Cathedral*, Westminster Bridge Road (see p. 267); various services. — *Pro-Cathedral*, Newland Terrace, Kensington Road; services at 8, 9, 10, 11, 3, and 7. — *Oratory*, Brompton Road; various services. — *Berkeley Mews Chapel* (Jesuits), Farm Street, close to Berkeley Square. — *St. Mary's Chapel*, Moorfields. — High Mass usually begins at 11 a. m., and Vespers at 7 p. m.

UNITARIANS: — Chapels at 1 Essex Street, Strand; Little Portland Street; and 11 South Place, Finsbury, Moorgate Street; service in both at 11. 15 a. m.

Foreign Churches: — *Bavarian Chapel* (Roman Catholic), 12 Warwick Street, Regent Street; services at 8, 9, 10, 11.15, 3.30, and 7. — *Danish Church* (Lutheran), King Street, Poplar; service at 10.30 a. m. — *Dutch Church* (Reformed Calvinist), 6 Austin Friars, near the Bank; service at 11 a. m. — *French Protestant*, 5 St. Martin's le Grand; services at 11 and 7. — *French Protestant Evangelical Church*, Monmouth Road, Westbourne Grove, Bayswater; services at 11 and 7. — *French Protestant Anglican Church*, 36 Bloomsbury Street, Oxford Street; services at 11 and 3.30. — *French Roman Catholic Chapel*, Little George Street, King Street, Portman Square; services at 8, 9, 10, 11, 3, and 4. — *German Lutheran Church*, near St. James's Palace; service at 11.15. — *German Evangelical Church*, Halton Road, Islington. — *German Protestant Reformed Church*, Hooper Square, Leman Street, Whitechapel Road. — *German Roman Catholic Chapel*, 9 Union Street, Whitechapel; services at 9, 11, 3, and 7. — *German Synagogue*, see Jews. — *Greek Church*, between 81 and 84 London Wall, Broad Street; service at 11 a. m. — *Greek Chapel* (Russian), 32 Welbeck Street, Cavendish Square; service at 11 a. m. — *Italian Roman Catholic Church*, 28 Hatton Wall, Holborn; several services. — *Polish Roman Catholic Church*, 110 Gower Street; services at 8 and 11. — *Sardinian Roman Catholic Chapel*, Duke Street, Lincoln's Inn Fields; services at 8, 9, 10, 11, 3, and 7. — *Spanish Roman Catholic Chapel*, Spanish Place, Manchester Square; numerous services. — *Swedish Protestant Church*, Prince's Square, St. George's Street, Shadwell; service at 11 a. m. — *Swiss Protestant Church*, 26 Endell Street, Long Acre; service at 11.30 a. m.

16. Post and Telegraph Offices. Parcels Companies. Commissionnaires.

Post Office. The English Post Office undertakes the transmission of letters, newspapers, book-packets, patterns and samples, printed or lithographed circulars or notices, and telegrams. The GENERAL POST OFFICE is in St. Martin's le Grand (p. 83). The *Poste Restante Office* is on the S. (right) side of the Great Hall (p. 83), and is open from 10 a.m. to 4 p.m. Letters are delivered to applicants on the production of their passports or other proof of identity, but it is better to give correspondents a private address. Letters addressed to persons who have not been found are kept for a month, and then sent to the *Dead Letter Office* for return to the writer, or for destruction. The value of enclosures in such letters amounts in some years to more than 200,000*l.*

Unprepaid letters are charged double postage, but may be refused by the addressee. The postage for the whole of Great Britain, Ireland, and the islands in the British seas, is 1*d.* for letters not exceeding 1 oz.; registration fee 2*d.* (special registered-letter envelopes 2*d.* each, to which the ordinary postage must be added). For letters to the United States and the greater part of Europe (all the countries included in the postal union) the rate is 2½*d.* for letters under ½ oz. Newspapers are transmitted to any part of Great Britain and the adjoining islands for ½*d.* each. For *Book Packets, Patterns,* and *Samples* ½*d.* per 2 oz. is charged for Great Britain; double for the countries of the postal union. No packet may exceed 18 in. in length and 9 in. in width, or 15*lb.* in weight. *Post-cards* for use in the British Islands are issued at ¾*d.* each, or 7*d.* or 8*d.* per dozen (thin and thick); for countries included in the postal union, at 1¼*d.* each.

The number of daily deliveries of letters in London varies from six to twelve according to the distance from the head office at St. Martin's le Grand; on Sundays there is neither delivery nor collection. Letters for the evening mails may be posted in the branch post-offices or in the pillar boxes at any time before 5.30 p.m.; at the branch offices up to 6 p.m. on payment of 1*d.* extra; at the General Post Office up to 6.45 p.m., or, on payment of 2*d.* extra, till 7.30 p.m. See, however, for latest intelligence, the *British Postal Guide*, published quarterly (6*d.*).

London is divided into eight POSTAL DISTRICTS, — the Eastern, Northern, North Western, Western, South Western, South Eastern, East Central, and West Central, — which are designated by the capital letters E., N., N.W., and so on. Each has its district post-office, from which letters are distributed to the surrounding district. At these chief district offices letters may be posted about ½ hr. later than at the branches or pillars. The delivery of London letters is facilitated by the addition to the address of the initials of the postal district. The passer-by will notice that these initials are

also very generally affixed to the names of streets at the corners. The number of offices and pillars in London in 1876 was 1803 and the number of people employed by the post-office 10,380.

POST OFFICE ORDERS are issued for sums not exceeding 10*l.* at the numerous *Money Order Offices* connected with the post-office, at least one of which is to be found in every post town in the United Kingdom. For sums under 10*s.* the charge for transmission is 2*d.*; over 10*s.* and under 2*l.*, 3*d.*; over 2*l.* and under 3*l.*, 4*d.*; and so on, up to 10*l.* for 1*s.* *Foreign Money Orders* payable in most countries of the Continent, the United States, India, the Colonies, Egypt, etc., are issued at a charge of 9*d.* for sums under 2*l.*, 1*s.* 6*d.* up to 5*l.*, and so on.

TELEGRAPHS. At one time there were no fewer than 35 different telegraph companies in Great Britain, but in 1870 the whole telegraph system, with the sole exception of wires for the private use of the railway companies, was taken over by Government (p. 83). The charge for the transmission of messages by telegraph throughout the United Kingdom is 1*s.* for the first twenty words, or under, and 3*d.* for each additional five words or part of five words. The names and addresses of the sender and receiver are not charged for. The charge for telegrams to New York is 4*s.* per word, address and signature included. Telegrams are received at all railway stations and almost all post-offices throughout the country. London and its suburbs contain 300 telegraph offices, open from 8 a.m. to 8 p.m. The following five are always open: Central Station, St. Martin's le Grand; Moorgate Street; Paddington Station (Great Western Railway); Victoria Station (London, Chatham, and Dover Railway); West Strand.

Parcels Companies. Parcels for London and the environs are transmitted by the *London Parcels Delivery Company*, which has 1200 receiving offices distributed throughout London, usually in shops indicated by notices. The head office is in Roll's Buildings, Fetter Lane, Fleet Street. Within a radius of 3 M. a parcel under 4*lb.* is sent for 3*d.*, under 14*lb.*, 6*d.*, under 28*lb.*, 8*d.*, and so on up to 112*lb.* for 1*s.* 2*d.*; beyond 3 M. the charges are from 4*d.* upwards. Parcels for all the chief towns of England are expeditiously and cheaply conveyed by *Sutton and Co's Delivery* (chief office, 35 Aldersgate Street, E.C.), but the Post Office forms the best carrier for packages of two or three pounds weight for long distances. Parcels for the Continent are forwarded by the *Continental Daily Parcels Express* (53 Gracechurch Street, 34 Regent Circus, 33 St. Paul's Churchyard, and 156 Leadenhall Street), which is in connection with the continental post-offices. The last two addresses are offices of the *Globe Parcels Express*, which works in connection with the Continental Daily Parcels Express, and in addition forwards parcels to other parts of the British Isles, America, and every quarter of the world. It has also offices at 300A Oxford

Street and 23 Regent Street. These companies, however, do not afford the same punctuality of service or security of property as the parcels post which is in operation in many other European countries.

Commissionnaires. These are a corps of retired soldiers of good character, organised in 1859, by Captain Edward Walter of the 'Times' newspaper, and form convenient and trustworthy messengers for the conveyance of letters or small parcels. Their head office is at Exchange Court, 41A Strand, but they are also to be found in most of the chief thoroughfares, where they may be recognised by their green uniform and metal badge. Their charges are 3*d.* per mile or 6*d.* per hour; the rate is a little higher if the parcel to be carried weighs more than 14*lb.* The charge for a day is about 3*s.*, and they may also be hired by special arrangement for a week or a longer period.

17. Outline of English History.

The visitor to the metropolis of Great Britain, whether from the western hemisphere, from the antipodes, or from the provinces of that country itself, will at almost every step meet with interesting historical associations; and it is to a great extent on his acquaintance with these that the enjoyment and instruction to be derived from his visit will depend. We therefore give a brief table of the chief events in English history, which the tourist will often find convenient as an aid to his memory. In the following section will be found a sketch of the rise and progress of London itself.

B. C. 55-445
A. D.

ROMAN PERIOD.

B. C. 55-54.

Of England before its first invasion by **Julius Cæsar** in B. C. 55 there is no authentic history. Cæsar repeats his invasion in B. C. 54, but makes no permanent settlement.

43 A. D.

The Emperor **Claudius** undertakes the subjugation of England.

78-85.

England, with part of Scotland, is completely overrun by the Roman general **Agricola**, and reduced to the form of a Roman province.

412.

Roman legions recalled from Britain by the Emperor **Honorius**.

445.

The Britons, deprived of their Roman protectors, are unable to resist the attacks of the *Picts*, and summon the *Saxons*, under *Hengist* and *Horsa*, to their aid.

445-1066.

ANGLO-SAXON PERIOD.

445-585.

The Saxons, re-inforced by the *Angles*, *Jutes*, and other Germanic tribes, gradually overcome England on their own account, until the whole country, with trifling exceptions, is divided into the seven kingdoms of the Saxon **Heptarchy**

- (585). To this period belong the semi-mythical exploits of *King Arthur* and his knights.
- Christianity re-introduced by *St. Augustine* (597). The *Venerable Bede* (d. 735). *Cædmon* (about 680).
827. England united into one kingdom under **Egbert**.
- 835-871. Contests with the *Danes* and *Normans*, who repeatedly invade England.
- 871-901. **Alfred the Great** defeats the Danes, and compels them to make peace. Creates navy, establishes militia, revises laws, reorganises institutions, founds university of Oxford, is a patron of learning, and himself an author.
- 979-1016. **Ethelred the Unready** draws down upon England the vengeance of the Danes by a massacre of those who had settled in England.
1013. The Danish king *Sweyn* conquers England.
- 1017-1035. *Canute the Great*, the son of Sweyn, reigns over England.
- 1035-1040. *Harold Harefoot*, illegitimate son of Canute, usurps the throne.
- 1040-1042. *Hardicanute*, son of Canute. — The Saxon line is restored in the person of —
- 1042-1066. **Edward the Confessor**, who makes London the capital of England, and builds Westminster Abbey (see p. 174). His son-in-law and successor —
1066. **Harold** loses his kingdom and his life at the *Battle of Hastings*, where he opposed the invasion of the Normans, under William the Conqueror.
- NORMAN DYNASTY.
- 1066-1154. **William the Conqueror**, of Normandy, establishes himself as King of England. Introduction of Norman (French) language and customs.
- 1037-1100. **William II.**, surnamed *Rufus*, after a tyrannical reign, is accidentally shot by Sir Walter Tyrrell while out hunting.
- 1100-1135. **Henry I.**, *Beauclerc*, defeats his elder brother Robert, Count of Normandy, at the battle of *Tenchebrai* (1106), and adds Normandy to the possessions of the English crown. He leaves his kingdom to his daughter *Matilda*, who, however, is unable to wrest it from the usurper —
- 1135-1154. **Stephen**, of *Blois*, grandson of the Conqueror. David, King of Scotland, and uncle of Matilda, is defeated and taken prisoner at the *Battle of the Standard*. Stephen appoints as his successor Matilda's son, Henry of Anjou or Plantagenet (so called from the *planta genista* or broom, the badge of this family).
- HOUSE OF PLANTAGENET.
- 1154-1485. **Henry II.** Strife with *Thomas à Becket*, Archbishop of Canterbury, over the respective spheres of the civil and

- ecclesiastical powers. The Archbishop excommunicates the King's followers, and is murdered by four knights at Canterbury. Ireland, with the exception of Ulster, is conquered. *Robin Hood*, the forest outlaw, flourishes.
1170. 1172. **Richard I.**, *Cœur de Lion*, takes a prominent part in the Third Crusade, but is captured on his way home, and imprisoned in Germany for upwards of a year. He carries on war with Philip II. of France.
- 1189-1199. **John**, surnamed *Lackland*, is defeated at *Bouvines* by Philip Augustus of France, and loses Normandy. *Magna Charta*, the groundwork of the English constitution, is extorted from him by his Barons (comp. pp. 167, 168).
- 1199-1216. **Henry III.**, by his misrule, becomes involved in a war with his Barons, headed by *Simon de Montfort*, and is defeated at the battle of *Lewes*. His son Edward gains the battle of *Evesham*, where De Montfort is slain. *Hubert de Burgh* defeats the French in a naval battle. *Roger Bacon*, the philosopher.
- 1216-1272. **Edward I.**, *Longshanks*, conquers the Welsh under *Llewellyn*, and annexes Wales. The heir apparent to the English throne thenceforward bears the title of *Prince of Wales*. *Robert Bruce* and *John Baliol* struggle for the crown of Scotland. Edward espouses the cause of the latter (who swears fealty to England), and overruns Scotland. The Scotch, led by *Sir William Wallace*, offer a determined resistance. Wallace executed at London. The Scotch defeated at *Falkirk* and *Methuen*, and the country subdued. Establishment of the English Parliament in its modern form.
- 1272-1307. **Edward II.** is signally defeated at *Bannockburn* by the Scotch under *Robert Bruce* the younger, and is forced to retire to England. The Queen and her paramour *Mortimer* join with the Barons in taking up arms against the King, who is deposed, and shortly afterwards murdered in prison.
1308. **Edward III.** Defeats the Scotch at *Halidon Hill* and *Neville's Cross*. Lays claim to the throne of France, and invades that country, thus beginning the hundred years' war between France and England. Victories of *Sluys* (naval), *Crécy* (1346), and *Poitiers* (1356). John the Good of France, taken prisoner by the *Black Prince*, dies in captivity. After the death of the Black Prince, England loses all her French possessions, except Calais. Order of the Garter founded. Movement against the pretensions and corruption of the clergy, headed by the early reformer *John Wycliffe*. House of Commons holds its meetings apart from the House of Lords.
- 1307-1327. 1314. 1327-1377. 1376. **Richard II.** Rebellion of *Wat Tyler*, occasioned by in-
- 1377-1399.

crease of taxation (see p. 88). Victory over the Scotch at *Otterburn* or *Chevy Chase*. *Henry of Bolingbroke, Duke of Lancaster*, leads an army against the King, takes him captive, and according to popular tradition, starves him to death in *Pontefract Castle*. *Geoffrey Chaucer*, the father of English poetry, flourishes.

1399-1461.

HOUSE OF LANCASTER.

1399-1413.

Henry IV., *Bolingbroke*, now secures his election to the crown, in right of his descent from Henry III. Outbreak of the nobility, under the *Earl of Northumberland* and his son

1403.

Percy Hotspur, is quelled by the victory of *Shrewsbury*, at which the latter is slain.

1413-1422.

Henry V. renews the claims of England to the French crown, wins the battle of *Agincourt*, and subdues the N. of France. Persecution of the *Lollards*, or followers of *Wycliffe*.

1422-1461.

Henry VI. is proclaimed King of France at Paris. The *Maid of Orleans* defeats the English and recovers French possessions. Outbreak of the civil contest called the '*Wars of the Roses*', between the houses of Lancaster (red rose) and York (white rose). Henry becomes insane. *Richard, Duke of York*, grandson of Edward III., lays claim to the throne, joins himself with *Warwick*, the 'King-maker', and wins the battle of *Northampton*, but is defeated and slain at *Wakefield*. His son *Edward*, however, is appointed King. Rebellion of *Jack Cade*.

1461-1485.

HOUSE OF YORK.

1461-1483.

Edward IV. wins the battles of *Towton*, *Hedgley Moor*, and *Hexham*. *Warwick* takes the part of *Margaret of Anjou*, wife of Henry VI., and forces Edward to flee to Holland, whence, however, he soon returns and wins the victories of *Barnet* and *Tewkesbury*. Henry VI. dies suddenly in the Tower. Edward's brother, the *Duke of Clarence*, is said to have been drowned in a butt of malmsey.

1471.

1483.

Edward V., the youthful son of Edward IV., is declared illegitimate, and murdered in the Tower, along with his brother (p. 111), by his uncle, the *Duke of Gloucester*, who takes possession of the throne as —

1483-1485.

Richard III., but is defeated and slain at *Bosworth* by *Henry Tudor, Earl of Richmond*, a scion of the House of Lancaster.

1485-1603.

HOUSE OF TUDOR.

1485-1509.

Henry VII. marries *Elizabeth*, daughter of Edward IV., and so puts an end to the Wars of the Roses. The pretenders *Lambert Simnel* and *Perkin Warbeck*.

1509-1537.

Henry VIII., married six times (to *Catherine of Arragon*,

Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard, and Catherine Parr). Battles of the *Spurs* and *Flodden*. Separation of the Church of England from that of Rome. Dissolution of monasteries and persecution of the Papists. *Cardinal Wotsey* and *Thomas Cromwell*, all-powerful royal favourites. Whitehall and St. James's Palace built.

1547-1553.

Edward VI. encourages the Reformed faith.

1553-1558.

Mary ('*Bloody Mary*') causes *Lady Jane Grey*, whom Edward had appointed his successor, to be executed, and imprisons her own sister *Elizabeth* (pp. 111, 163). Marries *Philip of Spain*, and restores Roman Catholicism. Persecution of the Protestants. Calais taken by the French.

1558-1603.

Elizabeth. Protestantism re-established. Flourishing state of commerce. *Mary, Queen of Scots*, executed after a long confinement in England. Destruction of the Spanish 'Invincible Armada'. *Sir Francis Drake*, the celebrated circumnavigator. Foundation of the East India Company. Golden age of English literature: *Shakspeare, Bacon, Spenser, Jonson, Beaumont, Fletcher, Marlowe, Drayton*.

1587.

1588.

HOUSE OF STUART.

1603-1714.

James I., King of Scotland, and son of Mary Stuart, unites by his accession the two kingdoms of England and Scotland. Persecution of the Puritans and Roman Catholics. Influence of *Buckingham*. Gunpowder Plot. Execution of *Sir Walter Raleigh*.

1603-1625.

1625-1649.

Charles I. imitates his father in the arbitrary nature of his rule, quarrels with Parliament on questions of taxation, dissolves it repeatedly, and tyrannically arrests five leading members of the House of Commons (*Hampden, Pym*, etc.). Rise of the *Covenanters* in Scotland. *Long Parliament*. Outbreak of civil war between the King and his adherents (*Cavaliers*) on the one side, and the Parliament and its friends (*Roundheads*) on the other. The King defeated by *Oliver Cromwell* at *Marston Moor* and *Naseby*. He takes refuge in the Scottish camp, but is betrayed to the Parliamentary leaders, tried, and executed at Whitehall (p. 163).

1649-1653.

Commonwealth. The Scotch rise in favour of Charles II., but are defeated at *Dunbar* and *Worcester* by *Oliver Cromwell*.

1653-1660.

Protectorate. *Cromwell* now becomes Lord Protector of England, and by his vigorous and wise government makes England prosperous at home and respected abroad. *John Milton*, the poet, *Thomas Hobbes*, the philosopher, and *George Fox*, the founder of the Quakers, live at this period.

1658.

On *Cromwell's* death, he is succeeded by his son **Richard**,

- who, however, soon resigns, whereupon Charles II. is restored by *General Monk*.
- 1660-1685. **Charles II.** General amnesty proclaimed, a few of the regicides only being excepted. Arbitrary government. The *Cabal*. Wars with Holland. Persecution of the Papists after the pretended discovery of a *Popish Plot*. Passing of the *Habeas Corpus Act*. Wars with the Covenanters. Battle of *Bothwell Bridge*. *Rye House Plot*. Charles a pensioner of France. Names *Whig* and *Tory* come into use. *Dryden* and *Butler*, the poets; *Locke*, the philosopher.
- 1685-1688. **James II.**, a Roman Catholic, soon alienates the people by his love for that form of religion, is quite unable to resist the invasion of *William of Orange*, and escapes to France, where he spends his last years at St. Germain.
- 1688-1702. **William III. and Mary.** William of Orange, with his wife, the eldest daughter of James II., now ascends the throne. The *Declaration of Rights*. Battles of *Killiecrankie* and *The Boyne*. *Sir Isaac Newton*.
- 1702-1714. **Anne**, younger daughter of James II., completes the fusion of England and Scotland by the union of their parliaments. *Marlborough's* victories of *Blenheim*, *Ramilies*, *Oudenarde*, and *Malplaquet*, in the Spanish War of Succession. Capture of *Gibraltar*. The poets *Pope*, *Addison*, *Swift*, *Prior*, and *Allan Ramsay*.
- 714 to the
resent day.
1714-1727.
- HANOVERIAN DYNASTY.
- George I.** succeeds in right of his descent from James I. Rebellion in Scotland (in favour of the *Pretender*) quelled. *Sir Robert Walpole*, prime minister. *Daniel Defoe*.
- 1727-1760. **George II.** Rebellion in favour of the Young Pretender, *Charles Edward Stuart*, crushed at *Falkirk* and *Culloden*. *Canada* taken from the French. *William Pitt*, *Lord Chatham*, prime minister; *Richardson*, *Fielding*, *Smollett*, *Sterne*, novelists; *Thomson*, *Young*, *Gray*, *Collins*, *Gay*, poets; *Hogarth*, painter.
- 1760-1820. **George III.** American War of Independence. War with France. Victories of *Nelson* at *Aboukir* and *Trafalgar*, and of *Wellington* in *Spain* and at *Waterloo*. The younger *Pitt* and *Fox*, prime ministers.
- 1820-1830. **George IV.** Roman Catholic Emancipation Bill. *Daniel O'Connell*. The English aid the Greeks in the War of Independence. Victory of *Navarino*. *Byron*, *Sir Walter Scott*, *Wordsworth*, *Coleridge*, *Southey*.
- 1830-1837. **William IV.** Abolition of slavery. Reform Bill.

The present sovereign of Great Britain is —

Victoria, born 24th May, 1819; ascended the throne in 1837;

married, on 10th Feb., 1840, her cousin, Prince Albert of Saxe-Coburg-Gotha (d. 14th Dec., 1861).

The children of this marriage are: —

(1) Victoria, born 21st Nov., 1840; married to the Crown Prince of Germany, 25th Jan., 1858.

(2) Albert Edward, Prince of Wales, Heir Apparent to the throne, born 9th Nov., 1841; married Alexandra, Princess of Denmark, 10th Mar., 1863.

(3) Alice, born 25th April, 1843; married to the present Grand-Duke of Hessen-Darmstadt, 1st July, 1862.

(4) Alfred, Duke of Edinburgh, born 6th Aug., 1844; married the Grand Duchess Marie, daughter of Emperor Alexander II. of Russia, 23rd Jan., 1874.

(5) Helena, born 25th May, 1846; married to Prince Christian of Schleswig-Holstein-Sonderburg-Augustenburg, on 5th July, 1866.

(6) Louise, born 18th March, 1848; married to the Marquis of Lorne, eldest son of the Duke of Argyll, 21st March, 1871.

(7) Arthur, Duke of Connaught, born 1st May, 1850.

(8) Leopold, born 7th April, 1853.

(9) Beatrice, born 14th April, 1857.

18. Historical Sketch of London.

The most populous city in the world (which London unquestionably is) cannot fail to have had an eventful history, in all that concerns race, creed, institutions, culture, and general progress. At what period the Britons, one branch of the Celtic race, settled on this spot, there is no authentic evidence to shew. The many forms which the name assumes in early records have led to much controversy; but it is clear that 'London' is derived from the Latin *Londinium*, the name given it in Tacitus, and that this is only an adaptation by the Romans of the ancient British name *Llyn*, or *Lin*, a pool, and *din* or *dun*, a high place of strength, a hill fort, or city. The 'pool' was a widening of the river at this part, where it makes a bend, and offered a convenient place for shipping. Whether the 'dun' or hill was the high ground reached by Ludgate Hill, and on which St. Paul's now stands, or the knoll at the eastern end of the once walled City, where the Tower of London is situated, it is difficult to decide. Probably both these elevations were on the 'pool'. The etymology of London is the same as that of Lincoln, called by Ptolemy, *Lindon* (*Λίνδον*), and by the Romans *Lindum*; and the word 'Colonia' when the place was made a colony, gave origin to the modern name of Lincoln. The present British or Welsh name of London is *Llundain*; but it was formerly also known to the Welsh as *Cuer-ludd*, the City of Lud, a British king said to have ruled here just before the Roman period, and commemorated in

Lud-gate, one of the gates of the old walled city, near the junction of Ludgate Hill and Farringdon Street.

London, in the days of the Britons, was probably little more than a collection of huts, on a dry spot in the midst of a marsh, or in a cleared space in the midst of a wood, and encompassed by an artificial earthwork and ditch. That there was much marsh and forest in the immediate vicinity is proved by the character of the deep soil when turned up in digging foundations, and by the small subterranean streams which still run into the Thames, as at Dowgate, formerly *Dourgate* ('water gate', from Celtic *dwr*, water), at the Fleet Ditch, at Blackfriars Bridge, etc. Such names as *Fenchurch Street* (see p. 98) are reminiscent of the former character of the neighbourhood.

After the settlement of the Romans in Britain, quite early in the Christian era, London rapidly grew in importance. In the time of the Emperor Nero, the city had become a resort of merchants from various countries and the centre of a considerable maritime commerce, the river Thames affording ready access for shipping. It suffered terribly during the sanguinary struggle between the Romans and the British queen Boadicea, and was in later centuries frequently attacked and plundered by piratical bands of Franks, Norsemen, Picts, Scots, Danes, and Saxons, who crossed the seas to reap a ruthless harvest from a city which doubtless possessed much commercial wealth; but it speedily recovered from the effects of these visitations. As a Roman colony London was frequently named *Augusta*, but it was never raised to the dignity of being a municipium like *Verulamium* (p. 298) or *Eboracum* (York), and was not regarded as the capital of Roman Britain. It extended from the site of the present Tower of London on the east to Ludgate on the west, and inland from the Thames as far as the marshy ground known in later times as Moorfields and Finsbury or Fensbury. Watling Street perpetuates the name of one among many roads made through London by the Romans. Relics are still found almost annually of the foundations of Roman buildings of a substantial and elegant character. Fragments of the Roman wall are also discernible. This wall was maintained in parts until modern times, but has almost entirely disappeared before the alterations and improvements which taste and the necessities of trade have introduced.

The gates of Roman London, whose walls are believed to have been first built on such an extended scale as to include the above-mentioned limits by the Emperor Constantine in the fourth century, were in after times called Lud-gate, Dour-gate, Belins-gate, Postern-gate, Ald-gate, Bishops-gate, Moor-gate, Cripple-gate, Alders-gate and New-gate, all of which are still commemorated in names of streets, etc., marking the localities. Roman London from the Tower to Ludgate was about a mile in length, and from the

Thames to 'London Wall' about half a mile in breadth. Its remains at Cheapside and the Mansion House are found at about 18 feet below the present surface. The Roman city as at first enclosed must, however, have been smaller, as Roman sepulchres have been found in Moorgate Street, Bishopsgate, and Smithfield, which must then have lain beyond the walled city. The Saxons, who never distinguished themselves as builders, contributed nothing to the fortification of London; but the Normans did much, beginning with the erection of the Tower. During the earlier ages of Saxon rule, the great works left here by the Romans — villas, baths, bridges, roads, temples, statuary, — were either destroyed or allowed to fall into decay, as was the case, indeed, all over Britain.

London became the capital of one of the Anglo-Saxon kingdoms, and continued to increase in size and importance. The sites of two of modern London's most prominent buildings — Westminster Abbey and St. Paul's Cathedral — were occupied as early as the beginning of the 7th cent. by the modest originals of these two stately churches. From William the Conqueror we find London receiving a charter by which he engaged to maintain the rights of the city, but the same monarch erected the White Tower to overawe the citizens in the event of disaffection. A special promise is made in Magna Charta, extorted from King John, to observe all the ancient privileges of London, and from about this time we may date the present form of its Corporation, consisting of Mayor, Aldermen, and Common Councilmen. The 13th and 14th centuries are marked in the annals of London by several lamentable fires, famines, and pestilences, in which many thousands of its inhabitants perished. The year 1380 witnessed the rebellion of Wat Tyler, who was slain by Lord Mayor Walworth at Smithfield. In this outbreak, and still more in that of Jack Cade (1450), London suffered severely, through the burning and pillaging of its houses. During the reign of Henry VIII. (1509-1547) and his daughter Mary (1552-1558), London acquired a terrible familiarity with the fires lighted to consume unfortunate 'heretics' at the stake, while under the more beneficent reign of Elizabeth (1558-1603), the capital showed its patriotic zeal by its liberal contributions of men, money, and ships, for the purpose of resisting the threatened attack of the Armada.

A map of London at this time would show the Tower standing on the verge of the City on the E., while on the W. the much smaller city of Westminster would still be a considerable distance from London. The Strand, or river-side road connecting the two cities, would appear bordered by numerous aristocratic mansions, with gardens extending into the fields or down to the river. Throughout the Norman period, and down to the times of the Plantagenets and the Wars of the Roses, the commonalty lived in poor and mean wooden dwellings; but there were many good houses for the merchants and manufacturers, and many important

religious houses and hospitals, while the Thames was provided with numerous convenient quays and landing stages. The streets, even as lately as the 17th cent., were narrow, dirty, full of ruts and holes, and ill-adapted for traffic. Many improvements, however, were made at the period we have now reached (the end of the 16th cent.), though these still left London very different from what we now see it.

In the Civil Wars, London, which had been most exposed to the exactions of the Star Chamber, naturally sided with the Round-heads. It witnessed Charles I. beheaded at the Palace of Whitehall in 1649, and Oliver Cromwell proclaimed Lord Protector of England in 1653; and in 1660 it saw Charles II. placed on the throne by the 'Restoration'. This was a period when England, and London especially, underwent dire suffering in working out the problem of civil and religious liberty, the successful solution of which laid the basis of the empire's greatness. In 1664-1666 London was turned into a city of mourning and lamentation by the ravages of the Great Plague, by which, it is calculated, it lost the enormous number of 100,000 citizens. Closely treading on the heels of one calamity came another — the Great Fire — which, in September, 1666, destroyed 13,000 houses, converting a great part of the eastern half of the city into a scene of desolation. This disaster, however, ultimately proved very beneficial to the city, for London was rebuilt in a much improved form, though not so advantageously as it would have been if Sir Christopher Wren's plans had been fully realised. Among the new edifices, the erection of which was necessitated by the fire, was the present St. Paul's Cathedral. Of important buildings existing before the fire, Westminster Abbey and Hall, the Temple Church, and the Tower are now almost the only examples.

It was not, however, till the reign of Queen Anne (1702-1714), that London began to put on anything like its present appearance. In 1703 it was visited by a fearful storm, by which houses were overthrown, the ships in the river driven on shore, churches unroofed, property to the value of at least 2,000,000*l.* destroyed, and the lives of several hundreds of persons sacrificed. The winter of 1739-1740 is memorable for the Great Frost, lasting from Christmas to St. Valentine's Day, during which a fair was held on the frozen bosom of the Thames. Great injuries were inflicted on the city by the Gordon No-Popery Riots of 1780. The prisons were destroyed, the prisoners released, and mansions were burned or pillaged, no fewer than thirty-six conflagrations having been counted at one time in different quarters; and the rioters were not subdued till some hundreds of them had paid the penalty of their misdeeds with their lives.

Many of the handsomest streets and finest buildings in London date from the latter half of last century. To this period belong the Mansion House, the Horse Guards, Somerset House, and the Bank.

During the 19th cent. the march of improvement has been so rapid as to defy description. The Mint, the Custom House, Waterloo Bridge, London Bridge, Buckingham Palace, the Post Office, the British Museum, the Athenæum Club, the York Column, the National Gallery, and the whole of Belgravia and the West End beyond, have all arisen during the last 80 years. An important event in the domestic history of the city was the commencement of gas-lighting in 1807. (Before 1716 the provisions for street-lighting were very imperfect, but in that year an act was passed ordering every householder to hang out a light before his door from six in the evening till eleven.) From that time to the present London has been actively engaged, by the laying out of spacious thoroughfares and the construction of handsome edifices, in making good its claim to be not only the largest, but also one of the finest cities in the world.

No authentic estimate of the population of London can be traced farther back than two centuries. Nor is it easy to determine the area covered by buildings at different periods. At one time the 'City within the Walls' comprised all; afterwards was added the 'City without the Walls'; then the city and liberties of Westminster; then the borough of Southwark, S. of the river; then numerous parishes between the two cities; and lastly other parishes forming an encircling belt around the whole. All these component elements at length came to be embraced under the name of 'London'. The population was about 700,000 in the year 1700, about 900,000 in 1800, and 1,300,000 in 1821. Each subsequent decennial census included a larger area than the one that preceded it, and consequently a larger population. The original 'City' of London, covering less than 1 square mile, has in this way expanded to a great metropolis of fully 120 square miles, containing, in 1871, a population of 3,264,000 persons (see p. 59). Extension of commerce has accompanied the growth of population. Statistics of trade in past centuries are wanting; but at the present time London supplies half the total customs-revenue of the kingdom. One-fourth of the whole ship tonnage of England, and one-fourth of the entire exports, are centred in the port of London. (For fuller statistical information about the present city of London, see below, Section 19.)

19. Topography and Statistics.

Topography. The city of London is built upon a tract of undulating clay soil, which extends irregularly along the valley of the Thames from a point near Reading to Harwich and Herne Bay at the mouth of the river, a distance of about 120 miles. It is divided into two portions by the river *Thames*, which, rising in the Cotswold Hills in Gloucestershire, is from its source down to its mouth in the German Ocean at Sheerness 230 M. in length, and is navigable

for a distance of 50 M. — The southern and less important part of London (*Southwark* and *Lambeth*) lies in the counties of *Surrey* and *Kent*; the northern and principal portion in *Middlesex* and *Essex*. The latter part of the immense city may be divided, in accordance with its general characteristics, into two great halves (not taking into account the extensive outlying districts on the N. and the N.E. which are comparatively uninteresting to strangers): —

I. The *City* and the *East End*, consisting of that part of London which lies to the E. of the Temple, forms the commercial and money-making quarter of the metropolis. It embraces the Port, the Docks, the Custom House, the Bank, the Exchange, the innumerable counting-houses of merchants, money-changers, brokers, and underwriters, the General Post Office, the printing and publishing offices of the Times, the legal corporations of the Inns of Court, and the Cathedral of St. Paul's, towering above them all.

II. The *West End*, or that part of the town to the W. of the Temple, is the quarter of London which spends money, makes laws, and regulates the fashions. It contains the Palace of the Queen, the Mansions of the aristocracy, the Clubs, Museums, Picture Galleries, Theatres, Barracks, Government Offices, Houses of Parliament, and Westminster Abbey; and it is the special locality for parks, squares, and gardens, for gorgeous equipages and powdered lackeys.

Besides these great divisions, the following districts are distinguished by their population and leading occupations: —

I. On the LEFT BANK of the Thames: —

(a) To the E. of the City is the so-called *Long Shore*, which extends along the bank of the Thames, and is chiefly composed of quays, wharves, store-houses, and engine-factories, and inhabited by shipwrights, lightermen, sailors, and marine store dealers.

(b) *Whitechapel*, with sugar-bakeries and their numerous German workmen.

(c) *Houndsditch* and the *Minories*, the quarters of the Jews.

(d) *Bethnal Green* and *Spitalfields* to the N., and part of *Shoreditch*, form a manufacturing district, occupied to a large extent by silk-weavers, partly descended from the French Protestants (Huguenots) who took refuge in England after the Revocation of the Edict of Nantes in 1685.

(e) *Clerkenwell*, between Islington and Hatton Garden, the district of watch-makers and metal-workers.

(f) *Paternoster-Row*, near St. Paul's Cathedral, the focus of the book-trade.

(g) *Chancery Lane* and the *Inns of Court*, the headquarters of barristers, solicitors, and law-stationers.

II. In *Surrey*, on the RIGHT BANK of the Thames: —

(a) *Southwark* and *Lambeth*, containing numerous potteries, glass-works, machine-factories, breweries, and hop-warehouses.

(b) *Bermondsey*, famous for its tanneries, glue-factories, and wool-warehouses.

(c) *Rotherhithe*, farther to the E., chiefly inhabited by sailors, ship carpenters, coalheavers, and bargemen.

For purposes of government and municipal administration London is divided as follows: —

(1). The *City Proper*, bounded on the W. by the site of Temple Bar and Southampton Buildings; on the N. by Holborn, Smithfield, Barbican, and Finsbury Circus; on the E. by Bishopsgate Without, Petticoat Lane, Aldgate, and the Minories; and on the S. by the Thames. The City is divided into 26 *Wards* and 108 parishes, has a separate administration and jurisdiction of its own, and is presided over by the Lord Mayor. At the census of 1871 it consisted of 9305 houses with 74,732 inhabitants (37,515 less than in 1861). The *resident* population is steadily decreasing on account of the constant emigration to the West End and suburbs, the ground and buildings being so valuable for commercial purposes as to preclude their use merely as dwellings. More than 2000 houses are left empty every night under the guardianship of the 800 members of the City police force (p. 61). Sites for building in the City sometimes realise no less than 20*l.* per square foot. The City is represented in Parliament by four members.

(2). *Westminster*, to the W. of the City, bounded on the N. by Bayswater Road and Oxford Street, on the W. by Chelsea, Kensington, and Brompton, and on the S. by the Thames. Although much more populous than the City, containing 26,430 houses and 253,985 inhabitants, Westminster has no separate administration of its own, and sends two members only to the House of Commons.

(3). The eight parliamentary *Boroughs*, exclusive of the City and Westminster: —

- (a) *Marylebone*, with 48,000 houses and 436,298 inhabitants.
- (b) *Finsbury*, with 44,363 houses and 386,844 inhabitants.
- (c) *Tower Hamlets*, 88,664 houses and 647,585 inhabitants.
- (d) *Chelsea*, with 35,020 houses and 258,050 inhabitants.
- (e) *Hackney*, with 49,259 houses and 362,378 inhabitants.
- (f) *Southwark in Surrey*, 25,683 houses, 193,942 inhabitants.
- (g) *Lambeth in Surrey*, 45,252 houses, 386,027 inhabitants.
- (h) *Greenwich and Deptford*, with 25,987 houses and 167,632 inhabitants.

Each of these boroughs sends two members to Parliament.

(4). Lastly the numerous villages which have in course of time become constituent parts of London, of which the following are the most important: —

(a) On the N.: *Hampstead*, *Highgate*, *Kentish Town*, *Camden New Town*, *Holloway*, *Hornsey*, *Highbury*, *Camden Town*, *Agar Town*, *Somers Town*, *Islington*, *Canonbury*, *Muswell Hill*, *Pentonville*.

(b) On the N.E. : *Bethnal Green, Clapton, Dalston, Kingsland, Hoxton, Stoke-Newington.*

(c) On the E. : *Whitechapel, Mile-End, Bow, Bromley, Stepney, Limehouse, Poplar, Blackwall.*

(d) On the S.E. : *Bermondsey, Rotherhithe, Lewisham, Blackheath.*

(e) On the S. : *Wabworth, Camberwell, Dulwich, Newington, Kennington, Streatham, Norwood, Sydenham, Brixton, Clapham, Peckham.*

(f) On the S.W. : *Vauxhall, Battersea, Wandsworth, Putney, Fulham.*

(g) On the W. : *Walham Green, Brompton, Kensington, Hammersmith, Bayswater, Notting Hill, Puddington, Westbourne.*

(h) On the N.W. : *Maida Vale, Kilburn, Portland Town, St. John's Wood.*

Statistics. The City, the West End, and the Borough, together with the suburban villages which have been gradually absorbed, form the great and constantly extending metropolis of London — a city which, in the words of Tacitus, was and still is ‘*copiâ negotiatorum et comœatu maxime celebre*’. It has doubled in size within the last half-century, being now, from Stratford and Blackwall on the E. to Kew Bridge and Acton on the W., 14 M. in length, and from Clapham and Herne Hill on the S. to Hornsey and Highgate on the N., 8 M. in breadth, while it covers an area of 122 square miles. This area is, at a rough estimate, occupied by 7400 streets, which if laid end to end would form a line 2600 M. long, lighted by a million gas-lamps consuming daily 28,000,000 cubic feet of gas. The 528,794 buildings of this gigantic city include 1100 churches of various denominations, 7500 public houses, 1700 coffee-houses, and 500 hotels and inns. The Metropolitan Police District, which extends 12-15 M. in every direction from Charing Cross, embraces an area of 690 sq. M., with streets and roads measuring 6600 M. in aggregate length. The annual value of house property was estimated in 1878 at 231½ millions sterling, or about 55*l.* per house. According to the census of 1871, the population of London consisted of 3,264,530 souls (or within the bounds of the Metropolitan Police District 3,810,744), showing an increase of 447,815 over that of 1861. Among these there are about 2800 master-tailors, 2500 bakers, 2100 butchers (besides many thousands of men and women in their employ), and 300,000 domestic servants. At present (1878) the total population within the Police District is estimated at 4,500,000. There are in London more Scotchmen than in Edinburgh, more Irish than in Dublin, more Jews than in Palestine, and more Roman Catholics than in Rome ! Statistics as to the consumption of food in this vast hive of human beings are not easily obtained; but we may state approximately that there are annually consumed about 2,000,000 quarters of

wheat, 400,000 oxen, 1,500,000 sheep, 130,000 calves, 250,000 swine, 8 million head of poultry and game, 400 million pounds of fish, 500 million oysters, 1,200,000 lobsters, and 3,000,000 salmon. The butcher-meat alone is valued at 50,000,000*l.* The Londoners wash down this vast annual repast by 180 million quarts of porter and ale, 8 million quarts of spirits, and 31 million quarts of wine, not to speak of the 150 million gallons of water supplied every day by the nine water-companies. About 1000 collier-vessels yearly bring 3,500,000 tons of coal into London by the river, while the railways supply about 3,000,000 tons more. The sum of money spent by the whole population each year may be estimated as at least 200,000,000*l.* The number of vessels which annually enter the port of London is about 20,000, while the average value of exports from the Thames is not less than 100,000,000*l.*

The important METROPOLITAN IMPROVEMENTS, undertaken for the facilitation of traffic and for the sanitary benefit of the population, are superintended by the *Metropolitan Board of Works*, consisting of 46 members, which meets at Berkeley House, Spring Gardens. The expenses connected with the works — the construction of new streets, the extension of old ones, and so on — are of course enormous, and as much as 900,000*l.* has been paid for a single acre of ground. Half a million sterling was paid for Northumberland House, by Charing Cross, removed for the purpose of opening up the short new street to the Thames, named Northumberland Avenue. The most important work as yet undertaken by the Board has been the new system of *Interceptive Main Drainage*, begun in 1859 under the superintendence of Sir Joseph Bazalgette, and carried out at a cost of 4,500,000*l.* Formerly all the drainage of London was conducted directly into the Thames, to the amount of 10,000,000 cubic feet on the N. and 4,000,000 cubic feet on the S. side, with the virtual result of converting the river into a huge, offensive, and pernicious cess-pool (especially in summer). The new system consists of large sewers or tunnels, constructed nearly parallel with the Thames as far as Barking Creek, 14 M. below London, on the left bank of the river, and to Crossness on the right, where the drainage is made to flow into the Thames at high water with the view of its being carried out to sea by the ebb-tide. It has recently been found, and great complaints are made, that the more solid parts of the sewage are not carried out to sea, but form thick deposits at the bottom of the river, are even carried up beyond Westminster Bridge, and threaten to be fruitful sources of river and atmospheric pollution. The opinion is gaining ground (1878) that means must be adopted for utilising the solid sewage for agricultural purposes, and altogether preventing its entrance into the Thames. It is worthy of remark that this pollution of the most important river in Britain is at present made legal by an exceptional clause in the River Pollution Prevention

Act. The main sewers, of which there are three on the N. side of the Thames, independent of each other and at different levels, consist of tunnels lined with brick, 11 ft. wide and 10 ft. high. Their aggregate length amounts to 85 M. — The new *Thames Embankment*, described at p. 102, is another and scarcely less important undertaking of the Board of Works.

20. General Hints.

Some of the following remarks may be deemed superfluous by many of the readers of this Handbook; but a few observations as to English or London peculiarities will perhaps be not unacceptable to the American, the English-speaking foreigner, or even the provincial visitor.

In England, Sunday, as is well known, is observed as a day of rest and of public worship. Shops, places of amusement, galleries, etc. are closed the whole day, while most of the restaurants are shut till 1 p.m., and some even till 5 p.m. Public-houses are open from 1 to 3, and from 6 to 11 p.m. only. Many places of business are closed from 1, 2, or 3 p.m. on Saturday till Monday morning.

Like '*s'il vous plaît*' in Paris, '*if you please*' or '*please*' is generally used in ordering refreshments at a café or restaurant, or in making any request. The English forms of politeness are, however, by no means so minute or ceremonious as the French. For example, the hat is raised to ladies only, and is worn in all public places, such as shops, cafés, and museums, and sometimes even in the humbler kind of theatres.

The fashionable hour for paying visits in London is between 2 and 6 p.m. The proper mode of delivering a letter of introduction is in person, along with the bearer's visiting-card and address; but when this is rendered impossible by the greatness of distance or other cause, the letter may be sent by post, accompanied by a few polite words of explanation.

The usual dinner hour of the upper classes varies from 6 to 8 or even 9 p.m. It is considered permissible for guests invited to a dinner-party to arrive a few minutes late, but they should take care never to be before the time. Gentlemen remain at table, over their wine, for a short time after the ladies have left, but the continental indulgence of a post-prandial cigar is rarely permitted.

Foreigners may often obtain, through their ambassadors, permission to visit private galleries and collections which are not open to the ordinary English tourist.

We need hardly caution new-comers against the artifices of pick-pockets and the wiles of impostors, two fraternities which are very numerous in London. It is even prudent to avoid speaking to strangers in the street. All information desired by the traveller may be obtained from one of the policemen, of whom about 10,000

(300 mounted) perambulate the streets of the metropolis, or at a neighbouring shop. A considerable degree of caution and presence of mind is often requisite in crossing a crowded thoroughfare, and in entering or alighting from a railway train or omnibus. The 'rule of the road' for foot-passengers in busy streets is to keep to the right. Poor neighbourhoods should be avoided after nightfall.

ADDRESSES of all kinds may be found in *Kelly's Post Office Directory*, a thick volume of 3000 pages, which may be seen at all the hotels and cafés and at most of the principal shops. The addresses of residents at the West End and other suburbs may also be obtained from *Boyle's Court Guide*, *Webster's Royal Red Book*, the *Royal Blue Book*, or *Kelly's Suburban Directory*.

Among the characteristic sights of London the principal is the *Lord Mayor's Show* (9th Nov.), or the procession in which — maintaining an ancient and picturesque, though useless custom — the newly elected Lord Mayor moves, amid great pomp and ceremony, through the streets from the City to Westminster Hall in order to take the oath of office. It is followed by the great dinner in the Guildhall (p. 90). — On a very insignificant scale, but also possessing some interest of their own, are the Sweeps' May Day Gambols, or Jack-in-the-Green; but the almost total disuse of climbing boys has deprived this display of its original character.

For the *Horse Races* and other sports taking place in or near London, see Section 13.

21. Guilds, Charities, Societies, Clubs.

Guilds. The City Companies or Guilds of London were once upwards of one hundred in number, about eighty of which still exist, though few exercise their ancient privileges. About forty of them possess halls in which they transact business and hold festivities; the others meet either in rooms lent to them at Guildhall, or at the offices of the respective clerks. All the companies except five are called *Livery Companies*, and the members are entitled, on ceremonial occasions, to wear the liveries (gowns, furs, etc.) of their respective guilds. Many of the companies possess vast estates and revenues, while others possess neither halls nor almshouses, neither estates nor revenues, — nothing but ancient charters to which they reverentially cling. Some of the guildhouses are among the most interesting buildings in London, and are noticed throughout the Handbook. The Twelve Great Companies, wealthier and more influential than the rest, are the *Mercers*, *Grocers*, *Drapers*, *Fishmongers*, *Goldsmiths*, *Skinners*, *Merchant Tailors*, *Haberdashers*, *Salters*, *Ironmongers*, *Vintners*, and *Clothworkers*. Some of the companies represent trades now quite extinct, and by their unfamiliar names strikingly illustrate the fact how completely they have outlived their original purpose. Such

are the *Bowyers, Longbowstring Makers, Girdlers, Horners, Lormers* (saddler's ironmongers), *Patten Makers, and Scriveners.*

Charities. The charities of London are on a scale commensurate with the vastness of the city, being, according to a classified Directory lately issued, no fewer than 1030 in number. They comprise hospitals, dispensaries, asylums; bible, tract, missionary, and district visiting societies; provident homes, orphanages, etc. A tolerably complete catalogue will be found in *Low's Handbook of the Charities of London.* In the financial year 1876-77 the total voluntary subscriptions, donations, and bequests to these charities reached the enormous amount of 4,114,849*l.*, which is quite exclusive of the large contributions to 'Indian Famine', 'Turkey', and other special funds. The following is a brief list of the chief general hospitals, besides which there are numerous special hospitals for cancer, smallpox, fever, consumption, eye and ear diseases, and so forth.

Charing Cross — Agar Street, Strand.

German — Dalston.

Great Northern — Caledonian Road.

Guy's — St. Thomas Street, Southwark.

King's College — Carey Street, Strand.

London — Whitechapel Road.

Middlesex — Charles Street, Tottenham Court Road.

University College, or North London — Gower Street.

Royal Free — Gray's Inn Road.

St. Bartholomew's — Smithfield.

St. George's — Hyde Park Corner.

St. Mary's — Cambridge Place, Paddington.

St. Thomas's — Albert Embankment.

Westminster — Broad Sanctuary.

Societies. The societies for the encouragement of industry, art, and science in London are extremely numerous, and many of them possess most ample endowments. The names of a few of the most important may be given here, some of them being described at length in other parts of the Handbook: —

Royal Society,

Royal Academy,

Society of Antiquaries,

Geological Society,

Royal Astronomical Society,

Linnaean Society,

Chemical Society,

Royal Academy of Music, 4 Tenterden Street, Hanover Square,

Royal College of Physicians, Pall Mall East, corner of Trafalgar

Square.

Royal College of Surgeons, Lincoln's Inn Fields.

Heralds' College, Queen Victoria Street.

} Burlington House, Piccadilly.

Institution of Civil Engineers, 25 Great George Street, Westminster.

Institute of British Architects, 16 Lower Grosvenor Street, Grosvenor square.

Royal Institution, 21 Albemarle Street, Piccadilly.

The **Clubs** are chiefly devoted to social purposes. Most of the club-houses at the West End, particularly those in or near Pall Mall, are very handsome, and admirably fitted up, affording every possible comfort. To a bachelor in particular his 'club' is a most serviceable institution. Members are admitted by ballot, but candidates are rejected by a certain small proportion of 'black balls' or dissentient votes. The entrance fee varies from 5*l.* 5*s.* to 40*l.* (usually about 25*l.*), and the annual subscription is from 3*l.* 3*s.* to 15*l.* 15*s.* The introduction of guests by a member is allowed in some, but not in all of the clubs. The cuisine is usually admirable. The wine and viands, which are sold at little more than cost price, often attain a pitch of excellence unrivalled by the most elaborate and expensive restaurants.

We append an alphabetical list of the most important clubs:—

Alpine Club, 8 St. Martin's Place, Trafalgar Square.

Army and Navy Club, 36-39 Pall Mall, N. side, corner of George Street; 2200 members.

Arthur's Club, 69 St. James's Street.

Athenæum Club, 107 Pall Mall, the club of the *literati*; 1200 members. (Distinguished strangers visiting London may be elected honorary members of the Athenæum during their temporary residence in London.)

Boodle's Club, 28 St. James's Street (chiefly for country gentlemen).

Brooks's Club, 60 St. James's Street.

Carlton Club, 94 Pall Mall, the chief Conservative club; 950 members.

City of London Club, 19 Old Broad Street, City.

City United Club, Ludgate Circus.

Civil & United Service Club, 316 Regent Street; 2500 members.

Conservative Club, 74 St. James's Street; 1200 members.

Devonshire Club, 50 St. James's Street.

East India United Service Club, 14 St. James's Square; 2040 members.

Garrick Club, 13 and 15 Garrick Street, Covent Garden; for literary men and actors.

Gresham Club, 1 Gresham Place, City.

Guards' Club, 70 Pall Mall.

Hanover Club, Hanover Square; 3000 members.

Junior Army and Navy Club, 12 and 13 Grafton Street.

Junior Athenæum Club, 116 Piccadilly.

Junior Carlton Club, 30-35 Pall Mall.

Junior United Service Club, corner of Regent Street and Charles Street; 2000 members.

Naval and Military Club, 94 Piccadilly.

New University Club, 57-58 St. James's Street.

Oriental Club, 18 Hanover Square.

Oxford and Cambridge Club, 71-76 Pall Mall. (Those only who have studied at Oxford or Cambridge are eligible as members of this club.)

Reform Club, the chief Liberal Club, 104 Pall Mall; 1400 members.

St. James's Club, 108 Piccadilly.

St. Stephen's Club, 1 Bridge Street, Westminster; 1500 members.

Temple Club, Arundel Street, Strand; 2000 members.

Thatched House Club (Civil Service Club), 86 St. James's Street.

Travellers' Club, 106 Pall Mall. (Each member must have travelled at least 500 M. from London.)

Union Club, Trafalgar Square, corner of Cockspur Street.

United Service Club, 116 Pall Mall; 1550 members. (Members must not hold lower rank than that of major in the army, or commander in the navy.)

United University Club, Pall Mall East, corner of Suffolk Street.

Whitehall Club, Parliament Street.

White's Club, 38 St. James's Street. (This club was formerly celebrated for its high play.)

Windham Club, 11 St. James's Square.

22. Preliminary Ramble.

Nothing is better calculated to afford the traveller some insight into the labyrinthine topography of London, to enable him to ascertain his bearings, and to dispel the first oppressive feeling of solitude and insignificance, than a drive through the principal quarters of the town.

The outside of an omnibus affords a much better view than a cab (fares, see p. 23), and, moreover, has the advantage of cheapness. If the driver, beside whom the stranger should sit, happens to be obliging (and a small gratuity will generally make him so), he will afford much useful information about the buildings, monuments, and other sights on the route; but care should be taken not to distract his attention when driving through crowded parts. Even without such assistance, however, our plan of the city, if carefully consulted, will supply all necessary information. If ladies are of the party, an open *Fly* (see p. 24) is the most comfortable conveyance.

Taking *Hyde Park Corner*, at the W. end of Piccadilly, as a convenient starting-point, we mount one of the numerous omnibuses which ply to the Bank and London Bridge and traverse nearly

the whole of the quarters lying on the N. bank of the Thames. Entering Piccadilly, we first pass, on the right, the Green Park, beyond which rises Buckingham Palace (p. 233). A little farther to the E., in the distance, we descry the towers of Westminster Abbey (p. 174) and the Houses of Parliament (p. 165). In Regent Street on the right, at some distance off, rises the York Column (p. 200). Passing Regent Circus, we drive to the right through the Haymarket, at the end of which, on the left, is the theatre of that name (p. 35), and, on the right, Her Majesty's Opera House (p. 34). We now come to Trafalgar Square, with the Nelson Monument (p. 128) and the National Gallery (p. 130). On the right, in the direction of Whitehall, we observe the old statue of Charles I. Passing Charing Cross, with the large Charing Cross Hotel (p. 6) on the right, we enter the Strand, where the Adelphi, Lyceum, Gaiety, and other theatres lie on our left, and the Strand Theatre on our right (p. 35). On the left is Southampton Street, leading to Covent Garden (p. 161), and on the right Wellington Street, with Somerset House (p. 125) near the corner, leading to Waterloo Bridge (p. 126). Near the middle of the Strand we reach the churches of St. Mary le Strand (p. 125) and St. Clement Danes (p. 124). On the left we see the extensive new Law Courts (p. 123). Passing the site of Temple Bar (recently removed; see p. 123), we now enter the City proper (p. 58). On the right of Fleet Street are several entrances to the Temple (p. 119), while on the left rises the church of St. Dunstan in the West (p. 118). At the end of Farringdon Street, diverging on the left, we notice the Holborn Viaduct Bridge (p. 86); on the right, in New Bridge Street, is the Ludgate Hill Station. We next drive up Ludgate Hill, pass St. Paul's Cathedral (p. 73) on the left, and turn to the left to Cheapside, noticing the monument of Sir Robert Peel (p. 83), a little to the N. of which is the General Post Office (p. 83). In Cheapside we observe Bow Church (p. 92) on the right, and near it the Guildhall (p. 90) at the end of King Street on the left. Quitting Cheapside, we enter the Poultry, in which the Mansion House (p. 93) rises on the right. Opposite the Mansion House is the Bank of England (p. 94), and before us is the Royal Exchange (p. 95), with Wellington's Statue in front. We then drive through King William Street, with the Statue of William IV., observing the Monument (p. 100) on the left.

We now quit the omnibus, and, after a walk across London Bridge (p. 99) and back, pass through part of Gracechurch Street on the right, and follow Fenchurch Street to the station of the *London and Blackwall Railway*. A train on this line carries us to Blackwall, whence we ascend the Thames by one of the *Greenwich Steamers*, passing London Docks (p. 114), St. Katherine's Docks (p. 114), the Tower (p. 106), the Custom House (p. 101), and Billingsgate (p. 100), to London Bridge. Here we may disembark, and

take an omnibus back to Hyde Park Corner, or, continuing in the same boat, may pass under the Cannon Street Station Railway Bridge, Southwark Bridge (with St. Paul's rising on the right), the Chatham and Dover Bridge, and Blackfriars Bridge. Between Blackfriars Bridge and Westminster runs the new Victoria Embankment (p. 102). On the right are the Temple and Somerset House (p. 125). The steamer then passes under Waterloo Bridge (p. 126), and reaches Charing Cross Pier, adjacent to the Charing Cross Railway Bridge. We now alight, and re-embark in a *Chelsea Boat*, which will convey us past Montague House (p. 165), Richmond Terrace, Westminster Bridge, and the Houses of Parliament (p. 165), behind which is Westminster Abbey (p. 174). On the left is the new Albert Embankment, with St. Thomas's Hospital (p. 265); and, farther on, Lambeth Palace (p. 265) with the Lollards' Tower, Lambeth Bridge, and, on the right, Millbank Penitentiary (p. 260). We then reach Vauxhall Bridge. From Vauxhall the traveller may walk or take a tramway car to Victoria Station, whence an omnibus will convey him to Oxford Street.

In order to obtain a view of the quarters on the right (S.) bank of the Thames, or Surrey side, we take a light-green *Atlas* omnibus (*not* a City Atlas) in Regent Circus, Oxford Street (Plan J 9), and drive through Regent Street, Regent's Quadrant, Regent Circus (Piccadilly), Regent Street (continued), Waterloo Place (with the Crimean Monument and the York Column), Pall Mall East, and Charing Cross to (right) Whitehall. Here we observe on the left Scotland Yard, the chief police-station of London, and Whitehall Chapel (p. 163), and on the right the Admiralty, the Horse Guards (p. 165), and the Government Offices. Our route next lies through Parliament Street, beyond which we pass Westminster Abbey (p. 174) and the Houses of Parliament (p. 165) on the right. The omnibus then crosses Westminster Bridge, with the Victoria Embankment on the left, and the Albert Embankment and St. Thomas's Hospital on the right. Traversing Westminster Bridge Road, we observe at the end of it, on the right, Christchurch and Hawkstone Hall, occupying the site of the recently removed Orphan Asylum. In Lambeth Road we perceive the Church of St. George's, the Roman Catholic Cathedral of London, and, opposite to it, Bethlehem Hospital. On the W. side of Circus Place, with its obelisk, rises the Blind Asylum. A little to the S. of this point, we arrive at the Elephant and Castle (on the right), where we alight, to resume our journey on a blue Waterloo omnibus. This takes us through London Road to Waterloo Road, to the right of which are the Surrey Theatre (Blackfriars Road), Magdalene Hospital, and the Victoria Palace Theatre, and on the left the South Western Railway Station. We then cross Waterloo Bridge, drive along Wellington Street, passing Somerset House, and turn to the left into the Strand, which leads us to Charing Cross.

Our first curiosity having thus been gratified by a general survey of London, we may now devote our attention to its collections, monuments, and buildings in detail.

23. Disposition of Time.

The most indefatigable sight-seer will take at least three weeks to obtain even a superficial acquaintance with London and its objects of interest. A plan of operations, prepared beforehand, will aid him in regulating his movements and economising his time. Fine days should be spent in visiting the docks, parks, gardens, and environs. Excursions to the country around London, in particular, should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may altogether preclude a visit to the many beautiful spots in the neighbourhood. Rainy days had better be devoted to the galleries and museums.

The following list shows the days and hours when the various collections and other sights are accessible. The early forenoon and late afternoon hours may be appropriately spent in visiting the principal churches, many of which are open the whole day, or in walking in the parks or in the Zoological and the Botanical Gardens, while the evenings may be devoted to the theatres. The best time for a promenade in Regent Street or Hyde Park is between 4 and 6 o'clock, when they both present a remarkably busy and attractive scene. When the traveller happens to be near London Bridge he should take the opportunity of crossing it in order to obtain a view of the Port of London and its adjuncts, with its sea-going vessels arriving or departing, the innumerable river craft of all sizes, and the vast traffic in the docks. A trip to Gravesend (see p. 307) should by all means be taken in order to obtain a proper view of the shipping, no other port in the world presenting such a sight.

The following data, though carefully revised down to the beginning of 1878, are liable to frequent alteration. The traveller is therefore recommended to consult one of the principal London newspapers with regard to the sights of the day. Our list does not include parks, gardens, and other places which, on all week days at least, are open to the public gratis.

Academy of Arts (p. 202), exhibition of paintings and sculpture, from May to the beginning of August, open daily 10-7 (1s.).

Alexandra Palace, Muswell Hill (p. 294), daily (except Sundays), from 10 a.m. till the evening.

Bethnal Green Museum (p. 116), open free on Mondays, Tuesdays, and Saturdays, 10 a.m. to 10 p.m.; other days 10-4, 5, or 6, admission 6d.

***British Museum* (p. 212), Mondays, Wednesdays, and Fridays from 10 a.m., Saturdays from 12 noon, to 4, 5, or 6 p.m. according

to the season (Mondays and Saturdays from 8th May to 15th Aug. to 8 p.m.); the reading-room is open to readers daily (except Sundays and holidays) from 9 a.m. Both the Museum and Reading Room are closed on the first seven days of February, May, and October, and on Ash Wednesday, Good Friday, and Christmas Day.

Chelsea Hospital (p. 261), daily, 10-1 and 2-7.

**Crystal Palace, Sydenham* (p. 271), open daily, Sundays excepted, from 10 a.m. till the evening, sometimes as late as 10 or 11 p.m. Admission 1s.; Saturday occasionally 2s. 6d.; special days dearer; children half-price.

**Dulwich Gallery* (p. 278), daily, Sundays excepted, 10-5, in winter 10-4.

Foundling Hospital (p. 207), Mon. 10-4, and Sun. after morning service.

Geological Museum (p. 203), Mon. and Sat. 10-10, Tues., Wed., and Thurs. 10-5; closed 10th Aug. to 10th Sept.

Greenwich Hospital (p. 268), daily from 10 a.m. (Sund. from 1 p.m.) to dusk, but not later than 6 p.m.

Guildhall Museum (p. 91), daily, in summer 10-5; in winter 10-4.

**Hampton Court Gallery* (p. 282), daily (Sundays included), except Fridays, 10-6; in winter 10-4.

Horticultural Society's Gardens (p. 244), daily, in summer from 9, in winter from 10, till dusk; admission 1s., Mondays 6d.; Saturday promenades and show days dearer.

**India Museum* (p. 245), daily 10-6; Mon. and Sat. 1d., other days 6d.

**Kew Gardens* (p. 287), daily, 1-6; Sundays 2-6 p.m.

***National Gallery* (p. 130), Mondays, Tuesdays, Wednesdays, and Saturdays, 10-6, in winter 10-5.

**National Portrait Gallery* (p. 257), on the same days as South Kensington Museum (see below), 10 a.m. to 4, 5, or 6 p.m. On the days when 6d. is charged for admission to the Museum, the visitor may without extra charge visit the Portrait Gallery also.

**Parliament, Houses of* (p. 165), Saturday 10-4; by order obtained at the Lord Chamberlain's Office, near the Victoria Tower.

Royal College of Surgeons (p. 159), Mondays, Tuesdays, Wednesdays, and Thursdays, 12-5 in summer, and 12-4 in winter; by special permission.

**Saint Paul's Cathedral* (p. 73), daily, 8-6, except Sundays and the hours of divine service (admission to the crypt, galleries, and ball, see p. 76).

Soane Museum (p. 160), Wed., Thurs., and Frid. in April, May, and June, and Wed. and Thurs. in Feb., March, July, and August; from 11 to 5.

Society of Arts (p. 127), daily, except Wednesdays, 10-4 p.m.

***South Kensington Museum* (p. 245), Mondays, Tuesdays, and

Saturdays, 10 a.m. to 10 p.m., gratis; Wednesdays, Thursdays, and Fridays, 10 a.m. to 4, 5, or 6 p.m. according to the season, admission 6d.

Temple Church (p. 120), daily, 10-12 and 1-4 o'clock, fee 6d. The rotunda is open to the public on Sundays during divine service.

**Tower* (p. 106), daily, 10-4 p.m., except Sundays; Mondays and Saturdays free; other days, Armoury 6d. and Crown Jewels 6d.

United Service Museum (p. 164), daily, except Fridays and Sundays, 11-5, in winter 11-4 p.m.

***Westminster Abbey* (p. 174), daily, except Sundays, 9 a.m. till dusk. Admission to the chapels 6d.; on Mondays free. Divine service on Sundays.

**Zoological Gardens* (p. 208), daily, except Sundays (when members only are admitted); admission 1s., Mondays 6d.

The royal palaces, the mansions of the nobility and gentry, the the Bank, the Mint, the Times Printing Office, and other objects of interest for which a special permission is required, can be visited only on the days and at the hours indicated in the order.

Diary.

(To be compared with the above alphabetical list.)

Sundays. Hampton Court, Picture Gallery 10-6, in winter 10-4. — Kew Gardens, 2-6. — Greenwich Hospital, Pictures, 1 p.m. to dusk. — Foundling Hospital, after morning service.

Mondays. Tower, 10-4. — Temple Church, 10-12 and 1-4, fee 6d. — Westminster Abbey, 9-3, in summer 4-6 also. — National Gallery, 10-6, in winter 10-5. — Royal College of Surgeons, by permission, 12-5, in winter 12-4. — St. Paul's Cathedral, 8-6 (crypt, clock, bell, whispering gallery, etc., various fees). — South Kensington Museum, 10 a.m. to 10 p.m., gratis. — National Portrait Gallery, 10-10, gratis. — Bethnal Green Museum, 10-10, gratis. — Geological Museum, 10-10. — British Museum, 10 to 4, 5, or 6. — United Service Museum, 11-5, in winter 11-4, by permission. — India Museum, 10-6 (1d.). — Foundling Hospital, 10-4. — Greenwich Hospital, 10 to dusk. — Chelsea Hospital, 10-1 and 2-7. — Society of Arts, 10-4. — Guildhall Museum, 10 to 4 or 5. — Zoological Gardens, from 9 a.m. (6d.). — Horticultural Gardens, 9 or 10 till dusk (6d.). — Kew Gardens (1-6). — Dulwich Gallery, 10-5, in winter 10-4. — Hampton Court, 10-6. — Crystal Palace at Sydenham, 10 a.m. till dusk (1s.). — Alexandra Palace, from 10 a.m. (1s.).

Tuesdays. Tower, 10-4 (armouries 6d., crown jewels 6d.). — Temple Church, 10-12 and 1-4 (6d.). — Westminster Abbey, 9-3, in summer 9-6 (chapels 6d.). — St. Paul's Cathedral, 8-6 (crypt, etc., various fees). — National Gallery, 10-6. — Royal College of Surgeons, 10 to 4 or 5. — South Kensington Museum, 10 a.m. to 10 p.m., gratis. — National Portrait Gallery, 10-10, gratis. —

Bethnal Green Museum, 10-10, gratis. — Geological Museum, 10-5. — United Service Museum, 11-5, in winter 11-4. — India Museum, 10-6 (6d.). — Guildhall Museum, 10-4 or 5. — Zoological Gardens, from 9 a.m. (1s.). — Horticultural Gardens, from 9 or 10 a.m. (1s.). — Kew Gardens (1-6). — Dulwich Gallery, 10-5, in winter 10-4. — Hampton Court, 10-6. — Crystal Palace at Sydenham, 10 a.m. till dusk (1s.). — Alexandra Palace, from 10 a.m. (1s.). — Greenwich Hospital, 10 till dusk. — Chelsea Hospital, 10-1 and 2-7. — Society of Arts, 10-4.

Wednesdays. Tower, 10-4 (armouries, etc., 1s.). — Temple Church, 10-12 and 1-4 (6d.). — Westminster Abbey, 9-3, and in summer 4-6 also (6d.). — St. Paul's Cathedral, 8-6 (various fees). — National Gallery, 10-6. — Royal College of Surgeons, 12 to 4 or 5. — South Kensington Museum, 10 a.m. till dusk (6d.). — National Portrait Gallery, 10 a.m. till dusk (6d.). — Bethnal Green Museum, 10 to 4, 5, or 6 (6d.). — India Museum, 10-6 (6d.). — Guildhall Museum, 10 to 4 or 5. — Geological Museum, 10-5. — British Museum, 10-4, 5, or 6. — Soane Museum, by card obtained within, from Feb. to Aug., 11-5. — United Service Museum, 10-5, in winter 11-4. — Zoological Gardens, from 9 a.m. (1s.). — Dulwich Gallery, 10-5, in winter 10-4. — Hampton Court, 10-6. — Crystal Palace, Sydenham, 10 a.m. till dusk (1s.). — Alexandra Palace, from 10 a.m. (1s.). — Horticultural Gardens, from 9 or 10 a.m. (1s.). — Kew Gardens (1-6). — Greenwich Hospital, 10 to 6. — Chelsea Hospital, 10-1 and 2-7.

Thursdays. Tower, 10-4 (armouries, etc., 1s.). — Temple Church, 10-12 and 1-4 (6d.). — Westminster Abbey, 9-3, and in summer 4-6 also (chapels 6d.). — St. Paul's Cathedral, 8-6 (various fees). — South Kensington Museum, 10 a.m. till dusk (6d.). — National Portrait Gallery, 10 till dusk. — Bethnal Green Museum, 10 till dusk. — Geological Museum, 10-5. — Soane Museum (Feb. to Aug.), 11-5. — Guildhall Museum, 10 to 4 or 5. — United Service Museum, 11-5, in winter 11-4. — India Museum, 10-6 (6d.). — Zoological Gardens, from 9 a.m. (1s.). — Dulwich Gallery, 10-5, in winter 10-4. — Hampton Court, 10-6. — Crystal Palace at Sydenham, 10 a.m. till dusk. (1s.). — Alexandra Palace, from 10 a.m. (1s.). — Horticultural Gardens, from 9 or 10 a.m. (1s.). — Kew Gardens (1-6). — Greenwich Hospital, 10 till dusk. — Chelsea Hospital, 10-1 and 2-7. — Society of Arts, 10-4.

Fridays. Tower, 10-4 (armouries, etc. 1s.). — Temple Church, 10-12 and 1-4 (6d.). — Westminster Abbey, 9-3, and in summer 4-6 also (chapels 6d.). — St. Paul's Cathedral, 8-6 (various fees). — Soane Museum (April, May, and June), 11-5. — South Kensington Museum, 10 a.m. till dusk (6d.). — National Portrait Gallery, 10 till dusk. — Bethnal Green Museum, 10 till dusk. — Guildhall Museum, 10 to 4 or 5. — British Museum, 10 to 4, 5, or 6. — India Museum, 10-6 (6d.). — Greenwich Hospital, 10 to dusk.

— Chelsea Hospital, 10-2 and 2-7. — Horticultural Gardens, from 9 or 10 a.m. (1s.). — Kew Gardens (1-6). — Society of Arts, 10-4. — Zoological Gardens, from 9 a.m. (1s.). — Dulwich Gallery, 10-5, in winter 10-4. — Crystal Palace at Sydenham, 10 a.m. till dusk (1s.). — Alexandra Palace, from 10 a.m. (1s.).

Saturdays. Tower, 10-4, free. — Temple Church, 10-12 and 1-4 (6d.). — Westminster Abbey, 9-3, and in summer 4-6 also (chapels 6d.). — St. Paul's Cathedral, 8-6 (various fees). — National Gallery, 10-6. — Houses of Parliament, 10-4. — South Kensington Museum, 10-10, free. — National Portrait Gallery, 10-10. — Bethnal Green Museum, 10-10. — Guildhall Museum, 10 to 4 or 5. — United Service Museum, 11-5, in winter 11-4. — Geological Museum, 10-10. — British Museum, 12 to 4, 5, or 6 (12-8 in May, June, July, and August). — India Museum, 10-6 (1d.). — Zoological Gardens, from 9 a.m. (1s.). — Dulwich Gallery, 10-5, in winter 10-4. — Hampton Court Gallery, 10-6. — Crystal Palace, Sydenham, 12 to dusk (occasionally 2s. 6d.). — Alexandra Palace, from 10 a.m. (1s.). — Chelsea Hospital, 10-1 and 2-7. — Greenwich Hospital, 10 till dusk. — Horticultural Gardens, 9 or 10 till dusk (1s.). — Kew Gardens (1-6). — Society of Arts, 10-2.

24. Books relating to London.

The following are some of the best and latest works on London and its neighbourhood, to which the visitor desirous of farther information than can be obtained in a guide-book may be referred.

Walks in London, by *Augustus J. C. Hare*; 2 vols., illustrated; London, 1878.

Northern Heights of London, by *Wm. Howitt*; illustrated; 1869.

Thorne's Handbook to the Environs (20 M.) of London; 1877.

Round about London (12 miles), by a *Fellow of the Society of Antiquaries*; 1877.

In and out of London, by *W. J. Loftie*; illustrated; 1875.

Knight's London and *Timbs' Curiosities*, combined; illustrated; in parts, begun in 1877.

Cassell's Old and New London; illustrated; by *W. Thornbury* and *E. Walford*; begun in 1874, and to be completed in 70 parts.

London in the Jacobite Times, by *Dr. Doran*; 2 vols, 1877.

The Romance of London, by *J. Timbs*; 1865.

Curiosities of London, by *J. Timbs*; 2 vols; 1871.

Whitaker's Almanack (1s.) gives a large amount of useful information in a condensed form.

I. THE CITY.

1. St. Paul's Cathedral.

The *City*, already noticed in the Introduction as the commercial centre of London, has sometimes also not unaptly been termed its capital. In the very heart of it, conspicuously situated on a slight eminence, stands London's most prominent building, ***St. Paul's Cathedral** (Pl. N 9).

Some authorities maintain that in pagan times a temple of Diana occupied the site of St. Paul's, but Sir Christopher Wren rejected this idea. Still the spot must at least have been one of some sanctity, to judge from the cinerary urns and other vessels found here, and Wren was of opinion, from remains discovered in digging the foundations of the present edifice, that there had been a church on this spot built by Christians in the time of the Romans, and demolished by the Pagan Saxons. It is believed to have been restored by Ethelbert, King of Kent, about A.D. 610. This building was burned down in 961, and rebuilt within a year. It was again destroyed by fire in 1087, but was soon re-erected, and in 1315 was furnished with a timber spire, covered with lead, 520 ft. high. The spire was injured by lightning in 1445, but was restored, and it continued standing till 1561, when it fell a prey to the flames. The church itself, Old St. Paul's, was damaged by this fire, and fell into a very dilapidated condition. Near the church once stood the celebrated Cross of St. Paul (Powle's Cross), where sermons were preached, papal bulls promulgated, heretics made to recant, and witches to confess, and where the Pope's condemnation of Luther was proclaimed in the presence of Wolsey. The cross and adjacent pulpit were at length removed by order of parliament in 1643.

The subterranean portions of the half-ruined church were used as workshops and wine-cellars. A theatre was erected against one of the outer walls, and the nave was converted into a public promenade, the once famous *Paul's Walk*. The Protector Somerset (in the reign of Edward VI.) went so far as to employ the stones of the ancient edifice in the construction of his palace (Somerset House, p. 125). In the reign of Charles I. an extensive restoration was undertaken, and a beautiful portico built by *Inigo Jones*. The civil war, however, put an end to this work. After the Restoration, when the church was about to be repaired, its remains were completely destroyed by the Great Fire of 1666 (p. 100). — Among the numerous historical reminiscences attaching to Old St. Paul's, we may mention that it was the burial-place of a long series of illustrious persons, the scene of King John's submission to the Pope in 1213, of Wyckliffe's citation for heresy in 1337, and of the burning of Tyndale's New Testament in 1527.

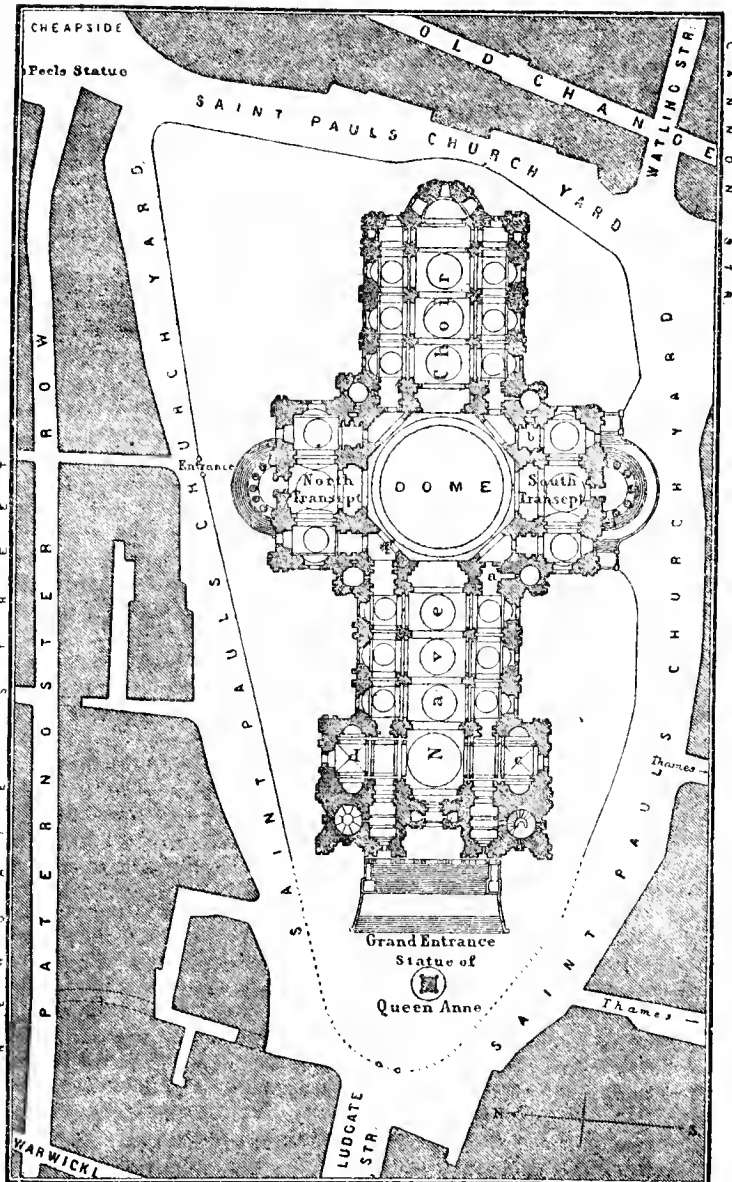
The present church, designed by *Sir Christopher Wren*, and begun in 1675, was opened for divine service in 1697, and completed in 1710. It is interesting to notice that the whole building was completed by one architect, Sir Christopher Wren, and by one master mason, Thomas Strong, under one bishop, Dr. Compton.

The greater part of the cost of construction (747,954*l.*) was defrayed by a tax on coal. Sir Christopher Wren received during the building of the cathedral a salary of 200*l.* a year.

The church, which resembles St. Peter's at Rome, though much smaller, is in the form of a Latin cross. The nave is 500 ft. in length and 118 ft. broad, and the transept is 250 ft. long. The inner dome is 225 ft., the outer, from the pavement to the top of the cross, 404 ft. in height. In the original model the plan of the building was that of a Greek cross, having over the centre a large dome, supported by eight pillars; but the court party, which was favourable to Roman Catholicism, insisted, notwithstanding Wren's opposition, on the erection of the cathedral with a long nave and an extensive choir, suitable for the Romish ritual.

The church is so hemmed in by streets and houses that it is difficult to find a point of view whence the colossal proportions of the building can be properly realised. The best idea of the majestic dome, allowed to be the finest known, is obtained from a distance, *e.g.* from Blackfriars Bridge. St. Paul's is the third largest church in Christendom, being surpassed only by St. Peter's at Rome and the Cathedral of Milan.

EXTERIOR. The *West Façade*, towards Ludgate Street, was brought better to view in 1873 by the removal of the railing which formerly surrounded the whole church. In front of it rises a *Statue of Queen Anne*, with England, France, Ireland, and America at her feet, by *Bird*, erected in 1712. The façade, 180 ft. in breadth, is approached by a flight of 22 marble steps, and presents a double portico, the lower part of which consists of 12 coupled Corinthian pillars, 50 ft. high, and the upper of 8 Composite pillars, 40 ft. high. On the apex of the pediment above the second row of pillars, which contains a relief of the Conversion of St. Paul by *Bird*, rises a statue of St. Paul 15 ft. in height, with St. Peter and St. James on his right and left. On each side of the façade is a *campanile* tower, 222 ft. in height, with statues of the four Evangelists at the angles. Each arm of the transept is terminated by a semicircular portico, adorned with five statues of the Apostles, by *Bird*. Over the S. portico is a phœnix, with the inscription 'Resurgam', by *Cibber*; over the N. portico, the English arms. In reference to the former it is related, that, when the position and dimensions of the great dome had been marked out, a labourer was ordered to bring a stone from the rubbish of the old cathedral to be placed as a guide to the masons. The stone which he happened to bring was a piece of a gravestone with nothing of the inscription remaining save the one word 'Resurgam' in large letters. This incident was regarded as a favourable omen, and the word accordingly adopted as a motto. At the E. end the church terminates in a circular projection or apse. The balustrade, about 9 ft. high, on the top of the N. and S. walls was erected contrary to the wishes of Wren,



and is considered by modern architects a mistake. A drum in two sections, the lower embellished with Corinthian, the upper with Composite columns, bears the finely proportioned double *Dome*, the outer part of which consists of wood covered with lead. The *Lantern* above it is supported by a hollow cone of brickwork resting upon the inner dome. On the top of the lantern is a ball, surmounted by a cross, the ball and cross together weighing 8960 pounds. The ball is 6ft. in diameter, and can hold ten or twelve persons.

The church is open daily from 8 a.m. till dusk. The monuments may be inspected, free of charge, at any time, except during divine service, which takes place daily at 10 a.m. and 4 p.m. in the choir, and on Sundays at 10.30 a.m. and 3.15 and 7 p.m. under the dome. There is also on week-days a daily service at 8 a.m. and a short service at 8 p.m. in the chapel at the end of the crypt, while the Holy Communion is celebrated every week-day at 8 a.m. in the chapel at the end of the N. aisle. The upper parts of the building and the vaults are shown (except during divine service) by tickets, procurable in the S. transept at the following charges:—

Whispering Gallery and the two external galleries (*Stone Gallery and Golden Gallery)	- 6d.
Ascent to the Ball (not recommended, p. 80).	1s. 6d.
Library, Large Bell, and Geometrical Staircase (hardly worth seeing, p. 80).	- 6d.
Clock (uninteresting)	- 2d.
*Crypt and Vaults	- 6d.

The usual ENTRANCE is on the N. side. The INTERIOR is imposing from the beauty and vastness of its proportions, but strikes one as bare and dark. Recently, however, mainly owing to the praiseworthy exertions of the late Dean Milman, a considerable sum of money has been subscribed for the embellishment of the interior with marble, gilding, mosaics, and stained glass; but there is much diversity of view on the subject, and the scheme at present makes no progress. The dome is adorned with eight scenes from the life of St. Paul in grisaille by *Thornhill*, restored in 1854, but hardly visible from below (see p. 81). The two large mosaics in the spandrels of the dome, by *Salviati*, represent Isaiah and St. Matthew. It is intended to fill the remaining spaces with figures of the three other Evangelists and the three other major Prophets. The *Organ*, which is one of the finest in Great Britain, is divided into two parts, one on each side of the choir, with connecting mechanism under the choir flooring. The builder, *Mr. Willis*, in constructing it, used some of the pipes of the old organ by *Father Smith* or *Schmitz*, which dated back to 1694. The choir contains some admirable wood-carving by *Grinling Gibbons*. Above the N. door is the tablet in memory of Sir Christopher Wren, with the inscription containing the celebrated words, '*Lector, si monumentum requiris, circumspice*'. This tablet formerly stood at the entrance to the choir.

The numerous monuments of celebrated Englishmen (chiefly naval and military officers), which make the church a kind of national Temple of Fame (though second to Westminster Abbey, p. 174), are very rarely of artistic value, while many are remarkable for egregiously bad taste. The most interesting are the following, beginning from the door of the N. TRANSEPT: —

L. *Generals Gore and Skerret* (d. 1814), by *Chantrey*.

L. *Sir Charles James Napier* (d. 1853); statue by *Adams*, 'a prescient General, a beneficent Governor, a just Man' (comp. p. 129).

R. *Admiral Lord Duncan* (d. 1804), who defeated the Dutch in the naval battle of Camperdown; statue by *Westmacott*.

L. *General Sir William Ponsonby* (d. 1815), 'who fell gloriously in the battle of Waterloo', by *Baily*; a nude dying hero, crowned by the Goddess of Victory, with a falling horse in the rear.

L. *Captains James Robert Mosse and Edward Riou* (d. 1801); sarcophagus and two allegorical figures, with medallion-portraits, by *Rossi*.

L. *Admiral Charles Napier* (d. 1860), commander of the English Baltic fleet in 1854, with portrait in relief.

L. *Henry Hallam* (d. 1859), the famous historian; statue by *Theed*.

To the right, above the niche: *Major-General Bowes* (d. 1812), who fell at the storming of Salamanca; bas-relief by *Chantrey*.

To the left, above the door: *General Le Marchant* (d. 1812), who also perished at Salamanca, by *Rossi*.

L. **Dr. Samuel Johnson* (d. 1785), the great lexicographer, statue by *Bacon*.

We have now arrived at the entrance to the choir, along the S. wall of the passage round which are ranged the following four monuments: —

Reginald Heber, Bishop of Calcutta (d. 1826); a kneeling figure in episcopal robes, by *Chantrey*. The relief on the pedestal represents the prelate confirming converted Indians.

Charles J. Blomfield, Bishop of London (d. 1857); sarcophagus with recumbent figure, by *G. Richmond*.

Henry Hart Mitman, Dean of St. Paul's (d. 1868); sarcophagus and recumbent figure, by *Williamson*.

Dr. Donne, the poet, Dean of St. Paul's from 1621 till his death in 1631, a sculptured figure in a shroud, in a niche in the wall, by *Nicholas Stone* (the only uninjured monument from old St. Paul's).

Leaving the passage round the choir, we pass, at the entrance, on the left, a handsome pulpit of coloured marbles, erected to the memory of *Captain Fitzgerald*. Then —

In the S. TRANSEPT: —

L. *John Howard* (d. 1790), the philanthropist; statue by *Bacon*. On the scroll in the left hand are written the words '*Plan for the improvement of prisons and hospitats*'; the right hand holds a

key. He died at Cherson in the S. of Russia, while on a journey which he had undertaken 'to ascertain the cause of and find an efficacious remedy for the plague'. This monument was the first admitted to St. Paul's.

To the right, above the niche: Colonel *Cadogan* (killed at Vittoria in 1813), by *Chantrey*.

To the left above the crypt door: General *Robert Ross* (d. 1814), by *Kendrick*.

L. *Major-General Sir John Thomas Jones* (d. 1843), by *Behnes*. — Opposite —

R. *Sir Henry Montgomery Laurence* (d. 1857), who died at the defence of Lucknow, by *Lough*.

L. *Admiral Earl Howe* (d. 1799), by *Flaxman*. Behind the statue of the hero is Britannia in armour; to the left Fame and Victory; on the right reposes the British lion. — Adjoining —

L. *Admiral Lord Collingwood* (d. 1810), Nelson's companion in arms (p. 81), by *Westmacott*.

L. *Joseph Mallord William Turner* (d. 1851), the celebrated painter; statue by *Macdowell*.

R. *General Lord Heathfield* (d. 1790), the defender of Gibraltar, statue by *Rossi*.

L. *Generals Sir Edward Pakenham* and *Samuel Gibbs* (both killed at New Orleans in 1815), by *Westmacott*.

Opposite the door of the S. transept, in the passage to the nave, against the great piers: —

L. **Admiral Lord Nelson* (d. 1805), by *Flaxman*. The want of the right arm, which Nelson lost at Cadiz, is concealed by the cloak; the left hand leans upon an anchor supported on a coiled up cable. The cornice bears the inscription 'Copenhagen — Nile — Trafalgar', the names of the Admiral's chief victories. The pedestal is embellished with figures in relief representing the German Ocean, the Baltic Sea, the Nile, and the Mediterranean. At the foot, to the right, couches the British lion; while on the left is Britannia inciting youthful sailors to emulate the great hero. — Above —

L. *Captain Hardinge* (d. 1805); relief by *Manning*.

R. *Marquis Cornwallis* (d. 1805), Governor-General of Bengal, in the dress of a knight of the Garter; at the base, to the left, Britannia armed, to the right the Indian rivers Bagareth and Ganges, by *Rossi*. — Above —

R. *Captain Miller*, who died before Acre in 1799; relief by *Flaxman*.

In the S. transept to the W. of the door: —

L. *General Sir R. R. Gillespie* (d. 1814); statue by *Chantrey*. He fell in the assault of Kalunga in India.

L. *Sir Astley Paston Cooper* (d. 1842), the surgeon, by *Baily*.

R. *Captain Sir William Hoste* (d. 1828); statue by *Campbell*.

L. *Lieutenant-General Sir John Moore* (d. 1809), by the younger

Bacon. The general, who fell at Corunna, is being interred by allegorical figures of Valour and Victory, while the Genius of Spain erects his standard over the tomb.

L. *Lieutenant-General Sir Ralph Abercromby* (d. 1801), by *Westmacott*. The general, mortally wounded, falls from his rearing horse into the arms of a Highland soldier. The Sphinxes at the sides are emblematical of Egypt, where Sir Ralph lost his life.

L. *Admiral Lord Lyons* (d. 1858); statue by *Noble*.

R. *William Babington* (d. 1833), the physician; statue by *Behnes*.

L. *Sir William Jones* (d. 1794), the orientalist, statue by *Bacon*.

To the right above the recess: General *Sir Isaac Brock* (d. 1812), by *Rossi*.

In the S. AISLE: —

L. *Captain Granville Gower Loch* (d. 1853), relief by *Marochetti*.

L. *Captain G. Blaydon Westcott* (d. 1798), by *Banks*.

L. *Captain E. M. Lyons* (shot at Sebastopol in 1855), by *Noble*.

L. *Thomas Fanshawe Middleton* (d. 1822), the first Protestant bishop in India, by *Louth*. The prelate is represented in his robes, in the act of blessing two young heathen converts.

L. *Captain R. Rundle Burges* (d. 1797), by *Banks*.

A little farther on is a recess, formerly used as the Ecclesiastical or Consistory Court of the Diocese, and now containing the monument to the *Duke of Wellington*, by *Stevens*. The bronze figure of Wellington reposes on a lofty sarcophagus, and is overshadowed by a rich canopy of white marble, supported by twelve Corinthian columns. Above is a colossal group representing Valour overcoming Cowardice. This imposing monument loses much of its effect by the confined dimensions of the chapel in which it stands.

At the end of the nave is the *Crimean Monument*, to the memory of the officers of the Coldstream Guards who fell at Inkerman in 1854, by *Marochetti*.

We now reach the Grand Entrance (W.), which is a favourable point for a survey of the whole length of the nave. Passing the entrance, we come to the Morning Chapel, which is handsomely decorated with marble. The mosaic, representing the Risen Saviour, was executed by *Salviati*, and commemorates Archdeacon Hale. Then to the left, in the N. AISLE: —

L. Relief in white marble to the officers and men of the 57th Regiment, by *Forsyth*.

L. *The Crimean Cavalry Monument*, in memory of the officers and men of the British cavalry who fell in the Crimean war (1854-56).

L. Panel monument to the officers and men of the 77th Regiment, by *Noble*.

L. *General Arthur Wellesley Torrens*, who fell at Inkerman in 1854. — In the N. TRANSEPT (W. side): —

L. *Lord William Melbourne* (d. 1848) and *Lord Frederick Melbourne* (d. 1853), by *Marochetti*. Two angels guard the closed en-

trance to the tomb. — On each side is a brass plate, on which are inscribed the names of the officers and crew (484 in number) of the ill-starred line-of-battle ship *Captain*, which foundered with all hands off Cape Finisterre on 7th Sept., 1870.

L. *Sir Joshua Reynolds* (d. 1792), the celebrated painter, statue by *Flaxman*. Upon the broken column to his left is a medallion-portrait of Michael Angelo.

In the W. ambulatory of the N. transept are tabular monuments to (right) Major-General *Houghton* (d. 1811), by *Chantrey*, and (left) Lieutenant-Colonel *Myers* (d. 1811), by *Kendrick*.

L. *Mount-Stuart Elphinstone* (d. 1859), Governor of Bombay and author of a history of India, by *Noble*.

R. *Admiral Sir Pulteney Malcolm* (d. 1838), statue by *Baily*.

L. *Admiral Lord Rodney* (d. 1792), by *Rossi*. At his feet, to the left, is History listening to the Goddess of Fame (on the right), who recounts the Admiral's exploits.

L. *Lieutenant-General Sir Thomas Picton* (killed at Waterloo in 1815), by *Gahagan*. In front of his bust is a Goddess of Victory presenting a crown of laurels to a warrior, upon whose shoulder leans the Genius of Immortality.

R. *Admiral Earl St. Vincent* (d. 1823), the victor at Cape St. Vincent; statue by *Baily*.

L. *General William Francis Patrick Napier* (d. 1860), the historian of the Peninsular War, by *Adams*.

L. *General Sir Andrew Hay* (killed before Bayonne in 1814), by *Hopper*.

In the passage leading from the W. door towards the centre of the church are —

L. *Major-General Thomas Dundas* (d. 1794), with bust, by *Bacon*. — Above —

Generals J. R. Mackenzie and *R. Langworth*, both of whom fell at Talavera in 1809, relief by *Manning*.

R. *Captain Robert Faulknor* (d. 1795), by *Rossi*. — Above —

Generals Robert Crauford and *Henry Mackinnon*, both slain at Ciudad Rodrigo in 1812, relief by *Bacon*.

In the S. aisle, near the S. transept (Pl. a), is the entrance to the UPPER PARTS of the church (admission, see p. 76). Ascending about 110 steps, we reach a gallery (above the S. aisle), a room at the end of which contains the *Library* (9000 volumes; portrait of the founder, Bishop Compton). The flooring consists of artistically executed mosaic in wood. The large, self-supporting, winding staircase, called the *Geometrical Staircase*, is interesting only on account of its age. The *Great Bell* (cast in 1716; 88 steps) and the large *Clock* (constructed in 1708; 13 steps more), in the S. W. tower, are scarcely interesting enough to repay the fatigue of ascending to them.

The *Whispering Gallery*, in the interior of the cupola, reached by a flight of steps from the library (260 steps from the pavement

of the church) is remarkable for a curious echo, which resembles that of the Salle d'Echo in the Conservatoire des Arts et Métiers at Paris. A slight whisper uttered by the wall on one side of the gallery is distinctly audible to an ear near the wall on the other side, a distance of 108 ft. in a direct line, or 160 ft. round the semicircle. This is the best point of view for Thornhill's ceiling-paintings, and from it we also obtain a fine survey of the interior of the church.

From this point a flight of 118 steps leads to the **Stone Gallery*, an outer gallery, enclosed by a stone parapet, which runs round the foot of the outer dome. This gallery commands an admirable view of the city. The survey is still more extensive from the outer *Golden Gallery* above the dome and at the foot of the lantern, to which a flight of wooden steps (137 in number) ascends in the inside of the roof. The *Ball* (p. 76) on the lantern is 45 ft. higher; the ascent to it (616 steps from the tessellated pavement of the church; charge 1s. 6d.) is fatiguing and not recommended.

At the S. end of the transept is the door leading down into the **CRYPT* (Pl. b). Here we are first conducted to the left into a chamber lighted by four candelabra of polished granite, in the centre of which stands the sarcophagus of *Wellington* (d. 1852), consisting of a huge block of porphyry, resting on a granite base. Adjacent is the sarcophagus of *Sir Thomas Picton* (p. 80), who fell at Waterloo in 1815. Farther on, exactly under the centre of the dome, is the black marble sarcophagus of *Nelson* (d. 1805), containing an inner coffin made of part of the mainmast of the French flag-ship *L'Orient*, which was blown up at Aboukir. The smaller sarcophagus on the S. is that of Nelson's companion-in-arms, *Admiral Collingwood* (d. 1810), while on the N. is that of the *Earl of Northesk*.

We next notice two tabular monuments in memory of two officers who fell at Trafalgar in 1805 — one a relief by *Westmacott* to *Captain John Cooke*, and the other by *Bacon* to *Captain George Duff*. These monuments were placed here recently to make room for the reconstruction of the organ at the entrance to the choir. In a chamber behind Nelson's sarcophagus is the hearse used at the Duke of Wellington's funeral, with its trappings. It was cast from guns captured in the victories of the 'Iron Duke'.

In a straight direction from the staircase we reach the vaults, which contain busts and fragments of monuments from the earlier building (i.e. prior to 1666). The flooring consists of memorial slabs of celebrated artists and others. Among these are *John Rennie*, builder of Waterloo Bridge; *Robert Mylne*, who built several other London bridges; *Benjamin West*; *Sir Joshua Reynolds*; *Sir Thomas Lawrence*; *Sir Edwin Landseer*; *John Opie*; *J. M. W. Turner*; and *Thos. Newton*, Dean of the Cathedral. *Sir Christopher Wren*, the architect of St. Paul's, and his wife, *Samuel Johnson*, *William*

Babington, *Sir Astley Cooper*, and *Sir William Jones* also repose here. A space at the E. end of the crypt, used as a morning chapel, possesses a fine mosaic pavement.

In May and June two great annual festivals take place in St. Paul's. The first of these is for the benefit of the sons of deceased clergymen; the other is in aid of the charity schools of the metropolis, and is attended by about 10,000 poor children. Admission to these festivals is given by tickets which are procured of *Messrs. Rivingtons*, the publishers, Waterloo Place, Regent Street.

The clerical establishment of the cathedral consists of the Dean, four Canons, 30 Prebendaries, 12 Minor Canons, and 6 Vicars Choral. *Sydney Smith* and *R. H. Barham*, author of the 'Ingoldsby Legends', were canons of St. Paul's.

For a full account of this noble church, see Dean Milman's 'Annals of St. Paul's'.

The street round the cathedral, called *St. Paul's Churchyard*, has been much improved by the above-mentioned removal of the railings before the western front of the Cathedral, which has widened the street and facilitated the passage of pedestrians, as well as given a better view of the building. It is contemplated to replace the whole of the high and heavy railings by a dwarfed barrier that will allow an unimpeded view of the noble church on every side. In the 16th cent. St. Paul's churchyard was open to Paternoster Row, with a few intervening buildings, all belonging to the precincts. These disappeared in the Great Fire.

Celebrated coffee-houses in the Churchyard, where authors and booksellers used to meet, were St. Paul's Coffee-House, near the archway leading to Doctors' Commons; Child's Coffee-House, a great resort of the clergy and *literati*; and the Queen's Arms Tavern, often visited by Dr. Johnson. They were also frequented by the lawyers of Doctors' Commons. Among the famous eighteenth century publishers of St. Paul's churchyard may be mentioned Johnson, Hunter, Newbery, and Rivington. For Newbery, whose shop, at the corner next Ludgate Hill, is now occupied by Griffith and Farran, Goldsmith is said to have written 'Goody Two Shoes', amongst other books!

2. General Post Office. Christ's Hospital. Newgate. Holborn.

Paternoster Row. Peel's Statue. General Telegraph Office. Central Criminal Court. St. Sepulchre's. Holborn Viaduct.

Leaving *St. Paul's Churchyard* on the N. side of the church, we enter **Paternoster Row** (N 9; so called from the prayer-books formerly sold in it), the chief seat of the publishers and booksellers. A little to the W., in Stationers' Hall Court, off Ludgate Hill, is situated *Stationers' Hall*, the guild-house of the booksellers

and stationers. This company is now the only London guild whose members all actually practise their nominal craft. The society lost its monopoly of publishing almanacks in 1771, but still carries on this business very extensively. The company distinguished itself in 1632 by printing a Bible with the word 'not' omitted in the seventh commandment. Every work published in Great Britain must be registered at Stationers' Hall to secure the copyright to its owner. The hall contains portraits of Richardson, the novelist (Master of the Company in 1754), and his wife, Prior, Steele, Bunyan, and others; also *West's* painting of King Alfred sharing his loaf with the pilgrim St. Cuthbert.

At the E. end of Paternoster Row, at the entrance to *Cheapside* (p. 92), rises the **Statue of Sir Robert Peel** (d. 1850; Pl. N 9) by *Behnes*.

Immediately to the N., in St. Martin's le Grand, is the **General Post Office** (Pl. N 9; comp. p. 44), built in the Ionic style in 1825-29, from designs by *Smirke*. The building, 390 ft. in length, with a hall in the centre measuring 80 by 60 ft., contains on the N. side the offices for general correspondence, and on the S. those for the London district. On the right (S.) side of the central hall is the Poste Restante Office. The *Returned Letter Office* is in Telegraph Street, off Moorgate Street, where boards are exhibited with lists of persons whose addresses have not been discovered.

POSTAL TRAFFIC. The number of *letters* transmitted by post in the United Kingdom in 1874 was 962,000,000, in 1875 it was 1,009,000,000, and in 1876 no less than 1,019,000,000. Besides letters, 259,000,000 *book-packets* and *newspapers*, and 79,000,000 *post-cards*, were delivered in 1874; 280,000,000 book-packets and newspapers, and 87,000,000 post-cards, in 1875; and 298,000,000 newspapers and book-packets, and 93,000,000 post-cards, in 1876. The sums of money sent by *post-office orders*, notwithstanding the universal practice of transmitting money by cheque, and the limitation of the orders to ten pounds, are very considerable. Thus in 1874 there were issued 15,100,562 post-office orders representing a sum of 26,296,441*l.*, and in 1876 the number of orders was 17,822,921, and their value 27,516,696*l.* The *Post Office Savings Banks*, established in 1861, hold at present upwards of 26,000,000*l.* on deposit. The profits of the English Post Office Department in 1875 amounted to 1,894,141*l.*

Opposite the General Post Office, at the corner of St. Martin's le Grand and Newgate Street, rises the **General Telegraph Office** (Pl. N 9). This imposing building was erected in 1870-73 at a cost of 450,000*l.*; in it is conducted all the business connected with the Telegraph Office, which was annexed to the Post Office Department in 1870 (p. 45). The most striking feature is the large Telegraph Instrument Gallery, extending the whole length of the building, and measuring 300 by 90 ft. (admission by order from a banker or other well-known citizen). It contains 500 instruments with their attendants. On the *sunk-floor* are three steam-engines of 50 horse-power each, by means of which dispatches are forwarded, immediately on arrival, through pneumatic tubes to the other city offices. The number of telegraphic message conveyed in 1876

was 26½ million. — The *Money Order Office* occupies a separate building to the N. of the Telegraph Office, and the *Central Post Office Savings Bank* is at 27 St. Paul's Churchyard.

To the N. of the Post Office lies *Aldersgate Street*, a little to the E. of which is *Monkwell Street* (reached by Falcon Street and Silver Street), containing the *Barber-Surgeons' Court Room*. Among the curiosities preserved here are a valuable portrait of Henry VIII. by Holbein, and one of Inigo Jones by Vandyck. — Milton once lived in Aldersgate Street, and afterwards in Jewin Street, a side-street on the right.

To the W. of the General Post Office is NEWGATE STREET, a great omnibus thoroughfare, leading to Holborn and Oxford Street. This neighbourhood has long been the quarter of the butchers. In *Panyer Alley*, the first cross-lane to the left, once inhabited by basket-makers, is an old relief of a boy sitting upon a 'panier', with the inscription:

'When ye have sought the city round,
Yet still this is the highest ground.

August the 27th, 1688.

Farther on, opposite the site of old Newgate Market, is a passage on the right leading to —

Christ's Hospital (Pl. N 9), a school for 1200 boys, founded by Edward VI., with a yearly income from land and funded property of 70,000*l.* It occupies the site of an ancient monastery of the Grey Friars, founded in the 13th cent., and once the burial-place of many illustrious persons. The general government of the school is in the hands of a large 'Court of Governors', consisting of noblemen and other gentlemen of position; but the internal and real management is conducted by the President, Treasurer, and 'Committee of Almoners', fifty in number. The original and very inconvenient costume of the boys is still retained, consisting of long blue gowns, yellow stockings, and knee-breeches. No head covering is worn even in winter. The pupils (*Blue Coat Boys*), who are admitted between the ages of seven and nine, must either be orphans, or the children of parents with an income of less than 300*l.* a year. They are first sent to the preparatory school at Hertford, whence they are transferred in two or three years to the city establishment. Their education, which is chiefly of a commercial nature, is completed at the age of fifteen. A few of the more talented pupils are, however, prepared for a university career, and form the two highest classes of the school, known as the *Grecians* and *Deputy-Grecians*. There are also 40 *King's Boys*, forming the mathematical school founded by Charles II. in 1672; the *Twelves* and the *Twos* are classes established at a later period. The severe discipline of the 'Blue Coat School' has been somewhat modified since 1877, when the suicide of one of the boys led to a public investigation of the circumstances. The authorities have also definitely resolved to remove the school to the country for the

sake of the better health and recreation of the pupils. The school possessed many ancient privileges, some of which it still retains. On New Year's Day the King's Boys used to appear at Court; on Easter Monday the whole of the scholars visit the Royal Exchange, and on Easter Tuesday they are presented to the Lord Mayor, at the Mansion House, when each receives the gift of a new coin. A line in the swimming-bath marks the junction of three parishes. In the *Hall*, which was erected by *Shaw* in 1825-29, the head-pupils annually deliver a number of public orations on St. Matthew's Day (21st Sept.). The 'suppings in public' on each Thursday in Lent, at 7 p.m., are worth attending (tickets from governors). Among the pictures on the walls are the Founding of the Hospital by Edward VI., ascribed to *Holbein*; Presentation of the King's Boys at the Court of James II., a very large work by *Verrio*; Portraits of the Queen and Prince Albert, by *Grant*. Among the celebrated men who were educated here we may mention William Camden, Stillingfleet, Middleton, Dyer, Samuel Richardson, S. T. Coleridge, Charles Lamb, and Leigh Hunt.

Opposite Christ's Hospital is *Warwick Lane*, leading out of Newgate Street. On the wall of the first house from Newgate Street on the right is a curious relief of 1668, representing Warwick, the 'King-maker'.

At the W. end of Newgate St., at the corner of Old Bailey, stands **Newgate Prison** (Pl. M9), the principal prison of London, now used for felons alone, but formerly for debtors also. The present building, which was begun in 1770 by *George Dance*, was partly destroyed in 1780, before its completion, by the Gordon rioters, but was restored in 1782. The principal façade, looking towards the Old Bailey, is 300 ft. in length. The interior was rebuilt in 1858 on the separate cell system. Permission to inspect the prison, which has accommodation for 192 prisoners, is granted by the Secretary of State for the Home Department, the Lord Mayor, and the Sheriffs. The public place of execution, which was formerly at Tyburn near Hyde Park, was afterwards for a long period in front of Newgate, but criminals are now hanged within the prison walls. Among the famous or notorious prisoners once confined in old Newgate were George Wither, Daniel Defoe, Jack Sheppard, Titus Oates, and William Penn. Old London Wall had a gateway at the bottom of Newgate Street, by Newgate Prison.

Adjoining Newgate is the **Central Criminal Court** (Pl. M9) consisting of two divisions; *viz.* the *Old Court* for the trial of grave offences, and the *New Court* for petty offences. The trials are public, but as the courts are often crowded, a fee of 1-5s., according to the interest of the case, must generally be given to the door-keeper to secure a good seat. At great trials, however, tickets of admission are usually issued by the aldermen and sheriffs.

No. 68 Old Bailey, opposite Newgate, was the house of the

infamous thief-catcher, Jonathan Wild, who was himself hanged in 1725.

A little to the W. of Newgate begins the ***Holborn Viaduct** (Pl. MS, NS), a triumph of the art of modern street-building, designed by *Haywood*, and completed in 1869. Its name is a reminiscence of the '*Old Bourne*', a brook which once rose on Holborn Hill. This structure, 465 yds. long and 27 yds. broad, extending from Newgate to Hatton Garden, was constructed in order to overcome the serious obstruction to the traffic between Oxford Street and the City caused by the steep descent of Holborn Hill. Externally the viaduct, which is constructed almost entirely of iron, is not visible, as rows of new buildings extend along either side. Beneath the roadway are vaults for commercial purposes, and subways for gas and water pipes, telegraph wires, and sewage, while at the sides are the cellars of the houses. At the E. extremity, to the right, stands *St. Sepulchre's Church*, with its square tower, where a knell is tolled on the occasion of an execution at Newgate. At one time a nosegay was presented at this church to every criminal on his way to execution at Tyburn. In the S. side of the choir lie the remains of the gallant *Captain John Smith* (d. 1631), 'Sometime Governour of Virginia and Admirall of New England'. The first line of the now nearly illegible epitaph runs thus: —

'Here lies one conquer'd that hath conquer'd kings!'

Obliquely opposite, to the left, is the new *Holborn Viaduct Station* of the London, Chatham, and Dover Railway (p. 28), and near it is the large and new *Imperial Hotel* (p. 9). The iron ***Bridge** over Farringdon Street (which traverses Holborn Valley, p. 117) is 39 yds. in length, and is supported by 12 columns of granite, each 4 ft. in diameter. On the parapet are bronze statues of Art, Science, Commerce, and Agriculture; on the corner-towers, statues of celebrated Lord Mayors. Easy flights of steps descend in the towers to Farringdon Street.

To the left, beyond the bridge, are the *City Temple* (Congregational church) and *St. Andrew's Church*, the latter erected in 1686 by Wren. Nearly opposite the church is the entrance to *Ely Place*, formerly the site of the celebrated palace of the bishops of Ely, where John of Gaunt, brother of the Black Prince and father of Henry IV., died in 1399. A little farther on is Holborn Circus, embellished by an *Equestrian Statue of Prince Albert*, by *Bacon*, with allegorical figures and reliefs on the granite pedestal. The new and wide *Charterhouse Street* leads hence in a N.E. direction to *Smithfield* (p. 88) and the *Farringdon Street Station* of the Metropolitan Railway (p. 30). On the W. side of the Circus begins *Holborn*, leading to Oxford Street and Bayswater; see p. 205.

3. St. Bartholomew's Hospital. Smithfield. Charterhouse.

St. Bartholomew's Hospital (Pl. N 8), in Smithfield, to the N. of Christ's Hospital, is the oldest and one of the wealthiest benevolent institutions in London. In 1102 Rahere, a favourite of Henry I., founded here a priory of St. Bartholomew, which was enlarged by Richard Whittington, Lord Mayor, and converted into a hospital by Henry VIII. on the suppression of the monasteries in 1547. The present large quadrangular edifice was erected by *Gibbs* in 1730-33, and has two entrances. Above the W. gate, towards Smithfield, built in 1702, is a statue of Henry VIII., with a sick man and a cripple at the sides. An inscription on the external wall commemorates the burning of three Protestant martyrs in the reign of Queen Mary (p. 88). Within the gate is the church of *St. Bartholomew the Less*, originally built by Rahere, but re-erected in 1823. The hospital enjoys a yearly revenue of 40,000*l.*, and contains 676 beds, in which 6000 patients are annually attended. Relief is also given to about 120,000 out-patients. Cases of accident are taken in at any hour of the day or night, and receive immediate and gratuitous attention.

The Medical School connected with the hospital is famous. It has numbered among its teachers Harvey, the discoverer of the circulation of the blood, Abernethy, and other renowned physicians. The lectures are delivered in the large *Anatomical Theatre*, built in 1842. There are also *Museums of Anatomy and Botany*, a well-furnished *Library*, and a *Chemical Laboratory*.

The great hall contains a few good portraits, among which we notice an old portrait of Henry VIII. (not by Holbein); Dr. Radcliffe, physician to Queen Anne, by *Kneller*; Perceval Pott, for 42 years surgeon to the Institution, by *Sir Joshua Reynolds*; Abernethy, the physician, by *Sir Thomas Lawrence*. The paintings on the grand staircase, the Good Samaritan, the Pool of Bethesda, Rahere as founder of the Hospital, and a Sick man borne by monks, are the work of *Hogarth*, who executed them gratuitously, and was in return made a Governor for life.

The neighbouring *Church of St. Bartholomew the Great*, chiefly in the Norman-Gothic style, restored in 1865-69, merits attention (keys at 1 Church Passage, Cloth Fair). The arched gateway once formed the entrance to the old monastery, and is in the Early English style. The choir, the aisles, and part of the nave date from the time of Rahere, the founder; the other parts of the church were erected in the 16th cent. by Prior *Bolton*, whose punning device of a *bolt* through a *tun* is still seen on the balcony on the S. side of the choir known as the Prior's Pew. The Norman choir and its noble arches and columns are interesting. The ugly square obtusion in the choir is the end of a neighbouring workshop. Rahere's tomb,

with its rich canopy, is on the N. side of the altar. Among other monuments the choir contains the handsome tomb, in alabaster, of Sir Walter Mildmay (d. 1589), Chancellor of the Exchequer to Queen Elizabeth. This church is one of the oldest and most noteworthy in London.

The adjoining market-place of **Smithfield** (Pl. M 8, N 8), a name said to have been originally *Smooth-field*, was formerly a tournament ground, and lay outside the walls of London. Here Bartholomew Fair, with its revels, was held for many ages. Sham-fights, tilts, tricks of acrobats, and even miracle-plays were exhibited. Wat Tyler was slain here in 1381 by the then Lord Mayor, Sir William Walworth; and here in the reign of 'Bloody Mary' many of the persecuted Protestants, including Rogers, Bradford, and Philpot, suffered death at the stake, while under Elizabeth several Nonconformists met with a similar fate. Smithfield was the place of public execution before Tyburn, and in 1305 witnessed the beheading of the Scottish patriot, Sir William Wallace. Subsequently, during a long period, Smithfield was the only cattle-market of London. The space having at length become quite inadequate, the cattle-market was removed to Copenhagen Fields (comp. pp. 21, 22) in 1855, after much opposition from the Corporation, and in 1862-68 the ***Central London Meat Market** was erected here. The building, designed by *Horace Jones*, is in a pleasing Renaissance style, with four towers at the corners. It is 630 ft. long, 245 ft. broad, and 30 ft. high, and covers an area of 3½ acres. The roof, formed of glass and iron, is borne by wrought iron columns. A broad carriage-road intersects the market from N. to S. Below the building is an extensive Railway Depôt, belonging to the Great Western Co., and connected with several underground railways. In the centre of Smithfield is a small garden, tastefully laid out, with a handsome fountain. The road winding round the garden leads down to the subterranean area below the market, which is a sufficiently curious specimen of London underground life to repay the descent. To the W. of the Meat Market is the new *Market for Pork, Poultry, and Provisions*, which was opened for business in 1876. It is by the same architect and in the same style as the Meat Market, and measures 260 by 245 ft. A *Fruit and Vegetable Market* is in course of construction still farther W. (on the E. side of Farringdon Street). Smithfield Market affords, on the whole, a sight not elsewhere paralleled, and should by all means be visited by the traveller. — *Charterhouse Street*, a broad and handsome thoroughfare, leads W. from Smithfield to Holborn (p. 86).

To the N.E. of Smithfield we traverse Charterhouse Square to the **Charterhouse** (Pl. N 8; corrupted from Chartreuse), formerly a Carthusian monastery, founded in 1371 on the site of a burying-field for persons dying of the plague. After its dissolution by

Henry VIII. in 1535, the monastery passed through various hands, including those of Thomas Howard, Duke of Norfolk, who rebuilt it and made it the family seat of the Howards. Queen Elizabeth made a stay of five days at the Charterhouse awaiting her coronation, and her successor James I. kept court here for several days on entering London. The place was purchased in 1611 by *Thomas Sutton*, who converted it into a school for 40 boys and an asylum for 80 indigent and deserving gentlemen. The institution has an annual revenue of 29,000*l.* and is under the patronage of the Queen. The school was, from sanitary considerations, transferred in 1872 to Godalming in Surrey, where a new building was erected for it. The vacated site was sold to the *Merchant Tailors' Company*, who have erected a handsome new red brick schoolhouse, which is separated from the quarters of the 'poor Brethren' by a wall. The Charterhouse school, which is attended by a large number of boys besides those on the foundation, boasts among its former scholars the names of Barrow, Steele, Addison, Blackstone, Wesley, Grote, Havelock, and Thackeray.

The extensive buildings, with their seven courts, date chiefly from the 17th and 18th centuries. The only remains of the old monastery are the pointed archway at the entrance and the outer wall towards the square. The *Great Chamber* is considered the most perfect specimen of an Elizabethan room in London.

The *Master's Lodge*, in the interior, contains several valuable portraits: Sutton, the founder of the institution; Charles II.; George Villiers, second Duke of Buckingham (one of *Kneller's* best portraits); Duke of Monmouth; Lord Chancellor Shaftesbury; Lord Chancellor Somers; William, Earl of Craven; Archbishop Sheldon; Talbot, Duke of Shrewsbury; and the fine portrait of Dr. Burnet, also by *Kneller*.

A little to the W. of the Charterhouse is *St. John's Lane*, in which is situated **St. John's Gate** (Pl. M 8), an interesting relic of an old priory of the knights of St. John, with lateral turrets, erected in the late Gothic style in 1504. The knights of St. John were suppressed by Henry VIII., restored by Mary, and finally dispersed by Elizabeth. The rooms above the gate were once occupied by Cave, the founder of the 'Gentleman's Magazine' (1731), to which Dr. Johnson contributed; and they now contain some interesting historical relics, including the chair of the great lexicographer. The neighbouring district of *Clerkenwell*, now largely inhabited by watchmakers, goldsmiths, and opticians, derives its name from the 'Clerks' Well' once situated here, to which the parish clerks of London annually resorted for the celebration of miracle plays and other festivities.

To the E. of the Charterhouse, adjoining Bunhill Row, is the *Bunhill Fields Cemetery*, once the chief burial-place for Nonconformists, but now disused, which contains the tombs of John

Bunyan, author of the 'Pilgrim's Progress' (d. 1688), Daniel Defoe (d. 1731), and Dr. Isaac Watts (d. 1748).

Immediately to the S.E., in Goswell Road, at the corner of Long Lane, is the *Aldersgate Street Station* of the Metropolitan Railway (p. 30). *Aldersgate Street* leads hence to St. Martin's le Grand and St. Paul's (p. 73).

4. Guildhall. Cheapside. Mansion House.

Gresham College. Goldsmiths' Hall. St. Mary le Bow. Mercers' Hall. Grocers' Hall. St. Stephen's, Watbrook.

To the N. of Cheapside, at the end of King Street (p. 92), rises the **Guildhall** (Pl. N9), or Council-hall of the city. The building was originally erected in 1411-31 for the sittings of the magistrates and municipal corporation, which had formerly been held at Aldermanbury. It was almost entirely destroyed by the great fire of 1666, but was re-erected in 1789 from designs by the younger *Dance*. The unpleasing front towards King Street was renewed in a better (Gothic) style, when the building was restored in 1865-68. Above the door are the arms of the city, with the motto, *Domine dirige nos*. The *Great Hall*, 153 ft. long, 48ft. broad, and 55 ft. high, restored in 1865 at an outlay of 30,000*l.*, is now used for various municipal meetings, the election of the Lord Mayor and members of parliament, etc. (visitors admitted). The open timber roof is very handsome. The stained glass windows represent the armorial bearings of the Queen and the City, and other subjects. The two colossal and fanciful wooden figures on the W. side, carved by *Saunders* in 1708, are called *Gog* and *Magog*, and were formerly carried at the head of the Lord Mayor's procession. By the N. wall are monuments to Lord Chatham, by *Bacon*; Wellington, by *Bell*; and Nelson, by *Smith*. On the S. wall are monuments to William Pitt by *Bubb*, and Lord Mayor Beckford by *Moore* (bearing on the pedestal the mayor's famous address to George III., which was never actually delivered). — Every 9th of November the Lord Mayor, on the occasion of his accession to office, gives a great public dinner here to the members of the Cabinet, the chief civic dignitaries, and others, which is generally attended by nearly 1000 guests. The speeches made by the Queen's Ministers on this and other civic occasions are scanned attentively, as often possessing no little political significance.

To the N. of the Great Hall is the *Common Council Chamber* (in the passage to which are busts of Derby, Palmerston, and Canning), containing a statue of George III. by *Chantrey*, and busts of Granville Sharp, by *Chantrey*, Nelson, by *Mrs. Damer*, etc. There are also a few pictures, including the Siege of Gibraltar, by *Copley*, and the Death of Wat Tyler, by *Northcote*. The *Aldermens' Room*, to the right on issuing from the Council Chamber, contains

a ceiling painted by *Thornhill*, and stained glass windows exhibiting the arms of various Lord Mayors. The interesting old *Crypt* of the Guildhall, borne by clustered columns of Purbeck marble, is now almost the sole relic of the original edifice of 1411-31.

THE FREE LIBRARY OF THE CORPORATION OF THE CITY OF LONDON (open daily, 10-9) contains in its handsome hall, built in the Tudor style in 1871-72, above 40,000 volumes, including several valuable specimens of early printing, and all the histories of London, and of special points connected with London, that have ever been published. In the glass cases in front is exhibited a collection of English medals. On the right is the *Reading Room*, admission to which is also gratuitous. On the sunk floor is the *MUSEUM, containing an interesting collection of Roman antiquities found in London: a group of the *Deæ Matres*, found at Crutched Friars; hexagonal funeral column, from Ludgate Hill; Roman tessellated pavement, from Bucklersbury (1869); sarcophagus of the 4th cent., from Clapton; statue of a Roman warrior and some architectural antiquities found in a bastion of the old Roman wall in Bishopsgate; a large collection of smaller antiquities, terracotta works, lamps, vases, dishes, goblets, trinkets, spoons, pins, needles, etc. There are also two sculptured slabs from Nineveh. Two glass cases in the centre contain autographs, including a very valuable one of Shakspeare, dated 10th Mar., 1613 (purchased for 147*l.*); also those of Cromwell, Wellington, and Nelson. In two other glass cases are impressions of the great seals of England from 757 down to the present time. Lastly a valuable collection of mediæval objects of all kinds.

At the corner of Basinghall Street, which flanks the Guildhall on the E., stands **Gresham College**, founded by *Sir Thomas Gresham* (comp. p. 95) in 1579 for the delivery of lectures by seven professors, on law, divinity, medicine, rhetoric, geometry, astronomy, and music. The lectures were delivered in Gresham's house in Bishopsgate Street, until 1843, when the present hall was erected out of the accumulated capital. The lecture theatre can hold 500 persons. According to Gresham's will, the lectures were to be delivered in the middle of the day, and in Latin, but the speakers now deliver their courses of four lectures each in English, at 6 p.m.

To the W. of the Guildhall, in Foster Lane, behind the General Post Office, rises **Goldsmiths' Hall** (Pl N 9), re-erected in the Renaissance style by *Hardwick* in 1835 (visitors must be introduced by a member). Chief objects of interest in the interior: Grand Staircase, with portraits of George IV., by *Northcote*; William IV., by *Shee*; George III. and his consort Charlotte, by *Ramsay*; in the Committee Room (first floor), the remains of a Roman altar found in digging the foundations of the present hall; portrait of Lord Mayor Myddelton, who provided London with water by the con-

struction of the New River (1644), by *Jansen*; portrait of Lord Mayor Sir Martin Bowes (1545), with the goblet which he bequeathed to the Goldsmiths' Company (out of which Queen Elizabeth is said to have drunk at her coronation, and which is still preserved); portraits of Queen Victoria, by *Hayter*; Prince Albert, by *Smith*; Queen Adelaide, by *Shee*; busts of George III., George IV., and William IV., by *Chantrey*. — The Company, which was incorporated in 1327, has the privilege of assaying and stamping most of the gold and silver manufactures of England, for which it receives a small percentage.

From Goldsmiths' Hall, Foster Lane leads southwards to the W. end of **Cheapside** (Pl. N 9; from the Anglo-Saxon *cyppan*, 'to buy', 'to bargain'), one of the busiest streets in the city, rich in historical reminiscences, and now lined with handsome shops (to the right is *Peel's Statue*, p. 83). Its jewellers and mercers have been famous from a time even earlier than that of honest John Gilpin, under whose wheels the stones rattled 'as if Cheapside were mad'. Cheapside Cross, one of the memorials erected by Edward I. to Queen Eleanor, stood here till destroyed by the Puritans in 1643; and the neighbourhood was frequently the scene of conflicts between the pleasure-loving and turbulent apprentices of the various rival guilds. To the right and left diverge several cross-streets. Between Friday Street and Bread Street, on the right, once stood the Mermaid Tavern, rendered famous by the social meetings of Shakspeare, Beaumont, Fletcher, Dr. Donne, and other members of the club founded here by Ben Jonson in 1603. In Bread Street John Milton was born in 1608. In Milk Street, opposite, the birth-place of Sir Thomas More (1480), is the *City of London School*, built by Bunning in 1836. Measures are being matured for removing this excellent institution to a less confined site. — On the right (S.) side of Cheapside, farther on, is the church of **St. Mary le Bow**, or simply *Bow Church* (so named after an earlier church on the same site borne by stone *arches*), one of *Wren's* best works, with a tower 235 ft. high. The dragon on the top is 9 ft. long. Under the church is a fine old Norman crypt. Persons born within the sound of Bow-bells are popularly called *Cockneys*, i.e. true Londoners.

To the E. of St. Mary le Bow, *King Street*, on the left (N.), leads to *Guildhall* (p. 90), and *Queen Street*, on the right (S.), to *Southwark Bridge* (p. 105).

Farther to the E. in Cheapside, on the N. side of the street, between Ironmonger Lane and Old Jewry, rises **Mercers' Hall** (Pl. N 9), the guild-house of the silk mercers, with a façade richly decorated with wood-carving and allegorical figures, by *Wren*. The interior (otherwise uninteresting) contains portraits of Dean Colet, founder of St. Paul's School, and Sir Thomas Gresham, founder of the Exchange, as well as a few relics of Sir Richard

Whittington. The chapel occupies the site of the house in which Thomas à Becket was born in 1119, and where a hospital and chapel were erected to his memory about the year 1190. Henry VIII. afterwards granted the hospital to the Mercers, who had been incorporated in 1393.

Saddlers' Hall, 143 Cheapside, possesses a fine large hall and a good gateway.

Old Jewry, to the E. of Mercers' Hall, derives its name from the synagogue which stood here prior to the persecution of the Jews in 1291. On its site, close to the Bank, now stands the *Grocers' Hall*, the guild-house of the Grocers, or, as they were once called, the '*Pepperers*'. This company is one of the oldest in London. Old Jewry is continued towards the N. by *Coleman Street*, in which, on the right, is situated the **Armourers' Hall** (Pl. N 8), founded about the middle of the 15th cent., and spared by the fire of 1666. It contains an interesting and valuable collection of armour and old plate.

The continuation of Cheapside towards the E. is called the **POULTRY**, once the street of the poulterers, at the farther end of which, on the right, rises the **Mansion House** (Pl. O. 9), the official residence of the Lord Mayor during his year of office, erected by *Dance* in 1740. Lord Burlington sent in a design by the famous Italian architect Palladio, which was rejected on the naïve question of one of the aldermen — 'Who was Palladio — was he a freeman of the city?' The building is preceded by a Corinthian hexastyle portico. The tympanum contains an allegorical group in relief by *Sir Robert Taylor*.

In the interior, to the left of the entrance, is the Lord Mayor's police-court, open to the public daily from 12 to 2. The long suite of state and reception rooms are only shown by the special permission of the Lord Mayor. The principal room is the *Egyptian Hall*, in which the Lord Mayor gives his banquets and balls, said to be a reproduction of the hall described under that name by Vitruvius. It contains several pieces of modern English sculpture: *Caractacus and the nymph Egeria, by *Foley*; Genius and the Morning Star, by *Baily*; *Comus*, by *Lough*; *Griselda*, by *Marshall*.

The interior of **St. Stephen's Church**, *Walbrook* (Pl. N 9), behind the Mansion House, with its graceful dome supported by Corinthian columns, is considered one of *Wren's* masterpieces. Altar-piece by *West*. Stoning of St. Stephen.

Queen Victoria Street. $\frac{1}{3}$ M. in length, one of the great modern improvements of London, constructed at vast expense, leads directly from the Mansion House to Blackfriars Bridge (see p. 102).

5. The Bank of England. The Exchange.

Stock Exchange. Merchant Tailors' Hall. Crosby Hall. St. Helen's Church. St. Michael's. St. Andrew's Undershaft. Leadenhall Market. Corn Exchange.

Opposite the Mansion House, and bounded on the S. by Threadneedle Street, on the W. by Prince's Street, on the N. by Lothbury, and on the E. by Bartholomew Lane, stands the **Bank of England** (Pl. N 9, O 9), an irregular and isolated building of one story, the W. part of which was designed by *Sir John Soane* in 1788. The external walls are entirely devoid of windows, the Bank being, for the sake of security, lighted from interior courts. The only attractive portion of the architecture is at the N.W. angle, which was copied from the Temple of the Sibyl at Tivoli. The edifice covers an area of about four acres.

The Bank was founded in 1691 by William Paterson, a Scotchman. It is a joint stock bank, and was the first of the kind established in the kingdom. Having exclusive privileges in the metropolis, secured by Royal Charter, it continued to be the only joint stock bank in London till 1834, when the London and Westminster Bank, soon to be followed by many others, was established. The Bank of England is still the only bank in London which has the power of issuing paper money. Its original capital was 1,200,000*l.*, which has since been multiplied more than twelve-fold. It now employs 900 persons at salaries varying from 50*l.* to 1,200*l.* (in all 210,000*l.*). The vaults usually contain 15-20 million pounds sterling in gold and silver, while there are 18-19 millions of pounds sterling of the Bank's notes in circulation. The Bank receives 200,000*l.* a year for managing the national debt (now amounting to 775,348,686*l.*), besides which it carries on business like other banks in discounting bills, receiving deposits, and lending money. The average amount of money negotiated in the Bank per day is over 2,000,000*l.*

The account-books of the Bank are ruled and cut in the *Ruling Room*, and bound in the *Binding Room*. The Bank also contains a general *Printing Room*, and a special *Bank-note Printing Room*, where 15,000 new bank-notes are produced daily. Many notes of 1000*l.* are printed, and cases have been known of the issue of notes for as large sums as 50,000*l.* or 100,000*l.* The Bank pays above 70,000*l.* annually to the Stamp Office for stamps on notes; and it is estimated that its losses, from forgeries, etc., have amounted at times to more than 40,000*l.* annually. The note printing-press is exceedingly interesting. In the *Old Note Office* the halves of old bank-notes are kept for a period of ten years. All notes paid into the Bank are at once cancelled, so that in some cases the active life of a bank-note may not be longer than a single day. In this apartment a bank-note for 1,000,000*l.* is exhibited. The *Weighing*

Office contains a machine for weighing sovereigns (33 per minute), which throws those of full weight into one compartment and the light ones into another. The *Bullion Office* is the treasury for the precious metals.

The business offices of the Bank are open to the public daily from 9 to 3; the Printing, Weighing, and Bullion Offices are shown only by the special order of the Governor or Deputy-Governor, to whom an introduction must be obtained.

In Capel Court, opposite the Bank, is the **Stock Exchange**, the head-quarters of the *Stock-brokers* and *Stock-jobbers* (about 900 in number), each of whom pays an annual subscription of 10*l.* Strangers are not admitted.

The **Royal Exchange** (Pl. O, 9), built in 1842-44 by *Tite*, a successor to the first Exchange erected in 1564-70 by Sir Thomas Gresham, is preceded by a Corinthian portico, and approached by a broad flight of steps. The group in the tympanum is by *Westmacott*: in the centre is Commerce, holding the charter of the Exchange in her hand; on the right the Lord Mayor, municipal officials, an Indian, an Arabian, a Greek, and a Turk; on the left English merchants, a Chinese, a Persian, a Negro, etc. On the architrave below is the inscription: 'The Earth is the Lord's and the fulness thereof'.

The interior of the Exchange forms a quadrangular court surrounded by colonnades. In the centre is a statue of Queen Victoria, by *Lough*; in the N.E. and S.E. corners are statues of Queen Elizabeth, by *Watson*, and Charles II. The walls of the colonnades bear the armorial bearings and products of the different countries of Europe and America, in encaustic painting. The chief business hour is from 3.30 to 4.30 p.m., and the most important days are Tuesdays and Fridays. On the E. side rises a campanile, 180 ft. in height. On the front (E.) of the tower is a statue of Sir Thomas Gresham, and at the top is a large gilded vane in the shape of a grasshopper (Gresham's crest). — The shops on the outside of the Exchange greatly disfigure the appearance of the building. — Nearly opposite the Exchange is No. 15 Cornhill, occupied by Messrs Birch, confectioners, and said to be the oldest shop in London.

At the E. end of the Exchange a staircase ascends to *Lloyd's Subscription Rooms*, the central point of every kind of business connected with navigation, maritime trade, marine insurance, and shipping intelligence. The vestibule is adorned with statues of Prince Albert by *Lough*, and Huskisson by *Gibson*. On the wall is a tablet to the 'Times' newspaper, erected in recognition of the public service it rendered by the exposure of a fraudulent financial conspiracy of gigantic character. The first room is appropriated to the use of Underwriters, the second is for Merchants, and the third for Ship-Captains.

The space in front of the Bank and the Exchange is the chief point of convergence of the London omnibus traffic, which during business hours is enormous.

In front of the Exchange is an *Equestrian Statue of Wellington*, by *Chantrey*, erected in 1844, beside which is a handsome fountain with a female figure. Behind the Exchange, in Threadneedle Street, is a statue, in a sitting posture, of *Peabody* (d. 1869), the American philanthropist, by *Story*, erected in 1871 by public subscription.

George Peabody, an American merchant, who carried on an extensive business and spent much of his time in London, left at different times upwards of half a million of money for the erection of suitable dwellings for the working classes of the metropolis. The property is managed by a body of trustees. The number of persons accommodated in the Peabody houses is (1878) about 9000, each family paying an average weekly rent of 4s. 2d., which includes the use of baths and wash-houses. The fund now amounts to 677,165*l.* Mr. Peabody declined a baronetcy offered by the Queen, but accepted a miniature portrait of Her Majesty. He spent and bequeathed still larger sums for educational and benevolent purposes in America, the grand total of his gifts amounting to nearly 2,000,000*l.* sterling.

Farther along Threadneedle Street, beyond Finch Lane, on the E. side of the street, but a little back from it, is the **Merchant Tailors' Hall** (Pl. O, 9), the largest of the London Companies' halls, erected, after the Great Fire of 1666, by *Jarman* (admission on application to a member). The company was incorporated in 1466. The handsome hall contains some good portraits: Henry VIII., by *Paris Bordone*; Duke of York, by *Lawrence*; Duke of Wellington, by *Wilkie*; Charles I.; Charles II.; James II.; William III.; Queen Anne; George III. and his consort, by *Rumsay*; Lord Chancellor Eldon, by *Briggs*; Pitt, by *Hoppner*. There is also a valuable collection of old plate. The small, but interesting *Crypt* was spared by the Fire.

Near this point, in Bishopsgate Street, stands ***Crosby Hall** (Pl. O, 9), built in 1466 by Alderman Sir John Crosby, and once occupied by the notorious Duke of Gloucester, afterwards Richard III. The building subsequently belonged to Sir Thomas More, and it is mentioned by Shakspeare in his 'Richard III.' For a long time it was used for the reception of ambassadors, and was considered the finest house in London. During the Protectorate it was a prison; and it afterwards became in turn a church, a warehouse, and a concert and meeting room. It has been lately restored, and is now used as a dining-room and restaurant (see p. 13). Crosby Hall deserves a visit as being one of the few existing relics of the domestic architecture of mediæval London, and the only one in the Gothic style. The present street front and many parts of the interior do not belong to the ancient structure. The *Banqueting Hall* has a fine oaken roof.

St. Helen's Church (Pl. O, 9), near Crosby Hall, once belonging to an ancient nunnery, and dating originally from the 13th cent.,

contains, among other old monuments, those of Sir John Crosby and Sir Thomas Gresham (see p. 95). The Latin inscription on the tomb of Sir Julius Cæsar (d. 1636), Master of the Rolls in the reign of James I., is to the effect that he had given his bond to Heaven to yield up his soul willingly when God should demand it. His monument is by *Nicholas Stone*. Over the picturesque 'Nuns' Gate' is a recent inscription to Alberico Gentile, the Italian jurist, and professor of civil law at Oxford, who was buried near it. — In the neighbouring St. Helen's Place is the modern *Hall of the Leather-sellers*, a company incorporated at the end of the 14th century. The building is erected over the old crypt of St. Helen's Nunnery.

On the W. side of Bishopsgate Street, farther on, is the picturesque old house of *Sir Paul Pindar* (d. 1650), one of the merchant-princes of his time.

The *National Provincial Bank of England*, 112 Bishopsgate Street, is worth visiting for the beautiful interior of its large hall, a remarkable specimen of the Byzantine-Romanesque style, with fine hemispherical sky-lights, polished granite columns, and polychromic decoration.

Shoreditch, the continuation of Bishopsgate Street, leads to the chief goods depôt (once the Shoreditch or Bishopsgate terminus) of the Great Eastern Railway, and beyond it to *Kingsland* and to *Dalston*, where the *German Hospital* is situated.

In *Cornhill*, the street which leads to the E. straight past the S. side of the Exchange, rises on the right (S.) *St. Michael's Church*, with a large late-Gothic tower, built by *Wren*, and lately restored by *Sir G. G. Scott*. Gray, the poet (d. 1771), was born in 1716 in the house which formerly occupied the site of No. 41 Cornhill.

In *Leadenhall Street*, which continues Cornhill, stands, on the right and near the corner of Gracechurch Street, **Leadenhall Market** (Pl. O, 9), one of the chief marts in London for poultry, game, and hides (see p. 22). On the right is the *Church of St. Catherine Cree*, with an interior by Inigo Jones, being the successor of an older church in which Holbein (d. 1554) was interred. Farther on, to the left, is the small church of **St. Andrew Under-shaft** (*i.e.* under the maypole, as the maypole which used to be erected here was higher than the tower of the church); the turreted late Gothic tower dates from 1532. At the end of the N. aisle is the tomb of Stow, the antiquary (d. 1605). — At the end of Leadenhall Street is the *Aldgate Station* of the Metropolitan Railway.

Lombard Street and *Fenchurch Street*, forming a line on the S. nearly parallel to Cornhill and Leadenhall Street, are also among the busiest thoroughfares of the city. Lombard Street has been for ages the most noted street in London for banking and finance, and has inherited its name from the 'Lombard' money dealers from Genoa and Florence, who, in the 14th and 15th centuries, took the

place of the discredited and persecuted Jews of 'Old Jewry' as money lenders. Fenchurch Street reminds us by its name of the fenny character of the district when the old church was built (drained by the little stream of 'Lang bourue' running into the 'Walbrook'). On the N. side of the street is the *Elephant Tavern*, where Hogarth lodged for some time, and which was once adorned with several of his works. Adjacent is the *Ironmongers' Hall*, whose company dates from the reign of Edward IV., with an interesting interior. Fenchurch Street is connected with Great Tower Street by *Mincing Lane* (so called from the 'minchens', or nuns of St. Helen's, to whom part of it belonged), which is the central point of the colonial wholesale trade. The fine *Tower of All Hallows Staining* in this lane is one of the oldest of the relics which have survived the Great Fire. The *Clothworkers' Hall*, in the same street, dates originally from the 15th century. A little to the E., in *Mark Lane*, is the **Corn Exchange** (Pl. O, 9), and near it is *Fenchurch Street Station* (for the railway to Blackwall, p. 29). On the E. side of Mark Lane is Hart Street, with the *Church of St. Olave*, interesting as having survived the Great Fire, and as the church once frequented by Samuel Pepys (d. 1703). The picturesque interior contains a number of curious old tombs, including those of Pepys and his wife. Many persons who died of the plague in 1665 are buried in the churchyard. In the same street once stood a monastery of the 'Crossed Friars', a reminiscence of whom still exists in the adjoining street of Crutched Friars.

On the E. margin of the City proper lie *Whitechapel*, a district chiefly inhabited by artisans, and *Houndsditch*, the quarter of Jew brokers and second-hand dealers, whence the *Minories* lead southwards to the Tower and the Thames. In the *Minories* rises the old *Church of the Trinity*, once belonging to a Minorite nunnery, and containing the head of the Duke of Suffolk (beheaded, 1554) and several curious old monuments.

6. London Bridge. The Monument. Lower Thames Street.

Fishmongers' Hall. St. Magnus the Martyr's. Billingsgate. Custom House. Coal Exchange.

King William Street, a wide thoroughfare with handsome buildings, leads S.E. from the Bank to London Bridge. Immediately on the left, at the corner of Lombard Street, is the church of *St. Mary Woolnoth*, erected in 1716, by *Hawksmoor*. It contains a tablet to the memory of Newton, the friend of Cowper the poet. Farther on, at the point where King William Street, Gracechurch Street, Eastcheap, and Cannon Street (p. 105) converge, on a site once occupied by Falstaff's 'Boar's Head Tavern', rises the *Statue of William IV.*,

by Nixon. To the left, in Fish Street Hill, are the *Monument* (see p. 100), and the historic Nonconformist Chapel of the *King's Weigh-house*, long occupied by Dr. Binney. On each side of the first arch of London Bridge, which crosses *Lower Thames Street* (p. 100), are flights of stone steps descending to the street below.

London Bridge (Pl. O, 10), until a century ago the only bridge over the Thames in London, and still the most important, connects the City, the central point of business, with the *Borough*, a densely populated, chiefly manufacturing district, on the Surrey (S.) side of the river.

The Saxons, and perhaps the Romans before them, erected various wooden bridges over the Thames on the site of the present London Bridge, but these were all at different periods carried away by floods or destroyed by fire. At length in 1176 Henry II. instructed *Peter*, chaplain of the church of St. Mary Cole, to construct a stone bridge at this point, but the work was not completed till 1209, in the reign of Henry's son, John. A chapel, dedicated to St. Thomas of Canterbury, was built upon the bridge, and a row of houses sprang up on each side, so that the bridge resembled a continuous street. It was terminated at both banks by fortified gates, on the pinnacles of which the heads of traitors used to be exposed.

The present London Bridge, 33 yds. higher up the river than the old bridge (removed in 1832), was designed by *John Rennie*, a Scotch engineer, begun in 1825 under the superintendence of his sons, *Sir John* and *George Rennie*, and completed in 1831. The total outlay, including the cost of the approaches, was about 2,000,000*l.* The bridge, 928 ft. long and 54 ft. broad, is borne by five granite arches, of which that in the centre has a span of 152 ft. The lamp-posts on the bridge are cast of the metal of French cannon captured in the Peninsular War.

It is estimated that 20,000 vehicles and more than 100,000 pedestrians cross London Bridge daily, a fact which may give the stranger some idea of the prodigious traffic carried on in this part of the city. New-comers should pay a visit to London Bridge on a week-day during business hours to see this busy scene and hear the almost deafening noise of the traffic. Stoppages or 'blocks' in the stream of vehicles, of course, sometimes take place; but, thanks to the skilful management of the police, such interruptions are seldom of long duration. One of the police regulations is that slow-moving vehicles travel at the sides, and quick ones in the middle. London Bridge divides London into 'above' and 'below' bridge. Looking down the river we survey the *Port of London*, the part immediately below the bridge being called the *Pool*. To this portion of the river sea-going vessels of the largest size have access, there being as yet no bridge below this point (see p. 114). On the right and left, as far as the eye can penetrate the smoky atmosphere, are seen forests of masts; while high above and behind the houses on both

banks rises the rigging of large vessels in the various docks. Above bridge the traffic is carried on chiefly by penny steamboats and coal barges. Among the buildings visible from the bridge are, on the N. side of the river, the Tower, Billingsgate Market, the Custom House, the Monument, St. Paul's, a great number of other churches, and the Cannon Street Station, while on the Surrey side lies St. Saviour's Church, Barclay and Perkins's Brewery, and the extensive double station of the South Eastern and Brighton Railways.

An admirable survey of the traffic on the bridge as well as on the river is obtained from **The Monument** (Pl. O, 9), in Fish Street Hill, a little to the north. This consists of a fluted column, 202 ft. in height, designed by *Wren*, and was erected in 1671-77 in commemoration of the Great Fire of London, which, on 2-7th Sept., 1666, destroyed 460 streets with 89 churches and 13,200 houses, valued at 71,335,000*l.* The height of the column is said to be the same as its distance from the house in Pudding Lane in which the fire broke out. A winding staircase of 345 steps (adm. 3*d.*) ascends the column to a platform enclosed by an iron cage (added to put a stop to suicides from the monument), above which rises a gilt urn with blazing flames, 42 ft. in height. The pedestal bears inscriptions and allegorical reliefs.

Immediately to the W. of London Bridge, at the lower end of *Upper Thames Street*, stands **Fishmongers' Hall**, a guild-house erected in 1831 on the site of an older building. The Company of Fishmongers existed as early as the time of Edward I. It originally consisted of two separate trades, that of the *Salt-Fishmongers* and that of the *Stock-Fishmongers*, which were united to form the present body in the reign of Henry VIII. The guild is one of the richest in London, possessing an annual revenue of 20,000*l.* In politics it has usually been distinctively attached to the Whig party, while the Merchant Tailors are recognised as the great Tory company. On the landing of the staircase is a statue of Lord Mayor Walworth (a member of the company), who slew the rebel Wat Tyler (p. 88). Among the objects of interest in the interior are the dagger with which that rebel was slain; a richly embroidered pall used at Walworth's funeral; portraits of William III. and his queen by *Murray*, George II. and his consort by *Shackleton*, and Queen Victoria by *Herbert Smith*.

LOWER THAMES STREET runs eastwards from London Bridge to the Custom House and the Tower. Chaucer, the 'father of English poetry', is said to have lived here in 1379-85. Close to the bridge, on the right, stands the handsome church of **St. Magnus the Martyr**, with a cupola and low spire, built by *Wren* in 1676. It contains the tomb of Miles Coverdale, Bishop of Exeter, author of the first complete printed English version of the Bible (1535).

Farther to the E., on the Thames, is **Billingsgate** (so called

from a gate of old London, named, as tradition says, after Belin, a king of the Britons), the chief *fish-market* of London, the bad language used at which has become proverbial. In the reign of Elizabeth this was a market for all kinds of provisions, but since the reign of William III. it has been used for fish only. Fish has been landed and sold here from time immemorial. In the reign of Edward I. the prices of fish were as follows: soles, per doz., 3*d.*; oysters, per gallon, 2*d.*; four whittings 1*d.*; four best salmon 5*s.*; eels, per quarter of a hundred, 2*d.*; and so on. The best fish is bought at the beginning of the market by the regular fishmongers. After them come the costermongers, who fill their barrows at lower prices, and are said to sell a third of the fish consumed in London. Billingsgate wharf is the oldest on the Thames. The present market, with a figure of Britannia on the apex of the pediment, was designed by *Horace Jones*, and opened in July, 1877. The market begins daily at 5 a.m., and is one of the sights of London (see p. 21). At one corner of the market is the *Three Tuns Tavern*, noted for its fish dinners (p. 13).

Adjacent to the fish-market is the **Custom House**, built by *Laing* in 1814-17, with an imposing façade towards the Thames, 490 ft. in length, by *Sir R. Smirke*. The customs-dues levied at the port of London amount to above 12,000,000*l.* a year, equalling that of all the other English sea-ports put together. The London Custom House employs more than 2200 officials; in the *Long Room* (190 ft. in length by 66 in breadth) no fewer than 80 clerks are at work. Confiscated articles are stored in a warehouse reserved for this purpose, and are disposed of at quarterly sales by auction, which take place in Mark Lane, and yield 5000*l.* per annum. Between the Custom House and the Thames is a broad quay, which affords a fine view of the river and shipping.

The **Coal Exchange**, opposite the W. wing of the Custom House, erected in 1849 from plans by *Bunning*, is in the Italian style, and has a tower 106 ft. in height. Adjoining it on the E. is a *hypocaust*, or stove of masonry belonging to a Roman bath, discovered when the foundations were being dug. The circular hall, with glass dome and triple gallery, is adorned with frescoes by *F. Sang*, representing the formation of coal and process of mining. The flooring is inlaid with 40,000 pieces of wood, arranged in the form of a mariner's compass. The dagger in the municipal coat-of-arms is said to be formed of the wood of a mulberry tree planted by Peter the Great in 1698, when he was learning the art of ship-building in London. — The amount of coal annually consumed in London alone at present averages upwards of 6,000,000 tons (comp. p. 60).

7. Blackfriars Bridge. Thames Embankment. Queen Victoria Street. Cannon Street.

Cleopatra's Needle. Times' Publishing Office. Bible Society. Herald's College. London Stone. Southwark Bridge.

Blackfriars Bridge (Pl. M 9, M 10), an iron structure, built by *Culitt*, and opened in 1869, occupies the site of a stone bridge dating from 1769, the piers of which had given way. The bridge, which consists of five arches (the central having a span of 185 ft.) supported by granite piers, is 1272 ft. in length, including the abutments, and 80 ft. broad. The cost of construction amounted to 320,000*l.* The dome of St. Paul's is seen to the greatest advantage from this bridge, which also commands an excellent view otherwise. The bridge derives its name from an ancient Monastery of the Black Friars, situated on the bank of the river, and dating from 1276, where several parliaments once met, and where Cardinals Wolsey and Campeggio pronounced sentence of divorce against the unfortunate Queen Catharine of Arragon in 1529 ('King Henry VIII.' ii. 4). Shakspeare once lived at Blackfriars, and in 1599 acted at a theatre which formerly occupied part of the site of the monastery, and of which the name *Playhouse Yard* is still a reminiscence. In 1607 Ben Jonson was also a resident here. Just below Blackfriars Bridge the Thames is crossed by the *London, Chatham, and Dover Railway Bridge*. On the right bank of the river is the spacious *Blackfriars Bridge Station*.

The new ***Victoria Embankment** leads from Blackfriars Bridge towards the W. along the N. bank of the Thames as far as Westminster. It was constructed in 1864-70, under the supervision of *Sir Joseph W. Bazalgette*, chief engineer of the Metropolitan Board of Works (p. 60), at a cost of nearly 2,000,000*l.* It is about 2300 yds. in length, and consists of a macadamised carriage-way 64 ft. wide, with a foot pavement 16 ft. broad on the land-side, and one 20 ft. broad on the river-side. The whole of this area was once covered by the tide twice a day. It is protected on the side next the Thames by a granite wall, 8 ft. thick, for which a foundation was made by sinking iron cylinders into the river-bed as deeply as possible and filling them with concrete. Under the Embankment run three different tunnels. On the inland side is one traversed by the Metropolitan District Railway (p. 29), while on the Thames side there are two, one above the other, the lower containing one of the principal intercepting sewers (p. 60), and the upper one holding water and gas pipes and telegraph wires. Rows of trees have been planted along the sides of the Embankment, which in a few years will afford a shady promenade. At intervals are large openings, with stairs leading to the floating steamboat piers (p. 32), which are constructed of iron, and rise and fall with the tide. Part of the land reclaimed from the river has been converted into tasteful

gardens. The gardens above Charing Cross Bridge are embellished by a bronze statue of *General Outram*; a statue of *Isambard Brunel* stands on the Embankment at Waterloo Bridge; and another, of *John Stuart Mill*, was erected near the Temple Station in 1878. The still unfinished new *National Opera House* stands on the Embankment near Westminster Bridge (comp. p. 34). — In all probability the Embankment will shortly be farther embellished by the erection on it, near the Adelphi Steps, of *Cleopatra's Needle*, an Egyptian obelisk from Alexandria.

This famous obelisk was presented to the English Government by Mo-hammed Ali, and brought to this country by the private munificence of Dr. Erasmus Wilson, who gave 10,000*l.* for this purpose. Properly speaking Cleopatra's Needle is the name of the obelisk still standing erect at Alexandria, adjacent to which the one now in London lay prostrate for many years. Both monoliths were originally brought from Heliopolis, which, as we are informed by the Flaminian Obelisk at Rome, was full of obelisks. The inscription on the London obelisk refers to Heliopolis as the 'house of the Phoenix'. The obelisk measures about 70 ft. in height, and is 8 ft. wide at the base. Its weight is 220 tons. A good view of it will be obtained from the Strand through Salisbury Street.

The principal approaches to the Victoria Embankment are from Blackfriars Bridge and Westminster Bridge (p. 173), from Charing Cross (p. 129), and from Arundel, Surrey, Norfolk, and Villiers Streets, all leading off the Strand.

The *Albert Embankment* (Pl. L 11, L 12), completed in 1869, extending along the right bank of the Thames from Westminster Bridge to Vauxhall Bridge, a distance of about $\frac{4}{5}$ ths of a mile, has a roadway 60 ft. in breadth, and cost above 1,000,000*l.* Adjacent to it rises the new *Hospital of St. Thomas* (p. 265). — The *Chelsea Embankment*, on the left bank, between the Albert Suspension Bridge and Chelsea Hospital (p. 261), was opened in 1873.

In *New Bridge Street*, which leads straight to the N. from Blackfriars Bridge, immediately to the right, is the *Blackfriars Station* of the Metropolitan District Railway (p. 31); and farther on, beyond Queen Victoria Street (see below), is the large *Ludgate Hill Station* of the London, Chatham, and Dover Railway (p. 28), opposite which, on the left, the prison of *Bridewell* (so called from the old 'miraculous' Well of St. Bride or St. Bridget) stood down to 1864. The site of the prison was once occupied by Bridewell Palace, in which Shakspeare lays the 3rd Act of his 'Henry VIII.' *New Bridge Street* ends at the corner of *Fleet Street* (p. 117), the prolongation to the N. being called *Farringdon Street* (see p. 86). To the E., opposite Fleet Street, diverges *Ludgate Hill*, leading to St. Paul's Cathedral, and passing under the viaduct of the London, Chatham, and Dover Railway (p. 28).

QUEEN VICTORIA STREET, a broad, new thoroughfare, leads straight from Blackfriars Bridge, towards the E., to the Mansion House and the Bank. In Water Lane, to the left, stands *Apothecaries' Hall*, erected in 1670, and containing portraits of James I., Charles I.,

and others. The company, whose members really are what they profess to be, still grants licenses to dispense medicines; and pure drugs are retailed at the Hall. On the left side of Queen Victoria Street, farther on, is the **Office of the Times** (Pl. N 9), a handsome new building of red brick. The tympanum bears an allegorical device with allusions to times past and future. Behind the Publishing Office, in Printing House Square, is the exceedingly interesting *Printing Office*, which well repays a visit. Tickets of admission are issued on written application to the Printer, enclosing a note of introduction or reference. Visitors should be careful to attend at the hour named in the order, when the second edition of the paper is being printed, and the *Walter* press is to be seen at work. The *Times*, established in 1788, is now the most extensive and powerful newspaper in the world. About 70,000 copies are issued daily. No fewer than 12,000 copies can be struck off in an hour by the wonderful mechanism of the *Walter* press. The continuous rolls or webs of paper, with which the machine feeds itself, are each 4 miles in length, and of these 28 to 30 are used in one day. The finished and folded copies of the *Times* are thrown out at the other end of the machine. The type-setting machine is also of great interest. The official who conducts visitors round the works explains all the details (no gratuity).

Printing House Square stands on a corner of old London which for many ages was occupied by frowning Norman fortresses. Part of the castle of Montfiquet, a follower of the Conqueror, is said to have stood here; and the ground between the S. side of Queen Victoria Street, or Earl Street, and the Thames was the site of *Bayward Castle*, with its extensive precincts, which replaced an earlier Roman fortress, and probably a British work of defence. Bayward Castle was presented by Queen Elizabeth to the Earls of Pembroke, and continued to be their residence till its destruction in the Great Fire.

Adjacent to the Times Printing Office on the E. rises the large building occupied by the **British and Foreign Bible Society**, erected in 1868. The number of Bibles and Testaments issued by this important society, which was founded in 1804, now amounts to upwards of three millions a year, printed in 200 different languages and dialects. The total number of copies issued from its foundation down to 1876 was 76,432,723. Visitors are shown a long series of Bibles in different languages. The income of the society in 1877 was 206,978*l.*

Opposite is *Upper Thames Street*, leading on the right to London Bridge (p. 99). In *St. Bennet's Hill*, the first cross-street, was situated *Doctors' Commons Will Office*, prior to its removal in 1874 to Somerset House, in the Strand (see p. 126). To the left, in Queen Victoria Street, is **Heralds' College**, or the **College of Arms**, formerly the town house of the Earls of Derby. The library contains a

number of interesting objects, including a sword, dagger, and ring belonging to James IV. of Scotland, who fell at Flodden in 1513; the Warwiock roll, a series of portraits of the Earls of Warwiock from the Conquest to the time of Richard III. (executed by *Rous* at the end of the 15th cent.); genealogy of the Saxon kings, from Adam, more curious than reliable, illustrated with drawings of the time of Henry VIII.; portrait of the celebrated Talbot, Earl of Shrewsbury, from his tomb in old St. Paul's. The college also contains a valuable treasury of genealogical records. — The office of Earl-Marshal, president of Heralds' College, is hereditary in the person of the Duke of Norfolk. The college consists of three kings-at-arms, Garter, Clarenceux, and Norroy — six heralds, Lancaster, Somerset, Richmond, York, Windsor, and Chester — and four pursuivants, Rouge Croix, Blue Mantle, Portcullis, and Rouge Dragon. The main object of the corporation is to make out and preserve the pedigrees and armorial bearings of noble and great families. It grants arms to families recently risen to position and distinction, and determines doubtful questions respecting the derivation and value of arms. Fees for a new coat-of-arms 10*l.* 10*s.* or more; for searching the records 1*l.*

A little farther on, Queen Victoria Street intersects CANNON STREET, which is the most direct route between St. Paul's Churchyard and London Bridge, and *Queen Street* (p. 92), leading from Cheapside to Southwark Bridge. Cannon Street, which is $\frac{2}{3}$ M. long, was constructed at a cost of 589,470*l.*, and opened in 1854. In this street, on the right, is the *Mansion House Station* of the Metropolitan District Railway (p. 31), beyond which is the extensive *Cannon Street Station*, the City Terminus of the South Eastern Railway (p. 28; hotel, see p. 6). Opposite the latter stands the church of *St. Swithin*, popularly regarded as the saint of the weather, into the wall of which is built the *London Stone*, an old Roman milestone, supposed to have been the *milliarium* of the Roman forum in London, from which the distances along the various British high-roads were reckoned. Against this stone, which is now protected by an iron grating, Jack Cade once struck his staff, exclaiming 'Now is Mortimer lord of the city'. — Close by is *Salters' Hall*, and near it was *Salters' Hall Chapel*, begun by the ejected minister Richard Mayo in 1667, and long celebrated for its preachers and theological disputations. — Down to 1853 the *Steel Yard*, at one time a factory or store-house of the Hanseatic League, established in 1250, stood on the site now occupied by the Cannon Street Terminus. — Adjacent to the station, on the W., is Dowgate Hill, with the *Hall of the Skinners*, who were incorporated in 1327. The court and interior were built soon after the Fire; the staircase and the wainscoted 'Cedar Room' are interesting.

Southwark Bridge (Pl. N 10), erected by *John Rennie* in 1815-19, at a cost of 800,000*l.*, is 700 ft. long, and consists of

three iron arches, borne by stone piers. The span of the central arch is 240 ft., that of the side ones 210 ft. The penny toll, formerly levied here, was abolished in 1865, and the bridge purchased by the City for a sum of 248,868*l.* The traffic is comparatively small on account of the inconvenience of the approaches to the bridge, but has of late greatly increased. In Southwark, on the S. bank, lies *Barclay and Perkins's Brewery* (p. 264). The river farther down is crossed by the five-arched railway bridge of the *South Eastern Railway* (terminus at Cannon Street, see above).

8. The Tower.

Trinity House. Royal Mint. Subway.

The **Tower** (Pl. P 10), the ancient fortress and gloomy state-prison of London, and historically the most interesting spot in England, is an irregular mass of buildings erected at various periods, surrounded by a battlemented wall and a deep moat, which was drained in 1843. It stands on the bank of the Thames, to the E. of the City, and outside the bounds of the ancient city-walls. The present external appearance of the Tower is very unlike what it originally was, perhaps no fortress of the same age having undergone greater transformations. There is no doubt that a fastness stood here in Roman times, but the Tower of London properly originated with William the Conqueror (see p. 54). Though at first a royal palace and stronghold, the Tower is best known in history as a prison. It is now a government arsenal, and is still kept in repair as a fortress. The ground-plan is in the form of an irregular pentagon, which covers an area of 13 acres, and is enclosed by a double line of circumvallation (the *outer* and *inner ballium* or *ward*), strengthened with towers. The square White Tower rises conspicuously in the centre. A broad quay lies between the moat and the Thames.

The Tower is provided with four entrances, viz. the *Iron Gate*, the *Water Gate*, and the *Traitors' Gate*, all on the side next the Thames; and on the W., the principal entrance, or *Lions' Gate*, so called from the royal menagerie formerly kept here. (The lions were removed to the Zoological Gardens in Regent's Park in 1834.) To the right is the *Ticket-Office*, where tickets are procured for the Armoury (*6d.*) and the Crown Jewels (*6d.*). The Tower is open daily from 10 to 4; gratis on Mondays and Saturdays. The *Guide to the Tower* (*6d.*) is not of much use, as the rapid manner in which visitors are conducted through the building scarcely gives time for reference to the book. The chief objects of interest, moreover, bear inscriptions. Those who take a special interest in old armour may, however, purchase the book, and peruse its full description of the Armouries before entering the Tower. Visitors have to wait until a party of twelve is collected before they are con-

ducted through the building (refreshments at the Ticket Office) by one of the quaintly-attired *warders* or *beef-eaters* (i. e. *buffetiers*, attendants at the royal table or *buffet*). These warders, officially designated *Yeomen of the Guard*, are now all old soldiers of meritorious service. Visitors may walk round the inner or outer wards without the escort of a beef-eater.

A stone bridge, flanked by two towers (*Middle Tower* and *Byward Tower*), leads across the moat (which can still be flooded by the garrison) into the *Outer Bail* or anterior court. On the left is the *Bell Tower* (Pl. 4), adjacent to which is a narrow passage, leading round the fortifications within the outer wall. Farther on, to the right, is the *Traitors' Gate* (Pl. 6), a double gateway on the Thames, by which state-prisoners were formerly admitted to the Tower; above it is *St. Thomas's Tower* (Pl. 5). A gateway opposite leads under the *Bloody Tower* (p. 111) to the *Inner Bail*. In the centre of this court, upon slightly rising ground, stands the square *WHITE TOWER*, or *Keep*, the most ancient part of the fortress, having been erected by William the Conqueror in 1078. It measures 116 ft. from N. to S. and 96 ft. from E. to W., and is 92 ft. high. The walls are 13-15 ft. in thickness, and are surmounted with turrets at the angles. Among the many important scenes enacted in this tower may be mentioned the abdication of Richard II. in favour of Henry of Bolingbroke in 1399; and it was here that Prince James of Scotland was imprisoned in 1405. The *Chapel of St. John*, on the second floor, with its massive pillars and cubical capitals, its wide triforium, its apse borne by stilted round arches, and its barrel-vaulted ceiling, is one of the finest and best-preserved specimens of Norman architecture in England. The *Council Chamber* (in which the abdication of Richard II. took place), the *Banqueting Hall*, and other rooms in the White Tower now serve the purposes of an arsenal, and contain large stores of modern small-arms, tastefully arranged. There are usually about 60,000 stand of rifles stored here. To the S. of the White Tower, outside the entrance to the Horse Armoury, is an interesting collection of old cannon, some of which are of very heavy calibre.

The *HORSE ARMOURY*, a gallery 150 ft. in length, built in 1826, contains a *Collection of old armour, carefully arranged by Sir Samuel Meyrick, Mr. J. R. Planché, and Mr. Hewitt. Numerous trophies are suspended on the walls. Below the windows, which contain old stained glass, is a series of glass cases containing Etruscan, Roman, British, Anglo-Saxon, and other armour; in the fourth case is a complete suit of ancient Greek armour, discovered in a tomb at Cumæ. The centre of the gallery is occupied by a row of 22 equestrian figures in full equipment, affording a faithful picture, in chronological order, of English war-array from the time of Edward I. (1272) down to that of James II. (1688). (It is only in a few instances that the suits of armour are proved to have actually belonged to the persons whose names they bear.)

The collection begins (from the W. door) with a suit of armour (shirt of mail), dating from the time of Edward I. (1272-1307). Then a suit of the time of Henry VI. (1422-61). Tournament suit of the time of Edward IV. (1461-83); adjacent a knight's suit of the time of Richard III. (1483-85), worn by the Marquis of Waterford at the Eglinton Tournament in 1839. Suit of Burgundian armour, Henry VII. (1485-1509); adjacent a second suit of the same period. Suit of richly damascened armour, actually worn by Henry VIII. (1509-47). Suit worn by Charles Brandon, Duke of Suffolk (1520). Suit of Edward Clinton, Earl of Lincoln (1535). A recess opposite, in the window wall, contains a magnificent suit, of German workmanship, said to have been presented by the Emperor Maximilian to Henry VIII. on the occasion of his marriage with Catharine of Aragon. Among the numerous ornaments inlaid in gold, the rose and pomegranate, the badges of Henry and Catharine, are of frequent recurrence; the other cognisances of Henry, the portcullis, fleur-de-lys, and dragon, and the initials of the royal pair connected by a true-lover's knot, also appear. On the armour of the horse are engraved scenes of martyrdom.

Brown suit, with the arms of Burgundy and Granada, Edward VI. (1547-53). Suit of heavy armour of the time of Queen Mary, said to have belonged to Francis Hastings, Earl of Huntingdon (1555). Suit actually worn by Robert Dudley, Earl of Leicester (1580), the favourite of Queen Elizabeth; the armour bears his initials and crest. Suit of Sir Henry Lee, master of the ceremonies to Queen Elizabeth (1570). Suit of Robert Devereux, Earl of Essex, worn by the King's champion at the coronation of George I. Tournament suit, James I. (1605). Suits assigned to Sir Horace Vere and Thomas, Earl of Arundel, both of the time of James I. Suit, richly inlaid with gold, belonging to Henry, Prince of Wales (1612), the eldest son of James I. Beside it, Charles I., as Prince of Wales, on foot, with a page bearing the chanfron or head-piece of the horse-armour. Suit of George Villiers, first Duke of Buckingham (1618). Suit of Thomas Wentworth, Earl of Strafford (1640). Suit of George Monk, Duke of Albemarle (1669). Figure clad in slight armour, which actually belonged to James II. (1685), after whose time armour was rarely worn.

A short staircase (at the foot of which is a suit of armour made for a man seven feet high) leads from the Horse Armoury into a smaller room, which chiefly contains Oriental armour and weapons, captured in campaigns in India. Sword, helmet, and saddle of Tippoo Sahib, Sultan of Mysore, taken at Seringapatam in 1799; cloak on which General Wolfe died before Quebec in 1759; suit of Indian armour, a present to Charles II. from the Great Mogul; Chinese, Japanese, New Zealand, South African, and other weapons. This room also contains a valuable cannon, cast at Malta in 1773, with several exquisite bits of relief work on the barrel. The gun was taken by the French in 1798 during their Egyptian campaign, but was captured on its voyage to France by an English frigate. We also observe two brass guns, taken by General Wolfe at Quebec. On the table in the centre is a model of the Tower. The military trophy at the N. end of the room will also attract the visitor's attention.

A few more steps ascend through the wall (15 ft. thick) to QUEEN ELIZABETH'S ARMOURY, a vaulted chamber on the first floor of the White Tower, formerly used as a prison, but now containing a collection of armour and weapons of the time of Queen Elizabeth. It is immediately below the Chapel of St. John. Par-tizans, bills, halberds, shields; fire-arms, including a matchlock

with guard; chain-shot; instruments of torture; shield with relief representing the death of Charles the Bold (16th cent.). In the middle of the room is the block on which Lord Lovat, the last person beheaded in England, suffered the penalty of high treason on Tower Hill in 1747; adjacent to it is a heading-axe, said to be that by which the Earl of Essex was decapitated. At one end of the room is an equestrian figure of Queen Elizabeth. — A low door on the N. side leads into the small and gloomy cell, 10 ft. long and 8 ft. wide, in which Sir Walter Raleigh was imprisoned for twelve years (1605-17).

We now return along a passage on the N. side of the Horse Armoury (behind the equestrian figures) to the entrance, where we proceed to examine the suits of French and Venetian armour; the handsome bronzed, gilt, and damascened suit of Count Oddi of Padua (1620); the equestrian statue of Charles I. (in a recess), with a suit, entirely gilded, presented to him by the City; the head-piece, with ram's horns, of Will Somers, court-fool to Henry VIII.; and the collection of ancient Norman and other helmets, several of which are of great interest to the antiquary. The ingenious ornamental devices on the wall are formed of ramrods.

The large new buildings to the N. of the White Tower are the *Wellington Barracks*, erected in 1845 on the site of the Grand Storehouse and Small Armoury, which had been destroyed by fire in 1841. The armoury at the time of the conflagration contained 150,000 stand of arms.

The CROWN JEWELS, or *Regalia*, formerly kept in the building erected in 1842 at the N.E. corner of the fortress, are now in the Record or Wakefield Tower (see below), and consist of the following articles, which are preserved in a glass case, protected by a strong iron cage: —

St. Edward's Crown, executed for the coronation of Charles II., and used at all subsequent coronations. *Queen Victoria's Crown*, made in 1838, a masterpiece of the modern goldsmith's art. It is adorned with no fewer than 2783 diamonds; the large ruby in front, said to have been given to the Black Prince in 1367 by Don Pedro of Castile, was worn by Henry V. on his helmet at the battle of Agincourt. The cross contains a magnificent sapphire, and the value of the whole crown is estimated at 111,900*l.* The *Prince of Wales's Crown*, of gold, without precious stones. The *Queen Consort's Crown*, of gold, set with jewels. The *Queen's Crown*, a golden circlet, embellished with diamonds and pearls, made for Queen Maria d'Este, wife of James II. *St. Edward's Staff*, made of gold, 4½ ft. long and about 90lb. in weight. The orb at the top is said to contain a piece of the true cross. The *Royal Sceptre with the Cross*, 2 ft. 9 in. long, richly adorned with precious stones. The *Sceptre of the Dove*, or *Rod of Equity*. Above the orb is a dove with outspread wings. *Queen Victoria's Sceptre*, with richly gemmed cross. The *Ivory Sceptre* of Queen Maria d'Este, surmounted by a dove of white onyx. The *Sceptre of Queen Mary*, wife of William III. The *Orbs* of the King and Queen. The *Koh-i-Noor* (Mountain of Light), one of the largest diamonds known, weighing 162 carats. It was formerly in the possession of Runjeet Singh, Rajah of Lahore, and came into the hands of the English in 1849, on their conquest of the Punjab. The *Cartana*, or pointless *Sword of Mercy*.

The *Swords of Justice*. The *Coronation Bracelets*. The *Royal Spurs*. The *Coronation Oil Vessel* or *Ampulla*, in the form of an eagle. The *Spoon* belonging to the ampulla, thought to be the only relic of the ancient regalia. The *Salt Cellar of State*, in the form of a model of the White Tower. The silver *Baptismal Font* for the royal children. A silver *Wine Fountain* given by the Corporation of Plymouth to Charles II.

The total value of the Regalia is estimated at 3,000,000*l.*

The twelve TOWERS of the Inner Ward, at one time all used as prisons, were afterwards employed in part for the custody of the state archives. The names of several of them are indissolubly associated with many dark and painful memories. In the *Bloody Tower* (Pl. 7) the sons of Edward IV. are said to have been murdered, by order of Richard III. (some human bones, supposed to be those of the murdered princes, were found at the foot of the winding staircase, leading to the chapel in the White Tower, comp. p. 191); in the *Bell Tower* (Pl. 4) the Princess Elizabeth was confined by her sister Queen Mary; Lady Jane Grey is said to have been imprisoned in *Brick Tower* (Pl. 12); Lord Guildford Dudley, husband of Lady Jane Grey, was confined, with his father and brothers, in *Beauchamp Tower* (Pl. 11); in the *Bowyer Tower* (Pl. 11), the Duke of Clarence, brother of Edward IV., is popularly supposed to have been drowned in a butt of malmsey; and Henry VI. was commonly believed to have been murdered in *Record (Wakefield) Tower* (Pl. 16). The *Salt Tower* (Pl. 15) contains a curious drawing of the zodiac, by Hugh Draper of Bristol, who was confined here in 1561 on a charge of sorcery. — Visitors are at present admitted only to the first floor of *Beauchamp Tower*, which was restored in 1853. The walls are covered with inscriptions by former prisoners, including those of the Dudley family. That of John Dudley, Earl of Warwick, eldest brother of Lord Guildford Dudley, is on the right side of the fire-place, and is a well executed family coat-of-arms with the following lines inscribed: —

‘Yow that these beaests do wel behold and se,
May deme with ease wherefore here made they be
Withe borders eke wherein
4 brothers’ names who list to serche the grovnd’.

At the N. W. corner of the fortress rises the chapel of St. PETER AD VINCULA (Pl. 17), erected by Edward I. on the site of a still older church, re-erected by Edward III., altered by Henry VIII., and restored in 1877. Adjoining it is a small burial-ground.

‘In truth, there is no sadder spot on earth than this little cemetery. Death is there associated, not, as in Westminster Abbey and St. Paul’s, with genius and virtue, with public veneration and with imperishable renown; not, as in our humblest churches and churchyards, with everything that is most endearing in social and domestic charities; but with whatever is darkest in human nature and in human destiny, with the savage triumph of implacable enemies, with the inconstancy, the ingratitude, the cowardice of friends, with all the miseries of fallen greatness and of blighted fame’. — *Macaulay*.

The following celebrated persons are buried in this chapel: Sir Thomas More, beheaded 1535; Queen Anne Boleyn, beheaded

1536; Thomas Cromwell, Earl of Essex, beheaded 1540; Margaret Pole, Countess of Salisbury, beheaded 1541; Queen Catharine Howard, beheaded 1542; Lord Admiral Seymour of Sudeley, beheaded 1549; Lord Somerset, the Protector, beheaded 1552; John Dudley, Earl of Warwick and Duke of Northumberland, beheaded 1553; Lady Jane Grey and her husband, Lord Guildford Dudley, beheaded 1554; Robert Devereux, Earl of Essex, beheaded 1601; Sir Thomas Overbury, poisoned in the Tower in 1613; Sir John Eliot, died as a prisoner in the Tower 1632; James Fitzroy, Duke of Monmouth, beheaded 1685; Simon, Lord Fraser of Lovat, beheaded 1747. The executions took place in the Tower itself only in the cases of Anne Boleyn, Catharine Howard, Lady Jane Grey, and Devereux, Earl of Essex; in all the other instances the prisoners were beheaded at the public place of execution on Tower Hill (see below).

The list of those who were confined for a longer or shorter period in the Tower comprises a great number of other celebrated persons: John Baliol, King of Scotland, 1296; William Wallace, the Scottish patriot, 1305; David Bruce, King of Scotland, 1347; King John of France (taken prisoner at Poitiers, 1357); Duke of Orleans, father of Louis XII. of France, 1415; Lord Cobham, the most distinguished of the Lollards (burned as a heretic at St. Giles in the Fields, 1416); King Henry VI. (who is said to have been murdered in the Wakefield Tower by the Duke of Gloucester, 1471); Anne Askew (tortured in the Tower, and burned in Smithfield as a heretic, 1546); Archbishop Cranmer, 1553; Sir Thomas Wyatt (beheaded on Tower Hill in 1554); Earl of Southampton, Shakespeare's patron, 1562; Sir Walter Raleigh (see p. 110; beheaded at Westminster in 1618); Earl of Strafford (beheaded 1641); Viscount Stafford (beheaded 1680); Lord William Russell (beheaded 1683); Lord Chancellor Jeffreys, 1688; Duke of Marlborough, 1692, etc.

On Tower Hill, N.W. of the Tower, formerly stood the scaffold for the execution of traitors (see above). William Penn was born, and Otway, the poet, died on Tower Hill, and here too Sir Walter Raleigh's wife lodged while her unfortunate husband languished in the Tower. On the N. side rises **Trinity House**, a plain building, erected in 1793 from designs by Wyatt, the façade of which is embellished with the arms of the corporation, medallion portraits of George III. and Queen Charlotte, and several emblems of navigation. This building is the property of 'The Master, Wardens, and Assistants of the Guild, Fraternity, or Brotherhood, of the most glorious and undividable Trinity', a company founded by Sir Thomas Spert in 1515, and incorporated by Henry VIII. in 1529. The society consists of a Master, Deputy Master, 31 Elder Brethren, and an unrestricted number of Younger Brethren, and was founded with a view to the promotion and encouragement of English navigation. Its rights and

duties, which have been defined by various acts of parliament, comprise the regulation and management of lighthouses and buoys round the British coast, and the appointment and licensing of a body of efficient pilots. Two elder brethren of Trinity House assist the Admiralty in deciding all cases relating to collisions at sea. Its surplus funds are devoted to charitable objects connected with sailors. The interior of Trinity House contains busts of Admirals St. Vincent, Howe, Duncan, and Nelson; and portraits of James I. and his consort Anne of Denmark, James II., and Sir Francis Drake. There is also a large picture of several Elder Brethren, by *Gainsborough*. Many visitors will be interested in the model-chamber, containing a collection of models and designs of lighthouses and life-boats. The Duke of Edinburgh, second son of Queen Victoria, is the present Master of Trinity House, while the Prince of Wales is a 'Younger Brother'. The annual income of Trinity House is said to be above 300,000*l.*

On the E. side of Tower Hill stands the **Royal Mint**, erected in 1811, from designs by *Johnson* and *Smirke*, on the site of the old Cistercian Abbey of St. Mary of the Graces. The Mastership of the Mint (an office abolished in 1869) was once held by Sir Isaac Newton (1699-1727) and Sir John F. W. Herschel (1850-55). Permission to visit the Mint is given for a fixed day by the Deputy-Master of the Mint, on a written application stating the number and addresses of the intending visitors. The various processes of coining are extremely interesting, and the machinery used is of a most ingenious character. In the ten years 1865-74 there were coined here 44,179,233 sovereigns, 15,724,945 half-sovereigns, 14,193,254 florins, 43,275,160 shillings, etc. Of copper or bronze coins, most of which are made by contract at Birmingham, about 500,000,000 were issued in the same decade. From 1811 to the present time there have issued from the Mint above 130 million sovereigns and half-sovereigns, 140 million shillings, and 90 million sixpences. — A new and more spacious edifice for the Mint is in contemplation, and many are in favour of its erection on the Thames Embankment, between the Temple and Blackfriars Bridge.

On the S. side of Tower Hill is the **Tower Subway**, a tunnel constructed by *Barlow* in 1870, passing under the Thames, and leading to Tooley Street on the right (Southwark) bank. This gloomy and unpleasant passage consists of an iron tube 400 yds. in length and 7 ft. in diameter, originally traversed by a kind of tramway-car, but now used by pedestrians only. A winding staircase of 96 steps descends to it on each side ($\frac{1}{2}d.$). The subway was made in less than a year, at a cost of about 20,000*l.*

9. The Port and Docks.

St. Katherine's Docks. London Docks. Tobacco Dock. Thames Tunnel. Commercial Docks. Regent's Canal. West and East India Docks. Victoria Docks.

One of the most interesting sights of London is the **Port**, with its immense warehouses, the centre from which the commerce of England radiates all over the globe. The *Port of London*, in the wider sense, extends from London Bridge to a point $6\frac{1}{2}$ miles down the river, but as actually occupied by shipping may be said to terminate at Deptford, 4 miles from London Bridge. Ships bearing the produce of every nation under the sun here discharge their cargoes, which, previous to their sale, are stored, free of customs, in large bonded warehouses mostly in the **Docks**. Below these warehouses, which form small towns of themselves, and extend in long rows along the banks of the Thames, are extensive cellars for wine, oil, etc., while above ground are huge magazines, landing-stages, packing-yards, cranes, and every kind of apparatus necessary for the loading, unloading, and custody of goods.

To the E. of the Tower, and separated from it by a single street, called *Little Tower Hill*, are **St. Katherine's Docks** (Pl. P 10), opened in 1828, and covering an area of 24 acres, on which 1250 houses with 11,300 inhab. formerly stood. The engineer was *Telford*, and the architect *Hardwick*. The docks admit vessels of 700 tons. The warehouses can hold 110,000 tons of goods. Since 1863 St. Katherine's Docks have been under the same management as the London Docks.

St. Katherine's Steamboat Wharf, adjoining the Docks, is mainly used as a landing-stage for steamers from the continent.

From Little Tower Hill to *Horsleydown Lane* on the opposite bank of the river, the Metropolitan Board of Works, in March, 1878, resolved to throw a huge new bridge, in a single arch of 850 ft. span, and 65 ft. in height, designed by Sir Joseph W. Bazalgette (p. 102). When completed the bridge will be the largest of the kind in the world. The total cost is estimated at 1,250,000*l.*

London Docks (Pl. O, 10), lying to the E. of St. Katherine's Docks, were constructed in 1805 at a cost of 4,000,000*l.*, and cover an area of 120 acres. They have four gates on the Thames, and contain water-room for 300 large vessels, exclusive of lighters. Their warehouses can store 220,000 tons of goods, and their cellars 70,000 pipes (8,316,050 gallons) of wine. The Tobacco Dock and Warehouses (the *Queen's Warehouse*) alone cover an area of 5 acres of ground. At times, particularly when adverse winds drive vessels into the Thames, upwards of 3000 men are employed at these docks in one day. Every morning at 6 o'clock, there may be seen waiting at the principal entrance a large and motley crowd of labourers, to which numerous dusky visages and foreign costumes

impart a curious and picturesque air. A good physique and willingness to work are the only credentials required by the applicants. The capital of the London Docks Co. amounts to 5,000,000*l.* The door in the E. angle of the docks, inscribed '*To the Kiln*', leads to a furnace in which adulterated tea and tobacco, spurious gold and silver wares, and other confiscated goods, are burned. The long chimney is jestingly called the *Queen's Tobacco Pipe*.

Nothing will convey to the stranger a better idea of the vast activity and stupendous wealth of London than a visit to these warehouses, filled to overflowing with interminable stores of tea, coffee, sugar, silk, tobacco, and other foreign and colonial products; to these enormous vaults, with their apparently inexhaustible quantities of wine; and to these extensive quays and landing-stages, cumbered with huge stacks of hides, heaps of bales, and long rows of casks of every conceivable description.

Permission to visit the warehouses and vaults may be obtained from the secretary of the London Dock Company, at the London Dock House, New Bank-Buildings. Those who wish to taste the wines must procure a *tasting-order* from a wine-merchant. Ladies are not admitted after 1 p. m. The uninitiated should be on their guard against the insidious effects of 'tasting', in the heavy, vinous atmosphere of the vaults.

To the S. of the London Docks, and about 2 M. below London Bridge, lies the quarter of the metropolis called *Wapping*, from which the **Thames Tunnel** (Pl. Q 10, R 11) leads under the river to Rotherhithe on the right bank. The tunnel was begun in 1825, on the plans and under the supervision of *Sir Isambard Brunel*, and completed in 1843, after several accidents occasioned by the water bursting in upon the works. Seven men lost their lives during its construction. It consists of two parallel arched passages of masonry, 14 ft. broad, 16 ft. high, and 1200 ft. long, and cost 468,000*l.* The undertaking paid the Thames Tunnel Company so badly, that their receipts scarcely defrayed the cost of repairs. The tunnel was purchased in 1865 by the East London Railway Company for 200,000*l.*, and is now traversed daily by about 40 trains.

At Rotherhithe, to the E. of the tunnel, are situated the five large basins of the **Commercial Docks** (Pl. S 11, etc.) covering an area of about 50 acres, and adjoining them are the **Surrey Docks**, chiefly used for timber. On the N. bank of the river, at Limehouse, opposite the Commercial Docks, is the entrance to the **Regent's Canal** (Pl. S 10), which runs N. to Victoria Park, then turns to the W., traverses the N. part of London, and unites with the Paddington Canal, which forms part of a continuous water-route as far as Liverpool. The **West India Docks** (Pl. T 10, etc.), probably the largest in the world, being nearly 300 acres in area, lie between Limehouse and *Blackwall*, to the N. of the *Iste of Dogs*, which is formed here by a sudden bend of the river. They can contain at one time as

many as 460 West India merchantmen. The northern portion is called the *Import Dock*, the southern the *Export Dock*. The smaller **East India Docks** (Pl. V 9, V 10) are at *Blackwall*, a little lower down. The **Millwall Docks**, 100 acres in extent (35 water), are in the Isle of Dogs, near the West India Docks. Still lower down than the East India Docks, between Bow Creek and North Woolwich, lie the **Victoria Docks** (Pl. X 10), nearly 2 M. in length. The *Hydraulic Lift* in these docks, for supporting vessels when undergoing repair, is worthy of inspection. The Victoria Dock Co. has been amalgamated with the London and St. Katherine's Docks Companies.

The visitor may now return to the City by steamboat from a landing-stage close to the East India Docks, or by the *Blackwall Railway*, the station of which is in the neighbourhood. Near the steamboat and the railway station, on the Thames, are the **Blackwall* and *Brunswick Hotels*, famous (like some of the Greenwich hotels) for whitebait.

10. Bethnal Green Museum. Victoria Park.

The **Bethnal Green Museum** (Pl. Q 7), a branch of South Kensington Museum, opened in 1872, occupies a red brick building in Victoria Square, Cambridge Road, Bethnal Green. It was established chiefly for the benefit of the inhabitants of the poorer East End of London. The only permanent contents are collections of specimens of food and of animal and vegetable products, but loan collections of various kinds are also always on view. Admission Mondays, Tuesdays, and Saturdays, 10 a. m. to 10 p. m., free; on other week days, 10 a. m. to 4, 5, or 6 p. m., 6d. (catalogues on sale).

The Museum may be conveniently reached by an Old Ford omnibus from the Bank; by the Metropolitan Railway to Aldgate, and thence by a Wells Street tramway-car; or by train from Liverpool Street Station to Bethnal Green (about every 10 min.). In returning we may traverse Victoria Park to the (20 Min.) Victoria Park Station of the N. London Railway, whence there are trains every ¼ hr. to Broad Street, City.

The space in front of the Museum is adorned with a handsome majolica **Fountain*, with figures of St. George and the Dragon, by *Minton* (1862). The interior of the Museum, entirely constructed of iron, consists of a large central hall, surrounded by a double gallery.

The extensive and well-arranged *Collection of Articles used for Food* occupies the N. side of the lower gallery. It comprises specimens of various kinds of edibles, models of others, diagrams, drawings, and so forth. On the S. side is the collection of *Clothing Materials* (wool, silk, leather, etc.), at different stages of their manufacture. The whole area of the central hall, a considerable portion of the lower gallery, the whole of the upper gallery, and part of the basement (reached by flights of steps at the W. end of the central hall), are occupied by articles on loan. The upper gallery, well

lighted from the roof, serves to exhibit pictures. It is useless to give any list of these loan collections, as they are in a state of continual flux. Besides pictures, they comprise furniture, china and porcelain, curiosities, anthropological specimens, etc. The most valuable collection that has been exhibited here is the famous Hertford Collection of pictures and other objects of art, which was generously lent to the Museum for a time by its owner, Sir Richard Wallace. It now occupies a fine gallery built for its reception at Hertford House (p. 241). Among other loan collections, we may mention the pictures from Dulwich Gallery (p. 278), which were here for six months; the collection of Oriental objects brought from India by the Prince of Wales in 1876; and the anthropological collection of Colonel Lane Fox. On the basement is a plain refreshment-room. The flooring of the central hall consists of a mosaic pavement formed from refuse clippings of marble, executed by female convicts in Woking Prison.

To the N.E. of Bethnal Green lies **Victoria Park** (Pl. R6, S6, S5, T5), covering 290 acres of ground, laid out at a cost of 130,000*l.*, and forming a place of recreation for the poorer (E.) quarters of London. The eastern and larger portion is still unplanted, and is used for cricket and other games. The W. side is prettily laid out with walks, beds of flowers, and two sheets of water, on which swans may be seen disporting themselves, and pleasure boats hired. Near the centre of the park is the *Victoria Fountain*, in the form of a Gothic temple, erected by Miss (now Baroness) Burdett Coutts (comp. p. 22) in 1862. The park also contains open air gymnasiums, with swings and other amusements. — Victoria Park is most easily reached by the *North London Railway*; trains start from *Broad Street Station, City* (p. 28), every $\frac{1}{4}$ hr., and reach *Victoria Park Station*, at the N.E. extremity of the park, in 19 min. (fares 6*d.*, 4*d.*, 3*d.*; return-tickets, 9*d.*, 6*d.*, 5*d.*); stations *Shoreditch, Haggerstone, Dalston, Hackney, Homerton, Victoria Park*. Beyond Victoria Park the train proceeds to *Old Ford, Bow, Poplar*, and *Blackwall* (p. 116).

11. Fleet Street. The Temple. Chancery Lane.

Church of St. Dunstan in the West. New Record Office. Temple Church. Lincoln's Inn. Gray's Inn. Temple Bar.

Fleet Street (Pl. M9), one of the busiest streets in London, leads from Ludgate Hill to the Strand and the West End. It derives its name from the *Fleet Brook*, which, now in the form of a main sewer, flows through *Holborn Valley* (p. 86) and under Farringdon Street, reaching the Thames at Blackfriars Bridge. On the E. side of the brook formerly stood the notorious *Fleet Prison* for debtors, which was removed in 1844. Prisoners condemned by the Star Chamber

were once confined here, and within its precincts were formerly celebrated the clandestine 'Fleet marriages'. Its site (in Farringdon Street, on the right) is now occupied by the handsome Gothic *Congregational Memorial Hall*, begun in 1862, and so named in memory of the 2000 ministers ejected from the Church of England by Charles II.'s Act of Uniformity, 1667. The site of the Hall cost nearly 30,000*l.*, and the total amount expended on land and building has been 93,450*l.*

Fleet Street itself contains few objects of external interest, though many literary associations cluster round its courts and byways. It is still celebrated for its newspaper and other printing and publishing offices. To the left, but not visible from the street (entrance in St. Bride's Passage, adjoining the office of *Punch*) is **St. Bride's** (Pl. M 9), a church built by *Wren* in 1703, with a handsome tower 223 ft. in height. It contains the grave of Richardson, the author of 'Clarissa Harlowe' (d. 1761), who lived in Salisbury Square in the neighbourhood. In a house in the adjacent churchyard Milton once lived for several years. *Shoe Lane*, nearly opposite the church, leads to Holborn; while a little farther on, on the same side, are *Bolt Court*, where Dr. Johnson spent the last years of his life (1776-84), and where Cobbett afterwards toiled and fumed; *Wine Office Court*, in which is still the famous old hostelry of the *Cheshire Cheese*, where Johnson and Goldsmith so often dined, and Boswell so often listened and took notes; *Gough Square*, at the top of the Court, where Johnson toiled so long with his Dictionary and other works; and *Crane Court*, once the home of the Royal Society, its president being Sir Isaac Newton, and until very recently the seat of the Scottish Corporation whose ancient Hall was burnt down in 1877. On the other side is Bonverie Street, leading to what was once the lawless *Alsatia*, immortalised by Scott in the 'Fortunes of Nigel'. *Fetter Lane* and *Chancery Lane*, farther to the W., on the N. side, also lead to Holborn. At the corner of Chancery Lane, Isaak Walton, the famous angler, once occupied a shop as a hosier (1624-43). Close to it is a quaint old house with bow windows (No. 184), once occupied by Drayton, the poet (d. 1631). Between Fetter Lane and Chancery Lane rises the church of **St. Dunstan in the West**, erected by *Shane* in 1833, with a fine Gothic tower. Over the E. door is a statue of Queen Elizabeth from the old Lud-Gate, once a city-gate at the foot of Ludgate Hill. The old clock of St. Dunstan had two wooden giants to strike the hours, which still perform that office at St. Dunstan's Villa, Regent's Park (p. 208). Near St. Dunstan's Church, at No. 183 Fleet Street, was Cobbett's book-shop and publishing office, where he issued his 'Political Register'; and on the opposite side, now No. 56, was the house of William Hone, the free-thinking publisher of the 'Every-day Book'. Opposite Fetter Lane is *Mitre Court*, with the tavern once frequented by Johnson, Goldsmith, and Boswell.

The **New Record Office** (Pl. M 9), for the custody of state papers, in Fetter Lane, is a fire-proof edifice in the Tudor style, erected in 1851-66 from designs by *Sir J. Pennethorne*. The interior contains 228 rooms, between the rows of which on each floor run narrow passages paved with brick. Each room or compartment is 24 ft. long, 11 ft. broad, and 14 ft. high. The floor, door-posts, window-frames, and ceilings are of iron, and the doors of slate. Since the completion of the structure, the state papers, formerly kept in the State Paper Office, the Tower, the Chapter House of Westminster Abbey, the Rolls Chapel in Chancery Lane, and Carlton Lane in St. James's Park, have been deposited here. Here, too, are preserved the *Domesday Book*, in two parchment volumes of different sizes, containing the results of a statistical survey of England made by order of William the Conqueror; the deed of resignation of the Scottish throne by David Bruce in favour of Edward II.; a charter granted by Alphonso of Castile on the marriage of Edward I. with Eleanor of Castile; the treaty of peace between Henry VIII. and Francis I., with a gold seal said to be the work of Benvenuto Cellini; various deeds of surrender of monasteries in England and Wales in favour of Henry VIII. The business hours are from 10 a. m. to 4 p. m., during which the building is open to the public. Documents down to 1688 may be inspected gratis; the charge for copying is 9d. per page of 72 words, the minimum charge being 2s.

Chancery Lane (Pl. L 8, L 9, M 9) leads through the quarter chiefly occupied by barristers and solicitors. On the right is *Serjeants' Inn* (p. 122). Farther up are the *Rolls Buildings*, consisting of the court of the Master of the Rolls, the Master's residence, and a chapel, containing a remarkably fine monument to Dr. John Young, Master of the Rolls, by *Torrigiano* (1516). To the barristers belong the four great *Inns of Court*, situated on each side of Fleet Street, viz. the *Temple (Inner and Middle)*, *Lincoln's Inn*, and *Gray's Inn*. These Inns are colleges for the study of law, and possess the privilege of calling to the Bar. Each is governed by its older members, who are termed *Benchers*.

The **Temple** (Pl. M 9), on the S. side of Fleet Street, formerly a lodge of the Knights Templar, — a religious and military order founded at Jerusalem, in the 12th century, under Baldwin, King of Jerusalem, to protect the Holy Sepulchre, and pilgrims resorting thither, and called Templars from their original designation as 'poor soldiers of the Temple of Solomon' — became crown-property on the dissolution of the order in 1313, and was presented by Edward II. to Aymer de Valence, Earl of Pembroke. After Pembroke's death the Temple came into the possession of the Knights of St. John, who, in 1346, leased it to the students of common law. From that time to the present day the building, or rather group of buildings, which extends down to the Thames, has continued to be a school of law. Down to the reign of James I. it had to pay a tax to the Crown,

but in 1608 it was declared by royal decree the free, hereditary property of the corporations of the *Inner* and *Middle Temple*. The revenue of the Inner Temple amounts to 25,676*l.*; that of the Middle Temple to 12,240*l.*

The Inner Temple is so called from its position within the precincts of the City; the Middle Temple derives its name from its situation between the Inner and the Outer Temple, the last of which was afterwards replaced by Exeter Buildings. Middle Temple Lane separates the Inner Temple on the east from the Middle Temple on the west. The Inner and Middle Temple possess in common the **Temple Church, or St. Mary's Church*, situated within the bounds of the Inner Temple.

This church is divided into two sections, the *Round Church* and the *Choir*. The Round Church, about 58 ft. in diameter, a Norman edifice with a tendency to the transition style, and admirably enriched, was completed in 1185. The choir, in the Early English style, was added in 1240. During the Protectorate the ceiling-paintings were white-washed; and the old church afterwards became so dilapidated, that it was necessary in 1839-42 to subject it to a thorough restoration, a work which cost no less than 70,000*l.* The lawyers once used to receive their clients in the Round Church, each occupying his particular post like merchants 'on change'. The incumbent of the Temple Church is called the Master of the Temple, an office once filled by the 'judicious Hooker'.

A handsome Norman archway leads into the interior, which is a few steps below the level of the entrance. The choir, at the end of which are the altar and stalls (during divine service open to members of the Temple corporations and their families only), and the Round Church (to which the public is admitted) are both borne by quadrangular clustered pillars in marble. The ceiling is richly painted in arabesques resembling mosaics. The pavement consists of tiles, in which the lamb with the cross (the *Agnus Dei*), the heraldic emblem of the Templars, continually recurs. Most of the stained glass windows are modern. In the Round Church are nine **Monuments of Templars* of the 12th and 13th centuries, consisting of recumbent figures of dark marble in full armour. One of the four on the S. side, under whose pillow is a slab with foliage in relief, is said to be that of William Marshal, Earl of Pembroke (d. 1219), brother-in-law of King John, who filled the office of Regent during the minority of Henry III. The detached monument on the S. wall, closely resembling the other eight, is that of Robert de Ross (d. 1227), one of the Barons to whom England owes the Magna Charta (comp. pp. 167, 168). The monuments are all beautifully executed and admirably preserved. In a recess to the left of the altar is the white marble monument of the learned *John Selden* (d. 1654).

The triforium, which encircles the Round Church, contains some

uninteresting old monuments, which were preserved in the vaults before the church was restored, and belong exclusively to members of the corporations.

The Temple Church is open daily from 10 to 12, and from 1 to 4; sacristan's fee 6*d.* (Visitors knock at the door; but, if the verger is not in the church, the keys may be obtained at the porter's lodge, at the top of Inner Temple Lane.)

Oliver Goldsmith (d. 1774), author of the 'Vicar of Wakefield', is buried in the *Churchyard* to the N. of the choir.

The *Temple Gardens*, which were once immediately adjacent to the Thames, but are now separated from it by the Victoria Embankment, are open to the public on days and hours determined from time to time by the Benchers (ascertainable only by enquiry at the gates or lodges). The gardens are well kept, but are becoming more and more circumscribed by the erection of new buildings. Here, according to Shakspeare, were plucked the *white* and *red roses* which were assumed as the distinctive badges of the houses of York and Lancaster, in the long and bloody civil contest, known as the 'Wars of the Roses'.

Plantagenet. Great lords, and gentlemen, what means this silence?
Dare no man answer in a case of truth?

Suffolk. Within the Temple hall we were too loud;
The garden here is more convenient.

Plantagenet. Since you are tongue-tied and so loath to speak,
In dumb significants proclaim your thoughts:
Let him that is a true-born gentleman,
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this brier pluck a white rose with me.

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

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

Henry VI., Part I., Act ii. Sc. 4.

The fine Gothic *HALL of the Middle Temple, built in 1572, and used as a dining-room, is notable for its handsome open-work ceiling in old oak. The walls are embellished with the armorial bearings of the Knights Templar, and five large full-length portraits of princes, including an equestrian portrait of Charles I. The large windows contain the arms of members of the Temple who have sat in the House of Peers. Shakspeare's 'Twelfth Night' was acted in this hall during the dramatist's lifetime. — The *Library* (30,000 vols.) is preserved in a modern Gothic building on the side next the Thames, which contains a hall 85 ft. long and 62 ft. high. — The new *Inner Temple Hall*, opened in 1870, is a handsome structure, also pos-

sessing a fine open-work roof. — Oliver Goldsmith lived and died on the second floor of 2 Brick Court, Middle Temple Lane; Blackstone, the famous commentator on the law of England, lived in the rooms below him; and Dr. Johnson occupied apartments in Inner Temple Lane, in a house now taken down.

Lincoln's Inn (Pl. L 8, L 9), the third of the Inns of Court in importance, is situated without the City, on a site once occupied by the mansion of the Earl of Lincoln and other houses. The *Gatehouse* in Chancery Lane, now unfortunately doomed to destruction, was built in 1548 by *Sir Thomas Lovell*. About a century later, Ben Jonson is said to have been employed as a simple bricklayer in constructing the adjacent wall. The *Chapel* was erected by *Inigo Jones* in 1621-23, and contains good wood-carving and stained glass. Like the Round Church of the Temple, this chapel was once used as a consultation room by the barristers and their clients.

The *New Hall*, the handsome dining-hall of Lincoln's Inn, in the Tudor style, was completed in 1845 under the supervision of *Mr. Hardwick*, the architect. It contains a painting by *Hogarth*, representing Paul before Felix, and a large fresco of the School of Legislation, by *Watts* (1860). The *Library*, founded in 1497, is the oldest in London, and contains 25,000 vols. and numerous valuable MSS. Among its most prized contents is the fourth volume of *Prynne's Records*, for which the society gave 335*l.* — The revenue of this inn amounts to 35,329*l.* *Sir Thomas More*, *William Pitt*, and *Lord Brougham* were once numbered among its members. — The *Court of Chancery*, or, more correctly, under the new Judicature Act, the 'Equity Division of the High Court of Justice', holds some of its sittings in Lincoln's Inn.

The neighbouring establishment of **Gray's Inn** (Pl. L 8), a little to the N. of Holborn, which formerly paid a ground-rent to the *Lords Gray of Wilton*, has existed as a school of law since 1371. The Elizabethan Hall, in the S. quadrangle, built about 1560, contains fine wood-carving. During the 17th cent. the garden, in which a number of trees were once planted by *Lord Bacon*, was a fashionable promenade; but it is not now open to the public. The name of *Lord Bacon* is the most eminent among those of former members of Gray's Inn.

Formerly subsidiary to the four Inns of Court were the nine *Inns of Chancery*, which now, however, have little beyond local connection with them, and are let out in chambers to solicitors, barristers, and the general public. These are *Clifford's Inn*, *Clement's Inn*, and *Lyon's Inn*, attached to the Inner Temple; *New Inn* and *Strand Inn*, to the Middle Temple; *Furnival's Inn* and *Thavies' Inn*, to Lincoln's Inn; *Staple Inn* and *Barnard's Inn*, to Gray's Inn. *Serjeants' Inn*, Chancery Lane, was originally set apart for the use of the serjeants-at-law, whose name is derived from the 'fratres

servientes' of the old Knights Templar; but the building has been sold and is now used for other purposes.

To the S. of Lincoln's Inn, between Temple Bar and St. Clement's Danes, at the E. end of the Strand (p. 124), the *New Law Courts*, designed by G. E. Street, which will of themselves form a whole block of buildings, are now in course of construction. They have a frontage towards the Strand of almost 500 ft., and will cost nearly a million of money. All the different courts will be collected in this imposing pile of buildings, when finished.

Temple Bar, a gateway formerly adjoining the Temple, between Fleet Street and the Strand, was built by *Wren* in 1670. Its W. side was adorned with statues of Charles I. and Charles II., its E. side with statues of Elizabeth and James I. The heads of criminals used to be barbarously exhibited on iron spikes on the top of the gate. When the reigning sovereign visited the City on state occasions, he was wont, in accordance with an ancient custom, to obtain permission from the Lord Mayor to pass Temple Bar. The heavy wooden gates were removed a few years ago to relieve the Bar of their weight, as it had shown signs of weakness; and the whole erection was finally demolished early in 1878, to permit of the widening of that part of Fleet Street and the Strand, and to facilitate the passage of an enormous traffic. The stones were all numbered and preserved with a view to the re-erection of the gate in some more convenient situation.

Immediately adjoining the site of Temple Bar, on the S. side of Fleet Street, stands the unpretending building of *Child's Bank*, which was in high repute in the time of the Stuarts, and is the oldest banking house in London but one. Dryden, Pepys, and Prince Rupert were early customers of this bank. The Child family is still connected with the business. Next door to this house was the 'Devil's Tavern', noted as the home of the Apollo Club, of which Ben Jonson, Randolph, and Dr. Kenrick were frequenters. The tavern was in time absorbed by Child's Bank; and it is also well known that the room over the main arch of Temple Bar was used as a storehouse for the books of this firm.

II. THE WEST END.

12. Strand. Somerset House. Waterloo Bridge.

St. Clement Danes. The Roman Bath. St. Mary le Strand. King's College. Savoy Chapel. Savoy Palace. Society of Arts. National Life Boat Institution. Eleanor's Cross.

The **Strand** (Pl. K 10, L 9, L 10; so named from its skirting the bank of the river, which is now concealed by the buildings), a broad street containing many handsome shops, is the great artery of traffic between the City and the West End, and one of the busiest and most important thoroughfares in London. It was unpaved down to 1532, at which period many of the mansions of the nobility and hierarchy stood here. The names of several streets and houses still recall these days of bygone magnificence, but the palaces themselves have long since disappeared or been converted to more plebeian uses. The Strand contains a great number of newspaper offices, and also of theatres.

Just beyond the site of Temple Bar (p. 123), to which its name will doubtless long attach, on the (N.) right, rise the new *Law Courts* (p. 123), still unfinished and surrounded by a high wooden hoarding. The insignificant church of **St. Clement Danes** (Pl. L 9), in the centre of the Strand, was erected in 1688 from designs by *Wren*. The tower, 115 ft. in height, was added by *Gibbs* in 1719. Dr. Johnson used to worship in this church, a fact recorded by a tablet affixed to one of the pillars. The church is said to bear its name from being the burial-place of Harold Harefoot and other Danes. *Wych Street*, in which the *Olympic Theatre* (p. 35) is situated, leads from this point to Drury Lane. At the entrance of this street is *Clement's Inn* (p. 122), now connected with the Temple, and named after St. Clement's Well, once situated here, but removed in 1874. The garden is embellished with the figure of a Moor (Italian, 17th cent.), bearing a sun-dial. — In Newcastle Street, a little to the N., is the *Globe Theatre* (p. 35).

Essex Street, Arundel Street, Norfolk Street, and Surrey Street, diverging to the left, mark the spots where stood the mansions of the Earls of Essex (Queen Elizabeth's favourite), Arundel, and Surrey (Norfolk) respectively; and they all lead to the Thames Embankment. Peter the Great resided in Norfolk Street during his visit to London in 1698; and George Sale, the translator of the Koran, as well as Congreve (d. 1729), the dramatist, lived and

died in Surrey Street. Beyond Norfolk Street, on the left, is the *Strand Theatre* (p. 35). At No. 5 Strand Lane, the adjacent narrow opening on the left, is an ancient **Roman Bath** (Pl. L 9), about 13 ft. long, 6 ft. broad, and $4\frac{1}{2}$ ft. deep, one of the few relics of the Roman period in London. The bricks at the side are laid edgewise, and the flooring consists of brick with a thin coating of stucco. At the point where the water, which flows from a natural spring, has washed away part of the stucco covering, the old pavement below is visible. The clear, cold water (used for drinking only) probably flows from the old '*Holy Well*', situated on the N. side of the Strand, and lending its name to the adjacent Holywell Street, which is chiefly occupied by book-shops of a low class. The Roman antiquities found here are preserved in the British Museum (p. 228). Close by, on the right of the passage, is another bath, said to have been built by the Earl of Essex about 1588, and used as a bath; but the source of the water, which bubbles up from the bottom as from a natural spring, is unknown.

King's College (Pl. L 9), the large pile of buildings adjoining Strand Lane on the W., built by *Smirke* in 1828, forms the E. wing of Somerset House (see below). The *Museum* contains a collection of models and instruments, including Babbage's calculating machine.

In the Strand we next reach, on the N. side, the church of **St. Mary le Strand** (Pl. L 9), built by *Gibbs* in 1717, on the spot, where stood in olden times the notorious Maypole, the May-day and Sunday delight of youthful and other idlers. It was called St. Mary's after an earlier church which had been demolished by Protector Somerset to make room for his mansion of Old Somerset House (see below). Thomas à Becket was rector of this parish in the reign of King Stephen. — Drury Lane, a thoroughfare much in need of improvement, and containing the theatre of the same name (p. 35), leads N. from this point to Oxford Street and the British Museum.

Farther on, on the S. side of the Strand, rises the stately façade of **Somerset House** (Pl. L 9), 150 ft. in length. The present large, quadrangular building was erected by *Sir William Chambers* in 1776-86, on the site of a palace which the Protector Somerset began to build in 1549. The Protector, however, was beheaded (p. 112) before it was completed, and the palace fell to the Crown. It was afterwards the residence of Anne of Denmark, consort of James I., of Henrietta Maria, the queen of Charles I., and of Catharine of Braganza, the neglected wife of the second Charles. The old building was taken down in 1766, and the present edifice, now occupied by various public offices, erected in its stead. The imposing principal façade towards the Thames, 780 ft. in length, rises on a terrace 50 ft. broad and 50 ft. high, and is now separated from the river by the Victoria Embankment. The quadrangular court contains a bronze group by *Bacon*, representing George III. leaning on a

rudder, with the English lion and Father Thames at his feet. The two wings of the building were erected during the present cent. : the eastern, containing King's College (see above), by *Smirke*, in 1828; the western, towards Wellington Street, by *Pennethorne*, in 1854-56. The sum expended in constructing the latter alone was 81,000*l.*; and the cost of the whole building amounted to 500,000*l.* At Somerset House no fewer than 900 officials are employed, with salaries amounting in the aggregate to 275,000*l.* The building is said to contain 3600 windows. The public offices established here include the *Audit Office*; the *Inland Revenue Office*, in the new W. wing, containing the presses for stamped paper, postage stamps, etc.; the *Office of the Registrar-General of Births, Deaths, and Marriages*; the *Admiralty Register*; and *Doctors' Commons Will Office (Prerogative Court)*, transferred hither from Doctors' Commons, Bennet's Hill (p. 104), in 1874. This last department is the great repository of testamentary writings of all kinds. The *Department for Literary Enquiry* in the Central Hall is open daily from 10 a. m. to 3 p. m. Here may be seen an interesting collection of wills, including those of Shakspeare, Holbein, Van Dyck, Newton, and Samuel Johnson. The will of Napoleon I., executed at St. Helena, used to be kept here, but was handed over to the French in 1853. Visitors are allowed to read copies of wills previous to 1700, from which also pencil extracts may be made. For showing wills of a later date a charge of 1*s.* is made. A fee of 1*s.* is also charged for searching the calendars. No extracts may be made from these later wills, but official copies may be procured at 8*d.* per folio page. — The headquarters of the various learned societies (*Royal, Astronomical, and Geological, etc.*), which formerly met in Somerset House, were removed to Burlington House, Piccadilly (p. 201), in 1871.

On the W. side of Somerset House is Wellington Street, leading to ***Waterloo Bridge** (Pl. L 10). This bridge, one of the finest in the world, was built by *John Rennie* for a company in 1811-17, at a cost of over 1,000,000*l.* It is 460 yds. long and 42 ft. broad, and rests upon 9 arches, each of 120 ft. span and 35 ft. high, and borne by granite buttresses. It commands an admirable view of the W. part of London between Westminster and St. Paul's, of the Thames Embankment, and of the massive but well-proportioned façade of Somerset House (bridge-toll, 1/2*d.*).

On the N. side of the Strand we next observe several theatres, including the *Gaiety* (p. 35) and the *Lyceum* (p. 35). Beyond these is *Exeter Hall* (p. 37), marked by its Corinthian portico, and capable of containing 5000 persons. It is used for the advocacy of religious and philanthropic movements (the large annual 'May Meetings' of various religious societies being held here), and for the performance of sacred music. On the premises are smaller halls and numerous offices.

To the left is Savoy Street, leading to **Savoy Chapel** (Pl. L 9), dedicated to St. John the Baptist, and built in the late Gothic style in 1505, during the reign of Henry VII., on the site of the ancient *Savoy Palace*. The chapel, which is one of the Chapels Royal, was seriously injured by fire in 1860, but restored at the expense of Queen Victoria. The handsome wooden ceiling is modern. Savoy Palace was first built by Simon de Montfort in 1245, and was given by Henry III. to Peter, Earl of Savoy, the uncle of his queen, Eleanor of Provence. It lay between the present chapel and the river, but has entirely disappeared. Here, in the time of Cromwell, the Independents adopted a Confession of Faith, and here the celebrated 'Savoy Conference' for the revision of the Prayer Book was held, when Baxter, Calamy, and others represented the Nonconformists. The German chapel which used to stand contiguous to the Savoy Chapel was removed in widening Savoy Street, which now forms a thoroughfare to the Thames Embankment.

A little to the N. of this part of the Strand lies *Covent Garden Market* (p. 161). On the right, between Southampton Street and Bedford Street, is the *Vaudeville Theatre* (p. 35); beyond it, the *Royal Adelphi Theatre* (p. 35). In Bedford Street is the new store of the *Civil Service Supply Association* (p. 22).

To the S. of the Strand, in John Street, Adelphi (approached through Adam Street, opposite the Adelphi Theatre), rises the building of the **Society of Arts** (Pl. L 10), an association established in 1754 for the encouragement of arts, manufactures, and commerce, which took a prominent part in promoting the Exhibitions of 1851 and 1862. The large hall (open daily, 10-4, except Wednesdays and Saturdays) contains six paintings by *Barry* (1777-83), representing the progress of civilisation. No. 14 in the same street is the headquarters of the **Royal National Life Boat Institution**, founded in 1824. This society now possesses a fleet of 270 life-boats stationed round the British coasts, and in 1875 was instrumental in saving 726 lives and 30 vessels. Its annual income amounts to about 40,000*l.* On the right, where King William Street joins the Strand, stands the *Charing Cross Hospital*; and in King William Street is the *Ophthalmic Hospital*. A little farther on, in the Strand, on the right hand, is the *Lowther Arcade* (p. 21), and on the left is *Coutts's Bank*, a very noted firm.

At the W. end of the Strand, on the left, is *Charing Cross Station* (with a large *Hotel*, p. 6), the West End terminus of the South-Eastern Railway (p. 27), built by *Barry* on the site of *Hungerford Market*, where the mansion of Sir Edward Hungerford stood until it was burned down in 1669. In front of it stands a modern copy of *Eleanor's Cross*, a Gothic monument erected in 1291 by Edward I. at Charing Cross, on the spot where the coffin of his consort was set down during its last halt on the way to Westminster

Abbey. The original was removed by order of Parliament in 1647. — To the E. of the station is *Villiers Street*, which descends to the *Embankment Gardens* (p. 103) and to the *Charing Cross Station* (p. 31) of the Metropolitan Railway. The *Watergate*, situated here, is an interesting relic of York House, a palace begun by *Inigo Jones* for George Villiers, the favourite of James I., and first Duke of Buckingham.

13. Trafalgar Square.

Nelson Column. St. Martin's in the Fields. Charing Cross.

***Trafalgar Square** (Pl. K 10), one of the finest open places in London and a great centre of attraction, is, so to speak, dedicated to *Admiral Nelson*, a highly popular hero of modern English history, and commemorates his glorious death at the naval battle of Trafalgar (22nd Oct., 1805), gained by the English fleet over the combined armaments of France and Spain. By this victory Napoleon's purpose of invading England was frustrated. The ambitious Emperor had assembled at Boulogne an army of 172,000 infantry and 9000 cavalry, and also 2413 transports to convey his soldiers to England, but his fleet, which he had been building for many years at an enormous cost, and which was to have covered his passage of the Channel, was destroyed by Nelson at this famous battle. The Admiral is, therefore, justly revered as the saviour of his country.

In the centre of the square rises the massive granite **Column**, 145 ft. in height, to the memory of the hero. It is a copy of one of the Corinthian columns of the temple of Mars Ultor, the avenging god of war, at Rome, and is crowned with a **Statue of Nelson**, by *Baily*, 17 ft. in height. The pedestal is adorned with reliefs in bronze, cast with the metal of captured French cannon. On the N. face is a scene from the battle of Aboukir (1798); Nelson, wounded in the head, declines to be assisted out of his turn by a surgeon who has been dressing the wounds of a common sailor. On the E. side is the battle of Copenhagen (1801); Nelson is represented as sealing upon a cannon the treaty of peace with the conquered Danes. On the S. is the death of Nelson at Trafalgar (22nd Oct., 1805); beside the dying hero is Captain Hardy, commander of the Admiral's flag-ship. Below is Nelson's last command: 'England expects every man will do his duty'. On the W. side is a representation of Nelson receiving the sword of the Spanish commander after the battle of St. Vincent (1797).—Four colossal bronze lions, modelled by *Sir Edwin Landseer* (d. 1871) in 1867, couch upon pedestals running out from the column in the form of a cross. — The monument was erected by voluntary contributions at a total cost of about 45,000*l.*

Towards the N. side of the square, which is paved with asphalt; are two fountains. A *Statue of Sir Henry Havelock*, the deliverer of

Lucknow (d. 1857), by *Behnes*, stands on the E. (Strand) side of the Nelson Column, and a *Statue of Sir Charles James Napier*, the conqueror of Scinde (d. 1853), by *Adams*, on the other. The N.E. corner of the square is occupied by an *Equestrian Statue of George IV.*, in bronze by *Chantrey*.

On the terrace on the N. side of the square rises the *National Gallery* (see below). Near it, on the E., is the church of **St. Martin in the Fields** (Pl. K 10), with a noble Grecian portico, erected in 1721-26 by *Gibbs*, on the site of an earlier church, and containing a few uninteresting tombs. Nell Gwynne (d. 1687), Farquhar the dramatist (d. 1707), and Ronbiliae the sculptor (d. 1762) are buried in the churchyard.

Adjoining Morley's Hotel, on the E. side of the square, is the building of the *Royal Humane Society*, founded in 1774 for the rescue of drowning persons. The society possesses a model house on the N. bank of the Serpentine in Hyde Park, containing models of the best appliances for saving life, and apparatus for aiding bathers and skaters who may be in danger. This valuable society awards prizes and medals to persons who have saved others from drowning.

Down to 1874 *Northumberland House*, the noble mansion of the Duke of Northumberland, with the lion of the Percies high above the gates, rose on the S.E. side of Trafalgar Square. It was purchased in 1873 by the Metropolitan Board of Works for 497,000*l.*, and was removed to make way for Northumberland Avenue, a broad new street from Charing Cross to the Thames Embankment (comp. p. 103). The *Grand Hotel* (p. 8) is now being erected on part of the site.

Opposite, on the W. side of the square, between Cockspur Street and Pall Mall East, is the *Union Club* (p. 65), adjoining which is the *Royal College of Physicians*, built by *Smirke* in 1825, and containing a number of portraits and busts of celebrated London physicians.

Charing Cross (Pl. K 10; probably so called from the village of *Cherringe* which stood here in the 13th cent., though derived by some from Edward I.'s '*chère reine*', p. 127), on the S. side of Trafalgar Square, between the Strand and Whitehall, is the principal point of intersection of the omnibus lines of the West End, and the centre of the 4 and 12 miles circles on the Post Office Directory Map. The *Equestrian Statue of Charles I.*, by *Le Sueur*, which stands here, is remarkable for the vicissitudes it has undergone. It was cast in 1633, but had not yet been erected when the Civil War broke out. It was then sold by the Parliament to a brazier, named John Rivet, for the purpose of being melted down, and this worthy sold pretended fragments of it both to friends and foes of the Stuarts. At the Restoration, however, the statue was produced uninjured, and in 1674 it was erected on the spot where *Eleanor's Cross* (p. 127) had stood down to 1647. In *Hartshorn Lane*, an adjoining street, Ben Jonson, when a boy, once lived with his mother and her second husband, a bricklayer.

Among the many street improvements which the Metropolitan Board has now on hand is a great and much needed thoroughfare from Charing Cross to Tottenham Court Road, cutting through a number of low streets and alleys between St. Martin's Church and the lower end of Crown Street, Soho, and following and widening that street to Oxford Street. As part of this costly scheme, another wide street is to connect Piccadilly Circus with St. Martin's Place, and a third is to be opened from Regent Street to meet the first-mentioned thoroughfare at Crown Street

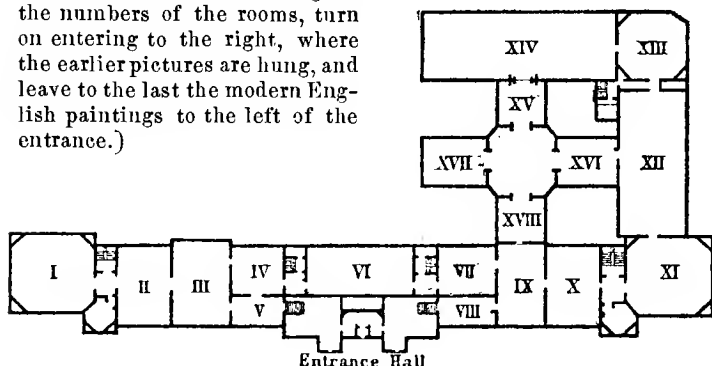
14. The National Gallery.

Among the buildings round Trafalgar Square the principal in point of size, although perhaps not in architectural merit, is the ****National Gallery** (Pl. K 10), situated on a terrace on the N. side, and erected in 1832-38, at an original cost of 96,000*l.*, on the site of the old King's Mews. The building, designed by *Wilkins*, is in the Grecian style, and has a façade 460 ft. in length. The Corinthian pillars of the portico once adorned old Carlton House. The building was considerably altered and enlarged in 1860, and an extensive addition was made by Mr. E. M. Barry in 1876. The new portion consists of a central octagon with a glass roof, two large saloons, and five other rooms. It is built behind the W. wing of the old building, and nearly doubles the accommodation. The cost of the addition was 80,000*l.* The nucleus of the gallery, which was formed by Act of Parliament in 1824, consisted solely of the Angerstein collection of 38 pictures. It has, however, been rapidly and greatly extended by means of donations, legacies, and purchases, and is now composed of about 1100 pictures, exhibited in 18 rooms. Among the most important additions have been the collections presented or bequeathed by Robert Vernon (1847), J. M. W. Turner (1856), and Wynn Ellis (1876); and the Peel collection, bought in 1871. For a long period part of the building was occupied by the Royal Academy of Arts, which, however, was removed to Burlington House, Piccadilly (p. 201), in 1869. The National Collection has since been wholly re-arranged, and is now entirely under one roof. (This is of course quite distinct from the various national collections at South Kensington.)

From the number of artists represented, the collection in the National Gallery is exceedingly valuable to students of the history of art. The older Italian masters are especially important. The excellent catalogues prepared by *Mr. Wornum* (d. 1877), the late keeper of the Gallery (Foreign Schools 1*s.* 6*d.*, British School 1*s.*; also abridged catalogue of the Foreign Schools, 6*d.*) comprise short biographies of the different artists, and are therefore of considerable historical interest. Each picture is inscribed with the name of the painter, the subject, and the date.

The gallery is open to the public, free of charge, on Mon., Tues., Wed., and Sat., 10-6 (in winter 10 to 4 or 5); on Thurs. and Frid. for students only; it is closed during the last fortnight of September and the whole of October.

(Visitors who prefer to inspect the pictures in chronological order rather than according to the numbers of the rooms, turn on entering to the right, where the earlier pictures are hung, and leave to the last the modern English paintings to the left of the entrance.)



The **Hall** (to the left on entering, on which side our enumeration of the pictures always begins) contains a marble statue of Sir David Wilkie (d. 1841), with his palette let into the pedestal, by *Joseph*; busts of the painters W. Mulready (d. 1863) and Th. Stothard (d. 1834), by *Weekes*; and a marble alto-relievo by *Th. Banks*, representing Thetis and her nymphs rising from the sea to condole with Achilles on the death of Patroclus; then (on the right of the door) busts of Robert Vernon and Napoleon I. Above the alto-relievo are two cartoons by *Ag. Caracci*, for his frescoes in the Palazzo Farnese at Rome, representing Cephalus and Aurora and the Triumph of Galatea; then a drawing of the Sistine Madonna at Dresden, by *Schlesinger*. On the wall on the same side of the entrance are also hung two pictures by *Singleton* (Ariel; Manto and Tiresias), and *Opie's* Troilus and Cressida. The walls on the other side of the entrance exhibit the Worship of Bacchus by *Cruikshank*, the Raising of Lazarus by *Haydon*, and the Incident in a battle by *Tschaggeny*.

We now ascend the staircase to the left, and pass through several rooms to that on the extreme W., which is —

Room I. BRITISH SCHOOL OF THE 18th AND EARLY PART OF THE 19th CENTURIES. On the left: *Penry Williams*, 443. Italian girl with tambourine; 662. Neapolitan peasants at a fountain. *430. *E. M. Ward*, Dr. Johnson waiting for an audience in the ante-room of Lord Chesterfield; *449. *Johnston*, Lord William Russell receiving the sacrament from Tillotson the day before his execution;

604. *Sir Edwin Landseer* (d. 1873), Dignity and Impudence; 428. *Redgrave*. Country cousins; *432. *Ward*, The South Sea Bubble; 810. *C. Poussin*, Pardon Day in Brittany; *621. *Rosa Bonheur*, Horse fair. *Lee*, 419. Showery weather; 620. River scene. 616. *Ward*, James II. receiving the news of the landing of the Prince of Orange; 814. *Clays*, Dutch shipping; 610. *C. Landseer*, Blood-hound bitch and pups; 427. *Webster*, A dame school. *Witherington* (d. 1865), 420. The stepping-stones; 421. The hop garland. 446. *Horsley*, Pride of the village; 619. *Lee*, Evening in the meadows. *Sir E. Landseer*, 410. High life and low life; 411. Highland music; 607. Highland dogs; 609. The Maid and the Magpie. 416. *Pickersgill* (d. 1875), Portrait of Robert Vernon; 615. *Frith*, The Derby Day; 618. *G. B. O'Neill*, The foundling; 435. *T. S. Cooper*, Farmyard; 375. *Briggs* (d. 1844), First conference between the Spaniards and Peruvians; 348. *Sir A. Callcott* (d. 1844), View on the coast of Holland; 378. *T. S. Good* (d. 1872), The newspaper; 408. *C. Landseer*, Clarissa Harlowe in the spunging house; 447. *E. W. Cooke*, Dutch boats; 439. *John Linnell the Elder*, Windmill; 617. *H. Douglas*, Bibliomania. *F. Goodall*, *450. Village holiday; 451. The weary soldier. 815. *Clays*, Dutch boats. *E. Landseer*, 413. Peace; 414. War. *422. *Maclise* (d. 1870), Play scene in Hamlet; 444. *Egg* (d. 1863), Scene from 'Le Diable Boiteux'; 601. *Sir W. Boxall*, Geraldine. *C. Landseer*, *612. Sacking of Basing House; *611. Pillaging of a Jew's house. *Sir E. Landseer*, 605. Defeat of Comus; 415. Dialogue at Waterloo (introducing the Duke of Wellington); *608. 'Alexander and Diogenes'; 606. Shoeing the bay mare; 603. Sleeping bloodhound.

Room II. BRITISH SCHOOL. To the left: 406. *Clarkson Stanfield* (d. 1867), Lake of Como; 409. *Sir E. Landseer*, Spaniels of King Charles's breed; 378. *Uwins* (d. 1857), Vintage in the south of France; 369. *Joseph M. W. Turner* (d. 1851), The Prince of Orange landing at Torbay, 1688; 407. *Stanfield*, Giudecca, Venice; 354. *G. S. Newton* (d. 1835), Dutch girl at a window; 730. *Uwins*, Sir Guyon fighting for Temperance (Spenser's 'Faerie Queen'); 397. *Sir Charles Eastlake* (d. 1865), Christ lamenting over Jerusalem. *George Lance* (d. 1864), 441. Fruit; 442. Red Cap. 688. *James Ward* (d. 1859), Landscape with Alderney cattle; 731. *Rev. John Thomson* (d. 1840), Highland landscape; 339. *Eastlake*, Escape of the Cabrera family from the Duke of Milan, 1389; 357. *Etty* (d. 1849), Study of a man in Persian costume. *W. Mulready* (d. 1863), 395. Crossing the ford; 396. The young brother; 394. Fair time; 393. The last in. 382. *John Simpson* (d. 1847), Head of a Negro; 452. *John F. Herring* (d. 1865), The frugal meal; 743. *Sir John Watson Gordon* (d. 1864), Portrait of Sir David Brewster; 423. *Maclise*, Malvolio and the Countess ('Twelfth Night'); 453. *Alexander Fraser* (d. 1865), Interior of a Highland cottage; *791. *Pickersgill*, A nun; 443. *Lance*, Fruit. *C. R. Leslie* (d. 1859), 402.

Sancho Panza in the chamber of the Duchess; 403. Uncle Toby and Widow Wadman in the sentry box (from 'Tristram Shandy'). 398. *Eastlake*, Haidee. *Etty*, 358. Imprudence of Candaules, King of Lydia; *359. Lute-player; 366. Female bathers surprised by a swan; *356. Youth on the prow and Pleasure at the helm; 363. The duet; 614. The bather. 388. *Uwins*, Le chapeau de brigand; *600. *Joseph Dyckmans* (Flemish school), The blind beggar. *Stanfield*, *404. Entrance to the Zuyder Zee; 405. Battle of Trafalgar. 412. *Sir E. Landseer*, The hunted stag.

Room III. BRITISH SCHOOL. On the left: 351. *W. Collins* (d. 1847), As happy as a king; 340. *Callcott*, Dutch peasants returning from market; 1030. *George Morland* (d. 1803), Interior of a stable; 338. *William Hilton* (d. 1839), Meeting of Rebekah and Abraham's servant. *George Jones* (d. 1869), 392. Town hall of Utrecht; 391. Battle of Borodino; 390. Lady Godiva. 327. *John Constable* (d. 1837), The Valley Farm; 421. *Benjamin West* (d. 1820), Cleombrotus sentenced to exile by Leonidas II., King of Sparta; 233. *John Hoppner* (d. 1810), William Pitt; 130. *Constable*, Corn-field; 350. *Henry Thomson* (d. 1843), The dead robin; 477. *Sir Martin Shee* (d. 1850), Portrait of Lewis as the Marquis in the 'Midnight Hour'. *Sir David Wilkie* (d. 1841), *894. John Knox preaching; 332. Peep-o'-day boy's cabin; 921. Blind Man's Buff; *99. Blind fiddler; 122. Village festival; 241. Parish beadle. 813. *Turner*, Fishing boats; *785. *Sir Thomas Lawrence*, Mrs. Siddons; 353. *Newton*, Yorick and the grisette (from Sterne's 'Sentimental Journey'); 120. *Sir William Beechey* (d. 1839), Portrait of Nollekens the sculptor; 317. *Thomas Stothard* (d. 1834), Greek vintage. *Turner*, 370, 372. Views in Venice; 371. Lake Avernus. 183. *Thomas Phillips* (d. 1845), Portrait of Sir David Wilkie. — We next enter the *fifth* room, leaving the fourth till afterwards: —

Room V. BRITISH SCHOOL. To the left: 793. *John Martin* (d. 1854), Destruction of Pompeii. *Smirke* (*Robert*, d. 1845), 761. Twelve illustrations of Don Quixote; 762, 763, 764. Scenes from Don Quixote. 682. *Benjamin Haydon* (d. 1846), Punch, or Mayday; 792. *Thomas Barker* (d. 1847), Woodman and his dog; 131. *West*, Christ healing the sick. — We now enter —

Room IV., which is devoted to water-colours and drawings by the great English landscape-painter *J.M.W. Turner* (d. 1851): 527. Bridge of Sighs; 459. Moonlight; 559. Petworth Park; 533. 'Sun of Venice' going to sea; 534. Approach to Venice; 560. Chichester Canal. — The passage between this room and Room VI. contains a piece of sculpture by *Gibson* (d. 1868), representing Hylas and the Nymphs.

Room VI. contains an admirable collection of paintings by *Turner*, chiefly bequeathed by the painter himself: *502. Richmond Hill; 503. Rome from the Vatican; 520. Apollo and Daphne; 521. Parting of Hero and Leander; 506. Dido directing the

equipment of the fleet at Carthage; 538. Rain, Steam, and Speed, the Great Western Railway; 516. Childe Harold's Pilgrimage; 499. Decline of Carthage; 505. Apollo and the Sibyl, Bay of Baiæ; 512. Caligula's palace and bridge at Baiæ; 508. Ulysses deriding Polyphemus; 548. Queen Mab's Grotto; 492. Frosty morning; 493. The Deluge; *497. Crossing the brook; 458. Portrait of himself; 478. Blacksmith's shop; 494. Dido and Æneas setting out for the chase; 488. Apollo killing the Python; 501. Shipwreck at the mouth of the Meuse; 472. Calais Pier, English packet arriving; 481. Boat's crew recovering an anchor at Spithead; 476. Shipwreck; 490. Hannibal crossing the Alps; 470. Tenth plague of Egypt; 486. Windsor; 495. Apuleia in search of Apuleius.

Room VII. BRITISH SCHOOL. To the left: 112. *W. Hogarth* (d. 1764), Portrait of himself. *Sir Joshua Reynolds* (d. 1792), 79. Graces decorating a terminal figure of Hymen; *307. Age of Innocence; 162. Infant Samuel; 78. Holy Family. 129. *Sir Thomas Lawrence*, Portrait of John Angerstein; 113-118. *Hogarth*, Marriage à la mode (in 1750 Hogarth received 110*l.* only for the whole series, which, when again sold in 1794, brought 138*l.*). *Thos. Gainsborough* (d. 1788), 684. Dr. Schomberg; 789. Family portraits; 80. Market cart; 760. Orpin, Parish Clerk of Bradford, Wiltshire; 109. Watering place; 683. Mrs. Siddons; *308. Musidora bathing her feet. 787. *John Copley* (d. 1815), Siege of Gibraltar. *Reynolds*, 182. Heads of Angels; 107. The banished lord; 111. Lord Heathfield; 128. William Windham. 312. *Georje Romney* (d. 1802), Lady Hamilton as a Bacchante.

Room VIII. BRITISH SCHOOL. To the left: 725. *Joseph Wright* (d. 1797), Experiment with the air-pump. *Reynolds*, 306. Portrait of himself; *143. Portrait of Lord Ligonier. 144. *Lawrence*, Portrait of Benjamin West; 733. *Copley*, Death of Major Peirson.

Room IX. FRENCH SCHOOL. The French landscape painter Claude Lorrain, who is represented in this collection by several fine examples, is chiefly eminent for his skill in aerial perspective and his management of sunlight. Salvator Rosa and the two Poussins lived and painted at Rome contemporaneously with him (17th cent.). Nicolas Poussin, more famed as a painter of figures than of landscapes, was the brother-in-law of Gaspar (properly Gaspar Dughet), a follower of Claude.

To the left: *62. *N. Poussin* (d. 1665), Bacchanalian dance. 'The composition is of the greatest unity and clearness, and full of the most ingenious and happy ideas'. — *Waagen*, 'Treasures of Art in Britain'.

165. *N. Poussin*, The plague among the Philistines at Ashdod. 31. *Gaspar Poussin* (d. 1675), Landscape with Abraham and Isaac.

'This is the finest picture by Poussin here. Seldom, perhaps, have the charms of a plain, as contrasted with hilly forms overgrown with the richest forests, been so well understood and so happily united as here, the effect being enhanced by a warm light, broken by shadows of clouds'. — *Waagen*.

N. Poussin, 40. Landscape with figures; 47. Bacchanalian festival. — *Claude Lorrain* (d. 1682), *61, 58, 55. Landscapes with figures, small but very fine.

The figures in Claude's landscapes are as a rule astonishingly poor. He frequently procured assistance in executing them.

G. Poussin, 65. Woody landscape, evening; 161. Italian landscape; 98. View of Ariccia. 6. *Claude*, Landscape with figures. *N. Poussin*, 91. Venus asleep, surprised by satyrs; 39. Nursing of Bacchus. *7. *Claude*, Landscape with figures (with the inscription on the picture itself, 'Mariage d'Isac avec Rebeca'), an excellent replica of the celebrated picture 'Il molino' (the mill) in the Palazzo Doria at Rome, painted in 1648; 64. *Sebastien Bourdon* (French artist, and court-painter to Christina of Sweden, d. 1671), Return of the ark from captivity. *Turner*, *479. Sun rising in a mist; *498. Dido building Carthage. (These two pictures were bequeathed by the artist on condition that they should be hung beside the Claudes.) 19. *Claude*, Landscape with figures. — *14. *Claude*, Embarkation of the Queen of Sheba, painted in 1648.

The effect of the morning sun on the sea, the waves of which run high, and on the masses of building which adorn the shore, producing the most striking contrast of light and shade, is sublimely poetical. — *W.*

662 (660 on frame), *François Clouet* (court-painter to Francis I.; d. before 1574), Portrait of a man. *Nicolas Lancret* (painter of 'Fêtes Galantes'; d. 1743), 101. Infancy; 102. Youth. 788. *Philippe de Champaigne* (d. 1674), Three portraits of Cardinal Richelieu, painted as a guide in the execution of a bust (over the profile on the spectator's right are the words, 'De ces deux profils ce cy est le meilleur'); 236. *C. J. Vernet* (grandfather of Horace Vernet), Castle of Sant' Angelo, Rome; 36. *G. Poussin*, Land storm. *Claude*, 2. Pastoral landscape with figures (reconciliation of Cephalus and Procris); 30. Embarkation of St. Ursula; 5. Sea-port at sunset. 95. *G. Poussin*, Landscape with Dido and Æneas, with sky much overcast; 903. *Hyacinthe Rigaud* (portrait painter under Louis XIV. and Louis XV.; d. 1743), Portrait of Cardinal Fleury. *Lancret*, 103. Manhood; 104. Age. 206. *Jean Greuze* (painter of fancy portraits; d. 1805), Head of a girl.

Room X. LATER ITALIAN SCHOOL. What is known as the Eclectic or Academic School of Painters arose in Italy with the foundation of a large academy at Bologna by the Caracci in 1589. Its aim was to combine the peculiar excellences of the earlier masters with a closer study of nature. The best representatives of the school are grouped together in this room.

To the left: 28. *Lodovico Caracci* (d. 1619), Susannah and the Elders; *643. *Giulio Romano* (pupil of Raphael; d. 1546), Capture of Carthage, and the Moderation of Publius Cornelius Scipio, one of the master's most attractive works, colouring and drawing both excellent; 82. *Mazzolini* (*Lodovico*, d. 1530), Holy Family; *200. *Sassoferrato* (*Giov. Batt. Salvi*, d. 1685), Madonna

in prayer (primitive in colouring, common in form, and lighted for effect); 70. *Pudovanino* (*Alessandro Varotari*, of Venice; d. 1650), Cornelia and her children (children form this artist's favourite subject); *644. *Giulio Romano*, Rape of the Sabine women, and Reconciliation between the Romans and Sabines (these pictures recall, in many respects, Raphael's frescoes in the Vatican). *Annibale Caracci* (younger brother of Lodovico, and founder along with him of the Bolognese academy), 93. Silenus gathering grapes (on a gold ground); 94. Pan teaching Apollo to play on the pipes, quite in the style of ancient frescoes. 11. *Guido Reni* (d. 1642), St. Jerome; 198. *Ann. Caracci*, Temptation of St. Anthony, unattractive; 22. *Guercino* (*Giovanni Francesco Barbieri*, d. 1666), Angels weeping over the dead body of Christ (a good example of this painter, resembling Caravaggio in the management of the light, and recalling the picture of the same subject by Van Dyck in the Antwerp Museum). *Canaletto* (*Antonio Canale*, of Venice; d. 1780), 127. View of the Scuola della Carità, now the Accademia delle Belle Arti, at Venice; 163. Grand Canal at Venice. 811. *Salvator Rosa* (Neapolitan landscape painter, d. 1673), Forest scene, with Tobias and the Angel; 174. *Carlo Maratti* (Roman painter, d. 1713), Portrait of Cardinal Cerri. *Ann. Caracci*, 25. St. John in the wilderness; *56. Landscape with figures.

'Under the influence of Titian's landscapes and of Paul Bril, who was so justly esteemed by him, Annibale acquired that grandeur of composition, and beauty of outlines, which had so great an influence upon Claude and Gaspar Poussin.' — W.

210. *Francesco Guardi* (Venetian follower of Canaletto, d. 1793), View of the Church, Campanile, and Piazza of San Marco at Venice; 160. *Pietro Francesco Mola* (of Milan, an imitator of Albani; d. 1668), Repose on the Flight into Egypt; 642. *Garofalo* (*Benvenuto Tisio* of Ferrara, d. 1559), Agony in the Garden. *Ann. Caracci*, 88. Erminia taking refuge with the shepherds (from Tasso); 9. (?) Christ appearing to St. Peter after his Resurrection (the difficulties of fore-shortening have been only partially overcome). 271. *Guido Reni* (?), Ecce Homo; 21. *Cristoforo Allori* (Florence, d. 1621), Portrait of a lady; 138. *Giovanni Pannini* (Roman architectural painter, d. 1764), Ancient ruins, with figures; *190. *Guido Reni*, Youthful Christ embracing St. John, a very characteristic work, and the best picture by Guido in this collection; 246. *Jacopo Pucciorrotto* (Siena, d. after 1540), Madonna and Child; 76. *Correggio* (*Antonio Allegri*, d. 1534), Christ in Gethsemane (repetition of the original in the possession of the Duke of Wellington); 172. *Caravaggio* (*Michaelangelo Amerigi*, founder of the naturalistic school of Naples; d. 1609), Christ and the Disciples at Emmaus; *84. *Salvator Rosa*, Landscape with figures; 85. *Domenichino* (*Domenico Zampieri*, d. 1641), St. Jerome and the angel. *Guido Reni*, 214. (?) Coronation of the Virgin; *177. Magdalen; 193. Lot and his daughters leaving Sodom. 645. *Mariotto*

Albertinelli (Florence, d. 1515), Madonna and Child; 704. *Angelo Bronzino* (Florence, d. 1572), Portrait of Cosmo I., Duke of Tuscany; 75. *Domenichino*, Very rich landscape with St. George and the Dragon. — 29. *Barocccio* (*Federigo Barocci*, a follower of Correggio; d. 1612), Holy Family ('La Madonna del Gatto', so called from the cat introduced).

The chief intention of the picture is John the Baptist as a child, who teases a cat by showing her a bullfinch which he holds in his hand. The Virgin, Christ, and Joseph seem much amused by this cruel sport. — W.

268. *Paolo Veronese* (Venice, d. 1580), Adoration of the Magi, painted in 1573; 69. *Mola*, St. John preaching in the wilderness; 173. *Jacopo Bassano* (late Renaissance school of Venice; d. 1597), Portrait of a gentleman; 48. *Domenichino*, Landscape with Tobias and the Angel, very spirited and of great poetical beauty; 196. *Guido Reni*, Susannah and the Elders; 740. *Sassoferrato*, Madonna and Child.

The composition is not by Sassoferrato, but is from an earlier etching by Cav. Ventura Salembeni (d. 1613). See *Catalogue* (1877; p. 292).

652. *Salviati* (*Francesco Rossi*, late Florentine Renaissance; d. 1563), Charity; 73. *Ercole Grandi* (late Renaissance school of Ferrara; d. 1531), Conversion of St. Paul; 228. *Bassano*, Christ driving the money-changers out of the Temple; 77. *Domenichino*, Stoning of St. Stephen; 97. *Veronese* (?), Rape of Europa.

Room XI. WYNN ELLIS GIFT. This collection consists chiefly of specimens of the Dutch masters, arranged to a large extent according to the subjects. Landscape in its earlier form is well represented by Patinir, Cuyp, and Wynants; and at its farthest advanced stage by Ruysdael and Hobbema. The leading representatives in marine subjects are W. van de Velde; in animal painting, Cuyp, Potter, and Adrian van de Velde; and in interiors, Teniers and Metsu.

To the left: 978. *Willem van de Velde the Younger* (of Amsterdam, in the service of Charles II.; d. 1707), Dutch shipping, vessels saluting; 956. *Jan Both* (Utrecht, painter of Italian landscapes in the style of Claude; d. 1656), Rocky Italian landscape; 983. *Adrian van de Velde* (Brother of Willem, and pupil of Wynants at Haarlem; d. 1672), Bay horse, cow, and goat. — *944. *Quentin Matsys* (of Antwerp, forming a link between Van Eyck and Rubens; d. 1530), The money-changers.

The transparency of the colouring, the firmness of the drawing, and the close fidelity to nature, combined with painstaking minuteness of detail, all excite our admiration; but such a painting as this must not be judged by the idealistic standard of Italian art.

930. *School of Giorgione* (Venetian), The Garden of Love; *970. *Gabriel Metsu* (painter of interiors at Amsterdam, 17th cent.), The drowsy landlady, clear and powerful in colouring; 966. *Jan van der Capelle* (marine painter at Amsterdam, under the influence of Rembrandt, 17th cent.), River scene; 1004. *Nicolas Berchem*

(figure and landscape painter of Haarlem, d. 1683), Italian landscape; 955. *Cornelis Poelenburg* (Utrecht, imitator of Roman school; d. 1666), Ruin, women bathing; 953. *David Teniers the Younger* (genre painter in Antwerp, pupil of A. Brouwer and Rubens; d. 1694), The toper. — 943. *Hans Memling* (? early Flemish master of Bruges, b. 1430), Portrait of a man, dated 1462.

The best authenticated paintings of this master bear dates not earlier than 1470. Critics are not yet agreed as to the authorship of this admirable work, which has also been ascribed to Roger van der Weyden.

1017. *Unknown artist*, Hilly, woody landscape (signed D.D.V. 1622); 1015. *Jan van Os* (Dutch flower-painter, d. 1808), Fruit and flowers and dead birds; 958. *Both*, Outside the walls of Rome; 946. *Mabuse (Jan Gossaert)*, early Flemish portrait and historical painter, d. 1532), Portrait of a man; 999. *Godfried Schalcken* (Dutch genre painter, famed for his candle-light effects, and a pupil of Gerard Dow; d. 1706), Candle-light; 927. *Filippino Lippi* (? early Florentine school, d. 1505), Angel adoring; 989. *Jacob van Ruysdael* (landscape painter at Haarlem, d. 1681), Watermills, 'broadly and solidly executed'; 934. *Carlo Dolci* (Florentine painter of sacred subjects, d. 1686), Virgin and Child; 993. *Jan van der Heyde* (architectural and landscape painter at Amsterdam, d. 1712), Landscape; 984. *A. van de Velde*, Landscape with cattle; 974. *Philip de Koning* (pupil of Rembrandt, d. 1689), Hilly, woody landscape, with a view of the Scheldt and Antwerp Cathedral. — *990. *Ruysdael*, Landscape; an extensive, flat, wooded country.

This is considered one of the artist's *chefs-d'œuvre*. The distance is unusually blue for him. The catalogue omits to mention the fact that the figures are by *A. van de Velde*.

1013. *Melchior de Hondekoeter* (animal painter at Utrecht, d. 1695), Geese and ducks. — 937. *Canaletto*, Scuola di San Rocco, Venice.

The picture represents 'the ceremony of Giovedì Santo or Maundy Thursday, when the Doge and officers of state with the fraternity of St. Mark went in procession to the church of St. Mark to worship the miraculous blood . . . The figures are by Giov. Battista Tiepolo'. *Catalogue*, p. 58.

938. *Canaletto*, Regatta on the Grand Canal; *995. *Meindert Hobbema* (pupil of Ruysdael, d. 1709), Forest landscape, of peculiarly clear chiaroscuro; 933. *Padovanino*, Boy with a bird; 1003. *Jan Fyt* (animal painter at Antwerp in the time of Rubens), Dead birds; 945. *Jochim de Patinir* (? Antwerp landscape painter, d. 1524), St. Agnes adoring the Holy Child, in the midst of a beautiful landscape. — 1009. *Paul Potter* (animal painter at Delft, the Hague, and Amsterdam; d. 1654), The old grey hunter.

'A peculiar performance for this master; the landscape being treated in the manner of Ruysdael. Also the size unusual. . . Independent, however, of the inscription and date, the character of the animals and the style of touch would leave no doubt of its originality'. — W.

998. *Schalcken*, Duet or singing lesson; 1008. *Peter Potter* (father of Paul Potter), Stag-hunt; 982. *A. van de Velde*, Forest

scene, dated 1658 (the shady forest paths are painted with the artist's usual success); 973. *Jan Wynants* (? 17th cent. landscape painter at Haarlem), Sandbank on a river. — 952. *Teniers the Younger*, Village fête, dated 1643.

'An admirable original repetition of the rich and masterly picture in the possession of the Duke of Bedford, though not equal to the Bedford picture in delicacy'. — W.

1012. *Unknown painter* (English school), Man in black; 972. *Wynants*, Landscape; 979. *W. van de Velde*, Shipping; 968. *Gierard Dow* (Leyden, a pupil of Rembrandt; d. 1675), The painter's wife; 1006. *Berchem*, Landscape with cattle and figures. — *976. *Philip Wouwerman* (d. 1668), Battle.

'Full of animated action, of the utmost transparency, and executed with admirable precision'. — W.

950. *David Teniers the Elder* (pupil of Rubens, and also of Elzheimer at Rome; d. 1649), The conversation; 957. *Both*, Cattle and figures; 963. *Isaac van Ostade* (Dutch landscape and figure painter, pupil of his elder brother Adrian; d. 1657), Frozen river (glowing with light, very transparent in colour, and delicate in treatment); *Greuze*, *1019, 1020. Heads of girls; *961. *Albert Cuyp* (b. at Dordrecht in 1605, celebrated for his picturesque treatment of atmosphere), Cattle and figures; 992. *Van der Heyde*, Architectural piece; 959. *Both*, River scene; 951. *Teniers the Elder*, Playing at bowls; 994. *Van der Heyde*, Street in a town; 971. *Wynants*, Landscape; 969. *A. van der Neer* (landscape painter at Amsterdam, excelling in moonlight scenes; 17th cent.), Frost scene, with skaters; *Unknown painters*, 947, 932. Portraits; 941. *Canaletto*, Grimani Palace, Venice; 964. *Van der Capelle*, River scene; 975. *Wouwerman*, Stag-hunt; 931. *Veronese*, The Magdalene laying aside her jewels; 988. *Ruysdael*, Old oak; 1000. *Ludolf Bakhuizen* (a self-taught marine painter of Amsterdam, with a partiality for stormy scenes; d. 1709), Shipping; 1005. *Berchem*, Ploughing; 948. *Rubens* (?), Landscape; 954. *C. Huysman* (Antwerp portrait painter, d. 1727), Landscape; 1016. *Sir Peter Lely* (b. at Soest in 1618, but settled in England, where he painted portraits in imitation of Van Dyck), Full-length portrait of a girl; 940. *Canaletto*, Ducal Palace and Column of St. Mark, Venice; 967. *Van der Capelle*, Shipping; 960. *Cuyp*, Windmills; 949. *Teniers the Elder*, Rocky landscape; 1001. *Jan van Huysum* (flower painter at Amsterdam; d. 1749), Flowers in a vase; 977. *W. van de Velde*, Sea-piece; 997. *Schaleken*, Old woman scouring a kettle; 1010. *Dirk van Deelen* (architectural painter in Zeeland, 17th cent.), Extensive palatial buildings of Renaissance architecture, the figures by another hand; 985. *Karel du Jardin* (pupil of Berchem, painted landscapes and animals in Holland and Italy; d. 1678), Sheep and goats, dated 1673; 1014. *Adam Elzheimer* (a painter of Frankfort, who settled in Rome; d. 1620), Martyrdom of St. Lawrence; 1002. *Jacob Walscapelle* (Dutch flower-painter,

17th cent.), Flowers; 991. *Ruysdael*, Broken tree; *1018. *Claude*, Classical landscape, dated 1673; 939. *Canaletto*, Piazzetta of St. Mark, Venice; 986. *Ruysdael*, Watermills, also a favourite subject of *Hobbema*; 981. *W. van de Velde*, Storm at sea, dated London, 1673; *962. *A. Cuyp*, Cattle and figures, 'a careful, transparent, and powerful picture'; 965. *Van der Capelle*, River-scene with state barge, dated 1650; 1007. *Peter Wouwerman* (brother of Philip; formerly ascribed to Jan Wils), Rocky landscape; 928. *Antonio Pollajuolo* (early Florentine Renaissance, d. 1488), Apollo and Daphne; 929. After *Raphael*, Madonna and Child, ancient copy of the Madonna of the Bridgewater collection; 986. *Hobbema*, Castle in a rocky landscape; *980. *W. van de Velde*, Calm, vessels saluting; 1011. *Gonzales Coques* (Antwerp, the 'Little Van Dyck'; d. 1684), Portrait of a lady; 947. *Canaletto*, Eton College in 1746, with the Thames in the foreground.

Room XII. DUTCH AND FLEMISH SCHOOLS. Besides works of Rubens and Van Dyck, the chiefs of the Flemish school of the 17th cent., this room contains good examples of Rembrandt, their great Dutch contemporary, principally of his later period. His pupils, N. Maas and P. de Hooghe, are also well represented. The small pictures by Flemish masters of the 15th cent., though neither usually of the first class, nor always to be attributed to the painters whose names they bear, are yet of great interest, as affording a varied survey of the realistic manner of the school.

To the left: 211. *Jan van Huchtenburg* (Dutch battle painter, d. 1733), Battle; *805. *Teniers the Younger*, Old woman peeling a pear; 487. *Peter Paul Rubens* (d. 1640), Apotheosis of William the Taciturn, small coloured sketch for a picture now in the possession of the Earl of Jersey.

*896. *Gerard Terburg* (Deventer, the greatest Dutch painter of conversation pieces; d. 1681), Peace of Münster.

'This picture represents the Plenipotentiaries of Philip IV. of Spain and the Delegates of the Dutch United Provinces, assembled in the Rathhaus at Münster for the purpose of ratifying and confirming by oath the Treaty of Peace between the Spaniards and the Dutch; signed on the 30th of January previous'. (*Catalogue*). It is one of the master's very finest works.

175. *Van der Plaas* (portrait painter in Amsterdam, 17th cent.), Portrait of John Milton. — *797. *Cuyp*, Portrait of a man, dated 1649.

Mr. Crowe's words in reference to a similar work in Lord Ashburton's collection may be applied with perfect propriety to this portrait: 'The conception is animated, and the colouring as warm and forcible as that of Rembrandt'.

54. *Rembrandt van Ryn* (d. 1669), Woman bathing, dated 1654.

'Her eyes are cast down, her head inclined. Is she hesitating to enter the water in which she is mirrored? . . . The charm and value of this painting lie in the brilliant touch and impasto, the warm and forcible colouring, the middle tints, and the admirable modelling'. — *Vosmaer*, *Rembrandt, Sa Vie et ses Œuvres*.

659. *Johann Kottenhammer* (German painter in Italy, d. 1623),

Pan and Syrinx; 207. *Nic. Maas* (figure painter at Dordrecht, a pupil of Rembrandt; d. 1693), The idle servant, dated 1655, a *chef d'œuvre* of the master; 155. *Teniers the Younger*, The miscers, or money-changers; 970. *Roelandt Savery* (of Courtrai, landscape and animal painter, long at the court of Emperor Rudolph II.; d. 1639), Orpheus; 796. *Van Huysum*, Vase with flowers; 50. *Anthony van Dyck* (d. 1641), Emperor Theodosius refused admission to the Church of S. Ambrogio at Milan by St. Ambrose (copied, with slight alterations, from Rubens's picture at Vienna); 238. *Jan Weenix the Younger* (Amsterdam, painter of still-life and flowers; d. 1719), Dead game and dog; 242. *Teniers the Younger*, Players at tric-trac or backgammon; 291. *Lucas Cranach the Elder* (Saxon court-painter, d. 1553). Young lady, very careful in execution and naïve in conception; 924. *Peter Neefs* (architectural painter at Antwerp, d. 1651), Interior of a Gothic church, dated 1644; 51. *Rembrandt*, Portrait of a Jewish merchant, painted after 1660, according to Vosmaer; 140. *Bartholomew van der Helst* (portrait painter in Amsterdam, d. 1670), Portrait of a lady; 71. *Both*, Landscape with figures. *Rubens*, 59. The brazen serpent (there is another picture of this subject by Rubens at Madrid); 46. Peace and War (presented to Charles I. by Rubens when in England in 1630). 156. *Van Dyck*, Study of horses; *53 *Cuyp*, Landscape with cattle and figures, noticeable for the masterly treatment of light and the transparency of the shadows; *757. *Rembrandt*, Christ blessing little children. — 289. *Rembrandt*, Amsterdam Musketeers.

This is a reduced copy of the celebrated picture of this subject at Amsterdam, which, though a daylight scene, has become so darkened by age as to be popularly known as the 'Night Watch'.

209. *Both*, Landscape, the figures by Poelenburg; 204. *Bakhuizen*, Dutch shipping, dated 1683; 166. *Rembrandt*, Portrait of a Capuchin friar; 737. *Ruysdael*, Landscape with waterfall. — 264. *Gerard van der Meire* (? early Flemish master, said to have been a pupil of Hubert van Eyck; about 1450), Count of Hainault with his patron saint, Ambrose.

It is executed in the old method of mixed tempera and oil The face of the kneeling Carmelite is soft, and may very properly be marked among the happiest efforts of a master whose rich ornamentations are jewels alike in finish and purity'. — *Croze and Cavalcaselle*, 'Early Flemish Painters'.

72. *Jan van Schoorel* (? portrait painter at Utrecht), Portrait of a lady; 654. *Roger van der Weyden the Younger* (? d. 1569), Magdalene, a picture of little worth; 716. *Patinir*, St. Christopher carrying the Infant Christ, with fine landscape; *747. *Memling*, St. John the Baptist and St. Lawrence, 'very minute and delicately worked'; 705. *Stephan Lochner* (early master of Cologne, about 1440), SS. Matthew, Catharine of Alexandria, and John the Evangelist. — 664. *Roger van der Weyden the Elder* (d. 1464), Deposition in the tomb.

The drawing is very exact, but the colouring thin; the landscape of the background is of great delicacy. Mr. Crowe assigns it to a German imitator.

261. *Master of Liesborn* (Westphalia, about 1465), Virgin Mary and SS. Cosmas and Damianus.

This nameless master 'was a limpid, feeble, and unenergetic painter, behind the Flemings in finish, and behind the Kōlners in firmness and vigour'. — *C. & C.*

774. *Hugo van der Goes* (d. 1482; but more probably a picture of the school of Memling), Madonna and Child enthroned. — *R. van der Weyden the Younger* (?), 711. *Mater Dolorosa*; 712. *Ecce Homo*.

These are repetitions of works by Quentin Matsys in the Museum at Antwerp. The *Ecce Homo* is also very similar to the head of Christ on marble in Antwerp Cathedral, assigned without authority to Leonardo da Vinci.

Memling, 686, Virgin and Child enthroned; 709. Virgin and Child. 260. *Master of Liesborn*, SS. John the Evangelist, Scholastica, and Benedict; 653. *Roger van der Weyden the Younger* (?), Portraits of himself and his wife; 687. *William of Cologne* (early Cologne painter, 14th cent.), St. Veronica; 783. *Dierick Bouts* (? d. 1475), Exhumation of St. Hubert; 714. *Cornelis Engelbertz* (teacher of Lucas van Leyden, d. 1533 at Leyden), Mother and Child; 717. *Patinir*, St. John in Patmos, with well executed landscape; 295. *Quentin Matsys*, *Salvator Mundi*, and the Virgin Mary, replicas of two pictures at Antwerp; 708. *Margaret van Eyck* (? sister of John), Virgin and Child.

'If Margaret van Eyck ever painted pictures, the memory of them has faded away Of the works assigned to her the majority are careful, cold, and feeble'. — *C. & C.*

710. *Hugo van der Goes* (?), Portrait of a monk, 'a vivid and truthful portrait'. — 696. *Van der Meire* (?), Portrait of Marco Barbarico, Venetian consul in London in 1449.

'Though here assigned to Gerard van der Meire the panel has much to remind us of Peter Cristus in the duskiuess of its flesh-tints, the glow of its colour, and the blending of its tones; it has not the searching minuteness of John van Eyck, but produces effect by depth, richness, and oily polish'. — *C. & C.*

245. *Albert Dürer* (Nuremberg, d. 1528), Bust portrait of a senator, dated 1514; *656. *Mabuse*, Portrait of a nun (excellent both in drawing and colouring); 49. *Van Dyck* (?), Portrait of Rubens. — *278. *Rubens*, Triumph of Julius Cæsar, freely adapted from Mantegna's famous cartoons, now in Hampton Court Palace.

'His tendency to the fantastic and grand led him to select the picture with the elephant carrying the candelabra: while his ardent imagination, ever directed to the dramatic, would not be restrained within the limits of the original. Instead of a harmless sheep, which, in Mantegna, is walking by the side of the foremost elephant, Rubens has introduced a lion and a lioness (or rather a tiger) growling angrily at the elephant. Nor is the elephant more peacefully disposed, but, with an expression of fury, is on the point of striking the lion a blow with his trunk'. — *W.*

223. *Bakhuizen*, Dutch shipping. — *243. *Rembrandt*, Portrait of a man, dated 1657.

'This picture is one of those darkly coloured pieces which Rembrandt meant to be strongly lighted. The head alone is in the full light, the

hauds are in the half-light only. The most conspicuous colours are vivid brown and red. The features, with the grey beard and moustache, though heavily painted, are well defined, and look almost as if chiselled by the brush, while the effect is enhanced by the greenish tint of the colouring. The face, and the dark eyes in particular, are full of animation. The whole work is indeed a marvel of colouring, expression, and poetry'. — *Vosmaer*.

273. *Sir Godfrey Kneller* (portrait painter of Lübeck, who studied under Rembrandt, and in Italy, and became court-painter in London; d. 1723), Portrait of John Smith, the engraver. — *45. *Rembrandt*, The Woman taken in adultery, dated 1644.

'The colouring of the 'Woman taken in adultery' is in admirable keeping. A subdued light, an indescribable kind of glow, illumines the whole work, and pervades it with a mysterious harmony. The idea of the work is most effectively enhanced by the magic of chiaroscuro. . . . The different lights, the strongest of which is thrown on the yellow robe of the woman, on the group on the stairs, and on the gilded altar, are united by means of very skilful shading. The whole of the background is bathed in dark but warm shades'. — *Vosmaer*.

732. *A. van der Neer*, Canal scenes (daylight scenes, and canvases of so large a size as this, were rarely executed by Van der Neer). *W. van de Velde*, 150. Fresh gale; 149. Calm. 199. *Schalcken*, Lesbia weighing jewels against her sparrow (Catullus, Carmen iii); 72. *Rembrandt* (?), Landscape. — *52. *Van Dyck*, Portrait.

This portrait is generally said to represent Gevartius, the friend of Rubens; and some authorities maintain, with great probability, that it was painted by Rubens, and not by Van Dyck.

Rubens, 67. Holy Family; *66. Autumnal landscape, with a view of the Château de Stein, near Malines, the painter's residence; 279. Horrors of War, coloured sketch for a large picture now in the Pitti Palace at Florence; 38. Rape of the Sabine women. 628. *Ruysdael*, Landscape with waterfall; 679. *Ferdinand Bol* (pupil of Rembrandt, d. 1684), Portrait, dated 1652; *627. *Ruysdael*, Landscape with waterfall; *685. *Hobbema*, Landscape, showery weather; 57. *Rubens*, Conversion of St. Bavon, reduced replica of the painting in the church of St. Bavon at Ghent. — 194. *Rubens*, Judgment of Paris.

Repetitions on a smaller scale exist in the Louvre and at Dresden. The London picture, though possibly not painted entirely by Rubens' own hand, was certainly executed under his guidance and supervision.

157. *Rubens*, Landscape. — *672. *Rembrandt*, His own portrait, dated 1640.

'If Rembrandt has often chosen to represent himself in more or less eccentric costumes, he has here preferred to pose as a man of quiet and dignified simplicity. . . . The portrait is admirable in design and tone. A delicate and warm light shines from above on part of the forehead, cheek, and nose, and imparts a golden hue to the white shirt collar, while a stray beam brings the fingers into like prominence. The execution is excellent, the effect of light delicate and vigorous'. — *Vosmaer*.

157. *Van der Neer*, Evening scene, with figures and cattle by Cuyp, whose name is inscribed on the pail. *Teniers the Younger*, 158. Boors regaling; 154. Music party. 197. *Dow*, His own portrait. *Rembrandt*, 221. Portrait of himself at an advanced age;

190. Jewish Rabbi. 202. *Hondekoeter*, Domestic poultry; 817. *Teniers the Younger*, Château of the painter at Perck, with the painter's family; 901. *Jan Looten* (Dutch landscape painter in the style of Van Everdingen, d. about 1681), Landscape. *Rembrandt*, *775. Portrait of an old lady, dated 1634; *47. Adoration of the Shepherds, 1646. *212. *Thomas de Keyser* (portrait painter at Amsterdam, d. about 1660), Merchant with his clerk; 239. *Van der Neer*, River scene by moonlight; 240. *Berchem*, Crossing the ford. *N. Maas*, 159. The Dutch housewife, dated 1655; *153. The cradle. — 205. *Johann Dietrich* (court painter to Augustus the Strong at Dresden, d. 1714), Itinerant musicians, 1745.

Dietrich painted all kinds of subjects, and was remarkable for his skill in imitating pictures of the most diverse nature.

*43. *Rembrandt*, Descent from the Cross, grisaille, painted, according to *Vosmaer*, in 1648; 125. *Jacob Huysman* (portrait painter, b. 1656 at Antwerp; settled in London, where he became the rival of Sir Peter Lely; d. 1696), Portrait of Isaak Walton.

*237. *Rembrandt*, Portrait of a woman, 1666.

'The hands are very fine. The remainder of the picture is painted with a smoother touch and with more coldness than is usually found in the artist's works of this period'. — *Vosmaer*.

746. *Ruysdael*, Landscape with ruins, 1673; *794. *P. de Hooghe* (17th cent.), Courtyard of a Dutch house; 1021. *Frans Hals* (d. 1666), Portrait of a woman; *680. *Van Dyck*, The Miraculous Draught of Fishes, copy of the large altar-piece by Rubens at Malines.

Room XIII. QUATTROCENTO ITALIAN SCHOOL. The early Florentine School is here represented by Fra Angelico, who may be numbered among the followers of Giotto, and by the poetic creations of Filippo Lippi, Botticelli, Filippino Lippi, Pollajuolo, and others. The Umbrian School (Piero della Francesca, Gozzoli) is not so well illustrated; while on the other hand the collection contains many good and rare specimens of the early masters of Ferrara. None of these, however, are so important as Mantegna of Padua, and Giovanni Bellini of Venice, along with whom may be named their eminent contemporaries, Carlo Crivelli and Bissolo.

To the left: 668. *Carlo Crivelli* (early Venetian painter, flourished about 1480), The Beato Feretti.

'Most careful, and shines in a bright enamel impasto'. . . 'No gallery has better examples of Crivelli than that of London'. — *Crowe and Cavalcaselle*, *History of Painting in Italy*.

908. *Piero della Francesca* (about 1460), Nativity.

'This piece is injured in colour and seems to have remained unfinished'. — *C. & C.*

286. *Francesco Tacconi* (Cremona, about 1490), Madonna enthroned; 275. *Sandro Botticelli* (early Florentine school, pupil of Filippo Lippi; d. 1510), Madonna and Child; 911. *Bernardino Pinturicchio* (d. 1513), Return of Ulysses, or Lucretia and Collatinus (fresco from Siena, about 1509); *667. *Fra Filippo Lippi* (Florence, d. 1496), SS. John the Baptist, Francis, Lawrence, Cosmas, Dam-

ianus, Anthony, and Peter the Martyr, sitting on a marble bench (an early work, painted for Cosmo de' Medici, and revealing the influence of Masolino, Angelico, and Masaccio); 916. *Botticelli*, Venus reclining, with Cupids; 703. *Pinturicchio*, Madonna and Child (assigned by Mr. Crowe to the Umbrian painter *Fiorenzo di Lorenzo*); 582. *Fra Angelico* (d. 1455), Adoration of the Magi, an inferior, though genuine, example of the master; 907. *Crivelli*, SS. Catharine and Mary Magdalene; 598. *Filippino Lippi* (son of Filippo Lippi, and pupil of Botticelli; d. 1505), St. Francis in glory, dated 1492.

*136. *Francesco Bonsignori* (Verona, d. 1519), Portrait of a Venetian senator.

'We are reminded of Masaccio by the breadth of the modelling, and of Ghirlandajo by the precision with which the forms are given and shadows are defined'. — *C. & C.*

771. *Bono of Ferrara* (middle of the 15th cent., pupil of Vitto-
tore Pisanello), St. Jerome in the desert; 905. *Cosimo Tura* (Fer-
rara, about 1460), Virgin in prayer; 904. *Gregorio Schiavone* (Pa-
dua, about 1470), Madonna and Child with angels (the letters A.P. on
the pilasters may possibly refer to the painter Antonio of Padua);
770. *Giovanni Oriolo*, Portrait of Leonello d'Este, Marquis of
Ferrara (d. 1450). — 776. *Pisano of Verona* (founder of the early
Veronese school, painter and medallist; d. 1451), SS. Anthony
and George, with a vision of the Virgin and Child in a glory above.

'There is no denying the vulgar character of the infant, nor the tur-
tuous cast of the drapery; but a grim wildness distinguishes St. Anthony,
and St. George is an exact reproduction of a knight in the broad hat,
short cloak, and armour of the time'. — *C. & C.*

In the frame are inserted casts of two of Pisano's medals. The one
above represents Leonello d'Este, his patron; the other, the painter
himself.

673. *Antonello da Messina* (said to have imported painting in
oil from Flanders into Italy; d. after 1493), Salvator Mundi, 1465.

'The oldest of his pictures which we now possess. It is a solemn
but not an elevated mask; half Flemish, half Italian. The colour is warm
but not quite clear, solid in light, brownish, uneven, and showing the
ground in shade, but without the brightness or pellucid finish of a later
period'. — *C. & C.*

283. *Benozzo Gozzoli* (pupil of Fra Angelico, d. 1498), Virgin
and Child enthroned, with saints.

'The original contract for this picture, dated 23d Oct. 1461, is still
preserved; it was published in Florence in 1855. The figure of the Vir-
gin is in this contract specially directed to be made similar in mode,
form, and ornaments to the Virgin Enthroned, in the picture over the
high altar of San Marco, Florence, by Fra Giovanni (Angelico) da Fie-
sole, and now in the Academy there'. — *Catalogue.*

591. *Benozzo Gozzoli*, Rape of Helen; *281. *Marco Basaiti*
(rival of Giov. Bellini in Venice, d. about 1520), St. Jerome read-
ing, in a very beautiful landscape; 916. *Luca Signorelli* (Umbrian
school, d. 1521), Triumph of Chastity (fresco; probably a school-
piece); 666. *Fra Filippo Lippi*, Annunciation, painted like No. 667.
for Cosmo de' Medici and marked with his crest.

727. *Pesellino* (follower of the foregoing, d. 1457), Trinità.

'The searching nature of the drawing in the head of the Eternal, reminiscent of the works of Sandro Botticelli, draperies less in the involved style of Andrea del Castagno than near the finer and simpler style of Fra Filippo, the gentle character of the heads of cherubs and seraphs, are remarkable'. — *C. & C.*

739. *Crivelli*, Annunciation, dated 1486 (the heads are pleasing and the motions graceful); *663. *Fra Angelico*, Christ with the banner of the Resurrection, surrounded by a crowd of saints, martyrs, and Dominicans, 'so beautiful', says Vasari, 'that they appear to be truly beings of Paradise'.

*292. *Antonio Pollajuolo* (Florentine painter, sculptor, and engraver, d. 1498), Martyrdom of St. Sebastian.

This picture was the altar-piece of the Pucci chapel, in the church of San Sebastiano de' Servi at Florence, and according to Vasari is the artist's master-piece.

'It is a piece highly characteristic of the Pollajuoli, but one in which the pictorial element is impressed with more force than upon foregoing examples'. — *C. & C.*

807. *Crivelli*, Madonna and Child enthroned; 909. *Benvenuto da Siena*, Same subject, a characteristic example of the antique style of the Siennese school at the end of the 15th cent.

*902. *Andrea Mantegna* (d. 1506), Triumph of Scipio, or the reception of the Phrygian mother of the gods (Cybele) among the publicly recognised divinities of the Roman state.

In obedience to the Delphic oracle, the 'worthiest man in Rome' was selected to receive the goddess, and the choice fell upon Publius Cornelius Scipio Nasica (B.C. 204). The picture was painted for a Venetian nobleman, Francesco Cornara, whose family claimed to be descended from the Roman *gens Cornelia*. It was finished in 1506, a few months before the painter's death, and is 'a tempera', in chiaroscuro. It is not so important a work of Mantegna as the series at Hampton Court (p. 285).

698. *Piero di Cosimo* (Florence, pupil of Cosimo Rosselli; d. about 1521), Death of Procris.

'It is a half tempera of low key in flesh-tone, done with ease, fairly select in forms, and chastened in drawing.' — *C. & C.*

766, 767. *Domenico Veneziano* (introduced oil-painting from Florence into Venice, d. 1461), Heads of saints; 631. *Francesco Bissolo* (Venice, pupil of G. Bellini; early part of 16th cent.), Portrait of a lady, in a rich dress of embroidered Byzantine stuff; 781. *Pollajuolo* (or school of Verrocchio?), The angel Raphael accompanies Tobias on his journey into Media; 692. *Lodovico da Parma* (? 16th cent.), Head of a white monk; 597. *Marco Zoppo* (early Bolognese school, end of 15th cent.), St. Dominic. — 726. *Giovanni Bellini* (Titian's teacher, d. 1516), Christ in Gethsemane.

This is an early work of the master, painted in 1456, and reveals the influence of his father, Jacopo Bellini, a similar sketch from whose hand it is now preserved in the British Museum. The picture was formerly ascribed to Mantegna, a pupil of Jacopo Bellini at the same time as Giovanni.

906. *Crivelli*, Madonna in prayer; 181. *Perugino* (Umbrian school-piece?), Madonna and Child; 788. *Crivelli*, Madonna and saints (large altar-piece in 13 sections, painted in 1476). — *724. *Crivelli*, Madonna and Child with SS. Jerome and Sebastian.

This picture is known, from the swallow introduced, as the 'Madonna della rondine'. 'It may be said of the predella, which represents St. Catharine, St. Jerome in the wilderness, the Nativity of our Lord, the Martyrdom of St. Sebastian, and St. George and the Dragon, that Crivelli never concentrated so much power on any small composition'. — C. & C.

758. *Piero della Francesca* (?), Portrait of a lady; 592. *Filippino Lippi*, Adoration of the Magi; 773. *Cosimo Tura* (early Ferrarese master, d. after 1481), Jerome in the wilderness ('very energetic exhibition of lean forms'); 802. *Bartolommeo Montagna* (Vicenza, about 1510), Madonna and Child; 915. *Botticelli*, Mars and Venus. — 812. *G. Bellini*, Death of St. Peter Martyr (signature forged).

'We are reminded in this scene of Castelfranco. Nothing can exceed the rich and well-blended golden colour'. — C. & C.

602. *Crivelli*, Pietà (painted after 1490).

'One of those pieces in which the master has much of the force of Mantegna united to excellent feeling and a fair knowledge of anatomy. — C. & C.

247. *Niccolo Alunno* (Umbrian painter of the end of the 15th cent.), Ecce Homo; 590. *Cosimo Tura*, Christ placed in the tomb by John the Baptist and Joseph of Arimathea, lucid in colouring; 585. *Piero della Francesca* (?), Portrait of a lady; 782. *Botticelli*, Madonna and Child, a composition which the master often repeated. — 665. *Piero della Francesca*, Baptism of Christ.

'A serious drawback to the enjoyment of this picture is the abrasion of its colour and its reduction to the condition of a preparation; but the insight which it gives into Piero's mode of painting in the Florentine method of oil is most interesting'. — C. & C.

Room XIV. CINQUECENTO ITALIAN SCHOOL. This room contains an extensive collection of the works of the greatest Italian masters, particularly those of Venice and the school of Lombardy, and includes not a few master-pieces. The number of names represented serves to give some idea of the many-sided form which art assumed at this period, and it is only by bearing this in mind that the merits of individual painters can be properly estimated.

To the left: 751. *Giovanni Santi* (Umbrian painter and poet, Raphael's father; d. 1494), Madonna. *Ambrogio Borgognone* (early Lombard painter and architect, b. 1455), 779, 780. Family portraits, painted on two fragments of a silken standard, attached to wood; 208. Marriage of St. Catharine of Alexandria, to the right St. Catharine of Siena. 285. *Francesco Morone* (early Veronese painter, d. 1529), Madonna and Child; 226. *Botticelli*, Virgin and Child, St. John the Baptist and angels. — *Francesco Francia* (painter of the early school of Bologna, also a goldsmith; d. 1517), *179. Virgin enthroned and St. Anne; 180. Pietà (the lunette of No. 179).

These two pictures constituted formerly one altar-piece. The composition is of a very high order, reminding us of Perugino, by whom there is a Pietà very similar to this in Florence.

623. *Girolamo da Treviso* (a follower of Raphael, d. 1544), Madonna and Child enthroned (mentioned by Vasari as the painter's master-piece); 753. *Altobello Melone* (early school of Cremona),

Christ and the Disciples on the way to Emmaus, freely handled. — *288. *Perugino*, Madonna adoring the Infant, the archangels Michael and Raphael with Tobias.

'The composition of the whole group is full of merit, the type of the Virgin's face nearer perfection than any that the master ever realized.' — *C. & C.*

'The truly Raphaellesque feeling which pervades every part, and the more accurate study of nature, which is especially remarkable in the hands, have often given rise to the opinion that Raphael must have assisted his master to a considerable extent in this work'. — *Passavant*, '*Rafaël d'Urbini*'.

*629. *Lorenzo Costa* (early school of Ferrara, contemporary of Francia; d. 1535), Madonna enthroned, dated 1505.

'Neatly arranged, graceful in the movements of the personages, and lively in colour'. — *C. & C.*

*274. *A. Mantegna*, Virgin and Child enthroned, St. John the Baptist and the Magdalene, pale in colouring; 286. *Francesco Tacconi* (early school of Cremona), Same subject, dated 1489.

*296. *A. Pollajuolo* (?), Virgin adoring the Infant Christ.

'Repeated examination only seems to confirm the belief that the Virgin and Child between two attendant angels, a beautiful tempera, ascribed to Ghirlandajo or Antonio Pollajuolo, may have been executed in the shop of Verrocchio, when Leonardo and Credi were employed there; its tone, its clear precision and staid carefulness of handling, the softness of the heads, and the Leonardesque character of the angels, the infant Christ stamped in the mould of Credi, all tending to strengthen this impression'. — *C. & C.*

282. *Lo Spagna* (?), Madonna and Child enthroned, surrounded by angels, a very pleasing group; 806. *Boccaccio Boccaccino* (Cremona, d. after 1518), Procession to Calvary.

*293. *Filippino Lippi*, Madonna enthroned, with SS. Jerome and Dominic adoring the Infant (below, a predella).

'The action is bold and resolute. The colour is entire and bright, and the landscape splendid'. — *C. & C.*

895. *Lorenzo Costa* (?), Portrait of the Florentine general Francesco Ferrucci, in the background the Piazza Signoria at Florence; *170. *Garofalo* (*Benvenuto Tisio*, of Ferrara, a pupil of Raphael; d. 1559), Holy Family, with a vision of God the Father (luminous in colouring, and of the painter's best period).

*735. *Paolo Morando* (*Cavazzola*, the most important master in Verona before Paolo Veronese; d. 1522), St. Rochus with the angel.

An excellent specimen of his work. 'In the Madonna of the National Gallery particularly Morando rises above the ordinary level in conception and arrangement, whilst keeping to his usual style in the execution'. — *C. & C.*

748. *Girolamo dai Libri* (Verona, d. 1555), Madonna and Child, with St. Anne; 18. *School of Leonardo da Vinci*, Christ disputing with the Doctors (there are several repetitions of this not very important work); 700. *Bernardino Lanini* (Vercelli, pupil of Gaudentio Ferrari; d. about 1578), Holy Family, with the Magdalene, Pope Gregory the Great, and St. Paul, dated 1543.

*734. *Andrea Solario* (pupil of Leonardo da Vinci at Milan, d. after 1515), Portrait, 1505.

'A portrait of such power and finish as this, when clear of the dimness

of age and retouching, would alone have aroused attention at Milan'. — *C. d. C.*

*728. *Giov. Ant. Beltraffio* (pupil of Leonardo at Milan, d. 1516), Madonna and Child (an effective, though simple and quiet composition, suffused in a cool light); 27. *Raphael Sanzio* (d. 1520), Pope Julius II. (repetition of the original in Florence); 24. *Sebastian del Piombo* (Venice, friend of Michael Angelo, d. 1547), Portrait of a lady, as St. Agatha (manipulation free and flowing). — *10. *Correggio*, Mercury instructing Cupid in the presence of Venus.

This picture has passed through the hands of numerous owners, chiefly of royal blood. It was bought by Charles I. of England with the rest of the Duke of Mantua's collection in 1630. From England it passed to Spain, Naples, and then to Vienna, where it was purchased by the Marquis of Londonderry, who sold it to the National Gallery. It has suffered considerable damage during its wanderings.

1024. *Giambattista Moroni* (portrait painter at Bergamo, pupil of Moretti; d. 1578), Italian ecclesiastic. *Angelo Bronzino*, 650. Portrait of a lady; 670. A knight of St. Stephen. — 15. *Correggio*, Ecce Homo.

'Only a repetition (?) of the long lost original, or perhaps merely an old copy'. — *Dr. Julius Meyer*, 'Correggio'.

287. *Bartolommeo Veneziano* (rare Venetian master, first half of 16th cent.), Portrait, dated 1530 (substantial impasto); 17. *Andrea del Sarto* (greatest Florentine colorist, d. 1531), Holy Family (perhaps a school-piece); 669. *Giov. Batt. Benvenuto dell'Ortolano* (Ferrara, d. 1525), SS. Sebastian, Rochus, and Demetrius; 624. *Giulio Romano* (? pupil of Raphael, d. 1541), Infancy of Jupiter; 272. *Pordenone* (*Giov. Ant. Licinio*, d. 1539), An Apostle (an inferior production); 651. *Bronzino*, Venus, Cupid, Folly, and Time, an allegory (unpleasant, cold, and stony work); *697. *Moroni*, Portrait of a tailor ('Tagliapanni'); 41. *Giorgione* (? *Giorgio Barbarelli*, d. 1511), Death of St. Peter Martyr (flesh tints dead); 649. *Pontorno* (*Jacopo Carucci*, pupil of Andrea del Sarto in Florence; d. 1556), Portrait of a boy; 674. *Paris Bordone* (Treviso, celebrated for his female portraits; d. 1571), Portrait of a lady of Genoa (not in good preservation). — 225. *Giulio Romano* and *Francesco Penni* (pupil of Raphael), Beatific vision of the Magdalene (fresco from Rome).

Legend relates that in the latter years of her repentant and amended life, Mary Magdalene was daily borne to Heaven by angels, to enjoy a foretaste of the bliss of the saved.

*294. *Paolo Veronese*, Family of Darius at the feet of Alexander the Great.

'In excellent condition; perhaps the only existing criterion by which to estimate the genuine original colouring of Paul Veronese. It is remarkable how entirely the genius of the painter precludes criticism on the quaintness of the treatment. Both the incident and the personages are, as in a Spanish play, romantically travestied'. — *Rumohr* (manuscript notes). — The picture cost 13,650*l.*, the largest price paid for any work in the gallery.

3. *Titian Vecellio* (? d. 1576), Concert.

'It is far below Titian's powers, betraying rather the hand of Schiavone or Zelotti than that of a better master'. — *Crowe and Cavalcaselle*, '*Titian; his Life and Times*'.

*299. *Moretto (Alessandro Bonvicino*, chief of the painters of Brescia, d. about 1560), Portrait of Count Sciarra Martinengo Cesaresco.

'Equally aristocratic and full of clear brilliance is the Sciarra Martinengo in the National Gallery'. — *C. & C.*

742. *Moroni*, Portrait of a lawyer; 218. *Baldassare Peruzzi* (painter and architect. of Siena, d. 1536), Adoration of the Magi.

This is probably the picture painted by Girolamo da Treviso from a drawing by Peruzzi, now in the possession of the National Gallery (No. 167). The three Magi are portraits of Titian, Raphael, and Michael Angelo.

*16. *Tintoretto (Jacopo Robusti*, Venice; d. 1594), St. George destroying the Dragon.

'A very clever and peculiar picture by this unequal master, who in his best works nearly approached Titian, while in his sketchy pictures, darkened by age, he assisted in producing the decline of Venetian art'. — *W.*

26. *Paolo Veronese*, Consecration of St. Nicholas.

'Well calculated to show his thorough understanding of chiaroscuro'. — *W.*

699. *Lorenzo Lotto* (Treviso, d. about 1558). Portraits of Agostino and Niccolò della Torre, 1515 (in the Venetian style); 1031. *Savoldo* (Brescia, 1480-1548), Mary Magdalene going to the Sepulchre. — 32. *Titian*, Rape of Ganymede.

'May have been executed from one of Titian's designs. It was probably painted by Domenico Mazza'. — *C. & C.*

34. *Titian*, Venus and Adonis.

'Painted with less delicacy, and apparently with much help from Schiavone. It might, indeed, have been altogether carried out by that disciple of Titian'. — *C. & C.*

224. *Titian* (?), The Tribute Money.

'Displays a treatment far more crude and unsatisfactory than we can concede even to Palma Giovine in his bad days'. — *C. & C.*

1023. *Moroni*, Portrait of an Italian lady. — 625. *Moretto*, Madonna and Child with saints.

'It is vigorously coloured, with solid impasto in the silvery cloud, with which we become familiar in Paolo Veronese'. — *C. & C.*

1025. *Moretto*, Portrait of an Italian nobleman (1526); 637. *Bordone*, Daphnis and Chloe. — *4. *Titian*, Holy Family, with adoring shepherd.

'This picture is painted in Titian's early style, and recalls at once the schooling of Giorgione and Palma'. — *C. & C.*

'In all the principal parts it is in excellent preservation'. — *W.*

*1. *Sebastian del Piombo*, Raising of Lazarus.

'The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to Scripture. The grave-clothes, by which his face is thrown into deep shade, vividly excite the idea of the night of the grave, which but just before enveloped him; the eye looking eagerly from beneath this shade upon Christ his Redeemer, shows us, on the other hand, in the most striking contrast, the new life in its most intellectual organ. This is also expressed in the whole figure, which is actively striving to relieve itself from the bonds in which it was fast bound'. — *W.*

The picture was painted in 1517-19 in competition with Raphael's Transfiguration. The figure of Lazarus is quite in the spirit of Michael Angelo. It is difficult, however, thoroughly to appreciate the importance of the picture in its present condition.

20. *Sebastian del Piombo*, Portraits of the painter with his seal

(‘piombo’) of office in his hand, and Cardinal Ippolito de’ Medici, painted after 1631. — *635. *Titian*, Madonna and Child, with SS. John the Baptist and Catharine.

‘Here we are transported into a scene almost heavenly in the fulness of its pathos and loveliness, and there is true solemnity and religious grandeur in the tender feeling which enlivens a group in keeping, yet in contrast, with a landscape of delicious lines, whose enamelled greys so delicately harmonize with the rich blues, yellows, and crimsons of the dresses in the figures’. — *C. & C.*

*1022. *Moroni*, Portrait of an Italian nobleman. — *297. *Il Romanino* (*Girolamo Romani*, Brescia, a rival of Moretto; d. 1560), Nativity.

‘The most important creation of the time (1525) and perhaps the finest production of the master. . . . There is so much fire in the treatment, such brilliance and sparkle in the flesh, such variety in the full rich tints, that we forget styleless drapery and pardon the puffy forms of angels. . . . He had always painted in brown-red tones. By degrees he reversed this theory of technical treatment and preferred a clearer tinge’. — *C. & C.*

750. *Vittore Carpaccio* (Venice, contemporary of Giov. Bellini; d. after 1522), Madonna and Child enthroned, with the Doge Giovanni Mocenigo in adoration (ascribed by Mr. Crowe to Caroto); 234. *School of Giov. Bellini*, Warrior adoring the Infant Christ (assigned by Mr. Crowe to Catena); 634. *Cima da Conegliano* (Venice, contemporary of Bellini, about 1500), Madonna and Child. — *280. *Bellini*, Same subject.

‘The tone is low, the faces pleasant, the forms a little short, and the drapery angular, though not without style’. — *C. & C.*

816. *Cima da Conegliano*, Incredulity of St. Thomas, large altar-piece, much painted over; 803. *Marco Marziale* (Venetian painter, influenced by Dürer; about 1500), Circumcision of the Lord (the portraits of the donor and his wife at the sides are specially successful); 749. *Niccolo Giolffino* (Verona, about 1500), Portraits of the Giusti family; 695. *Andrea Previtali* (Bergamo, pupil of Bellini; d. 1528), Madonna and Child. — *300. *Cima da Conegliano*, Same subject.

‘Most graceful and agreeable in movement. Clear silvery colour with grey shadows’. — *C. & C.*

804. *Marziale*, Madonna and Child enthroned; 589. *Filippo Lippi* (?), Same subject (dull in colour); 599. *Basaiti*, Infant Christ asleep in the lap of the Virgin.

Room XV. SELECT CABINET. This room contains the gems of the collection, including cabinet pictures by Bellini and Giorgione, master-pieces by Raphael, Titian, Correggio (and Michael Angelo), and specimens of Jan van Eyck, the founder of early Flemish painting.

To the left: 169. *Mazzolini*, Holy Family; 636. *Titian* (?), Portrait of Ariosto (?); *808. *Bellini*, St. Peter Martyr (with very delicate gradations in the flesh tones); 595. *Battista Zelotti* (pupil of Paolo Veronese, d. about 1592) Portrait of a lady. — *269. *Giorgione*, Knight in armour (the original study in oil for the San Liberale at Castelfranco).

'This manly and spirited study, so skilful and so simple in its beauty that it passed for a Raphael A masterly imitation of the reality, of grand freedom in pose and winning softness in colour, marvellously faithful in the rendering of glitter and reflections, but not without damaging repaints'. — *C. & C.*

*213. *Raphael*, Vision of a knight (a youthful work, as fine in its execution as it is tender in its conception).

'I am inclined to assign the origin of this little gem to the year 1504, when Raphael paid his first visit to Florence'. — *W.*

'Two allegorical female figures, representing respectively the noble ambitions and the joys of life, appear to a young knight lying asleep beneath a laurel, and offer him his choice of glory or pleasure'. — *Passavant.*

*270. *Titian*, Christ appearing to Mary Magdalene after his Resurrection.

'There may be some affectedness in the form of the Saviour, who stands slightly covered with a hip-cloth and gathering with his left hand the folds of his blue mantle, whilst he grasps the hoe with his right. But his shape is fair, and the flesh is surprisingly modelled in silver tones broken with tender grays. We may feel disappointed by sketchy extremities and neglected drawing; but there is rare beauty in the mild and regular features One cannot look without transport on the mysterious calm of this beautiful scene, which Titian has painted with such loving care yet with such clever freedom'. — *C. & C.*

*35. *Titian*, Bacchus and Ariadne.

'This is one of the pictures which once seen can never be forgotten Rich harmony of drapery tints and soft modelling, depth of shade and warm flesh all combine to produce a highly coloured glow; yet in the midst of this glow the form of Ariadne seems incomparably fair. Nature was never reproduced more kindly or with greater exuberance than it is in every part of this picture. What splendour in the contrasts of colour, what wealth and diversity of scale in air and vegetation; how infinite is the space — how varied yet mellow the gradations of light and shade!' — *C. & C.*

277. *Bassano*, The Good Samaritan; 638. *Francesco Francia*, Madonna and Child. — *290. *Jan van Eyck* (founder and chief of the Flemish school of painting; d. 1440), Portrait of a man, dated 1432.

'The drawing is careful, the painting blended to a fault'. — *C. & C.*

*222. *Jan van Eyck*, Portrait of a man.

'This is a panel in which minute finish is combined with delicate modelling and strong relief, and a brown depth of colour'. — *C. & C.*

*186. *Jan van Eyck*, Portraits of Jean Arnolfini and Jeanne de Chenamy, his wife.

'Harder outlines and clearer general tones distinguish this from the painter's previous works; yet in no single instance has John van Eyck expressed with more perfection, by the aid of colour, the sense of depth and atmosphere; he nowhere blended colours more carefully, nowhere produced more transparent shadows. . . . The finish of the parts is marvellous, and the preservation of the picture perfect'. — *C. & C.*

'Without a prolonged examination of this picture, it is impossible to form an idea of the art with which it has been executed. One feels tempted to think that in this little panel Van Eyck has set himself to accumulate all manner of difficulties, or rather of impossibilities, for the mere pleasure of overcoming them. The perspective, both lineal and aerial, is so ably treated, and the truthfulness of colouring is so great, that all the details, even those reflected in the mirror, seem perspicuous and easy; and instead of the fatigue which the examination of so laborious and complicated a work might well occasion, we feel nothing save pleasure and admiration'. — *Reiset*, *Gazette des Beaux Arts*, 1878 (p. 7).

*658. *Martin Schongauer* (Colmar, pupil of Roger van der Weyden, and introducer of the Flemish style into Germany; d. 1488), Death of the Virgin.

'I believe this to be the earliest work we know by him. It is of the rarest beauty, but at the same time displays, in conception, glow of colour, and exactitude of execution, something of Roger van der Weyden; belonging therefore to a time when the influence of that master was still fresh upon him'. — *W.*

809. *Michael Angelo* (? formerly ascribed to Ghirlandajo), Madonna and Infant Christ; *923. *Andrea da Solario* (d. after 1515), Portrait of a Venetian senator (recalling Antonello da Messina). *Melozzo da Forlì* (Umbrian school, influenced by Piero della Francesca; d. 1494); 756. Music; 755. Rhetoric (supplemented by two similar representations in the Museum at Berlin). — *744. *Raphael*, Madonna, Infant Christ, and St. John (the 'Aldobrandini' or 'Garvagh Madonna').

'The whole has a delicate, harmonious effect. The flesh, which is yellowish in the lights, and lightish brown in the shadows, agrees extremely well with the pale broken rose-colour of the under garment, and the delicate bluish grey of the upper garment of the Virgin. In the seams and glories gold is used, though very delicately. The execution is particularly careful, and it is in an excellent state of preservation'. — *W.*

*168. *Raphael*, St. Catharine of Alexandria.

'In form and feeling no picture of the master approaches nearer to it than the Entombment in the Borghese Palace, which is inscribed 1507. The modelling here is, however, not so careful, and the frequent use of hatchings very peculiar'. — *W.*

790. *Michael Angelo*, Entombment (unfinished picture, and very primitive in colouring). — *690. *Andrea del Sarto*, Portrait of himself.

'A very fine work, touched with excessive ease and breadth. The warm lights are pleasantly tinged with rosy shades; the mass of chiaro-scuro well defined'. — *C. & C.*

*23. *Correggio*, 'La Madonna della Cesta', or 'La Vierge au Panier'.

'This picture shows that Correggio was the greatest master of aerial perspective of his time'. — *Mengs*, 'Werke', iii. 156.

It is the only picture in this collection in which Correggio's power is clearly exhibited.

*189. *G. Bellini*, Portrait of the Doge Leonardo Loredano.

'This remarkable portrait is a singular instance of the skill with which Bellini could seize and embellish nature, reproduce the flexibility of flesh in a soft and fused golden tone, and venture at the same time into every line of detail'. — *C. & C.*

626. *Masaccio* (*Tommaso Guidi*, d. 1429), His own portrait (assigned by Mr. Crowe to Filippino Lippi or Botticelli); 777. *Paolo Morando*, Madonna and Child (simply conceived, and tasteful in the juxtaposition of colours); 694. *Bellini* (good school-piece?), St. Jerome in his study. — We now pass into the —

Central Octagon, chiefly containing works by second-rate painters of North Italy and Umbria.

To the left: 769. *Fra Carnovale* (Umbrian school, about 1480), St. Michael and the Dragon; 639. *Francesco Mantegna* (son and

pupil of Andrea, b. about 1470), Christ and Mary Magdalene in the Garden; 729. *Bramantino* (*Bartolommeo Suardi*, Milan; d. 1536), Adoration of the Magi; 912-914. *Pnturicchio* (?), Illustrations of the story of Griselda.

Slight in execution, but fresh in conception and skilfully composed. The story of Griselda is the last in Boccaccio's Decameron.

768. *Antonio Vivarini* (Murano, about 1450), SS. Peter and Jerome; 691. *Lo Spagna* (? *Giovanni di Pietro*, after Raphael the best pupil of Perugino: d. after 1530), Ecce Homo; *648. *Lorenzo di Credi* (Florence, pupil of Verrocchio at the same time as Leonardo da Vinci; d. 1537), Virgin adoring the Infant (in his best style); 641. *Mazzolini*. The Woman taken in adultery; 778. *Pellegrino da San Daniele* (Friuli, pupil of Bellini; about 1540), Madonna and Child enthroned (much repainted); *593. *L. di Credi*, Virgin and Child; 640. *Dosso Dossi* (Ferrara, d. 1560), Adoration of the Magi. — 718. *Henrik met de Bles* ('Henry with the forelock', Flemish landscape and figure painter of the 16th cent.), Mount Calvary.

A particularly good work of his middle period. — '*Kugler's Handbook*', *Croze's* edition.

33. *Parmeggianino* (*Francesco Maria Mazzola* of Parma, follower of Correggio; d. 1540), Vision of St. Jerome (painted at Rome in 1527, in the 24th year of the painter's age).

In the affected and extravagant attitudes we clearly see the vain endeavour to combine the grandeur of Michael Angelo, in form and motion, with the graceful flow and the relief of Correggio'. — *W.*

8. *Michael Angelo* (?), Dream of human life (probably by an imitator, from a drawing by the great master); *81. *Garofalo*. Vision of St. Augustine (painted under Raphael's influence); 632, 633. *Giotto da Santacroce* (Venetian school, about 1530), Saints; 693. *Pinturicchio*. St. Catharine of Alexandria; *671. *Garofalo*, Madonna and Child enthroned, surrounded by saints (altar-piece, wanting in the charming colouring of his cabinet paintings); 702. *L'Ingegno* (*Andrea di Luigi*, Umbrian school; 15th cent.), Madonna and Child.

(Room XVII., on the right, forms a more appropriate continuation than Room XVI., on the left.)

Room XVI. PEEL COLLECTION. This is a collection of Flemish and Dutch cabinet pieces, for the most part works of the very first rank. Many of the masters represented in the Wynn Ellis collection (Room XI.) appear to even greater advantage here (Hobbema, Ruysdael, Teniers, Metsu), while this room also contains numerous examples of artists not occurring there, such as the genre painters, Terburg and Jan Steen.

To the left: *Reynolds*. 890. Portrait of George IV. as Prince of Wales; 891. Lady and Child; 889. His own portrait. 871. *W. van de Velde*. Calm (dated 1661, warm evening light).

*864. *Terburg*. Guitar lesson.

Terburg may be considered as the creator of what are called conversation-pieces, and is at the same time the most eminent master in that line. In delicacy of execution he is inferior to none: nay in a certain delicate blending he is superior to all. But none can be compared

to him in the magical harmony of his silver tones, and in the gradations of the aerial perspective'. — *W.*

842. *Frederick de Moucheron* (painter of Italian landscapes at Amsterdam, about 1700), Garden scene. — *848. *Isaac van Ostade* (d. 1657), Frost scene.

'The great truth, admirable treatment, and fresh feeling of a winter's day render it one of the *chefs-d'œuvre* of the master'. — *W.*

844. *Caspar Netscher* (pupil of Terburg, settled at the Hague; d. 1684), Maternal instruction.

'The ingenuous expression of the children', the delicacy of the handling, the striking effect of light, and the warm deep harmony render this one of the most pleasing pictures by Netscher'. — *W.*

Above the cupboard at the back there hangs a small copy of Rubens' 'Brazen Serpent' in this collection.

866. *Jan van der Heyde*, Street in Cologne, with a view of the unfinished tower of the Cathedral. — *825. *Gerard Dow*, Poulterer's shop.

'Besides the extreme finish, in which he holds the first place, it surpasses many of his other pictures in its unusual clearness and in the agreeable and spirited heads'. — *W.*

883. *Wynants*, Landscape, dated 1659.

'This landscape has, in a rare degree, that serene, cool freshness of tone, which so admirably expresses the character of northern scenery, and in which Wynants is quite unrivalled.' — *W.*

*832. *Hobbema*, Village, with watermills (full and powerful tone and careful execution); *824. *Cuyp*, Ruined castle in a lake ('gilded by the most glowing evening sun'); 834. *P. de Hooche*, Interior of a Dutch house (broad, full, sunlight effect); *836. *Philip de Koning*, Landscape (striking effect of light); 887. *Reynolds*, Portrait of Dr. Johnson. — *835. *De Hooghe*, Court of a Dutch house, 1658.

'Excites a joyful feeling of summer. In point of fullness and depth of tone and execution one of the best pictures of the master'. — *W.*

837. *Johann Lingelbach* (landscape and figure painter, born at Frankfort, studied in Italy, and settled at Amsterdam; d. 1687), Hay harvest, 1661. — *879. *Ph. Wouverman*, Interior of a stable.

'In invention and delicacy of finish one of the finest pictures by the master'. — *W.*

823. *Cuyp*, River scene with cattle; *821. *Gonzales Coques*, Family portrait; 841. *Willem van Mieris* (d. 1747), Fish and poultry shop, dated 1713. — *846. *Adrian van Ostade* (figure painter at Haarlem, pupil of Frans Hals; d. 1685), The alchemist.

'The effect of light in the foreground, the predominant golden tone of extraordinary brightness and clearness, the execution equally careful and spirited, and the contrast of the deep cool chiaroscuro in the background have a peculiar charm'. — *W.*

878. *Wouverman*, Halt of Officers, known also as 'La belle laitrière'.

'This picture combines that delicate tone of his second period with the great force which he adopted especially toward the end of it. The effect of the dark figures relieved against the landscape is extraordinary'. — *W.*

*838. *Metsu*, The duet.

'Painted in the warm, full tone, which is especially valuable in his pictures'. — *W.*

*850. *Rembrandt*, Portrait of a man, 1635. — *849. *Paul Potter*, Landscape with cattle, dated 1651.

'Picturesquely arranged. . . . Combines the master's plastic precision of forms with softness'. — *W.*

874. *W. van de Velde*, *Calm*; 865. *Van der Capelle*, *Coast scene*. — *830. *Hobbema*, *The Avenue, Middelharnis*.

'From simple and by no means beautiful materials a picture is formed which, by the feeling for nature and the power of art, makes a striking impression on the intelligent spectator. Such daylight I have never before seen in any picture. The perspective is admirable, while the gradation, from the fullest bright green in the foreground, is so delicately observed, that it may be considered a masterpiece in this respect, and is, on the whole, one of the most original works of art with which I am acquainted'. — *W.*

840. *Frans van Mieris* (Leyden, d. 1681), *Lady in a crimson jacket*; *833. *Hobbema*, *Forest scene*; 875. *W. van de Velde*, *A light breeze*; 882. *Wouwerman*, *Landscape* (composed in the taste of his master Wynants); 885. *Reynolds*, *The snake in the grass*; 854. *J. van Ruysdael*, *Forest scene*; *857-860. *Teniers the Younger*, *The four seasons*, represented by four countrymen; 845. *C. Netscher*, *Lady seated at a spinning wheel*, dated 1665 (finished with great delicacy); 828. *Du Jardin*, *Landscape with cattle*; 877. *Van Dyck*, *Portrait of himself*. — *822. *Cuyp*, *Horseman and cows in a meadow*.

'Of exquisite harmony, in a bright cool light, unusual with him'. — *W.*

*847. *J. van Ostade*, *Village scene in Holland*.

'This delicately drawn picture combines the greatest solidity with the most spirited execution, and the finest impasto with the greatest glow and depth of tone. Paul Potter himself could not have painted the grey horse better'. — *W.*

881. *Wouwerman*, *Gathering faggots*; 861. *Teniers the Younger*, *River scene*; 818. *Bakhuizen*, *Coast scene*; 829. *Jan Hackaert* (b. at Amsterdam about 1636), *Hunting a stag*; *872. *W. van de Velde*, *Shipping off the coast*; 862. *Teniers the Younger*, *The husband surprised*; *839. *Metsu*, *The music lesson* (warm and full in tone). — *869. *A. van de Velde*, *Frost scene*, dated 1668.

'Admirably drawn, touched with great spirit, and of a very pleasing, though, for the subject, perhaps too warm a tone'. — *W.*

*868. *A. van de Velde*, *The ford*.

'The composition very tasteful, and the contrast between the concentrated mass of light and the clear half shadow, which is repeated in soft broken tones upon the horizon, is very attractive'. — *W.*

827. *Du Jardin*, *Fording the stream*, dated 1657; 853. *Rubens*, *Triumph of Silenus*. — *857. *Rubens*, *Portrait*, known as the 'Chapeau de paille'.

'The chief charm of the celebrated 'Chapeau de Paille' (chapeau de poil) consists in the marvellous triumph over a great difficulty, that of painting a head entirely in the shadow cast by the hat, and yet in the clearest and most brilliant tones'. — *Kuyter*, edited by *Crowe*.

826. *Du Jardin*, *Figures and animals reposing*; 880. *Wouwerman*, *On the seashore, selling fish* (supposed to be his last work);

819. *Bakhuizen*, Off the mouth of the Thames; *856. *Jan Steen* (Painter of humorous conversation-pieces; Delft and The Hague; d. 1679), The music master; 884. *Wynants*, Landscape with figures. — *873. *W. van de Velde*, Coast of Schevenigen.

'The numerous figures are by Adrian van de Velde. The union of these two great masters makes this one of the most charming pictures of the Dutch school'. — *W.*

863. *Teniers the Younger*, Dives in hell; 855. *Ruysdael*, Waterfall. — *867. *A. van de Velde*, Farm cottage, dated 1658.

'The impression of rural tranquillity, which is peculiar to such pictures of Adrian van de Velde, is found here in a very high degree'. — *W.*

876. *W. van de Velde*, Gale; 888. *Reynolds*, Portrait of James Boswell, the biographer of Johnson. — 831. *Hobbema*, Ruins of Brederode Castle.

'Strongly illumined by a sunbeam, and reflected in the dark yet clear water which surrounds them'. — *W.*

851. *Sebastian Ricci* (Venetian school, d. 1734), Venus sleeping; 892. *Reynolds*, Robinetta, painted about 1786, and said to be a study from the Hon. Mrs. Tollemache; *870. *W. van de Velde*, Shipping in a calm, dated 1657.

Room XVII. EARLY ITALIAN SCHOOL. The Florentine pictures of the 14th century collected here are almost all of historical interest only. Neither Giotto, the chief founder of Italian painting, nor his more important pupils are represented by authenticated works.

To the left: 568. *School of Giotto* (early Florentine), Coronation of the Virgin; 565. *Cimabue* (*Giov. Gualtieri*, teacher of Giotto; b. 1240), Madonna and child enthroned (not well preserved). — 564. *Margaritone* (Arezzo, 13th cent.), Virgin and Child, with scenes from the lives of the saints.

Vasari commends this picture for the excellent preservation of its colour. It is in tempera, on canvas attached to wood.

215, 216. *School of Taddeo Gaddi* (follower of Giotto, about 1360), Saints; 567. *Segna di Buonaventura* (early Siennese school, about 1310), Christ on the Cross; 579. *School of Giotto*, Baptism of Christ, dated 1387; 580. *Jacopo di Casentino* (pupil of Taddeo Gaddi, d. 1390), St. John the Evangelist carried up to Heaven. — *566. *Duccio di Buoninsegna* (founder of the school of Siena, d. about 1339), Madonna and Child with saints and angels.

'A genuine picture, which illustrates how well the master could vivify Byzantine forms with tender feeling'.

594. *Emmanuel* (Greek priest), SS. Cosmas and Damianus; 569-578. *Andrea Orcagna* (Florentine school, master of Fra Angelico; d. 1376), Coronation of the Virgin amid choirs of angels, with nine small pictures forming part of the same altar-piece (from the church of San Pietro Maggiore in Florence); *249. *Lorenzo di San Severino* (Umbrian school, first half of 15th cent.), Marriage of St. Catharine; 581. *Spinello Aretino* (d. about 1410), SS. John the Baptist, John the Evangelist, and James the Great (assigned by Mr. Crowe to the school of Orcagna); 630. *Gregorio Schia-*

vone (Padua, pupil of Squarcione, about 1470), Madonna and Child enthroned (his chief altar-piece); 276. *Giotto* (? d. 1337), Two Apostles; 701. *Justus of Padua* (school of Giotto, d. 1400), Coronation of the Virgin, dated 1367 (of cheerful, soft, and well-blended colouring). *Filippo Lippi*, 248. Virgin and St. Bernard; 586. (*Baldorinetti*?), Virgin and Child enthroned. 596. *Marco Palmezzano* (pupil of Melozzo da Forlì, b. about 1456), Deposition in the tomb. — *583. *Paolo Uccello* (Florence, d. 1479), Battle of St. Egidio, in which Carlo Malatesta, Lord of Rimini, was taken captive by Braccio di Montone, 1416.

The Battle of Egidio, fought by Malatesta, who appears with his youthful nephew Galeazzo at his side, issuing the order to advance . . . Reminiscent of bas-reliefs in their plasticity, and in the peculiar distribution of the groups and episodes'. — C. & C.

752. *Lippo Dalmasio* (also called *Lippo delle Madonne*, from the number of pictures he painted of the Virgin; Bologna, about 1400), Madonna and Child; 227. *Cosimo Rosselli* (? b. at Florence in 1439), St. Jerome in the desert, with other saints; 284. *Bartolommeo Vivarini*, Virgin and Child; 772. *Cosimo Tura*, Madonna and Child enthroned.

Room XVIII. SPANISH SCHOOL. This room contains a few good works by Velasquez and Murillo.

To the left: 184. *Antonio Moro* (*Sir Anthony More*; b. at Utrecht in 1512, d. 1581), Portrait of Jeanne d'Arche. — *176. *Bartolome Esteban Murillo* (influenced by Velasquez and Van Dyck, d. 1582), St. John and the Lamb. — *13. *Murillo*, Holy Family (of the artist's latest period).

The heads do not rise above the character of portraits. That of St. Joseph has something weak and sentimental, while the First Person of the Trinity is altogether wanting in appropriate expression. On the other hand the look of childlike innocence and inspiration in the head of the youthful Christ is very attractive'. — W.

230. *Francesco Zurbaran* (the Spanish Caravaggio, d. 1667), Franciscan monk; 244. *Lo Spagnoletto* (*Giuseppe Ribera*, pupil of Caravaggio at Naples; d. 1656), Shepherd with a lamb. *Diego Velasquez* (d. 1660), 741. Dead warrior, known as 'El Orlando muerto' (the dead Roland); *232. Adoration of the Shepherds (early work, under the influence of Spagnoletto). *74. *Murillo*, Spanish peasant boy; 235. *Spagnoletto*, Pieta. — *179. *Velasquez*, Philip IV. of Spain hunting the wild boar.

The figures in the foreground are very vigorously conceived, and treated with masterly breadth; also the wooded heights in the distance, with here and there a flat patch among them lighted with great truth'. — W.

*749. *Velasquez*, Philip IV., King of Spain; 195. *Unknown German artist* (*Lucidel*?), Portrait of a medical professor.

15. Royal College of Surgeons. Soane Museum.

Floral Hall. Covent Garden Market. St. Paul's. Garrick Club.

On the S. side of Lincoln's Inn Fields rises the **Royal College of Surgeons** (Pl. L9), designed by *Sir Charles Barry*, and erected in 1839. It contains an admirable museum. Visitors are admitted, through the personal introduction or written order of a member, on Mon., Tues., Wed., and Thurs. from 12 to 4 in winter, and from 12 to 5 in summer. The Museum is closed during the month of September. Application for orders of admission, which are not transferable, may be made to the secretary.

The nucleus of the museum consists of a collection of 10,000 anatomical preparations formed by John Hunter (d. 1793), which was purchased by Government after his death and presented to the College. It is divided into two chief departments, viz. the *Physiological Series*, containing specimens of animal organs and formations in a normal state, and the *Pathological Series*, containing similar specimens in an abnormal or diseased condition. There are now in all about 23,000 specimens. A *Synopsis of the Contents* is sold at the Museum, price 6d. Extended catalogues of the different departments are also distributed throughout the Museum for the use of visitors.

In the centre of the *Western Museum*, the room we first enter, is hung the skeleton of a Greenland whale; a marble statue of Hunter by Weekes, erected in 1864, stands in the middle of the floor at the S. end of the hall. The Wall Cases on the *right* side contain Egyptian and other mummies, an admirable and extensive collection of the skulls of the different nations of the earth, deformed skeletons, abnormal bone formations, and the like. The Floor Cabinets on the *right* contain anatomical preparations illustrating normal human anatomy, and also additional specimens of diseased and injured bones, including some skulls and bones injured by gun-shot wounds in the Crimean war. The first five Floor Cabinets on the *left* contain a collection illustrating the zoology of the invertebrates, such as zoophytes, shell-fish, crabs, and beetles. In the sixth cabinet are casts of the interior of crania. The Wall Cases on this side hold vegetable fossils, human crania, and human skeletons. In the case at the upper end of the room is the skeleton of the Irish giant Byrne or O Bryan, 7ft. (in. high; adjoining it, under a glass-shade, is that of the Sicilian dwarf, Caroline Crachami, who died at the age of 10 years, 20in. in height. Under the same shade are placed wax models of her arm and foot, and beside it is a plaster cast of her face.

The *Middle Museum* forms the palæontological section, where the antediluvian skeletons in the centre are the most interesting objects. Skeleton of a gigantic stag (erroneously called the *Irish Elk*), dug up from a bed of shell-marl beneath a peat-bog at Limerick; giant armadillos from Buenos Ayres; giant sloth (*mylodon*), also from Buenos Ayres; a cast of the *Dinornis giganteus*, an extinct wingless bird of New Zealand; the huge megatherium, with the missing parts supplied. In the Wall Cases is a number of smaller skeletons and fossils. The Floor Cabinet contains in one of its trays specimens of the hair and skin of the great extinct elephant or mammoth, of which there are some fossil remains in one of the cases.

The **EASTERN MUSEUM** contains the osteological series. In the centre are the skeletons of the large mammalia: whales (including a sperm-whale or cachalot, 50 ft. long), hippopotamus, giraffe, rhinoceros, elephant, etc. The elephant, Chuneé, was exhibited for many years in Eng-

land, but becoming unmanageable had at last to be shot. The poor animal did not succumb till more than 100 bullets had been fired into its body. The skeleton numbered 4506 A. is that of the first tiger shot by the Prince of Wales in India in 1876. The skeleton of 'Orlando', a Derby winner, and that of a favourite deerhound of Sir Edwin Landseer, are also exhibited here. The Cases round the room contain smaller skeletons.

Round each of the rooms run two galleries, in which are kept numerous preparations in spirit, etc., including the diseased intestines of Napoleon I. The galleries of the Western Museum are reached by a staircase at the S. end of the room, those of the Eastern by a staircase at the E. end of the room. The galleries of the Middle Room are entered from those of either of the others. A room, entered from the staircase of the Eastern Museum, contains a collection of surgical instruments.

The Museum is conspicuous for its admirable organisation and arrangement. The College also possesses a library of about 35,000 volumes.

At No. 13, Lincoln's Inn Fields, N. side, opposite the College of Surgeons, is the **Soane Museum** (Pl. L9), founded by *Sir John Soane* (d. 1837), the architect of the Bank of England. During April, May, and June this interesting collection is open to the public on Wed., Thurs., and Frid., from 11 to 5; in February, March, July, and August on Wed. and Thurs. only. On signing their names at the entrance visitors are supplied with tickets (no fee). The collection, which is exceedingly diversified in character, occupies 24 rooms, some of which are very small, and is most ingeniously arranged, every corner being turned to account. Among the contents, many of which offer little attraction, are a few good pictures and a number of curiosities of historical or personal interest. A *General Description* of the contents, price 6d., may be had at the Museum.

The DINING ROOM AND LIBRARY, which the visitor first enters, are decorated in the Pompeian style, and contain a large cork-model, showing the state of the excavations at Pompeii as they were in 1820. Above it are a number of plaster models of ancient temples restored. The ceiling paintings are by *Howard*, and the principal subjects are Phœbus in his car, Pandora among the gods, Epimetheus receiving Pandora, and the Opening of Pandora's vase. On the walls are *Reynolds'* Snake in the grass, a replica of the picture at the National Gallery, and a portrait of Sir John Soane, by *Lawrence*. The Greek paintedettle vase at the S. end of the room, 2 ft. 8 in. high, and the vase and chopine on the E. side, all deserve notice.

We now pass through two diminutive rooms into a HALL containing numerous columns and statues. To the right is the PICTURE GALLERY, a room measuring 13 ft. 8 in. in length, 12 ft. 4 in. breadth, and 19 ft. 6 in. in height, which, by dint of ingenious arrangement, can accommodate as many pictures as a gallery of the same height, 45 ft. long and 20 ft. broad. The walls are covered with movable shutters, hung with pictures on both sides. Among these are: *Hogarth*, The Election a series of four pictures; *Canaletto*, Port of Venice, The Rialto at Venice, and The Piazza of St. Mark; *Raphael* (? *Giulio Romano*), Study of a head from one of the cartoons. — When the last shutter of the S. wall is opened we see below us a kind of small chapel with an altar and stained glass windows, and on a beam above it a copy of a nymph by *Westmacott*.

From the hall with the columns we descend into a kind of crypt, containing the tombstone of Lady Soane. Here we thread our way to the left through numerous statues, both originals and casts, and relics of ancient art, to the SEPULCHRAL CHAMBER, illumined by a yellow light from

above, which contains the most curious object in the whole collection. This is an Egyptian sarcophagus, found in 1817 by Belzoni in a tomb in the valley of Beiban el Maluk, near the ancient Thebes, and consisting of a piece of alabaster or arragonite, 9 ft. 4 in. long, 3 ft. 8 in. wide, and 2 ft. 8 in. deep at the head, covered both internally and externally with hieroglyphics and figures. A light placed in the sarcophagus shines through the alabaster, which is 2½ inches in thickness. The hieroglyphics are interpreted as referring to Sethos I., father of Ramses the Great. On the E. side of this, the lower part of the Museum, is the MONUMENT COURT, with an 'architectural pasticcio', showing various styles, in the centre.

The above mentioned chapel, which is known as the MONK'S PARLOUR, contains objects of mediæval and Renaissance art and some Peruvian antiquities. The *Oratory*, in its N.E. corner, contains a fine Flemish wood-carving of the Crucifixion. The remaining rooms on the ground-floor (to which we now re-ascend) are filled with pictures, statuary, architectural fragments, models, and bronzes. In the BREAKFAST ROOM are some choice illuminated MSS., including the 'Conversion of St. Paul by Giulio Clovio after Raphael, and Stoning of St. Stephen after Giulio Romano, with fine ornamentation. Also a pistol which once belonged to Peter the Great.

The first floor contains, among numerous other articles, the celebrated series of pictures of the Rake's Progress, by *Hogarth* (8 in number), and a carved ivory and gilt table and some chairs from the palace of Tippoo Sahib at Seringapatam. In the second room, at the window, is a small hut choice collection of antique gems, chiefly from Tarentum. It also contains a 'Landscape by *J. van Ruysdael*; a Sea-piece by *Turner*: The Cave of Despair, by *Eastlake*; and various architectural designs by Sir John Soane. In the glass cases in the middle of the room are exhibited the first three folio editions of Shakspeare, an original MS. of Tasso's 'Gerusalemme Liberata', and two sketch-books of Sir Joshua Reynolds. On the second floor are exhibited cork-models of ancient temples and several more pictures.

The museum also contains a collection of valuable old books and MSS., most of which are only shown to visitors by special permission of the Curator. The most interesting of them are, however, those exhibited on the first floor (see above).

The **Floral Hall** (Pl. L 9), in Bow Street, adjoining the *Royal Italian Opera*, Covent Garden, a Crystal Palace in miniature, will scarcely repay a visit. It is sometimes used for concerts, in connection with the Covent Garden Theatre (p. 34). Near it is *Bow Street Police Court*, the most important of the thirteen metropolitan police courts of London. In the immediate vicinity, between Catherine Street and Drury Lane, is *Drury Lane Theatre* (p. 35).

Covent Garden Market (Pl. L 9), the property of the Duke of Bedford, is the principal vegetable, fruit, and flower market in London, and presents an exceedingly picturesque and lively scene, particularly between 4 and 7 on the mornings of Tuesdays, Thursdays, and Saturdays, the market-days (comp. p. 21). The show of fruit and flowers is one of the finest in the world, presenting a gorgeous array of colours, and diffusing a delicious fragrance.

The neighbourhood of Covent Garden is full of historic memories. The name reminds us of the *Convent Garden* belonging to the monks of Westminster, which in Ralph Aggas's Map of London (1652) is shown walled around, and extending from the Strand to the present Long Acre, then in the open country. The Bedford family received these lands (seven acres, of the yearly value of

6*l.* 6*s.* 8*d.*) as a gift from the Crown in 1552. The square was planned by Inigo Jones; and vegetables used to be sold here, thus perpetuating the associations of the ancient garden. In 1831 the Duke of Bedford erected the present market buildings, which have recently been much improved. The neighbouring streets, Russell, Bedford, and Tavistock, commemorate the family names of the lords of the soil. In the Covent Garden Piazzas, now nearly all cleared away, the families of Lord Crewe, Bishop Berkeley, Lord Hollis, Earl of Oxford, Sir Godfrey Kneller, Sir Kenelm Digby, the Duke of Richmond, and other distinguished persons used to reside. In this square was the old 'Bedford Coffee-house', frequented by Garrick, Foote, and Hogarth, where the Beef-Steak Club was held; and here was the not over savoury 'Old Hummums Hotel'. Here has long been, and still remains, 'Evans's' (so named from a former proprietor), a house once the abode of Sir Kenelm Digby, with a hall noted for its suppers and evening entertainments.

The neighbouring church of **St. Paul**, a plain building erected by *Inigo Jones* at the beginning of the 17th cent., contains nothing of interest. In the churchyard are buried *Samuel Butler* (d. 1680), the author of 'Hudibras'; *Sir Peter Lely* (*Vandervoes*, d. 1680), the painter; *W. Wycherley* (d. 1715), the dramatist; *Grinling Gibbons* (d. 1721), the carver; *T. A. Arne* (d. 1778), the composer; and *John Wolcot* (Peter Pindar; d. 1819).

Between Covent Garden and the Strand is old *Maiden Lane*, where Andrew Marvel, the poet, and Turner, the painter once resided.

The **Garrick Club** (Pl. K9), 13 and 15 Garrick Street, Covent Garden, founded in 1831, possesses an important and valuable collection of portraits of celebrated English actors, shown on Wednesdays only, to visitors accompanied by a member.

16. Whitehall.

United Service Museum. The Horse Guards. The Government Offices.

The broad street leading from Trafalgar Square, opposite the National Gallery, to the S., towards Westminster, is called **Whitehall** (Pl. K10), after the famous royal palace of that name formerly situated here, of which the banquetting hall only now remains.

At the beginning of the 13th cent., the Chief Justiciary, Hubert de Burgh, who resided here, presented his house with its contents to the Dominican monks of Holborn, who afterwards sold it to Walter Gray, Archbishop of York. Thenceforward it was the London residence of the Archbishops of York, and was long known as York House or York Palace. On the downfall of Wolsey, Archbishop of York, and favourite of Henry VIII., York House became crown property, and received the name of *Whitehall*: —

‘Sir, you
Must no more call it York-place, that is past;
For, since the cardinal fell, that title’s lost;
’Tis now the king’s, and call’d — Whitehall’.

Hen. VIII. iv. 6.

The palace was greatly enlarged and beautified by its new owner, Henry VIII., and with its precincts became of such extent as to reach from Scotland Yard to near Bridge Street, and from the Thames far into St. James’s Park, passing over what was then the narrow street of Whitehall, which it spanned by means of a beautiful gateway designed by Holbein.

The banqueting hall of old York House, built in the Tudor style, having been burned down in 1615, James I. conceived the idea of erecting on its site a magnificent royal residence, designed by *Inigo Jones*. The building was begun, but, at the time of the breaking out of the Civil War, the *Banqueting Hall* only had been completed. In 1691 part of the old palace was burned to the ground, and the remainder in 1697; so that nothing remained of Whitehall, except the new hall, which is still standing (on the E. side of Whitehall). This fine hall, one of the most splendid specimens of the Palladian style of architecture, is 111 ft. long, 55½ ft. wide, and 55½ ft. high. The ceiling is embellished with pictures by *Rubens*, on canvas, painted abroad, at a cost of 3000*l.*, and sent to England. They are in nine sections, and represent the Apotheosis of James I. in the centre, with allegorical representations of peace, plenty, etc., and scenes from the life of Charles I., the artist’s patron. Van Dyck was to have executed for the sides a series of mural paintings, representing the history and ceremonies of the Order of the Garter, but the scheme was never carried out. George I. converted the banqueting-house into a *Royal Chapel*, and as such it is still used. In the lobby may be seen a large sheet showing the design by Inigo Jones of the entire palace as projected. On Maundy Thursday the Queen’s ‘eleemosynary bounty’ is distributed here according to ancient custom. The public are admitted on application to the keeper. In *Whitehall Gardens*, at the back of Whitehall, stands a bronze statue of James II., by *Grinling Gibbons*, erected in 1686.

The reminiscences of the tragic episodes of English history transacted at Whitehall are much more interesting than the place itself. It was here that Cardinal Wolsey, the haughty, splendour-loving Archbishop of York, gave his costly entertainments, and here he was disgraced. Here, too, Henry VIII. became enamoured of the unhappy Anne Boleyn, at a ball given in honour of the fickle and voluptuous monarch; and here he died in 1547. Holbein, the famous painter, occupied rooms in the palace at that period. It was from Whitehall that Elizabeth was carried as a prisoner to the Tower, and to Whitehall she returned in triumph as Queen of England. From an opening made in the wall between the upper

and lower central windows of the Banqueting Hall (Chapel Royal), Charles I. was led out to the scaffold erected for his execution in the street close by. A little later the Protector Oliver Cromwell took up his residence here with his secretary, John Milton, and here he died on 3rd Sept., 1658. Here Charles II., restored, held a profligate court, one of the darkest blots on the fame of England, and here he died in 1685. After the destruction of Whitehall Palace by fire in 1697, St. James's Palace became the royal residence.

In Whitehall Yard, a little to the N., stands the **United Service Museum** (Pl. K 10), founded in 1830, containing an interesting collection of objects connected with the military and naval professions, and a library. The institution numbers 4000 members, each of whom pays an entrance fee of 1*l.* and a yearly subscription of 10*s.* Admission, by order from a member, daily, except Sundays and Fridays, 11-5 in summer, 11-4 in winter. Soldiers, sailors, and policemen in uniform are admitted without orders. — The *Auditorium*, or Lecture Theatre, has seats for 500 persons.

The first rooms entered contain weapons and martial equipments from America, Asia, Africa, the South Sea Islands, etc., many articles interesting from their use in particular engagements, and some memorials of Captain Cook. In glass-cases, near the window in the second room, are the swords of Cromwell and General Wolfe, and a dirk which belonged to Nelson. — Models of different kinds of vessels are exhibited in the next room, including an ingenious little model of a ship, executed by a French prisoner-of-war, hung up (under glass) on one of the pillars. — A case in the room farthest from the entrance contains Sir Francis Drake's walking-stick. — To the right is a room containing relics of Franklin's expedition to the N. pole, and others of the Royal George, sunk at Spithead in 1782. — In the centre of the adjoining room, under glass, is a large model of the sea-fight of Trafalgar; while various relics of Nelson are shown in cases round the room. — In a room immediately to the right of the entrance are models of ordnance and specimens of shot and shells, while an apartment beyond this contains a collection of model steam-engines.

The principal room of the **FIRST FLOOR** contains military models of various kinds: siege-operations with trenches, lines, batteries, approaches, and walls in which a breach has been effected; fortifications, pioneer instruments, etc. The other rooms contain uniforms and equipments of soldiers of different countries, fire-arms and portions of fire-arms at different stages of their manufacture, and (in cases) various objects of personal interest, such as the pistols of Sir Ralph Abercromby and Bolivar.

The **SECOND FLOOR** contains a large model of the battle of Waterloo, by Captain *Siborne*, in which 190,000 figures are represented, giving one an admirable idea of the disposition and movements of the forces on the eventful day; relics of Napoleon and Wellington; the skeleton of Napoleon's charger, *Marengo*; *Hamilton's* model of Sebastopol, showing the position of the troops; the stuffed figure of Bob, the dog of the Scotch Fusilier Guards; trophies from the Crimean war and from the last campaign in China.

Whitehall and the neighbourhood now contain various public offices. Near Charing Cross, to the left, in *Great Scotland Yard*, is the headquarters of the Metropolitan Police; it contains in one section the 'Black Museum', a motley collection of objects connected with crime and criminals. Scotland Yard is said to have belonged to the kings of Scotland (whence its name) from the reign

of Edgar to that of Henry II. At a later period, Milton, Inigo Jones, Sir Christopher Wren, and other celebrated persons resided here. Opposite, on the right side of Whitehall, is the *Admiralty*. Below the Admiralty is the **Horse Guards** (Pl. K 10), the office of the commander-in-chief of the army, an inconsiderable building with a low clock-tower, erected in 1753 on the site of an old Tilt Yard. It derives its name from its original use as a guard-house for the palace of Whitehall. Two mounted Life Guards are posted here as sentinels every day from 10 a.m. to 4 p.m. A passage, much frequented by pedestrians, leads through the Horse Guards into St. James' Park, but no carriages except those of royalty and of a few privileged persons are permitted to pass.

The **Treasury** (Pl. K 10), a building 100 yds. in length, situated between the Horse Guards and Downing Street, originally erected during the reign of George I. and provided by Sir Charles Barry with a new façade, is the office of the *Prime Minister* (*First Lord of the Treasury*) and also contains the *Education Office*, the *Privy Council Office*, and the *Board of Trade*. The *Office of the Chancellor of the Exchequer* occupies a separate edifice in Downing Street.

To the S., between Downing Street and Charles Street, rise the new **Public Offices**, a large pile of buildings in the Italian style constructed in 1868-73 at a cost of 500,000*l.*, from designs by *Sir G. G. Scott* (d. 1878). They comprise the *Home Office*, the *Foreign Office*, the *Colonial Office*, and the *India Office*. The handsomely furnished and decorated apartments of the Foreign and India Offices are shown to visitors on Fridays from 12 to 3, on application to the porter. — The effect of the imposing façade towards Parliament Street (the southern prolongation of Whitehall) has been greatly enhanced by the widening of the street to 50 yds., whereby, too, a view of Westminster Abbey from Whitehall is disclosed; but the removal of the W. side of Parliament Street will be necessary for the full realisation of this effect.

The *East India Museum*, a rich collection of Indian natural productions, manufactures, precious objects, and curiosities, formerly exhibited on the third floor of the India Office, has been removed to South Kensington (see p. 245).

The modern edifice on the E. side of Whitehall, in the Franco-Scottish Renaissance style, is *Montague House*, the mansion of the Duke of Buccleuch.

17. Houses of Parliament and Westminster Hall.

St. Margaret's Church. Westminster Bridge.

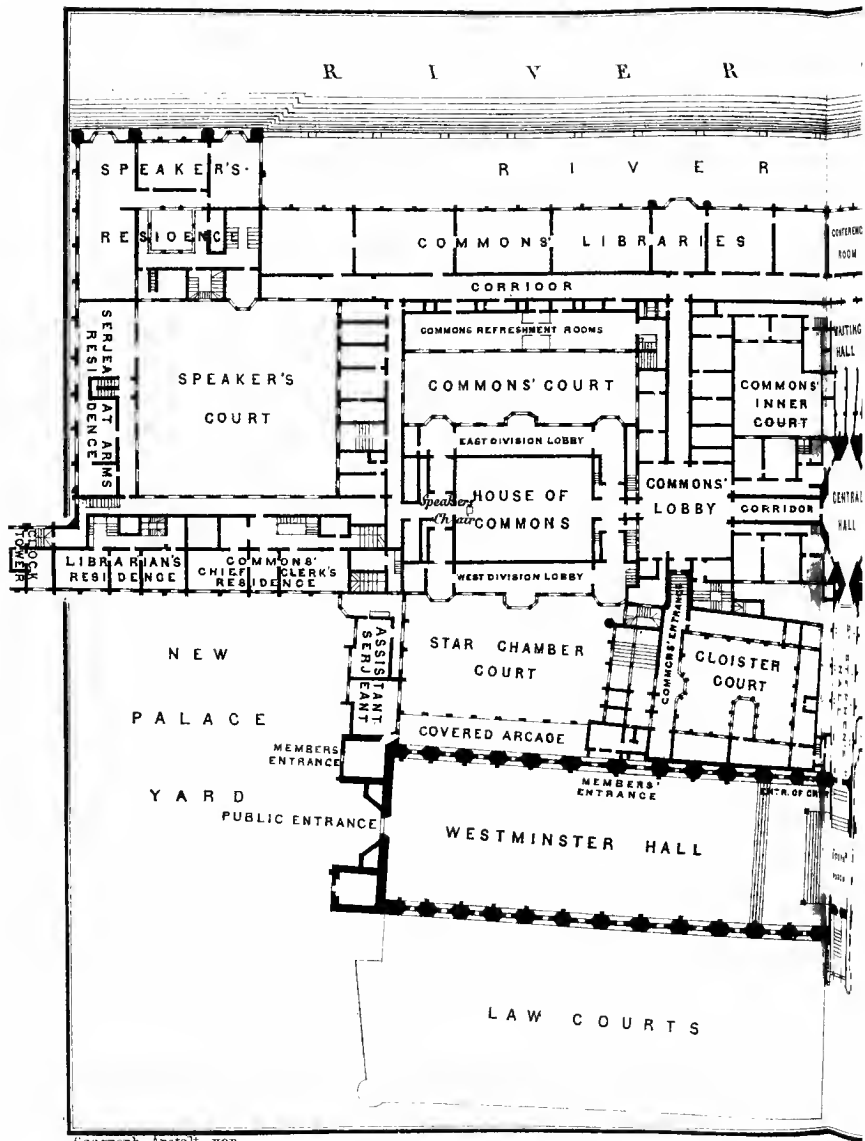
The ***Houses of Parliament**, or **New Palace of Westminster** (Pl. K 11), which, together with Westminster Hall, form a single pile of buildings, have been erected since 1840, from a plan by *Sir Charles Barry*, which was selected as the best of 97 sent in for

competition. The previous edifice was burned down in 1834. The new building is in the richest late Gothic (Tudor or Perpendicular) style, and covers an area of 8 acres. It contains 11 courts, 100 staircases, and 1100 apartments, and has cost in all about 3,000,000*l.* Although so costly a national structure, some serious defects are observable: the external stone is gradually crumbling, and the building stands on so low a level that the basement rooms are said to be lower than the Thames at high tide. The *Clock-Tower* (*St. Stephen's Tower*), at the N. end, next to Westminster Bridge, is 318 ft. high; the *Middle Tower* is 300 ft. high; and the S.W. *Victoria Tower*, the largest of the three, through which the Queen enters on the opening and prorogation of Parliament, attains a height of 340 ft. The large clock has four dials, each 23 ft. in diameter, and it takes five hours to wind up the striking parts. The great Bell of the Clock Tower, popularly known as 'Big Ben' (named after Sir Benjamin Hall, Chief Commissioner of Works at the time of its erection) is one of the largest known, weighing no less than 13 tons. It was soon found to have a flaw or crack, and its tone became shrill, but the crack was filed open, so as to prevent vibration, and the tone became quite pure. It is heard in calm weather over the greater part of London. The imposing river front (E.) of the edifice is 940 ft. in length. It is adorned with statues of the English monarchs from William the Conqueror down to Queen Victoria, with armorial bearings, and many other enrichments. — On the W. side at present are the Law Courts, which do not harmonise with the newer parts of the building; but they are to be removed when the new Law Courts in the Strand are finished.

The impression produced by the interior is in its way no less imposing than that of the exterior. The tasteful fitting up of the different rooms, some of which are adorned down to the minutest details with lavish magnificence, is in admirable keeping with the office and dignity of the building.

The Houses of Parliament are shown on Saturdays from 10 to 4, by tickets obtained gratis at the office of the *Lord Chamberlain*, to the E. of Victoria Tower. We enter on the W. side by a door adjacent to the Victoria Tower (public entrance also through Westminster Hall).

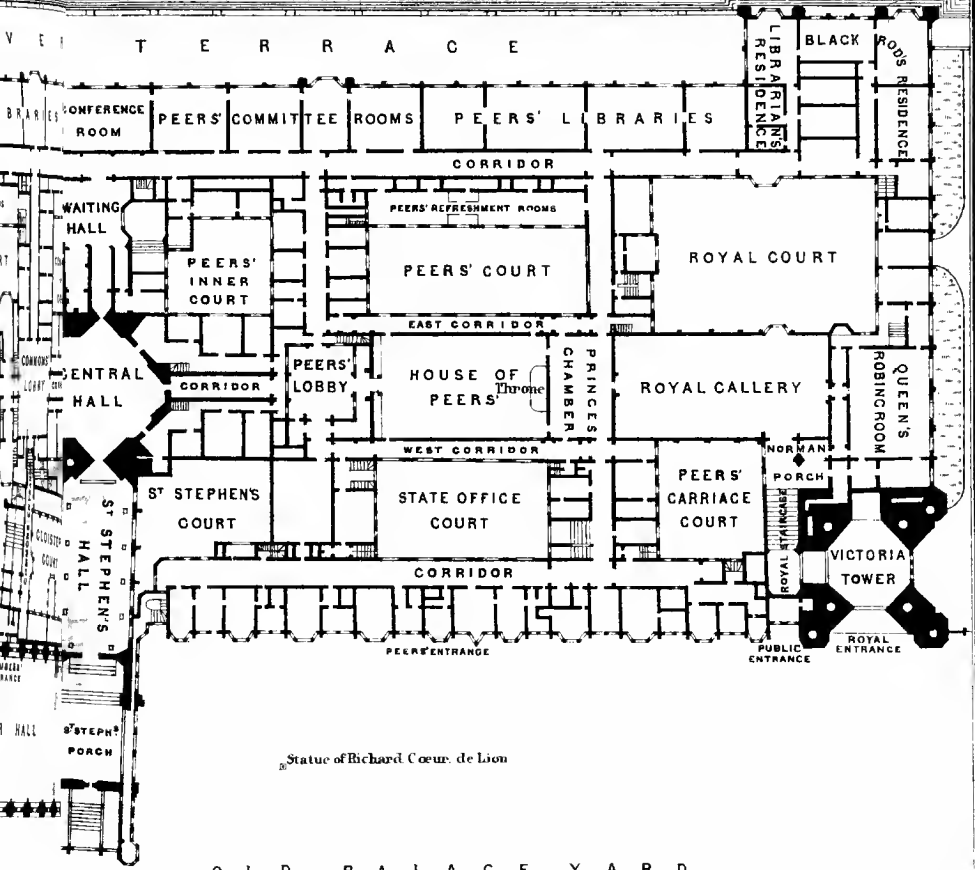
Ascending the staircase from the entrance door, we first reach the *Norman Porch*, a small square hall, with Gothic groined vaulting, and borne by a finely clustered central pillar. We next enter (to the right) the *QUEEN'S ROBIN ROOM*, a handsome chamber, 45 ft. in length, the chief feature in which is formed by the fresco paintings by *Mr. Dyce*, representing the virtues of chivalry, the subjects being taken from the Legend of King Arthur. Above the fireplace the three virtues illustrated are Courtesy, Religion, and Generosity; on the N. side are Hospitality and Mercy. The fine dado panelling with carvings illustrative of Arthurian legends, the



Geograph. Anstalt von

T H A M E S

V E T E R R A C E



Statue of Richard Cœur de Lion

O L D P A L A C E Y A R D



Wagner & Debes Leipzig

rich ceiling, the fireplace, the doors, and the state chair at the E. end of the room are all worthy of notice. Next comes the ROYAL or VICTORIA GALLERY, 110 ft. in length, through which the Queen, issuing from the Queen's Robing Room on the S., proceeds in solemn procession to the House of Peers, for the purpose of opening or proroguing Parliament. On these occasions privileged persons are admitted into this hall by orders obtained at the Lord Chamberlain's Office (see above). The pavement consists of fine mosaic work; the ceiling is panelled and richly gilt. The sides are adorned with two large frescoes in water-glass by *Maclise*; on the left, Death of Nelson at Trafalgar (comp. p. 128), and on the right, Meeting of Blücher and Wellington after Waterloo.

The PRINCE'S CHAMBER, the smaller apartment entered on quitting the Victoria Gallery, is a model of simple magnificence, being decorated with dark wood in the style for which the middle ages are famous. Opposite the door is a group in marble by *Gibson*, representing Queen Victoria enthroned, with allegorical figures of Clemency and Justice. The stained glass windows on the W. and E. exhibit the rose, thistle, and shamrock, the emblems of England, Scotland, and Ireland. Above, in the panels of the handsome wainscot, is a series of portraits of English monarchs and their relatives of the Tudor period (1485-1603).

These are as follows, beginning to the left of the entrance door: 1. Louis XII. of France; 2. Mary, daughter of Henry VII. of England and wife of Louis; 3. Charles Brandon, Duke of Suffolk. Mary's second husband; 4. Marquis of Dorset; 5. Lady Jane Grey; 6. Lord Guildford Dudley, her husband; 7. James IV. of Scotland; 8. Queen Margaret, daughter of Henry VII. of England and wife of James (through this princess the Stuarts derived their title to the English throne); 9. Earl of Angus, second husband of Margaret, and Regent of Scotland; 10. James V.; 11. Mary of Guise, wife of James V., and mother of Mary Stuart; 12. Queen Mary Stuart; 13. Francis II. of France, Mary Stuart's first husband; 14. Lord Darnley, her second husband; 15. Henry VII.; 16. Elizabeth, daughter of Edward IV., and wife of Henry (this marriage put an end to the Wars of the Roses, by uniting the Houses of York and Lancaster); 17. Arthur, Prince of Wales; 18. Catharine of Arragon; 19. Henry VIII.; 20. Anne Boleyn; 21. Jane Seymour; 22. Anne of Cleves; 23. Catharine Howard; 24. Catharine Parr; 25. Edward VI.; 26. Queen Mary of England; 27. Philip of Spain, her husband; 28. Queen Elizabeth.

Over these portraits runs a frieze with oak leaves and acorns and the armorial bearings of the English sovereigns since the Conquest; below, in the sections of the panelling, are 12 reliefs in oak, representing events in English history (Tudor period).

Two doors lead from this room into the *HOUSE OF PEERS, which is sumptuously decorated in the richest Gothic style. The oblong chamber, in which the peers of England sit in council, is 90 ft. in length, 45 ft. broad, and 45 ft. high. The floor is almost entirely occupied with the red leather benches of the 434 members. The twelve fine stained glass windows contain portraits of all the kings and queens of England since the Conquest. At night the House is lighted from the outside through these windows. Eighteen niches between

the windows are occupied by statues of the barons who extorted the Magna Charta from King John. The very handsome walls and ceiling are decorated with heraldic and other emblems.

Above, in recesses at the upper and lower ends of the room, are six frescoes, the first attempts on a large scale of modern English art in this department of painting. That on the wall above the throne, in the centre, represents the Baptism of King Ethelbert (about 596), by *Dyce*; to the left of it, Edward III. investing his son, the 'Black Prince', with the Order of the Garter; on the right, Henry, son of Henry IV., acknowledging the authority of Judge Gascoigne, who had committed the Prince to prison for striking him, both by *Cope*. — Opposite, at the N. end of the chamber, three symbolical pictures of the Spirits of Religion, Justice, and Chivalry, the first by *Horsley*, the other two by *Maclise*.

At the S. end of the hall, raised by a few steps, and covered with a richly gilded canopy, is the magnificent throne of the Queen. On the right of it is the lower throne of the Prince of Wales, while on the left is that intended for the sovereign's consort. At the sides are two large gilt candelabra.

The celebrated woolsack of the Lord Chancellor, a kind of cushioned ottoman, stands in front of the throne, almost in the centre of the hall. — At the N. end of the chamber, opposite the throne, is the *Bar*, where official communications from the Commons to the Lords are delivered, and where law-suits on final appeal are pleaded. Above the Bar are the galleries for the reporters and for strangers.

From the House of Lords we pass into the PEERS' LOBBY, another rectangular apartment, richly fitted up, with a handsome mosaic pavement, and a door on each side. The brass foliated wings of the southern door are well worthy of examination. The corners contain elegant candelabra of brass. The encaustic tiled pavement, with a fine enamel inlaid with brass in the centre, is of great beauty. Each peer has in this lobby his own hat-peg, etc., provided with his name.

The door on the left (W.) side leads into the PEERS' ROBIN ROOM, a still uncompleted apartment, which is to be decorated with frescoes by *Herbert*. One only of these, that on the W. wall, has been finished (1878); it represents Moses bringing the Tables of the Law from Sinai to the Israelites.

The door in a straight direction (N. side) opens on to the PEERS' CORRIDOR, the way to the Central Hall and the House of Commons. This corridor is embellished with the following eight frescoes (beginning on the left): —

1. Burial of Charles I. (beheaded 1649);
2. Expulsion of the Fellows of a college at Oxford for refusing to subscribe to the Covenant;
3. Defence of Basing-house by the Cavaliers against the Roundheads;
4. Charles I. erecting his standard at Nottingham;
5. Speaker Lenthall vindicating the rights of the House of Commons against Charles I. on his attempt to arrest the five members;
6. Departure of the London train-bands to the relief of Gloucester;
7. Embarkment of the Pilgrim Fathers for New England;
8. Lady Russell taking leave of her husband before his execution.

The spacious ³CENTRAL HALL, in the middle of the building, is octagonal in shape, and richly decorated. It is 60 ft. in diameter

and 75 ft. high. The surfaces of the stone-vaulting, between the massive and richly embossed ribs, are inlaid with Venetian mosaics, representing in frequent repetition the heraldic emblems of the English crown, viz. the rose, shamrock, thistle, portcullis, and harp. Lofty portals lead from this hall into (N.) the Corridor to the House of Commons; to (W.) St. Stephen's Hall; to (E.) the Waiting-Hall (see below); and (S.) the House of Peers (see above). Above the last door is a representation, in glass mosaic, of St. George, by *Poynter*; the spaces above the other doors are to be similarly decorated.

The niches at the sides of the portals bear statues of English sovereigns. At the W. door: on the left, Edward I., his consort Eleanor, and Edward II.; on the right, Isabella, wife of King John, Henry III., and Eleanor, his wife. At the N. door: on the left, Isabella, wife of Edward II., Henry IV., and Edward III.; on the right, Richard II., his consort, Anne of Bohemia, and Philippa, wife of Edward III. At the E. door: on the left, Jane of Navarre, wife of Henry IV., Henry V., and his wife Catharine; on the right, Henry VI., Margaret, his wife, and Edward VI. At the S. door: on the left, Elizabeth, wife of Edward IV., Edward V., and Richard III.; on the right, Anne, wife of Richard III., Henry VII., and his consort Elizabeth. The niches in the windows are filled with similar statues.

Round the handsome mosaic pavement runs the inscription (in the Latin of the Vulgate), 'Except the Lord keep the house, their labour is but lost that build it'.

A door on the E. side of the Central Hall (not always open) leads to the HALL OF THE PORTS, also called the UPPER WAITING HALL. It contains the following frescoes of scenes from English poetry: — Griselda's first trial of patience, from Chaucer, by *Cope*; St. George conquering the Dragon, from Spenser, by *Watts*; King Lear disinheriting his daughter Cordelia, from Shakspeare, by *Herbert*; Satan touched by the spear of Ithuriel, from Milton, by *Horsley*; St. Cecilia, from Dryden, by *Tenniel*; Personification of the Thames, from Pope, by *Armitage*; Death of Marmion, from Scott, by *Armitage*; Death of Lara, from Byron, by *W. Dyce*.

Beyond the N. door of the Central Hall, and corresponding with the passage leading to the House of Lords in the opposite direction, is the COMMONS' CORRIDOR, leading to the House of Commons. It is also adorned with 8 frescoes, as follows (beginning on the left): —

1. Alice Lisle concealing fugitive Cavaliers after the battle of Sedgemoor; 2. Last sleep of the Duke of Argyll; 3. The Lords and Commons delivering the crown to William and Mary in the Banqueting Hall; 4. Acquittal of the Seven Bishops in the reign of James II. (comp. p. 171); 5. Monk declaring himself in favour of a free parliament; 6. Landing of Charles II.; 7. The executioner hanging Wishart's hook round the neck of Montrose; 8. Jane Lane helping Charles II. to make his escape.

We next enter the COMMONS' LOBBY, beyond which we reach the —

HOUSE OF COMMONS, 75 ft. in length, 45 ft. wide, and 41 ft. high, very substantially and handsomely fitted up with oak-paneling, in a simpler and more business-like style than the House of Lords. The present ceiling, which hides the original one, was constructed to improve the lighting and ventilation. The members of

the House (658 in number, though seats are provided for 476 only) enter either by the public approach, or by a private entrance through a side-door to the E. of Westminster Hall and along an arcade between this hall and the Star Chamber Court. The twelve stained glass windows are adorned with the armorial bearings of parliamentary boroughs. In the evening the House is lighted through the glass panels of the ceiling. The seat of the Speaker or president is at the N. end of the chamber, in a straight line with the woosack in the House of Lords. The benches to the right of the Speaker are the recognised seats of the Government Party; the ministers occupy the first bench. On the left of the Speaker are the members forming the Opposition, the leaders of which also take their seats on the first bench.

In front of the Speaker's table is the Clerks' table, on which lies the *Mace*. The Reporters' Gallery is above the speaker, while above it again, behind an iron grating, are the seats for ladies.

At the S. end are the two galleries for strangers. To the lower or Speaker's Gallery admission is granted only on a Speaker's order. The row of seats in front of the Speaker's Gallery is appropriated to members of the diplomatic corps. The Peers' Galleries are also at the end opposite the Speaker, below the Strangers' Gallery. The galleries at the sides of the House are for the use of members.

Permission to be present at the debates of the Lower House can be obtained only from a member of parliament. The House of Lords, when sitting as a Court of Appeal, is open to the public; on other occasions a peer's order is necessary. On each side of the House of Commons is a '*Division Lobby*', into which the members pass, when a vote is taken, for the purpose of being counted. The '*Ayes*', or those who are favourable to the motion, retire into the W. lobby, to the right of the Speaker; the '*Noes*', or those who vote against the motion, retire into the E. lobby, to the Speaker's left.

Returning to the Central Hall we pass through the door at its western (right) extremity, leading to ST. STEPHEN'S HALL, which is 75 ft. long, 30 ft. broad, and 55 ft. high. It occupies the site of old St. Stephen's Chapel, founded in 1330, and long used for meetings of the Commons. Along the walls are marble statues of celebrated English statesmen: on the left (S.), Hampden, Selden, Sir Robert Walpole, Lord Chatham, his son Pitt, and the Irish orator Grattan; on the right (N.), Lord Clarendon, Lord Falkland, Lord Somers, Lord Mansfield, Fox, and Burke. The niches at the sides of the doors are occupied by statues of English sovereigns. By the E. door: on the left, Matilda, Henry II., Eleanor; on the right, Richard Cœur de Lion, Berengaria, and John. By the W. door: on the left, William the Conqueror, Matilda, William II; on the right, Henry I., Matilda, and Stephen.

A broad flight of steps leads hence through St. Stephen's Porch (62 ft. in height), passing a large stained glass window, and turning to the right, to *Westminster Hall*.

The present **Westminster Hall** is part of the ancient Palace of Westminster founded by the Anglo-Saxon kings, and occupied by their successors down to Henry VIII. The hall was begun by William Rufus, son of the Conqueror, in 1097, continued and extended by Henry III. and Edward I., and almost totally destroyed by fire in 1291. Edward II. afterwards began to rebuild it; and in 1398 Richard II. caused it to be remodelled and enlarged, supplying it with a new roof. It is one of the largest halls in the world with a wooden ceiling unsupported by columns. Its length is 290 ft., breadth 68 ft., and height 92 ft. The oaken roof, with its hammer-beams, repaired in 1820 with the wood of an old vessel in Portsmouth Harbour, is considered a master-piece of timber architecture, both in point of beauty and constructive skill.

Westminster Hall, which now forms a vestibule to the Houses of Parliament and the Law Courts, is rich in interesting historical associations. In it were held some of the earliest English parliaments, one of which declared Edward II. to have forfeited the crown; and by a curious fatality the first scene of public importance in the new hall, as restored or rebuilt by Richard II., was the deposition of that unfortunate monarch. In this hall the English monarchs down to George IV. gave their coronation festivals; and here Edward III. entertained the captive kings, David of Scotland and John of France. Here Charles I. was condemned to death; and here, a few years later (1653), Cromwell, wearing the royal purple lined with ermine, and holding a golden sceptre in one hand and the Bible in the other, was saluted as Lord Protector. Within eight years afterwards the Protector's body was rudely dragged from its resting-place in Westminster Abbey and thrust into a pit at Tyburn, while his head was exposed between those of Bradshaw and Ireton on the pinnacles of this same Westminster Hall, where it remained for 30 years. A high wind at last carried it to the ground. After some years the family of the sentry who picked it up sold it to one of the Russells, a distant descendant of Cromwell, and it passed finally into the possession of Dr. Wilkinson, one of whose descendants, living at Sevenoaks, Kent, is said now to possess it. There is some evidence, however, to the effect that the Protector's body, after its exhumation, was buried in Soho Square, and that another, substituted for it, was deprived of its head and buried at Tyburn. Either story serves to illustrate the horrible barbarity of that unhappy juncture.

Many other famous historical characters were condemned to death in Westminster Hall, including William Wallace, the brave champion of Scotland's liberties; Sir John Oldcastle, better known as Lord Cobham; Sir Thomas More; the Protector Somerset; Sir Thomas Wyatt; Robert Devereux, Earl of Essex; Guy Fawkes; and the Earl of Strafford. Among other notable events transacted at Westminster Hall was the acquittal of the Seven Bishops, who had

been committed to the Tower for their opposition to the Roman Catholic innovations of James II.; the condemnation of the Scotch lords Kilmarnock, Balmerino, and Lovat; the trial of Lord Byron (grand-uncle of the poet) for killing Mr. Chaworth in a duel; the condemnation of Lord Ferrars for murdering his valet; and the acquittal of Warren Hastings, after a trial which (including numerous postponements) had lasted seven years.

The last public festival held in Westminster Hall was at the coronation of George IV., when the King's champion in full armour rode into the hall, and, according to ancient custom, threw his gauntlet on the floor, challenging to mortal combat anyone who might dispute the title of the sovereign.

On the E. side of the hall are temporarily placed the following marble statues (beginning from the left): Mary, wife of William III., James I., Charles I., Charles II., William III., George IV., William IV.

From the first landing of the staircase leading to St. Stephen's Hall we descend to the left (E.), through a narrow door, to ST. STEPHEN'S CRYPT (properly the *Church of St. Mary's Undercroft*), a low vaulted structure supported by columns, measuring 90 ft. in length, 28 ft. in breadth, and 20 ft. in height. It was erected about the year 1000, and, after having long fallen to decay, has recently been thoroughly restored and richly decorated with painting and gilding. The Crypt serves at present as a chapel for the inhabitants of Westminster Palace, in which there are 18 or 20 official residences of various sizes. *St. Stephen's Cloisters*, on the E. side of Westminster Hall, were built by Henry VIII. and have been lately restored. They are beautifully adorned with carving, groining, and tracery, but are usually not open to the public. The other multifarious portions of this immense pile of buildings include libraries, committee rooms, and dining, refreshment, and smoking rooms. The number of statues, outside and inside, is about five hundred.

On the W. side of the hall are the CHIEF COURTS OF LAW (*Court of Chancery*, now chiefly used as a *Probate and Divorce Court*, *Court of Queen's Bench*, *Court of Common Pleas*, and *Court of Exchequer*), which are open to the public, and are interesting to strangers and foreigners on account of the mediæval costume of the judges and barristers.

On the W. side of the Courts of Law, to the N. of Westminster Abbey, stands **St. Margaret's Church** (Pl. K 11), which, down to 1858, used to be attended by the House of Commons in state on four days in the year, as then prescribed in the Prayer Book. It was erected in the time of Edward I. on the site of an earlier church built by Edward the Confessor in 1064, and was greatly altered and improved under Edward IV. The stained glass window of the Crucifixion at the E. end was executed at Gonda in Holland,

and is said to have been a gift from the town of Dordrecht to Henry VII., who presented it to Waltham Abbey. At the time of the Commonwealth it was concealed, and after various vicissitudes it was at length purchased in 1758 by the churchwardens of St. Margaret's for 400*l.*, and placed in its present position. The removal of this church has been contemplated, as its exterior does not harmonise with the adjoining edifices.

In Old Palace Yard, to the S., between the Houses of Parliament and Westminster Abbey, rises an *Equestrian Statue of Richard Coeur de Lion*, in bronze, by *Marochetti*.

To the N. of St. Margaret's, in Parliament Square, opposite the entrance into New Palace Yard, stands the bronze *Statue of the Earl of Derby* (d. 1869), in the robes of a peer, 10 ft. high, by *Noble*, erected in 1874. The granite pedestal bears four reliefs in bronze, representing his career as a statesman. A little to the spectator's right is a bronze statue of *Lord Palmerston* (d. 1865), and on the N. side of the square is that of *Sir Robert Peel* (d. 1850). On the W. side of the square is the bronze *Statue of Canning* (d. 1827), by *Westmacott*, near which, at the corner of Great George Street, is a handsome Gothic fountain, erected in 1865 as a memorial to the distinguished men who brought about the abolition of slavery in the British dominions.

The visitor should not quit this spot without a glance at King Street, the only thoroughfare in earlier times, before Parliament Street was made, from Whitehall to Westminster. At the North end of this street, demolished to make room for the new Government Offices, stood Holbein's great gate. Spenser, the poet, spent his last days in this street, and he was carried hence to Westminster Abbey. Cromwell's mother lived here, often visited by her affectionate son; so did Dr. Sydenham, Lord North, Bishop Goodman, and at one time Oliver Cromwell himself. Through this street, humble as it now looks, all the pageants from Whitehall to the Abbey and Westminster Hall passed, whether for burial, coronation, or state trials. Parliament Street was only opened in 1732, long after Whitehall had ceased to be a royal residence, and was carried through the old privy garden of Whitehall.

***Westminster Bridge** (Pl. L 41), erected in 1856-62, by *Page*, at a cost of 250,000*l.*, on the site of an earlier stone bridge, is 1160 ft. in length and 85 ft. in breadth (carriage-way 53 ft., sidewalks each 15 ft.). It consists of seven iron arches borne by granite buttresses, the central arch having a span of 120 ft., the others of 114 ft. The bridge is one of the handsomest in London, and affords an admirable view of the Houses of Parliament. Below the bridge, on the left bank, is the beginning of the *Victoria Embankment* (p. 102); above, on the right bank, is the *Albert Embankment*, with the extensive *Hospital of St. Thomas* (p. 265).

18. Westminster Abbey.

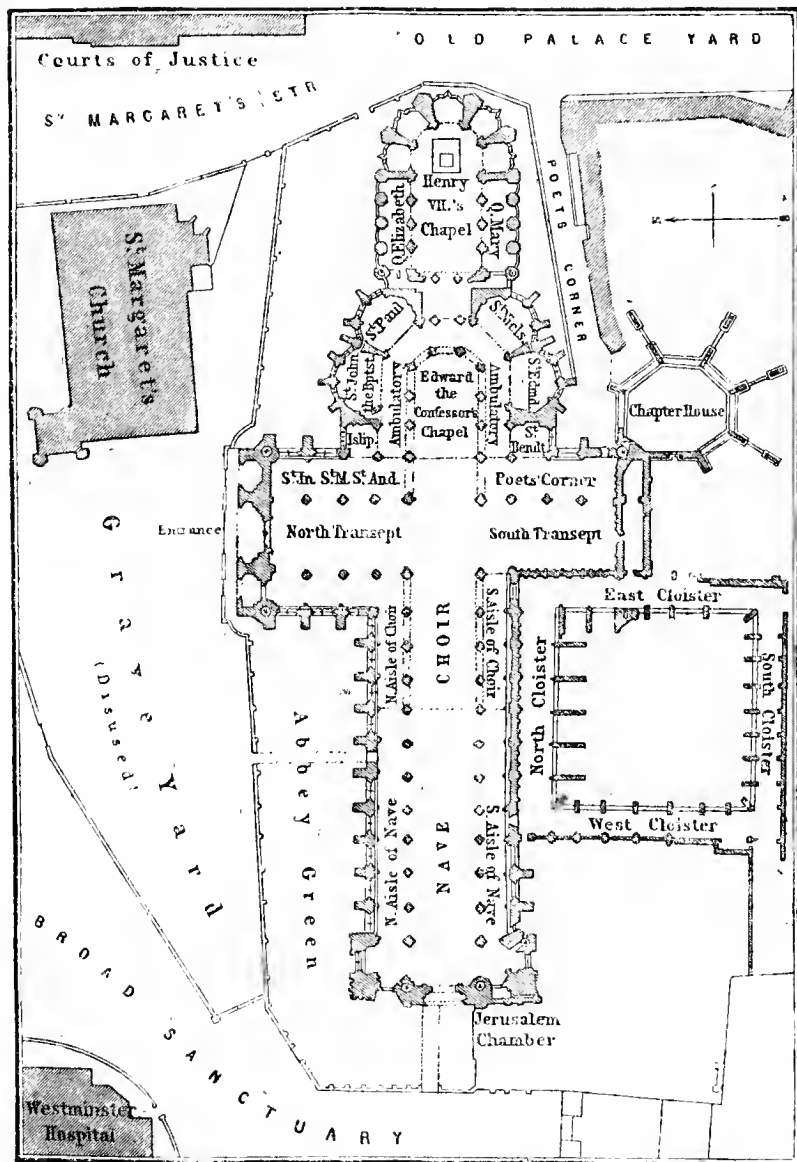
*Crimean Memorial. Westminster School. Westminster Hospital.
Royal Aquarium.*

On the low ground on the left bank of the Thames, where Westminster Abbey now stands, once overgrown with thorns, and therefore called *Thorney Isle*, a church is said to have been erected in honour of St. Peter by the Anglo-Saxon king Sebert about 616. With the church was connected a Benedictine religious house (*monasterium*, or *minster*), which, in reference to its position to the W. of the city church of St. Paul's (Eastminster), was called ****Westminster Abbey** (Pl. K 11).

The church, after having been destroyed by the Danes, appears to have been re-erected by King Edgar in 965. The regular establishment of the Abbey, however, may be ascribed to Edward the Confessor, who built a church here which seems to have been almost as large as the present one (1049-65). The Abbey was entirely rebuilt in the latter half of the 13th cent. by Henry III. and his son Edward I., who left it substantially in its present condition, though important alterations and additions were made in the two succeeding centuries. The Chapel of Henry VII. was erected by that monarch at the beginning of the 16th cent., and the towers completed by Sir C. Wren in 1714. At the Reformation the Abbey, which had been richly endowed by the liberality of former kings, shared in the general fate of the religious houses; its property was confiscated, and the church converted into the cathedral of a bishopric. Under Queen Mary the monks returned, but her successor Elizabeth restored the arrangements of Henry VIII., and conveyed the Abbey to a Dean, who presided over a chapter of 12 Canons. — The title Archbishop of Westminster, recently created by the Pope, is not officially recognised in England.

Westminster Abbey, with its royal burial-vaults and long series of monuments to celebrated men, is not unreasonably regarded by the English as their national Walhalla or Temple of Fame; and interment within its walls is considered the last and greatest honour which the nation can bestow on the most deserving of her children. The honour has often, however, been conferred on persons now believed to have been scarcely worthy of it, and even on children.

The church is in the form of a Latin cross. The much admired chapel at the E. end is in the Perpendicular style. The other parts of the church, with the exception of the unpleasing and incongruous W. towers by Wren, and a few doubtful Norman remains, are Early English. The impression produced by the interior is very striking, owing to the harmony of the proportions, the richness of the colouring, and the beauty of the Purbeck marble columns and of the triforium. In many respects, however, the effect is sadly marred by restorations and by the egregiously bad taste displayed in several of



the monuments. The choir extends beyond the transept into the nave, from which it is separated by an iron screen. In front of the altar is a curious old mosaic pavement with tasteful arabesques. The fine wood-work of the choir was executed in 1848. The organ was entirely rebuilt by Mr. Hill in 1848, and stands, in various sections, by the screen between the choir and the nave. The very elaborate and handsome reredos, which is of quite recent construction, is chiefly composed of red and white alabaster. The large figures in the niches represent Moses, St. Peter, St. Paul, and David. The recess above the table contains a fine Venetian glass mosaic, representing the Last Supper. The Abbey, or, as it is officially termed, the Collegiate Church of St. Peter, is now decorated with upwards of 20 stained glass windows.

The total length of the church, including the chapel of Henry VII., is 513 ft.; length of the transept from N. to S., 200 ft.; breadth of nave and aisles, 75 ft., of transept, 80 ft.; height of the church, 102 ft., of towers, 225 ft.

The Abbey may be entered by the door in the N. transept, near St. Margaret's Church, by the principal portal at the W. end, or by the door in the Poets' Corner or S. transept. The nave, aisles, and transept are open gratis to the public daily (Sundays excepted), except during the hours of divine service, which are notified at the church door. A charge of 6*d.* (except on Mondays) is made for admission to the chapels, which are only shown to visitors accompanied by a vergers. As the vergers announces with a loud voice when he is about to conduct a party round the chapels, the visitor may continue to inspect the other parts of the Abbey until thus summoned. Visitors are cautioned against accepting the useless services of any of the numerous loiterers outside the church.

The following list of the chief monuments, which do not invariably imply interment in the Abbey, begins with the N. transept, and continues through the N. aisle, the S. aisle, and the S. transept (Poets' Corner), after which we enter the chapels.

N. TRANSEPT.

On the left. *Edward Vernon*, Admiral (d. 1757); bust surrounded by marine attributes, and crowned by Victory, by *Rysbrack*.

On the right. *Sir Charles Wager*, Admiral (d. 1743); the Goddess of Fame holds his portrait in her hand, by *Scheemakers*. — Adjacent :

R. *William Pitt*, *Lord Chatham*, the statesman (d. 1778), a large monument by *Bacon*. Above, in a niche, Chatham is represented in an oratorical attitude, with his right hand outstretched; at his feet are sitting two female figures, Wisdom and Courage; in the centre, Britannia with a trident; to the right and left, Earth and Sea. — Opposite —

L. *John Holles*, *Duke of Newcastle* (d. 1711); large monument by *Bird*, in a debased style. The sarcophagus bears the semi-re-

cumbent figure of the Duke; to the right is Truth with her mirror, on the left, Wisdom; above, on the columns and over the armorial bearings, Genii. — Adjacent —

L. **George Canning*, the statesman (d. 1827); statue by *Chantrey*. — Adjacent, his son —

L. *Charles John, Viscount Canning*, Governor-General of India (d. 1862), statue by *Foley*. — Opposite —

R. *Lord Palmerston*, the statesman (d. 1865); statue by *Jackson*, in the costume of a Knight of the Garter. — Adjoining —

R. *William Bayne*, *William Blair*, and *Lord Manners*, naval officers who 'were mortally wounded in the course of the naval engagements under the command of Admiral Sir George Brydges Rodney on the 9th and 12th of April, 1782', by *Nollekens*. A Genius is attaching medallions of the three officers to a rostral column; above is Fame bringing a wreath, below is Neptune showing Britannia the portraits of the heroes. — Opposite —

L. *William Cavendish, Duke of Newcastle* (d. 1676), and his wife; a double sarcophagus, with recumbent figures in the costume of the period, under a rich canopy. — Adjacent —

Sir John Malcolm, General (d. 1833), one of the chief promoters of the English power in India; statue by *Chantrey*. — Adjoining:

R. **Sir Peter Warren*, Admiral (d. 1752), by *Roubiliac*. Heracles places the bust of the Admiral on a pedestal, while Navigation looks on with mournful admiration. — Opposite —

L. *Robert, Marquis of Londonderry and Viscount Castlereagh*, the statesman (d. 1822); statue by *Thomas*. The scroll in his hand bears the (now scarcely legible) inscription, 'Peace of Paris, 1814'. Next to it —

**William, Lord Mansfield*, the statesman and judge (d. 1793), by *Flaxman*. Above is the Judge on the judicial bench, in his official robes; on the left is Justice with her scales, on the right, Wisdom opening the book of the law. Behind the bench is Lord Mansfield's motto: 'uni æquus virtuti', with the ancient representation of death, a youth bearing an extinguished torch. — Opposite, by the railing of the ambulatory —

L. *Sir Robert Peel*, the statesman (d. 1850); statue by *Gibson*.

W. AISLE OF N. TRANSEPT.

On the left. *Dr. Hugh Boulter*, Archbishop of Armagh (d. 1742); bust on a sarcophagus, by *Cheere*. — Adjacent —

L. *Richard Kane* (d. 1736), the gallant defender of Gibraltar in 1720, bust by *Rysbrack*.

On the right: *Sir William Webb Follett*, Attorney-general (d. 1845); statue by *Behnes*.

R. *George Gordon, Earl of Aberdeen*, the statesman (d. 1860); bust by *Noble*.

R. **Elizabeth Warren*, widow of the Bishop of Bangor, mentioned

below, by *Westmacott*. The fine monument represents, in half life-size, a poor mother sitting with her child in her arms, in allusion to the benevolence of the deceased. — Adjoining —

R. *Sir George Cornwall Lewis*, statesman (d. 1863); bust by *Weekes*. — Adjacent —

R. *Sir Eyre Coote*, General, Commander-in-Chief of the British forces in India (d. 1788); colossal monument by *Banks*, erected by the East India Company. On the left is Victory hanging the medallion of the General on a palm-tree; on the right, the sitting figure of a mourning Mahratta; in the background, a pyramid.

L. *Percy Kirk*, General (d. 1741); bust by *Scheemakers*.

L. *Aubrey Beauclerk*, Captain (d. 1740); bust by *Scheemakers*.

L. *John Warren*, Bishop of Bangor (d. 1800); by *Westmacott*.

— Opposite —

R. *Charles Buller*, statesman (d. 1848), with bust.

R. *Francis Horner*, Member of Parliament (d. 1817); statue by *Chantrey*. — Opposite —

L. *Sir John Balchen*, Admiral, who in 1744 was lost with his flag-ship and crew of nearly 1000 men in the English Channel; with a relief of the wrecked vessel, by *Scheemakers*. — Adjacent —

L. *Joshua Guest*, General (d. 1745); bust on a marble pedestal. — Opposite —

R. *General Hope*, Governor of Quebec (d. 1789), by *Bacon*; a mourning Indian woman bends over the sarcophagus. — Above —

R. *Warren Hastings*, Governor-General of India (d. 1818); bust by *Bacon*. — Above —

R. *Jonas Hanway*, the philanthropist (d. 1786), by *Moore*. — Above —

Sir H. B. Edwards, Major-General (d. 1868); marble bust with mourning angels, by *Foley*. — Adjacent —

R. *Sir Clifton Wintringham*, the celebrated physician (d. 1794), with relief of a mourning female figure, by *Banks*. — Above —

Richard Cobden, the politician and champion of free-trade (d. 1865); bust by *Woolner*. — Adjacent —

R. *Earl of Halifax*, the statesman (d. 1771); bust by *Bacon*. — Opposite —

L. *Sir William Sanderson*, Gentleman of the Bedchamber to Charles I. (d. 1676), with bust.

At the end of the passage, in three niches in the wall above, separated by palm-trees, is the monument of —

Admiral Watson (d. 1757), by *Scheemakers*. The Admiral, in a toga, is sitting in the centre, holding a palm branch. On the right the town of Calcutta on her knees presents a petition to her conqueror. On the left is an Indian in chains, emblematical of Chandernagore, also conquered by the Admiral.

N. AISLE.

On the left. *Sir Thomas Fowell Buxton* (d. 1845), Member of Parliament, one of the champions of the movement for the abolition of slavery, by *Thrupp*. — Adjacent —

L. *Sir Thomas Hesketh* (d. 1605), an interesting old monument. — Adjacent —

L. *Hugh Chamberlain*, physician (d. 1728), by *Scheemakers* and *Delvaux*; recumbent figure upon a sarcophagus; on the right and left, two allegorical female figures, representing Health and Medicine. At the top of the pyramid is a small Genius with a crown of laurel. — Opposite —

On the right: *Philip de Saumarez*, Captain (d. 1747), by *Cheere*. — Adjacent —

R. Tablets to *Charles Burney* (d. 1814), the historian of music, and *John Blow* (d. 1708), the composer and organist. — Then —

R. *William Croft*, organist of Westminster Abbey (d. 1727), with a bust. — Next —

R. *Temple West*, Admiral (d. 1757), with bust. — Opposite —

L. **Sir Thomas Stamford Raffles*, Governor of Java (d. 1826), sitting figure, by *Chantrey*. — Adjacent —

L. *Almeric de Courcy*, *Baron Kinsale* (d. 1719); recumbent figure on a sarcophagus under a canopy. — Adjacent —

L. **William Wilberforce*, Member of Parliament (d. 1833), one of the chief advocates for the emancipation of the slaves; sitting figure, by *Joseph*. — Opposite —

R. *Sir Edmund Prideaux* (d. 1728) and his wife, by *Cheere*. — Next —

R. *Charles Agar*, Archbishop of Dublin (d. 1809); marble group by *Bacon*. — Above —

R. **George Lindsay Johnstone*; fine monument by *Flaxman*, erected by the sister of the deceased. On a sarcophagus, with a small medallion of the deceased, is a mourning female figure.

R. *Thomas Livingstone*, General (d. 1710), with a long inscription.

To the left, at the end of the choir: —

Sir Isaac Newton (d. 1726), by *Rysbrack*. The half recumbent figure of Newton reposes on a black sarcophagus, beside which are two small Genii unfolding a scroll. Below is a relief in marble, indicating the labours of the deceased. Above is an allegorical figure of Astronomy upon a large globe.

In the N. aisle, farther on: —

R. *Philip de Carteret* (d. 1710), with a bust by *David*.

R. *Henry Priestman*, Admiral (d. 1712), with a medallion portrait, by *Bird*.

R. *John Baker*, Admiral (d. 1716); a column with ship's-prows and other singular decorations, by *Bird*.

R. *Richard Mead*, the physician (d. 1754), with bust, by *Scheemakers*. — Above, in the window: —

**Spencer Perceval*, Chancellor of the Exchequer and First Lord of the Treasury, who was murdered at Westminster Hall in 1812, by *Westmacott*. Recumbent figure upon a sarcophagus; at the head a mourning figure of Strength, and at the foot Truth and Moderation. The bas-relief above represents the murder; the second figure to the left is that of the murderer, Bellingham.

R. *Mrs. Mary Beaufoy* (d. 1705); group by *Grinling Gibbons*. Above, in the window —

Miss Ann Whiteell (d. 1788); urn with allegorical figures of Innocence and Peace, by *Bacon*. — Adjacent —

Governor Loten (d. 1789), by *Banks*. On a pedestal with a Latin inscription is an allegorical figure of Liberality holding the medallion. — Below —

R. *Robert Killigrew*, General, killed at Almanza in Spain in 1707, by *Bird*. — In front of this monument *Ben Jonson* is buried (p. 185).

R. *John Woodward*, physician (d. 1728); medallion portrait, supported by a female figure, by *Scheemakers*. — Above —

Sir Charles Lyell, the eminent geologist (d. 1875), bust. — Then: *Anne*, Countess of *Clanrickard* (d. 1732), recumbent figure on a sarcophagus. — Above, in the window —

**J. Herveu* and *J. Hull*, Captains, who fell in the naval battle of Ouessant in 1794; urn, with medallion portraits, supported by the Goddess of Fame and Britannia, by *Banks*. — Below —

R. *General Lawrence* (d. 1775), with bust by *Tyler*, erected by the East India Company.

R. **Charles James Fox*, the famous statesman (d. 1806), by *Westmacott*. The figure of the deceased lies on a couch, and is supported by the arms of Liberty; at his feet are Peace, with an olive branch, and a liberated negro slave. — Adjoining —

R. **Captain Monlagu* (d. 1794), by *Flaxman*. Statue on a lofty pedestal, crowned by the Goddess of Victory; at the foot couch two lions.

R. *Sir James Mackintosh*, the historian (d. 1832); bust by *Theed*.

R. *George Tierney*, the orator (d. 1830); bust by *Westmacott*.

R. *Marquis of Lansdowne* (d. 1863); bust by *Boehm*.

R. *Lord Holland*, the statesman (d. 1840); large monument, by *Baily*. Below is the entrance to a vault, on the steps to which on the left the Angel of Death, and on the right Literature and Science are posted. At the sides are bas-reliefs of Justice and Mercy.

R. *James Rennell*, Major (d. 1830); bust by *Baily*.

R. *Zachary Macaulay* (d. 1838), advocate for the abolition of slavery; bust by *Weekes*.

Having now reached the end of the N. aisle, we turn to the

left (S.), where on the N. side of the principal (W.) ENTRANCE, at the end of the nave, we observe the monument of —

Jeremiah Horrocks, the astronomer (d. 1641). Above the door is the monument of —

**William Pitt*, the renowned statesman (d. 1806), by *Westmacott*. At the top stands the statue of Pitt as Chancellor of the Exchequer, in the act of speaking. To the right is History listening to his words; on the left, Anarchy in chains.

On the S. side of the door is the monument of *Admiral Sir Thomas Hardy* (d. 1732), by *Cheere*.

Then, on the right: —

James Cornwall, Captain (d. 1743), a monument by *Taylor*. At the foot of a low pyramid of Sicilian marble is a grotto in white marble, with a relief of the naval battle of Toulon, in which Cornwall fell. Above the inscription, on the left, is the Goddess of Fame holding the medallion, and, on the right, Britannia with the lion. The monument terminates above in a palm-tree with the armorial bearings.

S. AISLE.

In the baptistery at the W. end: —

James Craggs, Secretary of State (d. 1720); statue by *Guelphi*, with inscription by Pope.

William Wordsworth, the poet (d. 1850); statue by *Thrupp*.

Rev. John Keble (d. 1866); bust by *Woolner*.

In the middle of the chapel is the font. — We now continue to follow the S. aisle.

On the right: *William Congreve*, the dramatist (d. 1728), by *Bird*. The sarcophagus is of Egyptian marble. Above it is the medallion. The monument was erected by Henrietta, Duchess of Marlborough. — Adjoining —

R. *John Freind*, the physician (d. 1728); bust by *Rysbrack*.

R. *Thomas Sprat*, Bishop (d. 1713), by *Bird*, with a lengthy inscription. — Above it —

Richard Tyrrell, Admiral (d. 1766), by *Read*, a large monument, rising to a great height in the window recess. The Admiral is seen above, soaring towards Heaven between sea and clouds. In the centre is Navigation, to the right, History, and to the left, Ireland (Tyrrell's native country), in the midst of a perfect chaos of clouds, rocks, emblems, etc. — Then —

R. *Joseph Wilcocks*, Bishop (d. 1756); medallion portrait, by *Cheere*. Two small Genii unfold a leaf with the inscription. The pedestal bears a view in relief of Westminster Abbey. — Adjacent:

R. *Dr. Zachary Pearce*, Bishop (d. 1774); bust by *Taylor*. — Above —

William Buckland, the geologist (d. 1856), bust by *Weekes*. — Then —

R. *Katharine Borey* (d. 1727); portrait in relief with two mourning female figures, by *Gibbs*. — Above —

Lord Howe, General (d. 1758); mourning female figure with warlike emblems.

R. *John Thomas*, Bishop (d. 1793); bust by *Nollekens*. — Above :

R. *John Ireland*, Dean of Westminster (d. 1842), bust by *Turnouth*. — Next —

R. *Charles Herries*, Colonel (d. 1819); bust by *Chantrey*. — Above —

Sir James Outram, General (d. 1863); bust by *Noble*. Below are Outram and Lord Clyde shaking hands, and between them is General Havelock. At the sides are mourning figures, representing Indian tribes. — Then, above the door leading to the cloisters —

**George Wade*, General (d. 1748), by *Roubiliac*. The Goddess of Fame is preventing Time from destroying the General's trophies, which are attached to a column.

R. *John Smith* (d. 1718), with medallion, by *Gibbs*. — Above —

James Fleming, General (d. 1750), by *Roubiliac*. At the foot of the pyramid bearing the medallion are Hercules and Minerva, emblematical of the valour and wisdom of the deceased.

R. *Sir Charles Harbord* and *Clement Cottrell*, naval officers, who sank with the man-of-war 'Royal James' in 1672. — Above, occupying the whole recess of the window —

William Hargrave, General (d. 1750), by *Roubiliac*. The General is descending from his sarcophagus, while Time, represented allegorically, conquers Death and breaks his arrow. — Next —

Sidney, Earl Godolphin (d. 1712), Lord High Treasurer, by *Bird*.

R. *Colonel Townshend*, who fell in Canada in 1759, by *Eckstein*. Two Indian warriors bear the white marble sarcophagus, which is adjoined by a pyramid of coloured Sicilian marble.

R. *John André*, Major, shot in America as a spy in 1780. Sarcophagus with mourning Britannia, by *Van Gelder*. — Opposite, in the nave, by the end of the choir : —

James, Earl Stanhope, ambassador and minister of war (d. 1720), by *Rysbrack*. Half recumbent figure on a sarcophagus. To the left Cupid leaning upon a shield. Above the drapery, which is in the form of a tent, is Minerva with a spear and scroll. — Then, returning to the N. aisle : —

L. *Thomas Thynne*, murdered in Pall Mall in 1682 by assassins hired by Count Koningsmarck, whose object was the hand of Thynne's wife, a wealthy heiress, by *Quellin*. The relief on the pedestal is a representation of the murder. — Opposite —

R. *George Churchill*, Admiral (d. 1710). — Above —

R. *Martin Folkes*, the philosopher (d. 1754), sitting figure by *Ashton*. — Adjoining, below —

R. *Dr. Isaac Watts*, the famous divine and hymn-writer (d. 1748), with bust by *Banks*.

R. *George Stepney*, ambassador (d. 1707), with bust.

R. *John Wesley*, founder of the Methodists (d. 1791), and *Charles Wesley* (d. 1788), with relief, by *Adams-Acton*.

R. *Charles Burney*, philologist (d. 1818); bust by *Gahagan*. — Opposite —

L. *Thomas Owen*, judge (d. 1598); an interesting old painted monument, with a life-size recumbent figure leaning on the right arm. — By the adjoining pillar —

L. *Pasquale Paoli* (d. 1807); the well-known Corsican general; bust by *Flaxman*. — Opposite —

R. *Sir Cloudesley Shovel*, Admiral (d. 1707), by *Bird*, recumbent figure under a canopy. — Above —

Sir Godfrey Kneller, the painter (d. 1723), by *Rysbrack*; bust under a canopy. The monument was designed by Kneller himself. — Opposite —

L. *Dame Grace Gethin* (d. 1697).

L. *Sir Thomas Richardson*, judge (d. 1634), old monument by *Le Soeur*. — Next —

L. *William Thynne* (d. 1584), sarcophagus with recumbent figure in full armour, the hands folded in prayer, executed in light coloured marble. — Adjoining —

L. *Dr. Andrew Bell*, the eminent founder of the Madras system of education (d. 1832), with relief representing him examining a class of boys, by *Behnes*.

In the middle of the nave lie, amongst others, *David Livingstone*, the celebrated African traveller (d. 1873), *Sir Charles Barry*, the architect (d. 1860), and *Robert Stephenson*, the engineer (d. 1859).

We now turn to the right and enter the —

S. TRANSEPT AND POETS' CORNER.

On the right: *George Grote*, the historian (d. 1871); bust by *Bacon*.

R. *William Camden*, the antiquary (d. 1623), small statue. — Above —

David Garrick, the famous actor (d. 1779); large group in relief, by *Webber*. Garrick is stepping out from behind a curtain, which he opens with extended arms. Below are the comic and the tragic Muse. — Below —

Isaac Casaubon, the theologian (d. 1614). — Above —

John Ernest Grabe, the Oriental scholar (d. 1711); sitting figure by *Bird*. — Several uninteresting monuments; then —

Isaac Barrow, the theologian (d. 1679).

Joseph Addison, the author (d. 1710); statue by *Westmacott*. On the base are the Muses in relief.

Lord Macaulay, the eloquent historian (d. 1859); bust by *Burnard*.

W. M. Thackeray, the novelist and humorist (d. 1865); bust by *Marochetti*. — Above —

George Frederick Handel, the composer (d. 1759), the last work from the chisel of *Roubiliac*; life-size statue, surrounded by music and instruments; above, among the clouds, a heavenly choir; in the background, an organ.

Sir Archibald Campbell, General (d. 1791), by *Wilton*. — Below, to the right —

James Stuart Mackenzie, Lord Privy Seal for Scotland (d. 1800); medallion portrait, by *Nollekens*. — By the S. wall: —

**John, Duke of Argyll and Greenwich* (d. 1743); a large monument by *Roubiliac*. On a black sarcophagus rests the half-recumbent, life-size figure of the Duke, supported by History, who is writing his name on a pyramid. On the pedestal, to the left, Eloquence; to the right, Valour.

Above the doorway: —

Oliver Goldsmith (d. 1774), buried at the Temple (p. 121); medallion by *Nollekens*. — Then —

John Gay, the poet (d. 1732), by *Rysbrack*. A small Genius holds the medallion. The irreverent inscription, by Gay himself, runs: —

*'Life is a jest; and all things show it:
I thought so once, but now I know it.'*

Adjacent —

Nicolas Rowe, the poet (d. 1718), and his only daughter, by *Rysbrack*. Beside the bust of the poet is the mourning Muse of poetry. Above, the medallion of the daughter. — Then —

James Thomson, the poet of the 'Seasons' (d. 1748); statue by *Spang*. — Adjacent —

**William Shakespeare* (d. 1616), designed by *Kent*, and executed by *Scheemakers*. The figure of the Poet, placed on a pedestal resembling an altar, is represented with the right arm leaning on a pile of his works; the left hand holds a roll bearing the titles of his chief writings. On the pedestal are the masks of Queen Elizabeth, Henry V., and Richard III.

Robert Southey, the poet (d. 1843), bust by *Weekes*. — Then, opposite Addison's statue —

Thomas Campbell, the poet (d. 1844), statue by *Marshall*. — The grave of *Charles Dickens* is between the statues of Addison and Campbell, and is surrounded by the tombs of Handel, Sheridan, and Cumberland.

Passing round the pillar we now enter the —

E. AISLE OF THE POETS' CORNER.

On the right. *Granville Sharp* (d. 1813), one of the chief advocates for the abolition of slavery, medallion by *Chantrey*. — Above:

Charles de St. Denis, Seigneur de St. Evremont, author, French

Marshal, afterwards in the service of England (d. 1703), bust. — Below —

Matthew Prior, politician and poet (d. 1721), large monument by *Rysbrack*. In a niche is Prior's bust by *Coyzevox* (presented by Louis XV. of France); below, a black sarcophagus, adjoined by two allegorical figures of (r.) History and (l.) Thalia. At the top are two boys, one with a torch, the other with an hour-glass. — Then —

William Mason, the poet (d. 1797); medallion, mourned over by Poetry, by *Bacon*. — Over it —

Thomas Shadwell, the poet (d. 1692), by *Bird*. — Adjoining, below —

Thomas Gray, the poet (d. 1771); medallion, held by the Muse of poetry, by *Bacon*. — Above —

John Milton (d. 1674), bust by *Rysbrack* (1737). Below is a lyre, round which is twining a serpent with an apple, in allusion to 'Paradise Lost'. — Below —

Edmund Spenser (d. 1598), 'the prince of poets in his tyme', as the inscription says; a simple, altar-like monument, with ornaments of light-coloured marble above. — Above —

Samuel Butler, author of 'Hudibras' (d. 1680), with bust. — Then:

Ben Jonson (d. 1637), poet-laureate to James I., and contemporary of Shakspeare: medallion by *Rysbrack* (1737); on the pedestal the inscription, 'O rare Ben Jonson!'. — Adjacent —

Michael Drayton, the poet (d. 1631), with bust.

Barton Booth, the actor (d. 1733), with medallion, by *Tyler*.

John Phillips, the poet (d. 1708); portrait in relief.

The tomb of *Geoffrey Chaucer* (d. 1400), the father of English poetry, is on the same side, a few paces farther on, and consists of an altar-sarcophagus under a canopy let into the wall (date, 1551). — Above it is a *stained glass window, erected in 1868, with scenes from Chaucer's poems, and a likeness of the poet.

Abraham Cowley, the poet (d. 1667), with urn, by *Bushnell*. — Adjoining —

John Dryden, the poet (d. 1700); bust by *Scheemakers*.

Robert South, the preacher (d. 1716); statue by *Bird*.

Richard Busby, head-master of Westminster School (d. 1695); statue by *Bird*.

In the centre of the S. transept is a white slab, covering the remains of 'Old Parr', who is said to have died at the age of 152 years.

We now repair to the *CHAPELS, which follow each other in the following order (starting from the Poets' Corner).

I. CHAPEL OF ST. BENEDICT.

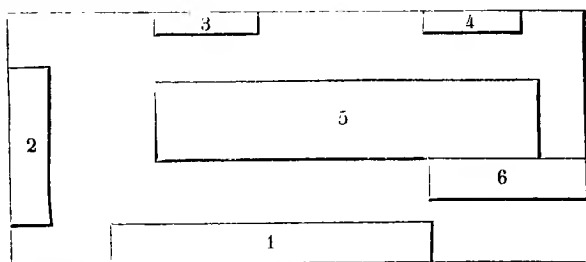
1. *Archbishop Langham* (d. 1376); sarcophagus with recumbent figure.

2. *Lady Frances Hertford* (d. 1589).

3. *Dr. Goodman*, Dean of Westminster (d. 1601).

4. A son of *Dr. Spratt*.

*5. *Lionel Cranfield, Earl of Middlesex* (d. 1645), Lord High Treasurer in the time of James I., and his wife; double sarcophagus with recumbent figures.



6. *Dr. Bill* (d. 1561), first Dean of Westminster under Elizabeth.

To the left of the entrance is an old altar-decoration of the 13th or 14th cent., below which is the old monument of the Saxon king *Sebert* (d. 616) and his wife *Athelgodu* (d. 615).

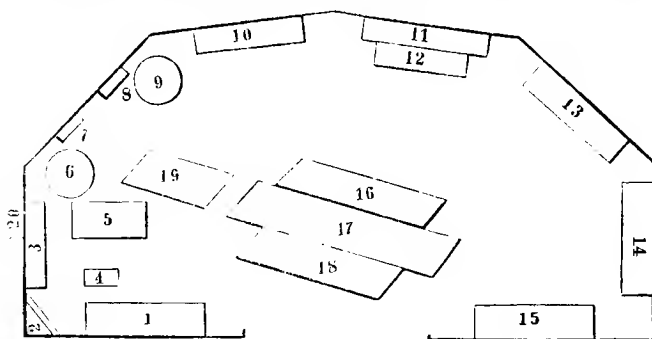
II. CHAPEL OF ST. EDMUND, King of the East-Anglians.

*1. *John of Eltham*, second son of Edward II., who died in 1334 in his nineteenth year. Sarcophagus with life-size alabaster figure in full armour.

2. *Earl of Stafford* (d. 1762); slab, by *Chambers*.

3. *Nicholas Monk* (d. 1661), Bishop of Hereford, brother of the famous Duke of Albemarle (p. 190); slab and pyramid, by *Woodman*.

4. *William of Windsor* and *Blanche de la Tour*, children of



Chapel of St. Edmund.

Edward III., who both died young; small sarcophagus, with recumbent alabaster figures 20 in. in length.

5. *Duchess of Suffolk* (d. 1558), granddaughter of Henry VII. and mother of Lady Jane Grey; recumbent figure.

6. *Francis Holles*, son of the Earl of Clare, who died in 1622,

at the age of 18, on his return from a campaign in Flanders, in which he had greatly distinguished himself; sitting figure.

7. *Lady Jane Seymour* (d. 1560), daughter of the Duke of Somerset.

8. *Lady Katharine Knollys* (d. 1568), chief Lady of the Bedchamber to Queen Elizabeth, and grandmother of the Queen's favourite, the Earl of Essex.

9. *Lady Elizabeth Russell*, a handsome sitting figure of alabaster, in an attitude of sleep. The Latin inscription says, 'she sleeps, she is not dead'.

10. *Lord John Russell* (d. 1584), and his son *Francis*; sarcophagus with a recumbent figure, resting on the left arm, in official robes, with the boy at the feet.

11. *Sir Bernard Brocas of Beaurepaire*, Chamberlain to Queen Anne, wife of Richard II., beheaded on Tower Hill in 1399; an interesting old monument in the form of a Gothic chapel, with recumbent figure of a praying knight; at the feet, a lion.

12. *Sir Humphrey Bourghier*, partisan of Edward IV., who fell on Easter Day, 1471, at the battle of Barnet Field. Altar monument, with the figure of a knight, the head resting on a helmet, one foot on a leopard, and the other on an eagle.

13. *Sir Richard Pecksall*, Master of the Buckhounds to Queen Elizabeth; canopy with three niches.

*14. *Edward Talbot, Earl of Shrewsbury* (d. 1617), and his wife; figures lying under a canopy on a slab of black marble with a pedestal of alabaster.

15. *William de Valence, Earl of Pembroke*, who fell at Bayonne in 1296; recumbent wooden figure, overlaid with metal, the feet resting on a lion.

16. *Robert de Waldeby, Archbishop of York* (d. 1397), once an Augustinian monk and the companion of Edward the Black Prince in France; mediæval monument, with engraved figure of the deceased in his robes.

*17. *Eleanora de Bohun, Duchess of Gloucester*, Abbess of Barking (d. 1399), one of the most interesting monuments in the Abbey. Her husband was smothered at Calais between two feather-beds by order of Richard II. She is represented in the dress of a nun of Barking. The inscription is in old French.

18. *Mary, Countess of Stafford* (d. 1693), wife of Lord Stafford, who was beheaded on Tower Hill in 1680.

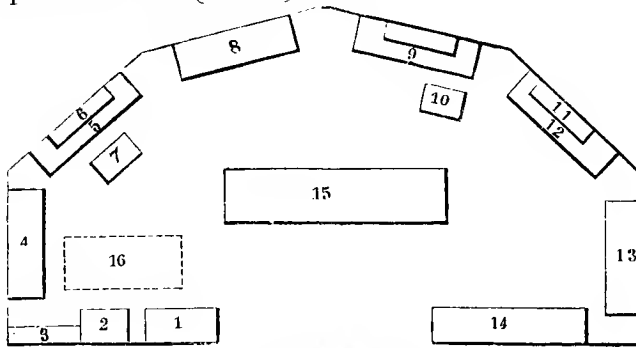
19. *Dr. Ferne*, Bishop of Chester, Grand Almoner of Charles I. (d. 1661).

Edward Bulwer Lytton, the novelist (d. 1873), is buried under a black marble slab in this chapel.

III. CHAPEL OF ST. NICHOLAS, Bishop of Myra.

1. *Lady Cecil*, Lady of the Bedchamber to Queen Elizabeth (d. 1591).

2. *Lady Jane Cliford*, daughter of the Duke of Somerset (d. 1679).
 3. *Countess of Beverley*; small tombstone with the inscription, 'Espérance en Dieu' (d. 1812).



Chapel of St. Nicholas.

4. *Anne, Duchess of Somerset* (d. 1587), wife of the Protector (beheaded on Tower Hill in 1551, see p. 112), and sister of Jane Seymour, third wife of Henry VIII.; recumbent figure.

5. *Westmoreland Family*. — Above —

6. *Baron Carew* (d. 1470) and his wife, mediæval monument, with kneeling figures.

7. *Nicholas Bagenall*, overlain by his nurse when an infant. Pyramid monument.

*8. *Lady Mildred Burleigh* (d. 1588), wife of Lord Burleigh, the famous minister, and her daughter *Anne*. Lady Burleigh, says the epitaph, was well versed in the Greek sacred writers, and founded a scholarship at St. John's College, Oxford. Recumbent figures under a canopy.

9. *William Dudley*, Bishop of Durham (d. 1483). In the recess lies the effigy of *Lady St. John* (d. 1614).

10. *Anna Sophia Harley* (d. 1601), the infant daughter of a French ambassador.

11. *Lady Ross* (d. 1591), daughter of the Earl of Rutland; mediæval monument.

12. *Marchioness of Winchester* (d. 1586).

13. *Duchess of Northumberland* (d. 1776), by *Read*. On one side of the monument is Faith, on the other Hope; at the top are two Genii weeping over the urn.

14. *Philippa de Bohun, Duchess of York* (d. 1431), wife of Edward Plantagenet, who fell at Agincourt in 1415. Old monument with effigy of the deceased in long drapery.

*15. *Sir George Villiers* (d. 1605) and his wife (d. 1639), the parents of the Duke of Buckingham, favourite of James I.; monument with recumbent figures, in the centre of the chapel, by

Stone. — Below this tomb lie the remains of *Catharine of Valois*, wife of Henry V. (d. 1437).

16. *Sir Humphrey Stanley* (d. 1505).

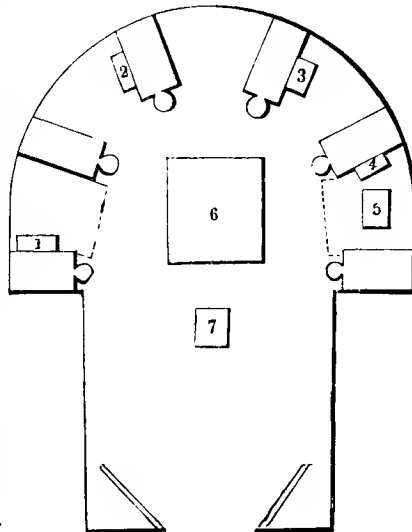
Opposite us, on leaving this chapel, is a bust of *Sir Robert Aiton*, the poet (d. 1638).

IV. A flight of twelve black marble steps now leads into the ****CHAPEL OF HENRY VII.**, a superb structure erected in 1502-20 on the site of an old chapel of the Virgin Mary. The roses in the decoration of the fine brass-covered gates are an allusion to the marriage of Henry VII., founder of the Tudor family, with Elizabeth, daughter of Edward IV., which united the Houses of York and Lancaster, and put an end to the Wars of the Roses (comp. p. 121). The chapel consists of nave and aisles, with five small chapels at the E. end. The aisles are entered by doors on the right and left of the main gate. The chapel contains about 1000 statues and figures. On each side are carved choir-stalls in dark oak, admirably designed and beautifully executed; the quaint carvings on the 'misereres' under the seats are worthy of examination. Each stall is appropriated to a Knight of the Order of the Bath, the lower seats being for the squires. Each seat bears the armorial bearings of its occupant in brass, and above each are a sword and banner.

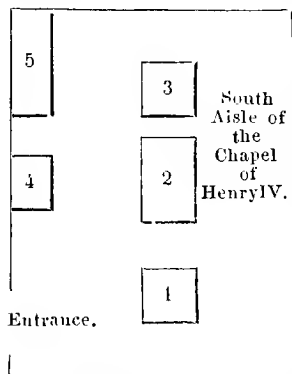
The chief glory of this chapel, however, is its fan tracery ceiling with its fantastic pendentives, each surface being covered with rich fret-work, exhibiting the florid Perpendicular style in its utmost luxuriance. The airiness, elegance, and richness of this exquisite work can scarcely be over-praised. The best survey of the chapel is gained either from the entrance door, or from the small chapel at the opposite extremity, behind the monument of the founder, whose portrait is to be seen in the stained glass window above.

We first turn our attention to the S. aisle of the chapel, where we observe the following monuments:

*1. *Lady Margaret Douglas* (d. 1577), daughter of Margaret, Queen of



Scotland, great-granddaughter of Edward IV., granddaughter of Henry VII., niece of Henry VIII., cousin of Edward VI., sister of



James V. of Scotland, mother of Henry I. of Scotland (Lord Darnley), and grandmother of James VI. Her seven children kneel round the sarcophagus; the eighth figure is her grandson, King James.

2. *Mary, Queen of Scots*, beheaded in 1587, an unartistic monument by *Stone* (d. 1607), representing a recumbent figure under a canopy, in a praying attitude. The remains of the Queen are buried in a vault below the monument.

3. *Margaret, Countess of Richmond*, mother of Henry VII. (d. 1509); recumbent metal effigy, by *Torrigiano*.

4. *Lady Walpole* (d. 1737), by *Valory*, brought from Italy by her son, the eminent statesman.

5. *George Monk, Duke of Albemarle* (d. 1670), the restorer of the Stuarts, by *Scheemakers*. Rostral column, with life-size figure of the Duke.

In the vault in front of it are buried *Charles II.*, *William III.* and *Queen Mary* his wife, and *Queen Anne* and her consort *Prince George of Denmark*. We now enter the nave, which contains the following monuments (beginning from the chapel on the left):—

1. *George Villiers, Duke of Buckingham*, the favourite of James I. and Charles I., murdered in 1628 by the fanatic Felton, and his consort. The monument is of iron. At the feet of the recumbent effigies of the deceased is Fame blowing a trumpet. At the front corners of the sarcophagus are Neptune and Mars, at those at the back two mourning females, all in a sitting posture. At the top, on their knees, are the life-size children of the deceased.

2. *John Sheffield, Duke of Buckingham* (d. 1720), and his wife, by *Scheemakers*. The figure of the Duke is half-recumbent, and in Roman costume. At his feet is the duchess, weeping. Above is Time with the medallions.

*3. *Duke of Montpensier* (d. 1807), brother of King Louis Philippe, recumbent figure in white marble, by *Westmacott*.

4. *Esmé Stuart*, who died in 1661, in his eleventh year. Pyramid with an urn containing the heart of the deceased.

5. *Lewis Stuart, Duke of Richmond* (d. 1623), nephew and friend of James I., and his wife. Double sarcophagus with recumbent figures. The iron canopy is borne by figures of Faith, Hope, Charity, and Wisdom. Above is a fine figure of Fame, resting only on her toe.

*6. *Henry VII.* (d. 1509) and his wife *Elizabeth of York* (d. 1502); metal monument, by *Torrigiano*. It occupies the centre of the eastern part of the chapel, and is enclosed by a tasteful chantry of brass. On the double sarcophagus are the recumbent figures of the royal pair in their robes. The compartments at the sides of the tomb are embellished with sacred representations.

George II. and a number of members of the royal family are interred, without monuments, in front of the tomb of *Henry VII.* Also *Edward VI.* (d. 1553), whose monument by *Torrigiano* was destroyed by the Republicans, and is replaced by a modern Renaissance altar. *Lady Augusta Stanley*, wife of *Dean Stanley*, is buried in one of the end chapels.

The monuments in the northern aisle of this chapel are not less interesting than those in the southern.

*1. *Queen Elizabeth* (d. 1603), by *Stone*. The monument is very similar to that of her unfortunate rival *Mary Stuart* in the S. aisle. Here also is interred *Elizabeth's* sister and predecessor *Mary*, and not far off, *James I.* and his consort *Anne* (without monuments).

2. *Mary*, daughter of *James I.*, who died in 1607 at the age of two years. Small sarcophagus in the form of a cradle containing a child.

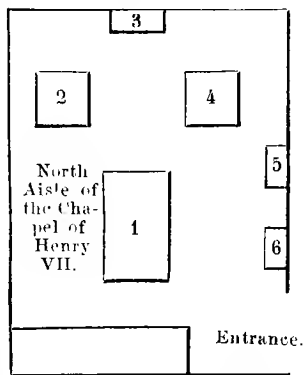
3. *Edward V.* and his brother, the *Duke of York*, the sons of *Edward IV.*, murdered in the Tower when children, by *Richard III.* Some bones, supposed to be those of the unfortunate boys, were found in a chest below a staircase in the Tower (see p. 141), and brought hither. Small sarcophagus in a niche.

4. *Sophia*, daughter of *James I.*, who was born in 1607, and died when three days old. Small recumbent figure on a sarcophagus.

5. *George Saville, Marquis of Halifax*, Lord Keeper of the Privy Seal during several reigns (d. 1695).

6. *Charles Montague, Earl of Halifax*. Lord High Treasurer (d. 1715). — The earl was the patron of *Addison* (d. 1719), who is interred in front of this monument.

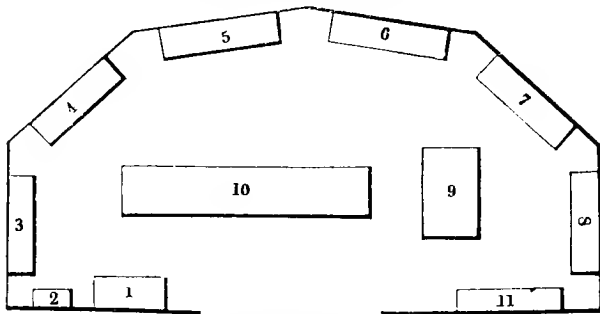
After quitting the Chapel of *Henry VII.* and descending the steps, we see in front of us the *Chantry of Henry V.* (p. 193), with its finely sculptured arch, over which is represented the coronation of that monarch (1413).



V. CHAPEL OF ST. PAUL.

1. *Sir Henry Belasyse* (d. 1717), Lieutenant-General and Governor of Galway. Pyramid by *Scheemakers*.

2. *Lieutenant-Colonel Charles MacLeod*, who fell at the siege



Chapel of St. Paul.

of Badajoz at the age of 26. Slab with small mourning Genius in relief, by *Nollekens*.

3. *Sir John Puckering* (d. 1596), Keeper of the Great Seal under Queen Elizabeth, and his wife. Recumbent figures under a canopy.

4. *Sir James Fullerton*, First Gentleman of the Bedchamber to Charles I., and his wife. Recumbent marble figures.

5. *Sir Thomas Bromley* (d. 1587), Lord Chancellor under Queen Elizabeth. Recumbent figure; below, his eight children.

6. *Sir Dudley Carleton* (d. 1631), diplomatist under James I., semi-recumbent figure.

7. *Countess of Sussex* (d. 1589); at her feet is a porcupine.

8. *Lord Cottington*, statesman in the reign of Charles I. (d. 1652), and his wife. Handsome black marble monument, with the recumbent figure of Lord Cottington in white marble, and, at the top, a bust of Lady Cottington.

*9. *James Watt* (d. 1819), the celebrated mechanic and improver of the steam-engine; colossal figure in a sitting posture, by *Chantrey*.

*10. *Sir Giles Daubeny* (d. 1507), Lord-Lieutenant of Calais under Henry VII., and his wife. Recumbent effigies in alabaster, painted.

11. *Lewis Robsart* (d. 1431), standard-bearer of Henry V.; an interesting old monument, without an effigy.

To the right, on leaving this chapel, is a monument to *William Pulteney, Earl of Bath* (1767), by *Wilton*; and beside it another to *Rear-Admiral Charles Holmes* (d. 1761), also by *Wilton*.

*VI. CHAPEL OF ST. EDWARD THE CONFESSOR, forming the end of the choir, to which we ascend by a small flight of narrow steps. (The following chapel, No. VII., is sometimes shown before this.)

1. **Henry III.* (d. 1272), a rich and artistic monument of porphyry and mosaic, with recumbent bronze effigy of the King, by *William Torell* (1290).

2. *Queen Eleanor*, wife of Edward I. (d. 1290), by *Torell*. The inscription is in quaint old French: — 'Ici gist Alianor, jadis reyne d'Angleterre, femme a Rey Eduard Fiz'. Recumbent metal effigy.

3. *Chantry of Henry V.* (d. 1422). On each side a life-size figure keeps guard by the steps. The recumbent effigy of the King wants the head, which was of solid silver, and was stolen during the reign of Henry VII. In 1878 the remains of Katherine of Valois, queen of Henry V. (the 'beautiful Kate' of Shakspeare's 'Henry V.') were re-interred in this chantry, whence they had been removed on the building of Henry VII.'s Chapel. On the bar above this monument are placed the saddle and helmet used by Henry V. at the battle of Agincourt.

4. *Philippa* (d. 1369), wife of Edward III., and mother of fourteen children. She was the daughter of the Count of Hainault, and was related to no fewer than thirty crowned heads, statuettes of whom were formerly to be seen grouped round the sarcophagus.

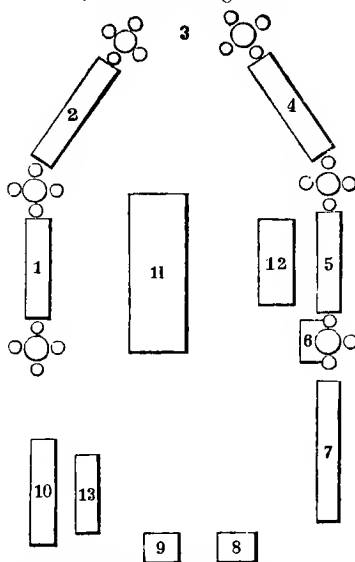
5. *Edward III.* (d. 1377), recumbent metal figure on a sarcophagus of grey marble. This monument was once surrounded by statuettes of the King's children and others.

6. *Margaret Woodville* (d. 1472), a daughter of Edward IV., who died in infancy. Monument without an effigy.

7. *Richard II.*, murdered on St. Valentine's Day, 1399, and his queen. The wooden canopy bears an old and curious representation of the Saviour and the Virgin.

8. The old *Coronation Chair* of the Scottish kings, and —

9. The new *Coronation Chair*, made for Queen Mary, wife of William III., on the model of the old one. The former contains



Chapel of St. Edward the Confessor.

under the seat the famous *Stone of Scone*, the emblem of the power of the Scottish Princes, and traditionally said to be that once used by the patriarch Jacob as a pillow. This stone was brought to London by Edward I. in 1297, in token of the complete subjugation of Scotland. Every English monarch since that date has been crowned in this chair. On the coronation day the chairs are covered with gold brocade and taken into the choir of the Abbey, on the other side of the partition in front of which they now stand.

The reliefs on the screen separating Edward's chapel from the choir, executed in the reign of Henry VI., represent the principal events in the life of the Confessor.

10. *Edward I.* (d. 1307), a simple slab without an effigy. The inscription is: — 'Eduardus primus, Scotorum malleus, hic est' (here lies Edward I., the hammer of the Scots). The body was recently found to be in remarkably good preservation, with a crown of gilded tin on the head, and a copper gilt sceptre in the hand.

*11. *Edward the Confessor* (d. 1065), a large mediæval shrine, the faded splendour of which is still traceable, in spite of the spoliations of relic-hunters. The shrine was erected by order of Henry III. in 1269, and cost, according to an authentic record, 255*l.* 4*s.* 8*d.*

12. *Thomas of Woodstock, Duke of Gloucester*, murdered at Calais in 1397.

13. *John of Waltham* (d. 1395), Bishop of Salisbury, recumbent metal effigy.

Near the coronation chairs are exhibited the shield and huge sword of Edward III.

Opposite the Chapel of Edward the Confessor is the entrance to the *Chapel or Shrine of St. Erasmus*, a picturesque archway, borne by clustered columns, dating from about 1484. Passing through this chapel, we enter the —

VII. CHAPEL OF ST. JOHN.

1. *Sir Thomas Vaughan*, Lord High Treasurer of Edward IV. Old monument, with a brass, which is much defaced.

2. *Colonel Edward Popham* (d. 1651), officer in Cromwell's army, and his wife. Upright figures.

3. *Thomas Carey*, son of the Earl of Monmouth, Gentleman of the Bedchamber to Charles I., who died in 1648, aged 33 years, from grief at the misfortunes of his royal master.

4. *Hugh de Bohun* and his sister *Mary*, grandchildren of Edward I.; tombstone of grey marble.

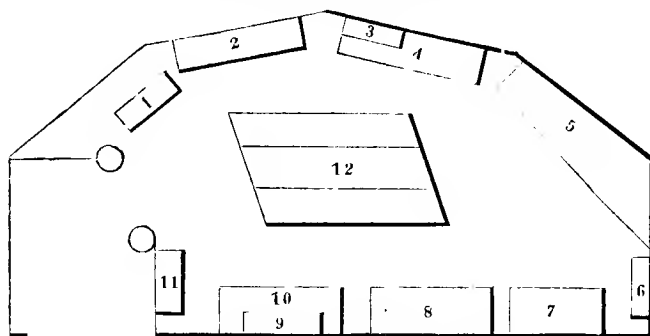
5. *Henry Carey, Baron Hunsdon*, cousin of Queen Elizabeth (d. 1596). Rich canopy without an effigy.

6. *Countess of Mexborough* (d. 1821), small altar-tomb.

7. *William of Colchester*, Abbot of Westminster (d. 1420); a

mediæval stone monument with the recumbent figure of the prelate, his head supported by angels, and his feet resting on a lamb.

8. *Thomas Ruthall*, Bishop of Durham under Henry VIII., who died in 1524, leaving great wealth. Mediæval recumbent figure.



Chapel of St. Erasmus.

9. *Thomas Millyng*, Abbot of Westminster (d. 1492); canopy without a figure.

10. *G. Fascet*, Abbot of Westminster (d. 1500).

11. *Mary Kendall* (d. 1710); kneeling female figure.

12. *Thomas Cecil*, *Earl of Exeter* (d. 1622), Privy Councillor under James I., and his wife. His wife lies on his right hand; the space on his left was destined for his second wife, who, however, declined to be buried there, as the place of honour on the right had already been assigned to her predecessor.

VIII. The small CHAPEL OF ABBOT ISLIP is not shown. The monument of Abbot Islip, formerly in this chapel, was destroyed by the Roundheads, and the name of the chapel is now his only memorial. It contains the tomb of *Sir Christopher Hatton* (d. 1619) and his wife. A room above this chapel (shown by special permission only) contains the remains of the curious wax figures which were once used at the funerals of persons buried in the Abbey.

In the ambulatory, near the chapel of Edward the Confessor, is the ancient monument of the Knight Templar, *Edmund Crouchback* (d. 1296), son of Henry III., from whom the House of Lancaster derived its claims to the English throne. On the sarcophagus are remains of the figures of the ten knights who accompanied Edmund to the Holy Land. Adjacent is the monument of another Knight Templar, *Aymer de Valence* (d. 1323), Earl of Pembroke, who was assassinated in France.

To the right is a large marble monument, executed by *Wilton*, to *General Wolfe*, who fell in 1759 at the capture of Quebec. He is represented sinking into the arms of a grenadier, while his

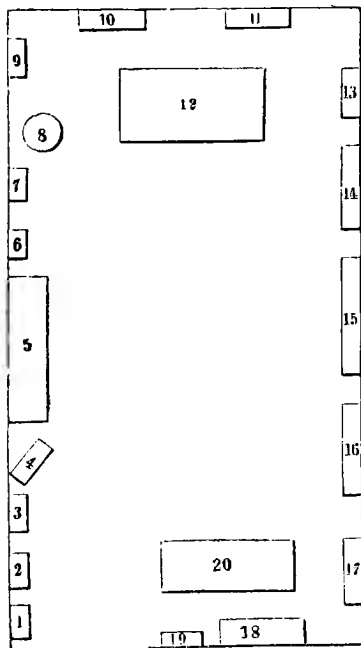
right hand is pressed on his mortal wound; the soldier is pointing out to the dying man the Goddess of Fame hovering overhead. Beside this group is a Highlander in an attitude of mourning; at the foot, two lions.

Opposite is the monument of *John, Earl Ligonier and Viscount of Inniskilling*, Field-Marshal (d. 1770), by *Moore*.

IX. CHAPELS OF ST. JOHN, ST. ANDREW, AND ST. MICHAEL, three separate chapels, now combined.

1. *General Villetes* (d. 1808), plain slab, by *Westmacott*.

2. *General Sir Charles Stuart* (d. 1801), by *Nollekens*. Fine medallion with a small Genius.



3. Two sons of *General Forbes*, who both fell in battle; one, in 1791, in India at the age of 19 years; the other in Holland, in 1799, a year older. Mourning female figure beside two urns, by *Bacon the Younger*.

4. *Admiral Kempensfelt*, who was drowned with 900 other persons by the sinking of the 'Royal George' in 1782.

5. *Earl Mountrath* (d. 1771), and his wife; a large monument, by *Wilton*. An angel points out to the Countess the empty seat beside her husband.

6. *Admiral Totty* (d. 1802), by *Bacon*. The Admiral's ship is firing a mourning salute. Altar-tomb, with relief.

7. *Earl of Kerry* (d. 1818), and his wife; a marble sarcophagus with an earl's coronet, by *Buckham*. Altar-tomb.

8. *Telford*, the engineer (d. 1834); huge statue by *Baily*.

9. *Dr. Baillie* (d. 1823); bust by *Chantrey*.

10. *Miss Davidson*, daughter of a rich merchant of Rotterdam (d. 1767), by *Hayward*. Altar-tomb with head.

11. *Mrs. Siddons*, the famous actress (d. 1831), in the character of *Lady Macbeth*; statue by *Campbell*.

*12. *Lord Norris* (d. 1601), son of *Sir Henry Norris* who was executed with the ill-fated *Anne Boleyn*, with his wife, and six sons. The recumbent figures of *Lord and Lady Norris* are under a

catalfaque; at the sides are the life-size kneeling figures of the sons. On the S. side of the canopy is a relief of warlike scenes from the life of the deceased nobleman. At the top is a small Goddess of Fame.

13. *Mrs. Kirton* (d. 1603); altar-tomb.

14. *Surah, Duchess of Somerset* (d. 1692). The Duchess is represented leaning on her arm under a canopy, looking towards the angels, who are appearing to her in the clouds. At the sides are two poor boys bewailing the death of their benefactress.

*15. *J. Gascoigne Nightingale* (d. 1752), and his wife (d. 1734); group by *Roubiliac*. Death is launching his dart at the dying lady, while her husband tries to ward off the attack.

16. *Admiral Pocock* (d. 1793); sitting figure of Victory with medallion, by *Bacon*.

17. *Sir G. Holles*, nephew of Sir Francis Vere (d. 1626), by *Stone*.

18. *Sir Humphrey Davy*, natural philosopher (d. 1829); altar-tomb.

*19. *Sir Francis Vere* (d. 1608), officer in the service of Queen Elizabeth. Four kneeling warriors in armour support a black marble slab, on which lies the armour of the deceased.

This chapel (some of the monuments in which were being rearranged during the preparation of this Handbook) also contains a monument to *Sir John Franklin* (d. 1847), by *Noble*, and a tablet to the learned *Dr. Young* (d. 1829).

Beyond this point we dispense with the services of the guide.

THE CHAPTER HOUSE, to the W. of the Abbey, adjoining the Poets' Corner, was built in 1250, and from 1282 to 1547 was used for the meetings of the House of Commons, which Edward VI., in the latter year, appointed to take place in St. Stephen's Chapel, Westminster Palace. The Chapter House was afterwards used as a receptacle for public records, but these have now been removed to the New Record Office (p. 119). At the E. end there are remains of a mural painting of Christ surrounded by the Christian virtues. The old tiled pavement is well executed. The Chapter House has recently been ably restored.

To the S. of the entrance to the Chapter House is the entrance to the *Chapel of the Pyx* (i.e. the box in which the standards of gold and silver are kept; shown by special order only), which was once the *Treasury of the Kings of England*.

Opposite the entrance to the Chapter House is a staircase ascending to the *Muniment Room*, or Archives of the Abbey, and to the Triforium, which affords a fine survey of the interior.

The room called the *Chapel of St. Blaise*, between the S. transept and the Chapter House, has a lofty groined roof.

In the *Jerusalem Chamber*, to the S.W. of the Abbey (shown on application at the porter's lodge), are frescoes of the Death of Henry IV. and the Coronation of Queen Victoria, some stained

glass from Jerusalem (whence the name), and busts of Henry IV. and Henry V. It dates from 1376-86, and was the scene of the death of Henry IV.

King Henry. Doth any name particular belong
Unto the lodging where I first did swoon?

Warwick. 'Tis called Jerusalem, my noble Lord.

King. Laud be to God! even there my life must end.
It hath been prophesied to me many years,
I should not die but in Jerusalem;
Which vainly I supposed the Holy Land: —
But bear me to that chamber; there I'll lie,
In that Jerusalem shall Harry die.

Shakspeare, King Henry IV., Part II; Act iv. Sc. 4.

The adjoining *Refectory*, where the Westminster college boys dine, contains some ancient tapestry and stained glass.

The beautiful *CLOISTERS*, dating from the 11th-14th cent., may be entered by a door in the S. aisle of the Abbey, adjacent to the angle of Poets' Corner, whence a good view of them is obtained. They contain numerous tombs.

For fuller information the curious reader is referred to Dean Stanley's 'Memorials of Westminster Abbey' and Sir G. G. Scott's 'Gleanings from Westminster Abbey'.

To the W. of Westminster Abbey rises the **Westminster Column**, a granite monument 60 ft. high, designed by *Sir Gilbert Scott*, and erected in 1854-59 to former scholars of Westminster School who fell in the Crimea or the Indian Mutiny. At the base of the column couch four lions. Above are the statues of Edward the Confessor and Henry III. (the chief builder of Westminster Abbey), Queen Elizabeth (the founder of Westminster School), and Queen Victoria. The column is surmounted by figures of St. George and the Dragon.

An archway, passing under the new chapter-house, to the S. of the column, leads to the *Dean's Yard* and **Westminster School** or *St. Peter's College* (Pl. K 11), founded by Queen Elizabeth in 1560. The school is attended by 40 boarders, who are called *Queen's Scholars*, on the foundation, and about 110 day-scholars, known as *Oppidans* or *Town Boys*. Among the celebrated men educated here were Dryden, Locke, Ben Jonson, William Cartwright, Cowley, Rowe, Prior, Giles Fletcher, Churchill, Cowper, Southey, Hackluyt the geographer, Sir Christopher Wren, Warren Hastings, Gibbon, and Earl Russell. — A comedy of Terence is annually performed at Christmas in the old dormitory of the Abbey by the Westminster boys, with a prologue and epilogue alluding to current events.

Westminster Hospital (Pl. K 11), in the *Broad Sanctuary* (formerly a sacred place of refuge for criminals and political offenders), to the N.W. of the Abbey, was founded in 1719, *Mr. Henry Hoare*, banker, of Fleet Street, being a leading promoter. It was the first of the now numerous hospitals of London supported by voluntary contributions. It contains beds for 200 patients.

The **Royal Aquarium** (Pl. K 11), in Victoria Street, to the W. of the hospital, a handsome red brick edifice, with an arched roof of glass and iron, was opened in 1876. The cost of the building, which is 600 ft. in length, was nearly 200,000*l.* It includes large salt and fresh-water aquaria, a summer and winter garden, a theatre, concert-hall, reading-room, picture gallery, and restaurant. A valuable collection of *George Cruickshank's Drawings* has been purchased as a permanent attraction. The chief amusements, however, are acrobatic and spectacular performances.

19. Pall Mall and Piccadilly.

Waterloo Place. York Column. Marlborough House. St. James's Street. Burlington House. Geological Museum. Leicester Square.

Pall Mall (Pl. J 10, K 10), the centre of club-life (see p. 64), and a street of modern palaces, derives its name from the old game of *pail mail* (from the Italian *palla*, 'a ball', and *malleo*, a mallet; French *jeu de mail*), introduced into England during the reign of Charles I., a precursor of the modern croquet. In the 16th and 17th centuries Pall Mall was a fashionable suburban promenade, but about the end of the 17th cent. it began to assume the form of a street. Among the many celebrated persons who have resided in this street may be mentioned Marshal Schomberg, the scion of a noble Rhenish family (the Counts of Schönburg), who fell at the Battle of the Boyne (1690). Gainsborough, the painter, died in the house which had once been Schomberg's. Dodsley, the publisher, carried on business in Pall Mall under the sign of 'Tully's Head', bringing out, among other works, Sterne's 'Tristram Shandy', and the 'Annual Register'.

The eastern portion of the street, between Cockspur Street and Trafalgar Square, is called *Pall Mall East*. Here, nearly opposite the corner of the HAYMARKET (where Addison once resided), is a bronze statue of *George III.*, by Wyatt, erected in 1837. On the N. side of Pall Mall East stands the *University Club*; farther to the W., at the left corner of Haymarket, is *Her Majesty's Theatre* or Opera-house, rebuilt after a fire in 1867. Farther to the N., on the right side of the Haymarket, is the *Haymarket Theatre* (p. 35). Then in Pall Mall, to the left, at the corner of Waterloo Place, is the *United Service Club*.

To the N. of **Waterloo Place** (Pl. K 10) is *Regent Street* (p. 204), leading to Piccadilly. In the centre of the place is the *CRIMEAN MONUMENT, erected, from a design by Bell, to the memory of the 2162 officers and soldiers of the Guards, who fell in the Russian war. On a granite pedestal is a figure of Victory with laurel wreaths; below, in front, three guardsmen; behind, a trophy of guns captured at Sebastopol. On the sides are inscribed the names of Alma, Inkerman, and Sebastopol. — In the S. part of the

place or square are three monuments. To the left is that of *Colin Campbell, Lord Clyde*, Field-Marshal (d. 1863), the conqueror of Lucknow, by *Marochetti*, consisting of a bronze statue on a circular granite pedestal, at the foot of which is Britannia, with a twig of laurel, sitting on a lion couchant. — To the right, opposite, is the bronze statue of *Sir John Franklin*, by *Noble*, erected by Parliament 'to the great arctic navigator and his brave companions who sacrificed their lives in completing the discovery of the North West Passage A.D. 1847-48'. On the front of the pedestal is a relief in bronze, representing the interment of the relics of the unfortunate Franklin expedition; on the sides are the names of the crews of the ships *Erebus* and *Terror*. — On the right hand side of this statue is a bronze figure of Field-Marshal *Sir John Fox Burgoyne* (d. 1871), on a pedestal of light-coloured granite, by *Boehm*.

The broad flight of steps at the S. end of Waterloo Place, known as *Waterloo Steps*, descends to St. James's Park. At the top of the steps is the **York Column** (Pl. K 10), a granite column of the Tuscan order, 124 ft. in height, designed by *Wyatt*, and erected in 1833. It is surmounted by a bronze statue of the Duke of York (second son of George III.), by *Westmacott*. A winding staircase ascends in the interior to the platform, which affords an admirable *View of the western portions of the great city (admission from May to September, daily 10-4; 6d.). — To the W. of the column in Carlton House Terrace, is *Prussia House*, the residence of the German ambassador.

Farther on in Pall Mall is a series of palatial club-houses, the oldest of which dates from 1829 (see also p. 64). At the corner on the left is the *Athenaeum Club* (with frieze); then the *Travellers' Club* (with its best façade towards the garden), *Reform Club*, and *Carlton Club* (with polished granite pillars). A little farther on is the *War Office*, in front of which is the bronze statue of *Lord Herbert of Lea* (d. 1861), once War Secretary, by *Foley*.

Opposite, on the right side of the street, are the *Junior Carlton Club* and the *Army and Navy Club*. ST. JAMES'S SQUARE, which is reached at this point, contains the mansion of the Duke of Norfolk, the Earl of Derby, the Bishop of London, and other members of the aristocracy, and is embellished with an *Equestrian Statue of William III.*, in bronze, by *Bacon*.

Farther on, at the W. end of Pall Mall, are the *Oxford and Cambridge Club* and the *Guards' Club* on the left, and the *Marlborough Club* on the right. **Marlborough House** (Pl. J 10), on the S. side of Pall Mall, was erected by *Sir Christopher Wren*, in 1710, for the first Duke of Marlborough, who lived here in such a magnificent style as entirely to eclipse the court of 'Neighbour George' in St. James's Palace. In 1817 the house was purchased by Government as a residence for Princess Charlotte and her husband Prince Leopold of

Saxe-Coburg. The princess died the same year, but Leopold (d. 1865) continued to reside here till he accepted the throne of Belgium in 1831. The house was afterwards occupied by the Queen Dowager Adelaide, subsequently used as a picture gallery, and is now the property and residence of the Prince of Wales.

To the W. of Marlborough House, and separated from it by a narrow carriage-way only, is *St. James's Palace* (p. 231).

IN ST. JAMES'S STREET, which here leads N. to Piccadilly, are situated the *Conservative Club*, *Arthur's Club*, *Brooks's Club*, *New University Club*, and others. To the right, in King Street, is *St. James's Theatre* (p. 35). *Willis's Rooms*, a little farther along King Street, were down to 1863, under the name of *Almack's* (from the original proprietor, 1765), famous for the aristocratic and exclusive balls, also called *Almack's*, which were held in them. The elegantly fitted up rooms are now used for concerts, balls, dinners, and other similar purposes (see p. 37). King Street also contains *Christie and Manson's Auction Rooms*, celebrated for sales of valuable art-collections.

Piccadilly (Pl. I 10, J 10, K 10), extending from Haymarket to Hyde Park Corner, is nearly 1 M. in length. The eastern portion, with its handsome shops, is one of the chief business streets of the West End. The western half, which is bordered on the S. by the *Green Park* (p. 234), contains a number of aristocratic and fashionable residences, and the *Badminton* (No. 100), *St. James's* (106), and *Junior Athenaeum* (116) clubs.

Turning into it to the right, we first notice, on the right side, a few yards from the corner of St. James's Street, the *Egyptian Hall* (p. 39). On the opposite side are *Old and New Bond Streets* (p. 205), leading to Oxford Street. Between Old Bond Street and Sackville Street rises **New Burlington House** (Pl. J 10), to the W. of which is *Burlington Arcade* (p. 21). Old Burlington House, built in 1695-1743 by Richard, Lord Burlington, was purchased by Government in 1854 for the sum of 140,000*l.* along with its gardens, on which various new edifices have since been built. Nearest Piccadilly is a handsome building in the Italian Renaissance style, completed in 1872 from designs by *Banks* and *Barry*, and occupied by several learned societies, to whom the rooms are granted by Government rent-free; in the E. wing are the *Royal*, *Geological*, and *Chemical Societies*, and in the W. the *Antiquarian*, *Astronomical*, and *Linnaean*.

The **Royal Society**, or Academy of Science, the most important of the learned bodies of Great Britain, was founded in 1660, and received its charter of incorporation from Charles II. three years later. As early as 1645, however, its germ existed in the meeting of a few men of learning, far from the turmoil of the Civil War, to discuss subjects relating to the physical and exact sciences. The first number of its famous *Philosophical Transactions* appeared in

1665. It now comprises 750 members, each of whom is entitled to append to his name the letters F. R. S. (Fellow of the Royal Society). The *Library* of the society consists of about 50,000 vols. and 5000 MSS. The rooms contain portraits and busts of celebrated Fellows, including Sir Christopher Wren, Sir Isaac Newton, Robert Boyle, Halley, Sir Humphrey Davy, Watt, and Sir William Herschel; also a telescope which belonged to Newton, and his MSS. of the 'Philosophiæ Naturalis Principia Mathematica'; and the original model of Davy's safety lamp.

An arcade leads through the building into the inner court. On the N. side is the new exhibition building of the ROYAL ACADEMY OF ARTS (founded in 1768), in the Renaissance style, erected by *Smirke* in 1868-9. At the top of the façade are 9 statues of celebrated artists: Phidias, Leonardo da Vinci, Flaxman, Raphael, Michael Angelo, Titian, Reynolds, Wren, and Wykeham. The exhibition of paintings and sculptures by modern English artists, which takes place here every year from May to the beginning of August attracts immense numbers of visitors (admission 1s., catalogue 1s.). — The Royal Academy, transferred in 1869 from Trafalgar Square to Piccadilly, has, since 1870, also organised every winter an exhibition of works of old masters belonging to private individuals. Above the exhibition rooms three new galleries have been built, which contain some valuable works of early art, the diploma pictures presented by Academicians on their election, and the Gibson collection of sculpture. Among the ancient works are: *Mary with Jesus and St. John, a relief by *Michael Angelo*; *Holy Family, cartoon by *Leonardo da Vinci*; portrait by *Giorgione*. The diploma works include good specimens by Reynolds and Wilkie. The Keeper admits visitors on written application.

At the back of the Academy, and facing Burlington Gardens, is the new building of **London University** (Pl. J 9; not to be confounded with University College in Gower Street), another Renaissance structure, erected in 1869 from designs by *Pennethorne*. (London University is not a teaching establishment but an examining board, granting degrees in arts, science, medicine, and law, to candidates wherever educated; women are eligible for its certificates and degrees in medicine.) The effective façade is decorated with a series of statues. Above the portico are those of Milton, Newton, Harvey, and Bentham (as representatives of the four Faculties), by *Durham*; over the cornice in the centre, Plato, Archimedes, and Justinian, by *Woodington*, and Galen, Cicero, and Aristotle, by *Westmacott*; in the W. wing, Locke, Bacon, and Adam Smith, by *Theed*, and Hume, Hunter, and Sir Humphrey Davy, by *Noble*; in the E. wing, Galileo, Laplace, and Goethe, by *Wyon*, and Cuvier, Leibnitz, and Linnaeus, by *Macdowell*. The interior contains a spacious lecture room, a number of other apartments, in which the graduation examinations of students attending

the different London colleges take place twice annually, and a valuable library.

On the N. side of Piccadilly, a little beyond Burlington House, is the *Albany*, let out in chambers, and numbering Canning, Byron, and Macaulay among quondam residents.

St. James's Church (Pl. J 10), on the S. side of Piccadilly, built by *Wren* in 1682-84, and considered (as to the interior) one of his finest works, contains a marble font by *Grinling Gibbons*, who also executed the handsome foliage over the altar. The stained glass windows, representing the Passion and other scenes, are modern. The vestry is hung with some fine portraits of former rectors.

The **Museum of Practical Geology** (Pl. J 10), erected in 1850, is a little farther to the E. It is open daily, Fridays excepted, from 10 to 5 (in winter 10-4), and on Mondays and Saturday till 10 p. m. ; it is closed from 10th August to 10th September. The building contains, besides the geological museum, a lecture-room for 500 hearers, and a library. Entrance by Jermyn Street (Nos. 28-32).

The HALL contains busts of celebrated geologists: on the right, Murchison, Greenough, De la Beche, Castletown, William Smith, and Jukes (behind); on the left, Buckland, Playfair, Hall, Sedgwick, and Hutton; at the pillars near the entrance, Queen Victoria and Prince Albert. At the upper end is a colossal copy of the Farnese Hercules in Portland limestone. Then English, Irish, and Scotch granite; alabaster; Portland limestone from the island of Portland, near Weymouth in Dorsetshire; Derbyshire, Staffordshire, and Irish marbles; auriferous quartz; malachite; a large block of solid copper; and numerous varieties of limestone. These are partly in the rough, and partly polished and cut in the shape of large cubes, squares, tablets, or short columns. Also terracotta statuettes, copies of ancient statues, vases, and pieces of tessellated pavement. The mosaic pavement in the middle of the hall deserves notice.

On the FIRST FLOOR we first observe a large vase of Siberian aventurine quartz, a gift from the Emperor of Russia; a geological model of London and its vicinity; a steel salver, inlaid with gold, presented by the Russian Administration of Mines to Sir Roderick Murchison. On the S. side is a collection of porcelain, glass, enamels, and mosaics from the earliest period down to the present day. Then, in table-cases at the sides of the room, iron, steel, and copper, at different stages of their manufacture. We notice in a case on the right (E.) side a penny rolled out into a strip of copper, 10 yds. long. The cases in the form of a horse-shoe in the middle of the room contain the collection of non-metallic minerals: here are seen all kinds of crystallisations, particularly of precious stones, from quartz nodules with brilliant crystals in the interior up to the most exquisitely polished jewels. Models of the largest known diamonds, such as the Koh-i-noor and the Regent Diamond, are also exhibited in these cases. The metalliferous minerals or ores occupy the wall-cases. Other cabinets are filled with agates, some of which are artificially coloured with oxyde of iron, and the precious metals, including a model of a huge nugget of pure gold.

In the other parts of the saloon and in the adjoining apartments are exhibited geological relief-plans and models of mines, metallurgical processes, and various kinds of machinery. The two upper galleries, running round the hall, chiefly contain fossils, which are of little interest to the ordinary visitor.

On the N. side of Piccadilly, opposite the Geological Museum, is *St. James's Hall* (p. 37), which has another entrance in the

Regent Quadrant (see below). We next reach *Regent Circus* (see below), and then, on the right, *Haymarket* (p. 199). At this point Piccadilly proper comes to an end. *Coventry Street*, its eastern prolongation, leads on to **Leicester Square** (Pl. K 9), a quarter largely inhabited by French residents, and adorned in 1874 with flower-beds and a marble statue of *Shakspeare*, in the centre, bearing the inscription, 'There is no darkness but ignorance'; at the base are four water-spouting dolphins. The corners of the garden are embellished with marble busts of *Reynolds*, *Hunter*, *Hogarth*, and *Newton*, all of whom lived in or near the square. After the revocation of the Edict of Nantes (1685) this neighbourhood became a favourite resort of the more aristocratic French Protestant exiles. Leicester House and Savile House, once situated in the square, were occupied by members of the royal family during the first half of last century; and Peter the Great was once entertained at Savile House by the Marquis of Carmarthen (1698). Down to the beginning of the present century the open space in the centre was a frequent resort of duellists. — The E. side of the square is bounded by the elegant Moorish façade of the *Alhambra Theatre* (p. 35).

20. Regent Street. Oxford Street. Holborn.

*All Saints' Church. University College. St. Pancras' Church.
Foundling Hospital.*

Regent Street (Pl. J 8, J 9, J 10, K 9, K 10), one of the finest streets in London, and containing a large number of the best shops, was laid out by *Nash* in 1813, for the purpose of connecting Carlton House, the residence of the Prince Regent, with Regent's Park. It is 1 M. in length, and extends from Waterloo Place, Pall Mall (p. 199), across Oxford Street, to Portland Place. To the right, at the corner of Charles Street, stands the *Junior United Service Club*; in Jermyn Street, on the left, is the *Geological Museum* (p. 203). Beyond *Regent Circus*, *Piccadilly* (see above) is the beginning of the *Quadrant*, where the street describes a curve to the west. On the left is the entrance to *St. James's Hall* (see above). Vigo Street, at the end of the Quadrant, leads on the left to the new building of *London University* (p. 202). Farther on, to the left, we pass New Burlington Street, Conduit Street, and Maddox Street.

Between Hanover Street and Prince's Street we observe the colonnade of *Hanover Chapel*. HANOVER SQUARE (Pl. J 9), on the left, is embellished with a bronze statue of *William Pitt* (d. 1806), by *Chantrey*. On the E. side of the square is the *Hanover Club*, occupying the site of the long popular *Hanover Square Concert Rooms*; on the W. side, the *Oriental Club*; and at the N.W. angle, in Tenterden Street, the *Royal Academy of Music*. In George Street, leading out of the square on the S., is *St. George's Church*, built by *James*, with a classic portico, and three stained glass windows, brought from

Maliues about 1520. It is the most famous church in London for fashionable weddings. Lady Mary Wortley Montagu died in George Street in 1762.

The intersection of Regent Street with Oxford Street (see below), which extends for a long distance in both directions, is called *Regent Circus*, *Oxford Street*, or simply *Oxford Circus*. The second short cross-street beyond Oxford Street (1.) leads to **CAVENDISH SQUARE**, which contains an equestrian statue in marble of the *Duke of Cumberland* (the victor at Culloden in 1746), by *Chew*, and a bronze statue of *Lord George Bentinck* (d. 1848), by *Campbell*. *Harcourt House*, on the W. side of the square, is the mansion of the Duke of Portland. Between Cavendish Square and Regent Street (entrance in the latter) is the *Polytechnic Institution* (p. 39).

All Saints' Church (Pl. J 8), in Margaret Street, to the E. of Regent Street, a brick edifice in the Early English style, built by *Butterfield* in 1850-59, is lavishly decorated in the interior with marble and gilding.

At the N. end of Regent Street is *Langham Place*, with *All Souls' Church*, erected by Nash. The large building on the other side is the *Langham Hotel* (p. 6). From this point **PORTLAND PLACE**, one of the widest streets in London (120 ft.), leads to *Park Square*, *Park Crescent*, and *Regent's Park* (p. 207).

Oxford Street (Pl. I 9, J 9, K 8, K 9, L 8), the principal artery of traffic between the N.W. quarter of London and the City, extends from the Marble Arch (at the N.E. corner of Hyde Park, p. 235) to Holborn, a distance of 1½ M. The E. portion of this imposing street contains a number of the most important shops in London, and presents a scene of immense traffic and activity; while the W. end, with the adjoining streets and squares (particularly *Grosvenor Square* on the S. and *Portman Square* on the N.), comprises many aristocratic residences. (In *Baker Street*, which leads from Portman Square to Regent's Park, is situated *Madame Tussaud's* well-known wax-work exhibition, p. 38.) *New Bond Street*, a little farther on, leading on the right to Piccadilly (p. 201), is also noticeable for its handsome shops.

The **"Doré Gallery"**, 35 New Bond Street, contains a collection of large oil-paintings and drawings exclusively by the French painter, *Gustave Doré* (b. at Strassburg, 1832), and should be visited (open daily 10-6; admission 1s.). The finest works are: 2. Christ entering Jerusalem, painted in 1875-76; 3. Christ leaving the Prætorium; 12. Massacre of the Innocents (1872); 7. Dream of Pilate's wife (1874); 4. The Brazen Serpent (1875-77); Gaming table at Baden-Baden.

Hanover Square, *Cavendish Square*, *Regent Street*, see above. In Oxford Circus, on the left, is the *London Crystal Palace*, an extensive bazaar (p. 21); farther on, also on the left, is the *Princess's Theatre* (p. 35), nearly opposite which is the *Pantheon*, which has successively been a concert-room, a theatre, and a bazaar, and is now the extensive wine warehouse of Messrs. Gilbey. Then

on the right, in **SOHO SQUARE**, which is adorned by a statue of Charles II., is the *Soho Bazaar* (p. 21).

Oxford Street proper ends at *Tottenham Court Road*. The eastern prolongation, extending to Holborn, and called *New Oxford Street*, was laid out in 1849 at a cost of 290,000*l.* through the 'Rookery of St. Giles', one of the most disreputable quarters of London. The *British Museum* (p. 212) lies in *Great Russell Street*, which runs off Tottenham Court Road, a little to the north. There are several squares at a short distance from the street, among the chief of which are, to the W. of the British Museum, **BEDFORD SQUARE**; to the E., **BLOOMSBURY SQUARE** and **RUSSELL SQUARE**, the one decorated with a statue of *Charles James Fox* (d. 1806), and the other with that of *Francis, Duke of Bedford* (d. 1802), both executed by *Westmacott*.

Gower Street, which leads to the N. from Bedford Square, contains **University College** (Pl. K 7), founded in 1828, chiefly through the exertions of Lord Brougham, for students of every religious denomination. A long flight of steps leads to the decastyle Corinthian portico fronting the main edifice, which is 400 ft. in length and surmounted by a handsome dome. It contains numerous lecture-rooms, a laboratory, and a museum with original models and drawings by Flaxman (d. 1826), the celebrated sculptor (open to visitors in the summer months, Sat. 10-4). The subjects studied at the college comprise the exact and natural sciences, the classical and modern languages and literatures, history, law, and medicine. The building also contains a school for boys under 16 years of age. The whole is maintained without aid from Government. The number of professors is about 30, and that of students about 1600, paying nearly 30,000*l.* in fees. In Gower Street, opposite University College, and connected with it as a clinical establishment, stands the **University College Hospital**, where from 19,000 to 20,000 patients are annually treated by the medical professors of the college.

St. Pancras' Church (Pl. K 7) to the N.E. of University College, in Euston Square, was built by the Messrs. Inwood in 1819 at a cost of 76,679*l.* It is an imitation of the Erechtheum at Athens; while its tower, 168 ft. in height, is a reproduction of the so-called Tower of the Winds. — A little to the W. is the *Gower Street Station* of the *Metropolitan Railway* (p. 30); to the N. is *Euston Square Station*, the terminus of the *London and North Western Railway* (p. 27).

The eastern prolongation of New Oxford Street is **High Holborn** (Pl. K 9, L 8, L 9, M 8; so called from the '*Old Bourne*' brook which once rose here), a street which has survived the Great Fire, and which accordingly still contains a considerable number of old houses. Milton once lived here, and it was by this route that condemned criminals used to be conducted to Tyburn. The increasing traffic indicates that we are approaching the City. On the right

are several side-streets, leading to *Lincoln's Inn Fields* (with the *Soane Museum*, etc., see pp. 159, 160). Red Lion Street on the left, continued by Lamb's Conduit Street and Lamb Street, leads to *Guilford Street*, on the N. side of which stands the —

Foundling Hospital (Pl. L 8), a remarkable establishment founded by Captain Thomas Coram in 1739 for 'deserted children'. Since 1760, however, it has not been used as a foundling hospital, but as a home for illegitimate children, whose mothers are known. (Neither in London nor in any other part of England are there any foundling hospitals in the proper sense of the term, such as the 'Hospice des Enfants Trouvés' in Paris.) The number of the children is about 500, and the yearly income of the Hospital, 14,000*l.* The *Girls' Dining Room* contains *Coram's portrait by *Hogarth*. In the *Committee Room* are a number of pictures, chiefly painted about the middle of last century. They include the following: *Hogarth*, *March to Finchley, and Finding of Moses; portraits by *Rumsay*, *Reynolds*, and *Shackleton*; views of the Foundling Hospital and St. George's Hospital by *Wilson*; view of the Charterhouse by *Gainsborough*. Most of the pictures were presented to the institution by the artists themselves. (The success with which the exhibition of these pictures was attended is said to have led to the first exhibition of the Royal Academy in 1760.) The *Chapel* is adorned with an altar-piece by *West*, representing Christ blessing little children; the organ was a gift from *Handel*. Divine service, at which the children are led in singing by trained voices, is performed on Sundays at 11 a.m. and 3 p.m. The Hospital is shown to visitors on Sundays, after morning service, and on Mondays from 10 to 4. The attendants are forbidden to accept gratuities, but a contribution to the funds of the institution is expected from the visitor on leaving.

To the E. of Lincoln's Inn are *Chancery Lane* (p. 119) on the right (after which we are in the City), and *Gray's Inn Lane* (p. 122) on the left. Then *Holborn Viaduct*, *Newgate*, etc., for which see pp. 85, 86.

21. Regent's Park.

*Zoological Gardens. Botanic Gardens. Primrose Hill.
Lord's Cricket Ground.*

Regent's Park (Pl. H 6, H 7, I 6, I 7) was laid out during the last years of the reign of George III., and derives its name from the then Prince Regent, afterwards George IV. It occupies the site of an earlier park called *Marylebone Park*. The name *Marylebone* is said to be a corruption of *Mary on Tyburn* (*Mary-le-bourne*), Tyburn being a small brook, coming from Kilburn and flowing into the Thames. It crossed Oxford Street a little to the E. of the Marble Arch and flowed through St. James's Park, leaving its mark upon *Brook Street*, Grosvenor Square, and notably upon '*Tyburn*',

that melancholy old place of execution situated about the lower corner of Edgeware Road. It has also given its name to *Tyburnia*, the quarter of London situated to the N. of Hyde Park.

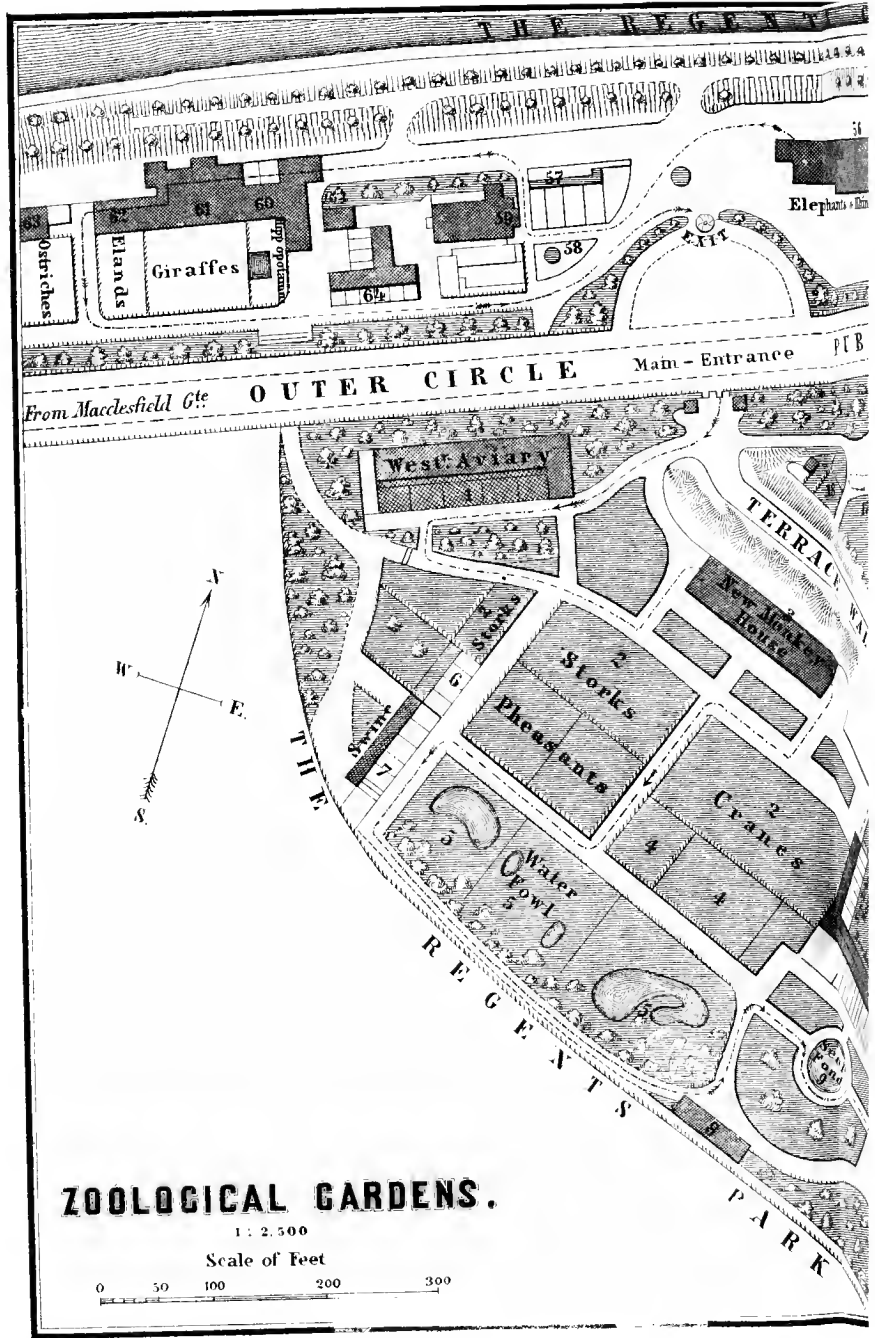
In the time of Queen Elizabeth, Marylebone Park was filled with deer and game. Under the Commonwealth the land was cleared of the woods and used as pasturage. Afterwards trees were again planted, footpaths constructed, and a large artificial lake formed.

The Park, which is one of the largest in London, embraces 472 acres of ground, and extends from York Gate, Marylebone Road, to Primrose Hill. Within its precincts are situated several private residences, among which is St. Dunstan's Villa with the clock and the automatic figures from the church of St. Dunstan's in Fleet Street (see p. 118). The gardens of the *Zoological Society* (founded by Sir Humphrey Davy and Sir Stamford Raffles in 1826) occupy a large space in the N. part of the Park, which also contains the gardens of the *Botanical* and *Toxophilite (Archery) Societies*. The Park is surrounded by a broad drive known as the *Outer Circle*.

The ****Zoological Gardens** are bounded on the N. by the Regent's Canal and intersected by the Outer Circle, which here runs parallel with the canal. They are thus divided into two portions, which, however, communicate with each other by means of a *tunnel* constructed under the drive. The principal entrance is in the Outer Circle (the *Main Entrance* in the Plan); ingress may also be obtained from the Broad Walk, at the S.E. angle of the gardens (see Pl., *South Entrance*), or from Albert Road, Primrose Hill, on the N. side of the canal (*North Entrance* in the Plan). The Main Entrance is about $\frac{3}{4}$ M. from the *Portland Road Station* of the Metropolitan Railway, from which the S. Entrance is a little less remote, while both gates are about $\frac{3}{4}$ M. from the Chalk Farm Station of the North-Western and North London Railways. The *Baker Street Station* (Metropolitan) is about $\frac{3}{4}$ M. from the S. entrance, which is only 300 yds. from Gloucester Road, where omnibuses from all parts of London pass at frequent intervals. The *North Entrance* is $\frac{1}{2}$ M. from *Chalk Farm* and $\frac{3}{4}$ M. from *St. John's Wood Road* (Metropolitan Railway), and is passed by Camden Town and Paddington omnibuses. (Carriages are not permitted to drive along the Broad Walk.)

The Zoological Gardens are open daily from 9 a.m. to sunset; admission 1s., on Mondays 6d.; on Sundays only by order obtained from a member. The band of the Life Guards usually plays here on Saturdays at 4 p.m.

Many of the animals conceal themselves during the day in their holes and dens, under water, or among the shrubbery; the best time to visit them, accordingly, is at the feeding-hour, when even the lethargic carnivora are to be seen in a state of activity and excitement. The pelicans are fed at 2.30, the otters at 3, the eagles at 3.30, the beasts of prey at 4, and the seals and sea-lions at 4.30 p.m. The snakes receive their weekly meal on Friday at 3 p.m.

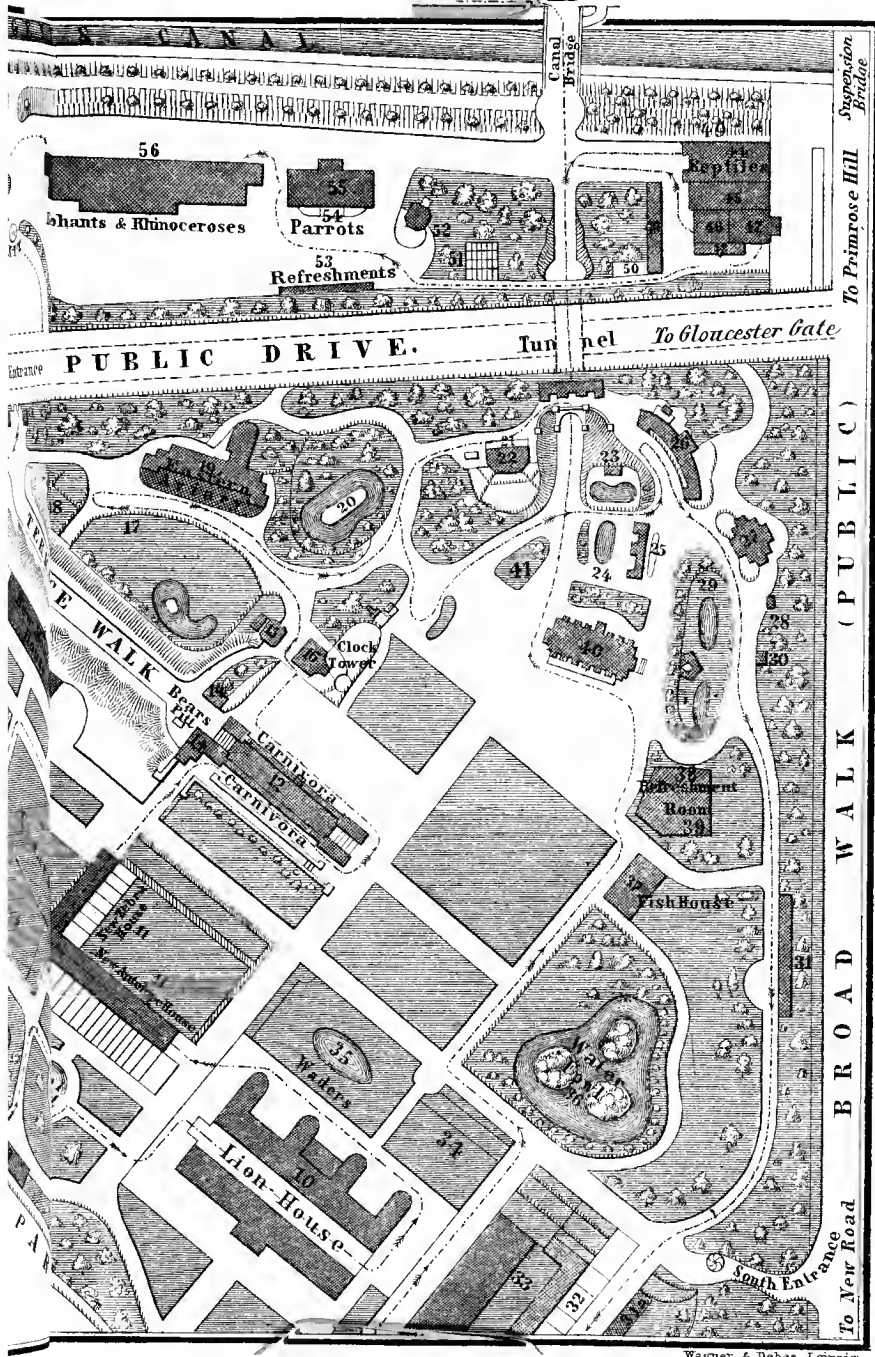


ZOOLOGICAL GARDENS.

1 : 2,500

Scale of Feet





56
Elephant & Rhinoceroses

54
Parrots

53
Refreshments

Asylia

PUBLIC DRIVE.

Tunnel To Gloucester Gate

WALK

Clock Tower

Bar's

CARNIVORA

CARNIVORA

Recreation Room

Fish House

Waters

Lion-House

South Entrance

BROAD WALK (PUBLIC)

To Primrose Hill

Superior Bridge

Those who have not time to explore the Gardens thoroughly had better follow the route indicated on the plan by arrows, so as to see the most interesting animals in the shortest possible time, avoiding all unnecessary deviations.

On entering from the Outer Circle (Pl., *North Entrance*), we turn to the right, and first reach the *Western Aviary* (Pl. 1), which is 170 ft. long, and contains 200 different kinds of birds, chiefly from Australia, the Indian Archipelago, and South America. Then, passing the *Cranes and Storks* (Pl. 2), we come, on the left, to the new —

**Monkey House* (Pl. 3), which always attracts a crowd of amused spectators. The unpleasant odour is judiciously disguised by numerous plants and flowers.

We next return (to the right) to the *Storks, Pheasants* (Pl. 2), and *Emeus* (Pl. 4), by which we pass to the left, and then take another turning on the right leading to the *Rodents* (Pl. 6), *Swine* (Pl. 7), and *Southern Ponds for Water Fowl* (Pl. 5; about 50 different kinds). We then proceed to the left, along the other side of the Southern Ponds and past the *Sheep Sheds* (Pl. 8), to the *Seal Pond* (Pl. 9). Immediately beyond is the large new **Lion House* (Pl. 10), which is 230 ft. long and 70 ft. wide. In addition to its living occupants it contains a bust of *Sir Stamford Raffles* (d. 1826), the first president of the Zoological Society.

We now retrace our steps, and pass along the open-air enclosures at the back of the Lion House to the *Antelope and Zebra House* (Pl. 11). Issuing thence, we proceed straight on, past the *Bear Pit* (Pl. 14), to the southern front of the dens formerly occupied by the lions and tigers, but now containing *Hyenas, Bears, and Wolves* (Pl. 12 and 13). The terrace above affords a view of the bear-pit and the pond for the *Polar Bears*. We next turn to the right, and pass through the archway near the *Camels* (Pl. 16). Then, leaving the Clock Tower on the right and the *Eagle Owls* (Pl. 15) on the left, and passing more *Water Fowl* (Pl. 17) on the left, and the *Eastern Aviary* (Pl. 19) on the right, we reach the pavilion of the **Pelicans* (Pl. 18).

From the pelicans we retrace our steps to the vicinity of the Clock Tower, and bear to the left to the *Pond with the Island* (Pl. 20), which contains more water-fowl. By continuing to the left we reach the *Owls' Cages* (Pl. 21), where we turn and come back (to the right) round the shrubbery, and then again turn to the left. We thus reach the house containing the *Llamas* (Pl. 22; in front of the Owl Cages), which should not be approached too closely on account of the unpleasant expectorating propensities of its inmates! A little farther on is the pond containing the *Mandarin Ducks* (Pl. 23). Between the two, on our left, is the entrance to the tunnel, which we pass in the meantime. Opposite, on the right, are the *Otters* (Pl. 24) and the *Kites* (Pl. 25); to the N.E.,

on the left, lies the *Winter Aviary* (Pl. 26), which is at present used as a Civet House. We now turn to the right and proceed to the south.

We first reach, on the left, the *Small Mammals* (Pl. 27; the house may be entered), on the right the *Ducks* (Pl. 29); then, on the left, the *Panda* (Pl. 28) and the *Racoons* (Pl. 30), near which is the refreshment room (see below). Continuing in a straight direction past the *Vultures* (Pl. 31), we reach the S. Entrance, which we leave on the left. Near the entrance is the new *Deer House* (Pl. 32), behind which are the *Cattle Sheds* (Pl. 33; containing, amongst other specimens, the cape buffalo and zebu). Opposite the Deer House are aviaries containing *Pheasants* and *Peacocks* (Pl. 31, A). At this point we turn back and walk straight on, past the front of the Cattle Sheds, to the *Three Island Pond* (Pl. 36), stocked with water-fowl, among which are specimens of the black-necked swan. The path leading first to the left and then to the right, passing (opposite) more *Water Fowl* (Pl. 34, 35), leads to the **Fish-House* (Pl. 37), containing a fine collection of fish and small aquatic birds. The **Refreshment Rooms* (Pl. 38, 39) here afford a welcome opportunity for a rest.

From the Refreshment Rooms we proceed towards the N.W. past the *Eagles' Aviaries* (Pl. 40), having on our left the *Rails* (Pl. 41), and pass through the tunnel leading into the N. section of the gardens. Here we first go straight on, across the canal-bridge, to the *Northern Aviary* (Pl. 42; for birds of prey) and the *Tortoise House* (Pl. 43), two recently erected buildings adjoining the new North Entrance. We then recross the bridge and turn to the left to the *Reptile House* (Pl. 44), where the largest serpents and lizards are kept (best seen at feeding-time, Friday, 3 p.m.). No. 45 in the plan, near the Reptile House, is a *Lecture Room*, adorned with water-colour sketches of animals. Beyond it are the *Marsupials' House* (Pl. 46), containing the great ant-eater, the *Sloths' House* (Pl. 47), and a *Kangaroo Shed* (Pl. 48). Opposite are another *Kangaroo Shed* (Pl. 49) and the *Wombats' House* (Pl. 50). Here we turn to the right and pass the *Brush Turkeys* (Pl. 51) and the *Markhore House* (Pl. 52) on the right, and a small *Refreshment Stall* (Pl. 53) on the left. Opposite this stall is the *Parrot House* (Pl. 54), with its gaudy, harsh-voiced inmates, next to which is the new **Elephant and Rhinoceros House* (Pl. 56), containing the African and Asiatic varieties of these animals, and the Brazilian tapir.

No. 57 contains deer belonging to the old world; No. 59 is the *Superintendent's Office*. Proceeding in a straight direction, we reach in succession the **Hippopotamus* (Pl. 60), **Giraffes* (Pl. 61), *Elands* (Pl. 62), and *Ostriches* (Pl. 63). Returning along the S. side of the houses of the animals just mentioned, we reach, on the left, the *Gazelles* (Pl. 64) and the *Beavers* (Pl. 58), the latter, however, seldom showing themselves. A little way beyond the Beaver House we reach the *Exit* (Pl. 66), which takes us into the Outer Circle.

Part of the southern portion of Regent's Park is occupied by the **Botanic Gardens** (Pl. 1, 7), which are circular in shape, and are enclosed by the drive called the *Inner Circle*. Large flower-shows take place here on three Wednesdays in May and June, which are largely attended by the fashionable world (tickets of admission sold at the gate). On other occasions the gardens are open daily (Sundays and Wednesdays excepted) to anyone presenting an order of admission given by a Fellow of the Botanical Society. To the S. of the Botanic Gardens, and separated from them by the Inner Circle, lies the *Garden of the Toxophilite Society*.

On the E. side of the Park stands *St. Katherine's Hospital*, with its chapel. This building was erected in substitution of one which formerly occupied the site of St. Katherine's Docks. The property was purchased by the Dock Company from the Hospital trustees for a very large sum, part of which was laid out in the construction of the new cluster of buildings in the Park. The Hospital was originally intended for the shelter and succour of 'six poor bachelors and six poor spinsters'; but the emoluments, like those of many other charities in London, are now enjoyed by other persons than those whom the donor had in view. The income is about 7000*l.* a year. Several of the venerable monuments of the original hospital are preserved here.

The summit of **Primrose Hill** (Pl. H 5; 205 ft.), an eminence to the N. of Regent's Park, from which it is separated by the canal and a road, commands a very extensive view. On the E. and S., as far as the eye can reach, nothing is seen but the roofs and spires of the stupendous city of London, while on the N. the green hills of Hampstead and Highgate form the picturesque background of a landscape which contrasts pleasantly with the dingy buildings of the metropolis. At the S. base of the hill there is an open-air gymnasium; a refreshment-room has also been opened. A 'Shakespeare Oak' was planted on the S. slope of the hill in 1864, on the tercentenary celebration of the great dramatist's birth.

To the N.W. in Finchley Road, near the Swiss Cottage, stands *New College*, for the education of ministers of the Congregational Body. Among its past professors have been some men of considerable note. It contains a good library of theological works. The building was erected about 25 years ago in the midst of what was then green fields, and is admired for its style and proportions.

Lord's Cricket Ground, in St. John's Wood Road, to the W. of Regent's Park, is thronged with a large and brilliant crowd of spectators on the occasion of the principal cricket matches, particularly when Cambridge is disputing the palm of victory with Oxford, or, better still, Eton with Harrow; and it then presents a characteristic and imposing spectacle, which the stranger should not fail to see. Admission on ordinary days 6*d.*; during great

matches, which are always advertised beforehand, 1s. The ground was purchased by the Marylebone Cricket Club for a large sum, to prevent it from being built upon, and to secure it as their own practising ground.

22. The British Museum.

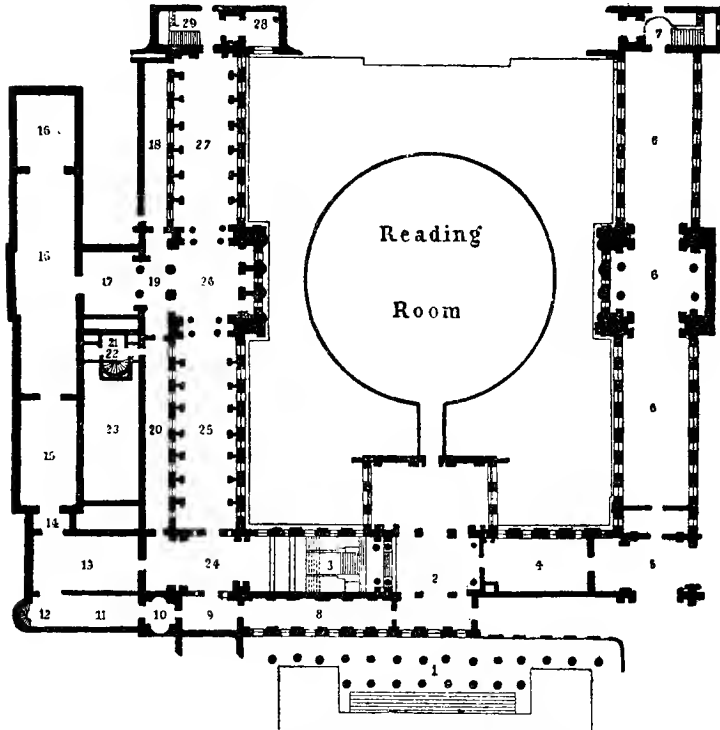
The nucleus of the now vast contents of the **British Museum** (Pl. K 8) was formed by the library and collection of *Sir Hans Sloane* (d. 1753), who in his will offered them to the State for the sum of 20,000*l.* (said to have been 30,000*l.* less than their value). An Act of Parliament was at once passed for the acceptance of the offer, and the collections, along with the Harleian MSS. and the Cottonian Library, were deposited in *Montague House*, which was bought for the purpose. The presentation by George III. of a collection of Egyptian antiquities in 1801, and the purchase of the Townley Marbles in 1805 and the Elgin Marbles in 1816, made such additions to the original contents that a new wing had to be built for their reception. The Museum continued to increase, and when George IV. presented it in 1823 with the King's Library, collected by George III., old Montague House was felt to be now quite inadequate for its purpose, and a new building, designed by *Sir Robert Smirke* and completed by his younger brother *Sydney Smirke*, was erected on its site between 1823 and 1852. The contents of the British Museum are at present arranged in twelve sections, each under the special superintendence of an Under Librarian or Keeper. These sections are as follows: Printed Books, Manuscripts, Prints and Drawings, Maps and Plans, Oriental Antiquities, British and Mediæval Antiquities and Ethnography, Greek and Roman Antiquities, Coins and Medals, Botany, Zoology, Geology, and Mineralogy. Wherever it is practicable, the names are attached to the different objects. For a thorough study of the collections the excellent official catalogues are indispensable; for a hasty visit the following directions may suffice.

The Museum is open on Mondays, Wednesdays, and Fridays, in May, June, July, and August, 10-6; March, April, September, and October, 10-5; January, February, November, and December, 10-4; it is also open on Saturdays, from 8th May to 15th August, from 12 to 8, and during the rest of the year from 12 to the usual time of closing; from 8th May to 15th Aug. it is also open on Mondays till 8 p. m. From 26th Dec. to 1st Jan. it is open every day from 10 to 4. The Museum is shut during 1st-7th February, 1st-7th May, 1st-7th October, and on Ash Wednesday, Good Friday, and Christmas Day. — Sticks and umbrellas are left in the hall. Catalogues may be obtained in the hall, or from the keepers of the various sections.

The **PRINCIPAL FAÇADE**, towards (S.) Great Russell Street, with two projecting wings and a portico in the centre, is 370 ft. in length. In front it has an Ionic colonnade of 44 columns. The pediment above the *Portico* (Pl. 1), which is borne by two rows of eight columns, is adorned with sculptures by *Westmacott*: on the

right, Progress of the Human Race; on the left, allegorical figures of Mathematics, the Drama, Poetry, Music, and Natural Philosophy.

The ENTRANCE HALL (Pl. 2), which in 1877 was enlarged by an extension towards the N., measures 62 ft. in length. The ceiling is embellished with encaustic painting. The statue of *Shakespeare* on the right, at the entrance to the library, chiselled by Roubiliac, was presented by Garrick, the actor. The sitting figure is *Sir Joseph Banks*, by Chantrey. On the W. side of the hall is



the principal staircase (Pl. 3), ascending to the first floor. To the left of it, by the door leading into the sculpture room, is a statue of *Mrs. Damer*, the sculptress, by Westmacott, opposite which is a bust of *Townley*, by Nolkeus. On the N. side of the hall the following Lycian sculptures are at present arranged:

Double frieze (zophorus) of the so-called *Nereid Monument*: the broader frieze bears the representation of a battle of foot-soldiers, some of whom are clad in Asiatic dress, and a few horsemen; the narrower frieze represents the siege and surrender of a city. Eight Nereids, belonging to this monument, some of them much mutilated. Tomb of the Lycian satrap *Piafa*, with a pointed roof, surmounted by a ridge.

The room above the new portion of the hall is intended for the reception of part of the Natural History Collection.

From the Hall we first turn to the right into the **Library**, and enter the room (Pl. 4) which contains the collection of 20,240 vols. bequeathed to the Museum by *Thomas Grenville*.

The two glass cases on the left contain a collection of 'block-books', i.e. books printed from carved blocks of wood. Among them are several specimens of the *Biblia Pauperum*; *Defensorium involatæ Virginitatis beatæ Mariæ Virginis* (1470); *Ars moriendi*; *Temptationes Demonis*; *Mirabilia Romæ*; some old German calendars, including that of *Regiomontanus* printed at Nuremberg in 1474, the earliest known; *Planetenbuch*, or book of the planets (1470), etc.

We next enter the hall containing the **Manuscripts** (Pl. 5), the cases in which are filled with numerous interesting autographs and treasures of a kindred nature.

CASE I. (on the left, divided into 6 sections) contains autograph writings of celebrated men, English and foreign, including Luther, Calvin, Melancthon, Erasmus of Rotterdam; Archbishop Crammer, Cardinal Wolsey, Sir Thomas More, John Knox, Sir Walter Raleigh, Earl of Essex, Sir Philip Sidney, Lord Burghley, Earl of Leicester; Francis Bacon, Hampden, Prince Rupert of the Palatinate, Montrose, Lord Clarendon, William Penn, Sir Christopher Wren, Sir Isaac Newton, Marlborough; Ariosto, Michael Angelo, Albert Dürer, Rubens, Rembrandt, Van Dyck, Galileo, Descartes. Leibnitz; Racine, Corneille, Molière, Despréaux, Voltaire, Matthew Prior, Swift, Addison, Dryden, Hogarth; Pitt, Burke, Fox, Washington, Franklin, Byron, Wellington, and Nelson.

CASE II. is occupied with autographs of English and foreign Sovereigns: Edward IV., Edward V., Richard III., Henry VII., Henry VIII., Catharine of Arragon; Anne Boleyn, Edward VI., Jane Grey, Queen Mary, Queen Elizabeth, Mary, Queen of Scots, James I., Charles I., Oliver Cromwell, Charles II., James II., William III., Queen Anne, James Stuart the Pretender, George I., George II., George III., Emperor Charles V., Francis II. of France, Philip II. of Spain, Catharine de' Medici, Henry IV., Gustavus Adolphus, Louis XIV., Peter the Great, Charles XII., Frederick the Great, Louis XVI., Catharine II. of Russia, Napoleon I. — We now go round the corner to —

CASE III. (adjoining the last case): Ferdinand and Isabella of Spain, Duke of Alva, Lord Burghley, Queen Anne, Lord Clive, Warren Hastings, Hook, Kant, Lavater, Gay, Samuel Richardson, Southey, Shenstone, Davy, Bulwer Lytton, and Dickens. Next is a case containing a volume of the *Codex Alexandrinus* and the books of Genesis and Exodus according to the Syriac Version.

We now retrace our steps to the door by which we entered, and begin our examination of the cases on the right side. The first five contain royal documents (charters, grants, etc.) from the 9th to the 14th cent., including the original Magna Charta of King John (1215); documents of Richard Coeur-de-Lion, Henry II., Henry I., Edward the Confessor, Canute the Dane, the Saxon King Edgar, etc. — CASE VI. contains autograph writings of Robert Burns (Autobiography), Walter Scott ('Kenilworth'), Torquato Tasso ('Torismondo'), Sterne, Locke, Jean Jacques Rousseau, Pope, Milton, Samuel Johnson, Ben Jonson, and Lord Macaulay.

In CASE VII. are some texts of Scripture in the handwriting of Edward VI.; the prayer-book of Lady Jane Grey; a book of prayers copied out by Queen Elizabeth; will of Mary, Queen of Scots; note-book of the Duke of Monmouth; original MSS. of Charles I., James I., and Frederick the Great.

Then, exhibited separately: sketch of the battle of Aboukir by Nelson; autograph of Edmund Spenser; list of troops drawn up by the Duke of Wellington before Waterloo; deed of sale of 'Paradise Lost',

with Milton's signature; deed of mortgage, dated 1612, with Shakspeare's autograph.

Next come two cases, one with a copy of the Korân, the other with a copy of the Vulgate. The CENTRE TABLE-CASE in the middle of the room is occupied by Sanscrit, Pali, Cingalese, Arabian, Persian, and other oriental MSS., some of which are of enormous value. The SOUTH TABLE-CASE, on the right, contains books bound in metal, ivory, and leather. Among them are the following: Latin psalm-book of 1140, belonging to the Countess of Anjou, in a very handsome binding; the Gospels, belonging to Eadfrith, Bishop of Lindisfarne, originally prepared for St. Cuthbert (700), binding modern; Gospels from the Monastery of St. Maximin at Trèves (12th cent.); Latin psalter, executed in England at the beginning of the 14th century.

The NORTH TABLE-CASE, on the left, is assigned to ancient illuminated MSS. of the Gospels, psalters, and hours. Frames fixed against the wainscot in the N.E. and N.W. corners of the room contain various historical deeds and papyri. In the middle of the room, towards the exit, are two glass cases with impressions of various seals. The one on the left contains the Great Seals of the British sovereigns; that on the right baronial and ecclesiastical seals.

The Manuscript Room is adjoined on the N. by the **King's Library** (Pl. 6), a collection of 80,000 vols. made by George III. and presented to the nation by George IV., and arranged in a hall built expressly for the purpose, which extends along the whole breadth of the building. The collection is remarkable for the beauty and rarity of the works contained in it. Changes in the arrangements are not unfrequent.

Twelve cases ranged along the sides of the hall, and numbered III. to XIV., contain typographical specimens in illustration of the history of printing, in chronological order. CASES III. and IV. on the left, are occupied by the earliest German printed books, including the Mazarine Bible, the first printed Bible, printed by Gutenberg and Fust (Mayence, 1455); the first psalter, printed on parchment in 1459 by Fust and Schöffer; Bible printed by Fust and Schöffer in 1462 (the first printed book bearing a date); Cicero de Officiis, of date 1465; Latin Bible, printed at Bamberg in 1460; Steinhewel's German Chronicle (Ulm, 1473). CASE V. contains early German and Dutch books (Decretum Gratiani, printed at Strassburg by Eggestejn in 1471).

CASE VI. contains examples of Italian typography: Livy, printed at Rome in 1469 by Schweinheim and Pannartz, on vellum; Petrarch (Fano, 1503); Lactantius, printed at Subiaco by Schweinheim and Pannartz in 1465; Cicero, Tusculanæ Questiones (Rome, 1469); the first printed edition of Dante (Foligno, 1472); Virgil, by Aldus (Venice, 1501); Æsop (Milan, 1480); Tacitus, by Da Spira (Venice, 1469); Cicero, Epistolæ Familiares, on vellum (Venice, 1469); Ovid (Bologna 1471).

CASE VII. contains Italian and French printing: Valturius de re militari (Verona, 1472); Le Livre du Roy Modus et de la Royne Racio (Chambery, 1486); Barzizius, Liber epistolarum (Paris, 1473), the first book printed in France; L'Art et Science de Rhétorique, copy belonging to Henry VII. (Paris, 1493).

In CASE VIII. are specimens of English printing: The Game and Playe of the Chesse, printed by Caxton at Westminster Abbey in 1474 (the first book printed in England); St. Bonaventura, Speculum vitæ Christi, printed on vellum by Caxton in 1488; Prayer-book, printed by Caxton at Westminster in 1490 (unique); the first printed edition of Chaucer's Canterbury Tales, by Caxton in 1476; the first English edition of Æsop, by Caxton, 1484; Terence, printed at London by Pynson in 1497; 'The Book of St. Albans', the earliest book of the chase, printed at the Abbey of St. Albans in 1486. — We now cross to the cases on the other side of the room.

CASE IX. contains specimens of fine and sumptuous printing: Theuerdank, composed by Melchior Pfünzing on the marriage of the Emperor Maxiimilian with Mary of Burgundy; and printed at Nuremberg by Schönsperger in 1507; Petrarch, on vellum, printed by Aldus (Venice, 1501), once the property of Isabella Gonzaga, Countess of Mantua; Dante, printed in 1502, also by Aldus at Venice, and the first book which bore the anchor, the distinguishing mark of the Aldine Press; Horace, first edition, from the Aldine press (Venice, 1501); Bourassé, La Touraine (Tours, Mame, 1855; the cost of printing this handsome work was 150,000 fr. or about 6000*l.*).

In CASE X. are specimens of illuminations and sumptuous printing: Euclid, printed by Ratdolt (Venice, 1482); Martial, Aldus (Venice, 1501); Boccaccio, Verard (Paris, 1493); Breviaries, missals, and hours; Virgil, printed by Aldus on vellum (1501); Aulus Gellius, Noctes Atticæ, on vellum (Florence, 1513).

CASE XI. contains works illustrated with wood-cuts and engravings. Bettini, El Monte Sancto di Dio (Florence, 1477), the first book with copper engravings; Ariosto (London, 1591), with engravings; Book of the Passion (Wittenberg, 1521), illustrated by Cranach; old playing cards (Anman, Nuremberg, 1588); first edition of Holbein's Dance of Death (Lyons, 1539); Breydenbach's Journey to the Holy Land (Mayence, 1486), illustrated.

CASE XII. contains books bearing the autographs of the authors or early owners: Wittenberg Bible of 1541, with Luther's signature; autographs of Calvin, Lord Bacon, Melancthon, Michael Angelo, Tasso, Ben Jonson, Catharine Parr. There is also a collection of broadsides, including Luther's 95 Theses against the Indulgence of 1517.

CASE XIII. is assigned to typographical and literary curiosities: Queen Elizabeth's prayer-book; miniature breviary (beginning of 16th cent.); Horace, printed in microscopic type (Didot, Paris, 1828); the first edition of the Book of Common Prayer (1549); first editions of several of Shakespeare's works; also of Cervantes, Milton, Defoe, and many others.

CASE XIV. is filled with bound books, many of which are in their original handsome bindings.

The four glass cases and eight stands, which occupy the middle of the room, contain a fine collection of engravings of the Kings and Queens of England. The drawings and engravings in these cases are from time to time changed. Here also are exhibited some fine examples by the Italian workers in Niello, consisting of engraved silver plates, sulphur casts, and impressions on paper.

At the end of the King's Library is a staircase (Pl. 7), leading to the zoological collection. In the meantime, however, we retrace our steps to the entrance hall, and pass out of it, to the left, into the ***Sculpture Gallery**. The first room we enter is the —

Roman Gallery (Pl. 8). On the left side are Roman antiquities found in England. The first four compartments below the windows contain rough-hewn sarcophagi, while by the intervening pilasters are specimens of old Irish characters (Oghams). Above, on the walls to the right and left, are fragments of Roman mosaic pavements, discovered in England. On the right (N.) side of the room is ranged a collection of Roman portrait busts and statues (the numbering begins at the W. end of the gallery): 1. Bust of Cornelius Lentulus Marcellinus, Proprætor of Cyrene; 2. Julius Cæsar; 3. The youthful Augustus; 4. Augustus; 5. Tiberius; 7. Drusus; 9. Statue of a Roman consul wearing the toga; 11. Nero; 12. Otho; 14. Domitia(?); 15. Trajan (of Greek marble); 17. 18. Hadrian; 20. Antinous, favourite of Hadrian; 21. Julia Sabina, Hadrian's consort; 19. Statue of Hadrian (legs and arms restored); 24. Antoninus Pius; 25, 26, 27. Marcus Aurelius; 28. Faustina, his spouse; 30. Lucius Verus; 34. Crispina, consort of Commodus; 35. Pertinax; 36. Septimius Severus; 37. Caracalla; 31. Lower half of a statue of Lucius Verus, from Ephesus; then on a shelf above, near the W. end, 55 and 56. Demosthenes; 58. Epicurus; 77. Olympias; 78-80. Heads of Roman children. — In the centre of the floor: 43. Head

of a barbarian (perhaps Arminius?); *45. Equestrian statue, representing Caligula; 46. Torso of the statue of a Roman emperor. — We next reach the —

First Græco-Roman Room (Pl. 9). This and the two following rooms contain sculptures, executed in Italy, but chiefly by Greek artists or from Greek models; also perhaps a few Greek originals.

L.: 109. Satyr playing with the infant Bacchus (from the Palazzo Farnese at Rome); 110. Youthful Bacchus (from Cyrene); 111. Head of Juno; 112. Statue of Diana; 113. Bust of Diana; *114. Apollo Citharæus (replica of the statue in the Capitol at Rome); 116. Statue of Venus; 117. Bust of Homer; *118. Dancing Satyr (from the Palazzo Rondinini at Rome); 119. Bust of Hesiod (?); 121. Torso of a boy (Hypnos, the god of sleep?); 122. Head of Jupiter; 123. Head of Athena; 124. Jupiter; 16. Athena (the eyes, which were of coloured stone, are wanting); 127. Sitting figure of Ilades, with the attributes of Zeus; 128. Bust of Athena (the bronze helmet and drapery are modern); 130. Statue of the triple-bodied Hecate; 131. Bust of Jupiter Serapis; 132. Statue of Apollo; 133. Ceres as Isis (time of Hadrian); 134. Heroic figure (limbs restored). — In the centre of the gallery is a terracotta Etruscan sarcophagus, with two painted figures in a sitting posture, found at Cervetri.

Second Græco-Roman Room (Pl. 10). In the recess on the left: *136. The Townley Venus, found at Ostia; opposite, *135. Discobolus or the 'quoit-thrower' (ancient copy of the statue by Myron). The corners are occupied by four heads: *137. Dione (?); 138. Apollo Giustiniani (late Romanesque replica of the head of the Apollo Belvedere); 139. Bearded head (of a Macedonian king?); *140. Youthful Dionysos (probably a Greek original).

Third Græco-Roman Room (Pl. 11). On the right (N.) side: *141. Colossal head of Hercules; 143. Sleeping Cupid, with the attributes of Hercules; 144. Hercules subduing the Cerynean stag (archaic relief); 145, 146. Cupid bending his bow; 147. Relief of a youth holding a horse; 148. Endymion asleep; *149. Female bust (Clytie?), perhaps of a Roman empress; 150. Head of a wounded Amazon; *151. Head of hero (Greek original), restored by Flaxman; *155. Statue of the Muse Thalia, from Ostia; 157. Relief of Nessus and Dejanira (?); 156, 158. Heads of Muses; 159. Apotheosis of Homer, relief with the name of the sculptor, Archelaus of Priene (found at Bovillæ, of the time of Tiberius); 160. Head of woman in Asiatic costume; 161. Bust of unknown person; 162. Youth in Persian costume, restored as Paris; 163. Mithras sacrificing a bull; 165. Actæon devoured by his dogs (from Lanuvium); 166. Head of Venus; 167. Hermaphrodite. — West side; 169. Relief, Victory sacrificing to Apollo; *171. Mercury; 172. Torso of Venus. — South side: 174. Pan; 175. Pan reposing; 176. Relief, Bacchus visiting Icarus; 177. Midas (?); 178. Satyr resting (freely restored); 179. Part of a Bacchic Thiasus; 180. Head of a Bacchant; 181, 183, 184. Satyrs; 185. Venus (from Ostia); 186. Part of a group of two boys quarrelling at play; 187. Head of Atys; 188, 190. Fauns; 189. Bacchus and Ampelos; 191. Relief of Ariadne (? Penelope, from Cumæ); 193. Youthful Bacchus; 194. Torso of Venus; 195. Bacchic relief with two sitting satyrs; 196. Girl playing with astragali; 198. Ariadne with the panther; 199. Head of youthful Hercules; 201. Eros asleep; 200. Relief representing Apollo, Latona, and Diana, with three worshippers; 202. Head of Venus; 204. Head of youthful Hercules.

The door on the right leads into the Lycian Saloon; the staircase at the extreme end (Pl. 12) descends to the —

Græco-Roman Basement Room, which contains Greek and Roman sculptures of various kinds: sarcophagi, reliefs, vases, fountain basins, candelabra, table supports, animals, etc. The floor is decorated with a mosaic from a Roman villa at Halicarnassus, 40 ft. long and 13½ ft. broad, at the upper end of which is represented Amphitrite with two Tritons. On the E. wall is a mosaic from Carthage of a colossal head of Neptune. Adjacent are two sacrificial groups in marble, and a relief of two gladiators struggling with a bull. — The annex formed by the **Lycian Basement**

Room contains mosaics, sculptures, and miscellaneous objects. — The door on the right in the Third Græco-Roman room leads into the —

Lycian Saloon (Pl. 13), which contains smaller Asiatic antiquities, sculptures, etc., chiefly from the Lycian Xanthus, but was closed, pending alterations, at the time when the Handbook was being prepared. Among its contents are: — ‘Reliefs from the *‘Happy Tomb’* at Xanthus (at the sides sacrificial scenes; at the ends forms like iereus, bearing away small figures intended to represent departed souls, whose gestures indicate that they are trying to propitiate their captors and gain their compassion). Upper portion of a monument with the inscription *Merewe*, with a relief of Bellerophon slaying the Chimæra; at the top, behind, Banquet, and Coronation of an athlete. This room contains at present 10 sitting figures, a lion, and a sphynx, of very early date (580-520 B.C.), which once formed part of the Sacred Way leading to the Temple of Apollo at Branchidæ.

The **Greek Ante-Room** (Pl. 14), a small chamber to the N., contains, on the right, a sitting figure of Demeter (Ceres), two swine (sacred to Proserpine), and other sculptures, found in 1858 at the Temple of the Infernal Deities at Cnidus; on the left, a female statue from the temple of Ceres at Cnidus, a head (eyes of enamel lost), and a discus with relief of Apollo and Artemis slaying the children of Niobe. Then comes the —

Mausoleum Room (Pl. 15), containing remains from the *Mausoleum at Halicarnassus*, discovered by Newton in 1857. This celebrated monument (whence the modern generic term ‘mausoleum’ is derived) was erected by Artemisia in B.C. 352, in honour of her husband Mausolus, King of Caria. The tomb stood upon a lofty basement, and was surrounded by 36 Ionic columns. Above it was a pyramid rising in steps (24 in number), surmounted by a colossal statue of Mausolus. The monument was in all about 140 ft. in height, and was embellished by a number of statues, lions, and other pieces of sculpture. Among the remains of it preserved in the British Museum are the following. On the left: a wheel from the chariot of Mausolus, restored in harmony with the fragments that have been found; fore and hind quarters of one of the colossal horses attached to the chariot of Mausolus; a female figure found under the ruins of the pyramid; *statue of Mausolus, restored from 65 fragments. Near it is a head of Æsculapius from Melos. On the left wall is a frieze (zophorus) from the Mausoleum, representing the contest of the Greeks with the Amazons. Among other fragments is a frieze, in bad preservation, representing races and the battle of the Greeks with the Centaurs. On the right side of the room: head of Alexander the Great from Alexandria; female torso; eight lions; fragment of an equestrian figure in Persian garb; part of a colossal ram. The room also contains a cast of a metope, the Sun God in his chariot, from the Doric temple of Ilium Novum, presented by Dr. Schliemann in 1872 (on the left wall); a number of marbles from the Temple of Athene Polias at Priene, including the dedication of the Temple by Alexander, colossal arm, hand, foot, and female head, and a draped female torso.

We next reach the —

****Elgin Room** (Pl. 16), containing the famous *Elgin Marbles*, being the remains of the sculptures executed by Phidias to adorn the Parthenon at Athens, and considered the finest specimens of the plastic art in existence. They were brought from Athens in 1801-3 by Lord Elgin, at that time British ambassador at Constantinople, at a cost of 70,000*l.*, and sold to the English Government in 1816 for half that sum. The Parthenon, the Temple of Pallas Athene on the Acropolis of Athens, was built by Ictinos, about B.C. 440, in the time of Pericles, the golden age of Athens and of Hellenic art. It was in the Doric order of architecture, and occupied the site of an earlier temple of Athene, which had been

destroyed in the Persian war. It was adorned with sculptures under the supervision of Phidias. A statue of Athena, formed of gold and ivory, stood in the interior of the cella. The sculptures preserved here consist of the frieze round the exterior of the cella, 15 metopæ, and the relics of the two pediments, unfortunately in very imperfect preservation. The figures of the deities represented are most nobly conceived, admirably executed, and beautifully draped.

On entering the room, we perceive on our left a model of the Parthenon, in the state in which it was left after its bombardment by the Venetian General Morosini in 1687. Then follow the remains of the E. PEDIMENT, representing the Birth of Athena, who, according to Greek mythology, issued in full armour from the head of Zeus.

In the left angle of the tympanum we observe two arms and a mutilated human head, in front of which are two spirited horses' heads, also considerably damaged. These are considered to represent a group of Helios, the god of the rising sun, ascending in his chariot from the depths of the ocean, his outstretched arms grasping the reins of his steeds. Next comes Theseus (or Hercules?), who, leaning in a half-recumbent posture on a rock covered with a lion's hide, seems to be greeting the ascending orb of day. This figure, the only one on which the head remains, is among the best preserved in the two pediments. Next to Theseus is a group of two sitting female figures in long drapery, who turn with an appearance of lively interest towards the central group — perhaps the Attic Hours, Thallo and Auxo (or Ceres and Proserpine?). Then comes the erect female figure of Iris, messenger of the gods, whose waving robes betoken rapid motion; the upper part of her body is turned towards the central group, and she seems to have barely waited for the birth of the Goddess before starting to communicate the glad tidings to the inhabitants of earth.

The central group, probably representing Minerva surrounded by the gods, is entirely wanting. The space occupied by it, indicated here by an opening in the middle of the sculptures, must have measured 33-40 ft. in length.

Next comes, on the right, a torso of Victory. Then a noble group of two sitting female forms, in the lap of one of which reclines a third female, probably representing Aglauros, Herse, and Pandrosos, the three daughters of Cecrops (or the three Fates?). Adjacent, in the angle of the tympanum, the torso of Selene (the goddess of the moon), as a charioteer, and by her side the head of one of her coursers. This portion of the frieze is thought to have shown the Moon sinking into the sea at the approach of Day. The horse's head is in good preservation.

We next reach, on the left side of the room, the capital of a Doric column from the Propylæum, the magnificent entrance to the Acropolis; sitting figure of Dionysos from the Choragic Monument of Thrasyllos at Athens; figure of a boy (Eros) from the Acropolis.

The remains of the WEST PEDIMENT are on the opposite side of the room. They are by no means in so good preservation as those from the East Pediment, and we can only form an idea of their meaning and connection from a drawing executed by the French painter Carrey in 1674, which contains several groups that are now wanting. The subject of the sculptures is the Strife of Minerva and Neptune for the soil of Athens. By a stroke of his trident Neptune caused a salt-spring to gush forth from the soil, but his gift was outdone by that of Minerva, who produced the olive-tree, and was adjudged the possession of the city. The moment chosen for representation is that, after the decision of the contest, when the two deities part from each other in anger. In the left angle we observe the torso of a recumbent male figure, probably the river god Cephissus. Next to it is a cast of a group of two figures (the original is in Athens), supposed to be Hercules and Hebe; the male figure is in a semi-recumbent posture, propped upon his left arm, the female

kneeling beside him has her right arm round his neck. Next, the torso of a man, perhaps Cecrops, the first King of Attica. The relics of the central group are exceedingly scanty. Of Minerva only the upper part of the head, the right shoulder with part of the armour, and a piece of the ægis are preserved. The eyes, which were made of coloured gems, are lost. The cheeks, on close examination, still show traces of painting. A much mutilated torso, consisting of the shoulders alone, is all that remains of the rival deity, Neptune. The proportions of these two statues, which, as the central figures, occupied the highest part of the tympanum, are on a much larger scale than those of the others.

Next comes a female torso, perhaps Amphitrite; then the lower part of a sitting female form, probably Latona; then the cast of a semi-recumbent male figure, perhaps the river god Ilissus. Lastly, at the end of the tympanum, is the torso of a recumbent female form, supposed to represent the nymph Callirrhœ.

The next object reached on the right side of the gallery is the capital of a Doric column from the Parthenon. Then comes a plaster cast of a marble seat from the Theatre of Dionysos at Athens, designed for the High Priest of Dionysus, opposite which is one used by one of the ten Strategæ; beside the door. *327a. Torso of Æsculapius, found at Epidaurus.

Round the whole of the hall, at a height of about $4\frac{1}{2}$ ft. from the ground, we observe the *FRIEZE (about 175 yds. long), which ran round the outside of the cella (or inner sanctuary) in the colonnade enclosing the Parthenon. It forms a connected whole, and represents, chiefly in very low relief, the festive procession which ascended to the Acropolis at the end of the Panathenæa, for the purpose of presenting to the Goddess a peplos, or robe, woven and embroidered by Athenian virgins. The priests with sacrificial bulls and horses, the virgins, the warriors on horseback, on foot, and in chariots, and the thronging worshippers of all kinds are executed with admirable taste and skill. The slabs are arranged as far as possible in their original order, the points of the compass being indicated above them. 'On the east side, the side of entrance, Phidias arranged an august assembly of the gods, in whose presence the peplos is delivered to the guardians of the temple (slabs numbered 17-24). These are attended by officials and heralds, followed by trains of noble Attic maidens. The procession is continued along the north and south sides, proceeding in both towards the entrance porch, as though on the west side it had been divided into two. Bulls and lambs for sacrifice follow with their leaders, interspersed with groups of men and women; some bearing gifts in baskets and beautiful vessels on their shoulders. To these are added players on the lute and cithern, who march in front of a train of men and chariots, probably the victors in the contests. The procession is terminated on the two long sides by Athenian youths on horseback, and on the west side we find others still engaged in preparations, in bridling, restraining, and mounting horses'. — *Lübke, History of Sculpture*. — Most of the pieces of this frieze are only slightly damaged, while some of them are perfectly preserved. A few of the slabs are merely casts of portions of the frieze at Paris and Athens.

Above the frieze on the W. wall of the room are 15 *ΜΕΤΟΠÆ and a cast of another from the Parthenon, being the sculptures which filled the intervals between the triglyphs of the external frieze. They represent the battle of the Centaurs and Lapithæ, and are executed in much higher relief than the sculptures of the inner frieze; some of the figures are almost entirely detached, being connected with the background or the adjoining figures at a few insulated points only.

On the E. wall are plaster casts from the external frieze of the Temple of Theseus at Athens, representing battle-scenes, partly of the contests of the Greeks with the Centaurs, and three metopæ from the same temple with sculptures of the feats of Theseus. Also casts of four groups from the lower frieze of the Temple of Nike Apteros (Wingless Victory) at Athens, representing five figures of Victory, two of which are leading an

ox to the sacrifice. Then, at the sides of the door leading into the Hellenic Room, four genuine ²Marble Fragments from the upper frieze of the same temple, representing Athenian warriors fighting with Persians and other enemies in Greek costume.

The Elgin Room also contains a great number of sculptural and architectural fragments, and plaster casts of objects of Attic art, which possess little interest for the ordinary visitor.

At the N. end of the E. side of the room is one of the beautiful *Canephore, from the Erechtheum; near it an Ionic column from the same building, and a colossal owl.

The hall adjoining the Elgin Room on the N., and recently opened, contains remains of the famous Temple of Diana at Ephesus, the fruits of the recent English excavations; fragments of columns, cornices, capitals, and bases; lowest drum of a sculptured column with life-size reliefs of Hermes, Victoria, and a warrior; a colossal lion from an eminence at Cnidus, originally surmounting a pyramidal Doric monument, which was perhaps erected in commemoration of the naval victory of Conon, the Athenian, over the Spartans in B. C. 394. Behind stands a model of the Acropolis at Athens.

We now pass through the door in the centre of the E. side, and enter the —

Hellenic Room (Pl. 17), which contains marble sculptures from every part of Greece and the Grecian colonies except Athens and Attic settlements, and also plaster casts.

The bust to the right of the door is Æschines, that on the left an unknown philosopher. On the pedestals at the sides are four Etruscan cinerary urns from Chiusi (two on each side), with reliefs of huntsmen, flute-players, etc.; archaic female torso (right); Diadumenos, replica of the celebrated work of Polyclethus (left); two other athletes (left); two figures of Apollo (right), one from the Choiseul-Gouffier collection. To the right of the E. door: herme of Mercury of an early date; Triton, a mutilated alto-relievo figure, from Delos; adjacent, Mercury in an early style; heads of Bacchus; on the left, herme of Pericles. Round the room runs the ²Frieze of the Temple of Apollo Epicurius at Bassæ, near Phigalia, representing the battle of the Centaurs and Lapithæ and the battle of the Greeks and Amazons (B. C. 430).

Above the frieze, on the wall, are plaster casts from the pediments of the Temple of Athena at Ægina, the originals of which are at Munich. The group from the western pediment (on the N. wall, to the left) depicts the contest of the Greeks and Trojans over the body of Patroclus; the group from the eastern pediment (to the right), a scene from the campaign of the Ægines against Troy. On the W. wall are four plaster casts of reliefs on the niches of the central Temple of Selinus in Sicily, dating from B. C. 550. Lower down, round the walls, are ranged sculptural and architectural remains, among which may be noticed the fragment of a recumbent satyr at the entrance door, and the ²head of a youth with a fillet.

We next reach the Assyrian and Egyptian collections, which, next to the Elgin Room, are the most important parts of the British Museum. The ***Assyrian Gallery** consists of three long narrow rooms, called the *Kouyunjik Gallery* (Pl. 18), the *Nimroud Central Saloon* (Pl. 19), and the *Nimroud Gallery* (Pl. 20); of the *Assyrian Transept* (Pl. 24), adjoining the last of these three; and of the

Assyrian Basement Room (Pl. 23). Its contents are chiefly the yield of the excavations of Mr. Layard in 1847-50 at Kouyunjik, the ancient Nineveh, and at Nimroud, the Calah of the Bible, but also include the collection made by Mr. George Smith in Mesopotamia, as well as contributions from other sources. With a view to examine these interesting remains in chronological order, we pass through the N. door of the Central Saloon, and begin with the —

Kouyunjik Gallery (Pl. 18). The bas-reliefs contained in this room date from B.C. 721-625, and belonged to the royal palace of Sennacherib (d. B.C. 710) at Nineveh, afterwards occupied by Sennacherib's grandson, Assurbanipal or Sardanapalus. The older reliefs, dating from the time of Sennacherib, are executed in alabaster, the others in hard, light-grey limestone.

We begin our examination to the left of the entrance. No. 2. Galley with two banks of oars; 4-8. Row of fragments (upper part damaged), representing Sennacherib's advance against Babylon; 15-17. Return from battle with captives and spoil; 18-19. Procession of warriors; 20-29. Siege of a fortified town (on slab No. 25 is the city itself, while 27-29 represent the triumph of the victors). *Nos. 34-43. Series of large reliefs, which decorated the walls of a long passage between the palace and the Tigris; on one side, descending the slope, are 14 horses, held by attendants; on the other, ascending, servants with dishes for a feast. The figures, rather under life-size, are beautifully designed. No. 44. Monumental tablet; 45-50. Triumph of Sardanapalus over the Elamites (in limestone, well preserved). Nos. 51-52. Removal of a winged bull on a sledge by means of wooden rollers and levers; to the right, construction of a lofty embankment. Nos. 53-56. Similar scenes in better preservation; 57-59. Sennacherib besieging a city situated on a river (quaintly represented), and receiving the spoil and prisoners; 60. Figure with the head of a lion, bearing a knife in the right hand, which is held up. In the middle of the hall is a white limestone obelisk, found by Mr. Rassam, and near it the upper part of another. The five glass cases contain smaller objects, such as seals, cut stones, cylindrical writing rolls, fragments of cuneiform characters, necklaces, bracelets, statuettes, iron and bronze ornaments, etc. — We now enter the —

Nimroud Central Saloon (Pl. 19), containing the sculptures (dating from B.C. 880-630), discovered by Mr. Layard at Nimroud, on the Tigris, situated about 18 M. below Nineveh. They are from the palace built by Esarhaddon, the successor of Sennacherib, but some of them are of a much earlier date than that monarch, who used the fragments of older buildings in the construction of his residence. The reliefs on the left are from a Temple of the God of War.

We begin to the left of the entrance from the Kouyunjik Gallery. Large relief, representing the evacuation of a conquered city; below, the triumphal procession of a king in his war-chariot. Colossal head of a winged man-headed bull; adjacent, another similar, but smaller head, and also a foot. At the central pillars, two statues of the god Nebo. At the entrance to the Nimroud Gallery, on the left, a *colossal winged lion; on the right a colossal winged bull, both with human heads; adjacent on each side, two winged male figures sacrificing. Then bas-reliefs, evacuation of a conquered town. Monolith (figure in relief with cuneiform inscription) of Assur-Izir-Pal (B.C. 880); monolith of Shalmaneser (B.C. 850). At the entrance to the Kouyunjik Gallery, a colossal lion from the side of a doorway (880). The centre of the room is occupied by a

black marble obelisk, adorned with five rows of reliefs; the inscriptions, in cuneiform characters, relate events from the history of Salmanneser.

Nimroud Gallery (Pl. 20). On the left, colossal bas-reliefs; 18. Winged figure with ibex and ear of corn; 19. Foreigners bringing apes as tribute; 20. King Assur-Izir-Pal in a richly embroidered dress, with sword and sceptre; 23-26. The king on his throne surrounded by attendants and winged figures with mystic offerings; 28-29. Winged figure with a thunderbolt, chasing a demon; 36. Lion hunt; 31-41. Representation of religious service; then various martial and hunting scenes. The slabs with the larger reliefs bear inscriptions running horizontally across their centres. The glass cases in the middle of the room contain bronze dishes with engraved and chased decorations, admirably executed. Other bronze articles of different kinds, weights in the form of lions couchant, weapons, domestic utensils, etc. The second case (No. 45) is occupied by a collection of ivory carvings, with Egyptian figures. — The door in the N.W. corner of this room leads into the —

Assyrian Side Room (Pl. 21), which, along with the Basement Room (see below), contains the Assyrian antiquities collected at Nimroud by Messrs. Rassam and Loftus in 1853-55, and also some Babylonian remains.

In the centre is the stelé or monolith of King Samsivul, with a figure in relief. To the right and left are two pieces of basalt with reliefs. The glass cases 1-4 (on the left) contain bronze helmets. Cases 5 and 6 are filled with glass and terracotta vessels, and Babylonian inscriptions. In cases 7-12 are alabaster and clay vessels, cylindrical writing rolls, etc.; 13-15. articles of bronze and clay, among which may be noticed a shield, a kettle, and enamelled bricks; 16-19. three blue, glazed, earthen coffins, with figures in bas-relief; glazed vessels of various kinds. — We now descend the stairs (Pl. 22) to the —

Assyrian Basement Room (Pl. 23), the reliefs in which, belonging to the latest period of Assyrian art, are throughout superior to those in the upper rooms, both in design and execution. (The numbers begin in the central part of the room.)

Nos. 1-8. Scenes of war; Bringing home the heads and spoil of conquered enemies; Warriors preparing their repast. Nos. 33-53. Lion hunt; 54-62. Plundering of a city; 63-74. Return from the hunt (sequel to Nos. 33-53); 83-90. Wars of Sardanapalus; 91-94. Hostile army fleeing past an Assyrian fortress; 95. Beheading of the King of Susiana; 104-119. Three rows of scenes of gazelle, wild ass, and lion hunting, admirably executed; 120. Captives at their repast; 121. Sardanapalus and his wife banqueting in an arbour; 122. Lion hunt. In the middle are three glass cases containing smaller objects. Near them is a piece of pavement from the palace of Sardanapalus.

The Nimroud Gallery is adjoined on the S. by the **Assyrian Transept** (Pl. 24), which in its western half is a continuation of the Nimroud Gallery (containing monuments from the time of Assur-Izir-Pal), while the eastern part contains antiquities from Khorsabad (about B.C. 720), from the excavations of Messrs. Rawlinson and Layard.

In the middle of the W. side is the tomb of Assur-Izir-Pal, with a portrait in relief. In front of it is an altar, which stood at the door of the Temple of the God of War. At the sides are two colossal winged lions, with human heads and three horns, from the sides of a doorway. At the sides of the entrance from the Nimroud Gallery are two torsos with inscriptions. On the wall are reliefs and inscriptions from the palace of the Persian kings at Persepolis (B.C. 500). The glass case contains a collection of archaic sculptures, heads, statues, and inscriptions from Idalium (Dali), Cyprus, excavated in 1870. — In the E. or Khorsad.

bad section, two colossal animals with human heads, adjacent to which are two colossal human figures. Within the space bounded by these figures are fragments of various kinds; heads and figures of warriors and horses; to the right, opposite the window, a relief of a hunting scene in black marble. In the middle is a black basalt figure of Shalmaneser in a sitting posture, much injured; in front of it is a case containing antiquities from Idalium, in front of which again is a Phœnician marble sarcophagus from Sidon (Saida).

The collection of **Egyptian Antiquities** fills three halls on the ground-floor, and two in the upper story. The antiquities, which embrace the period from B.C. 2000 to A.D. 640, are arranged in chronological order. The Southern Gallery, which we enter first, is devoted to antiquities of the latest period.

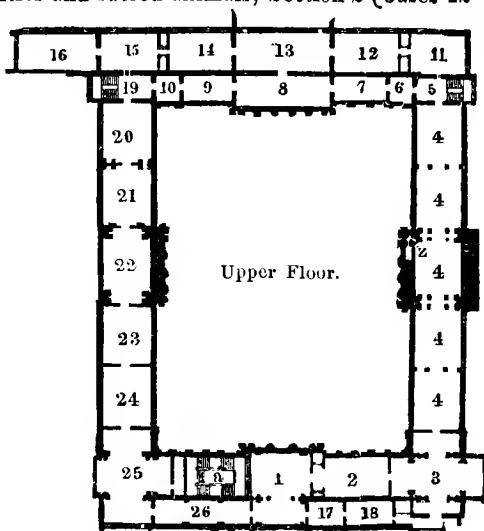
Southern Egyptian Gallery (Pl. 25). Section 1: monuments of the period of the Roman dominion. Section 2: time of the Ptolemies. In the middle is the celebrated 'Stone of Rosetta', a tablet of black basalt with a triple inscription. It was found by the French near the Rosetta mouth of the Nile, but passed into the possession of the English in 1802. One of the inscriptions is in the hieroglyphic or sacred character, the second in the enchorial, demotic, or popular character, and the third in Greek. It was these inscriptions which led Young and Champollion to the discovery of the hieroglyphic language of ancient Egypt. The remaining part of the gallery contains monuments from the 30th to the 19th Dynasty (back to about B.C. 1200). To the left are fragments of green basalt with reliefs; to the left, sarcophagus of King Nectanebo I. (about B.C. 360), with reliefs; to the right, sarcophagus of a priest of Memphis; right and left, two obelisks from the temple of Thoth at Memphis. — To the left, granite sarcophagus from Cairo; to the right, sarcophagus of the Queen of Amasis II. (from Thebes); to the left, Psummetichus I. sacrificing, a relief in basalt. — To the left, statue of the Nile; to the right, Apries; right and left, two sitting figures of the goddess Sekhet or Bast (with the head of a cat), between which is a colossal scarabæus in granite. — To the right, sitting figures of a man and a woman, in sandstone; to the left, King Menephtah II. on his throne. The —

Central Egyptian Saloon (Pl. 26), chiefly contains antiquities of the times of Rauses the Great, the Sesostris of the Greeks. In the middle is a colossal fist from one of the statues in front of the Temple of Ptah, Memphis; to the left, two colossal heads, the one a cast from a figure of Ramses II. at Mitrahineh, the other of granite from the Memnonium at Thebes. To the right, statue of the king in black basalt, with kneeling attendants (fragmentary). Between the columns, at the entrance to the Northern Gallery, on the right, granite statue of Ramses II., from Thebes; to the left, a wooden figure of King Sethos I.

Northern Egyptian Gallery (Pl. 27), chiefly containing antiquities of the time of the 18th Dynasty, under which Egypt enjoyed its greatest prosperity. On the left and right, statues of King Horus in black granite, and two lions in red granite (from Nubia). In the centre is a colossal ram's head from Karnak. To the right and left are sitting figures of King Amenophis III., in black granite, from Thebes. On the left, capital of a column with lotus leaves. To the right and left are two colossal heads, found near the 'Vocal Memnon', at Thebes. Several repetitions of the statue of the goddess Bast, which is distinguished by the cat's head (in accordance with the Egyptian custom of representing deities with the heads of the animals sacred to them). Black granite figure of Queen Mautemua seated in a boat. In the middle is the colossal head of King Thothis III., found at Karnak, adjoining which on the right is one of the arms of the same figure. On the right is a monument, the four sides of which are covered with figures of Thothis III. and gods. To the left, small sandstone figure of an Egyptian prince. — The glass cases in the centre are filled with smaller antiquities of granite, basalt, alabaster, and other materials. The —

Northern Egyptian Vestibule (Pl. 28) contains antiquities of the period embraced by the first twelve dynasties, and particularly that of the fourth dynasty (about 3000 B.C.), when Egypt enjoyed a very high degree of civilisation. Above the door is a plaster cast of the head of the northern colossal figure of Ramses at Ipsamboul.

Opposite the Northern Vestibule is a staircase (Pl. 29) leading to the **UPPER FLOOR**. On the wall of the staircase are some Papyrus MSS. showing the different kinds of written characters in use among the Egyptians (the 'Hieroglyphic', 'Hieratic', and 'Demotic'). The *Egyptian Anteroom* (Pl. 19), at the top of the stairs, contains plaster casts of painted bas-reliefs from Egypt, and four wooden sarcophagi. Adjoining are two rooms filled with smaller Egyptian antiquities, arranged in three principal sections. Section 1 (Cases 1-11) consists of deities and sacred animals, Section 2 (Cases 12-45) of arti-



cles used in public and domestic life, and Section 3 (the whole of the remaining cases) of objects connected with the dead.

First Egyptian Room (Pl. 20). On the left, Wall-cases 1-5. Extensive collection of small figures of the Egyptian gods in various materials: 1 and 2. Amenra (Jupiter); Ra (the Sun); Phtah (Vulcan); the goddess Bast (Bubastis); Neith (Minerva), the goddess of Sais; 3-5. Thoth (Mercury); Osiris, the judge of the dead, Isis, his wife, and Horus, their son; Anubis; Typhon, the impersonation of the principle of evil. Case 6. Sarcophagus of Pen-amen, priest of Amenra. Cases 7-11. Sacred animals: jackal, cat, baboon, lion, owl, ibis, crocodile, snakes. Cases 12 and 13. Statuettes of kings and officials. Cases 14-19. Domestic articles; wooden pillow; various kinds of chairs, some of ivory inlaid with silver; model of a cottage with loft; wig of a lady with its box; three-legged table. Cases 20-21. Articles of dress and toilette. Cases 22-26, 28-35. Vases and vessels of various kinds. Case 27. Sarcophagus of Harnetaht, high priest of Amenra. Cases 36-37. Weapons and hunting implements. Case

39. Writing and painting materials. Cases 40-45. Domestic articles of different sorts. Cases 46-51. Mummies, near which is the wooden sarcophagus of King Mycerinus, builder of the third pyramid. Cases 52-56. Mummies of animals. Cases 61, 62. Bricks, some of them stamped. Cases 63, 64. Monumental tablets. On the floor are 12 glass cases containing an admirable collection of mummies with their sarcophagi, the finest being Nos. 69, 70, and 72. In the centre of the room are three cases with large wooden coffins of the Roman period, in the upper part of which are placed personal ornaments, amulets, and scarabæi.

Second Egyptian Room (Pl. 21). On the left: Wall-cases 1-3. Memorial tablets of painted wood; small models of sarcophagi and mummies; cases for the figures dedicated to the dead. Cases 4-11. A large collection of these figures, composed of wood, alabaster, stone, or glass, and usually bearing a religious motto, and the name and rank of the deceased. Cases 12, 13. Urns for the reception of entrails (particularly four in each cabinet with various heads). Cases 14-19. Richly ornamented wooden sarcophagi. Cases 20-23. Urns, similar to those above mentioned. Cases 24-30. Wooden images of gods, hollowed out to receive rolls of papyrus. Cases 31, 32. Cones from a tomb, with stamps; pitcher in alabaster, lamps, vases, etc. The Floor-cases on this side of the room contain: A. Articles of porcelain and glass, chiefly found with mummies; inscriptions on stone, porcelain, and wood. B. External cremments of mummies; inscribed fragments, terracotta figures, and ornaments of the Greek and Roman periods. C. Inscriptions, bead-work, Gnostic amulets, and other objects of the Christian period. D. Tiles from Tell el-Yehudiyeh, or Onias. E. Specimens of Egyptian glass. In the detached cases 101, 102, are models of boats, coffins, and tablets.

The other half of this room contains a collection of clay, earthenware, and glass objects, including those presented by Messrs. Slade, Temple, and Witt. To the right: Cases 33-34. Black and red clay vessels of the earliest Etruscan period; 35-39. Similar vessels of a later date. Cases 40-51. SLADE COLLECTION: 40, 41. Enamelled Venetian glass; 42, 43. German and Dutch glass; 44-51. Venetian glass (44, 45. woven glass). Cases 52-61. TEMPLE COLLECTION: 52, 53. Ancient and Arabian glass; 54, 55. Glass and crystal of Greek and Roman workmanship. Cases 62-64. WITT COLLECTION: 63, 63. Utensils and appurtenances of a Roman bath (many of them found in a tomb at Crefeld); 64. Glazed Roman pottery. The Table-cases contain Roman red ware and Etruscan pottery. — We now enter the —

First and Second Vase Rooms (Pl. 22, 23). A detailed account of the collection of vases would exceed the limits of the present work; visitors will find the admirable new 'Guides' (2d. each) exceedingly useful. The contents of the *First Vase Room* mainly consist of vases of Greek workmanship, found in Greece, the Grecian Islands, Lower Italy, and elsewhere. Their ground colour is usually red, and they are adorned with black ornamentation and figures. The collection is arranged in chronological order, commencing with the N. and E. sides of the room. The best examples are in the detached cases. The *Second Vase Room* contains vases of the later Greek and Roman periods, in which the gradual declension of art is observable; also Greek and Roman terracottas, mural paintings, and other objects. The terracottas represent domestic scenes and figures, and illustrate the private life of the ancients.

***Bronze Room** (Pl. 24), containing Greek, Etruscan, and Roman bronzes arranged in chronological order. (The series begins to the left of the opposite door.)

Cabinets 1-4. Bronzes of the archaic period; including a draped male figure found at Prato, a Marsyas from Pistoja, and Apollo with a roebuck. Cabinet 3. Aphrodite, the base of a candelabrum. Cabinets 5-11. Bronzes, large terracotta vases, and other objects, found at Vulci, including some porcelain vases enriched with hieroglyphics. Cabinets 12-19. Etruscan candelabra and weapons. Cabinets 20-23. Etruscan tripods; Greek and Etruscan pitchers, vases, and vase-handles. Cabinets 24-30. Greek and Etruscan vases, engraved cists, mirror-holder. Cabinets 31-53. Rich collection

of bronze statuettes (chiefly Roman or Græco-Roman), arranged according to the different groups of gods and heroes; 31, 32. Venus and Cupid; 33-35. Jupiter, Pluto, Hecate, Neptune, Minerva, Mars, Vulcan, Apollo, and Diana; 36-39. Bacchus, Silenus, etc.; 40, 41. Hercules and Mercury; 42, 42. Heroes (Atys, Harpocrates). Cabinets 44-47. contain a selection of larger bronzes: *Venus putting on her sandals, from Patras; *Youthful Bacchus; Apollo with the chlamys; *statuette of Pomona; Dione (?), from Epirus; *Philosopher (?), found at Brindisi (identical with a statue in the Villa Borghese); Hercules with the apples of the Hesperides, from Phœnicia; busts of Lucius Verus and Claudius; one of the Dioscuri, from Epirus; Meleager. Cabinets 48, 49. Fortune, Victory, the Seasons, etc.; 50-53. Figures of Lares and actors, allegorical lamps, and other objects; 54, 55. Roman chair of state (hisellium) inlaid with silver, figure-head of an ancient galley, tripods, etc.; 56-60. Candelabra and lamps. — On a circular table in the centre of the room is a head of a goddess, of heroic size, from Armenia. TABLE CASE B. contains a selection of ancient Etruscan bronzes. In the middle is a *bronze 'lebes', with an engraved frieze representing Hercules driving away the oxen of Cacus; at the back are chariot races and mock combats; on the lid, Hercules carrying off Auge (or Pluto and Proserpine?); round the rim are four mounted Amazons (from Capua). Female figure in long drapery, from Sessa. Amphora, the handles composed of men bending backwards, with sirius at their feet, from Vulci; Hercules taming the horses of Diomedes, from Palestrina; reclining male figure, holding a shell, from the lid of a cist; Peleus struggling with Atalanta, also from the lid of a cist; Hercules with the lion's hide, *Mars in richly ornamented armour, and a bearded head, all from the Lake of Falterona; female figure in voluminous drapery, with archaic inscription; Ceres sitting in a waggon, from Amelia; Etruscan helmet with inscription, belonging to Hiero I., King of Syracuse, from Olympia; *cist with engraved frieze, representing the sacrifice of captive Trojans at the funeral pile of Patroclus, and a Satyr and Menad on the lid, from Palestrina; two other cists; mirror. — TABLE CASE C. contains Etruscan mirrors: the adjoining CIRCULAR CASE H. is filled with specimens of bronze armour. — TABLE CASE D. contains several select bronzes: the bronzes of Siris, two shoulder-pieces of Greek armour, from Magna Græcia; figures and animals in relief, embossed in silver, for the decoration of a chariot; mirror with Menelaus laying hold of Helen (Cervetri); another mirror, with an alto-relief of Venus and Adonis at the foot (Locri); youthful heroic figure in a sitting posture, from Tarentum; group of Boreas and Orithyia from Calymnos; iron sword in a bronze scabbard, found at Mayence. In the adjacent CIRCULAR CASE G. are vases with Bacchanalian scenes; medallion representing Venus, sitting on a rock, from Tarentum. — TABLE CASE E.: *Boy playing at morra, from Foggia; Silenus carrying a cask, the base of a candelabrum; Hercules, from Bayay in France; Jupiter in a sitting posture, with sceptre and thunderbolt (from Hungary); fragment of a head of Mercury (perhaps a Greek original); Jupiter with his left hand outstretched, Jupiter with his right hand outstretched, Apollo bending his bow, all from Paromythia in Epirus; *Winged head (perhaps of Hypnos, the god of sleep), Perugia; head of a man, from Cyrene; head of a man (perhaps Homer), from Constantinople; Venus arranging her hair; Mercury with wallet and caduceus, found at Huis in France. — The TABLE CASES A. and F. contain bracelets, brooches, fibule, armlets, pins, locks, keys, knives, and other small bronze articles. Circular Case I. contains a 'lebes', with a figure of Aphrodite-Persephone on the cover, from Greece. In CASE K. is a cist partly formed of leather.

British and Mediæval Room (Pl. 25), containing BRITISH ANTIQUITIES of the pre-Roman period, Roman antiquities found in England, Anglo-Saxon antiquities, and a general collection of MEDIEVAL RELICS. We begin at the door leading into the Ethnographical Room.

On the left: Wall-cabinets 1-4. British remains of the flint period.

Cabinets 5-12. British relics of the flint period; on the upper shelves, very old cinerary urns. Glass case A., in the corner, contains a large piece of breccia from Dordogne, with remains of flint implements and bones. Case B.: in the middle compartment, objects made of reindeer horn; remains from the Swiss lake dwellings. The adjacent Circular Case contains the Shield of Achilles, modelled by Flaxman. Cabinets 13-25. Bronze objects and weapons of different kinds. Cabinets 26-35. Antiquities of the bronze period, partly from Germany and Denmark. Cabinets 36-42. Curious specimens of English bronze work, partly enamelled. Table Case D. contains later Celtic antiquities. Cabinets 43-51. Roughly finished cinerary urns and other vessels of clay and glass from Roman tombs. Cabinets 52-53. Roman terracotta objects, made in England, and chiefly 'castaways' or imperfect. Cabinets 54-57. Roman pottery, drain-pipes, etc.; two leaden coffins, found in London. Cabinets 58-59. Roman lamps, ornamented. Cabinets 60-64. Plain Roman vessels and jugs. Cabinets 65-75. Various Roman antiquities; carbonised vase; tomb of tiles; moulds for coins, brooches, and trinkets. Table Case F. contains Roman antiquities found in London. Cabinets 76-87. Anglo-Saxon antiquities: black funeral urns and weapons. In Table Case G., trinkets; a small box made of the bone of a whale, with Runic inscriptions of the 9th century. At the other end of Case G. is a small collection of *Early Christian Antiquities*.

Mediaeval Collection. Wall-cabinets 88-97. Ivory carvings, chiefly writing tablets and covers of books; 92-93. Winged altar-piece, representing the life of Christ. Case H.: Carved diptychs, mirror-cover, combs, and chessmen; vessels of rock-crystal and jasper; cameos and medals; the huge sword of Edward V. (1480). Cabinets 98-100. Old frescoes; 101-107. miscellaneous British objects, including a block of Herne's Oak, formerly in Windsor Park, an Irish crozier, and several hells. Cabinets 108-115. Metal work: old weapons, implements, and bells. Table Case I. contains objects brought from Abyssinia in 1868. Cases K. and L.: Seals and impressions of seals. Case M.: Instruments for the measurement of time. Case N.: Enamels. Wall-cabinets 116-121. English pottery; rude, glazed-earthenware vessels of the 13th-16th centuries; ornamented earthenware and porcelain (old English porcelain of 1750 and 1762); below, coloured bricks for paving and building. Cabinets 122-125. Pottery, chiefly from the site of the Temple of Diana at Ephesus. Cabinets 125-135. Italian majolica (enamelled earthenware, 16th cent.). Cabinets 136-139. German stoneware. Table Case O. contains some of the finer specimens of Italian majolica, and two vases of Chelsea porcelain. Table Case P. holds a large bridal casket with a relief on the lid of the bride being conducted to the house of the bridegroom, and some smaller silver objects found at Rome in 1793. — In the corner of this room, by the door to the Ethnographical Room, is the entrance to the —

Medal, or Gold Ornament Room (closed, admission by ringing the bell). The collection of medals, gold ornaments, coins, and gems preserved here is very complete and extremely valuable, being probably the finest in Europe. The famous *Portland Vase* is also kept here. It was exhibited to the public down to 1845, when it was broken to pieces by a madman named Lloyd. It was afterwards, however, so skillfully reconstructed, that there is now scarcely any trace of the disaster. The vase, which is about 1 ft. in height, is of dark blue glass, adorned with beautifully cut reliefs in opaque white glass, and was found in a tomb at Rome in the early part of the 17th century. It came for a time into the possession of Prince Barberini, whence it is also called the 'Barberini Vase', and is now the property of the Duke of Portland. The subject of the reliefs is a matter of dispute; some authorities maintain that they represent the metamorphosis of Themis into a snake, others Alceste's delivery from Hades; the Museum Guide describes them as the meeting of Peleus and Thetis, and Thetis consenting to be the wife of Peleus.

The **Ethnographical Room** (Pl. 26) forms a department intermediate between those we have been examining and the natural

history collections. It contains ancient and modern objects used by non-European nations, in geographical order. (We begin at the door on the left, leading to the Central Zoological Saloon.) Cabinets 1-7. Africa; 8-13. China, Japan, and the East Indian Islands; 14-24. India, Burmah, and Java; 25-28. North West Coast of America; 29-30. North America and the West Indies; 31-37. Mexico; 38-40. Peru; 41-44. South America; 45-48. New Zealand; 49-50. Samoa and Tonga Islands; 51-61. Polynesia; 62-71. New Guinea, Fiji Islands, etc.; 72-74. Australia. The glass cases in the centre contain Indian, Peruvian, and Mexican antiquities; dresses and implements of the Esquimaux; mementoes of arctic voyages. Against the pilasters are placed a figure of Pattinee Dewa in bronze, a Chinese bronze bell, an impression of the foot of Gaudama, and an inlaid Indian cabinet.

The whole remaining portion of the upper story is occupied by the ***Collections of Natural History**, which surpass in extent all the similar collections on the Continent, except, perhaps, that of Paris. We first enter the —

Central Saloon (Pl. 1), to which the principal staircase (Pl. a) leads directly from the entrance hall. The cases ranged along the walls contain antelopes, goats, sheep and bats; in front are giraffes, gorillas, the walrus, rhinoceros, and hippopotamus.

The **Southern Zoological Gallery** (Pl. 2), to the E. of the Central Saloon, contains the other ruminants, oxen, elands, deer, roes, camels, llamas, horses, swine; also armadilloes, sloths, and anteaters. In the centre is a basking shark, 28 ft. long, captured near the Isle of Wight in 1875.

To the S. of the Southern Zoological Gallery are two **Botanical Rooms** (Pl. 17-18), the glass cases in which contain small polished tablets of all the different kinds of wood, specimens of fruits, stems, etc.

In the S.E. angle is the **Mammalia Saloon** (Pl. 3), containing apes, chimpanzees, orang-outangs, sloths, lions, tigers, leopards, bears, byænas, ichneumons, kangaroos, marsupialia, whales, seals, and an extensive and fine collection of corals.

The **Eastern Zoological Gallery** (Pl. 4), which occupies the whole of the E. side of the upper story, contains the admirable ornithological collection. The glass cases on the tables contain the shells of molluscous animals. On the walls is a ***COLLECTION OF PORTRAITS**, chiefly of celebrated Englishmen.

The **Northern Zoological Gallery**, opposite the N.E. staircase (Pl. 5), consists of 5 rooms (Pl. 6-10). The first (Pl. 6) contains bird's-nests, insects, and the transformations of insects; the second (Pl. 7), reptiles, frogs, lizards, snakes, tortoises, crocodiles, alligators, sea-urchins, and star-fish; the third (Pl. 8), the *British Zoological Collection*, consisting of the British vertebrates, whales, sharks, birds' eggs, the British mammalia, birds, fishes, and in-

sects; the fourth (Pl. 9), different kinds of bony fishes, sea-horses, saw-fish, dolphins, insects, beetles, spiders, scorpions, and crustacea; the fifth (Pl. 10), the cartilaginous fishes; sharks, saw-fish, and sponges.

The **North Gallery**, on the N. side of the building, parallel with the Northern Zoological Gallery, is divided into six departments (Pl. 11-16), and contains the extensive and admirably arranged *COLLECTION OF MINERALS, stored in the floor cases of the first four rooms, and the *PALÆONTOLOGICAL COLLECTION, in the cases on the walls and in the floor cases in Room 5 and 6. The latter collection is arranged as follows: Room I. (Pl. 11) contains fossil plants; II. Fossil fishes; III. Reptiles (ignanodon, megalosaurus, etc.) and birds; IV. Continuation of the reptiles (ichthyosaurus; also the dinornis); V. Mammalia (gigantic stag, palæotherium, antediluvian rhinoceros, hippopotamus, etc.), corals, crustacea, shell-fish, and insects; VI. Mammalia (fossil elephant, pigmy elephant, mastodon, plaster cast of the megatherium, restored from the fragments here and at the Royal College of Surgeons), and a fossilised human skeleton from Guadeloupe.

On the N. side of the spacious entrance hall, facing the entrance door, is a passage leading to the ***New Reading Room**, constructed in 1855-57 at a cost of 150,000*l.* This imposing circular hall, covered by a large glass dome (140 ft. in diameter and 106 ft. high), has ample accommodation for 300 readers or writers. Around the superintendent, who occupies a raised seat in the centre of the room, are counters with shelves containing a catalogue for the use of the readers in upwards of 1000 vols. On these counters lie printed forms (white for books, coloured for MSS.) to be filled up with the name and press-mark of the work required, and the number of the seat chosen by the applicant at one of the tables, which radiate from the centre of the room like the spokes of a wheel. The form when filled up is put into a little basket, placed for this purpose on the counter. One of the librarians will then procure the book required, and send it to the reader's seat. Two of the tables are assigned to ladies exclusively. About 20,000 vols. of the books in most frequent request, such as dictionaries, encyclopædias, histories, periodicals, etc., are kept in the reading-room itself, and may be used without any application to the library officials. Every reader is provided with a chair, a folding desk, a small hinged shelf for books, pens, and ink, a blotting-pad, and a peg for his hat. In spite, however, of the cost and care with which this magnificent room has been fitted up, its comfort is by no means complete. Imperfect ventilation and lighting are much complained of, while draughts are also an annoyance. — In the year 1858, the first after the opening of the New Reading Room, the number of readers amounted to 190,400 or about 600 daily, who consulted in all 877,897 books or an average of 3000 a day. The number of visitors

during the same period was 519,505. In 1877 the number of readers' tickets in use was 11,657 (including temporary admissions), and the number of visits paid to the Reading Room by visitors amounted to 113, 596.

Persons desirous of using the Reading Room must send a written application to the Principal Librarian, specifying their names, rank or profession, and address, and enclosing a recommendation from some well-known householder in London. The applicant must not be under 21 years of age. The permission, which is granted for six months, is not transferable, and may be renewed at the end of that period. Under exceptional circumstances it is possible to get permission to use the Reading Room for a single day by personal application at the office of the Principal Librarian, to the left of the First Græco-Roman Room. Tickets for visitors to the Reading Room are obtained on the right side of the entrance hall. Visitors are not allowed to walk through the Reading Room, but only to view it from the doorway. — The **Libraries** contain a collection of books and manuscripts, rivalled in extent by the National Library of Paris alone. The number of printed books is about 1,000,000.

The **Print Room**, not usually shown to visitors, contains an admirable collection of original drawings and engravings; half-year's tickets of admission may be obtained by persons engaged in artistic pursuits or studies.

23. St. James's Palace and Park. Buckingham Palace.

The site of **St. James's Palace** (Pl. T 10), an irregular brick building at the S. end of St. James's Street, was originally occupied by a hospital for lepers, founded previous to 1190. In 1532 the building came into the possession of Henry VIII., who erected in its place a royal palace, said to have been designed by *Holbein*. Here Queen Mary died in 1558. The palace was considerably extended by Charles I., and, after Whitehall was burned down in 1691, it became the chief residence of the English kings from William III. to George IV. In 1809 a serious fire completely destroyed the eastern wing, so that with the exception of the interesting old brick gateway towards St. James's Street, the Chapel Royal, and the old Presence Chamber, there are few remains of the ancient palace of the Tudors. The state rooms are sumptuously fitted up, and contain a number of portraits and other works of art. The initials HIA above the chimney-piece in the Presence Chamber are a reminiscence of Henry VIII. and Anne Boleyn. It is very difficult to obtain permission to inspect the interior. The guard is changed every day at 10.45 a. m., when the fine bands of the Grenadier, Coldstream, or Fusilier Guards play for $\frac{1}{4}$ hr. in the Colour Court.

On the N. side, entered from Colour Court, is the *Chapel Royal*, in which the Queen and some of the highest nobility have seats.

Divine service is celebrated on Sunday at 10 a. m., 12 noon, and 5. 30 p. m. A limited number of strangers are admitted to the two latter services by tickets obtained from the Lord Chamberlain; for the service at 10 no ticket is required. — The marriage of Queen Victoria with Prince Albert, and those of some of their daughters, were celebrated in the Chapel Royal.

Down to the death of Prince Albert in 1861, the Queen's *Levés* and *Drawing Rooms* were always held in St. James's Palace. Since then, however, the drawing-rooms have taken place at Buckingham Palace, but the levées are still held here. A levée differs from a drawing-room in this respect, that, at the former, gentlemen only are presented to the sovereign, while at the latter it is almost entirely ladies who are introduced. Richly dressed ladies; gentlemen, magnificent in gold-laced uniforms; lackeys in gorgeous liveries, knee-breeches, silk stockings, and powdered hair, and bearing enormous bouquets; well-fed coachmen with carefully curled wigs and three-cornered hats; splendid carriages and horses, which dash along through the densely packed masses of spectators; and a mounted band of the Life Guards, playing in front of the palace; — such, so far as can be seen by the spectators who crowd the adjoining streets, windows, and balconies, are the chief ingredients which constitute the magic ceremony of a 'Queen's Drawing Room'. A notice of the drawing-room, with the names of the ladies presented, appears next day in the newspapers.

In the life of a young English lady of the higher ranks her presentation at Court is an epoch of no little importance, for as soon as she has attended her first drawing-room, she is emancipated from the dulness of domesticity and the thralldom of the schoolroom; — she is, in fact, 'out', and now enters on the round of balls, concerts, and other gaieties, which often play so large a part in her future life.

On the W. side of St. James's Palace lies *Clarence House*, the residence, since 1874, of the Duke of Edinburgh and his consort, the Grand Duchess Marie of Russia. — *Marlborough House*, on the E. side of the palace, see p. 200.

St. James's Park (Pl. J 10, J 11, K 10, K 11), which lies to the S. of St. James's Palace, was formerly a marshy meadow, belonging to St. James's Hospital for Lepers. Henry VIII., on the conversion of the hospital into a palace, caused the marsh to be drained, surrounded with a wall, and transformed into a deer-park and riding-path. Charles II. extended the park by 36 acres, and had it laid out in pleasure-grounds by *Le Nôtre*, the celebrated French landscape gardener. Its walks, etc., were all constructed primly and neatly in straight lines, and the strip of water received the appropriate name of 'the canal', an epithet still applied to it by the common people. The present form of St. James's Park was imparted to it in 1827-29, during the reign of George IV., by *Nash*.

the architect (see below). Its beautiful clumps of trees, its winding expanse of water enlivened by water-fowl, and the charming views it affords of the stately buildings around it, combine to make it the most attractive of the London parks. In 1857 the bottom of the lake was levelled so as to give it a uniform depth of 3-4 ft. The new suspension bridge, across the centre of it, forms the most direct communication for pedestrians between St. James's Street and Queen's Square, Westminster, Birdcage Walk on the S. side of the park, and Westminster Abbey.

The broad avenue, planted with rows of handsome trees, on the N. side of the park, is called the *Mall*, from the game of paille maille once played here (comp. p. 199). At the E. extremity, near *Carlton House Terrace*, is the flight of steps mentioned at p. 200, leading to the *York Column* (p. 200). — *Birdcage Walk*, on the S. side of the park, is so named from the aviary maintained here as early as the time of the Stuarts.

At the E. end of Birdcage Walk is *Storey's Gate*, leading to *Great George Street* and *Westminster*. In *Petty France*, to the S. of Birdcage Walk, Milton once had a house. — A battalion of the Royal Foot Guards is quartered in *Wellington Barracks*, built in 1834, on the S. side of Birdcage Walk. The new *Government Offices* (p. 165), the *India and Foreign Offices*, and beyond them the *Horse Guards* and *Admiralty*, lie on the E. side of St. James's Park. In an open space called the *Parade*, between the park and the Admiralty are placed two military trophies, one of them being a Turkish cannon captured by the English at Alexandria, and the other a large mortar, used by Marshal Soult at the siege of Cadiz in 1812, and abandoned there by the French. The carriage of the mortar is in the form of a dragon, and was made at Woolwich. Every morning, about 10 o'clock, the Foot Guards parade here, before proceeding through the park to relieve guard at St. James's Palace (see above).

Buckingham Palace (Pl. J 11), the Queen's residence, rises at the W. end of St. James's Park. The present palace occupies the site of *Buckingham House*, erected by John Sheffield, Duke of Buckingham, in 1703, which was purchased by George III. in 1761, and occasionally occupied by him. His successor, George IV., caused it to be remodelled by Nash in 1825, but it remained empty until its occupation in 1837 by Queen Victoria, whose town residence it has since continued to be. The eastern and principal façade towards St. James's Park, 360 ft. in length, was added by *Blore* in 1846; and the large ball-room and other apartments were subsequently constructed. The palace now forms a large quadrangle. The rooms occupied by Her Majesty are on the N. side.

A portico, borne by marble columns, leads out of the large court into the rooms of state. We first enter the *Sculpture Gallery*, which is adorned with busts and statues of members of the royal family and eminent statesmen. Beyond it, with a kind of semicircular

apse towards the garden, is the *Library*, where deputations, to whom the Queen grants an audience, wait until they are admitted to the royal presence. The ceiling of the magnificent *Marble Staircase*, to the left of the vestibule, is embellished with frescoes by Townsend, representing Morning, Noon, Evening, and Night.

On the first floor are the following rooms: *Green Drawing Room*, 50 ft. long and 33 ft. high, in the middle of the E. side; **Throne Room*, 66 ft. in length, sumptuously fitted up with red striped satin and gilding, and having a marble frieze running round the vaulted and richly decorated ceiling, with reliefs representing the Wars of the Roses, executed by Baily from designs by Stothard; *Grand Saloon*; *State Ball Room*, on the S. side of the palace, 110 ft. long and 60 ft. broad; lastly the *Picture Gallery*, 180 ft. in length, containing a choice, though not very extensive collection of paintings.

Albert Dürer, *Altar-piece* in three sections. *Mabuse*, Christ and St. Matthew. *Rembrandt*: 'Noli me tangere'; Adoration of the Magi; The Ship-builder and his wife. purchased by George IV. for 5000*l.*; Burgomaster Pancras and his wife; three Portraits. *Rubens*: Pythagoras (the fruit by *Snyders*); Landscape; Assumption of the Virgin; Virgin Mary; St. George and the Dragon; Pan and Syrinx; The Falconer; Family of Oldenbarneveld. *Van Dyck*: Marriage of St. Catharine; Christ healing the lame man; Three horses; Queen Henrietta Maria presenting a laurel wreath to Charles II. *Milten*s, Charles I., with his wife and two children, in Greenwich Park. *Muse*. Girl in a listening attitude. *Cuyp*: Knight; Soldiers; Transport vessel. *Adrian van de Velde*, Starting for the chase. — Also pictures by *Hobbema*, *Ruysdael*, *Van de Velde the Younger*. *Paul Potter*, *Backhuizen*, *Berchem*, *Both*, *Gerard Dow*, *Metsu*, *J. Ostade*, *Mieris* (portrait of himself), *Schalken*, *Jan Steen*, *Teniers*, *Terburg*, *Van der Meulen*, *Van der Neer*, *Van der Werff*, *Wouwerman*, *Weenix*, *Watteau*, *Claude Lorrain* (large landscape), and *Guaspere* (landscape). — The English school is represented by — *Reynolds*: Death of Dido; Cimon; Iphigenia; Portrait of himself. *Wilkie*: The penny wedding; Blind Man's Buff; Duke of Sussex. Also by *Sir William Allan*, and others.

Permission to visit the Picture Gallery is obtained (during the Queen's absence only) from the Lord Chamberlain on written application.

The Gardens at the back of the Palace contain a summer-house decorated with eight frescoes from Milton's 'Comus', by Landseer, Stanfield, Maelise, Eastlake, Dyce, Leslie, Uwins, and Ross.

The ROYAL MEWS (so called from the 'mews' or coops in which the royal falcons were once kept) or stables and coach-houses (for 40 equipages), entered from Queen's Row, to the S. of the palace, are shown on application to the Master of the Horse. The magnificent state carriage, designed by Sir W. Chambers in 1762, and painted by Cipriani (cost 7660*l.*), is kept here.

To the N., between Buckingham Palace and Piccadilly, lies the GREEN PARK, which is 70 acres in extent. Between this and the Queen's private gardens is *Constitution Hill*, leading direct to *Hyde Park Corner* (p. 235).

24. Hyde Park. Kensington Gardens and Palace. Holland House.

Park Lane, a street about $\frac{1}{2}$ M. in length, connecting the W. end of Piccadilly with Oxford Street, forms the eastern boundary of **Hyde Park** (Pl. H 10, etc.), which extends thence towards the W. as far as Kensington Gardens, and covers an area of 390 acres. Before the dissolution of the religious houses, the site of the park belonged to the old manor of Hyde, one of the possessions of Westminster Abbey. The ground was laid out as a park and enclosed under Henry VIII. In the reign of Elizabeth stags and deer were still hunted in it, while under Charles II. it was devoted to horse-races. The latter monarch also laid out the 'Ring', a kind of corso, about 350 yds. in length, round an enclosed space, which soon became a most fashionable drive. The fair frequenters of the Ring often appeared in masks, and, under this disguise, used so much freedom, that in 1695 an order was issued denying admission to all whose identity was thus concealed.

At a later period the park was neglected, and was frequently the scene of duels, one of the most famous being that between Lord Mohun and the Duke of Hamilton in 1712, when both the principals fell dead on the ground. Under William III. and Queen Anne a large portion of the park was taken to enlarge Kensington Gardens, and, finally, Queen Caroline, wife of George II., caused the *Serpentine*, a sheet of artificial water, to be formed. The Serpentine was originally fed by the *Westbourne*, a small stream coming from that ancient region of fountains, *Bayswater*, to the N.; but it is now supplied from the Thames.

Hyde Park is one of the most frequented and lively scenes in London. It is surrounded by a handsome and lofty iron railing, and provided with nine carriage-entrances, besides a great number of gates for pedestrians, all of which are shut at midnight. On the S. side are *Kensington Gate* and *Queen's Gate*, both in Kensington Road, near Kensington Palace; *Prince's Gate* and *Albert Gate* in Knightsbridge; and *Hyde Park Corner* at the W. end of Piccadilly. On the E. side are *Stanhope Gate* and *Grosvenor Gate*, both in Park Lane. On the N. side are *Cumberland Gate*, at the W. end of Oxford Street, and *Victoria Gate*, Bayswater. The entrances most used are Hyde Park Corner at the S.E., and Cumberland Gate at the N.E. angle. At the latter rises the **MARBLE ARCH**, a triumphal arch in the style of the Arch of Constantine, originally erected by George IV. at the entrance of Buckingham Palace at a cost of 80,000*l.* In 1850, on the completion of the E. façade (p. 233), it was removed from the palace, and in the following year was re-erected in its present position. The reliefs on the S. are by *Baily*, those on the N. by *Westmacott*; the elegant bronze gates well deserve inspection. The handsome gateway at **HYDE PARK CORNER**,

with three passages, was built in 1828 from designs by *Burton*. The reliefs are copies of the Elgin marbles (p. 218). Opposite, on the S. side of the street, at the W. extremity of the *Green Park* (p. 234), is the *Green Park Arch*, erected in 1846. It is surmounted by an *Equestrian Statue of Wellington*, by *Wyatt*, 30 ft. high. — *Apsley House* (p. 240), the residence of the Duke of Wellington, lies directly to the E. of Hyde Park Corner.

To the N. of Hyde Park Corner rises another monument to the 'Iron Duke', consisting of the colossal figure known as the *Statue of Achilles*, which, as the inscription informs us, was erected in 1822, with money subscribed by English ladies, in honour of 'Arthur, Duke of Wellington, and his brave companions in arms'. The statue, by *Westmacott*, is cast from the metal of 12 French cannon, captured in France and Spain, and at Waterloo, and is a copy of one of the Dioscuri on the Monte Cavallo at Rome. No carts or waggons are allowed to enter Hyde Park, and cabs are admitted only to one roadway across the park near Kensington Gardens. The finest portion of the park, irrespectively of the magnificent groups of trees and expanses of grass for which English parks stand pre-eminent, is that near the Serpentine, where, in spring and summer, during the 'Season', the fashionable world rides, drives, or walks. The favourite hour for carriages is 5-7 p. m., and the fashionable drive is the broad, southern avenue, which leads from Hyde Park Corner to the left, past the Albert Gate. Equestrians, on the other hand, appear, chiefly from 12 to 2 p. m., but also later in the afternoon, in *Rotten Row*, a track exclusively reserved for riders, running parallel to the drive on the N., and extending along the S. side of the Serpentine from Hyde Park Corner to Kensington Gate, a distance of about 1½ M. (The name *Rotten Row* is said to be a corruption of *Route du Roi*.) The scene in this part of Hyde Park, on fine afternoons, is most interesting and imposing. In the Drive are seen unbroken files of elegant equipages and high-bred horses in handsome trappings, moving continually to and fro, presided over by sleek coachmen and powdered lacqueys, and in many cases occupied by the most beautiful and exquisitely dressed women in the world. In the Row are numerous lady and gentlemen riders, who parade their spirited and glossy steeds before the admiring crowd sitting or walking at the sides. — The drive on the N. side of the Serpentine is called the *Ladies' Mile*. The flower-beds adjoining Park Lane and to the W. of Hyde Park Corner are exceedingly brilliant and well-kept.

A refreshing contrast to this fashionable show is afforded by a scene of a very unsophisticated character, which takes place in summer on the Serpentine before 8 a.m. and after 8 p.m. At these times, when a flag is hoisted, a crowd of men and boys, most of them in very homely attire, are to be seen nudressing and plunging into the water, where their lusty shouts and hearty laughter

testify to their enjoyment. After the lapse of about an hour the flag is lowered, as an indication that the bathing time is over, and in quarter of an hour every trace of the lively scene has disappeared. — Pleasure-boats may be hired on the Serpentine.

In winter the Serpentine, when frozen over, is much frequented by skaters. To provide against accidents, the *Royal Humane Society*, mentioned at p. 129, has a 'receiving-house' here, where attendants and life-saving apparatus are kept in readiness for any emergency. The bottom of the Serpentine was cleaned and levelled in 1870; the average depth in the centre is now 7 ft., and towards the edges 3 ft. At the point where the Serpentine enters Kensington Gardens it is crossed by a five-arched bridge, constructed by *Sir John Rennie* in 1826.

On the W. side of the park is a powder magazine. Reviews, both of regular troops and volunteers, sometimes take place in Hyde Park. The Londoner's peaceful enjoyment of the breezy walks and shady groves of Hyde Park has of late years been frequently interrupted, even on Sundays, by the invasion of noisy organised crowds, holding 'demonstrations' in favour or disfavour of some political idea or measure.

To the W. of Hyde Park, and separated from it by a broad, dry moat, lie **Kensington Gardens** (Pl. G 10, etc.), with their noble avenues of majestic old trees, which afford most grateful and shady walks in summer (carriages not admitted). The gardens are chiefly frequented on Tuesday and Friday afternoons, when they are enlivened by the music of the band of the Life Guards. Near the Serpentine are the new flower gardens; at the N. extremity is a sitting figure of Dr. Jenner (d. 1823), by *Marshall*. The *Broad Walk* on the W. side, 50 ft. in width, leads from Bayswater to Kensington Road. The *Albert Memorial* (p. 242) rises on the S. side. The handsome wrought-iron gates opposite the Memorial were those of the S. Transept of the Exhibition Buildings of 1851, which stood a little to the E., on the ground between Prince's Gate and the Serpentine, and was afterwards removed and re-erected as the Crystal Palace at Sydenham (see p. 273).

Kensington Palace (Pl. J 10), an old royal residence, built in part by William III., was the scene of the death of that monarch and his consort, Mary, of Queen Anne and her husband, Prince George of Denmark, and of George II. Here, too, Queen Victoria was born and brought up, and here she received the news of the death of William IV. and her own accession. The interior contains nothing noteworthy. Kensington Palace is now the residence of the Princess Louise and her husband the Marquis of Lorne, of the Prince and Princess of Teck (the latter first cousin to the Queen), and also of various annuitants and widows belonging to the aristocracy. The palace has a chapel of its own, with regular Sunday services.

Opposite Kensington Palace, on the S. of Kensington Road, is

Kensington House, a mansion of great magnificence recently finished (1878). Its projector, who had intended it for his own residence, was, however, obliged to yield it up to his creditors, who disposed of it quite lately to Mr. Mackey, a millionaire mine-owner of California. The mansion and its site are said to have cost more than 500,000*l.*

At the W. end of Kensington Gardens, on a hill lying between Uxbridge Road, the prolongation of Bayswater Road, on the N., and Kensington Road on the S., stands **Holland House** (Pl. E 11), built in the Tudor style by *John Thorpe*, for Sir Walter Cope, in 1607. The building soon passed into the hands of Henry Rich, Earl of Holland, son-in-law of Sir Walter Cope, and afterwards, on the indictment and execution of Lord Holland for treason, came into the possession of Fairfax and Lambert, the Parliamentary generals. In 1665, however, it was restored to Lady Holland. From 1716 to 1719 it was occupied by Addison, who had married the widow of Edward, third Earl of Holland and Warwick. The lady was a relative of Sir Hugh Myddelton (see p. 91). In 1762 it was sold by Lord Kensington, cousin of the last representative of the Hollands, who had inherited the estates, to Henry Fox, afterwards Baron Holland, and father of the celebrated Charles James Fox. The house is now the property of Lady Holland, widow of the fourth Lord Holland of the Fox line; but the reversion is said to have been sold to Lord Ilchester, a descendant of a brother of Henry Fox. The demesnes of Holland House have recently been much curtailed by laying out sites for building.

Since the time of Charles I., Holland House has frequently been associated with eminent personages. Fairfax, Cromwell, and Ireton held their deliberations in its chambers; William Penn, who was in great favour with Charles II., was daily assailed here by a host of petitioners; and William III. and his consort Mary lived in the house for a short period. During the first half of the 19th cent. Holland House was the rallying point of Whig political and literary notabilities of all kinds, such as Moore, Rogers, and Macaulay, who enjoyed here the hospitality of the distinguished third Baron Holland. The house contains a good collection of paintings. The traveller desirous of farther information may be referred to Princess Lichtenstein's 'Holland House'.

25. Private Mansions around Hyde Park and St. James's.

Grosvenor House. Lansdowne House. Apsley House. Bath House. Devonshire House. Bridgewater House. Stafford House. Hertford House. Dudley House.

The English aristocracy, many of the members of which are enormously wealthy, resides in the country during the greater part

of the year; but it is usual for the principal families to have a mansion in London, which they occupy during the season, or at other times when required. Most of these mansions are in the vicinity of Hyde Park, and many of them are worth visiting, not only on account of the sumptuous manner in which they are fitted up, but also for the treasures of art which they contain.

Permission to visit these private residences, for which application must always be made to the proprietors, is often difficult to procure, and can in some cases be had only by special introduction.

Information as to the possibility of admission, or as to tickets when any of the galleries are open, may be obtained from Messrs. *Colnaghi*, Pall Mall East; *Graves*, 6 Pall Mall; *Sams*, 1 St. James's Street; *Smith*, 43 Old Bond Street; *Mitchell*, 33 Old Bond Street.

Grosvenor House (Pl. I, 9), Upper Grosvenor Street, is the property of the *Duke of Westminster*, and is often open to the public in May and June from 2 to 5 p.m. The pictures, numbering about 100, are arranged according to schools.

ENGLISH SCHOOL. *Hogarth*, The poor poet in the garret. *Gainsborough*: Landscape; Blue Boy; The cottage door. *Sir Joshua Reynolds*, Mrs. Siddons, the celebrated actress, as the Tragic Muse. *Bonington*, Pond with ducks. *West*, Five historical paintings. *Landseer*, Dog.

ITALIAN SCHOOL. *Raphael*, Five pictures of doubtful authenticity. *Titian*: Portrait of a lady; Nymph resting; The Woman taken in adultery; The tribute money (copy of the original at Dresden). *Paolo Veronese*: Annunciation; Marriage at Cana; Holy Family. *Andrea del Sarto*, Holy Family. *Guido Reni*: Infant Jesus asleep; Goddess of Fortune; John the Baptist; Adoration of the Shepherds. *Canaletto*, Festival in the Piazza of St. Mark. *Salvator Rosa*, Portrait of himself.

SPANISH SCHOOL. *Murillo*: Jacob sojourning with Laban; †St. John with his lamb; †Christ asleep. *Velasquez*, Equestrian portrait of Don Balthazar, son of Philip IV.

FLEMISH SCHOOL. *Van Dyck*: Virgin and Child; Portrait. *Rubens*: Four large church pictures; Adoration of the Magi; Sarah dismissing Hagar; †Ixion; Rubens and his first wife, Elizabeth Brandt. *Rembrandt*, Four portraits. *Snyders*, Hunting scene. *Gerard Dow*, Milk-girl. *Ruysdael*, Landscape. *Berchem*, Landscape. *Cuyp*: Four pictures, including a moon-light scene. *Hobbema*, Landscape. *Adrian van de Velde*, Landscape. *W. van de Velde*, Sea-piece. *Van der Weyden*, Convent garden. *Paul Potter*, Herd of cows pasturing.

FRENCH SCHOOL. *Nic. Poussin*, Four pictures; among them, Children at play. *G. Poussin*, Three pictures. *Claude Lorrain*: †Evening dance; Sunrise and sunset.

Lansdowne House (Pl. J 10), Berkeley Square, the residence of the *Marquis of Lansdowne*, contains a picture-gallery and a very valuable collection of sculptures. It was while living here, as librarian to Lord Shelburne, that Priestley discovered oxygen. Among the best works of art are —

Youthful Hercules, found, in 1790, near Hadrian's Villa. Mercury, found at Tor Columbaro, on the Via Appia. Woman asleep, by *Canova*. Copy of *Canova's Venus*. Child soliciting alms, by *Rauch*. Diomedes with the palladium. Jason fastening his sandals. Wounded Amazon. Among the pictures special attention may be directed to the following: *Raphael*, St. John in the wilderness, one of the master's earliest works. *Sebastian del Piombo*, Portrait. Portraits by *Murillo* and *Velasquez*.

Hogarth, Peg Woffington. *Reynolds* (twelve pictures): Sleeping girl; Strawberry girl; Hope comforting Love; Portrait of Laurence Sterne. *Jervas*, Portrait of Pope. *Jackson*, Portrait of Flaxman. *Landseer*, Hunting scene. *Eastlake*, Italian peasants.

Apsley House (Pl. I, 10), Hyde Park Corner, the residence of the *Duke of Wellington*, was built in 1785 for Earl Bathurst, Lord High Chancellor of England, and in 1820 purchased by Government and presented to the Duke of Wellington, as part of the nation's reward for his distinguished services. A few years later the mansion was enlarged and the external brick facing replaced by stone. The site is considered one of the best in London, and the interior is very expensively fitted up. It contains a picture-gallery, numerous portraits, busts, and statues, and a great many gifts from emperors and kings.

Velasquez: Water-seller; Portrait of Pope Innocent X.; Portrait of himself. *Correggio*, Christ on the Mount of Olives. Annunciation, after *Michael Angelo*. *Sogliani*, Adoration of the Shepherds. *Teniers*, Peasant's wedding. *Jan Steen*, Wedding feast. *Ostade*, Boors drinking. *Terburg*, Signing of the Peace of Westphalia. *Wouverman*, Return from the chase. *Van der Heyden*, View of Veght. *Claude Lorrain*, Sea-piece. *Wilkie*, Chelsea pensioners reading the news of the Battle of Waterloo. *William Allan*, Battle of Waterloo.

Bath House (Pl. J 10), Piccadilly, at the corner of Bolton Street; the mansion of *Lord Ashburton*, contains a collection of paintings, chiefly belonging to the Dutch and Flemish Schools.

Rubens: Wolf hunt; Rape of the Sabine women. *Van Dyck*: Virgin and Child; Joseph looking at angels dancing; Portrait of Charles I. *Kembrandt*: The writing-master; Portrait of himself. *Gerard Dow*, Hermit praying before a crucifix. *Metsu*, Girl in a scarlet jacket. *Netscher*, Boy blowing soap-bubbles. *Jan Steen*: Ale-house; Playing at skittles. *De Hooghe*, Street in Utrecht. *Teniers*: The seven works of mercy; Portrait of himself. *A. van Ostade*: Man and woman sitting at a table; Boors smoking and gaming. *I. van Ostade*, Village tavern. *Paul Potter*, Cows. *Van de Velde*, Hay harvest. *Berchem*, Three cows. *Karel du Jardin*, Water-mill. *Phil. Wouverman*, Four landscapes. *Van der Heyden*, Market-place. Also several paintings by Italian and Spanish masters, and Mercury slaying Argus, a sculpture by *Thorvaldsen*.

Devonshire House (Pl. J 10), Piccadilly, between Berkeley Street and Stratton Street, the London residence of the *Duke of Devonshire*, contains fine portraits by *Jordaens*, *Sir Joshua Reynolds*, *Tintoretto*, *Dobson*, *Lely*, and *Kneller*. In the library are the 'Kemble Plays', a valuable collection of English dramas, including the first editions of Shakspeare, formed by John Philip Kemble; *Claude Lorrain's* 'Liber Veritatis', containing sketches of all his pictures by his own hand; and a noble collection of gems.

Bridgewater House (Pl. J 10), in Cleveland Row, by the Green Park, to the S. of Piccadilly, is the mansion of the *Earl of Ellesmere*, and possesses one of the finest picture-galleries in London. The number of paintings is about 300, of which 120 are Italian, Spanish, and French, 150 German and Dutch, and 30 English. It also contains 80 original drawings by Giulio Romano, and 150 by the three Caracci. Cards of admission may sometimes be obtained of Messrs. Smith, 43 Old Bond Street.

ITALIAN SCHOOL. *Raphael*: Holy Family ('La Vierge au palmier'); Madonna del Passeggio; 'La belle vierge (freely restored). *Titian*: Diana and Actæon; 'Diana and Calisto; Venus rising from the sea. *Luini*, Head of a young girl. *Guido Reni*: Assumption of the Virgin; Infant Christ sleeping on the Cross. *Guercino*, David and Abigail. *Al. Caracci*: St. Gregory supported by angels; Vision of St. Francis; Danaë. *L. Caracci*: Dream of St. Catharine; Descent from the Cross; Pietà. *Paolo Veronese*: Judgment of Solomon; Venus lamenting the death of Adonis. *Salvator Rosa*, Wild mountain scene. *Tintoretto*: Portrait of a gentleman; Entombment; Presentation in the Temple.

FRENCH SCHOOL. Four landscapes by *Claude Lorrain*. *N. Poussin*: Moses striking the rock; The Seven Sacraments of the Roman Catholic Church. *G. Poussin*, Four landscapes. Later masters: *Ary Scheffer*, Francesca da Rimini (from Dante); *Paul Delaroche*, Charles I. after his capture.

DUTCH SCHOOL. *Rubens*: Mercury bearing Hebe to Olympus; Lady with fan. *Van Dyck*, Virgin Mary. *W. van de Velde*: 'Storm at sea; Dutch Coast. *Teniers*: Dutch village feast; Village wedding; Boors drinking and playing. *Cuyp*: Landing of Prince Maurice at Dort; View of Dort. *Rembrandt*: Portrait of himself; Samuel and Eli; Portrait of a man; Portrait of a lady. *A. Ostade*: Six peasant interiors. *Jan Steen*: The schoolmaster; The fishmonger. *Gerard Dow*: The violin-player; Portrait of himself. Three landscapes by *Hobbema*; six by *Ruysdael*. *N. Maas*, Girl at work. *Terburg*, Young girl dressed in satin.

ENGLISH SCHOOL. *J. M. W. Turner*, 'Gale at Sea. *F. Stone*, Scene from 'Philip van Artevelde'. Portraits by *Lely* and *Dobson*.

Catalogues may be obtained either of Messrs. Smith, or at the gallery.

Stafford House, or Sutherland House (Pl. J 10), in St. James's Park, between St. James's Palace and the Green Park, the residence of the *Duke of Sutherland*, is considered the finest private mansion in London, and contains a fine collection of paintings, which at present is only shown by special permission of the proprietor.

SPANISH SCHOOL. *Murillo*: Return of the Prodigal Son; 'Abraham conversing with the Angels; St. Anthony; Adoration of the Shepherds. *Zurbaran*: Four pictures, one of which is a Madonna.

ITALIAN SCHOOL. *Guercino*, Apotheosis of a pope. *Raphael*, Christ bearing the Cross. *Titian*, Mercury teaching Cupid to read. *L. Caracci*, Holy Family. *Paolo Veronese*, Christ at Emman's. *Bassano*, The Circumcision. *Domenichino*, St. Catharine. Portraits by *Titian*, *Paolo Veronese*, and *Parmeggianino*. *Pordenone*, The Woman taken in adultery. *Moroni*, A Jesuit. *Guido Reni*, Mary Magdalene. *Correggio*, Muleteer. *A. Caracci*, Martyrdom of St. Bartholomew. *Giorgione*, Portrait of a man.

DUTCH SCHOOL. *Honthorst*, Christ before Pilate. *Van Dyck*, Portrait of a man. *Rubens*, Marriage of St. Catharine; Holy Family. *Terburg*, Gentleman bowing to a lady. *Teniers*, The witch; Ducks in a pool. *Van Dyck*, Portrait of Thomas Howard, Earl of Arundel; St. Martin dividing his cloak with a beggar. *Ruysdael*, Landscape with cattle pasturing. *Jan Miel*, Priest giving alms. *Van Goyen*, Landscape.

GERMAN SCHOOL. *Albert Dürer*, Death of the Virgin. *Huckert*, Forest scene.

FRENCH SCHOOL. *N. Poussin*, Bacchanalian. *Watteau*, Four landscapes and fêtes. *Paul Delaroche*, Lord Strafford, on his way to the scaffold, receiving the blessing of Archbishop Laud. *Winterhalter*, Scene from the Decameron. The two last paintings are very familiar in the form of engravings and lithographs.

ENGLISH SCHOOL. *Reynolds*, Portrait of Dr. Johnson. *Gainsborough*, Girl. *Lawrence*, Duchess of Sutherland. *Wilkie*, The breakfast table. *Bird*, The day after the battle. *Landseer*, Two portraits.

Hertford House (Pl. J 10), Manchester Square, the residence of *Sir Richard Wallace*, contains, in a fine gallery built for its recep-

tion, the famous **Hertford Collection*, one of the most valuable private collections in England, long on view at Bethnal Green Museum (comp. p. 117). Besides a very choice gallery of pictures, the collection includes specimens of gold and silver workmanship, Renaissance and rococo furniture, majolica, porcelain, bronzes, and art-treasures of every description. It is only shown by the special permission of the owner.

DUTCH AND FLEMISH MASTERS. *Van Dyck*, Portraits of Philip le Roy and his wife; Portrait of the wife of De Vos, the painter. *Rubens*, Holy Family; Christ's charge to Peter; Rainbow landscape. *Bol*, Man with goblet. *Hobbema*, Water-mill. *Ruysdael*, Waterfall. *W. van de Velde*, Men-of-war in a calm. *Both*, Italian landscape. *Van Mieris*, Vegetable sellers; Joseph and Potiphar's wife. *Hals*, Portrait of a man. *A. Ostade*. The fishmonger. *Metsu*, The sportsman. *Rembrandt*, The Unmerciful Servant; Portraits.

ITALIAN SCHOOL. *Titian*, Rape of Europa. *Del Sarto*, Madonna. *Bronzino*, Portrait of a lady. *Salvator Rosa*, Landscape. *Canaletto*, Sixteen views of Venice.

SPANISH SCHOOL. *Velasquez*, Infanta of Spain; Lady with fan. *Murillo*, Adoration of the Shepherds; Annunciation; Madonna.

FRENCH SCHOOL. *Meissonier*, The connoisseurs. *Greuze*, Heads. Fine examples of *Vernet*, *Delaroché*, *Watteau*, *Ary Scheffer*, *Rosa Bonheur*, *Decamps*, and *Gerôme*.

ENGLISH SCHOOL. *Reynolds*, Nelly O'Brien; Miss Bowles. Examples of *Lawrence*, *Stanfield*, *Landsver*, *Bonington*, and others.

Dudley House (Pl. I, 9), Park Lane, the mansion of the *Earl of Dudley*, also contains a fine collection of paintings, to which access is sometimes obtainable (orders from Messrs. Smith, 43 Old Bond Street).

26. Albert Memorial. Albert Hall. Horticultural Society's Gardens. India Museum.

To the S. of Kensington Gardens, between Queen's Gate and Prince's Gate, near the site of the Exhibition of 1851, rises the ***Albert Memorial** (Pl. G 11), a magnificent monument to Albert, the late Prince Consort (d. 1861), erected by the English nation at a cost of 120,000*l.*, half of which was defrayed by voluntary contributions. On a spacious platform, to which granite steps ascend on each side, rises a basement, adorned with reliefs in marble, representing artists of every period (169 figures). On the S. side are Poets and Musicians, and on the E. side Painters, by *Armstead*; on the N. side Architects, and on the W. Sculptors, by *Philip*. Four projecting pedestals at the angles support marble groups, representing Agriculture, Manufacture, Commerce, and Engineering. In the centre of the basement sits the colossal bronze-gilt figure of Prince Albert, wearing the robes of the Garter, 15 ft. high, by *Foley*, under a Gothic canopy, borne by four clustered granite columns. The canopy terminates at the top in a Gothic spire, rising upwards in three stages, and surmounted by a cross. The whole monument, designed by *Sir G. G. Scott* (d. 1878), is 175 ft. in height, and is gorgeously

embellished with a profusion of bronze and marble statues, gilding, coloured stones, and mosaics. At the corners of the steps leading up to the basement are four pedestals bearing magnificent allegorical figures, sculptured in marble, representing the quarters of the globe: Europe by *Macdowell*, Asia by *Foley*, Africa by *Theed*, America by *Bell*. The canopy bears, in blue mosaic letters on a gold ground, the inscription: 'Queen Victoria and Her People to the memory of Albert, Prince Consort, as a tribute of their gratitude for a life devoted to the public good.'

On the opposite side of Kensington Road, extending from the road to the Horticultural Gardens, stands the ***Royal Albert Hall of Arts and Sciences** (Pl. G 11), a vast amphitheatre in the Italian Renaissance style, destined for concerts, scientific and art assemblies, and other similar uses. The building, which was constructed in 1867-71 from designs by *Fowke* and *Scott*, is oval in form (measuring 270 ft. by 240 ft., and 810 ft. in circumference), and can accommodate 8000 people comfortably. The cost of its erection amounted to 200,000*l.*, of which 100,000*l.* was contributed by the public, 50,000*l.* came from the Exhibition of 1851, and about 40,000*l.* was defrayed by the sale of the boxes. The exterior is tastefully ornamented in coloured brick and terracotta. The terracotta frieze, which runs round the whole building above the gallery, was executed by *Minton & Co.*, and depicts the different nations of the globe. The interior is lighted during the day by a large vaulted glass roof, and at night by 7000 gas-jets, which are lighted in a few seconds by means of electricity. The *Arena* is 100 ft. long by 70 broad, and has space for 1000 persons. The *Amphitheatre*, which adjoins it, contains 10 rows of seats, and holds 1360 persons. Above it are three rows of boxes, those in the lowest row being constructed for 8 persons each, those in the centre or 'grand tier' for 10, and those in the upper tier for 5 persons. Still higher is the *Balcony* with 8 rows of seats (1800 persons), and lastly, above the balcony, is the *Picture Gallery*, adorned with scagliola columns, containing accommodation for an audience of 2000, and affording a capital view of the interior. It communicates by a number of doors with the *Outer Gallery*, which encircles the whole of the Hall, and commands a fine view of the Albert Memorial. The ascent to the gallery is facilitated by two 'lifts', one on each side of the building (*id.*). The *Organ*, built by Willis, is one of the largest in the world; it has 8000 pipes, and its bellows are worked by two steam engines. (The organ is occasionally played about 4 p.m., when notice is given in the daily papers, and a small fee is charged for admission.)

The Albert Hall stands nearly on the former site of *Gore House*, which has given its name to *Kensington Gore*, the high road from Knightsbridge to Kensington. Although less famous than Holland House, it possessed fully as much political and social influence at

the beginning of the present century. It was for many years the residence of William Wilberforce, round whom gathered the leaders of the anti-slavery and other philanthropic enterprises. It was afterwards the abode of the celebrated Lady Blessington, who held in it a kind of literary court, which was attended by the most eminent men of letters, art, and science in England. Louis Napoleon, Lord Brougham, Lord Lyndhurst, Thackeray, Dickens, Moore, Savage, Landor, Bulwer, Landseer, and Count D'Orsay were among her frequent visitors. During the exhibition of 1851 Gore House was used as a restaurant, where M. Soyer displayed his culinary skill; and it was soon afterwards purchased with its grounds by the Commissioners of the Great Exhibition, for 60,000*l.*

On the W. side of the Albert Hall stands the recently erected building of the *National School of Music*, which provides scholarships (50*l.* a year for five years) for musical students who have proved themselves worthy by competitive examination.

Immediately to the S. of the Albert Hall, in South Kensington, lie the Gardens of the **Royal Horticultural Society**, which was founded in 1804 for the promotion of scientific gardening. This society also possesses an orchard and experimental garden, 33 acres in extent, at Chiswick, near Kew, where large and very popular flower and fruit shows used to take place. The gardens at Chiswick, however, having gone out of fashion, the society hired from the Commissioners of the National Exhibition of 1851 their present piece of ground in Kensington Gore, 27 acres in size, and here the flower shows have since been held. The gardens are tastefully laid out in terraces, and embellished with fountains, tiny cascades, and bronze and terracotta figures. At the N. end of the garden is the memorial of the Exhibition of 1851, surmounted by a statue of the Prince Consort. Among the statues scattered throughout the garden is another figure of Prince Albert, erected by the Prince of Wales. The spacious conservatory on the N. side is 270 ft. long, 100 ft. broad, and 65 ft. high. The gardens are open daily from 9 a. m. to sunset; admission 1*s.*; Mondays 6*d.*; and on certain occasions, duly advertised beforehand, 3*d.* only. The concerts given here on Saturday afternoons, during the Season, by the band of the Life Guards, attract many fashionable visitors (admission 2*s.* 6*d.*).

The buildings which enclose the Horticultural Society's Gardens on three sides were used, from 1871 to 1874, for the *International Exhibition*, which took place annually from April to September, and consisted of specimens of the art and industry of different nations. The exhibition buildings, consisting of two-storied galleries running along the W. and E. sides of the Horticultural Gardens, are tastefully built of red brick in the Italian Renaissance style, and adorned with an elegant balustrade and other terracotta decorations. Each of these galleries is 30 ft. wide, 60 ft. high, and 1100 ft. in length. An older gallery on the S. is about 1000 ft.

in length. The principal or royal entrance is through the *Albert Hall* (p. 243); there are two ordinary entrances in *Exhibition Road* (see below), and two more from *Queen's Gate* on the W. side. Since 1874 the International Exhibition has been discontinued for lack of patronage, and the galleries used for other purposes. The S. gallery is at present devoted to the National Collection of Portraits and the other collections connected with South Kensington Museum, noticed at p. 257.

The Eastern Gallery contains the ***India Museum** (Pl. G 11; entrance in Exhibition Road, a little to the N. of the National Portrait Gallery; admission 10-6, Monday and Saturday *1d.*, other days *6d.*). The Entrance Hall contains sculpture. The Lower Gallery is devoted to agricultural implements, vegetable products, models of machinery and boats, minerals, shells, stuffed beasts, birds, and fishes. The Upper Gallery contains the ethnological collection, and various specimens of art and architecture. We notice here Tippoo Sahib's barbaric toy—a mechanical tiger, devouring a European. At one time it could emit a roar and a growl, but it has long since lost these musical capabilities.

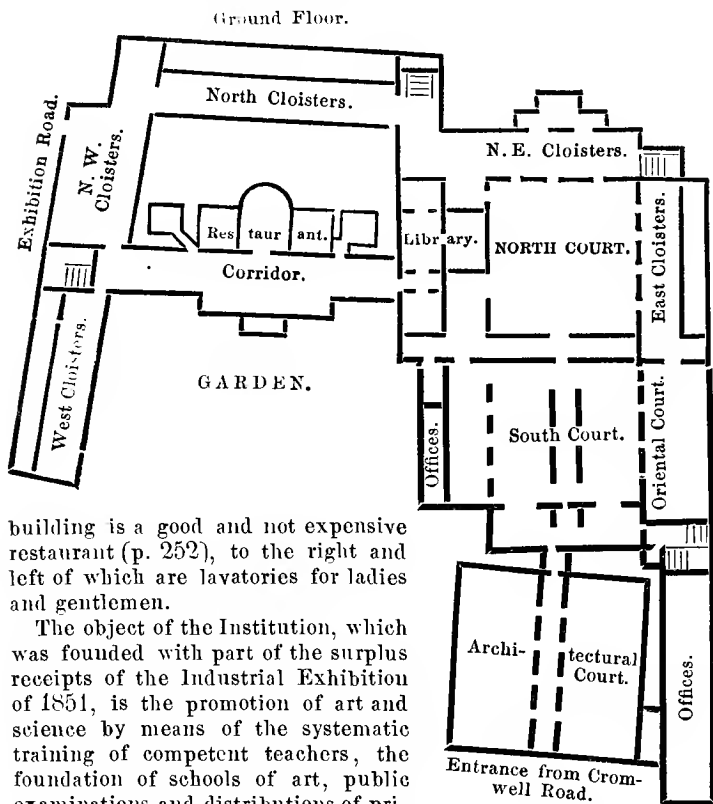
The Eastern Gallery also contains the *National School of Cookery* (entrance in the Exhibition Road, a little to the N. of that of the India Museum), an institution for teaching the economical preparation of articles of food suitable to smaller households, and for training teachers for branch cookery schools, of which there are now several in London and other large towns.

On the opposite side of Exhibition Road, at the corner of Cromwell Road, is the *South Kensington Museum*. — The large building in process of construction to the S. of the International Exhibition Galleries, and nearly finished externally, is destined to form a *Natural History Museum*, and to contain the natural history collections of the British Museum. It is ornamented with bands and dressings in terracotta, and occupies a great part of the site of the Exhibition of 1862. It faces *Cromwell Road*, a street of palatial residences, about 1 M. in length, and so called because Henry, son of the Protector, resided in a house which once stood here.

27. South Kensington Museum.

The ****South Kensington Museum** (Pl. G 11, H 11), in Brompton, to the S. of Hyde Park, at the corner of Exhibition Road and Cromwell Road, 1 M. to the W. of Hyde Park Corner, is most easily reached by the Metropolitan Railway. The station (p. 31) is only a few hundred yards to the S.W. either of the principal entrance in Cromwell Road, or of the N.W. entrance in Exhibition Road. The Museum is open gratis on Mondays, Tuesdays, and Saturdays from 10 a. m. to 10 p. m.; on Wednesdays, Thursdays, and Fridays, 10 a. m. to 4, 5, or 6 p. m. according to the sea-

son, charge 6*d.* Tickets for the use of the library cost 6*d.* per week, 1*s.* 6*d.* per month, or 3*s.* per quarter. In the middle of the



building is a good and not expensive restaurant (p. 252), to the right and left of which are lavatories for ladies and gentlemen.

The object of the Institution, which was founded with part of the surplus receipts of the Industrial Exhibition of 1851, is the promotion of art and science by means of the systematic training of competent teachers, the foundation of schools of art, public examinations and distributions of prizes, the purchase and exhibition of objects of art, and the establishment of art libraries. It is carried on at an annual expense of about 300,000*l.*, defrayed by the national exchequer. Among its professors, directors, and examiners are numbered many of the chief English *savants*; and the tangible results of its teaching and influence are seen in the progress of taste and knowledge in the fine arts and natural science throughout the kingdom.

Bethnal Green Museum (p. 116) is a branch of the South Kensington Museum, established for the benefit of the great industrial population of the E. End, and maintained at an annual cost of 7000*l.* to 8000*l.*

The present buildings of South Kensington Museum contain —

1. The **SCHOOL OF ART**, in which drawing, painting, and modelling are taught.

2. The **ART LIBRARY**, consisting of 25,000 vols. and a collection of drawings, engravings, and photographs.

3. The **MUSEUM OF ORNAMENTAL OR APPLIED ART**, a collection of 20,000 modern and mediæval works of art, and plaster casts or electrotype reproductions of celebrated ancient and modern works, partly belonging to the Museum and partly on loan.

4. The **NATIONAL GALLERY OF BRITISH ART**, or Picture Gallery, on the upper floor.

The collection, which both in value and extent is one of the finest in the world, is at present exhibited in three large courts roofed with glass, and in the galleries surrounding and diverging from them. A large central structure in the Renaissance style, designed by *Fowke*, is now in course of construction. A building on the Exhibition Road for the Science Schools, with fine sgraffito decorations, has recently been completed. The Museum is largely indebted for its rapid progress to the generosity of private individuals in lending the most costly treasures of art for public exhibition (*Loan Collection*); but Government has also liberally expended the large sum of about 1,000,000*l.* in the acquisition of valuable objects of art. All the articles in the museum are provided with a notice of their origin, the names of the artist and (if on loan) owner, and (when acquired by purchase) a statement of their cost. The following is but a limited list of the chief objects of interest permanently belonging to the institution. The arrangement is frequently altered. Even a superficial glance at all the different departments of the museum occupies a whole day; but it is far more satisfactory, as well as less fatiguing, to pay repeated visits. Guide-books and catalogues are sold at stalls on each side of the entrance of the Architectural Court.

From the **PRINCIPAL ENTRANCE** (temporary) in Cromwell Road we first enter the **Architectural Court**, the largest of all, measuring 135 ft. each way. It is divided into two portions by an arcade (17 ft. broad) running down the centre, and is entirely devoted to full-size plaster and other reproductions, chiefly of large architectural works.

In entering we pass under a fine *Rood Loft*, of alabaster and marble, from the Cathedral of Bois-le-Duc, North Brabant (1623; cast). On the left, by the W. wall, are the following objects: cast of a portion of Rosslyn Chapel near Edinburgh, with the column known as the 'Prentice's Pillar' (1446); cast of the Nymph of Fontainebleau, by Cellini (1544); Angle of the Cloisters of San Juan de los Reyes at Toledo (15th cent.); Tabernacle of Léau in Belgium (1552); Altar-piece in 19 sections, painted in distemper, an original work (Spanish, 15th cent.); Arch from the Jewish Synagogue at Toledo (Spanish-Moorish style, 14th cent.); Alhacena or cupboard, known as 'la Botica de los Templarios', from Toledo (14th cent.); bronze model of Rauch's Monument to Frederick the Great at Berlin. Then by the N. wall: Portal from the Cathedral of Santiago de Compostella, Spain, called

the *Puerta della Gloria*, by Maestro Mateo (end of 12th cent.). Against the E. wall: Choir stalls of carved oak from the Cathedral of Ulm, by Jøerg Syrlin (1468); electrotype of door of Hildesheim Cathedral (11th cent.). In the middle of the room: copy, in two portions, of Trajan's Column at Rome (106-114); screen with cast of the Schreyer Monument, outside the St. Sebald Church at Nuremberg, by Adam Kraft (1492); Minstrels' gallery in Exeter Cathedral (14th cent.); Monument of Sir Francis Vere in Westminster Abbey (1610), in front of the S. wall; near it, cast of the Brunswick lion (11th cent.); on the other side, near E. wall, Railings from Hampton Court Palace, in wrought iron, by Huntingdon Shaw (1625). The Central Passage contains a number of ancient and modern mosaics, including one by Triqueti (1847), and a rich collection of electrotypes, chiefly by Messrs. Franchi & Son and Messrs. Elkington. We now pass into the —

EASTERN SECTION of the Court. On the N. wall, to the left, is a large diagram, representing the principal buildings in the world, all drawn on the same scale. By the wall to the right (W.): Fragments of the iron railing by Huntingdon Shaw (see above). In the centre: Pulpit or minbar of carved wood with Arabic inscriptions from a Mosque at Cairo (15th cent.). East of the E. gate of the Buddhist Temple of Sanchi, India (19-37 A.D.). On the E. wall, full-size photographic reproduction of the Bayeux Tapestry, coloured in imitation of the original needlework. Then, near the S. wall: Tomb of Count Henneberg, by Peter Vischer. To the right, casts of a fountain with a figure of Perseus (1680), and of eight Tritons by Pietro Candido (de Witt). On the S. wall, plaster cast of a chimney-piece from the Palais de Justice, Bruges, by Lancelot Blondeel and Guyot Beaugrant (1529); on the wall above is a cast of a frieze by Albert Thorvaldsen (1770-1840), representing the triumphal entry of Alexander the Great into Babylon. To the left: cast of St. George and the Dragon from the Hradschin or Imperial Palace at Prague (1378). Baptismal fonts from Notre Dame at Hal, Belgium, by Le Fèvre (1444), and the Cathedral of Hildesheim (1200). Shrine of St. Sebald, Nuremberg, by Peter Vischer (1519). Opposite, Wood-carving, by Veit Stoss (1475), from Nuremberg. Casts of various Indian buildings.

We now descend the steps at the end of the Central Passage into the —

South Court, which is also divided into an eastern and a western half by an arcade (above it the Prince Consort Gallery, p. 256). — On the upper part of the walls of these two departments, in sunken panels, are portraits in mosaic of the 35 following famous artists (beginning on the left, at the S. angle of the W. section):

1. Leonardo da Vinci, painter (d. 1519); 2. Raphael Sanzio, painter (d. 1520); 3. Torrigiano, sculptor (d. 1522); 4. Peter Vischer, artist in metal (d. 1529); 5. Bernardino Luini, painter (d. 1530); 6. Lancelot Blondeel, Flemish painter, sculptor, and architect (d. 1560); 7. Velasquez de Silva, painter (d. 1660); 8. Maestro Giorgio of Gubbio, sculptor (d. 1552); 9. Hans Holbein the Younger, painter (d. 1543); 10. Michael Angelo Buonarrotti, painter and sculptor (d. 1564); 11. Titian, painter (d. 1576); 12. Bernard Palissy, potter (d. 1590); 13. Inigo Jones, architect (d. 1652); 14. Grinling Gibbons, sculptor (d. 1721); 15. Sir Christopher Wren, architect (d. 1723); 16. William Hogarth, painter (d. 1764); 17. Sir Joshua Reynolds, painter (d. 1792); 18. W. Mulready, painter (d. 1863); 19. John van Eyck, painter (d. 1441); 20. Phidias, sculptor (d. 432 B.C.); 21. Apelles, painter (d. 332 B.C.); 22. Nicola Pisano, sculptor (d. 1280); 23. Giovanni Cimabue, painter (d. 1300); 24. William Torell, goldsmith (d. 1300); 25. Jean Goujon, sculptor (d. 1572); 26. William of Wykeham, Bishop of Winchester, architect (d. 1404); 27. Giotto, painter (d. 1336); 28. Lorenzo Ghiberti, sculptor (d. 1455); 29. Fra Giovanni Angelico da Fiesole, painter (d. 1455); 30. Donatello, sculptor (d. 1466); 31. Benozzo Gozzoli, painter (d. 1478); 32. Luca della Robbia sculptor (d. 1481); 33. A. Mantegna, painter (d. 1506); 34. Giorgione, painter (d. 1511); 35. Fra Beato Giacomo d'Ulma, painter on glass (d. 1517).

The Court contains an extremely valuable ^{**}Collection of small mediæval, Renaissance, and modern objects of art. Those exhibited in the W. section of the Court belong almost entirely to the *Loan Collection* (see above). Among articles belonging to the Museum the following are the most noteworthy.

WESTERN SECTION. Close to the entrance are two glass cases containing specimens of old book-binding. Farther down, in the same row (the 3rd from the W. wall), are some cases containing the Museum collection of ancient and modern English, French, German, Italian, Spanish, Greek, and Roman glass. The **WEST ARCADE** of this Court contains three chimney-pieces, inlaid with plaques of Wedgwood ware, and some curious old musical instruments.

CENTRAL PASSAGE. Row IV. (from W. wall). Case 1. Tankards and salvers of embossed pewter (15-17th cent.); 2. English and foreign coins; 3. Pietà, high relief in bronze (Ital., 15th cent.); bronze vase (Ital., 16th cent.); bust in high relief of Emperor Rudolph II., by *Adr. de Vries* (1609); 4. Entombment, bronze relief, ascribed to *Donatello*; 6. Ink-stands of 16th and 17th centuries; 8. Copper ewers, kettles, and other vessels (above, head in repoussé copper work). Then, by the pillar, two fire-dogs with figures of Venus and Adonis (Venice, 1570). Case 10. Gilt salvers, ewers, and aqua-maniles (15-16th cent.); 11. Bronze and gilt candlesticks and lamps (Ital., 15-16th cent.); 12. Candlesticks, snuffers, and lanterns in gilded bronze (12-16th cent.); 13. Salt-cellars (16-18th cent.); 14. Bronze statuettes (14-17th cent.): Infant Christ, ascribed to *Verrocchio*; °Cupid bearing a dolphin, by *Verrocchio* or *Donatello*; Ceres searching for Proserpine (Ital., 17th cent.); Cupid blowing a horn. To the left of the entrance of the North Court, bronze bust of Pope Alexander VIII. by *Bernini*, and on the right, bronze bust of Pope Innocent X. by *Algardi* (17th cent.). Row V.: Case 1. Shields; 2. Powder-flasks (16-17th cent.); 3. Shield with the head of Medusa in the centre and the triumphs of Rome round the edge, by *G. Signmann* of Augsburg (1552); shield with Hercules and the Nemean lion, Milan (1540); 4. Powder-flasks (16-18th cent.); 5. Fire-arms; 6. Bronze plaques and medallions; Angel with two armorial shields (German, 16th cent.); Henry IV., by *Dupré* (1605); Madonna (Florentine, 17th or 18th cent.); 7. Swords and daggers; 8. Caskets (14-19th cent.); 9. Caskets (14-16th cent.); 10. Salvers and aqua-maniles (15-17th cent.); 11. Locks, tools, etc.; 12. Mortars and door-knockers; 13. Statuettes (12-18th cent.); 14. Statuettes, pedestals, vase with Bacchic relief (Ital., 17th cent.).

EAST SECTION. Row VI.: Case 4. Enamels; 5. Chinese porcelain; 7. Porcelain and earthenware; 8. Historic collection of Japanese pottery; 9. Chinese and Japanese cloisonné enamels; 10-11. Japanese bronze vessels; 12-13. Chinese and Japanese bronzes. Row VII.: Case 1. Japanese cabinets and screen; 2. Japanese lacquer work; 4-5. Chinese porcelain; 7. Japanese ware; 8-9. Historic collection of Japanese pottery; 12-13. Old Japanese metal works.

In front of the N. wall is a colossal bronze figure (Japanese) of a Bodhisattiva, or sacred being destined to become a Buddha; also four incense-burners. We now return to the S. end of the room to begin — Row VIII. Case 1. Chinese and Japanese coral-lac ornamentations; 2. Japanese black lacquer work; 5. Chinese porcelain; 7. Japanese porcelain; 8, 9. Historic collection of Japanese pottery; 13. Chinese and Japanese bronzes.

The **SOUTH ARCADE** of this court contains cabinets of seals, medallions, medals, ivory carvings, metal castings, and electrotypes. Among the last we notice the 'Treasure of Hildesheim', discovered at Hildesheim in Hanover in 1868, and believed to have formed the table service of a Roman general. Adjacent is an electrotype of the 'Chair of Dagobert' at the Louvre.

The **ORIENTAL COURT**, on the E. side of the South Court, contains Oriental textile fabrics, armour, weapons, porcelain ornaments, furniture,

and other objects. At the S. end is a complete Parisian boudoir of the time of Louis XVI., said to have originally belonged to a Maid of Honour of Marie Antoinette.

The contents of this court have been recently augmented by a loan collection of surpassing antiquarian and historic interest, made by *Dr. Schliemann* in 1870 and 1871-73, during his excavations in what are believed to be the ruins of ancient Troy. *Dr. Schliemann* brought his treasures to the Museum at the close of 1877, and himself arranged them in cases according to their supposed order of antiquity, numbering all the specimens, and giving plain descriptions of the chief ones. They range in antiquity from an epoch that must be considered prehistoric to a period much later than the age ascribed to Homer.

In 1876 great interest was excited in many circles by the announcement that *Dr. Schliemann* had identified the veritable site of Troy, and had proved that the Homeric poems were entitled to be considered as historical. In his laborious excavations in the mound of Hissarlik (Troy) he had penetrated through the ruins of four cities, built in succession, one on the debris of another. He carefully preserved every object of interest that he discovered, and marked the depth at which it was found. A large proportion of the objects consist of pottery of a primitive and rude description, but there are also various vessels in gold and silver, and implements in copper and bronze, proving a high state of civilisation and art culture. The discoverer found the first city (the fourth in order of building) lying entombed at a depth of 7-13 ft. below the surface, and the remains found in that stratum are arranged together in cases. The next city (the third in point of antiquity) was at a depth of 14-23 ft.; the memorials of it here preserved consist of hand and wheel-made pottery, goblets in the form of hour-glasses, vases, idols in marble, bone, and clay, stone hammers, axes of diorite, hand-mill-stones, battle-axes and knives of bronze, funeral urns, lyres in ivory, etc. The next stratum, containing the second-built city, is, according to the eminent explorer's idea, the grave of the Troy of Homer. Here he believes he has found the palace and treasure house of Priam. This stratum, which lay at a depth of 22-33 feet, has yielded the most interesting and costly objects in the precious metals, including goblets of gold and silver of ingenious workmanship, diadems, silver brooches, rings, armlets, and earrings of gold. The remains embrace also handsome hand-made vases, wheel-made dishes and drinking cups, bone and ivory needles for knitting and embroidery, hand-mill-stones, sling-shots of hematite, and immense jars of baked clay. There are marks of fire on many of the objects. In the fourth stratum, which contained the oldest *Ilium*, the remains were ruder in construction than in any of the others. They include urns, goblets, vases, brooches, whorls, bronze knives, of which one was plated with gold, flint knives and saws. Some of the urns contained human ashes.

The objects, large and small, are some thousands in number, and are most conveniently arranged for inspection.

Leaving the S. Court, we next enter the **North Court**, containing sculptures of the Renaissance, many of which are original.

Over the S. doorway is placed a marble "Cantoria or singing gallery from the church of S. Maria Novella at Florence, by *Baccio d'Agnolo* (1500). Walking straight down the middle of the room, towards the N., we observe the following objects of interest on each side. R. (on a screen) Medallion with porphyry bust of Cosmo de' Medici (1560). L. Cast of the tomb of Fil. Decio in the Campo Santo at Pisa, by *Stagio Stagi* (1539). R. "Cupid, by *Michael Angelo* (1497). R. (on screen) Flat marble relief of the Virgin and Child, ascribed to *Donatello* (15th cent.), and another of the same subject, said to be by *Desiderio da Settignano* (1480). Fragment of a frieze, ascribed to *Civitani* (15th cent.). Madonna in black stone ("pietra serena"), ascribed to *Donatello* or *Settignano*. R. "Panel, in relief, of the body of Christ supported by angels, by *Donatello*; Madonna, marble relief by *Rossellino*, and portrait-bust of *Cynthia*, the poet (15th cent.). L. Terra-

cotta busts. R. Reliefs in stucco. R. Cast of biga, or two-horse chariot, in the Vatican. R. Cast of the Florentine boar. R. Cast of the old organ of Florence Cathedral, with reliefs (now in the Bargello at Florence), by *Donatello* (below) and *Andrea della Robbia* (above), representing playing and dancing cherubs. L. Cast of pulpit in the Cathedral of Pisa, by *Giovanni Pisano* (1302-1311). R. Cast of pulpit in the Baptistery at Pisa, by *Nicola Pisano* (1260). At the N. door stands the (original) Tribuna or chapel from the church of S. Chiara in Florence, by *S. Pollajuolo* (1493), frieze by *Andrea della Robbia*. To the right and left, on the front of the pillars, are two medallions in della Robbia ware, representing the Birth of Christ and the Descent of the Holy Ghost at Pentecost; below these are two basalt reliefs of St. George and the Dragon (1480). In the passage below the Tribuna are: (left) °Head of Juno Sospita(?), ancient Græco-Roman work; (right) Head of Juno(?); also two antique draped female figures.

Here we turn round and pass to the right into the WEST SECTION of the Court. On the outside of the Tribuna (right), the cast of a window from the Certosa near Pavia (15th cent.). R., Cast of Michael Angelo's colossal statue of David. Then, walking down the room (S.), we pass through a number of screens, bearing works in relief in terracotta and della Robbia ware, by *Verrocchio*, *Donatello*, *Settignano*, *Andrea della Robbia*, and others. Among these may be noticed: Altar-piece, Virgin and Child, by *Andrea della Robbia*, and twelve medallions representing the months, by *Luca della Robbia* (15th cent.). At the S. end of the room is a cast of a colossal (Græco-Roman) figure of Melpomene. We now reach the S. wall, along which we walk towards the E., noticing: R. °Marble recess and reredos from a chapel in the Palazzo Ambron at Florence, by *Benedetto da Majano* (1498); R. Female figure holding ears of corn, antique marble statue (Græco-Asiatic); R. Fountain, by *Benedetto da Rossano* and *Jacopo Sansovino* (Florentine, 1490); L. Cast of monument of Emperor Henry VII., Pisa (about 1315); R. Virgin with book (Florentine, 1500). We now reach the S. door, and, looking up, notice at the sides of the cantoria (right) a large mosaic by *Poynter*, and (left) an oil-painting by *Rubens*, depicting SS. Ambrose, Augustine, and others. Beyond the door: R. (by the wall), the Archangel Gabriel (Ital., 1500). R. St. Sebastian, unfinished statuette by *Michael Angelo*. L. °Jason, by an early pupil of Michael Angelo. R. Leather scabbard belonging to Cæsar Borgia, by *S. Pollajuolo*. R. °Female bust, by *Michael Angelo*. L. Case with wax and terracotta models by Italian sculptors of the 16th cent., twelve of which are by *Michael Angelo* (purchased in 1854 for 2110l.). R. High altar from S. Chiara in Florence, by *Leon. del Tasso* and *Des. du Settignano*, at the sides of which are casts of two slaves by *Michael Angelo*, intended, like the colossal figure (cast) of °Moses, not far off (left), for the monument of Pope Julius II.

The rest of the EASTERN SECTION of the Court contains a great number of original works and casts, of which we can only mention a few. Of those in the body of the room (chiefly on screens) the following may be noticed: °Medallion of Henry VIII. by *Torrignano*; cast of Virgin and Child by *Michael Angelo*; cast of the shrine of St. Peter the Martyr in the Church of S. Eustorgio, Milan, by *G. Balducci* of Pisa (1339); three reliefs in 'pietra serena' (Florentine, 15th cent.); cast of Madonna, by *Giov. da Pisa*, in S. Eremitani, Padua; Delivering of the keys to St. Peter, by *Donatello*; Triumph of Galatea, marble relief (Ital., 17th cent.); Adoring angels, ascribed to *Donatello*; Statuettes and reliefs from the tomb of Gaston de Foix, by *Agostino Busti* (1515-23; in case); cast of a statue of St. George, by *Donatello*, in the church of Or San Michele, Florence; the Waterloo Vase, of marble, 12 ft. high, by *Westmacott*; cast of the Capitoline Wolf; Fountain from the Palazzo Stufa, Florence (1600). On the side of the Chapel of Santa Chiara (N. door) is a facsimile, in copper, of the Gates of the Baptistery of Florence by *Lorenzo Ghiberti* (1452). In, or close to, the ARCADE which flanks this court on the E. are the following works of art (beginning from the N.): °Shrine and altarpiece from the Church of S. Girolamo at Fiesole, by *Andrea Ferrucci* (1490);

*Chimney-piece (Ital., first half of 16th cent.), below which are two bronze fire-dogs with figures of Cupid; Ganymede, restored by *Benedetto Cellini*; Chimney-piece from Florence, by *Donatello* or *Des. da Settignano* (1450); Virgin engaged in prayer, by *Civitati*; Bust of negro boy (Ital., end of 16th cent.).

The E. Arcade also contains a collection of European tapestry and textile fabrics, including the superb *Syon Cope, from the monastery of Syon at Isleworth, of English embroidery of the 13th cent.

The NORTH ARCADE of the Court (NORTH EAST CLOISTER) contains some fine specimens of terracottas, chiefly by *Luca* and *Andrea della Robbia* (15th cent.). Section I., E. wall: Large medallion executed by *Luca della Robbia* for the Loggia de' Pazzi, with the arms of King René of Anjou in the centre; Altar-piece, representing the Adoration of the Magi, by *Andrea*. W. wall, Virgin giving her girdle to St. Thomas, by *Andrea*; Coronation of the Virgin. Section II., on the left: Virgin adorning the Infant (Florentine, 1500); Altar-piece with the Salutation of the Virgin, by *Luca della Robbia*; N. wall, three heads in high relief. Cases with ivory medallions. Section III. is devoted to a collection of lace. — The *Femery*, which forms a pleasant object at the windows of this arcade, was fitted up to enable the art-students to draw from plants at all seasons.

Part of the WEST ARCADE is occupied by a valuable collection of *Musical Instruments*: Harpsichord which belonged to Handel; German finger-organ, said to have once belonged to Martin Luther; Spinnet of pear-tree wood, carved and adorned with ebony, ivory, lapis lazuli, and marble, by *Annibale de' Rossi* of Milan (1577); spinnet of richly gilt leather, stated to have been the property of Elizabeth of the Palatinate (these two in the N. Court).

From the S.W. corner of the North Court a CORRIDOR leads past the *Art Library* to the *Refreshment Rooms* (p. 246). This passage contains a number of modern marble statues and original models, including: *Jerichau*, Adam and Eve; *Bacon*, Venus; *Campbell*, Ganymede and Psyche; *Wille*, The seamstress (Hood's 'Song of the Shirt'); *Macdowell*, Eve; *Park*, Napoleon III.; *Lough*, Titania; *David*, Lady Morgan; *Edwards*, Girl bathing; *Baily*, Marius; *Fontana*, Girl of Como; *Hiram Powers*, Proserpine; *Canova*, Bust of the artist; various busts of Wellington. — The windows contain specimens of stained glass. At the end of the corridor is a staircase leading to the Ceramic Gallery (p. 257). We turn to the left into the —

West Cloisters, which, along with the **North West Cloisters**, to the right, contain the Museum collection of furniture. Among the objects here we may notice: Sideboard or cabinet, richly carved and gilt, and inlaid with painted porcelain plaques, made for the Paris Exhibition of 1855 by Jackson & Graham, and purchased for 1200l.; Satin wood cabinet with marquetry and Wedgwood plaques, made by Wright & Mansfield; Marquetry cabinet with groups in relief, said to be from designs executed for Henry VIII. by Hans Holbein. The walls are covered with wood-carvings, tapestry, casts, and paintings. The N.W. Cloisters also contain some old state carriages and sedan chairs. At the end of the West Cloisters is a door leading to the *Educational Reading Room*, and at the N.W. corner of the North West Cloisters is the door opening on to Exhibition Road, on the opposite side of which are the Exhibition Galleries and National Portrait Gallery (p. 257). We turn to the right into the —

North Cloisters, which contain an admirable collection of Persian earthenware, tiles, carpets, works in metal, etc.

At the end of this arcade we reach a broad flight of steps leading to the upper floor which contains the —

***National Gallery of British Art**, an exceedingly valuable and representative collection of English paintings. It includes the collections bequeathed by *Messrs. Sheepshanks, Parsons, Forster, Smith,*

and others, and those lent by *Lord Spencer* and *Mr. Maitland*. It also contains the famous *Cartoons of Raphael*, formerly in Hampton Court. Before entering any of the rooms, we notice, at the top of the stairs by which we have just ascended, some original cartoons of the frescoes in the Houses of Parliament, and an original model of a group of the Graces, by *Baily*.

Room I. SMITH COLLECTION of water-colours, manuscripts, and books. The pictures embrace works by *Stothard*, *Lee*, *Stanfield*, *Hunt*, *Roberts*, *David Cox*, *Prout*, *Uwins*, *Goodall*, *Ward*, *Turner*, *Copley Fielding*, *Collins*, *De Wint*, *Callcott*, *Hills*, and *Bonington*.

Room II. FULLER MAITLAND COLLECTION (lent). To the left: *Granacci*, *Madonna*, *Child*, and *angels*; *Raphael* (? *Lo Spagna*), *Agony in the Garden*; *Botticelli*, *Adoration of the Infant Christ*; *Franciabigio*, *Knight of Malta*; *Botticelli*, *Madonna and the Magi in adoration*; *Leonardo da Vinci* (? *Beltraffio*), *Portrait of a youth*; *Lucas van Leyden* (?), *Virgin and Child*; *Iuigo van der Goes*, *Same subject*; *Holbein*, *Dr. Thomas Linacre*, and *The money-changer*; *Salomon van Ruysdael*, *View of Scheveningen*; *Jacob van Ruysdael*, *Sea-piece*; *Rembrandt* (?), *Landscape*; *Van Goyen*, *Fortified town*; *Chambers*, *Nearing home*; *Müller*, *Mountain scenery*; *Crome*, *Slate quarries*; *Bonington*, *View of St. Valerie*; *Constable*, *Vale of Dedham*; *Morland*, *First of September*; *Crome*, *Wood scene with deer*, and *Oaks with a sandy bank*; *Etty*, *Above Battersea Bridge*.

Room III. FORSTER COLLECTION of oil and water-colour paintings, drawings, manuscripts, and a library of 18,000 books. On the wall, to the left: Original drawings of portraits of literary men, by *Maclise*; Illustrations of *Jerrold's 'Men of Character'*, by *W. M. Thackeray*; then water-colours and drawings by *Stanfield*, *Turner*, *Catmoule*, *Stothard*, *Cipriani*, *Maclise*, and *Gainsborough*. *Terburg*, *Portrait*; *Frans Hals*, *Man with a jug*; *Van der Helst* (?), *Portrait*; *Gainsborough*, *His daughter*; *Reynolds*, *Portrait*; *Maclise*, *Macready as 'Werner'*; *Rizzoni*, *Church interior*; *Wynfield*, *Death of Cromwell*; *Watts*, *Thomas Carlyle*; *Maclise*, *Scene from Jonson's 'Every Man in his Humour'* with *portrait of Forster*, and *Caxton in Westminster Abbey*; *Boxall*, *Portrait of Landor*; *Frith*, *Charles Dickens*; *Beltraffio*, *Head of a youth wearing a wreath*; *Stanfield*, *Ancona and Arch of Trajan*; *Landseer* and *Wallis*, *Shakspeare's house*; *Webb*, *Old friends*. The case in the middle of the room contains autographs of *Addison*, *Burns*, *Pope*, etc.; sketch-books of *Da Vinci* (?); desk and *Malacca cane* of *Oliver Goldsmith*.

Room IV. FORSTER COLLECTION. Books. Cases with autographs of *Keats*, *Byron*, etc., and several original MSS. of *Charles Dickens*.

Room V. is devoted to the library of the *Forster Collection*.

Room VI. DYCE COLLECTION. Books and Engravings.

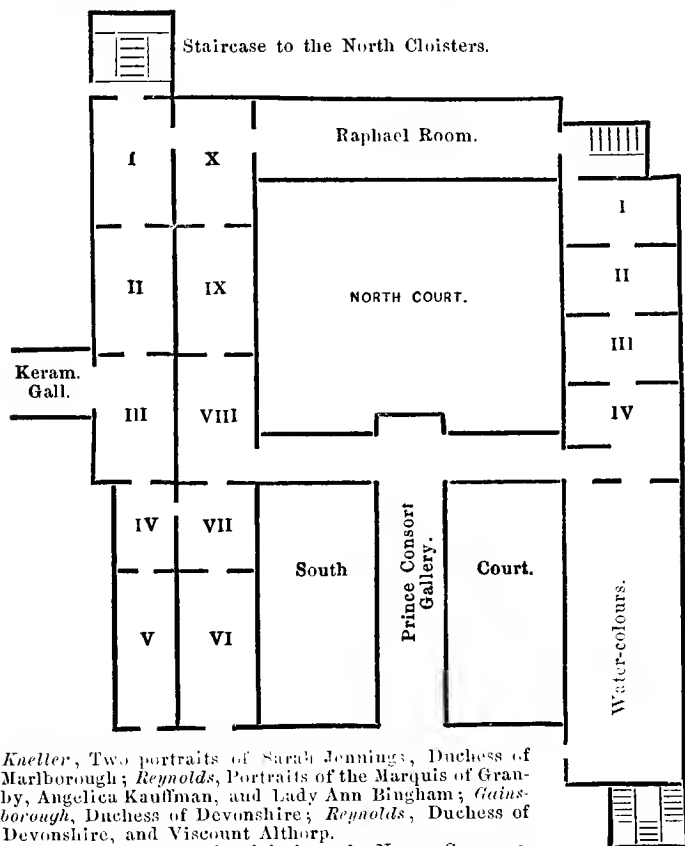
Room VII. DYCE COLLECTION. Pictures. To the left: *West*, *Saul and the Witch of Endor*; *Reynolds*, *Portrait*; *G. Romney*, *Serena*; *Janssens*, *Dr. Donne*; *Halls*, *Edmund Kean as Richard III.*; *Wortledge*, *Garrick as Tancered*; *Unknown artist*, *Kemble as Coriolanus*; *Loutherbourg*, *Garrick as Don John*; *Richardson the Elder*, *Portrait of Pope*. The room also contains books (fine editions of the classics), drawings, and miniatures.

Room VIII. SPENCER COLLECTION (lent). To the left: *Cornelius Jansen*, *Sir Kenelm Digby*; *Snyders*, *Flowers and fruit*; *A. van der Neer*, *Moonlight*; Four pictures assigned to *Rembrandt*, but of the latest period of his school; *Schoorel*, *Triptych*; *Bourdon*, *Descent from the Cross*; *Sebastian del Piombo*, *Cardinal Pole*.

Room IX. SPENCER COLLECTION. To the left: *Rubens*, *Jewish Sacrifice*, *Daughter of the artist*; *Van Dyck*, *Earl of Bristol and Duke of Bedford*; *Van der Cappelle*, *Dutch Shipping*; *Van Dyck*, *Wife of William*, second *Lord Spencer*, and *Portrait of a man*; *Sir Antonio More*, *Portrait of himself*; *Murillo*, *Portrait of himself*; *Joas of Cleves*, *Portrait of himself*; *A. Cuypp*, *Portrait*; *Sophonisba Anguissola*, *Portrait of herself*.

Room X. SPENCER COLLECTION. To the left: *Gainsborough*, *Georgiana*, *Countess of Spencer*; *Angelica Kauffman*, *Portraits*; *Dobson*, *Earl of*

Southampton; *Walker*, Cromwell; *Reynolds*, Lavinia Bingham and Marchioness Camden; *Hogarth*, Scene from 'Hudibras'; *Holbein*, German lady;



Kaeller, Two portraits of Sarah Jennings, Duchess of Marlborough; *Reynolds*, Portraits of the Marquis of Granby, Angelica Kauffman, and Lady Ann Bingham; *Gainsborough*, Duchess of Devonshire; *Reynolds*, Duchess of Devonshire, and Viscount Althorp.

We next turn to the right into the NORTH GALLERY, or **Raphael Room**, containing the marvellous cartoons executed by the great painter for Pope Leo X. in 1515 and 1516, as copies for tapestry to be executed at Arras in Flanders. Two sets of tapestry were made from the drawings, one of which, in a very dilapidated condition, is preserved in the Vatican; the other, after passing through the hands of many royal and private personages, is now in Germany. The cartoons were originally ten in number, but three, representing the Stoning of St. Stephen, the Conversion of St. Paul, and St. Paul in prison at Philippi, have been lost. They rank among Raphael's very finest works, particularly in point of conception and design. The cartoons here are as follows, beginning to the right on entering:—

Christ's Charge to Peter.

Death of Ananias.

Peter and John healing the Lame Man.

Paul and Barnabas at Lystra.

Then, on the opposite wall: —

Elymas the Sorcerer struck with blindness.

Paul preaching at Athens.

"The Miraculous Draught of Fishes.

The room also contains a number of copies of the most esteemed works of Raphael. At the E. end of the hall we turn to the right, and reach the three rooms occupied by the SHEEPSHANKS COLLECTION.

Room I. No. 65. *Damby*, Disappointed Love. *Leslie*, *114. *Florizel and Perdita*; 113. *Uncle Toby and Widow Wadman* (comp. p. 133); *109. Scene from the 'Taming of the Shrew'. 186. *G. Smith*, Temptation. *Leslie*, 115. *Autolycus*; 118. 'Le Malade imaginaire'; 111. 'Who can this be?' 128. *Griselda*; 119. *Don Quixote and Dorothea*; 117. 'Les Femmes savantes'; 122. *Queen Catharine and Patience*; 127. *Portia*; 116. 'Le Bourgeois Gentilhomme'; 112. 'Who can this be from?' 125. *The toilette*. 57. *Cope*, Almsgiving; 179. *Rothwell*, The very picture of idleness; 52. *Cope*, Palpitation; 131. *Leslie*, *Dulcinea del Toboso*; 58. *Cope*, *L'Allegro*; 210. *Turner*, *East Cowes Castle, Isle of Wight*; 132. *Leslie*, *Sancho Panza*; 59. *Cope*, *Il Penseroso*; 178. *Rothwell*, *Novitiate mendicants*; 11. *Callcott*, *Dort* (a sunny meadow); 226. *Wilkie*, *The Refusal* (*Duncan Gray*); 121. *Leslie*, *Female head*; 56. *Cope*, *Beneficence*; 1395. *Simpson*, 'I will fight'; 213. *Uwins*, *Italian mother teaching her child the tarantella*; 208. *Turner*, *Venice*; 74. *Frith*, *Honeywood introducing the bailiffs to Miss Richmond as his friends*; 212. *Uwins*, *Suspicion*; 207. *Turner*, *Linc-fishing off Hastings*; 10. *Callcott*, *Slender and Ann Page*; 209. *Turner*, *St. Michael's Mount, Cornwall*; 187. *G. Smith*, *Children gathering wild flowers*; 223. *Webster*, *Contrary winds*; 166. *Newton*, *Portia and Bassanio*; 30. *Collins*, *Bayham Abbey*, 28. *Hall Sands in Devonshire*; 35. *Constable*, *Hampstead Heath*; 227. *Barker*, *Boy extracting a thorn from his foot*; 71. *Eastlake*, *Italian contadina and her children*; 108. *Lee*, *Distant view of Windsor*; *171. *Redgrave*, *Ophelia weaving her garlands*; 83. *Horsley*, *The rival performers*; 211. *Turner*, *Vessel in distress off Yarmouth*; 221. *Loutherbourg*, *The Flood*; 81. *Horsley*, *The contrast — Youth and Age*; 170. *Redgrave*, *Throwing off her weeds*; 133. *Linnell*, *Wild-flower gatherers*. — The frame in the centre of the room contains a collection of several hundred drawings and sketches, by *Mulready*.

Room II. No. 69. *Duncan*, *The waefu' heart*; 31. *Collins*, *Seaford, coast of Sussex*; 249. *Monamy*, *Old East India Wharf at London Bridge*; *Morland*, *The reckoning*; 61. *Creswick*, *Scene on the Tummel, Perthshire*; 15. *Callcott*, *Sunny morning*; 86. *Lance*, *Fruit*; 101. *E. Landseer*, *Young roebuck and rough hounds*; 1404. *Morland*, *Fishermen hauling up a boat*; 173. *Rippingille*, *Mendicants of the Campagna*; 70. *Eastlake*, *Peasant woman fainting from the bite of a serpent*; 45. *Cooke*, *Portsmouth harbour*; 55. *Cope*, *Maiden meditation*; *Douglas*, *The Alchemist*; *Linnell*, *Driving cattle*; 246. *Wilson*, *Evening*; 134. *Linnell*, *Milking time*; 1403. *Morland*, *Interior of a stable*. *Mulready*, 147. *The Sailing match*; 152. *Portrait of Mr. Sheepshanks*; 141. *First love*; 162. *Portrait of a little girl*; 143. *Open your mouth and shut your eyes*; 144. *Brother and sister*; 148. *The butt — shooting a cherry*; 263. *Mother teaching her son*; 140. *Giving a bite*; 139. *The fight interrupted*; 138. *Seven ages of man*; 142. *Interior with portrait of Mr. Sheepshanks*; 145. *Choosing the wedding gown*. 107. *Lee*, *Gathering seaweed*; *222. *Webster*, *Village choir*; 203. *Stothard*, *Sancho Panza and the Duchess*. *C. Landseer*, 105. *The Hermit*; *103. *Temptation of Andrew Marvell*. 33. *Constable*, *Cathedral of Salisbury*; *Menet*, *Lake of Geneva*; 197. *Stothard*, *Shakspeare's principal character*; 60. *Cope*, *Mother and child*; 219. *Webster*, *Sickness and Health*; 62. *Creswick*, *A summer's afternoon*; *Claxton*, *The Sepulchre*; 110. *Leslie*, *Characters from the 'Merry Wives of Windsor'*; 85. *Jackson*, *Portrait of Earl Grey*; 225. *Wilkie*, *The broken jar*; *189. *Stanfield*, *Market-boat on the Scheldt*; 43. *Cooke*, *Mont St. Michel*; 27. *Collins*, *Rustic civility*; 221. *Webster*, *Returning from the fair*; 188. *Stanfield*, *Near Cologne*; 220. *Webster*, *Going to the fair*; 41. *Cooke*, *Brighton Sands*; *104. *C. Landseer*, *Sterne's Maria*. — In the cases on the floor are exhibited some fine enamels and miniatures.

Room III. To the left: *Serves*, Lighthouse in Dublin Bay; *Danby*, Upas tree of Java, 66. Calypso's Island; *261. *De Wint*, Woody landscape; 212. *Howard*, Peasants of Subiaco; 34. *Constable*, Dedham Hill; 96. *E. Landseer*, Sancho Panza and Dapple; 67. *Danby*, Lienstjord in Norway; 258. *De Wint*, Cornfield; 833. *Hoare*, Girl's head; 248. *Suirke*. The Widow in 'Iudibras'; *Ward*, Bulls fighting; *Dyckmans*, Family group; 91. *E. Landseer*, 'No place like home'; *190. *Stanfield*, Sands near Boulogne; *88. *E. Landseer*, The drover's departure, a scene in the Gram-pians; 512. *Carpenter*, Old woman spinning; 176. *Roberts*, Gate at Cairo; 9. *Colcott*, Brisk gale; 50. *Cooper*, Donkey and spaniel; 53. *Cope*, The young mother. *E. Landseer*, 92. The 'Twa Dogs'; *93. The old shepherd's chief mourner; 98. A naughty child. *Barry*, The Temptation in Eden. *E. Landseer*, *87. Highland breakfast; 94. 'Jack in office'; 102. Eagle's nest; 90. Fireside party; 89. The dog and the shadow; 95. Tethered rams. 431. *Lambert*, Landscape; 233. *Witherington*, Hop garden; *100. *E. Landseer*, Comical dogs; 167. *Redgrave*, Cinderella; 234. *Chalon*, Hastings — fishing-boats making for shore in a breeze; 164. *Mulready Junior*, Interior; *99. *E. Landseer*, Suspense.

Room IV., which we next enter, and the adjacent long **GALLERY**, contain the valuable and extensive *Collection of Water-colour Paintings*, of great interest to the student and lover of art. The Gallery also contains, in cases, the Museum *Collection of Ancient and Modern Jewellery*. In the lunettes above the wall-panels at the sides are decorative paintings to illustrate the different kinds of Art Studies. At the S. end of the Gallery is a staircase leading down to the Oriental Court. At the top of the stairs, under glass, are a group in ivory and wood of the Judgment of Solomon, by *Simon Troger* (beginning of the 18th cent.; bought for 680*l.*), and a large bronze and ivory vase, by *Triqueti* (1860).

We now return to Room IV., and turn (to the left) into the Gallery, which separates the N. from the S. Court. The balcony on our right, from which we look down into the N. court, is the singing gallery, mentioned at p. 250. Opposite it is the ***Prince Consort Gallery**, so called from the mosaic portrait of Prince Albert over the cantoria, which contains a rich selection of small mediæval works of art, arranged in glass cases.

The case under the archway contains an enamelled chandelier, candlesticks, and book-boards (17-18th cent.). The next case, standing in advance of the others, holds ancient enamelled works, the most important of which are a Shrine in the form of a church with a dome (Rhenish Byzantine of 12th cent., bought for 214*l.*), a Triptych of champlevé enamel (German, 13th cent.), and an Altar-cross of Rhenish Byzantine work with enamel medallions (12th cent.). Next comes a double row of cases, the first eight of which (four on each side) contain examples of ancient and modern enamels, especially some fine *Limoges Enamels* of the 16th and 17th centuries. The most valuable object is the large Casket, enamelled on plates of silver, with a band of dancing figures, ascribed to *Jean Limosin* (16th cent.). The fourth case on the right is devoted to Battersea and Bilston enamels (18th cent.). The next two cases contain ornaments of ivory, amber, shell, agate, etc.; and several cases beyond them contain various ecclesiastical objects, chiefly in the precious metals. The 7th Case on the right contains the 'Gloucester Candlestick', of gilt bronze (1100). The 7th Case on the left is filled with objects in crystal, including an engraved rock crystal Ewer of Byzantine workmanship (9th or 10th cent.), purchased for 450*l.*, and an altar-cross by Valerio Vicentino (1520). In the 8th Case (right) are stoneware and cocoa-nut cups. The 9th Case on the same side contains secular vessels in gold and silver, prominent among

which is a silver-gilt cup with reeded ornamentation and emblematic shields (German, 1706). The *8th Case* on the opposite side contains, among similar objects, a fine German silver-gilt chalice (15th cent.), while the adjoining case contains a large silver tankard with reliefs (German, 18th cent.). The *10th Case* on the left exhibits a fine hunting sword, with sheath in chiselled silver, of modern French workmanship, while immediately opposite is a collection of watches. We next admire (*11th Case* on the left) a tall silver-gilt cup with bands of relief and scroll work (London, 1611). The last case on the right is filled with clocks, including an astronomical globe, made at Augsburg in 1584 for Emperor Rudolph II. In the detached case at the end of the double row we notice a large "Dutch clock in the form of a dome (17th cent.); the famous "Martelli Bronze, or mirror cover, by *Donatello* (1440); and a beautiful "Silver Cup in repoussé work, by *Jamnitz* (d. 1585).

The first case to the left (E.) of the South Gallery contains a beautiful "Shield (steel and silver) embossed with scenes from Milton's 'Paradise Lost', made by Messrs. Elkington in 1867, and purchased for 2000l. The other cases contain knives, forks, spoons, etc. The W. portion of the Gallery is devoted to a choice collection of "Carvings in Ivory, including diptychs (Diptychon *Meleretense* of 4th cent.), book and mirror covers, croziers, caskets, and statuettes (six plaques of Infant Bacchanals and Fauns by François du Quesnoy, surnamed Il Fiammingo). On the walls are casts of ivory carvings.

The Gallery of the *Architectural Court*, reached by a few steps at the S. end of the Prince Consort Gallery, contains the collection of Ornamental Ironwork, of Italian, French, German, and English origin: balconies, window-gratings, lamps, etc.

The "Keramic Gallery, entered from Room III. of the picture galleries (see above), contains an admirable collection of pottery, porcelain, and majolica ware.

We first reach the collection of English pottery of the 17th and 18th cent.; Wedgwood china; and modern English porcelain, conspicuous among which are two large vases by Copeland and Minton. Adjoining are specimens of French earthenware of the 16th cent., including 5 pieces of the famous Henri-Deux ware; choice collection of Palissy ware; modern Italian porcelain; Sèvres porcelain; Dresden china; large collection of German and Flemish stoneware; Persian, Arabian, and Rhodian glazed pottery; then a large collection of majolica, including several very valuable pieces; some Hispano-Moresco (Spanish) ware. At the sides of the middle window (on the left) are two large vases from St. Petersburg, presented by Emperor Alexander II. in 1862.

At the W. end of the Keramic Gallery is the staircase mentioned at p. 252, leading to the Refreshment Rooms.

Opposite the W. entrance of the Museum, in Exhibition Road, is the entrance to the *Exhibition Galleries* (p. 244), which contain various objects for which there is no room in the Museum, including the Educational Collection of models of school buildings, specimens of school fittings, books, and scientific apparatus; a collection of Munitions of War; objects from Palestine (lent by the Palestine Exploration Fund); a collection of Materials used in Building, and Apparatus for hatching Fish. — Upstairs is the "National Portrait Gallery (Pl. G 11), a valuable series of original portraits and busts of celebrated Englishmen (open daily from 10 to 4, 5, or 6; on Mondays, Tuesdays, and Saturdays free; on other days to visitors to South Kensington Museum).

THE ENTRANCE-CORRIDOR is lined with casts of the statues in the Houses
BAEDEKER, LONDON.

of Parliament. The ground-floor contains the collections just named. We ascend the staircase on the left to examine the portraits.

ENTRANCE ROOM. Above the door: *Jeremy Bentham* (d. 1832), by Pickersgill. To the left: *Henry Brougham* (d. 1868), Lonsdale. *George Stephenson* (d. 1848), Pickersgill. *Richard Cobden* (d. 1865), Dickinson. The House of Commons on the 5th Feb., 1833, a large picture with numerous portraits, by Hayter. *Professor Wilson (Christopher North)*; d. 1851), Watson. *Prince Albert* (d. 1861), Winterhalter. *Douglas Jerrold* (d. 1857), Macnee. *Charles Dickens* (d. 1870), Ary Scheffer. *Jeremy Bentham*, as a boy, Freye. *George Grote*, the historian (d. 1874), Stewardson. *William Wordsworth*, the poet (d. 1850), Pickersgill. *Marquis of Dalhousie*, Governor-General of India (d. 1860), Gordon.

The following Gallery is divided by partitions into nine sections.
I. SECTION. To the left: *Sir Walter Raleigh*, admiral and favourite of Queen Elizabeth (d. 1618), by Zuccherò. *King Henry VIII.* (d. 1547), Unknown artist (two portraits). *Sir Thomas Gresham*, founder of the London Exchange (d. 1579). Sir A. More. *Sir Thomas More* (beheaded in 1535), after Holbein. *Philip II. of Spain* (d. 1598), Coello. *Queen Elizabeth* (1603), Unknown painter. *Lord Chancellor Burghley* (d. 1598), Ghecradts. *Robert Dudley, Earl of Leicester*, favourite of Elizabeth (d. 1588), Unknown artist (two portraits). *Robert Devereux, Earl of Essex*, favourite of Elizabeth (d. 1601), Unknown painter. *The Children of Charles I.*, after Van Dyck. *King James I.* (d. 1625), Van Somer. *William Shakespeare* (d. 1616), half-length portrait from life (Chandos portrait). *Elizabeth, Queen of Bohemia* (d. 1662), Mierevelt. *Earl of Southampton* (d. 1624), the friend and patron of Shakespeare, Mierevelt. *William Laud*, Archbishop of Canterbury (d. 1648), school of Van Dyck. *Queen Henrietta Maria*, consort of Charles I. (d. 1669), school of Van Dyck. *Mary Stuart* (d. 1537), a curious old half-length portrait (known as the 'Fraser-Tytler' portrait).

II. SECTION. To the left: *Charles II.* (d. 1685), by Mrs. Beale. *Thomas Hobbes*, the philosopher (d. 1679), Wright. *Dr. Isaac Barrow*, the theologian (d. 1677), Le Fèvre. *Lambert*, the Parliamentary general (d. 1694), Walker. *General Ireton*, Cromwell's son-in-law (d. 1651), Walker. *Quarles*, the poet (d. 1644), Dobson. *Dobson*, the painter (d. 1646), Phillips. *John Selden* (d. 1654), Unknown painter. *Mary Davis*, the actress, Lely. *George Monk, Duke of Albemarle* (d. 1670), Lely. *Nell Gwynne*, mistress of Charles II. (d. 1691), Lely. *Samuel Butler*, author of 'Hudibras' (d. 1680), Lutterell. *John Dryden* (d. 1700), Maubert. *Duchess of Cleveland* (d. 1709), Lely. *Duchess of Monmouth* (d. 1685), Wissing. *La belle Hamilton*, *Countess Grammont*, mistress of Charles II. (d. 1708), after Lely. *Sophie, Electress of Hanover* (d. 1714), Honthorst. *George Villiers, Duke of Buckingham* (d. 1628), Lely. *Anna, Countess of Shrewsbury* (d. 1702), Lely. *Thomas Stanley*, the philosopher (d. 1678), Lely. *John Locke*, the philosopher (d. 1704), Brownover. *William III.*, when a boy, Janssen. On the wall opposite the window: busts of *John Wesley*, the preacher (d. 1791); and *William Pitt* (d. 1806), by Nollekens.

III. SECTION. To the left: *Jonathan Swift* (d. 1745), C. Jervas. *Sir Wm. Temple*, statesman (d. 1699), Lely. *Samuel Pepys* (d. 1703), Hales. *Earl of Shaftesbury* (d. 1683), Greenhill. *Queen Mary II.*, consort of William III. (d. 1694), Wissing. *Lord Chancellor Jeffreys*, 'the cruel judge' (d. 1689), Kneller. *Rachel, Lady Russell* (d. 1723), Kneller. *John Law* (1729), Unknown artist. *Lord Lovat* (beheaded in 1747), Hogarth. *Thomson*, author of 'The Seasons' (d. 1748), Paton. *Addison*, the poet (d. 1719), Kneller. *Prior*, the poet (d. 1721), Richardson. *Alexander Pope* (d. 1744), Jervas. *Dr. Samuel Clarke* (d. 1729), Vanderbank. *Hogarth* (d. 1729), by himself. *Viscount Cobham* (d. 1749), Vanloo. *Sir Christopher Wren* (d. 1723), Kneller. *Congreve*, the dramatist (d. 1729), Kneller. Busts: *Lord Stowell* (d. 1835), Behnes; *Lord Chancellor Eldon* (d. 1838), Tatham; *George Tierney* (d. 1830), Behnes.

IV. SECTION. To the left. *King James II.* (d. 1701), Riley. *Prince Charles Edward Stuart* (d. 1788), Batoni. *Countess of Albany*, his wife, (d. 1824), Batoni. *Mary of Modena*, wife of James II. (d. 1718), Wissing.

James Stuart, the Pretender (d. 1766), Belle. *Lord Chancellor Talbot* (d. 1731), Richardson. *Duke of Marlborough* (d. 1722), Wyck. *Hanbury Williams*, the politician (d. 1759), Mengs. *Lord Cadogan* (d. 1726), Laguerre. *General Wolfe* (d. 1759), Highmore. *Thos. Gray*, the poet (pencil sketch; d. 1771), Mason. *Robert Burns* (d. 1796), Nasmyth. *Oliver Goldsmith* (d. 1774), school of Reynolds. *David Garrick* (d. 1779), Pine. *Lord Clive*, the founder of the English power in India (d. 1774), Dance. *Lord Chesterfield* (d. 1774), Hoare. *Roubiliac*, the sculptor (d. 1762), Carpentiers. *Lord Luttrell*, the statesman (d. 1773), Unknwon artist. *Samuel Richardson*, author of 'Clarissa' (d. 1764), Highmore.

V. SECTION. To the left: *Lord Heathfield*, the defender of Gibraltar (d. 1790), Copley. *Earl Temple* (d. 1779), Hoare. *Benjamin Franklin* (d. 1790), French school. *Sir Wm. Blackstone*, the jurist (d. 1780), Reynolds. *William Pitt*, first Earl of Chatham (d. 1778), Brompton. *Sir Eyre Coote* (d. 1783), Unknown painter. *Captain Cook*, circumnavigator of the world (d. 1779), Webber. *King George II.* (d. 1760), Worlidge. *Handel* (d. 1759), Hudson. *Queen Caroline*, consort of George II. (d. 1737), Secman. *General Washington* (d. 1799), crayon, Mrs. Sharples. *Horace Walpole*, dilettante (d. 1797), Ilone. *Wright* (1791), by himself. *John Wesley* (d. 1791), two portraits, Hamilton and Ilone. *George Colman* (d. 1704), Gainsborough. *Edmund Burke*, the statesman (d. 1797), school of Reynolds. *Sir Wm. Chambers*, the architect (d. 1796), Reynolds. *Sir Joshua Reynolds* (d. 1792), by himself. *Admiral Keppel* (d. 1786), Reynolds.

VI. SECTION. To the left: *Admiral Nelson* (d. 1805), Füger. *Lady Hamilton*, Nelson's friend and correspondent (d. 1815), Romney. *George Rose*, statesman (d. 1818), Beechey. *Warren Hastings*, Governor-General of India (d. 1818), Lawrence. *Francis Horner* (d. 1817), Raeburn. *Lord Chancellour Thurlow* (d. 1806), Phillips. *James Barry* (d. 1806), by himself. *Queen Charlotte* (d. 1818), wife of George III., Ramsay. *King George III.* (d. 1810), Ramsay. *Sir Francis Bourgeois*, the artist (d. 1811), Beechey. *Horne Tooke* (d. 1812), Hardy. *Spencer Perceval*, Prime Minister (murdered by Bellingham, 1812), Joseph. *Princess Charlotte* (d. 1817), Dawe. *King George IV.* (d. 1830), Lawrence. *Queen Caroline*, wife of the preceding (d. 1821), Lawrence. *Dibdin* (d. 1813), Phillips. Busts: *Canning*, statesman (d. 1827), Chantrey. *Sir Thomas Lawrence* (d. 1830), Baily. *Thomas Moore*, the poet (d. 1852), C. Moore.

VII. SECTION. To the left: *Thomas Stothard*, the painter (d. 1834), Green. *Nollekens*, the sculptor (d. 1823), Abbot. *Flaxman*, the sculptor (d. 1826), Romney. *John Howard*, the philanthropist (d. 1790), Brown. *Benjamin West*, the painter (d. 1820), Gilbert Stuart. *Dr. Samuel Parr* (d. 1825), Dawe. *Sir Thomas Lawrence* (d. 1830), Evans. *John Keats*, the poet (d. 1821), two portraits, Hiltou and Severn. *Blake*, the engraver (d. 1828), Philipps. *Mrs. Siddons*, the actress (d. 1831), Beechey. *Sir Wm. Herschel*, the astronomer (d. 1822), Abbot. *Robert Owen*, the socialist (d. 1858), Unknown artist. *John Kemble*, the actor (d. 1823), G. Stuart. *Lord Byron* (d. 1824), Philipps. *Lord Cornwallis*, Governor-General of India (d. 1805), Gainsborough. *Dr. Jenner* (d. 1823), Northcote. *Sir Philip Francis*, author of 'Letters of Junius' (d. 1818), Lonsdale. *Warren Hastings* (d. 1818), Kettle. *Sir Isambard Brunel*, the engineer (d. 1849), Drummond. *James Northcote* (d. 1831), by himself. *Theobald Mathew*, the apostle of temperance in Ireland (d. 1856), Leahy. *Lord Grenville*, the statesman (d. 1834), Hoppner. *Samuel Taylor Coleridge* (d. 1834), two portraits, Vandyke and Alston. *Nollekens*, Lonsdale. *Sir Walter Scott* (d. 1832, water-colour), Sir Edwin Landseer. *Soultby*, the poet (d. 1843), Vandyke. *Sir David Wilkie* (d. 1841), by himself. *Sir J. Mackintosh*, the statesman and historian (d. 1832), Lawrence. *Sir Walter Scott* (two portraits), Gilbert and Allan. Busts: *Lord Jeffrey* (d. 1850), Park; *Lord Bentinck* (d. 1853), Campbell; *Thomas Arnold* (d. 1842), Behnes.

VIII. SECTION. To the left: *Agnes Strickland* (d. 1874), Hayes. *Gibson*, the sculptor (d. 1866), Mrs. Carpenter. *Wm. Wilberforce* (d. 1833), Lawrence. *Chantrey*, the sculptor (d. 1841), Philipps. *Thomas Campbell*, the poet (d. 1844), Lawrence. *W. Sharp*, the engraver (d. 1824), Lonsdale. *Jas. Watt* (d. 1819), Breda. *David Livingstone* (d. 1873), Bonomi. *James Ward* (d. 1859), by himself. *Lord Lansdowne* (d. 1863), Hoppner. *Ligh*

Hunt, the essayist (d. 1859), *Haydon*. *Lord Chancellor Campbell* (d. 1844), *Woolnoth*. *Thomas de Quincey*, the 'English Opium-eater' (d. 1850), *Gordon*. *Theodore Hook* (d. 1811), *Eddis*. *Benjamin Haydon* (d. 1846), by himself. *Lord Macaulay* (d. 1859), relief by *Marochetti*. *John Allen*, the historian (d. 1843), Landseer. *Daniel O'Connell* (d. 1847), miniature. Busts: *G. Stephenson*, inventor of the locomotive (d. 1848), *Pitts*; *Duke of Wellington* (d. 1852), *Francis*; *Richard Cobden* (d. 1856), *Woolner*.

IX. SECTION. To the left: *Earl of Bath*, the statesman (d. 1764), *Reynolds*. *Admiral Byng*, *Lord Torrington* (shot, 1753), *Kneller*. *Sam. Rogers* (d. 1855), *Lawrence*. *Shenstone*, the poet (d. 1763), *Alcock*. *Alexander Pope* and his friend *Martha Blount*, *Jervas*. *Elizabeth Barrett Browning*, the poetess (d. 1861), *Talfourd*. On the W. wall: Meeting of the Fine Arts Commission in 1846, with 28 portraits, by *Partridge*. Above the door: the *Duke of Wellington* and *Count d'Orsay*.

In Sections II, III, IV, V, VII, and IX are various letters and autographs of famous men and sovereigns of England. Under Macaulay's portrait in section VIII. is a MS. page of his history, together with the same page printed as first published.

A room adjoining the gallery on the W. contains a small collection of portraits of legal celebrities, presented by the judges and serjeants-at-law.

28. Belgravia. Chelsea. Kensal Green Cemetery.

Millbank Prison. *Chelsea Hospital*. *Royal Military Asylum*.

The southern portion of the West End, commonly known as **Belgravia**, and bounded by Hyde Park, the Green Park, Sloane Street, and Piclico, consists of a number of handsome streets and squares (*Belgrave Square*, *Eaton Square*, *Grosvenor Place*, etc.), all of which have sprung up within the last few decades. It derives its general name from Belgrave Square, the centre of West End pride and fashion. Like *Tyburnia*, to the N. of Hyde Park, it is one of the most fashionable quarters of the town. At Piclico on the S.E. stands *Victoria Station*, the extensive West End terminus of the London, Chatham, and Dover Railway, and of the London and Brighton Railway (p. 28), whence *Victoria Street*, opened up not many years ago through a wilderness of purlieus, leads N.E. to Westminster; *Vauxhall Bridge Road* S.E. to *Vauxhall Bridge*; *Buckingham Palace Road* and *Commercial Road* S.W. to *Chelsea Bridge* and *Battersea Park* (p. 267).

On the Thames, near *Vauxhall Bridge*, to the E. of Piclico, and between *Chelsea* and *Westminster*, rises **Millbank Penitentiary** (Pl. K 12), a huge mass of buildings, built and arranged from designs by *Jeremy Bentham* (d. 1832). It is conducted on the cellular or separate system. The prisoners, who average about 700 in number, are of both sexes, and during their detention are taught some kind of trade. Criminals who are sentenced to penal servitude are usually confined here for 3 or 4 months, until their ultimate place of punishment is decided upon.

Vauxhall Bridge, constructed by *Walker* in 1816, is 800 ft. long, and consists of nine iron arches (bridge-toll $\frac{1}{2}d.$). The river is crossed farther up by the *Victoria Railway Bridge*, used for the

various lines of railway converging at Victoria Station, and by the elegant *Chelsea Suspension Bridge*, built in 1858, both of which are at the E. end of Battersea Park (p. 267). — A little to the S. of Vauxhall Bridge is *Kennington Oval*, a cricket-ground second only to Lord's in public favour and in interest.

Chelsea, now a suburb of London, was for many ages before it was swallowed up, a country village, like Kensington, with many distinguished residents. It appears in Domesday Book as *Chelched*. Its old *Church* is worth a visit, though disfigured by restoration.

The extensive building on the N. bank of the Thames, to the W. of Chelsea Bridge, is **Chelsea Hospital** (Pl. H 12, H 13, I 12, I 13), an institution for old and invalid soldiers, begun in the reign of Charles II. by *Wren*, on the site of a theological college (the name 'college' being sometimes still applied to the building), but not completed till the time of William and Mary. The hospital, consisting of a central structure flanked by two wings, and facing the river, has accommodation for 540 pensioners. In addition to these about 70,000 out-pensioners annually obtain relief, varying from 1½*d.* to 3*s.* 7½*d.* a day, out of the invested funds of the establishment, which is also partly supported by a grant from Parliament. The annual expenses are about 28,000*l.*

The centre of the quadrangle in front of the hospital is occupied by a bronze statue of Charles II., by *Grinling Gibbons*. The hospital (small fee to pensioner who acts as cicerone) contains a chapel with numerous flags, 13 French eagles, and an altar-piece by *Sebastian Ricci*, representing the Ascension of Christ. In the dining-hall is an equestrian portrait of Charles II., by *Verrio*.

To the N. of the hospital lies the **Royal Military Asylum** (Pl. H 12, I 12), founded in 1801 by the Duke of York, and consequently often called the *Duke of York's School*, an institution in which about 500 orphans of soldiers are annually maintained and educated. The building is quadrangular in shape, and has a Doric portico in front. Friday, from 10 to 4, is the best day to visit the school. — In Chelsea Bridge Road, near the asylum, are the largest and finest of all the *Barracks* for the Foot Guards, with accommodation for 1000 men.

To the S.E., on part of the ornamental grounds of Chelsea Hospital, there stood in the reigns of George II. and George III. a place of amusement named the *Ranelagh*, which was famous beyond any other place in London as the centre of the wildest and showiest gaiety. Banquets, masquerades, fêtes, etc. were celebrated here in the most extravagant style. Kings and ambassadors, statesmen and literati, court beauties, ladies of fashion, and the *demi-monde* met and mingled at the Ranelagh as they now meet nowhere in the metropolis. Its principal building, the 'Rotunda', 185 ft. in diameter, not unlike in external appearance to the present Albert Hall, was erected in 1741, by William Jones. Horace Walpole describes it as 'a vast amphitheatre, finely gilt, painted, and illuminated, into which everybody that loves eating, drinking, staving, or crowding is admitted for twelve pence'. This haunt of pleasure seekers was closed in 1805, and every trace of it has long been obliterated.

To the S.W. of the hospital lies the Chelsea *Botanic Garden*,

presented by *Sir Hans Sloane* to the Society of Apothecaries, on condition that 50 new varieties of plants grown in it should be annually furnished to the Royal Society, until the number so presented amounted to 2000. It is famed for its fine cedars. Tickets of admission (gratis) may be obtained in Apothecaries' Hall, Water Lane, Blackfriars (p. 103).

The past associations of Chelsea are full of interest. Sir Thomas More resided in Chelsea, near the river and Battersea Bridge, in Beaufort House, which has now disappeared, and where he was often visited by Erasmus. Sir Hans Sloane, lord of the manor of Chelsea, lived at the manor house there, and made the collection which formed the beginning of the British Museum (see p. 212). His name is commemorated in Sloane Street, Sloane Square, etc. Bishop Atterbury, Dean Swift, and Dr. Arbuthnot all resided in Church Street. Sir Richard Steele resided not far off. Mrs. Somerville lived at Chelsea Hospital, where her husband was physician. Leigh Hunt lived in Cheyne Row, and that unpretending street has for many years contained the residence of Thomas Carlyle, one of the greatest living writers.

A little to the W. was Little Chelsea, now West Brompton, where the famous Earl of Shaftesbury of the 'Characteristics' resided in Shaftesbury House. This mansion, in which Locke wrote part of his 'Essay on the Human Understanding', and Addison parts of the 'Spectator', has been converted into a workhouse.

Skirting the Thames, a little to the W. of Chelsea Hospital, is the new *Chelsea Embankment* (p. 103), which passes the elegant *Albert Suspension Bridge*, and *Battersea Bridge*, and leads to *Cremorne Gardens*, so named from their original owner, Lord Cremorne, and formerly a very popular place of recreation, but closed in 1877.

Kensal Green Cemetery (Pl. C 7). Most of the cemeteries of London are uninteresting, owing to the English custom of burying eminent men within the walls of churches. This cemetery, however, pleasantly situated as yet amid rustic environs, on the N.W. side of London, forms an exception, and will repay a visit. It is most easily reached by omnibus from Edgware Road. We may also travel by the Metropolitan Railway to Notting Hill or Westbourne Park Station (p. 299), each of which is about $\frac{3}{4}$ M. to the S. of the cemetery; or by the North London Railway via Hampstead Heath to Kensal Green Station, $\frac{1}{2}$ M. to the north.

Kensal Green Cemetery, laid out in 1832, covers an area of about 60 acres, and contains about seventy thousand graves. It is divided into a consecrated portion for members of the Church of England, and an unconsecrated portion for dissenters. Most of the tombstones are plain upright slabs, but in the upper part of the cemetery, particularly on the principal path leading to the chapel, there are several monuments handsomely executed in granite and marble, some of which possess considerable artistic value. Among the eminent men interred here are — Brunel, the engineer; Sidney Smith, the author; Mulready, the painter; Kemble, the actor; Sir Charles Eastlake, the painter and historian of art; Buckle, the historian; Leigh Hunt, the essayist; Sir John Ross, the arctic navigator; Thackeray, the novelist; John Leech, the well-known illustrator of 'Punch'. — Cardinal Wiseman is interred in the Roman Catholic Cemetery, adjacent to Kensal Green.

Highgate Cemetery (p. 293) to the N., and *Norwood Cemetery* to the S. of London, are worth visiting for the sake of the excellent *Views they afford. *Abney Park Cemetery*, near Stoke Newington, is much used as a burying-ground by Nonconformists.

III. THE SURREY SIDE.

29. St. Saviour's Church.

Barclay and Perkins' Brewery. Guy's Hospital. Southwark Park.

The 'Surrey Side' of the metropolis, often called *Southwark*, with a population of 200,000 souls, has in some respects a character of its own. It is a scene of great business life and bustle from Lambeth to Bermondsey, but its great sights, institutions, and public buildings are few. That part of it immediately opposite the City, from London Bridge to Charing Cross, is known as 'the Borough', a name which it rightly enjoys over the heads of such newly created boroughs as Greenwich or the Tower Hamlet, seeing it has returned two members to Parliament for more than 500 years. We note a few of its objects of interest.

Mention must be made, in the first place, of **St Saviour's Church**, one of the oldest churches in London, situated opposite the London Bridge Station, in Wellington Street, which runs to the S. from London Bridge. The church, which was built in the 13th cent. by Gifford, Bishop of Winchester, belonged originally to the old Augustinian Priory of St. Mary Overy, but was converted into a parish church by Henry VIII. in 1540. Of this original building, which was cruciform in shape, and constructed in the Early English style, nothing now remains but the interesting choir, transept, and Lady Chapel. The nave was taken down in 1840, and replaced by an incongruous new structure. Above the cross is a low quadrangular tower, flanked by corner-towers.

The trials of reputed heretics under Queen Mary in 1555 took place in the beautiful *Lady Chapel*, which is flanked with aisles, and lies from north and south. The chapel and choir were restored in 1820 and 1832, with only partial success. The altar-screen in the choir was erected by Fox, Bishop of Winchester, in the early years of the 16th cent.

The most interesting monument in the church is that of the poet *John Gower* (1325-1402), the friend of Chaucer. It consists of a sarcophagus with a recumbent marble figure of the poet, whose head rests upon his three principal works, the *Speculum meditantis*, *Vox clamantis*, and *Confessio amantis*, while his feet are supported by a lion. In the Lady Chapel is the monument of *Lancelot Andrews*, Bishop of Winchester (d. 1625). *Massinger* and *Fletcher*, the dramatists, and *Laurence Fletcher*, who was a lessee,

along with Shakspeare and Burbage, of the Globe and Blackfriars Theatres, are also buried here. — On the river, near St. Saviour's, once stood Winchester House, the residence of the bishops of Winchester, and the Globe Theatre just mentioned.

In Park Street, near St. Saviour's, is situated **Messrs. Barclay, Perkins, and Co.'s Brewery** (Pl. N 10), partly on the former site of the Globe Theatre. This is one of the most extensive establishments of the kind in London, and is well worthy of a visit, both on account of its great size and its admirable arrangements.

The brewery covers an area of about 12 acres, forming a miniature town of houses, sheds, lofts, stables, streets, and courts. At the entrance stand the Offices, where visitors, who readily obtain an order to inspect the establishment on application by letter, enter their names in a book. The guide who is assigned to the visitor on entering, and who shows all the most interesting parts of the establishment, expects a fee of one shilling. In most of the rooms there is a very oppressive and heady odour, particularly in the cooling-room, where the carbonic acid gas lies about a foot deep over the fresh brew. Visitors are recommended to exercise caution in accepting the guide's invitation to breathe this gas.

In spite of the vast dimensions of the boilers, vats, fermenting 'squares', and other apparatus, none but the initiated will have any idea of the enormous quantity of liquor brewed here in the course of a year. About 200,000 quarters of malt are annually consumed, and the yearly duty paid to government by the firm amounts to the immense sum of 180,000*l.* The head brewer receives a salary of 1000*l.* per annum. The originator of the brewery was Dr. Johnson's friend Thrale, after whose death it was sold to Messrs. Barclay and Perkins. Dr. Johnson's words on the occasion of the sale, which he attended as an executor, though often quoted, are worthy of repetition: 'We are not here to sell a parcel of boilers and vats, but the potentiality of growing rich beyond the dreams of avarice.' Two vats are shown, each of which can contain 3300 barrels of liquor. The water used in brewing is supplied by Artesian wells, sunk on the premises.

The stables contain about 150 horses, many of which are bred in Yorkshire. They are used for carting the beer in London.

The brewing trade in London has become a great power within the last twenty or thirty years, and is felt to have a serious bearing upon the results of parliamentary and municipal elections. It is no longer a merely manufacturing trade, but promotes the consumption of its own goods by the purchase or lease of drinking-houses, where its agents are installed to conduct the sale. These agents are nominal tenants and are possessed of votes, and their number is so great, that the power of returning the candidate who favours the 'trade' is often in their hands. All the great brewers are now understood to be extensive proprietors of public houses.

To the S. of London Bridge Station is **Guy's Hospital** (Pl. O, 10), founded in 1721 by Guy, the bookseller, who had amassed an immense fortune by speculation in South Sea stock. The institution

contains 710 beds, and relieves 5000 in-patients and above 80,000 out-patients annually. The yearly income of the hospital is 40,000*l.*

The court contains a brazen, and the chapel a marble statue of the founder (d. 1724), the latter by *Bacon*. Sir Astley Cooper, the celebrated surgeon, to whom a monument has been erected in St. Paul's (see p. 78), is buried here.

Southwark Park (Pl. Q 11, Q 12, R 12), in Rotherhithe (p. 58), farther to the S., recently laid out by the Metropolitan Board of Works at a cost of more than 100,000*l.*, covers an area of 62 acres, and is in the immediate neighbourhood of the extensive *Surrey Docks* (p. 115). — Among other interesting associations connected with this locality the following may be noticed. The name of *Park Street* reminds us of the extensive Park of the Bishops of Winchester, which occupied the river side from Winchester House to Holland House. In the fields to the S. of this park were the circuses for bull and bear baiting, so popular in the time of the Stuarths. Edward Alleyn was for many years the 'Keeper of the King's wild beasts' here, and amassed thereby the fortune which enabled him to found Dulwich College (see p. 278). — Richard Baxter often preached in a church in Park Street, and in Zoar Street there was a chapel in which John Bunyan is said to have ministered. — *Mint Street* recalls the mint existing here under Henry VIII. — In High Street there stood down to 1875 the old *Tabbot* or *Tabard Inn*, the starting-point of Chancer's 'Canterbury Pilgrims'.

30. Lambeth Palace. Bethlehem Hospital. Battersea Park.

St. Thomas's Hospital. St. George's Cathedral.

On the right bank of the Thames, from Westminster Bridge to Vauxhall Bridge, stretches the new *Albert Embankment* (p. 103). On it, opposite the Houses of Parliament, stands **St. Thomas's Hospital** (Pl. L 11), a spacious edifice built by *Currey* in 1868-71, at a cost of 500,000*l.* It consists of seven four-storied buildings in red brick, united by arcades, and is in all 590 yds. long. The number of in-patients annually treated at the hospital is 6000, of out-patients over 60,000. Its annual revenue is 39,000*l.* Professional visitors will be much interested in the admirable internal arrangements (admission on Tuesdays at 10 a. m.). The hospital was formerly in a building in High Street, Southwark, which was sold to the South Eastern Railway Company in 1862 for 296,000*l.*

Lambeth Palace (Pl. L 11, L 12), above the hospital, at the S. end of *Lambeth Bridge* (built in 1862), has been for nearly 600 years the London residence of the Archbishops of Canterbury. It can only be visited by the special permission of the archbishop (apply to the chaplain). The *Chapel*, 72 ft. long and 26 ft. broad, built in 1245 by Archbishop Boniface in the Early English style,

is the oldest part of the building. The screen and windows were placed here by Archbishop Laud. The *Lollards' Tower*, adjoining the W. end of the chapel, so called because the Lollards, or followers of Wycliffe, are said to have been imprisoned and tortured here, is an old, massive, square keep, erected by Archbishop Chicheley in 1434. A small room in the upper part of the tower, 13½ ft. long, 12 ft. wide, and 8 ft. high, called the 'prison', still contains several inscriptions by prisoners, and eight large rings fastened in the wall, to which the heretics were chained. The Earl of Essex, Queen Elizabeth's favourite, Sir Thomas Armstrong, and Lovelace, the poet, were also confined here. — The *Hall*, 92 ft. long and 40 ft. broad, was built by Archbishop Juxon in 1663, and has a roof in the style of that of Westminster Hall, with Italian instead of Gothic details. It contains portraits of Luther and his wife. The *Library*, established by Archbishop Bancroft in 1610, consists of 30,000 vols. and about 200 MSS., some of which, including a list of the archbishops from 1279 to 1747 in 41 vols., are very valuable. It is at present kept in the hall, and is accessible on Mondays, Wednesdays, and Fridays, between 10 a.m. and 3 p.m., on previous written application. — The *Guard Chamber*, 60 ft. long, and 25 ft. broad, contains portraits of the archbishops since 1633, including Archbishop Laud, by *Van Dyck*; Ilerring, by *Hogarth*; Secker, by *Sir Joshua Reynolds*; Sutton, by *Sir William Beechey*; and Howley, by *Shee*. — In the private archiepiscopal library is a portrait of Archbishop Warham, by *Holbein* (1504). The massive brick gateway, surmounted by three towers, was erected by Cardinal Morton in the end of the 15th century.

Bethlehem Hospital (Pl. M 11; popularly corrupted into *Bed-lum*), a lunatic asylum, is situated at the point where Lambeth Road, leading E. from Lambeth Palace, joins St. George's Road. The hospital was founded in Bishopsgate Street by Sheriff Simon Fitz-Mary in 1246, but was presented by Henry VIII. to the city of London in 1547, and converted into a madhouse. The building in Bishopsgate Street was taken down in 1675, and a new hospital built in Moorfields, to replace which the present building in St. George's Fields, Lambeth, was begun in 1812. The cost of construction of the hospital, which has a frontage 900 ft. long, was £22,000.; the architect was *Lewis*, but the dome was added by *Smirke*. The establishment can accommodate 400 patients, and is fitted up with every modern appliance, including hot air and water pipes, and various appliances for the amusement of the hapless inmates, including billiards. Professional men, who are admitted by cards obtained from one of the governing physicians, will find a visit to the hospital exceedingly interesting. — There are also extensive lunatic asylums at *Hanwell* (p. 299), 7½ M. W. of London, on the Great Western Railway, and *Colney Hatch*, 6½ M. N. of London, on the Great Northern Railway, near the Alexandra Palace (p. 294).

Near the hospital, at the corner of St. George's Road and Westminster Bridge Road, stands the principal Roman Catholic church in London, **St. George's Cathedral** (Pl. M 11), begun by *Pugin* in the Gothic style in 1840, and completed, with the exception of the tower, in 1848.

In Newington Butts, a little to the E., near the well-known inn, the Elephant and Castle (p. 67), is the *Tabernacle* of the popular preacher Mr. Spurgeon, built in the classic style, and accommodating 5000 persons. — A costly and elegant Nonconformist chapel, called *Christchurch*, has recently been erected in Westminster Bridge Road for the congregation of the late celebrated *Rowland Hill*, of Surrey Chapel.

Battersea Park (Pl. II 13, II 14, I 13, I 14), at the S.W. end of London, on the right bank of the Thames, opposite Chelsea Hospital, was laid out in 1852-58 at a cost of 312,890*l.*, and is 185 acres in extent. It is most conveniently reached by taking a steamboat to Battersea Pier. At the lower end of the park is the elegant *Chelsea Bridge*, leading to Pimlico, and $\frac{1}{2}$ M. distant from the Sloane Square and Victoria stations of the Metropolitan Railway. From the upper end of the park the new *Albert Suspension Bridge* crosses to the Albert Embankment. At the N.E. angle of the park is *Battersea Park Station*, and at the S.E. angle *York Road Station*. The principal attraction of the extensive pleasure-grounds, which are provided with an artificial sheet of water, groups of trees, etc., is the *Sub-tropical Garden*, 4 acres in extent, containing most beautiful and carefully cultivated flower-beds and tropical plants, which are in perfection in August and September. Near the N. entrance is a convenient refreshment-room, and in the vicinity there is a good restaurant.

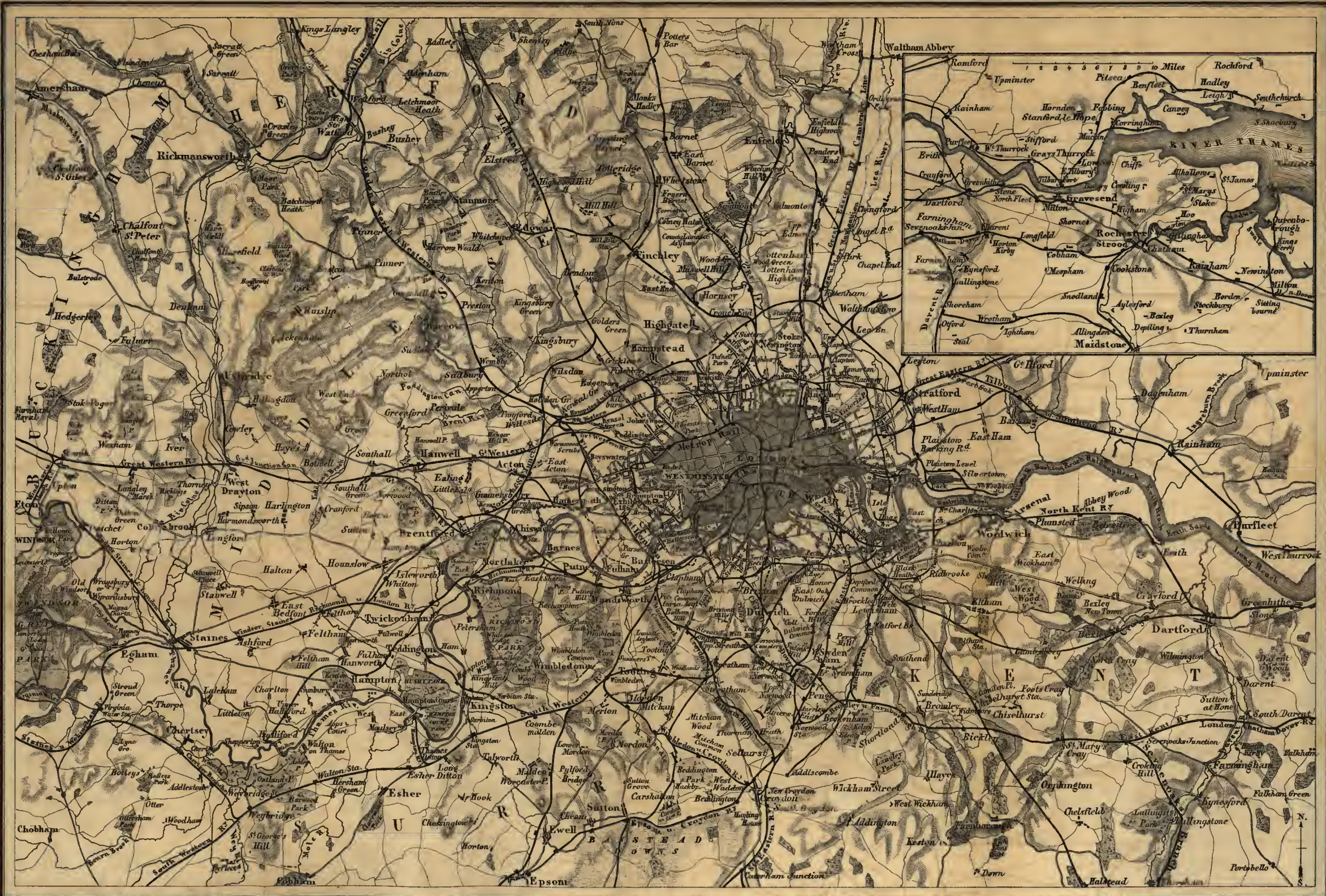
EXCURSIONS FROM LONDON.

31. Greenwich Hospital and Park.

Greenwich, situated on the Thames, 6 M. below London Bridge, may be reached either by the *Greenwich Railway* from *Charing Cross Station*, in 24 min. (trains every 20 min.; fares 1s., 9d., 6d.; stations, *Waterloo Junction*, *Cannon Street*, *London Bridge*, *Spa Road*, *Deptford*, *Greenwich*); or by *Steamboat*, in $3\frac{3}{4}$ - $1\frac{1}{4}$ hr. according to the state of the tide (every $\frac{1}{2}$ hr.; fares 6d. and 4d.; piers, *Westminster*, *Charing Cross*, *Waterloo*, *Temple Pier*, *Blackfriars*, *St. Paul's*, *London Bridge*, *Cherry Gardens*, *Thames Tunnel*, *Limehouse*, *West India Dock*, *Commercial Dock*, *Millwall*, *Greenwich*). The latter route is preferable in fine weather. — The traveller may combine a visit to *Blackwall* (East India Docks, see p. 116) with the excursion to Greenwich; trains of the *Blackwall Railway* run in 20 min. (fares 6d., 4d.) to Blackwall, whence a steamboat plies every $\frac{1}{2}$ hour to Greenwich, in 20 min.

Greenwich. Hotels: *TRAFALGAR HOTEL; *THOS. QUARTERMAINE'S SHIP TAVERN, expensive; CROWN AND SCEPTRE. Connected with the Ship Tavern is a restaurant, called the *SHIP STORES, which is cheaper; dinner 3-4s. At the close of the parliamentary session the Cabinet ministers and some other members of the Government usually meet to partake of a banquet at Greenwich, known as the *Whitebait Dinner*, from the whitebait, a small fish not much more than an inch in length, for which Greenwich is famous, and which is considered a great delicacy. It is eaten with cayenne pepper and lemon juice. When the Liberals are in power the ministerial whitebait dinner is held at the Trafalgar Hotel, whereas the Conservatives patronise Quartermaine's.

***Greenwich Hospital** (Pl. V 13) occupies the site of an old royal palace, built in 1433 by Humphrey, Duke of Gloucester, and called by him Placentia or Plaisance. In it Henry VIII. and his daughters, Mary and Elizabeth, were born, and here Edward VI. died. During the Commonwealth the palace was removed. In 1667 Charles II. began to rebuild it, but he only completed the wing which is named after him. Twenty years later, after the accession of William III., the building was resumed, and in 1794 the palace



was converted into a hospital for aged and disabled sailors. The number of inmates accommodated in the hospital was about 2700 down to the end of 1865, when it decreased to 350, in consequence of a resolution of the Admiralty, which gave the pensioners the option of remaining in the hospital or of receiving an out-door pension. Besides these, there have always been about 2000 sailors in receipt of out-door relief from the institution. The revenue of the hospital amounts to about 130,000*l.* per annum, being derived mainly from landed property, aided by a subsidy of 20,000*l.* from Government. The hospital is now partly used as a *Royal Naval College*, for the instruction of naval officers; but many of the suites of rooms are at present (1878) unoccupied.

The building consists of four masses or sections. On the side next the river are the W. or KING CHARLES pile, with the library, and the E. or QUEEN ANNE section, which now contains a naval museum. These are both in the Ionic style. Behind are the S.W. or KING WILLIAM section, and the S.E. or QUEEN MARY section, each furnished with a dome in Wren's style. The *River Terrace*, 890 ft. long, is embellished with two granite obelisks, one in commemoration of the marine officers and men who fell in the New Zealand rebellion of 1863-64; and the other (of red granite) in honour of Lieutenant *Bellot*, a French naval officer, who lost his life in a search for Franklin. The quadrangle in the centre contains a marble statue of *George II.*, by Rysbrack. — On the S.W. side is the *Seamen's Hospital*, for sailors of all nationalities, transferred hither in 1865 from the *Dreadnought*, an old man-of-war stationed in the Thames.

The bas-relief above the entrance in the King William section represents the death of Nelson. In the interior of the same department is the PAINTED HALL, 106 ft. long, 50 ft. broad, and 50 ft. high, containing the *Naval Gallery* of pictures and portraits which commemorate the naval victories and heroes of Great Britain. The paintings on the wall and ceiling were executed by *Sir James Thornhill* in 1707-27.

The VESTIBULE contains, amongst other pictures, Portraits of Columbus and Andrea Doria (from Italian originals); *Reynolds*, Admiral Barrington; *Gainsborough*, Earl of Sandwich; statues of Admirals St. Vincent, Howe, Nelson, and Duncan; on the left, a memorial tablet to Sir John Franklin and his companions, executed by *Westmacott*. — The HALL. The four corners are filled with marble statues; to the left of the entrance, Adm. de Saumarez, by *Steele*; to the right, Capt. Sir William Peel, by *Theed*; to the left of the exit, Viscount Exmouth, by *Macdowell*; to the right, Adm. Sir Sidney Smith, by *Kirk*. By the last named statue is a flag presented by Lady MacClintock to the English Arctic Expedition of 1875-76, and afterwards unfurled by the members in the highest N. latitude which had ever hitherto been reached. The following pictures are specially noteworthy: to the right, *Loutherbourg*, 11. Destruction of the Spanish Armada in 1588, and 29. Lord Howe's victory at Ouessant; 40. *Chambers* (after *Ben. West*), Battle of La Hogue, 1692; 47. *Zoffany*, Death of Captain Cook in 1779; 72. *Devis*, Death of Nelson in 1805; 76. *Turner*, Battle of Trafalgar; 81. *Arnold*, Battle of

Aboukir; 86. *Jones*, Battle of St. Vincent; 92. *Allen*, Nelson boarding the *San Nicholas*, 1797. Then a number of portraits: 24. St. Vincent; 36. Hood; 32. Bridport, by *Reynolds*; 43. George, Duke of Cumberland, by *Kneller*; 46. Cook, by *Dance*; 48. James II.; Sir James Clark Ross; 57. Adm. Kempenfelt; 69. Sir Charles Napier; 75. Nelson; 77. Collingwood; 78. Capt. G. Duff; 90. Monk, Duke of Albemarle, by *Lely*; 96. W. Penn, by *Lely*. — In the UPPER HALL are busts of (left) Rivers, William IV., Blake, Adam, and Liardet. — The NELSON ROOM contains pictures by West and others in honour of the heroic Admiral, and also a series of portraits of his contemporaries.

In the S. E. or Queen Mary edifice is the *Chapel*, which contains an altar-piece by *West*, representing the shipwreck of St. Paul, and monuments of Adm. Sir R. Keats, by *Chantrey*, and Adm. Sir Thomas Hardy, by *Behnes*. The Museum, in the E. or Queen Anne wing (admission free), contains models of ships, rigging, and various apparatus; the coat worn by Nelson at the battle of the Nile, and the one in which he was slain at Trafalgar; Nelson's watch; mementoes of the Franklin expedition. — The Hall is open daily (free), in summer from 10 to 6, and in winter from 10 to 3; on Sundays not till after 1 p.m.

At the *Royal Naval School*, lying between the hospital and Greenwich Park, 1000 children of English seamen are educated (800 boys and 200 girls).

To the S. of Greenwich is **Greenwich Park* (Pl. V 14, W 14), 174 acres in extent, laid out during the reign of Charles II. by the celebrated *Le Nôtre*. The park, with its fine old chestnuts and herds of tame deer, is a favourite resort of Londoners of the middle classes on Sundays and holidays, particularly on Good Friday, Easter Monday, and Whit-Monday. A hill in the centre, 180 ft. in height, is crowned by the famous Greenwich *Royal Observatory* (no admission), from the meridian of which English astronomers make their calculations. The correct time for the whole of England is settled here every day at 1 p.m.; a large coloured ball descends many feet, and the time is telegraphed hence to the most important towns throughout the country. A standard clock and various standard measures of length are fixed just outside the entrance, *pro bono publico*. The terrace in front of the observatory and the other elevated portions of the park command an extensive and varied view over the river, bristling with the masts of vessels all the way to London, over the Hainaut and Epping Forests, backed by the hills of Hampstead, and over the plain extending to the N. of the Thames and intersected by docks and canals.

On the S. and S. E., Greenwich Park is bounded by *Blackheath*, where Wat Tyler and Jack Cade once assembled the rebellious 'men of Kent', grown impatient under hard deprivations, for the purpose of attacking the metropolis, and where belated travellers were not infrequently robbed in former times.

32. Woolwich.

Woolwich, also situated on the Thames, 9 M. below London, may be reached by a steamboat of the London Steamboat Company (fares 6d. and 4d.); or by the *North Kent Railway* (stations, *New Cross*, *St. John's*, *Lewisham*, *Blackheath*, *Charlton*) from Charing Cross, Cannon Street, or London Bridge; or, lastly, by the *Blackwall Railway* from Fenchurch Street station to *Blackwall*, whence a steamboat plies to Woolwich every $\frac{1}{2}$ hr.

The **ROYAL ARSENAL**, one of the most imposing establishments in existence for the manufacture of materials of war, is shown on Tuesdays and Thursdays between 10 and 1, and 2 and 4, by tickets, obtained at the War Office, Pall Mall. Foreigners must receive special permission by application through their ambassador. The chief departments are the *Gun Factory*, established in 1716 by a German named Schalch (the new Woolwich guns are not cast, but formed of wrought-iron bars); the *Laboratory* for making cartridges and projectiles; and the *Gun-carriage and Waggon Department*. The arsenal covers an area of 100 acres, and affords regular employment to 10,000 men. The magazines, which extend along the Thames for nearly a mile, contain enormous stores of war materials.

To the W. of the arsenal, and higher up the slope, lie the *Royal Marine Barracks*, eight buildings connected by a corridor, and containing a battalion of marines. Still higher up, opposite Woolwich Common, are the *Royal Artillery Barracks*, 1200 ft. in length, with accommodation for 4000 men and 1000 horses. In front of the building are placed several pieces of ordnance from India and the Crimea, including a cannon 16 $\frac{1}{2}$ ft. long, cast in 1677 for the Emperor Aurungzebe, and 'looted' at Bhurtpore; four Florentine guns of 1750; and specimens of armour-plate penetrated by shots.

The *Royal Military Academy*, established in 1719, and transferred in 1806 to the present building on Woolwich Common, trains cadets for the Engineers or Artillery.

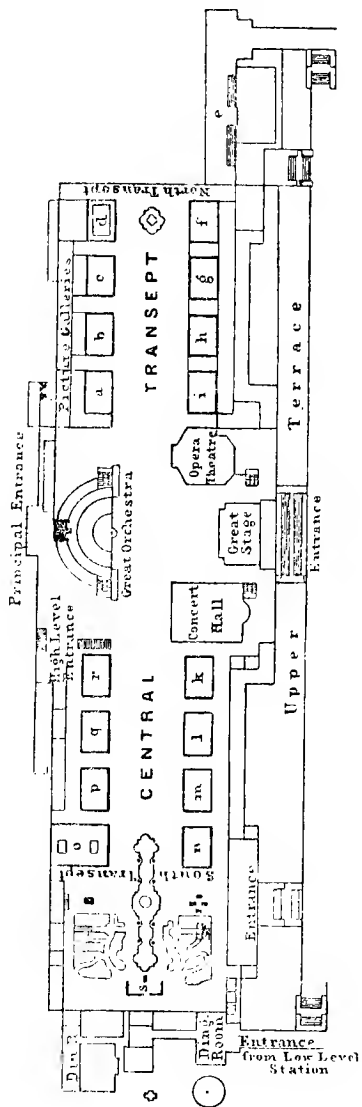
On the N.W. side of the Common stands the *Royal Military Repository*, or *Rotunda* (113 ft. in diameter), built by Nash in 1814, containing a military museum, with models of fortifications and designs and specimens of modern artillery (open to the public daily from 10 to 5).

The *Dockyard*, established by Henry VIII. in 1532, has been closed since 1st Oct. 1869. — The extensive *Telegraphic Works* of *Siemens Brothers*, where submarine cables are made, are worth visiting (special card of admission necessary, to be procured only at the London office, 12 Queen Anne's Gate, by visitors provided with an introduction).

About 1 $\frac{1}{2}$ M. to the S. of Woolwich Common, rises *Shooters' Hill*, a conspicuous eminence, commanding an extensive and charming view of the richly wooded plains of Kent.

33. The Crystal Palace at Sydenham.

High-Level-Station of London- Chatham-Dover Railway (p. 273).
THE ROAD.



Trains for the Crystal Palace leave *London Bridge Station* (p. 29), *Ludgate Hill Station* (p. 28), and *Victoria Station* (p. 28) nearly every $\frac{1}{4}$ hr. Fares from each of these stations, 1s. 3d., 1s., and 7d.; return-tickets 2s., 1s. 6d., 1s. Admission to the Palace 1s.; Saturdays 2s. 6d. (but in August, September, and October 1s. only); return-tickets including the price of admission are issued at the railway stations, and cost (on the 1s. days), 2s. 6d., 2s., and 1s. 6d. On special occasions, duly advertised in the newspapers beforehand, the prices are raised. Children under 12 years of age pay half-price. Trains also run from all stations on the North London Railway, but by a very circuitous route, via Hampstead Heath, Willesden Junction, and Kensington; and visitors will do better to book through from the stations of the Metropolitan lines. The Palace is opened on Monday at 9 a. m., on other days at 10 a. m., and closed at dusk, except on firework evenings.

A hasty visit to the Palace and gardens, including the journey there and back, occupies a whole day. Meals may be taken at the Palace, where there are good restaurants with various charges, from the Third Class Refreshment Rooms in the S. Basement upwards. Refreshments may be obtained at any of the counters distributed throughout the building, and there are also public and private dining-rooms in three or four different parts of the Palace.

The Palace also contains a library and reading-room (adjoining the transept in the N.E. section, admission *1d.*), letter-boxes, lavatories, railway time-tables, shoe-blacks, a haircutting room, and other conveniences. If fatigued, the visitor may hire a wheel-chair and attendant at the rate of *1s. 6d.* an hour.

The Crystal Palace at Sydenham, designed by *Sir Joseph Paxton*, builder of the palace of the first Industrial Exhibition of 1851, with the materials of which it is mainly constructed, consists entirely of glass and iron, and was opened in 1854. It is composed of a spacious central hall or nave, 1608 ft. long, with lateral sections, two aisles, and two transepts. (A third transept at the N. end was burned down in 1866.) The central transept is 390 ft. long, 120 ft. broad, and 175 ft. high; the S. transept is 312 ft. long, 72 ft. broad, and 110 ft. high. The two water-towers at the ends (Pl. *kk*) are 282 ft. in height. The cost of the whole undertaking, including the magnificent garden and grounds, and much additional land outside, amounted to a million and a half sterling; while a sum of about 60,000*l.* is annually spent on the maintenance of the establishment.

ENTRANCES. (1.) The *Low Level Station* of the Brighton and South Coast Railway, and of the South London Line (London Bridge, Crystal Palace, Wandsworth, Victoria Station), is on the S.E. side of the Palace, and connected with it by a glass gallery. We pass at the entrance of the gallery, which also communicates directly with the garden and terrace of the Palace. — (2.) From the *High Level Station* of the London, Chatham, and Dover Line (Victoria Terminus or Holborn Viaduct Station), on the W. side of the Palace, we pass through the subway to the right, and ascend the staircase, where we observe the notice 'To the Palace only', leading direct to the W. portion of the Palace. If we leave the subway on the right, and ascend the stairs past the booking-office, we reach a broad road at the top, on the other side of which is the principal entrance in the central transept (Pl. *bb*). — Those who approach from Dulwich (p. 278) alight at Sydenham Hill Station, about $1\frac{1}{2}$ M. from the Palace.

The Crystal Palace is of such vast extent, that in our limited space we can only give a brief outline of its arrangements. A fuller description will be found in the official *Guide*, which is sold at the Palace (price *1s.*; smaller guide-books at *3d.* and *1d.*). The

chief objects of interest are most conveniently visited in the following order (comp. Plan).

Approaching from the Low Level Station (see above) through the glass arcade, 720 ft. in length, we first enter the *S. Transept*, whence, opposite the great partition (Pl. s), we obtain the best general survey of the Palace. The effect produced by the contrast between the green foliage of the plants, distributed along the whole of the nave, and the white forms of the statuary to which they form a background, is most pleasing. Behind the rows of statues are the richly coloured façades of the courts, and high above is the light and airy glass vaulting of the roof. The whole presents, at a single *coup d'œil*, a magnificent and unique view of the art and culture of nations which are widely separated from each other in time and space.

In order to obtain a general idea of the arrangements of the Palace we walk to the opposite end of the nave, and then visit the various courts, beginning with the Egyptian Court on the N.W. side of the central transept.

In the SOUTH TRANSEPT we first observe, in recesses in the partition mentioned above (adjoining which are refreshment rooms, see p. 273), a series of plaster casts of the statues of English monarchs in the Houses of Parliament (see p. 166). The equestrian statue of Queen Victoria in the middle of the transept is by Marochetti. A little beyond it is a water-basin containing the *Crystal Fountain* (by *Ostler*), which once adorned the original Crystal Palace of 1851 in Hyde Park, and is now embellished with aquatic plants and ferns. The casts from modern sculptures are arranged for the most part in the S. nave and transept, and those from the antique in the N. half of the building. On the left (W.) of the CENTRAL TRANSEPT is the great *Handel Orchestra*, which can accommodate 4000 persons, and has a diameter twice as great as the dome of St. Paul's. In the middle is the powerful organ, with 4568 pipes, built by Gray & Davidson (a performance usually given in the afternoon). Opposite, at the garden end of the transept, is the *Great Stage*. The *Concert Hall*, on the S. side of the stage, can accommodate an audience of 4000. An excellent orchestra plays here in the afternoon and evening, and concerts are given every Saturday from October to April, under the leadership of distinguished musicians. The *Opera House*, on the N., opposite the Concert Hall, also accommodates 4000 persons, and is used for plays and pantomimes as well as for operas.

On each side of the nave is a range of so-called *COURTS, containing copies of the architecture and sculpture of the most highly civilised nations, from the earliest period to the present day, arranged in chronological order.

EGYPTIAN COURT (Pl. a), with imitations of ancient Egyptian architecture. The small room with the fluted columns is a repro-

duction of the rock tomb of Beni Hassan. Adjoining it is the pillared Hall of Karnak ; behind, in the recess, the tomb of Abu Simbel in Nubia. The chamber situated next the nave, with the avenue of lions in front of it, is a model of a temple of the period of the Ptolemies (B.C. 300). On the wall to the left are pictorial representations from the great Temple of Ramses III. at Thebes ; on the right, the storming of a fortress and a battle.

The GREEK COURT (Pl. b) contains portions of Greek buildings and casts of Greek sculpture. In the centre of the front room are two copies of the Venus of Milo, one showing the pose of the original figure as set up in the Louvre in 1820, the other the amended pose of the statue as re-erected after the Franco-German War. The contents of this room also include the Laocoon, the Genius of Death, the Ludovisi Mars, the Discus-thrower, and the Vatican Ariadne. The *Atrium* to the W. of this contains a model of the Acropolis, while the Gallery at the back reveals casts of the Elgin marbles in the British Museum, the Niobe group, etc.

The ROMAN COURT (Pl. c) contains casts of the most celebrated objects of art of the Roman period : the Apollo Belvedere, the Diana of Versailles, the Venuses of Arles, Florence, and Naples (Kallipygos), busts of the Emperors, etc. In the centre are models of the Pantheon and the Colosseum at Rome, restored, and of the Roman Forum in its present condition. — Adjoining is a cabinet with views of Pompeii (admission 6d.).

Next comes the ALHAMBRA COURT (Pl. d), a copy of part of the Alhambra, the Moorish palace at Granada. Approaching from the nave, we first enter the *Court of the Lions*, and then the *Hall of Justice*, whence we pass into the *Hall of the Abencerrages* (in the centre). To the right and left are smaller apartments. This court was seriously injured by the fire of 1866, but has since been completely restored.

The NORTH TRANSEPT, which once formed a palm-house of imposing dimensions, was destroyed by fire on 31st Dec. 1866, and has not been restored. This end of the Palace, like the other, boasts of a handsome *Fountain with a basin of aquatic plants. — From this part of the building a staircase descends to the right by the buffet into the *AQUARIUM (Pl. e), which contains an admirable collection of salt-water and shell fish (admission 6d.). There is a skating rink in the same part of the palace.

We now proceed past the North Transept to the E. side of the nave, where we first enter the BYZANTINE AND ROMANESQUE COURT (Pl. f), with specimens of architecture and sculpture of various dates from the 6th to the 13th century. At the entrance is a fragment of a cloister from the Church of St. Maria im Capitol at Cologne ; in the centre a fountain from the Abbey of Heisterbach in the Seven Mountains. Also the Fontevrault effigies ; a piece of sculpture from the Baptistery of St. Mark at Venice ; above, an

arcade from the church at Gelnhäusen; Romanesque portal from the church of Kilpeck, in Herefordshire; the doors of the cathedral of Hildesheim, of 1015; also those of Ely Cathedral, and of the church of Shobden, Herefordshire.

The following three MÆDLÆVAL COURTS (Pl. g) contain copies of buildings, ornaments, and monuments of the Gothic period (12th-16th cent.). The first is devoted to GERMAN Gothic, the second to ENGLISH, and the third to FRENCH. The English Court is particularly rich and interesting. The *Norman-Romanesque Style*, with its semicircular, horse-shoe arches and indented columnar ornamentation, the *Early English Style* (13th cent.), the *Decorated or Developed Gothic* (14th cent.), and the *Perpendicular, Late Gothic, or Tudor Style* are all represented in this court by numerous reproductions of original buildings.

The adjacent RENAISSANCE COURT (Pl. h) contains, at the W. entrance, an arched gateway from the Hôtel du Bourgtheroulde at Rouen (beginning of the 16th cent.); in the centre, a fountain from the Château de Gaillon in Normandy; two fountains from the Doge's Palace at Venice; an altar from the Certosa, near Pavia (1473); opposite, the celebrated doors of the Baptistery at Florence, by Lorenzo Ghiberti (1420); statues and reliefs by Donatello, della Robbia, and others.

The adjoining ELIZABETHAN VESTIBULE contains architectural specimens of the English Renaissance of the time of Queen Elizabeth (end of the 16th, and beginning of the 17th cent.), chiefly from Holland House, Kensington, and a number of monuments from Westminster Abbey (p. 174) and the Temple Church (p. 120).

The ITALIAN COURT (Pl. i), the last hall of this department, represents part of the Palazzo Farnese at Rome, which was completed under the direction of Michael Angelo. The loggia or arcade on the S. side contains copies of Raphael's celebrated frescoes in the Vatican; also a number of works by Michael Angelo, including the monument of Giuliano de' Medici with the celebrated figures of Day and Night. Opposite, by the N. arcade, is the monument of Lorenzo de' Medici. The Pietà, and the colossal Moses in the division behind, rank among Michael Angelo's finest works. — The ITALIAN VESTIBULE recalls the Casa Taverna at Milan, and contains an excellent model of St. Peter's at Rome.

On the S. side of the Central Transept, which we now traverse, begin the *Industrial Courts*, most of the objects in which are for sale. We first observe, next to the Concert Hall, the FRENCH COURT (Pl. k), containing fancy wares of all kinds; then a COURT (Pl. l) containing scientific instruments and books; next, the BRITISH CHINA AND GLASS COURT (Pl. m), which, with the adjoining FOREIGN GLASS COURT (Pl. n), contains a fine collection of porcelain and crystal. Behind these four courts is the *Carriage Department*, where vehicles of every description are exhibited.

We have now again reached the South Transept. Among the shrubberies around the water-basin, mentioned at p. 274, are groups of figures representing the different races of mankind, stuffed animals, and other objects. On the W. side is the **POMPEIAN COURT**, which is intended to represent a Roman house of the reign of Titus, having been carefully copied, both in form and pictorial decoration, from a building excavated at Pompeii a few years ago. The pavement at the entrance shows the figure of a dog in mosaic, with the inscription 'Cave canem' (beware of the dog), such as was frequently found in Roman houses. A small passage (passing small rooms for porters and slaves on the right and left) leads to the 'atrium', or public reception court, with a rectangular water-basin ('impluvium') in the centre, and 'cubacula' or dormitories around it. Next comes the 'tablinum', which contained the art treasures of the house. Beyond is the 'ambulatorium' and the garden, round which are dining and dressing rooms, the sleeping chamber of the master of the house, the kitchen, and other rooms.

The three courts between the Roman House and the Central Transept are all devoted to industrial products. Next to the House is the **MUSIC COURT** (Pl. p), which contains pianofortes, organs, harmoniums, other musical instruments, and published music of all kinds.

The **MANUFACTURING COURT** (Pl. q) shows many interesting processes of manufacture, including a steam loom for ornamental weaving.

The **STATIONERY COURT** (Pl. r), which we next reach, contains writing and painting materials of all kinds, engravings, photographs, and richly bound books.

Ascending now to the **GALLERY**, by a staircase near the Central Transept (W. side), we reach the collection of **OIL PAINTINGS**, which includes a few fine works among many mediocre. The pictures in oil extend towards the S.; by passing to the N. we reach the **WATER-COLOURS**. On the opposite side of the Orchestra we observe the **PORTRAIT GALLERY**, consisting of a series of busts of eminent men of all nations. The gallery on the opposite side of the transept contains a number of fine photographs and a series of humorous Japanese groups. The N. portion of the same (E.) gallery is occupied by a Technological Museum.

The South-Eastern and South Galleries are filled with stalls for the sale of trinkets, toys, millinery, confectionery, and knickknacks of all sorts. The Palace also possesses a conjuring theatre, a gymnasium, the Würtenberg collection of stuffed animals, a camera obscura, and many other attractions of which it is unnecessary to give an exhaustive list.

The chief exit from the Crystal Palace into the ***Gardens** is in the S. basement, below the Central Transept; they may also be entered from the covered arcade leading to the Palace from the Low

Level Station (p. 273), or by any one of the small side-doors in different parts of the building. The Gardens, covering an area of 200 acres, and laid out in terraces in the Italian and English styles, are tastefully embellished with flower-beds, shrubberies, fountains, cascades, and statuary. The numerous seats offer grateful repose after the fatigue of a walk through the Palace. At the head of the broad walk is a monument to Sir Joseph Paxton, surmounted by a colossal bust by *Woodington*. The FOUNTAINS are the finest in the world. The two large fountains in the lower basin throw their jets to a height of 280 ft., and the central jet in the upper basin reaches a height of 150 ft. On the occasion of a 'grand display of the fountains', which only takes place at rare intervals, and is announced in the papers several days beforehand, 120,000 gallons of water are thrown up per minute. — The GEOLOGICAL DEPARTMENT in the S.E. portion of the park is very interesting, containing full-size models of antediluvian animals — the *Megalosaurus*, *Ichthyosaurus*, *Pterodactyl*, *Palæotherium*, *Megatherium*, and the Irish Elk (found in the Isle of Man) — together with the contemporaneous geological formations. — The N.E. part of the park is laid out as a CRICKET GROUND, and on summer afternoons the game attracts numerous spectators. At the end of the N. terrace are a bear-pit, monkey-house, and aviaries; and the gardens also contain open-air gymnasia, an archery-ground, swings, etc.

The highest *Terrace*, the balustrade of which is embellished with 26 marble statues representing the chief countries and most important cities in the world, affords a magnificent view of the park and of the rich scenery of the county of Kent. The prospect is still more extensive from the platform of the N. TOWER, which rises to a height of 282 ft. above the level of the lowest basins, and is ascended by a winding staircase; it extends into six counties, and embraces the whole course of the Thames.

34. Dulwich.

A little to the N. of the Crystal Palace, at a distance of 5 M. from London, lies **Dulwich College** (Pl. O, 18), in the village of that name, a large educational institution, famous for its valuable *Picture Gallery*. This collection was formed by *Noël Desenfans*, a picture-dealer in London, by desire of Stanislaus, King of Poland, but in consequence of the partition of Poland it remained in the possession of the collector. It was afterwards acquired by *Sir P. J. Bourgeois*, the painter (d. 1811), who bequeathed it to God Gift College at Dulwich, which was founded by Alleyne, the actor, a contemporary of Shakspeare. Along with the pictures Bourgeois left 12,000*l.* for their maintenance and the erection of a suitable building to contain them. The Picture Gallery is open daily,

Sundays excepted, from 10 to 5 in summer, and from 10 to 4 in winter.

Dulwich is most conveniently reached from Victoria Station, in 20 min., or Ludgate Hill Station, in 25-30 min. (fares 9d., 7d., 5d.; return-tickets, 1s., 10d., 8d.). We leave the station by a flight of steps on the E., at the foot of which we turn to the right. After proceeding for about 100 paces we observe on the right the New College, a handsome red brick building in the Renaissance style. Here we take the broad road to the left (Gallery Road), and in 5 min. more reach, on the right, the entrance to the Gallery, indicated by a notice on a lamp-post. The scenery around is very pleasing, and the excursion an interesting one.

This collection possesses a few excellent Spanish works by *Velasquez* (1599-1660) and (more especially) his pupil *Murillo* (1618-1682), and also some good examples of the French school (particularly *N. Poussin*, 1594-1665); while, among Italian schools, masters of the later period only (such as the Academic school of the Caracci at Bologna) are represented. The pictures ascribed to Leonardo da Vinci and Raphael are certainly neither by these masters nor by their pupils. The glory of the gallery, however, consists in its admirable collection of Dutch paintings, several masters being excellently illustrated both in number and quality. For instance, no collection in the world possesses so many paintings by *Albert Cuyp* (1605-1672), the great Dutch landscape and animal painter, as the Dulwich Gallery (seventeen, two of which, Nos. 180 and 182, are doubtful). The chief power of Cuyp, who has been named the Dutch Claude, lies in his brilliant and picturesque treatment of atmosphere and light. Similar in style are the works of the brothers *Jan* and *Andrew Both*, also well represented in this gallery, who resided in Italy and imitated Claude. Andrew supplied the figures to the landscapes of his brother Jan (Utrecht, 1610-1656). The twelve examples of *Philip Wouverman* (Haarlem, 1620-1668), the most eminent Dutch painter of battles and hunting scenes, include specimens of his early manner (Nos. 63 and 64), as well as others exhibiting the brilliant effects of his later period. Among the fine examples of numerous other masters, two genuine works by *Rembrandt* (1607-1669) are conspicuous (Nos. 189 and 206). About twenty pictures are here assigned to *Rubens* (1577-164), but traces of an inferior hand are visible in them all. Among the works of Flemish masters the large canvasses of Rubens' rival *Van Dyck* (1599-1641), and those of *Teniers the Elder* (Antwerp, 1582-1649) and *Teniers the Younger* (1610-1694), call for special notice. The specimens of the last named in particular, one of the most prominent genre painters of all time, will well repay examination. — Excellent Catalogue, by *Sparkes*, 1s.

ROOM I. On the left: 5. *Cuyp*, Cows and sheep, an early work; 35. *D. Teniers the Elder*, Landscape, with the repentant Peter; *W. von Romeyn* (Utrecht, pupil of Berchem; d. 1662), 8, 10. Landscapes with figures; 9. *Cuyp*, Landscape with cattle; 34. *D. Teniers the Elder*, Landscape, with the Magdalene; *83. *Cuyp*, Landscape with cattle and figures (bright and calm sunlight).

10A. *Corn. Dusart* (Haarlem, d. 1704), Old building, with figures.

'A remarkably careful and choice picture by this scholar of Adrian van Ostade, who approaches nearest to his master in the glow of his colouring'. — *Waagen*.

*30, 199, *36, 205, 41. *Jan* and *Andrew Both*, Landscapes with figures and cattle; 26. *Van Dyck*, Descent from the Cross; 358. *Thomas Gainsborough* (English portrait painter, d. 1788). Portrait of Thomas Linley; 46. *Teniers the Elder*, Landscape with shepherd and sheep; *Bartolommeo Breenberg* (of Utrecht, settled in Rome; d. 1660), 16, 15. Small landscapes; 14. *Corn. Poelenburg* (Utrecht, d. 1666), Dancing nymph; 112. *Adrian van der Neer* (Amsterdam, d. 1691), Moonlight scene: *155, *61. *Teniers the Younger*, Landscapes with figures; 52. *Teniers the Elder*, Cottage and figures; *64,

63. *Wouverman*, Landscapes; 79. *P. Neefs* (Antwerp, architectural painter; d. 1651), Interior of a cathedral; 107. *Adrian van Ostade* (Haarlem, d. 1685), Interior of a cottage with figures; 84. *Teniers the Younger*, Cottage with figures; 85. *G. Doue* (?), Old woman eating porridge; 72. *Adrian van de Velde* (Amsterdam, d. 1672), Landscape with cattle; 86. *Teniers the Younger*, Cottage with figures; *106. *Gerard Dow* (Leyden, pupil of Rembrandt; d. 1675), Lady playing on a keyed instrument.

1. *Gainsborough*, Portraits of Mrs. Sheridan and Mrs. Tickell, the daughters of Thomas Linley.

Mrs. Tickell sits on a bank, while Mrs. Sheridan stands half behind her. Waagen characterises this work as one of the best specimens of the master, and Mrs. Jameson says: 'The head of Mrs. Sheridan is exquisite, and, without having all the beauty which Sir Joshua gave her in the famous St. Cecilia, there is even more mind'.

50. *Teniers the Younger*, Guard-room; *114. *Cuyp*, Interior of a riding-school, an early work.

*102. *Daniel Seghers* (Antwerp, d. 1661), Flowers encircling a bas-relief. 'A very admirable picture of this master, so justly celebrated in his own times, and whose red roses still flourish in their original beauty, while those of the later painters, De Heem, Huysum, and Rachel Ruysch, have more or less changed. The vase is probably by Erasmus Quellinus'. — *Waagen*.

Room II. On the left: 93. *Wouverman*, View near Scheveningen, early work; 113. *Willem van de Velde the Younger* (Amsterdam, d. 1707), Calm; 116. *Teniers the Younger*, Winter scene; 156. *Cuyp*, Two horses; *125, 173, *126. *Wouverman*, Landscapes with figures; 124. *Van Dyck* (?), Clarity; *229. *Karel du Jardin* (Amsterdam, pupil of Berchem, painted at Rome; d. 1678), Smith shoeing an ox; *131. *Meindert Hobbema* (Amsterdam, d. 1709), Landscape with a watermill; 130. *Adam Pynacker* (of Pynacker, near Delft, settled in Italy; d. 1673), Landscape with sportsmen and game; 133. *Unknown Italian Master*, Portrait; 135. *Van Dyck*, Virgin and Infant Saviour (repetitions at Dresden and elsewhere); 137. *Wouverman*, Farrier and the old convent (engraved under the title 'Le Colombier du Maréchal'); 139. *Teniers the Younger*, Château of Perck, the painter's country residence, with himself and his wife in the foreground; 41. *Cuyp*, Landscape with figures; *144. *Wouverman*, Halt of travellers.

*166. *W. van de Velde*, Brisk gale off the Texel.

'A warm evening light, happily blended with the delicate silver tone of the master, and of the most exquisite finish in all the parts, makes this one of his most charming pictures.' — *W.*

*147. *Jan B. Weenix* (Amsterdam, d. 1660), Landscape with accessories, dated 1641, and painted under the influence of Frans Hals; 54. *Adrian Brouwer* (Haarlem, pupil of F. Hals, d. 1640), Interior of an ale-house, a genuine specimen of a scarce master; 154. *Ruysdael*, Waterfall, painted in an unusually broad manner; *190. *A. van Ostade*, Boors making merry, 'of astonishing depth, clearness, and warmth of colour'; *12, *41. *Jan Wynants* (Haarlem, d. 1677), Landscapes; 140. *Jan van Huysum* (Amsterdam, d. 1749), Flowers; 160. *Nic. Berchem* (Haarlem, d. 1683), Wood scene; *168. *Rubens*, Samson and Delilah; *163, *164. *Cuyp*, Landscapes with cattle and figures; 182. *Rubens* (?), Mary Magdalene; 176. *Unknown Master*, Landscape with cattle; *159. *Salvator Rosa* (Naples and Rome, d. 1673), Landscape; 178. *Isaac van Ostade* (Haarlem, d. 1654), Landscape with figures; 185. *Teniers the Younger*, The chaff-cutter.

Room III. On the left: 60. *Teniers the Younger*, Sow and pigs; 191. *Adrian van der Werff* (court painter to the Elector Palatine, d. 1722), Judgment of Paris; *241. *Ruysdael*, Landscape with mills.

194. *Velasquez*, Portrait of the Prince of Asturias, son of Philip IV. (comp. No. 309 in Room IV.).

'The head is very animated, and clear and delicate in the colouring. The horse is not so good as in the examples of this picture at the Marquis of Westminster's and Mr. Roger's.' — *W.*

Antoine Watteau (Paris, d. 1721), 210. Le bal champêtre; 197. La fête champêtre. 277. *Leonardo da Vinci* (? probably a Dutch painter), Salvator

Mundi; 260, 269. *Berchem*, Landscapes; *206. *Rembrandt*, His servant-maid; 196. *Jan van der Heyde* (Amsterdam, d. 1712), Landscape, figures by *A. van de Velde*; 218. *Rubens* (?), Portrait; 145. *Cuyp*, Winter scene; 270. *Claude Lorrain* (d. 1682), Embarkation of St. Paula at Ostia; 228. *Wouverman*, Landscape.

359. *Sir Thos. Lawrence* (d. 1830), Portrait of Wm. Linley, the author. 'This early work of the painter promises even more than he afterwards performed'. — W.

150. *Pynacker*, Landscape with figures; 238. *Adam Elzheimer* (d. 1620; *G. Schalken*?), Ceres at the old woman's cottage, from Ovid; 363. *Carlo Maratti* (Rome, d. 1713), Portrait of Molière; *239, 243. *Cuyp*, Landscapes near Dort, with cattle; 242. *Van Dyck*, Portrait of Lady Venetia Digby, taken after death; 226. *Domenichino* (Bologna, d. 1841), Venus gathering apples in the garden of the Hesperides; *189. *Rembrandt*, Portrait, early work, painted in 1632; 186. *W. van de Velde*, Calm.

ROOM IV. On the left: 248. *Murillo*, Spanish flower-girl; 252. *Charles le Brun* (pupil of N. Poussin, d. 1690) Massacre of the Innocents; 244. *Claude*, Landscape, with Jacob and Laban; *278. *Wynants*, Landscape, with figures by *A. van de Velde*; 269. *Gaspar Poussin* (pupil of N. Poussin, d. 1675), Destruction of Niobe and her children; 275. *Claude*, Italian seaport; 287. After *Raphael*, Virgin and Infant Saviour; 271. *Salvator Rosa*, Soldiers gaming (very spirited, and in a deep glowing tone).

*283. *Murillo*, Three Spanish peasant boys.

'Very natural and animated, defined in the forms, and painted in a golden warm tone'. — W.

*286. *Murillo*, Two Spanish peasant boys. *N. Poussin*, 291. Adoration of the Magi; 295. Inspiration of a poet. 338. *Annibale Caracci* (Bologna, d. 1609), Virgin, Infant Christ, and St. John. *N. Poussin*, 300. Education of Jupiter; 305. Triumph of David; 315. Rinaldo and Armida, from Tasso; 310. Flight into Egypt. 306, 307. Ascribed to *Raphael* (according to Waagen by some no very skillful painter of Perugini's school), SS. Antony of Padua and Francis of Assisi; 337. *Carlo Dolci* (Bologna, d. 1686), Mater Dolorosa; 319. *Le Brun*, Horatius Cocles defending the bridge.

*309. *Velasquez*, Portrait of Philip IV. of Spain.

'The picture is very pleasing by the great animation, the clear, full, bright reddish tone of the flesh, the masterly treatment and keeping'. — W.

365. *Antonio Belucci* (d. 1726), St. Sebastian and Irene.

ROOM V. On the left: 327. *Andrea del Sarto* (d. 1530), Holy Family (repetition of a picture in the Pitti Palace at Florence, and ascribed by Mr. Crowe to Salviati); 329. *Luis de Morales* (? d. 1586), Christ bearing the Cross (Waagen thinks it of a later period, and more like a work of Zurbaran); 331. *Guido Reni* (d. 1642), St. John in the wilderness; 333. *Paolo Veronese* (d. 1583), Cardinal blessing a donor; 334. *Agostino Caracci*, St. Cecilia; *336. *N. Poussin*, Assumption of the Virgin; 240. *Rubens*, The Graces; 343. Copy by *Bourdon* (d. 1671) of *Cristofano Allori* (d. 1621), Judith with the head of Holofernes; 339. *Guido Reni*, St. Sebastian; 340. *Sir Joshua Reynolds* (d. 1792), Mrs. Siddons as the Tragic Muse, painted in 1789; *347. *Murillo*, La Madona del Rosario; 349. *Domenichino*, Adoration of the Shepherds; 351. *Rubens*, Venus, Mars, and Cupid; 353. *Hans Holbein* (d. 1543), Portrait; 355. *Rubens*, Portrait of his mother.

Dulwich College, a separate building, contains a number of old portraits of poets and actors. — About 2 min. walk beyond the Picture Gallery is the **Greyhound Inn*.

35. Hampton Court. Richmond. Kew.

These places are frequently visited on a Sunday, as the Palace of Hampton Court, with its fine picture gallery, is the only resort of the kind in or about London which is not closed on that day.

The pleasantest way to make this excursion is to go to Hampton

Court by railway; then to walk through Hampton Court Gardens and Bushy Park to the Teddington station; to take the train thence to Richmond, and to return to London, viâ Kew, on the top of an omnibus; or, if time permit, we may return by steamboat from Kew ($1\frac{1}{2}$ -2 hrs.; fare to Chelsea 6d., thence to London Bridge 1d.).

RAILWAY. We may travel by the *South Western Railway* from *Waterloo Station* to *Hampton Court*; or by the *North London Railway* from *Broad Street*, City (comp. p. 28) to *Kew*, *Richmond*, and *Teddington* (p. 287); or by the *Metropolitan District Railway* from the *Mansion House*, from *Charing Cross*, from *Victoria*, from *Westminster*, or from *Kensington* to *Richmond*, and thence to *Teddington*.

The **SOUTH WESTERN RAILWAY** (from *Waterloo Station* to *Hampton Court* $\frac{3}{4}$ hr.; fares 2s., 1s. 6d., 1s. 3d.) runs for a considerable distance on a viaduct above the streets of London. *Vauxhall*, the first station, is still within the town; but we emerge from its precincts near *Clapham Junction*, the second station. The first glimpse of the pretty scenery traversed by the line is obtained after passing through the long cutting beyond Clapham. The landscape, bordered on the N. by gently sloping hills, and dotted with groups of magnificent trees and numerous comfortable-looking country-houses, affords a charming and thoroughly English picture. *Stat. Wimbledon* (change for *Kingston*, p. 291, and *Teddington*, p. 287) lies a little to the S. of *Wimbledon Common*, where the great volunteer rifle-shooting competition takes place every summer. *Wimbledon House* was once occupied by Calonne, the French minister, and afterwards by the Duc d'Enghien, who was shot at Vincennes in 1804. About $\frac{3}{4}$ M. from the station is a well-preserved fortified camp of cruciform shape, and probably of Saxon origin.

Beyond Wimbledon a line diverges to the left to *Epsom*, near which are *Epsom Downs*, where the great races, the 'Derby' and the 'Oaks', take place annually in May or June. Before reaching *stat. Coombe-Malden*, we pass, on a height to the right, *Coombe House*, formerly the property of Lord Liverpool, who in 1815, when Prime Minister, entertained the Emperor of Russia, the King of Prussia, and the Prince Regent here. Next stations *Surbiton* and *Thames Ditton* (the latter pleasantly situated in a grassy neighbourhood), where the branch-line to Hampton Court diverges to the right from the main line.

On arriving at **Hampton Court** (*Castle* and *Prince of Wales*, at the station; **Mitre*, beyond the bridge, D. 3s. 6d.; *King's Arms* and *Greyhound*, first-class inns, at the entrance to Bushy Park; *Queen's Arms*, D. from 1s. 6d.), we turn to the right, cross the bridge over the Thames, which commands a charming view of the river, thickly studded with pleasure-boats, and follow the broad road which leads to the Palace on the right. The Palace is open to the public gratis every day, except Fridays, from 10 to 6, from

1st April to 1st October, and from 10 to 4 in winter; Sundays, 2-6 or 2-4 p. m. The Gardens are open daily until dusk.

The Palace was originally built by the celebrated *Cardinal Wolsey*, the favourite of Henry VIII., in red brick with battlemented walls, on the site of a property mentioned in Domesday Book, and was afterwards presented by him to the King. It was subsequently occupied by Cromwell, the Stuarts, William III., and the first two monarchs of the house of Hanover. Since the time of George II., Hampton Court has ceased to be a royal residence, and it is now inhabited by various pensioners of the Crown. The buildings to the left on entering from the W. are used as barracks for a cavalry guard.

The Palace comprises three principal courts, the *Entrance Court*, the *Clock Court*, and the *Fountain Court*. Above the entrance to the central or *Clock Court* are seen the armorial bearings of Wolsey, with his motto 'Dominus mihi adjutor'. On the towers of the archways between the different courts are terracotta medallions of Roman emperors (the best being that of Nero), by *Luca della Robbia* and others, presented to Wolsey by Pope Leo X. From the S. side of this court we pass through an Ionic colonnade, erected by Wren, to the *King's Grand Staircase*, adorned with allegorical paintings by *Verrio*. Umbrellas and sticks are left at the foot of it. The names of the rooms are written above the doors; we always begin with the pictures on the left. The gallery is rich in Italian pictures, but the names of the great masters are frequently assigned to very unworthy productions. When this is the case the work is not mentioned in the following list.

ROOM I. (*The Guard Chamber*). The walls are tastefully decorated with trophies and large star-shaped groups of pistols, guns, lances, and other modern weapons. The best of the pictures are: 20. *Zuccherò*, Queen Elizabeth's porter; 9. (opposite), *Camaletto*, Colosseum; several battle-pieces by *Rugendas*. The wrought iron railings are by *Huntingdon Shaw* (p. 248).

ROOM II. (*The King's First Presence Chamber*) contains the canopy of the throne of King William III. The wood-carving above the chimney-piece and doors is by *Grintling Gibbons*; the candelabrum dates from the reign of Queen Anne. The upper row of portraits are the so-called 'Hampton Court Beauties', or ladies of the court of William and Mary, painted by *Sir Godfrey Kneller*, after the model of the 'Windsor Beauties' of Charles II.'s Court, by *Sir Peter Lely*, formerly in Windsor Castle, and now in Room VI. of this gallery. The following pictures may also be remarked: 29. *Kneller*, William III. landing at Torbay, a large allegorical work; 39, 52. *Schiavone*, Frieze-like landscapes with figures; 57. *Kneller*, Peter the Great; 60. *Giorgione* (? Lorenzo Lotto), Man's head; 64. *Leonardo da Vinci* (? by an imitator), Infant Christ and St. John; 66. *De Bray*, History of Marc Antony and Cleopatra, the figures being portraits of the artist's family.

ROOM III. (*The Second Presence Chamber*). On the left: 69. *Tintoretto*, Esther before Ahasuerus; 72. *Leandro Bassano*, Sculptor; 73. *Giorgione* (Bonifazio?), Diana and Actæon; 78. *Jacopo Bassano*, Dominican; 79. *Patma Vecchio*, Holy Family; 80. *Dosso Dossi*, Portrait of a man; 85. *Van Dyck*, Equestrian portrait of Charles I.; 90. *Velasquez*, Consort of Philip IV. of Spain; 97. *Dosso Dossi*, Holy Family; 98. (above the mantel-piece) *Van Somer*, Christian IV. of Denmark; 104. *Pordenone* (?), His own family.

ROOM IV. (*The Audience Chamber*). In the centre: *106. *Lucas van Leyden* (?). Crucifixion (triptych), of admirable colouring. On the left: 113. *Titian* (?), *Ignatius Loyola*; *114. *Lorenzo Lotto*, Portrait; 117. *Giov. Bellini* (? his school; forged signature). Portrait of himself; 125. *Giorgione* (?), Portrait; 128. *Honthorst*, Elizabeth, Queen of Bohemia, wife of Frederick V. of the Palatinate (above the mantelpiece); 130. *Unknown Artist*, Portrait; 138. *Savoldo*, Warrior in armour. *Lor. Lotto*, *144. Concert; *148 Portrait of *Andrea Ordini*, a sculptor. *149. *Titian*, *Alessandro de' Medici* (engraved as a portrait of *Boccaccio*).

ROOM V. (*The King's Drawing Room*). On the left: 154. *Paolo Veronese* (?), Expulsion of heretics; 153. *J. Bassano*, Boaz and Ruth; 174. School of *Parmeggianino*, Italian lady with an orrery; 182. *Bordone*, Lawyer; 183. *Giorgione*, St. William taking off his armour.

ROOM VI. (*King William the Third's Bedroom*), contains Queen Charlotte's bed. The clock in the corner to the left of the bed requires winding up once a year only. On the walls are the 'Beauties' of the Court of Charles II., chiefly painted by *Lely* (comp. Room II.), including 190. Duchess of York (above the mantelpiece); 196. *Nell Gwynne*, actress, and mistress of Charles II., both by *Lely*. The ceiling by *Verrio*.

ROOM VII. (*The King's Dressing Room*). Ceiling paintings by *Verrio*, representing Mars, Venus, and Cupid. No. 212. *Salv. Rosa*, Brigand scene; 224. *Girol. da Treviso*, Marriage of the Virgin.

ROOM VIII. (*The King's Writing Closet*). On the left: *Artemisi Gentileschi*, 226. Her own portrait; 227. *Sibyl*. 235. *Bordone* (? more probably *Palma Vecchio*), *Lucretia*, injured by repainting. The mirror above the chimney-piece here is placed at such an angle as to reflect the whole suite of rooms.

ROOM IX. (*Queen Mary's Closet*). On the left: 251. *Giulio Romano*, Holy Family; 261. *Pulzone of Gaeta*, *Sophonisba*.

ROOM X. (*The Queen's Gallery*) is a hall, 69 ft. long and 260 ft. broad, with tapestry representing scenes from the life of Alexander the Great, after *Le Brun*.

ROOM XI. (*The Queen's Bedroom*) contains Queen Anne's bed, and has a ceiling painted by *Thornhill*, representing Aurora rising from the sea. To the left: 276. *Correggio*, Holy Family, retouched; 277. *Francia* (?), St. Sebastian; *L. Giordano*, 278. Offerings of the Magi; 288, 292. Myth of Cupid and Psyche, in 12 small pictures; 307. *Francesco Francia*, Baptism of Christ

ROOM XII. (*The Queen's Drawing Room*), with ceiling painted by *Verrio*, representing Queen Anne as the Goddess of Justice. The windows command a fine view of the gardens and canal (3/4 M. long). The pictures are all by *West*: above the door, 309. Duke of Cumberland and his two sisters, when children; 314. Peter denying his Master; 320. Death of General Wolfe (duplicate of the original in the Grosvenor Gallery); 31. Queen Charlotte; 322. Prince of Wales and Duke of York.

ROOM XIII. (*The Queen's Audience Chamber*). On the left: 329. *P. Snyders*, Battle of Forty; 330. *Honthorst*, Christian, Duke of Brunswick; 334. *Palamedes*, Embarking from Scheveling. *Holbein the Younger*, *340. Henry VIII. and his family; 342. Meeting of Henry VIII. and Francis I. of France, at Calais.

ROOM XIV. (*The Public Dining Room*). On the left: 354. *Beechey*, George III. reviewing the 10th Dragoons, the Prince of Wales on the right and the Duke of York on the left; 361. *Knapton*, Family of Frederick, Prince of Wales (the boy with the plan on his knee is George III.); 363. *Sir T. Lawrence*, F. von Gentz; 365. *Walker*, Portrait of himself; 366. *Gainsborough*, Jewish Rabbi; 369. *Michael Wright*, John Lacy, comedian, in three characters; 376. *Dobson*, Portrait of himself and his wife. We proceed in a straight direction; the door to the left leads to the Queen's Chapel, etc. (see below).

ROOM XV. (*The Prince of Wales's Presence Chamber*). On the left: 380. *N. Poussin*, Nymphs and Satyrs. *Rembrandt*, 381. Jewish Rabbi; 382. Dutch lady. 385. *Mabuse*, Adam and Eve (painted after his return from Italy); 388. *Milrevelt*, Portrait.

ROOM XVI. (*The Prince of Wales's Drawing Room*). On the left: 407.

Van Belchamp, Louis XIII. of France; 411. *Pourbus*. Mary de' Medici; 413. *Greuze*, Louis XIV. of France; 423. *Claude Lorrain*, Sea-port; 418. *Pourbus*, Henry IV. of France; 429. *Greuze*, Madame de Pompadour; above, 428. *Mignard*, Louis XIV., as a youth.

ROOM XVII. (*The Prince of Wales's Bedroom*) contains some poor copies of a few well-known works, but otherwise nothing of interest.

We now return to Room XIV. (Public Dining Room), and pass through the door on the right, indicated by notices pointing the 'Way Out'.

QUEEN'S PRIVATE CHAPEL. On the left: 457, 459. *Baptiste*. Flowers; *463. *Hondecoeter*, Birds; below, 464. *Snyders*, Still life; *De Heem*, *467, 469. Still life pieces. — The CLOSET adjoining the chapel contains nothing of much interest. The PRIVATE DINING ROOM contains three bright red beds, and some portraits, including one of the Duchess of Brunswick, sister of George III., by *Angelica Kauffman* (502). Adjoining it are a second CLOSET with 12 saints by *Pelli*, and Venetian Senators by *Fialelli* (507), and the QUEEN'S PRIVATE CHAMBER, containing some pictures of no great value. We next enter the KING'S PRIVATE DRESSING ROOM, hung with tapestry representing the Battle of Solebay; in the centre is a bust of a negro. We then pass through the PRIVATE ROOM OF GEORGE II. with some fruit and flower pieces, and a dark corner room into the long —

SOUTH GALLERY, where Raphael's famous cartoons, now at South Kensington (p. 254), were formerly preserved. It is divided into five sections by partitions, and contains the most valuable smaller pictures of the collection. SECTION I.: at the top, 559. *Holbein*, Countess of Lennox; 560. *Zuccherò*, Mary, Queen of Scots; *561. *Janet*, Queen Eleanor of France; 563. *Holbein* (?), Henry VIII., as a youth; 576. *Van Orley*, Death of Adonis; 579. *Hemessen*, St. Jerome; 581. *Mazzolini of Ferrara*, Turkish warrior; 578. *Schoreel*, Virgin and Child, SS. Andrew and Michael. — SECTION II.: 588. *Cranach*, The Judgment of Paris; *589. *Dürer*, Portrait; *590. School of *Van Eyck*, Head of a young man; *595. *Mabuse*, Children of Christian II. of Denmark; 601. *Remée* (Antwerp. d. 1678), Henry VII. and his queen Elizabeth, Henry VII. and his queen Jane Seymour, copy of a fresco by *Holbein* in Whitehall, which was burned with that palace; 600. *L. Cranach*, St. Christopher and other saints; 602. *Lucas v. Leyden*, Joseph in prison. *Holbein*: *603. Frobenius (the famous printer); *608. The artist's parents; *610. Reskemeer (the hands beautifully painted). *Janet*, 631. Queen Mary Stuart; 632. Francis II. of France as a boy. 629, 637. *Gonzales Coques*, Portraits; 631. *Palamedes* (? more likely by P. de Codde), Play scene (actor said to be Charles I.); 638. *Van Dyck*, Dying saint; 639. *De Heere*, Lord Daruley and his brother, Charles Stuart. — SECTION III.: 654. After *Rubens*, Venus and Adonis; 657. *Verdussen*, Windsor Castle; 662. *Molenaer*, Dutch merrymaking; 663. *Van Dyck*, Cupid and Psyche; 666. Ascribed to *Holbein*, Court jester of Henry VIII.; 676. School of *Frans Hals*, Portrait; 680. *Rottenhammer*, Judgment of Paris; 681. *Witloos*, Flower-piece (1665). — SECTION IV.: 698. *Everdingen* (?), Landscape; 704. *Snyders*, Boar-hunting; 707. *Janssen*, Villiers, Duke of Buckingham; *710. Ascribed to *Raphael*, Portrait of himself; 734. *P. Brill*, Landscape; 731. *J. B. Weenix*, Dead game. — SECTION V.: 744. *Roestwaeten*, Still life (the earthenware jug very fine); 745, 754. *W. van de Velde*, Sea-pieces (sketches); *746. *Wynants*, Landscape; 748. *Breughel the Elder*, Slaughter of the Innocents, thoroughly Dutch in conception; 751. *Holbein*, Landscape; 769. James I., copy of a painting by an unknown artist in Ham House.

We now pass through a small, dark chamber on the right, and enter the last long gallery, called the —

MANTEGNA GALLERY, which contains the gem of the whole collection, the Triumphal Procession of Cæsar, by *Mantegna* (Nos. 873-81), extending the whole length of the wall, and protected by glass. The series of pictures, painted in distemper upon linen, is in parts sadly defaced, but has fortunately escaped the sacrilegious hand of the restorer. Mantegna began the work, which was intended for stage-scenery, in 1485, and finished it in 1490-92. It was purchased by Charles I. along with the rest

of the Marquis of Mantua's collection, and sold by the Parliament after the king's death for 1000*l*.

The QUEEN'S STAIRCASE, to the right, embellished by ceiling-paintings by *Vick*, and a large picture by *Honthorst*, representing Charles I. and his wife as Apollo and Diana, leads to two other rooms, which contain the remainder of the pictures.

ROOM I. (*The Queen's Guard Chamber*). On the left: 811. *Ciro Ferri*, Triumph of Bacchus; 815, 816. Portraits of Giulio Romano and Michael Angelo; 818. *Milani*, Portrait of a child; 819. Portrait of Tintoretto; 824. *Knutler*, John Locke; 839. *Battoni*, Pope Benedict XIV.; 842. Frederick the Great; 846. *Knutler*, Sir Isaac Newton; 850. *Romauelli*, after *Guido Reni*, Triumph of Venus, with Bacchus and Ariadne; 862. *Lely*, Portrait of himself. — We now pass through a small *Ante-Room* (on the right, 871. *Zuccherro*, Adoration of the Shepherds; 873. *Post*, View in the West Indies) into —

ROOM II. (*The Queen's Presence Chamber*), with sea-pieces: *W. van de Velde*, 879. British ship engaged with three Spanish vessels; 880. Close of the same action. 884. *James*, View on the Thames, comprising old London Bridge; 887. *S. van Ruyssdael*, River in Holland; 898, 899. *Huggins*, Battle of Trafalgar. *W. van de Velde*, 902. British fleet attacking the French fleet in a harbour; 910. Burning of a fleet; 912. Boats attacking the Dutch fleet in a harbour.

The *Great Hall*, 106 ft. in length, 40 ft. in breadth, and 60 ft. in height, begun by Cardinal Wolsey, and completed by Henry VIII., contains a handsome high-pitched timber roof with pendants, good stained glass windows, and fine tapestry, representing scenes from the life of Abraham.

A door to the right, at the foot of the staircase where umbrellas have been left, leads to the gardens, to reach which we pass through a small court, emerging at the E. façade of the Palace.

The *Garden* in front of the Palace is laid out in the French style, and embellished with tasteful flower-beds and shady avenues. In the private garden, on the S. side of the Palace, is exhibited a vine (admission *1d.*), planted in 1769, the stem of which is 30 in. in circumference, and the branches of which spread to a distance of upwards of 100 ft. The yield of this gigantic vine amounts, in productive years, to 2500 bunches of grapes.

The *Maze*, or labyrinth (admission *1d.*), in the so-called *Wilderness* to the N. of the Palace, may be successfully penetrated by keeping invariably to the left, *except the first time* that we have an option, when we keep to the extreme *right*; in coming out, we keep to the *right*, till we reach the same place, when we turn to the *left*. Opposite, between Hampton Court and Teddington, is *Bushy Park*, a royal domain of about 11,000 acres, entered by four gates; *viz.*, the one here, one near Teddington, one at Hampton Wick (p. 291), and one at Hampton village. Its white-thorn trees in blossom are very beautiful, but its chief glory is in the end of spring or in early summer, when the horse chestnuts are in full bloom, affording a sight quite unequalled in England. These majestic old trees, planted by William III. and interspersed with limes, form a triple avenue, of more than a mile in length, from Hampton Court to Teddington. Near the Hampton Court end of

the avenue is a curious basin with carp and gold-fish. The residence of the ranger is a sombre red brick house, screened off by railings, near one margin of the park.

Travellers provided with a return-ticket of the North London Railway walk through Bushy Park to Teddington station, whence London is reached viâ Richmond in $\frac{3}{4}$ hr. On leaving Hampton Court by the *Lion Gates*, near the Maze, we see the entrance to Bushy Park immediately opposite. We turn to the left on quitting the park. The road almost immediately forks, when we keep to the right, and then take the second turning on the right, leading to ($\frac{1}{4}$ M.) *Teddington Station*. Those who hold tickets for London are not permitted to break the journey (at Richmond or elsewhere). Carriage from Hampton Court to Teddington 2s. 6d., to Richmond 6s.

Richmond (**Star and Garter*, with fine view, expensive; **Rose Cottage*; *Roebuck*; *Castle*; several tea-gardens and coffee-houses) may be reached direct from London by the South Western Railway (N. Entrance, p. 29), by a Richmond omnibus (fare 1s.), or, in summer, by the steamboat, which is a slower conveyance. It is a small town on the right bank of the Thames, charmingly situated on the slope of a hill. Ascending the broad main street of the town to the right, we reach, at the summit of the hill, a fine park and avenue, commanding an extensive and striking view. Pretty walks also wind along the opposite bank of the Thames.

The original name of the place was *Sheen* ('beautiful'), which still survives in the neighbouring *East Sheen*. Edward I. possessed a palace here, which was rebuilt in 1499 by Henry VII., the founder of the Tudor dynasty, who named it Richmond, after his own ducal title. Henry VIII. and his daughter Elizabeth often held their courts in this palace, and the latter died here in 1603. In 1648 the palace was demolished by order of Parliament, and all that now remains of it is a stone gateway in Richmond Green.

Richmond is a favourite summer resort, both of Londoners and strangers; and its large park, 2255 acres in area, and 8 M. in circumference, is frequented by crowds of pedestrians, horsemen, and carriages in fine weather. *Pembroke Lodge* in this park is the seat of the aged and illustrious statesman, Lord John Russell. — The small church of Richmond contains the tombs of James Thomson, the poet of the 'Seasons' (p. 184), and Edmund Kean, the famous actor (d. 1833).

From Richmond we may take the omnibus (6d. outside) to **Kew**, the beautiful ***Botanic Gardens** of which are open gratis daily from 1 till sunset; on Sundays from 2 p.m. — Kew is reached from London direct by steamboat, omnibus (comp. pp. 24 and 32), or railway (South Western Railway, N. entrance, or North London Railway, Broad Street Station). The present Keeper of the gardens is Sir Joseph D. Hooker, the celebrated botanist, who succeeded his distinguished father, Sir William J. Hooker.

Kew has two railway stations, *Kew Bridge Station* on the left, and *Kew Gardens Station* on the right bank of the Thames. Leaving the first of these, we cross the Thames to *Kew Green*, and thence proceed to the right to the entrance of the Gardens, near which is *Kew Cottage*, the country-seat of the Duchess of Cambridge. Visitors are forbidden to smoke in the Gardens, or to carry eatables with them; but smoking is allowed in the *Pleasure Grounds* (see below).

The path to the right on entering leads straight to *Kew Palace*. To the left lie the *Botanic Gardens*, with numerous hothouses, where the ferns, orchids, and cacti are particularly interesting. By the pond, at the S. end of the Gardens, are the **Palm House* (362 ft. long, 100 ft. broad, and 66 ft. high), where the temperature is kept at 80° Fahr., and the *Water Lily House*. A little to the N. of the artificial piece of water is the new *Tropical House*, containing the Victoria Regia tank. There are also three *Botanical Museums* in different parts of the Gardens. To the S. and W. of the Botanic Gardens proper, and separated from them by a wire-fence, lie the *Pleasure Grounds*, covering an area of 270 acres, which extend to the Thames, and are intersected in every direction by shady walks and avenues. They contain, on the left, the *Temple of Minden*, erected in 1759 in commemoration of the victory gained at Minden by Ferdinand, Duke of Brunswick; and the *Pantheon*, an Ionic temple, with busts of Wellington, George III., and others. The new **Winter Garden*, or *Temperate House*, built in 1865 at a cost of 35,000*l.*, is designed for keeping plants of the temperate zone during winter. When finished it will consist of a central portion, connected by small octagons with two wings. The central portion is 212 ft. long, 137 ft. wide, and 60 ft. high; with the wings the total length will be 582 ft. At the S. extremity of the Pleasure Grounds is the *Pagoda*, rising in ten stories to a height of 165 ft., the summit of which in clear weather, commands the environs for 30 M. round (no admission at present).

Opposite the Pleasure Grounds, on the left bank of the Thames, lie the small town of *Brentford* (see below) and the mansion of *Sion House*, a place of great historic interest, which was a nunnery in the 15th cent., and is now the property of the Duke of Northumberland.

A footpath on the right bank of the Thames leads through *Old Richmond Park* to Richmond. In the park is situated the *Kew Observatory*.

36. The Thames from London Bridge to Hampton Court.

STEAMBOATS are advertised to ply every $\frac{1}{2}$ hr. in summer, tide permitting, from *London Bridge* to *Hampton Court* (22 M. in 2-3 hrs.; fare 1*s.* 6*d.*, return 2*s.* 6*d.*); but they are seldom able to proceed farther than *Kew*. By embarking at *Chelsea* or *Battersea Bridge* the traveller may shorten the trip by about 1 hour. The scenery, after London is fairly left behind, is of a very

soft and pleasing character, consisting of luxuriant woods, smiling meadows, and picturesque villas and villages. The course of the river is very tortuous.

The prominent objects on both banks of the Thames between London Bridge and Battersea Bridge have already been pointed out in various parts of the Handbook, so that nothing more is required here than a list of them in the order in which they occur, with references to the pages where they are described: — *Southwark Bridge* (p. 105), *St. Paul's Cathedral* (right; p. 73), *London, Chatham, and Dover Railway Bridge* (p. 102), *Blackfriars Bridge* (p. 102), *Victoria Embankment* (right; p. 102), the *Temple* (right; p. 119), *Somerset House* (right; p. 125), *Waterloo Bridge* (p. 126), *Charing Cross Railway Bridge, Montague House* (right; p. 165), *Westminster Bridge* (p. 173), *Houses of Parliament* (right; p. 165), *Westminster Abbey* (right; p. 174), *Albert Embankment* (left; p. 103), *St. Thomas's Hospital* (left; p. 265), *Lambeth Palace* (left; p. 265), *Lambeth Bridge* (p. 265), *Millbank Penitentiary* (right; p. 260), *Vauxhall Bridge* (p. 260), *London, Chatham, and Dover Railway Bridge* (*Victoria*, p. 260), *Chelsea Suspension Bridge* (p. 261), *Battersea Park* (left; p. 267), *Chelsea Hospital* (right; p. 261), *Albert Bridge* (p. 262), *Battersea Bridge* (p. 262).

A little way above Battersea we reach —

L. *Wandsworth* (railway station, see p. 300; Pl. F 16, etc.), an outlying suburb of London, with several factories and breweries. The scenery now begins to become more rural in character, and the dusky hues of the great city give place to the green tints of meadow and woodland. About 1 M. above Wandsworth the river is spanned by *Putney Bridge*, an old wooden structure, and a favourite subject with artists, connecting Fulham on the right, with Putney on the left bank.

R. *Fulham* (*i.e.* *Fullenhame*, 'home of fowls'; Pl. D 15) is chiefly noted for containing a country residence of the Bishops of London, who have been lords of the manor from very early times. The Episcopal Palace, which stands above the bridge, dates in part from the 16th century. Its grounds contain some fine old trees, and are enclosed by a moat about 1 M. in circumference. In the library are portraits of *Sandys*, Archbishop of York, *Laud*, *Ridley* the martyr, and other ecclesiastics, chiefly Bishops of London. The first bishop who is known with certainty to have resided here was Robert Seal, in 1241. A handsome, but somewhat incongruous, chapel was added to the palace in 1867. *Fulham Church* has a tower of the 14th cent., and contains the tombs of numerous Bishops of London. In a house at the N. end of Fulham, on the road to Hammersmith, Richardson wrote 'Clarissa Harlowe'.

L. *Putney* (railway station, p. 300; Pl. D 16) is well known to Londoners as the starting-point for the annual boat-race between Oxford and Cambridge (p. 39), which takes place on the river between this village and Mortlake (p. 290). *Thomas Cromwell*, Wol-

sey's secretary, and afterwards Earl of Essex, was the son of a Putney blacksmith; and Edward Gibbon, the historian, was born here in 1737. In 1806, William Pitt died at Bowling Green House, on the S. side of the town, within a short distance of Putney Heath, where, eight years before, he had engaged in a duel with George Tierney. Lord Castlereagh and George Canning also fought a duel on the heath in 1809. The tower of Putney Church is about 400 years old.

Beautiful walk from Putney over Putney Heath, through the village of Roehampton (1½ M. to the S.) and Richmond Park, to (4 M.) Richmond.

The fine old house, called *Barn Elms* (Pl. B 14), which we now observe on the left bank, was granted by Queen Elizabeth to Sir Francis Walsingham, who entertained his sovereign lady here on various occasions. It was afterwards occupied by Jacob Tonson, the publisher, who built a room here for the famous portraits of the Kit-Cat Club, painted for him by Sir Godfrey Kneller (p. 297).

On the opposite bank, a little farther on, formerly stood *Brandenburg House*, built in the time of Charles I.; it was once inhabited by Fairfax the Parliamentary general, by Queen Caroline, consort of George IV., who died here in 1821, and by various other notabilities.

R. Hammersmith (rail. stat.; Pl. B 12, etc.), now a considerable town, but of little interest to strangers. The *Church of St. Paul*, consecrated in 1631, has some interesting monuments, a ceiling painted by Cipriani, and an altar-piece carved by Grinling Gibbons. The town contains numerous Roman Catholic inhabitants and institutions. Hammersmith is connected by an elegant suspension bridge with the cluster of villas called *Castelnau* (Pl. B 13).

R. Chiswick (rail. stat., p. 300; Pl. A 13), was formerly the scene of the fêtes of the Horticultural Society (p. 244), whose experimental garden is still situated here. In Chiswick House, the property of the Duke of Devonshire, Charles James Fox died in 1806, and George Canning in 1827. It was built by the Earl of Burlington, the builder of Burlington House, Piccadilly (p. 201), in imitation of the Villa Capra at Vicenza, one of Palladio's best works. The wings, by Wyatt, were added afterwards. The churchyard contains the grave of Hogarth, the painter (d. 1764), who died in a dwelling near the church, now called Hogarth House.

L. Barnes (rail. stat., p. 300; Pl. A 15), a village with a church partly of the 12th cent., freely restored, and possessing a modern, ivy-clad tower. At the next bend lies —

L. Mortlake (rail. stat., p. 300), with a church occupying the site of an edifice of the 14th cent.; the tower dates from 1543. In the interior is a tablet to *Sir Philip Francis* (d. 1818), now usually identified with *Junius*. The two famous astrologers, Dee and Partridge, resided at Mortlake, where Queen Elizabeth is said to have consulted the first-named.

Beautiful walk through (S.) East Sheen to Richmond Park.

L. Kew (p. 287) has a railway station on the right bank, with which a stone bridge connects it. Picturesque walk to Richmond.

R. *Brentford* (p. 288), near which is *Sion House* (p. 288).

R. *Islesworth* (rail. stat.), a favourite residence of London merchants, with numerous villas. The woods and lawns on the banks of the river in this neighbourhood are particularly charming. The course of the stream is from N. to S. We now pass under a railway bridge, and then a stone bridge, the latter at —

L. *Richmond* (see p. 287). Then, a little farther on —

L. *Petersham*, with a red brick church, in a quaint classical style, dating from 1505. Close to the church is *Ham House*, also of red brick, with its back to the river, chiefly famous for having been the meeting-place of the Cabal during its tenancy by the Duke of Lauderdale.

A little farther from the river stands *Sudbrook House*, built by the Duke of Argyll (d. 1743), and now a hydropathic establishment. It is immortalised by Scott in the 'Heart of Midlothian', as the scene of the interview between Jeanie Deans and the Duke.

On the opposite bank of the Thames is —

R. *Twickenham*, with a great number of interesting historical villas and mansions. The name most intimately associated with the place is that of Pope, whose villa, however, has been replaced by another, while his grotto is also altered. Near the site of Pope's villa stands *Orleans House*, a building of red brick, once the residence of Louis Philippe and other members of the Orleans family, and now occupied by the Orleans Club (a kind of polo club). Farther up the river, about $\frac{1}{2}$ M. above Twickenham, is *Strawberry Hill*, Horace Walpole's famous villa, now the residence of the Countess Waldegrave, who has collected here a great many of the objects of art which adorned it in Walpole's time. Among other celebrities connected with Twickenham are Henry Fielding, the novelist, and Kitty Clive, the actress. *Eel Pie Island*, opposite Twickenham, is a favourite resort of picnic parties.

R. *Teddington* (p. 287), with the first lock on the Thames.

L. *Kingston* (*Griffin, Sun, Railway*; rail. stat., p. 282), an old Saxon town, where some of the early kings of England were crowned. In the market-place, surrounded by an ornamental iron railing, is the *Stone* which is said to have been used as the king's seat during the coronation ceremony. The *Town Hall* is an imposing edifice, built in 1840. The *Church of All Saints* is a fine cruciform structure, dating in part from the 14th century. Kingston is united with *Hampton Wick* on the other bank, by a stone bridge, constructed in 1827. It is surrounded by numerous villas and country-residences, and is a favourite resort of Londoners in summer.

Pleasant walks to *Ham Common*, and, through *Bushy Park*, to (2 M.) *Hampton Court*.

Steaming past *Surbiton*, the southern suburb of Kingston, and *Thames Ditton* (p. 282), on the left, we now arrive at the bridge crossing the river at —

Hampton Court, see p. 282. (The village of *Hampton* lies on the right, about 1 M. farther up.)

37. Hampstead. Highgate. Alexandra Palace.

A visit to these three places may be easily combined as follows. To *Hampstead* by omnibus (p. 25), or train (North London Railway, from Broad Street); thence on foot to *Highgate*; from which a train may be taken to (2 M.) *Alexandra Palace*.

The two bills of *Hampstead* and *Highgate*, lying to the N. of London, are well worth visiting for the extensive views they command of the metropolis and the surrounding country.

The village of *Hampstead* ('home-stead'; Pl. G 3), has been long since reached by the ever advancing suburbs of London, from which it is now scarcely distinguishable. It is an ancient place, known as early as the time of the Romans; and various Roman antiquities have been found in the neighbourhood, particularly at the mineral wells. These wells (in Well Walk, to the E. of the High Street) were discovered or re-discovered about 1620, and for a time made *Hampstead* a fashionable spa; the old well-house is now used as a church. The parish church of *St. John* dates from 1747, and with its square tower forms a conspicuous object in the view from many parts of London. In the churchyard are buried *Sir James Mackintosh* (d. 1832), *Joanna Bailie* (d. 1854), her sister *Agnes* (d. 1861, aged 100 years), and *Constable*, the painter (d. 1837). The well-known Kit-Cat Club, which numbered Addison, Steele, and Pope among its members, held its first meetings in a tavern at *Hampstead*.

**Hampstead Heath* (430 ft. above sea-level; Pl. F 2) is one of the most open and picturesque spots in the immediate neighbourhood of London, and is a favourite and justly valued resort of holiday makers and all who appreciate pure and invigorating air. The heath is about 240 acres in extent. Its wild and irregular beauty, and picturesque alternations of hill and hollow, make it a refreshing contrast to the trim elegance of the Parks. The heath was once a notorious haunt of highwaymen, but robberies here are now of very rare occurrence. Some years ago the lord of the manor began to lay out the heath for building purposes; but fortunately his intention was frustrated, and the heath purchased by the Metropolitan Board of Works for the unrestricted use of the public, for the sum of 47,000*l.* Near the ponds at the S.E. corner of the heath, the Fleet Brook (p. 117) takes its rise. The garden of the *Bull and Bush Inn*, on the N. margin of the heath, contains a holly planted by Hogarth, the painter; and '*Jack Straw's Castle*', on the highest part of the heath, is another interesting old inn. Donkeys may be hired for a ride on the heath.

The *View is extensive and charming. On the S. lies London, with the dome of *St. Paul's* and the towers of *Westminster* rising conspicuously from the dark masses of houses; while beyond may be discerned the green hills of *Surrey* and the glittering roof of the *Crystal Palace* at *Sydenham*. The varied prospect to the W. includes *Harrow-on-the-Hill* (p. 297; distinguishable by the lofty spire on an isolated eminence), and, in clear weather,

Windsor Castle itself. To the N. lies a fertile and well-peopled tract, studded with numerous villages and houses and extending to Ighwood Hill, Totteridge, and Barnet. To the E., in immediate proximity, we see the sister hill of Highgate, and in clear weather we may descry the mouth of the Thames at Gravesend.

We leave Hampstead Heath at the N. end, and follow the road leading to the N.E. to Highgate. We soon reach, on the left, the '*Spaniards' Inn*', the gathering point of the 'No Popery' rioters of 1780, and described by Dickens in '*Barnaby Rudge*'. The stretch of road between '*Jack Straw's Castle*' and this point is perhaps the most open and elevated near London, affording superb views to the N.W. and S.E. The road then leads between *Caen Wood*, with its fine old oaks, on the right, and *Bishop's Wood* on the left. *Caen Wood* or *Ken Wood House*, was the seat of the celebrated judge Lord Mansfield, who died here in 1793. *Bishop's Wood* once formed part of the park of the Bishops of London. We now pass the grounds of *Fitzroy Park* on the right, and reach *Highgate*.

There is also a pleasant path leading past the Ponds and through the fields from Hampstead to Highgate.

Highgate (Pl. I, 1), lying on a hill about 30 ft. lower than Hampstead Heath, is one of the healthiest and most favourite sites for villas in the outskirts of London. The view which it commands is similar in character to that from Hampstead, but not so fine. The new church, built in the Gothic style in 1833, is a handsome edifice, and, from its situation, very conspicuous. The Highgate or North London *Cemetery*, lying on the slope of the hill just below the church, is very picturesque and tastefully laid out. The catacombs are in the Egyptian style, with cypresses, and the terraces afford a fine view. *Michael Faraday*, the great chemist (d. 1867; by the E. wall), and *Lord Lyndhurst* (d. 1863) are buried here. *Samuel Taylor Coleridge* (d. 1834) is interred in a vault below the adjacent Grammar School, which, founded in 1565, was lately rebuilt in the French Gothic style. The *Whittington Almshouses* at the foot of the hill were established by the famous Lord Mayor of that name, and are popularly supposed to occupy the very spot where he heard the bells inviting him to return. Close by is the stone on which he is said to have rested, now forming part of a lamp-post; it is needless to say that its identity is more than doubtful.

Many of the walks around Highgate are both picturesque and interesting. Among the houses in the vicinity we may mention *Holly Lodge*, the residence of the Baroness Burdett Coutts; *Cromwell House*, said to have been built for Cromwell's son-in-law, General Ireton, and now a Convalescent Hospital for Children; *Lauderdale House*, where Nell Gwynne lived; and the third house to the right in the 'Grove', where Coleridge died. *Arundel House*, where the great Lord Bacon died, has disappeared.

Highgate used to be notorious for a kind of mock pilgrimage made to it for the purpose of 'swearing on the horns.' By the terms of his oath the pilgrim was bound never to kiss the maid when he could kiss the mistress, never to drink small beer when he could get strong, etc., 'unless he liked it best'. Some old rams' heads are still preserved at the inns. Byron alludes to this custom in '*Childe Harold*', Canto I.

Highgate station, on the Great Northern Railway, lies to the E. of the town, and is daily passed by numerous trains. It lies within 2 M. of the *Alexandra Palace*, the only intervening station being *Muswell Hill*.

Alexandra Palace and Park (admission 1s.), situated on elevated ground to the E. of *Muswell Hill* and N. of *Hornsey*, are best reached direct from London by the *Great Northern Railway* from *King's Cross Station* (15 min.; in connection with the Metropolitan Railway, at any of the stations of which through-tickets may be obtained). Stations *Holloway*, *Finsbury Park* (near which, between *Holloway* and *Seven Sisters Road*, is *Finsbury Park*, recently laid out by the Metropolitan Board of Works at a cost of 95,000*l.*), *Crouch End*, *Highgate*, *Muswell Hill*, and *Alexandra Palace*, a terminus adjoining the Palace. Another route takes the visitor via *Holloway*, *Finsbury Park*, and *Hornsey* to *Wood Green*, close to the E. entrance of the Park. This spot may also be reached from *Broad Street* by a junction-line of the *N. London* and *Great Northern* railways. The *Great Eastern Railway* (*Liverpool Street Station*) has also opened an 'Alexandra Park Branch', diverging at *Seven Sisters Station*, and running via *West Green* to *Green Lanes* near *Wood Green*; it is to be extended to the precincts of the Palace, but does not yet approach near enough to be so convenient as the other lines. On an elevated site near the centre of the Park, which covers an area of 480 acres, stands the Palace, a coloured brick edifice in the form of a large rectangle, occupying seven acres of ground, with towers, 180 ft. high, at the angles.

The first palace erected here, partly on the model of the Exhibition Buildings of 1862, was entirely burned down on 9th June, 1873, only a fortnight after its completion. Great energy was displayed by the company in the face of this misfortune, and the new building, opened in 1875, is beautifully fitted up. It is built in compartments, but by an ingenious arrangement can be thrown into one vast hall. The *Central Hall* is 386 ft. long by 184 ft. wide, and will accommodate 12,000 persons. The organ at the N. end, a very fine instrument, was built by *Willis*, under the supervision of Sir *Michael Costa*. Round the hall is a series of coloured terracotta statues of historical characters. The hall is bounded at the sides by courts, each 260 ft. in length; that on the E. is called the *Bazaar*, and contains numerous stalls, where various articles are sold; while the other forms an open *Italian Garden*, and is adjoined by a palmhouse with a large glass cupola. The corresponding dome-roofed hall, on the E. side, contains imitations of Moorish, modern Egyptian, and other houses. Detached from the main building are a *Theatre* to hold 3000, and a *Concert Room* to hold 3500 visitors. In rooms within the Palace are arranged various art and natural history collections on loan. Numerous modern works of art are exhibited in the *Picture Galleries* on the N. side of the Palace.

There is a large and good refreshment department on the S. side. Beautiful views in every direction from the terraces round the palace. At the foot of the hill is a race-course. The park also contains archery and cricket grounds, a circus, a model Japanese village, and a lake. Horse, dog, flower, and other shows are held here; while illuminations, fireworks, and balloon ascents contribute to the open-air amusements of the place. Magnificent old trees may be seen in a part of the grounds called the *Grove*.

38. Epping Forest. Waltham Abbey. Rye House.

Great Eastern Railway to (12 M.) *Loughton*, in 1 hr. (fares 2s. 1d., 1s. 7d., 1s. ½d.). Thence on foot, through *Epping Forest*, to (5 M.) *Waltham Abbey*. From *Waltham Abbey* to (6 M.) *Rye House* by railway. From *Rye House* back to (19 M.) *London* by railway (fares 3s. 8d., 2s. 10d., 1s. 7d.).

The start may be made either from *Fenchurch Street Station* (p. 29) or from *Liverpool Street Station* (p. 27). The first stations after *Liverpool Street* are *Bishopsgate*, *Bethnal Green* (museum, see p. 116), *Old Ford*, and *Stratford*, where the train joins the North London line. Then *Leyton* and *Leytonstone*. At (8 M.) *Snaresbrook* is a large *Infant Orphan Asylum*, with accommodation for 300 children (to the left of the line). The following stations are *George Lane*, *Woodford*, and *Buckhurst Hill*. Then (12 M.) **Loughton**, within a few hundred paces of the Forest.

Another route to Epping Forest is by the *Great Eastern Railway* from *Liverpool Street*, viâ *Walthamstow*, to (10 M.) *Chingford* (fares 1s. 5d., 1s. 1d., 10d.), which lies 2 M. to the W. of *Buckhurst Hill* and about 4½ M. from *Waltham Abbey*. It forms a good point from which to visit the most attractive parts of the Forest. On an eminence to the N.E. is an obelisk, due N. from *Greenwich Observatory*, and sometimes used in verifying astronomical calculations.

Epping Forest, along with the adjoining *Hainault Forest*, at one time extended almost to the gates of *London*. In 1793 there still remained 12,000 acres unenclosed, but these have been since reduced to about 3000 acres. Recently, however, measures have been taken to prevent farther encroachment, and it has been finally settled that the unenclosed part must henceforward remain open to the public. One of the finest points in the Forest, if not the very finest, is **High Beech*, an elevated tract covered with magnificent beech-trees, about 1½ M. from *Loughton*. There is a comfortable inn here, called the 'King's Oak', which is much resorted to by picnic parties. About 2½ M. farther, on the northern verge of the Forest, stands *Copped Hall*, a magnificent mansion in the midst of an extensive park. The town of *Epping*, with 2300 inhab., lies 2 M. to the E. of this point.

Waltham Abbey lies on the river *Lea*, about 2 M. from the W. margin of the forest, and 6 M. W. of *Copped Hall*. The abbey was founded by the Saxon king *Harold*, and after his death in 1066 became his burial-place. The nave of the old abbey has been

restored, and now serves as the parish church. The round arches are specimens of very early Norman architecture, and may even have been built before the Conquest. Adjoining the S. aisle is a fine Lady Chapel, in the decorated style. The tower is modern.

The station lies $\frac{3}{4}$ M. to the W. of the abbey; and $\frac{1}{4}$ M. beyond the station stands *Waltham Cross*, one of the crosses which Edward I. erected on the different spots where the body of his queen Eleanor rested on its way from Nottinghamshire to London. The cross is in a state of great dilapidation, but its original design can still be traced. Another of these monuments, that at Charing Cross, has already been alluded to (see p. 127).

The railway journey from Waltham Abbey to Rye House occupies 20 minutes. The intermediate stations are *Cheshunt* and *Broxbourne*; at the latter is the Crown Inn, with an extensive garden, which, in the rose season, presents a beautiful sight.

The river *Lea*, near which the line runs, is still, as in the days of its old admirer Isaak Walton, famous for its fishing; and the various stations on this line are much frequented by London anglers. Nearly the whole of the river is divided into 'swims', which are either private property, or confined to subscribers. Visitors, however, can obtain a day's fishing by payment of a small fee (at the inns). The free portions of the river do not afford such good sport.

Rye House, a favourite summer resort for schools, clubs, societies, and workshop picnics, was built in the reign of Henry VI.; it belonged, with the manor, to Henry VIII., and afterwards passed into private hands. It is now a tavern. There are still some remains of the old building, particularly the embattled *Gate House*. As many as 1000 school children or excursionists have dined in Rye House at one time. The grounds are large and beautiful, affording abundant open air amusements ('*Guide*' sold at the bar, price 3d.). The fishing near Rye House, both in the Lea and the New River, is very good.

Rye House gave its name in 1683 to the famous 'Rye House Plot', which had for its object the assassination of Charles II. and the Duke of York, as they travelled that way. The conspiracy, which was headed by Rumbold, then owner of the manor, failed, owing to the King and his brother being a little earlier than was expected. It led to the execution of Rumbold, Algernon Sidney, Lord William Russell, and others. Whether a conspiracy, however, existed at all, is doubtful.

FROM RYE HOUSE TO (6 M.) HERTFORD, railway in 15 minutes. First station *St. Margaret's*. In the vicinity, on a branch of the Lea, is the pleasant little village of *Amwell*. On a small island in the stream is a monument to *Sir Hugh Myddelton*, who conducted the New River water to London (comp. p. 91). — Next stat. *Ware*, a busy market-town of 5000 inhabitants, with a considerable trade in malt and corn. At the inn called the 'Saracen's Head' was till lately exhibited the Great Bed of Ware, which measures 12 ft. both in length and breadth. The bed and its trappings now form part of the attractions of the Rye House. It is alluded to by Shakspeare (*Twelfth Night*, iii. 2). — Then **Hertford**, the capital of the shire of that name, situated on the S. bank of the Lea. It contains the remains of a castle of the 10th cent., and also a castle erected in the

reign of the first Charles, now used as a school. The preparatory school in connection with Christ's Hospital is at Hertford (comp. p. 84). In the vicinity are various handsome country-seats. Among these are (S.W.) *Bayfordbury*, with the Kit-Cat portraits (p. 290); *Balls Park*, the seat of the Marquis of Townshend; *Brickendonbury*; and (W.) *Panshanger*, for many years the residence of the statesman Lord Palmerston, now the seat of Earl Cowper, with a good collection of pictures, including a Madonna by Raphael.

39. St. Albans.

Harrow. Luton. Dunstable

Midland Railway, from St. Pancras, 20 M., in $\frac{1}{2}$ -1 hr. (fares, 2s. 8d., 1s. 7 $\frac{1}{2}$ d., no second class); *North Western Railway*, from Euston Square, 24 M., in $\frac{3}{4}$ -1 $\frac{3}{4}$ hr. (fares 2s. 8d., 2s., 1s. 7 $\frac{1}{2}$ d.); or *Great Northern Railway*, from King's Cross, 23 $\frac{1}{2}$ M. in $\frac{3}{4}$ -1 $\frac{1}{4}$ hr. (fares 2s. 8d., 2s., 1s. 7 $\frac{1}{2}$ d.). Our chief description applies to the first mentioned route, for which through-tickets may be obtained at any of the Metropolitan Railway stations. — During the summer months a four-horse *Coach* runs to St. Albans four times a week, starting at 11 a.m. from Hatchett's, Piccadilly; and, for the return journey, from the Peabon, St. Albans, at 4 p.m. (2 $\frac{1}{2}$ hrs.; fare 6s., return 10s.). The drive is picturesque and pleasant.

The first stations on the Midland Railway are *Camden Road*, *Kentish Town*, *Haverstock Hill*, *Finchley Road*, and *West End*, where we leave London fairly behind us and enter the open country. Hampstead here lies on the right and Willesden on the left, while the spire of Harrow church, also on the left, may be descried in the distance. Then *Child's Hill*, and (5 $\frac{1}{2}$ M.) *Welsh Harp*, with an artificial lake, formed as a reservoir for the Regent Canal. It contains abundance of fish, and attracts large numbers of anglers (who for permission to fish apply at the inn, 'Old Welsh Harp'; day tickets 1s. and 2s. 6d.). — 6 M. *Hendon*, with a picturesque ivy-grown church. — 8 M. *Mill Hill*, with a Roman Catholic Missionary College and a Congregationalist College. *Sir Stamford Raffles* died here in 1826; and *William Wilberforce* lived here, and built the Gothic *Church of St. Paul* (1836).

About 1 M. to the W. lies *Edgeware*, and a little more remote is *Whitechurch*. While Handel was chapel-master to the Duke of Chandos at Canons, a magnificent seat in this neighbourhood, now demolished, he acted as organist in the church of Whitechurch (1718-1711). The church still contains the organ on which he played, and also some fine wood-carving. A blacksmith's shop in Edgeware is said to be the place where Handel conceived the idea of his 'Harmonious Blacksmith'.

11 M. *Elstree*, a picturesque village in Hertfordshire, which we here enter. Good fishing may be obtained in the Elstree reservoir. — 14 M. *Rudlett*. — 20 M. **St. Albans**, see below.

If the *London and North Western Railway* route be chosen, the traveller is recommended to visit, either in going or returning, **Harrow on the Hill**, one of the stations on that line (the station being 1 M. from the town). The large public school here, founded in 1571, is scarcely second to Eton, and has numbered Lord Byron, Sir Robert Peel, Sheridan, Spencer Perceval, Viscount Palmerston, and numerous other eminent men among its pupils. The older portion of the school is in the Tudor style. The chapel, library, and speech-room are all quite modern. The panels of the great school-room are covered with the names of the boys, including those of Byron, Peel, and Palmerston. The number of scholars is now about 500. Harrow church has a lofty spire, which is a conspicuous object

in the landscape for many miles round. The churchyard commands a most extensive view. A flat tombstone, on which Byron used to lie, when a boy, and compose his juvenile poems, is still pointed out. — The pedestrian may return to London on foot *viâ* (6 M.) *Kensal Green Cemetery*.

The traveller who is equal to a walk of 10 M., and is fond of natural scenery, may make the excursion to St. Albans very pleasantly as follows. By railway from King's Cross (*Great Northern Railway*) to (9 M.) *Barnet*; thence on foot, *viâ* (1 M.) *Chipping Barnet* and (5 M.) *Elstree* (p. 297), to (10 M.) *Watford*, a station on the London and North Western Railway; and from Watford by rail to (7 M.) *St. Albans*. If the traveller means to return by the Great Northern Railway, he should take a return-ticket to Barnet. — Near *Hatfield*, the first station on this line in returning from St. Albans, is *Hatfield House*, the seat of the Marquis of Salisbury, a fine mansion built in the 17th cent. on the site of an earlier palace, in which Queen Elizabeth was detained in a state of semi-captivity before her accession to the throne.

St. Albans (*Peaken*; *Queen's*; *George*) occupies the same site, or nearly the same site, as *Verulamium*, the most important town in the S. of England during the Roman period. Its present name is derived from St. Alban, a Roman soldier, the proto-martyr of Christianity in our island, who was executed here in A.D. 324. *Holmhurst Hill*, near the town, is supposed to have been the scene of his death. The Roman town fell into ruins after the departure of the Romans, and the new town of St. Albans began to spring up after 795, when Offa II., King of Mercia, founded here, in memory of St. Alban, the magnificent abbey, of which the fine church and a large square gateway are now the only remains.

The *Abbey Church* is in the form of a cross, with a tower at the point of intersection, and is one of the finest and largest churches in England. It was raised to the dignity of a cathedral in 1877, when the new episcopal see of St. Albans was created. It measures 425 ft. in length, by 220 ft. in breadth across the transepts; the tower is 145 ft. in height. The earliest parts of the existing building date from the 10th, and the choir was built in the 13th century. The *Lady Chapel*, which is now separated from the church, was added in the 14th century.

The interior is fine, though somewhat marred at places by attempts at restoration. The N. part of the nave is in the Norman, and the S. in a rich Decorated style. The *Stained Glass Windows* in the N. aisle date from the 15th century. In the N. transept some traces of old fresco-painting have been discovered. The *Screen* behind the altar in the choir is of very fine mediæval workmanship, and the *Baptistry* contains another good screen, erected to the memory of St. Cuthbert. Many of the chantries, or mortuary chapels of the abbots, and other monuments deserve attention. In the *Saints' Chapel* are the tomb of Duke Humphrey of Gloucester (d. 1447), brother of Henry V., and the shrine of St. Alban. A door at the N. end of the transept leads to the *Tower*, the top of which commands a magnificent view (6d.; tickets procured at the booksellers' in the town).

The *Gate*, the only remnant of the conventual buildings of the abbey, stands about 50 yds. to the W. of the church. It is a good specimen of the Perpendicular style. It was formerly used as a gaol, and is now a school.

St. Albans was the scene of two of the numerous battles fought

during the Wars of the Roses. The scene of the first, which ushered in the contest, and took place in 1455, is now called the *Key Field*; the other was fought in 1461 at *Barnard's Heath*, to the N. of the town, just beyond St. Peter's Church.

About $\frac{1}{2}$ M. to the W. of the abbey stands the *Church of St. Michael*, which is interesting as containing the tomb of the great Lord Bacon, Baron Verulam and Viscount St. Albans, who died at Gorhambury House here in 1626. The monument is by *Rysbrack*. The present *Gorhambury House*, the seat of the Earl of Verulam, $1\frac{1}{2}$ M. to the W. of St. Michael's, is situated in the midst of a beautiful park, and contains a good collection of portraits.

FROM ST. ALBANS TO (10 M.) LUTON by railway in 20-30 min. This excursion is particularly recommended to all who are interested in manufacturing industries. — First stat. *Harpenden*, near which, on the right of the line, is *Harpenden Lodge*. The train here passes from Hertfordshire into Bedfordshire. — *Chiltern Green*. On the right, *Luton Hoo Hall*, a very fine mansion. — Then (10 M.) *Luton* (*Cock, George, Red Lion, Bell*), a busy town of 18,000 inhab., famous for its manufacture of straw-bats. The straw-plait hall, market, and factories are all most interesting. Admission to one of the latter establishments may usually be obtained on courteous application. One of the churches possesses a chapel founded in the reign of Henry VI., and contains a curious font. The tower, too, is fine.

Dunstable (*Sugar Loaf, Red Lion, Saracen's Head*), 5 M. from Luton by a local line, contains 5000 inhab., and also possesses large straw-plait bonnet and basket manufactories. Dunstable larks are famous for their size and succulence, and are sent to London in great quantities. The *Church* is an ancient building, dating in part from the time of Henry I. Charles I. slept at the Red Lion Inn while on his way to Naseby.

40. Windsor. Eton.

Windsor (pop. 11,769) is reached by the *Great Western Railway*, from Paddington Station (21 M. in 35-65 min.; fares 3s. 9d., 2s. 10d., 1s. 9d.; return-tickets one-half more); or by the *South Western Railway*, from Waterloo Station, N. side (25 M. in $1\frac{1}{4}$ hr.; fares 4s. 3d., 3s. 2d., 2s. 2d.; return-tickets a half more).

GREAT WESTERN RAILWAY. The first station is *Royal Oak*, where, by a clever piece of engineering, the rails for local trains are carried under those for through trains, by a descent and then an ascent. The second station, called *Westbourne Park*, near which *Kensal Green Cemetery* (p. 262) lies on the right, is still within the precincts of the town. The next stations are *Acton*, *Ealing*, *Castle Hill*, and *Hanwell*, at which last, on the left, is the extensive *Middlesex County Lunatic Asylum*, with a fine park and accommodation for 1000 inmates. At the next station, *Southall*, is a branch-line diverging to the left to *Brentford*. Next come *Hayes*, *West Drayton* (branch-line to *Uxbridge*, a busy little town, prettily situated on the *Colne*, 3 M. to the N.), *Langley*, and *Slough*, where the branch to Windsor diverges to the left from the main Great Western line. (Passengers who are not in a through Windsor carriage change here.)

Sir William Herschel (d. 1822) and *Sir John Herschel* (d. 1871), the celebrated astronomers, made many of their important discoveries in their observatory at Slough.

A pleasant ramble, through picturesque scenery, may be made from Slough to (2 M.) *Stoke Pogis* and (3 M.) *Burnham Beeches*. The churchyard at Stoke Pogis is the scene of Gray's famous 'Elegy', and now contains the poet's grave. A monument to his memory has been erected in the adjacent *Stoke Park*, a fine property which once belonged to the descendants of William Penn. Sir Edward Coke entertained Queen Elizabeth at Stoke Pogis in 1601. At a little distance is *Beaconsfield*, with a house once occupied by *Edmund Waller* (d. 1687) and *Edmund Burke* (d. 1797), of whom the one lies buried in the churchyard, and the other in the church. It furnishes the title of *Benjamin Disraeli, Earl of Beaconsfield*, who lives at *Hughenden*, 8 M. to the W. The beeches at Burnham are the finest in England.

Before reaching Windsor the train crosses the Thames, passing Eton College (p. 306) on the right. The station is on the S.W. side of the town, in George Street, about $\frac{1}{4}$ M. from the Castle.

SOUTH WESTERN RAILWAY. Route to *Clapham Junction*, see p. 282; the branch-line to Richmond and Windsor diverges here to the right from the main South Western line, and approaches the Thames at *Wandsworth* station (p. 289). We next pass *Putney* (p. 289), *Barnes* (p. 290; branch-line to *Chiswick*, p. 290, and *Kew Bridge*, p. 288), *Mortlake* (p. 290), and *Richmond* (p. 287). The line skirts Richmond Park, crosses the Thames by a bridge of three arches, and reaches *Twickenham* (p. 291; on the left a branch-line to *Teddington*, p. 287, *Hampton Wick*, p. 291, and *Kingston*, p. 291). Next stations, *Feltham*, with a large reformatory for youthful criminals, *Ashford*, and *Staines*, a picturesque old town, deriving its name from the 'stones' which once marked the limits of the jurisdiction of London in this direction. A branch of the South Western Railway runs hence to the left to *Virginia Water* (p. 307), *Ascot* (p. 307), and *Reading*. Our train runs in a N.W. direction. Stations *Wraybury* and *Datchet*. On the left rise the large towers of Windsor Castle, round the park of which the train describes a wide circuit. Before reaching Windsor we cross the Thames, on the N. bank of which lies Eton College (p. 306). The station lies in Thames Street, on the N.E. side of the town, near the bridge over the Thames, and $\frac{1}{2}$ M. from the Castle.

HOTELS AT WINDSOR: **White Hart*; *Castle*; *Royal Adelaide*.

The wards of Windsor Castle and the northern terrace are always open to the public; admission to the eastern terrace is granted on Saturdays and Sundays only, from 2 to 6 p.m., in the absence of the Queen. (The Guards' band usually plays here on Sundays.) The State Apartments are shown (in the absence of the Queen) on Mondays, Tuesdays, Thursdays, and Fridays, from 1st April to 31st Oct., 11-4; from 1st Nov. to 31st March, 11-3. *St. George's Chapel* is open daily from 12.30 to 4; divine service is celebrated on Sundays at 11 a.m. and 5 p.m.; on week-days, at 10.30 a.m. and 4.30 p.m.; the *Albert Chapel* is open every Wednesday, Thursday, and Friday, 12-3 p.m., without tickets. Tickets of

admission for the State Apartments may be obtained in London (available for a week) from Mitchell, 33 Old Bond Street; Sheldon, 126 Strand; and Keith, Prowse, & Co., 48 Cheapside; in Windsor (available only on day of issue) at *Collier's*, the bookseller, on Castle Hill, leading to the Castle. — The Private Apartments of the Queen are only shown by a special order from the Lord Chamberlain, which it is very difficult to obtain.

Windsor (originally *Windleshore*, from an Anglo-Saxon root, in allusion to the winding course of the Thames here), an estate presented by Edward the Confessor to the monks of Westminster Abbey, was purchased by William the Conqueror for the purpose of erecting a castle on the isolated hill in its centre. The building was extended by Henry I. and Henry II.; and Edward III., who was born at Windsor, caused the old castle to be taken down, and a new one to be erected on its site, by *William of Wykeham*, the art-loving Bishop of Winchester.

Under succeeding monarchs Windsor Castle was frequently extended; and finally George IV. began a series of extensive restorations under the superintendence of *Sir Jeffrey Wyattville*. The restoration, completed in the reign of Queen Victoria at a total cost of 900,000*l.*, left Windsor Castle one of the largest and most magnificent royal residences in the world.

The Castle consists of two courts, called the *Upper* and *Lower Wards*, surrounded by buildings; between the two rises the *Round Tower* (see below). We first enter the Lower Ward from the *Castle Hill* by *Henry VIII.'s Gateway*. On the N.W. side of the ward, opposite the entrance, stands **St. George's Chapel*, or chapel of the Knights of the Order of the Garter, begun in 1474, in the late Gothic style, by Edward IV. on the site of a chapel of Henry I., and completed by Henry VIII. The *Interior, which is richly adorned in the perpendicular style, possesses a handsome, fan-shaped, vaulted roof. The large W. window contains old stained glass, the subjects of which refer to the Order of the Garter. In the S.W. corner is *Beaufort Chapel*, adjoining which, below the modern window at the end of the S. aisle, is the tomb of the Queen's father, the Duke of Kent, consisting of an alabaster sarcophagus with the recumbent marble effigy of the Duke, designed by *Sir G. G. Scott* (d. 1878), and executed by *Boehm*. Opposite, at the end of the N. aisle, is the *Monument of Princess Charlotte, designed by *Wyatt*. — The richly adorned **Choir* contains the stalls of the Knights of the Garter, with their coats-of-arms and banners. At the E. end, above the altar, is a fine stained glass window to the memory of Prince Albert, erected from designs by *Sir G. G. Scott*. The reredos below the window, sculptured in alabaster marble, is very fine. The subjects are the Ascension, Christ appearing to his Disciples, and Christ meeting Mary in the Garden. To the left, adjoining the altar, is the monument of Edward IV., consisting of

an iron gate between two battlemented towers, and said to have been executed by the Antwerp painter *Quintin Matsys*. Among the numerous other monuments in the chapel we may mention the plain marble tombstone of Henry VI. and the handsome monument erected by Queen Victoria to her aunt, the Duchess of Gloucester (d. 1857), both in the S. part of the retro-choir, and the statue of Earl Harcourt (d. 1830), on the N. side of the retro-choir. The vault in the middle of the choir contains the remains of Henry VIII., his wife Jane Seymour, and Charles I. — A subterranean passage leads from the altar to the royal *Tomb-house* under the Albert Chapel, situated on the E. side of St. George's Chapel, in which repose George III., George IV., William IV., and other royal personages. (Divine service, etc., see above.)

The ***Albert Chapel** (Pl. 7), adjoining St. George's Chapel on the E., was originally erected by Henry VII. as a mausoleum for himself; but, on his ultimate preference of Westminster, it was transferred for a similar use to Cardinal Wolsey. On the fall of that prelate it reverted to the Crown, and was subsequently fitted up by James II. as a Roman Catholic chapel. An indignant mob, however, broke the windows and otherwise defaced it, and 'Wolsey's Chapel', as it was called, was doomed to a century of dilapidation and neglect, after which George III. constructed the royal tomb-house beneath it. Queen Victoria then undertook the restoration of the chapel in honour of her deceased husband, Prince Albert, and has made it a truly royal and sumptuous memorial. The interior, beautified with coloured marble, mosaics, sculpture, stained glass, precious stones, and gilding, in extraordinary profusion and richness, must certainly be numbered among the finest works of its kind in the world, though, it must be owned, rather out of harmony with the Gothic architecture of the building. The ceiling, which resembles in form that of St. George's Chapel, is composed of Venetian enamel mosaics, representing in the nave, angels bearing devices relating to the Prince Consort; in the chancel, angels with shields symbolical of the Passion. The false window at the W. end is of similar workmanship, and bears representations of illustrious personages connected with St. George's Chapel. At the sides of the W. entrance are two marble figures — the Angels of Life and Death. The walls are decorated with a series of pictures of scriptural subjects inlaid with coloured marbles, by *Triqueti*, in which 28 different kinds of marble have been introduced. Above each scene is a white marble medallion of a member of the royal family, by *Miss Susan Durant*, while between them are bas-reliefs, emblematical of the virtues. Round the edges of the pictures are smaller reliefs in white and red marble, and other ornamentation. Below the marble pictures is a dark green marble bench; and the floor, which is very handsome, is also of coloured marbles. Most of the modern stained glass windows exhibit ancestors of the

Prince Consort; those in the chancel are filled with scriptural subjects. The reliefs of the recredos, which was designed by *Sir G. G. Scott*, and is inlaid with coloured marble, malachite, porphyry, lapis lazuli, and alabaster, have for their subject the Resurrection. In the centre of the nave stands the **Cenotaph* of the Prince, by *Triqueti*, consisting of a handsome sarcophagus, enriched with reliefs, bearing the recumbent figure of Prince Albert in white marble. The restoration was superintended by *Sir G. G. Scott*, the architect; the designers were *Messrs. Clayton & Bell*. The mosaics were executed by *Sabtiati*. The length of the chapel is 68 ft., its breadth 28 ft., and its height 60 ft.

The **Round Tower**, or *Keep*, used as a prison down to 1660, rises on the E. side of the Lower Ward, on an eminence 42 ft. high, surrounded on three sides by a deep moat. The scarps are embellished by beds of flowers. The battlements, 80 ft. above the ground (entrance from the Upper Ward, near the Norman Gate, Pl. 11), command a charming **View of the country round Windsor, embracing, in clear weather, parts of no fewer than twelve counties. The bell, weighing 17 cwt., was brought from Sebastopol. The tower is not perfectly symmetrical, measuring 102 ft. by 95 ft.; admission gratis, 11-4. (The custodian points out the principal places in the environs, in which case he expects a trifling fee.)

On the N. side of the tower is the vaulted *Norman Gateway* (Pl. 11), flanked by pinnacled towers, and leading to the UPPER WARD. Opposite, by the *Porter's Lodge* (Pl. 13), is the entrance to the State Apartments (Pl. 12), which lie on the N. side of the large *Quadrangle*. On the E. are the *Queen's Private Apartments*. *George IV's Gateway* (Pl. 17), in the middle of the S. side, at the end of the Long Walk (p. 307), is the principal entrance to the palace, and is used by royal carriages only. At the foot of the tower, on its E. side, is a bronze statue of Charles II. (Pl. 14), with reliefs on the pedestal by *Grinling Gibbons*.

The **State Apartments** are usually shown in the following, though sometimes in the reverse, order. They contain many good pictures; but the barriers, which leave a narrow passage only for the public, and the hurried manner in which the rooms are shown, render it difficult for visitors to see them satisfactorily. The vestibule contains a good portrait of Sir Jeffrey Wyattville, the architect (see p. 302), by Lawrence.

THE QUEEN'S AUDIENCE CHAMBER. The ceiling is decorated with paintings by *Verrio*. The walls are hung with tapestry, representing the story of Esther and Mordecai, with portraits of Prince Frederick Henry and William II. of Orange, by *Honthorst*, and an old portrait of Mary, Queen of Scots, by *Janet*.

THE QUEEN'S PRESENCE CHAMBER has also a ceiling painted by *Verrio*, and is hung with tapestry continuing the story of Esther and Mordecai. The carvings are by *Grinling Gibbons*.

THE GUARD CHAMBER contains suits of old armour; four bronze cannon captured in India; above the mantelpiece, a silver shield inlaid with gold, under glass, presented by Francis I., of France to Henry VIII. and

said to be the work of *Benvenuto Cellini*; a colossal bust of Nelson by *Chantrey*, on a pedestal formed of a piece of the mast of the 'Victory', on board which Nelson was shot, with a hole made by a ball at that battle; busts of Marlborough, after *Rysbrack*, and Wellington by *Chantrey*.

ST. GEORGE'S HALL, 200 ft. long and 34 ft. wide, has a ceiling adorned with the armorial bearings of the Knights of the Garter since 1350. The walls are hung with portraits of the Kings of England from James I. to George IV., by *Van Dyck*, *Lely*, *Kneller*, *Laurence*, and others. At the E. end is the carved oak throne, a copy of the coronation chair in Westminster Abbey.

THE GRAND RECEPTION ROOM, originally meant for a ball-room, is magnificently decorated in the rococo style, and has its walls hung with tapestry representing the story of Jason and Medea. At the N. end are a vase of malachite, the gift of the Emperor Nicholas of Russia, and two granite vases, presented by King Frederick William III. of Prussia.

THE THRONE ROOM contains pictures by *West* (Establishment of the Order of the Garter), and portraits by *Lawrence*, *Gainsborough*, and others.

THE WATERLOO CHAMBER, or GRAND DINING ROOM, 98 ft. long by 47 ft. broad, in the Elizabethan style, is filled with portraits of Wellington, Blücher, Castlereagh, Metternich, Pope Pius VII., Emperor Alexander, Canning, W. von Humboldt, and others associated with the events of 1813-15, painted by *Lawrence*, *Beechey*, *Pickersgill*, *Wilkie*, etc. The carvings are by *Grinling Gibbons*.

THE GRAND VESTIBULE, 46 ft. long, 28 ft. broad, and 46 ft. high, is decorated with armour and banners, and contains two bronze cannon from Seringapatam; a brass gun from Borneo; a curious root in the shape of a dragon; and a statue of Queen Victoria, by *Boehm*.

THE GRAND STAIRCASE, with *Chantrey's* statue of George IV.

THE STATE ANTE-ROOM contains carving by *Grinling Gibbons*, allegorical ceiling-paintings by *Verrio*, and a portrait of George III. after *Reynolds* (on glass, above the chimney-piece).

In the SMALL VESTIBULE are five historical paintings by *West*, being scenes from the reign of Edward III.

THE RUBENS ROOM contains eleven pictures by *Rubens*.

THE COUNCIL CHAMBER contains 35 valuable works by *Carlo Maratta*, *Parmeggianino*, *Guido Reni*, *Guercino*, *Correggio*, *Andrea del Sarto*, *Leonardo da Vinci*, *Garofalo*, *Carlo Dolci*, *Annibale Caracci*, *Domenichino*, *Rembrandt*, *Teniers*, *Peter Neefs*, *Holbein*, *G. Poussin*, *Claude Lorrain*, *Lely*, and *Kneller*.

THE KING'S CLOSET is hung with pictures by the painters already named, and also by the Netherlandish masters *Breughel*, *Wouverman*, *Westermann*, *Mierevelt*, *A. van de Velde*, *Rubens*, *Steenwyk*, and *Jan Steen*.

THE QUEEN'S CLOSET is hung with 30 works by old masters.

THE QUEEN'S STATE DRAWING ROOM contains several large landscapes by *Zuccarelli*, and portraits of George I., George III., Frederick Prince of Wales (father of George III.), and the Duke of Gloucester.

THE OLD BALL ROOM, or VAN DYCK ROOM, is exclusively devoted to portraits by that master. The best are those of Henry, Count de Berg; Charles I. and his family; Mary, Duchess of Richmond; Henrietta Maria, wife of Charles I. (four portraits); Lady Venetia Digby; George, second Duke of Buckingham, and his brother Lord Francis Villiers; Children of Charles I.; Head of Charles I. from three different points of view, painted as an aid in the execution of a bust; Lucy, Countess of Carlisle; Charles II. when a boy; Portrait of the master himself; The three eldest children of Charles I.; Charles I. on horseback. — There are also in this room two small bronzes of the Laocoon and Prometheus Bound.

The *Small Vestibule*, *Throne Room*, *Rubens Room*, *Council Chamber*, *King's Closet*, and *Queen's Closet* have not of late been shown to the public.

The *N. Terrace*, 625 yds. in length, is always open to the public, and commands a charming view; the **E. Terrace* is open

on Saturdays and Sundays only, from 2 to 6 (see above). From the latter, which affords an admirable view of the imposing E. façade of the castle, broad flights of steps descend into the *Flower Garden*, which is tastefully laid out, and embellished with marble and bronze statues, and a fountain in the centre.

The *Royal Stables*, or *Mews*, on the S. side of the castle, built at a cost of 70,000*l.*, are open daily from 1 to 3 p.m. Tickets of admission are obtained at the entrance from Mr. Moon, Clerk of the Mews (small fee to groom who conducts the visitors round).

On the left bank of the Thames, 10 min. to the N. of Windsor Bridge, is **Eton College**, one of the most famous of English schools, founded in 1440 by Henry VI. The number of pupils on the foundation, who live at the college, and wear black gowns, does not exceed 70; the main portion of the establishment consists of the *Oppidans*, numbering more than 900, who live at the residences of the masters, or in the authorised 'Dames' houses', in the town, but under the jurisdiction of the college. The boys of Eton represent a large section of the youthful wealth and aristocracy of England.

The school buildings enclose two large courts, united by the archway of the clock tower. The centre of the *Outer Quadrangle*, or larger court to the W., is occupied by a bronze statue of Henry VI.; on its N. side is the *Lower School*; on the W., the *Upper School*, the hall of which contains marble busts of English monarchs and of distinguished Etonians. The *Chapel* on the S. side, a handsome Gothic building, is decorated internally with wood-carving, stained glass windows, and mosaics; in the antechapel is a marble statue of Henry VI. — The *Inner Quadrangle* is bounded in part by the dining-hall of the students who board at the college, and by the library, containing a rich collection of classical and Oriental MSS. Those who desire to see the school apply at the *Porter's Lodge*; tickets admitting to the chapel are obtained at Mr. Burgiss's, High Street, Eton. The *Playing Fields* should be visited.

To the N. and E. of Windsor lies the **Home Park**, or smaller park, surrounded on three sides by the Thames, and about 4 M. in circumference. A carriage-road leads through it to the village of *Datchet* (p. 300), situated on the left bank of the Thames, 1 M. to the E. of Windsor. *Herne's Oak*, celebrated in Shakspeare's 'Merry Wives of Windsor', formerly stood by the roadside; in 1863, however, the old tree was destroyed by lightning, and a young oak planted in its place by the Queen. Opposite Datchet is the small royal country-seat of *Adelaide Lodge*; and farther S. is *Frogmore Lodge*, once the seat of the Queen's mother, the Duchess of Kent (d. 1861). Its grounds contain the Duchess's tomb, and also the magnificent mausoleum erected by the Queen to her husband, Prince Albert (d. 1861).

The **Great Park**, 1800 acres in extent, lies to the S. of Windsor,

and is stocked with several thousand fallow deer. The *Long Walk*, a fine avenue of elms, leads from *George IV's Gateway* (p. 304), in a straight line of nearly 3 M., to *Snow Hill*, which is crowned by a statue of George III., by *Westmacott*. At the end of this avenue is a road to the left, which passes *Cumberland Lodge*, and leads to *Virginia Water* (carriage from Windsor and back 7-9s.), an artificial lake, formed in 1746 by the Duke of Cumberland, the victor at Culloden, in order to drain the surrounding moorland. A model of a man-of-war is so placed on the lake as to appear almost like a real ship. The views from various points around the lake are very pleasing. There is a station of the South Western Railway (p. 29) near Virginia Water. — *Queen Anne's Ride*, another avenue, running almost parallel with the Long Walk, leads to the right to *Ascot* (p. 300), the scene of the fashionable *Ascot Races* in June, on the occasion of which some members of the Royal Family usually drive up the course in state.

41. Gravesend. Chatham. Rochester.

NORTH KENT RAILWAY from Charing Cross, Cannon Street, and London Bridge, to *Gravesend* (24 M., in 1-1/3 hrs.; fares 3s. 6d., 2s. 6d., 2s. 2d.); thence to *Strood*, *Rochester*, and *Chatham* in 10-20 min. more (fares 5s., 3s. 6d., 2s. 6d.); or to Strood by rail, and thence across the Medway by boat to Rochester and Chatham. The return journey may be made by the LONDON, CHATHAM, AND DOVER RAILWAY, which runs *via* Bromley and Beckenham to Victoria, Holborn Viaduct, Ludgate Hill, and King's Cross (in 1hr. 5 min. to 1 3/4 hr.; fares 5s., 3s. 6d., 2s. 6d.).

During the summer months *Gravesend* may also be reached by a Thames STEAMBOAT from London Bridge (2 1/2 hrs.; fares 1s. 4d., 1s.).

A pleasant way of making this excursion is as follows: by river to Gravesend, and thence on foot by *Cobham Hall* (p. 309) to (7 M.) *Rochester* and *Chatham*, the return journey being effected by the London Chatham, and Dover Railway. A whole day will thus be occupied.

As far as Gravesend, we describe both the river and the railway route.

A. THE THAMES FROM LONDON BRIDGE TO GRAVESEND.

The scenery of the Thames below London contrasts very unfavourably with the smiling beauties of the same river higher up; yet the trip down to Gravesend has attractions of its own, and may be recommended as affording a good survey of the vast commercial traffic of London. The appearance of the Thames just below London Bridge has already been described (p. 99), and the names of the wharves as far as Greenwich and Woolwich will be found in Route 31. The principal objects seen on the banks thus far are the *Monument* (left; p. 100), *Billingsgate* (left; p. 100), *Custom House* (left; p. 101), *Tower* (left; p. 106), *St. Katherine's Docks* (left; p. 114), *London Docks* (left; p. 114), *Wapping* (left; p. 115), *Rotherhithe* (right; p. 58), *Surrey Docks* (right; p. 115), *Commercial Docks* (right; p. 115), *Deptford* (right; p. 58), *West India Docks* (left; p. 115), *Greenwich Hospital* (right; p. 268), *Ile of Dogs* (left; p. 115), *Blackwall Station* (left; p. 268), *East India*

Docks (left; p. 116), *Victoria Docks* (left; p. 116), *Woolwich*, with its dock-yard and arsenal (right; p. 271), *North Woolwich* (left). Just below the Custom House we cross the *Thames Subway* (p. 113), and by the Surrey Docks we pass over the *Thames Tunnel* (p. 115). The different docks are frequented by different classes of vessels. Thus in the London Docks we see ships bound for the Cape, the Mediterranean, India, and China. Nearly all the ships in the Commercial Docks are engaged in the timber trade with Sweden and Norway. The Victoria Docks are devoted to steamships plying to America and the Black Sea. The West India Docks contain the stately merchantmen which bring the wealth of the West Indies to this country, while the East India Docks are filled with merchant and passenger vessels sailing between England and India, China, Australia, and New Zealand.

The banks of the Thames below Woolwich are very flat and marshy, recalling the appearance of a Dutch landscape. Shortly after leaving Woolwich, we enter a part of the river called *Barking Reach*, where, at Barking Creek on the N., and Crossness on the S. bank, are situated the outlets of London's new and gigantic system of drainage. The engine-house at Crossness is a building of some architectural merit, with an Italian tower. Passing through *Halfway Reach* and *Erith Reach*, with *Erith Marshes* on our right, we next arrive at —

R. *Erith*, a village pleasantly situated at the base of a wooded hill, with a picturesque, ivy-clad, old church. — On the opposite bank of the river, 2 M. lower down, lies —

L. *Purfleet*, the seat of large Government powder magazines, capable of containing 60,000 barrels of powder. Opposite is the mouth of the small river Darent. — Three miles below Purfleet, on the same side, is —

L. *West Thurrock*, with the Saxon church of St. Clement, one of the most ancient in England. There are still some remains of an old monastery. The Essex bank here forms a sharp promontory, immediately opposite which, in a corresponding indentation, lies —

R. *Greenhithe*, a pretty little place, with a number of villas. Just beyond Greenhithe the eye is attracted by the conspicuous white mansion of *Ingress Abbey*, at one time occupied by the father of Sir Henry Havelock. — Then —

L. *Grays Thurrock*, near which are some curious caves. — Next, 3 M. lower, —

R. *Northfleet*, with chalk-pits, and a fine old church containing some monuments of the 14th century. We now observe, on the Essex bank, opposite Gravesend, the low bastions of —

L. *Tilbury Fort*, originally constructed by Henry VIII. to defend the mouth of the Thames, and since extended and strengthened. It was here that Queen Elizabeth assembled and reviewed

her troops in anticipation of the attack of the Armada (1588), appearing in helmet and corslet, and using the bold and well-known words: 'I know I have the body of a weak, feeble woman, but I have the heart and stomach of a king, and of a king of England too!'

R. *Gravesend*, see below.

B. LONDON TO GRAVESEND BY RAIL.

On quitting London Bridge station the train traverses the busy manufacturing districts of *Bermondsey* and *Rotherhithe*, and stops at (3 M.) *New Cross*, *St. John's*, and (6 M.) *Lewisham Junction*. It then passes through a tunnel, about 1 M. in length, and arrives at (7 M.) *Blackheath* (p. 270). Then (9 M.) *Charlton*, close to the station of which is the old manor-house of the same name. We next pass through two tunnels, and reach (10 M.) *Woolwich Dockyard*, followed immediately by *Woolwich Arsenal*. — 11¼ M. *Plumstead*, with Plumstead Marshes on the left. — 13 M. *Abbey Wood*, a small village of recent origin, with pleasant surroundings, and some scanty remains of *Lesnes Abbey*, an Augustinian foundation of the 12th century. — Close to (14 M.) *Belvedere*, lies Belvedere House, the seat of Lord Sayes. — (15½ M.) *Erith*, see above. The train crosses the river Cray, and reaches —

17 M. **Dartford**, a busy town, with numerous paper mills and gunpowder factories. The first paper mill in England was erected here. Dartford was the abode of the rebel Wat Tyler (p. 88). We now cross the Darent, pass (20 M.) *Greenhithe* (p. 308) and *Northfleet* (p. 308), and reach —

24 M. *Gravesend*.

Gravesend (*Clarendon Hotel*; *Old Falcon*; *Nelson*), a town with 22,000 inhab., lying on the S. bank of the Thames, at the head of its estuary, has greatly increased in size in recent years, and is much resorted to by pleasure-seekers from London. The newer parts of the town are well built, but the streets in the lower quarter are narrow and crooked. Gravesend possesses two good piers. On the W. side, towards Northfleet, are *Rosherville Gardens* (see p. 38), a favourite resort, where music, dancing, archery, and other amusements find numerous votaries. The parish church was built in the reign of Queen Anne, on the site of an earlier church which had been burned down in 1520. *Windmill Hill*, at the back of the town, now almost covered with the buildings of the increasing suburbs, commands a fine view of the Thames, Shooter's Hill (p. 271), London, with the hills of Highgate and Hampstead beyond, and (to the S.) over the county of Kent, with Cobham Hall (see below) and Springhead as conspicuous points.

Pleasant excursion to *Cobham Hall*, the fine seat of the Earl of Darnley, in the midst of a magnificent park, 7 M. in circumference, lying about 4 M. to the S. of Gravesend. (Tickets of admission to the house,

which is open to visitors on Fridays from 11 to 4 only, may be obtained at Caddell's Library, King Street, Gravesend, price 1s.; the proceeds are devoted to charitable purposes.) The central portion of this fine mansion was built by *Inigo Jones* (d. 1653); the wings date from the 16th century. The interior, which contains a good collection of pictures by *Rubens*, *Titian*, *Van Dyck*, *Lely*, *Kneller*, and others, has been restored in the present century.

The pedestrian may extend his walk, through the famed woods of Cobham Park, and down the valley of the Medway, to *Strood*, a suburb of Rochester, a walk of about 7 M. in all from Gravesend. — The direct road from Gravesend to (6 M.) *Rochester* runs viâ *Gadshill* and the old village of *Chalk*. *Gadshill*, which commands a splendid view, is famous as the scene assigned by Shakspeare to the encounter of Sir John Falstaff with the 'men in buckram', commemorated by an inn bearing the name of the worthy knight. Nearly opposite is the picturesque house in which *Charles Dickens* resided, and where he died in 1870.

The railway from Gravesend to (7 M.) *Strood* passes only one intermediate station, called *Higham*, $3\frac{1}{2}$ M. from which is *Cowling Castle*, built in the time of Richard II., and now forming a picturesque ruin. Beyond *Higham* the train penetrates a tunnel, $1\frac{1}{4}$ M. in length, and enters the station of *Strood*, a suburb of Rochester, on the opposite bank of the river *Medway*. Some of the North Kent trains go no farther in this direction, but others cross the *Medway*, and proceed to Rochester and Chatham, which practically form one town, surrounded by fortifications defending the entrance to the river.

Rochester (*Crown; Bull; Victoria*), to the N. of Chatham, is a very ancient city, with a pop. of 18,000, inhabited at different periods by the Britons, under whom its name was *Doubris*; by the Romans, who called it *Durobrivæ*; by the Saxons, whose name for it, *Hroffsecastre*, is the rugged prototype of its modern form; and by the Normans. It was made a bishop's see early in the 7th century. The **Castle* (admission 3d.), standing conspicuously on an eminence, was built in 1126-39 by William Corbyl, Archbishop of Canterbury. The square Keep, 104 ft. in height, which now alone remains, is a fine specimen of Norman architecture, and commands a good survey of the surrounding country. Rochester was destroyed by the Saxon Ethelbert, was twice pillaged by the Danes, and was besieged by William Rufus, son of the Conqueror; and the castle changed hands more than once during the dissensions of King John and his barons.

The *Cathedral* (good music), founded by Bishop Gundulph in 1077, was consecrated in 1130. The arms of the transept were added somewhat later, and the choir and crypt were rebuilt in 1226. The principal tower dates from 1343. The edifice underwent extensive, though not very successful, restorations in 1830-40. The doorway leading into the chapter-house is of great beauty. At the sides are allegorical figures of the Church and the Synagogue.

Besides the railway bridge, there is a handsome stone bridge, by Mr. Cubitt, erected in 1856, connecting Rochester with Strood.

Chatham (*Sun Hotel; Ship; Mitre*), with 46,000 inhab., lies

lower down on the E. bank of the Medway, and is one of the principal naval arsenals and military stations in Great Britain. Much of the town is irregularly and badly built. It is defended by strongly fortified lines, as well as by forts on the Medway. These lines are often the scene of military manœuvres, reviews, and sham-fights, which attract numerous visitors from London.

The **Dockyards* (apply at the entrance; foreigners can only obtain admission through their ambassadors), founded by Queen Elizabeth, extend along the Medway for more than 2 M., and, with the still unfinished works on the swamp called St. Mary's Island, embrace an area of about 500 acres. The wet docks, graving docks, building slips, wharves, etc. are all on a most extensive scale, one immense basin having a width of 800 ft. and a quay frontage of 6000 ft. The largest vessels in the navy can be built and fully equipped here. The metal mill, for making copper sheets, bolts, etc., is particularly interesting. About 3000 workmen are regularly employed in the dockyard, besides convicts. The Marine Hospital, near the dockyard gates, has accommodation for 350 patients. On the opposite side of the Medway stands *Upnor Castle*, built in the reign of Elizabeth, and now used as a powder magazine. (A row down the river to Upnor Castle from the bridge, a distance of about 3 M., affords a capital view of the dockyards; the charge is about 3s.) The barracks for marines here are very spacious.

The military features of Chatham are nearly as conspicuous as the naval. It is the *dépôt* for a large number of infantry regiments, and there are usually about 6000 soldiers in quarters here. The artillery barracks are very extensive, providing accommodation for 1000 men, while there are also large barracks at the suburb of Brompton. Troops bound for India embark at Chatham.

Gillingham, an eastern suburb of Chatham, contains an old hall of a palace which once belonged to the Archbishops of Canterbury, now used as a barn, and a handsome ancient church, with a very fine E. window. Gillingham Castle dates from the time of Charles I.

A pleasant excursion may be made from Rochester to *Maidstone*, an old and busy town of 30,000 inhab., lying on the Medway, about 8 M. to the S. It may be reached by railway in 1/2 hr., while the pedestrian will find the walk a pleasant one. The district through which the road runs is thickly planted with hops. The *Hop Gardens* present a remarkably interesting sight in August or September, when thousands of pickers are employed in gathering the beautiful golden blossoms, camping out in their own peculiar fashion at night. About 6 M. from Rochester, on the right, stands the interesting Druidic cromlech called *Kil's Cot's House*, which consists of three upright stones, with a third lying transversely across them. Each stone weighs from eight to ten tons. About 1 M. before reaching Maidstone we pass the ruins of *Allington Castle*, situated on the bank of the river, and formerly the residence of Sir Thomas Wyatt, the poet. At Maidstone itself the church of *All Saints*, dating from 1350, is interesting. Near it are the ruins of an old college of the thirteenth century.

Sheerness, at the mouth of the Medway, with a dockyard established in the reign of Charles II., is otherwise uninteresting. Some of the Thames steamers ply to Sheerness (see p. 33). Steamers to Flushing, see p. 4.

42. London to Brighton.

RAILWAY from *London Bridge* and *Victoria* stations (51 M.) in 1 hr. 20 min. to 3 hrs.; from *Kensington Station* $\frac{1}{4}$ hr. longer. Express fares, first class 12s. 3d., second class 8s. 6d.; ordinary trains 10s., 6s. 6d., 4s. 3d. Return-tickets are available for 7 days. The lines from *Victoria* and *Kensington* unite with the line from *London Bridge* at *Norwood Junction*. — The district through which the train passes is fertile and picturesque.

Leaving *London Bridge*, the train traverses, by means of a lofty viaduct, $2\frac{1}{2}$ M. in length, the manufacturing and unattractive district of *Bermondsey*. The red brick building at (3 M.) *New Cross* is the *Royal Naval Cadet School*, founded in 1843. The line next passes through a deep cutting in the 'London clay' (p. 56), and arrives at (5 M.) *Forest Hill*, prettily situated in the midst of numerous pleasant country residences. *Dulwich College* (p. 278) may be reached from this point in $\frac{1}{2}$ hr.

The *Crystal Palace* (p. 272), which is within $\frac{1}{2}$ M. of the next station (6 M.) *Sydenham*, is, however, not visible thence on account of the low level at which the station lies. After leaving *Sydenham* we see the palace on our right, 200 ft. above us; one of the chief entrances is about $\frac{3}{4}$ M. from *Anerley*, the next station. Beyond *Anerley*, on an eminence to the right, is the large structure known as the *Surrey County Industrial School*, where upwards of 1000 poor children are lodged and educated.

7 M. **Norwood** (*Queen's Hotel*; *Crystal Palace*), a thriving suburb of London, in a pleasant and fertile neighbourhood. In a wooded vale about 1 M. to the N. of *Norwood* lies *Beulah Spa*, a mineral bath once much frequented, now in a state of decadence. Near it is *Streatham*, where Dr. Johnson frequently visited Mr. and Mrs. Thrale.

10 M. **Croydon** (**Greyhound*; *Crown*), a very ancient town with 58,117 inhabitants. The scenery of the surrounding district, which is thickly dotted with country-houses, is of a very pleasing description. The lower part of the town contains the remains of an *Archiepiscopal Palace*, formerly the country residence of the Archbishops of Canterbury. The dining-hall and the chapel, now used as a school, are the only remnants of the old building. The *Church of St. John the Baptist*, destroyed by fire in 1867, and subsequently restored, was originally built at the beginning of the 15th cent., and contains the tombs of several archbishops. In the upper part of the town is *Whitgift's Hospital*, an institution for the maintenance of poor children.

Pedestrians will find that the following walk of 10 to 12 M., with its numerous views of characteristic and thoroughly English scenery, will amply repay the fatigue. Starting from *Croydon*, we proceed first to (3 M.) *Sunderstead*, a pretty village, with an interesting church and park. About $2\frac{1}{2}$ M. farther is *Addington*, where the present country-house of the Archbishop of Canterbury is situated; the church, of which the interior is Norman, is interesting to antiquarians. Then ($\frac{1}{2}$ M.) *West Wickham*, with an ancient church, near which is the picturesque ivy-clad country-seat of *Wickham Court*. From this point we may return to *Croydon* direct, across the *Addington Hills*, in $1\frac{1}{4}$ hr.

13 M. **Caterham Junction**, whence a branch-line diverges to *Caterham*, $4\frac{1}{2}$ M. to the S.E. The train now passes through a long cutting, and enters a tunnel about 1 M. in length, which it traverses in 3 min. At the end of the tunnel lies (18 M.) *Merstham*, with an interesting church, dating from the time of the First Crusade. Near the village is found the so-called 'firestone', which, originally soft, becomes hard and fire-proof on exposure to the air, and is accordingly of great value for building purposes. On the right we obtain a view of *Gatton House*, the magnificent seat of Lord Monson, situated in the midst of an extensive park.

FROM MERSTHAM TO CHIPSTEAD, a pleasant walk of about 4 M.; to REIGATE (see below), through *Gatton Park*, another interesting route, 5 M. The rich carvings in the church at Gatton are of Belgian origin; the altar and pulpit came from Nuremberg, and are ascribed to Albert Dürer.

21 M. **Redhill Junction**, for the lines to Dover on the E., and Reigate and Reading on the W. To the right of the station is the modern village of *Warwicks town*, containing a number of villas. To the left, $\frac{3}{4}$ M. distant, is the admirably organised Agricultural School of the *Philanthropic Society*, a reformatory for youthful criminals (about 300 pupils). This society was founded in 1788, and is the parent of about 100 similar institutions, since established in England. The white sandstone of this district is much used in the manufacture of porcelain.

Branch-line in 5 min. to **Reigate** (*White Hart*), which lies in the midst of most attractive scenery, and possesses the remains of an ancient castle with curious vaults. *Reigate Park* and the *North Downs*, both close to the town, afford many picturesque views. The *Barons' Cave*, where, according to tradition, the barons met to adjust the terms of Magna Charta, will scarcely repay a visit.

NUTFIELD, a village with a picturesque church, $2\frac{1}{2}$ M. to the left of the railway, possesses several pits of fuller's earth. Not far off there are distinct traces of a Roman military road leading into Kent, and Roman coins have frequently been found here.

23 M. *Earlswood*, beyond which, on the left, is the handsome and celebrated *Asylum for Idiots*, founded by the *Rev. Andrew Reed*. The train now crosses two arms of the small river *Mole*, and beyond (25 M.) *Horley* enters the county of Sussex.

29 M. **Three Bridges**, junction for the lines to (E.) Tunbridge and (W.) Horsham and Ford Junction (p. 318).

At WORTH, a small village about $1\frac{1}{2}$ M. from Three Bridges, there is a diminutive early Romanesque church, said to have been erected in the 11th cent., and possessing considerable interest for the antiquarian. The *Forest of Worth*, with its wealth of picturesque spots and charming views, is a favourite resort of painters. Fossil plants are found in great abundance in a sandstone quarry near the village.

The line next traverses a portion of the very ancient *Tilgate Forest*, crosses another branch of the *Mole*, and, threading a tunnel 1120 yds. in length, reaches —

33 M. *Balcombe* (tolerable inn), in a picturesque neighbourhood, which contains much that is interesting to the botanist and geologist. Points in the vicinity worth visiting are *Ardingly*, *West Hoathley*, and *Selsfield Common* on the E., and *Slougham* on the W.

Beyond Balcombe the train crosses the valley of the *Ouse* by means of an imposing viaduct of 37 arches, 1300 ft. in length, and 100 ft. high in the middle. Then (37 M.) *Hayward's Heath*, 2½ M. to the W. of which is the pleasing little town of *Cuckfield* (King's Head), with *Cuckfield Hall*, a mansion in a fine park, in the vicinity.

The next stations are (41 M.) *Burgess Hill* and (43 M.) *Hassock's Gate* ('hassock', Anglo-Saxon, small wood; 'gate', street). *Ditchling Beacon* (855 ft.), 3 M. to the E. of Hassock's Gate, is the highest point in Sussex. On the summit, which commands an extensive view, are remains of an ancient entrenchment, probably constructed by the Romans.

HURSTPIERPPOINT PARK, 2½ M. to the W. of Hassock's Gate, deserves a visit for the sake of its noble old oaks. *Wolstanbury Hill*, in the neighbourhood, shows traces of a cruciform camp, probably British. The walk across the *Downs*, past the *Devil's Dyke* (p. 317), to Brighton, a distance of about 8 M., is very interesting. On the Downs graze about half a million sheep, which afford the famous 'South Down mutton'.

The line passes through the range of the South Down Hills by means of the Clayton Tunnel, which is 2240 yds. in length, and takes 4 min. to traverse. Beyond it is another, but much shorter tunnel. On the left we see a portion of *Stammer Park*, belonging to the Earl of Chichester. The line next passes *Preston*, and descends to —

51 M. Brighton. Hotels. Brighton possesses more than 40 hotels, besides some hundreds of private hotels, boarding-houses, and so forth. In *Queen's Road* (leading S. from the station to the beach): on the right, *QUEEN'S HEAD*; *CROWN*; *ROYAL STANDARD*; *ALEXANDRA*; *COLONNADE*; *WHITE LION*. These are all second-class, and suitable for single gentlemen only, but are convenient for passing visitors; R. 1s. 6d. to 2s., B. 1s., with meat or fish 2s., D. 1s. 6d. to 2s. 6d. ('ordinary' generally at 1.30 p.m.). — On the *Esplanade*, facing the sea: to the W. of West Street, which leads directly from the station to the shore, *GRAND HOTEL*, a palatial building; *BEDFORD*; *NORFOLK*; to the E. of West Street, *HAMBLIN'S*; *OLD SHIP*; *STAR AND GARTER*; *MARKWELL'S ROYAL*; *QUEEN'S*, a large and handsome building; *CLARENDON*; *ALBION*; *ALBEMARLE*; *PIER*; *CRESCENT*; *BRISTOL*; all these are of the first-class (*Grand, Bedford*, and *Queen's* the most expensive): R. from 2s. 6d., B. 2s. 6d. to 3s., D. from 3s. 6d., A. 1s. 6d. to 2s. 6d. The *Crecent* and *Bristol* stand high, and are quiet and picturesquely situated, but they are 1½ M. distant from the station. Of the hotels on the *Esplanade* the nearest to the station are the *Grand* and *Hamblin's*, each within ¾ M. — The hotels in the streets to the N. of the *Esplanade* are cheaper, and some of them are quite near the sea: *CHATFIELD'S*, West Street; in Ship Street, a little farther to the E., *NEW SHIP*. — The numerous *BOARDING HOUSES* are usually comfortable, and, except during the height of the season, not exorbitant. *GERMAN HOUSE* on the *Parade*. 7s. 6d. per day.

Restaurants. *Concert-Hall*, West Street, near the *Esplanade*. On the *Esplanade*: *Mutton's*; *Grand Hotel Restaurant*; *Cheesman's Oyster Saloon*. In East Street, near the *Esplanade*, *Booth*. — *CONFECTIONERS*: *Maunder*, West St.; *Reynard*, North Street; *Booth*, East Street. — *ICES* at *Fasola's*, 62 East Street. — *BEER*, as in London, at the numerous public houses; bitter ale, mild ale, stout, or 'half-and-half', 1½-2d. per glass.

Baths. The *Sea-bathing Stations* are in front of the *Esplanade*; the beach is stony. *Bathing-machines* (with towels, etc.) for gentlemen 6d., for ladies 9d., for children (two or more using the same machine) 4d.

— Swimmers may bathe from either of the pier-heads before 8 a.m., and gentlemen may bathe without machines at the public bathing-places to the E. and W. of the piers, indicated by notice-boards, between 8 p.m. and 8 a.m. — *Turkish Baths*, 59 West Street; *Warm, Vapour, Swimming, and other Baths at Brill's*, 77 and 78 East Street, near the Esplanade; *Hobden's*, adjoining the Grand Hotel; *Brunswick Baths* (Buggins), 2 Western Street, all comfortably fitted up; cold bath 1s. 6d., swimming bath 1s. — *Public Baths*, North Road.

Post Office, Ship Street; also about 50 district-offices and pillar-boxes. — The *Principal Telegraph Office* is at the Old Steyne; stations also at the Head Post Office, the New Pier, the Railway Station, and at some of the branch post-offices.

Cabs. *First-class carriages* (to carry four adults), per hr. 2s. 6d., per mile 1s., to the nearer hotels on the Parade Is., to the more distant 1s. 6d. to 2s.; *Second-class carriages* (to carry two adults), per hr. 2s., per mile and a half 1s., to the nearer hotels 1s. and to the most distant 1s. 6d.; *Third-class carriages* (bath-chairs and chaises for four children, drawn by mules, donkeys, or goats), per hr. 1s., per mile 8d.; *Fourth-class carriages* (goat-carriages for two children), per hr. 6d., per mile 6d. — For each article of luggage carried outside, 3d. — *Porter* to the nearer hotels, 3d. per package.

Boats. *Sailing-boats*, 5-10s. per hr., according to size; rowing boats 2s. 6d. per hr. Without bratmen, cheaper. Sailing parties are organised by the boatmen in summer, each passenger paying 1s., and these little excursions are often very pleasant in hot weather.

Donkeys, 9d. per hr; *Velocipedes*, 1s. per hr. *Theatre*, open during nine months, for operas and dramas. *Concerts* and *Balls* are given frequently. There are several *Skating Rinks*.

A well-appointed four-horse *Coach* runs between Brighton and London thrice a week in summer, patronised chiefly by pleasure-seekers.

Brighton, with a population of 103,281 souls, and an annual influx of over 50,000 tourists and visitors, lies on the slope of a hill, in the middle of a broad and shallow bay, which is terminated on the W. by the point called *Selsea Bill*, and on the E. by *Beechy Head*. Its original name was *Brighthelmston*, from *Brighthelm*, an Anglo-Saxon bishop, who is reputed to have founded it in the 10th century, and *tun*, a town. That the Romans had a settlement here is proved by the numerous coins and other antiquities of the Roman period which have been found from time to time. The lord of the soil in the 11th cent. was the powerful Earl Godwin, father of the last Anglo-Saxon king, Harold, who lost his kingdom and his life at the battle of Hastings (14th Oct., 1066).

Brighton, now by far the most frequented sea-side resort in the British Islands, was a poor fishing-village down to 1753. After that year, owing to the commendations of Dr. Russell, a fashionable physician who had experienced the beneficial effects of sea-bathing here, the place began to grow in importance. In 1782 George IV., then Prince of Wales, first took up his residence at Brighton, and the effect of his royal patronage was the speedy advance of the town to its present imposing dimensions. The Prince laid out 250,000*l.* on the construction of the *Royal Pavilion* (by *Nash*, the architect), an extensive building in an Oriental style, where he afterwards spent several months of each year. William IV. and Queen Victoria, however, rarely made it their residence, chiefly because the view

of the sea is nearly excluded by houses. Since 1850 the Pavilion has been the property of the Brighton Corporation; and the spacious apartments have been utilised for various public purposes. The royal stables with their immense dome, to the N. W. of the Pavilion, have been converted into a ball and concert room. The handsome and well-shaded grounds are open to the public; admission to the Pavilion 6d. A statue to *Sir J. Cordy Burrows*, several times Mayor of Brighton, was erected in the Pavilion grounds in 1878.

Passing through the Entrance Hall (with cloak-rooms for gentlemen and ladies on each side), which contains busts of eminent citizens or natives of Brighton, we enter a long *Corridor*, decorated in the Chinese manner. From this gallery all the elegantly fitted up rooms of the ground-floor may be entered. The *Banqueting* and *Music Rooms*, at opposite extremities of the corridor, are the most handsomely painted and adorned. The principal chandeliers cost upwards of 2000*l.* each. The rooms are used for lectures, musical entertainments, balls, readings, scientific assemblies, and other public gatherings. The apartments in the upper story are not shown.

The building on the N. side of the grounds, near the Dome (entrance from Church Street), contains the *Town Museum*, which boasts of a well-arranged geological collection, but will hardly interest visitors familiar with the London museums; also a *Free Library*, with good reading-rooms; and the *Picture Gallery*.

The PICTURE GALLERY contains a few pictures belonging to the municipality, but is chiefly devoted to loan collections, which are frequently changed. Among the permanent works are (on the walls of the staircase): *West*, Rejection of Christ; *Downard*, Reading the news, and The naughty child; also, by an unknown master, Finding of Moses.

East Street, adjoining the Queen's Hotel, leads from the Marine Parade to the Pavilion in 4 minutes. Contiguous to the Pavilion on the E. is the *Old Steyne*, a handsome square, with a grass plot and fountains. On the N. side is a bronze *Statue of George IV.*, by Chantrey.

The finest rows of houses, such as *Regent's Square*, *Brunswick Square*, and *Adelaide Place*, are chiefly situated on the *West Cliff*. On the *East Cliff* lies *Kemp Town*, which also contains many handsome dwellings, particularly in the *Crescent*.

The *Town Hall*, an imposing building with a Doric portico, in Little East Street, to the W. of East Street, contains nothing noteworthy. — The extensive and admirably appointed **Aquarium*, near the Chain Pier (admission 1*s.*; after 7 p. m. 6d.), is well worthy of a visit. Externally it makes no great show, being built on a site below the level of the road. The entrance is surmounted by a low clock-tower. The forty large tanks in the interior contain great numbers of fish, some of which, like the octopus, are exceedingly curious and interesting. There are also seal and sea-lion ponds, alligators, and stuffed specimens of fish and reptiles. Attached to the aquarium are a good restaurant, smoking and billiard rooms, reading-tables supplied with newspapers and periodicals, and a post-office letter-box. The flat roof is laid out with flower-

beds, and used as a promenade. There is also a skating-rink in connection with the establishment.

The old parish church of *St. Nicholas*, founded in the 14th cent., and occupying an elevated situation in the centre of the town, contains a very ancient circular *Font*, ornamented with curious carving. The other churches are uninteresting. — Brighton is noted for its colleges and high-class schools for both sexes.

The chief attractions of the place consist in its clear and bracing air, the fine expanse of sea bordered by white chalk cliffs, its bathing facilities, and its gay crowds of visitors. The aristocratic season is from the beginning of September to the close of the year. The fashionable promenade is the *New*, or *West Pier* (pier-toll 2*d.*), completed in 1866, 1150 ft. in length, at the end of which a band performs morning and evening. On a fine day the scene here is of a most lively and attractive description. The old *Chain Pier*, constructed in 1823, and extending from the Marine Parade into the sea to a distance of 1130 ft., was formerly the chief resort of visitors, but is now almost entirely supplanted by the New Pier. The end of the Chain Pier commands a fine view of the sea, the handsome buildings of the town, the long rows of bathing-machines, and the New Pier.

The *Parade*, or *Esplanade*, with its prolongations to the E. and W. of the two piers (which are $\frac{3}{4}$ M. apart), forms a handsome road more than 3 M. in length, in or near which most of the visitors reside. Few occupations are more entertaining than to walk or drive here, watching the motley crowds on the beach and piers. The sunsets in spring and autumn are often very gorgeous. Large vessels are often seen sailing past, but none of them touch here, there being insufficient depth of water.

Brighton is unfortunately so ill-provided with shade, that the famous watering-place has been cynically described as being made up of 'wind, glare, and fashion'. Numerous young trees have been planted in different parts of Brighton to remedy this defect. Shelter from the sun may, however, be obtained in the grounds of the Pavilion (see above), or in the *Queen's Park*, situated in a small depression farther to the E.. Adjacent to the Queen's Park is the so-called *German Spa*, where mineral waters of all kinds, manufactured according to the method of Dr. Struve, are retailed.

EXCURSIONS. Pleasant walks do not abound, either in Brighton or its environs. One of the most attractive is to the W., through the suburb of *Hove* (most of which is new), to *Preston*, a quiet and picturesquely situated little place, with an ancient church in the Early English style. A little to the N. rises *Hollingsbury Hill*, with remains of a Roman entrenchment, where Roman coins have frequently been discovered. Beyond it, and about 6 M. from Brighton, is the *Devil's Dyke*, a kind of natural amphitheatre, looking like a huge entrenchment. Waggonettes run frequently between West Street and the Devil's Dyke in favourable weather, the fare being usually about 1*s.* The route ascends West Street to the White Lion Hotel, and then to the left, past the church; it afterwards leads direct towards the N.W., without deflection either to

the right or left. At the top of the Dyke, where there are traces of a Roman camp, we obtain one of the most diversified views in the whole county, seeing immediately below us the rich expanse of the 'Wealden' formation, once a primeval forest called *Coil Andred* by the Britons, *Anderida* by the Romans, and *Andreswald* by the Saxons. To the S. is the far-reaching sea, to the N. the chain of the South Down Hills, to the W. numerous villages, and to the E. busy Brighton itself. At the summit is *Thacker's Dyke Hotel*. At the foot of the Dyke is the village of *Poynings*, with an interesting old church.

To the E. we may drive viâ *Rottingdean*, which contains mineral springs, to *Newhaven*, about 7½ M. distant. The cliffs, along the foot of which the road proceeds, are rich in fossil formations. — To the N.E., at a high level, is the *Race Course*, commanding an extensive view.

43. From Brighton to Chichester and Portsmouth.

SOUTH COAST RAILWAY, 44 M., in 1¾-2¼ hrs; fares 6s. 8d., 5s. 2d., 2s. 11d. — View of the English Channel on the *left*, and of a chain of hills on the *right*. On both sides are pleasant meadow-land and trees. Windmills form a conspicuous feature in the landscape.

The first station of any importance is (¾ M.) *Southwick*, a little beyond which is (½ M.) *Kingston*, a thriving little seaport. Then (½ M.) *Shoreham* (branch to *Horsham*, p. 313), which carries on a considerable trade with the opposite coast of France. The antiquarian will be repaid by a visit to the churches of *Old and New Shoreham*, in the Norman and Early English style, and dating from the time of the Crusades.

1½ M. *Worthing* (*Steyne Hotel*; *Marine*; *Railway*; **Royal Sea House*; *Pier*; *West Worthing*), a favourite watering-place (5370 inhab.), frequented by those who like quieter quarters than Brighton. Excursions may be made to the N. to the interesting churches of (1 M.) *Broadwater* and (2 M.) *Sompting*. *Cisbury Hill*, 2½ M. distant, is the site of a Roman encampment. *High-down Hill*, ¼ M. to the N.W., commands an extensive and beautiful view. On the summit is the tomb of a miller, buried here at his own request. Refreshments may be obtained in a house to the N., which was once the mill.

13 M. *Goring* and (½ M.) *Angmering*. Near the latter is a handsome park, belonging to the Duke of Norfolk.

19½ M. *Ford Junction*, with a branch-line to the S. to *Littlehampton*, a small watering-place at the mouth of the *Arun*, chiefly visited by families with children; branch to the N. to *Arundel* and *Horsham* (see above).

The small town of *Arundel* (Norfolk Arms) is situated on the river *Arun*, 2½ M. to the N. of *Ford Junction*. In the vicinity is °*Arundel Castle*, the magnificent seat of the Duke of Norfolk, which was founded by the Earls of Arundel as early as the 9th or 10th century. During the 12th cent. it was besieged by Henry I. and afterwards by Stephen, and it was again invested in 1643 by the Parliamentary troops. The portion of the building now used as a residence was begun in 1791. The only part of the castle accessible to visitors is the ancient °*Keep*, dating from the 12th cent., tickets of admission to which may be obtained at the Norfolk Arms. Entrance by the principal gateway at the upper end of the town; the top commands a fine prospect of the surrounding country.

The tower is tenanted by a colony of owls (*bubo maximus*), originally brought from America. — The *Parish Church*, erected in 1380, with the adjoining chapel of a Benedictine Abbey which once stood here, is worthy of notice. The interior contains old monuments of the Arundel family. — The *Park* affords several charming walks.

21 M. *Barnham Junction*, for **Bognor** (*Norfolk Hotel; Sussex; Claremont*), a quiet bathing-place, 3 M. from the station.

The train now traverses a level and fertile tract of country, and reaches (in 1-1¼ hr. from Brighton) —

28½ M. **Chichester** (**Dolphin; Wheatshaf; Fleece; Globe*), a town of great antiquity (8662 inhab.), the *Regnum* of the Romans, and the seat of a bishop since the 7th century.

The fine Early English **Cathedral*, consisting of a nave and double aisles, was originally erected in 1108, and was destroyed by fire six years later. It was soon succeeded, however, by the present edifice, which belongs chiefly to the period between 1180 and 1204. The nave is 155 ft. long and 92 ft. broad; the transept is 132 ft. long; the total length including the choir is 380 ft.; the spire is 270 ft. in height.

The *INTERIOR*, which was sadly damaged by the iconoclasts in 1643, shows a strong tendency towards the early French Gothic style. This is particularly noticeable in the superstructure of the choir, in the double aisles of the western part of the church, an arrangement seen nowhere else in England, and lastly in the arcades round the choir. The carving of the gilded oak **Choir Stalls* is very fine. The *Arundel Chapel* in the N. aisle contains the tomb of an Earl of Arundel who was beheaded in 1397, restored in 1843. At the extremity of the same aisle is the *Chapel of St. John the Baptist*, with the tomb of an unknown lady. Also in the N. aisle is the **Monument* of the poet Collins, a native of Chichester (1719-59), by *Flaxman*. The monuments of Agnes Cromwell and Jane Smith in the S. aisle are likewise by *Flaxman*. The *Chapel of St. Richard de la Wych* (bishop 1245-53) in the transept was once much resorted to by pilgrims. The *Lady Chapel*, now much decayed, serves as the library of the Chapter of the Cathedral. Among the manuscripts is a copy of the prayer-book of Hermann, Archbishop of Cologne, in the handwriting of the martyr Cranmer, Archbishop of Canterbury.

The cloisters (entered from the S. aisle) afford a good view of the exterior of the cathedral. On the N.W. is the isolated bell-tower. — Adjoining the church is the *Episcopal Palace*.

At the intersection of the four principal streets of the town stands the **Market Cross*, erected in 1500, and much damaged by the Puritans. — *St. Mary's Hospital* (near North Street, to the E.), in the Early English style, was formerly a nunnery. — The restored *Church of St. Olave*, probably the oldest in Chichester, stands on the foundations of a Roman building. — The *Guildhall* was formerly the chapel of a Franciscan monastery. — The *Museum* of the Philosophical Society in South Street contains some Roman antiquities and a collection of objects of natural history.

EXCURSIONS FROM CHICHESTER. *Bosham*, a fishing village, 4½ M. to the W., on a bay of the same name, possesses an Early English Church, of some antiquarian interest. — To the S. the country is flat and unattractive. On the N. it is more pleasing, and affords a number of pleasant walks, particularly that to (3 M.) *Goodwood*, the seat of the Duke of Richmond (open to visitors in the absence of the family). The **Park*,

which is open to the public, contains herds of deer and some fine cedars. A Roman relief of Neptune and Minerva, found at Chichester, is preserved in a kind of temple here. The picturesque *Race Course*, close at hand, is crowded every July with the members of the 'sporting world'. — *Boxgrove*, $1\frac{1}{2}$ M. from Goodwood, contains an Early English *Abbey Church*, with richly decorated and painted vaulting. — A pleasant walk of 12 M. may also be taken to *Bignor*, which possesses the remains of a *Roman Villa*.

Beyond Chichester the train passes ($31\frac{1}{2}$ M.) *Bosham*, and enters the county of *Hampshire*, or *Hants*. Then ($35\frac{1}{2}$ M.) *Emsworth*. At the next station, ($37\frac{1}{2}$ M.) *Havant*, a small market-town, passengers change for *Hayling Island*, situated in a small inlet in the vicinity, and much frequented for bathing in summer. Beyond *Havant* the train crosses a narrow arm of the sea, enters the island of *Portsea*, and in a few minutes reaches —

44 M. **Portsmouth** (*George Hotel*; **Fountain*, near the landing-stage of the steamboats; **Sussex*, near the station; *Dolphin*; *Star and Garter*; at Southsea, *Royal Beach Mansion*, *Pier*, *Queen's, Portland*), a strongly fortified seaport-town, and the chief naval station of England (including *Portsea*, 113,569 inhab.). Steamboats to *Ryde* (p. 322) 16 times a day (Sundays 8 times), to *Coves* (p. 328) 6 times a day (Sundays twice), to *Southampton* (p. 329) 5 times a day (Sundays twice). — Steam-ferry to *Gosport* (see below) several times an hour, a pleasant trip of 10 min., affording an excellent view of the stirring scene in Portsmouth Harbour.

Portsmouth owes its importance partly to its magnificent harbour ($4\frac{1}{2}$ M. long), and partly to the sheltered roadstead of *Spithead* between it and the Isle of Wight. Of architectural beauty or historical importance the town cannot boast, but its extensive nautical establishments are extremely interesting. The **Dockyard* (open at 10 a. m. and 2 p. m.; to foreigners with permission from the Admiralty only, comp. pp. 271, 311), a gigantic establishment, where everything appertaining to the building and fitting up of a fleet is constructed, covers an area of 120 acres. In the middle of the wharf-wall is the entrance of the great basin, about $2\frac{1}{2}$ acres in extent, connected with which are four spacious dry-docks. There are besides various other docks and building-slips, where men-of-war of the largest size are constructed. Among the many interesting sights may be noticed the machinery which supplies the whole navy with block-sheaves, producing annually about 150,000 sheaves, of the value of 50,000*l.* The gun wharf or arsenal, with its extensive stores of marine ordnance and ammunition, also deserves a visit. — The forts on the hills to the N. of Portsmouth should be visited for the sake of the views they afford of Hampshire and the Isle of Wight.

Gosport ('God's Port'; *Anglesey Hotel*), with about 8000 inhabitants, lies opposite Portsmouth, on the other side of the harbour (ferry, see above). It contains the provision magazines and bake-houses (*Royal Clarence Victualling Yard*), which were formerly a

part of Portsmouth Dockyard. The steam corn-mill alone cost more than 75,000*l.* The *Machinery for making Ship-Biscuit*, by which 2000 cwt. of biscuit can be baked in 1 hr., is extremely interesting. The government establishments here also include a clothes-making department, a brewery, etc. all on a most extensive scale. — A little to the S.E. of Gosport is *Haslar Hospital*, a spacious building, where 2000 sick or wounded sailors and marines can be received and attended.

Southsea, the S. suburb of Portsmouth, with an esplanade, bathing-establishment, reading-rooms, and other attractions, is a good deal frequented as a watering-place.

A pleasant excursion may be made to *Porchester* (by rail in $\frac{1}{4}$ hr.), the earliest seaport on this inlet ('*portus castra*'). The *Castle*, founded by the Romans, affords an extensive view. The *Keep* is of Norman origin. The outer court is still surrounded by the ancient Roman walls. The church situated within the castle walls was founded in 1133; some remains of the original Norman edifice are still *in situ*.

44. Isle of Wight.

RAILWAY from London (*South Western Railway* from Waterloo Station; or *London, Brighton, and South Coast Railway* from Victoria or London Bridge) to Portsmouth, 75 M., in 2-3 hrs. (fares 15*s.*, 10*s.* 6*d.*, 6*s.* 3*d.*). — STEAMBOAT from Portsmouth to *Ryde* in $\frac{1}{2}$ hr. 16 times a day (Sundays 8 times), fares 1*s.* 3*d.* and 10*d.*; return fares 1*s.* 9*d.*, 1*s.* 3*d.*. — In favourable weather the finest points of the island may be visited in THREE DAYS: — 1st Day. From Ryde to Shanklin by rail (fares 1*s.* 3*d.*, 10*d.*, 4*d.*) in 25 min., thence on foot to Shanklin Chine, and to Ventnor via Bonchurch, in $1\frac{1}{2}$ hr.; in the afternoon to Blackgang and back in $4\frac{1}{2}$ hrs. (carriage 10*s.*, there and back in $2\frac{1}{2}$ hrs.; coach daily at 3 p.m., return fare 3*s.*). — 2nd Day. From Ventnor to Freshwater and Alum Bay by coach in $3\frac{1}{2}$ hrs., visiting the Needles, and returning by coach to Freshwater (fare 6*s.* 6*d.*); from Freshwater to Newport by coach in $1\frac{3}{4}$ hr. (fare 3*s.*). — 3rd Day. Excursions from Newport; from Newport to Cowes, rail in $\frac{1}{4}$ hr. — Alternative routes for the second and third days: — 2nd Day. From Ventnor to Newport (10 M.) by coach (twice a day; fare 3*s.*); excursions from Newport. — 3rd Day. From Newport to Yarmouth (10 $\frac{1}{2}$ M.) by coach (daily in summer: fare 3*s.*), visiting Alum Bay and the Needles; in the afternoon back to Newport, and thence to Cowes. — Three days spent in this manner will show the chief beauties of the island, but those who have time to spare will prefer to spend at least 7-10 days here. — To see as much as possible in ONE DAY, take an early train from Ryde to Ventnor, arriving at the latter place in time for the coach (10 a.m.) to Freshwater and Alum Bay, and back to Freshwater (as above); in the afternoon proceed by coach from Freshwater to Newport, where, in midsummer, it will still be light enough for a visit to Carisbrooke Castle (about 7 p.m.); then to Ryde or Cowes by late train. — TWO DAYS: From Ryde to Newport by train; to Carisbrooke Castle on foot; from Newport to Shanklin by rail; from Shanklin to Ventnor on foot; spend night at Ventnor. — 2nd Day. Coach (as above) to Freshwater and Alum Bay (visiting the Needles), and back to Freshwater; coach from Freshwater to Newport; railway to Cowes; steamboat to Portsmouth or Southampton.

A trip round the island (occupying the whole day), for which an opportunity is usually afforded thrice a week in summer by steamers from Ryde and Cowes, is very pleasant in fine weather.

The **Isle of Wight*, lying from 3 to 6 M. distant from the S. coast of England, contains within a comparatively narrow compass

a remarkable variety of charming scenery. In circumference it measures about 65 M.; from E. to W. it is 23 M. long, and from N. to S. 13 M. broad. Pop. (1871) 65,903. The highest points are St. Catherine's Hill (p. 325) to the S.W., which is 830 ft. high, and Shanklin Down to the S.E., which is 795 ft. in height.

The Undercliff on the S., and Alum Bay and Freshwater Cliffs on the W. are the finest points; but there are picturesque excursions in every direction.

Ryde. — ¹ROYAL PIER HOTEL; EAGLE; ²ESPLANADE; MARINE; SIVIER'S, all on the beach, with a fine view; in Union Street, reached by turning to the right at the end of the pier, and then taking the first street to the left, KENT; YELF'S. All these are first-class hotels, those at the Pier and on the Esplanade being the most expensive: R. and A. 4s. 6d.. D. 3s. 6d. to 5s. — Higher up (beyond Yelf's), about $\frac{1}{3}$ M. from the Pier, CROWN, second-class, well situated, not much cheaper. About 3 min. farther up the same street on the right, CASTLE; on the left, STAR; both moderate and unpretending; QUEEN, near the station, plain. YORK, George Street. BELGRAVE, Esplanade, quiet. — ³Young's Restaurant, Union Street. — ⁴Post and Telegraph Office, Union Street. — Private lodgings not exorbitant.

ARRIVAL. Two sets of tramway cars run from the head of the pier, one stopping at the Toll Gates at the landward end, the other going on to the railway station. Through-tickets to Ryde include all charges to the Toll Gates; through-tickets to other Isle of Wight stations include all dues. Fares for those who have not through-tickets, to Toll Gates, 6d. and 4d., to station 1s. 2d. and 1s.

Ryde, an agreeable and thriving watering-place (16,000 inhab.), surrounded by numberless villas, affords many pleasant walks. The *Pier*, $\frac{1}{2}$ M. in length, is a favourite and fashionable promenade (*restaurant); along one side is a tramway-line. — A pleasant walk may be taken towards the W. to ($1\frac{1}{2}$ M.) *Quarr Abbey*. Starting from the Crown Hotel, we descend Thomas Street to the N., and take the first turning to the left (Spencer Road; over one of the gates in which we observe the figure of a stag); we then walk straight on till we reach (10 min.) a small gate. To the right, on the other side, is a second gate, opening on to a footpath, which leads in 10 min. to *Binstead Church*. The figure of a man on a ram's head over the gateway here is said to have been a Saxon idol. We next turn to the right, and reach a point where we see a road on the left, a narrow wood-path on the right, and another road between the two. We take the last or intermediate track, arriving in a few paces opposite the gate of a private dwelling, where we take the path to the left. Emerging from this on to the high road we turn to the right, and in a few minutes reach the inconsiderable, but prettily-situated ruin of **Quarr Abbey*, an old Cistercian monastery. The name is derived from the neighbouring quarries, which are rich in fossils and much visited by geologists. — The prettiest point near Ryde is *Fishbourne*, or *Fishhouse*, $\frac{3}{4}$ M. farther on, pleasantly situated amid luxuriant wood at the entrance of *Wooton Creek*. The way from the ruined abbey leads straight on through the gate and the archway. Charming view. We return to Ryde by the same road. To the S.E. of Ryde lie a number of

picturesque country-seats, and the pleasant villages of *Spring Vale*, *Sea View*, and *St. Helens*. The whole of the surrounding district is beautifully wooded.

From RYDE TO NEWPORT. The direct railway route is by *Smallbrook*, *Ashley*, *Haven Street*, *Wootton*, and *Whippingham* (20-25 min.; fares 1s. 9d., 1s. 3d., 1s. or 8 $\frac{1}{2}$ d.; comp. Map). Whippingham is the station for *Osborne* (see p. 328). Newport may also be reached by railway from Ryde or Ventnor via *Sandown* (see below).

From RYDE TO VENTNOR (12 M.; 12-15 trains per day in $\frac{1}{2}$ hr.; fares 3s., 2s., 11d.). From Ryde the railway runs S. to (4 M.) **Brading** (*Wheatshaf*), a small and ancient town on *Brading Harbour*. The Church contains the burial chapel of the *Ogländers*, a family which came over to England with William the Conqueror; their ancestral seat of *Nunwell*, in the midst of a handsome park, is in the neighbourhood. To the E. are the villages of *Yaverland* and *Bembridge*.

6 M. **Sandown** (*Sandown Hotel*; *King's Head*; *Star and Garter*; *York*; *Railway*), the junction for *Newchurch*, *Horringsford*, and *Newport*, a thriving town with 3000 inhab., and much frequented as a bathing-place.

8 $\frac{1}{2}$ M. **Shanklin**. — MARINE HOTEL, near the station; DAISH'S, in the town, with pleasant garden; HOLLIER'S; HINTON'S ROYAL SPA, on the Esplanade; FALCON, not far from the station; MADEIRA; CLARENDON. — Numerous boarding-houses and restaurants on the Esplanade and elsewhere.

Shanklin, situated in a pleasant valley about 300 ft. above the level of the sea, has grown with extraordinary rapidity from a little village to an extensive watering-place. Its population, which was 355 in 1861, had increased to 2069 at the census of 1871. The picturesque old *Rectory* is completely overgrown with unusually fine myrtles. Close to Shanklin is **Shanklin Chine* ('ravine', or 'cleft', from the Anglo-Saxon *cinan*, German *gähnen*, to yawn or gape), a deep fissure in the cliffs, opening towards the sea. To reach it we proceed straight from the station, in an easterly direction, for about 5 min.; then turn to the right through the village, and, about 100 paces beyond Daish's Hotel, descend to the left. A little farther on, a footpath descends, to the right, to the seaward entrance of the *Chine* (20 min.), closed by a gate, which a girl in charge opens on application (on leaving, at the other end, the gate-opener receives 2-3d.). The ravine, with its luxuriant vegetation, precipitous sides, and small brook, presents a beautiful picture. We traverse it in about 10 minutes. Quitting the upper end, we take the footpath to the left, which soon crosses the carriage-road, and leads us in 20 min. (with beautiful retrospective views) to *Luccombe Chine*, another, but less attractive ravine. Without descending (left), we go straight on through the gate. About $\frac{1}{3}$ M. farther on, the path descends through wood to the 'Landslip', which it traverses to ($\frac{1}{4}$ hr.) —

Bonchurch (**Ribband's Hotel*), lying picturesquely at the E.

extremity of the **Undercliff*, a curious rocky plateau or row of cliffs. $1\frac{1}{4}$ - $1\frac{1}{2}$ M. in width, owing its position and appearance to a succession of landslips, and extending to *Blackgang Chine* (see below), a distance of 6-7 M. (To reach the village and hotel we ascend to the right.) There are numerous private residences in and around Bonchurch, the grounds of which are often extensive and tastefully laid out. The *Pulpit Rock* and *Hadfield's Lookout* or *Flugstaff Rock*, in the grounds of *Undermount* (the latter not at present open to the public), are worth visiting, as is also *St. Boniface Down*, the summit of which commands a wide and magnificent view. Either continuing to follow the road, or returning to the path along the cliffs, we reach, in 20 min. more —

Ventnor. — 'ROYAL HOTEL; 'MARINE; ESPLANADE. all admirably situated, with grounds, and view of the sea. In the town, high up. 'CRAB AND LOBSTER, with a pretty garden. These somewhat expensive. — Second class: COMMERCIAL; GLOBE; CROWN AND ROSE, moderate; TERMINUS HOTEL, at the station, unpretending, the starting-place of the coaches to Newport, Freshwater, and Blackgang. — In the vicinity are various other hotels and numerous lodging-houses. — *Reynolds' Restaurant*.

Ventnor, beautifully situated on *Ventnor Cove*, is much frequented, like many other parts of the island, by persons suffering from complaints of the chest. In winter the climate is almost Italian in its mildness, frost and snow being of rare occurrence, while in summer the heat is pleasantly tempered by sea breezes.

EXCURSIONS. The principal excursion is to *Blackgang* (coach daily there and back). The road runs at a high level (roads descending to the left to be avoided), past the Royal Hotel and the Ventnor Consumptive Cottage Hospital to ($2\frac{1}{2}$ M.) *St. Lawrence*, a neat little village, the old church of which is the most ancient in the island, and was long the smallest in Great Britain. On the left side of the road stands the new church, beyond which, on the same side, but far below the road, are the ivy-clad remains of a small Roman Catholic chapel. Farther on we pass the prettily-environmented villa of *Mirables*, and the fishing village of *Puckaster*, and reach ($4\frac{1}{2}$ M.) *Sandrock* (*Royal Sandrock Hotel), with a mineral spring, being the modern part of the village of *Niton* (White Lion), which lies a little to the landward. Below the village, on the southernmost point of the island, is *St. Catherine's Lighthouse*. About $\frac{1}{2}$ M. beyond Sandrock is *Blackgang* (Chine Hotel), up to which point the road has wound along the foot of the Undercliff. The fine marine views, with the bright green of the trees and bushes, here recall the scenery of the Mediterranean. Around are numerous country-houses and villas, standing in the midst of tasteful pleasure-grounds and gardens. — Adjoining the hotel is the ravine called *Blackgang Chine*, to which a steep path, partly cut into steps, descends. The 'Chine' is a dingy, semicircular opening in the rocks, which here reach a height of 500 ft. We enter through a bazaar, where we are expected either to purchase something or

make a trifling payment (3-6d.). Below is a fine stretch of beach. We return to the top leisurely in 1½ hr. Above Blackgang is *St. Catherine's Hill* (830 ft.), commanding a most extensive view over land and sea.

FROM VENTNOR TO FRESHWATER AND ALUM BAY (coach). As far as Blackgang the route is the same as above. Beyond Blackgang we pass the village of *Chale* (Inn), and enter a flatter and less attractive district, destitute of the luxuriant vegetation through which we have just passed. *Kingston*, a little farther on, has a small church picturesquely situated on the road-side. Near (10½ M.) *Chorwell* is the fine old mansion of *Northcourt*, the seat of Lady Gordou, lying in the midst of beautiful woods. About 2½ M. farther on is *Brixton* (horses changed), with a picturesque old church, restored in 1852. Next come (15 M.) *Mottistone* and (16 M.) *Brooke*; the manor-house of the latter, on the left, is pleasantly embowered in groves of noble trees. Above us, on the right, is *Mottistone Down*, 700 ft. above the level of the sea. About 1 M. before reaching Freshwater we obtain a distant view of *Yarmouth* (p. 327) on the right. From (20 M.) *Freshwater* (p. 327) we may proceed to (2 M.) *Alum Bay* (p. 327), where the coach waits long enough to allow of a visit to the *Needles* (p. 327).

FROM VENTNOR TO NEWPORT (10 M.; trains via *Sandown* several times a day, fares 3s., 2s. 5d., 1s. 2d.; coach twice a day) there are two roads, the one by Blackgang, the other by Godshill. The traveller by private carriage or on foot, who has already visited Blackgang, will naturally prefer the latter. The coaches usually go one way, and return the other.

2 M. *Wroxall*; to the left the noble **Park of Appuldurcombe*, containing the magnificent mansion of that name, now used as a school. On the highest point in the park stands a granite obelisk, 70 ft. high, and partly destroyed by lightning, erected in memory of Sir Robert Worsley, author of a complete history of the Isle of Wight, and a former owner of this estate. Splendid panoramic *View.

3 M. *Godshill*, an important village, with a church situated picturesquely on the top of a knoll. Then through (7 M.) *Gutcombe Park* to —

10 M. **Newport**. — BUGLE; WARBURTON, both of the first class. — WHEATSHEAF, good second-class house, ordinary at 1 o'clock, 1s. 6d.; KING'S HEAD; all these moderate. — COACH to Ryde thrice a day, Sundays once; to Ventnor daily; to Freshwater and Yarmouth daily (in summer).

Newport, the capital of the Isle of Wight, with 8000 inhab., lies on the river *Medina*, which is navigable up to this point. The *Medina* divides the island into two portions, or *hundreds*, called the *East* and *West Medina*, each comprising 16 parishes. Newport was once the 'new port' of *Carisbrooke* (see below), whence the name. The imposing *Church* contains a tasteful *Monument to the memory

of the Princess Elizabeth, daughter of Charles I. (see below), by *Marochetti*, erected by Queen Victoria. — About 1 M. to the W. of Newport rises —

***Carisbrooke Castle.** (It is reached by ascending the High Street to the monumental cross, where we turn to the left; at the turnpike we descend the road bearing slightly to the right, which almost immediately begins to ascend and leads to the castle.) This ancient, ivy-clad stronghold of the Lord of the island is picturesquely placed on the top of a steep eminence (admission 4*d.*, no gratuity). The earliest building was Saxon, but the *Keep*, the oldest existing portion, is of Norman origin. The other parts date chiefly from the 13th cent., while the outworks were added by Queen Elizabeth. Charles I. was detained captive here for a considerable time before his execution; and his son Henry, Duke of Gloucester, and his daughter, Princess Elizabeth, were afterwards imprisoned here. The princess died in the castle 19 months after her father's death, and the young prince was released two years later. The remains of the rooms where Charles was imprisoned, and of the chamber in which his daughter breathed her last, are pointed out to the visitor. The castle well, 150 ft. deep, from which the water is drawn by a donkey treading inside a large windlass wheel, is always an object of interest to visitors. We may ascend to the top, and walk round the walls of the castle, the view from which embraces an extensive and thoroughly English landscape, with numerous houses and villages: in the immediate neighbourhood is the village of Carisbrooke, farther off Newport and the River Medina, and in the distance the Solent and the coast of Hampshire. — The restored *Church* of Carisbrooke, contemporaneous with the castle, possesses a simple, but handsome and well-proportioned tower. A *Roman Villa*, with a tessellated floor, was discovered at Carisbrooke, not far from the castle, in 1859 (small charge for admission).

Another very pleasant excursion may be made to the village of (3 M.) *Arreton*, lying in a picturesque valley, the dwelling-place of Leigh Richmond's 'Dairyman's Daughter', whose remains repose in the churchyard. A walk of 1½ hr. from this point will bring us to the summit of **Arreton Down*, which commands one of the finest and most varied prospects in the island. To the N.E. the view is terminated by Portsmouth and Gosport, while to the S. the eye rests on the fertile valley of the *Yar*, which separates the central chain of hills from the southern. At the top are two large barrows, in which some ancient armour has been discovered. (Arreton and Arreton Down may also be conveniently visited from Ryde or Ventnor, by taking the train to *Horringsford*, which is 1 M. distant from Arreton.)

Two roads lead from Newport to the W. point of the island, the one by Newtown and Shalfleet, the other by Calbourne (coach

in summer daily). The first diverges to the left from the high-road to (N.) Cowes, and runs in a westerly direction to —

6 M. *Newtown*, a small fishing village. Then past *Shalfleet* and *Ningwood House* to —

11 M. **Yarmouth** (**George Hotel*; *Bugle*; *King's Head*. — *Coach* to Freshwater and Newport daily, in summer; *Steamboat* to Lynton 3-4 times a day, to Cowes and Ryde daily), a small town at the mouth of the *Yar* (not to be confounded with the stream of the same name in the E. part of the island), in a somewhat flat district.

The following ***Excursion** is enjoyable and interesting, especially in bright and sunny weather. We walk in 1 $\frac{3}{4}$ hr. (or drive in 1 hr.) to ***Alum Bay** (**Royal Needles Hotel*, first-class), and then follow, keeping a S.W. direction, *St. Edmund's Walk*, along the edge of the cliffs, to the left of the hotel. As we approach the fort on the point, a magnificent view of Alum Bay is revealed, and we notice the curious and pleasing effect produced by the vertical stripes of red, yellow, green, and grey sandstone, contrasting with the white chalk of the rest of the cliffs. We now enter the fort (1 M. from the hotel), passing over the drawbridge and under an archway, and reach the platform of the battery, whence we obtain the finest view of the Needles and the lighthouse. The ***Needles** are three white, pointed rocks, resting on dark-coloured bases, and rising abruptly from the sea to a height of upwards of 100 ft. To the left are chalk-cliffs, 400 to 500 ft. high. On quitting the fort we ascend to the right, and skirt the cliffs (taking care not to go too near the edge), in a N.E. direction, to (3 M.) **High Downs*, marked by a beacon, and commanding an extensive view. We then descend in 25 min. to Freshwater Bay (see below).

This is a beautiful walk; but as the cliffs disappear from the view after we pass the Needles Battery, the traveller is recommended to take a rowing-boat from Yarmouth or Alum Bay to Freshwater Bay (see below), inspecting the Needles in passing. (Charges various, generally highest from Freshwater, and lowest from Yarmouth or Alum Bay; boat from Alum Bay to the Needles and back, for 1-4 persons, 5s.; from Yarmouth, past the Needles, to Freshwater, 15-20s.) Beyond the Needles we sail towards the S.E., and reach the entrance of **Scratchell's Bay*, a small but imposing recess, where the action of the water on the lower strata of the chalk cliffs has formed a magnificent natural arch, 200 ft. in height. From this point to the E. stretch the perpendicular *Freshwater Cliffs*, 400-600 ft. high, and consisting of chalk with clearly defined layers or ribbons of flint. The finest are those of **Muin Bench*, where numerous sea-fowl breed in spring.

Farther to the E. is *Freshwater Gate*, a cleft in the rocky wall opposite **Freshwater Bay** (**Freshwater Bay Hotel*; *Albion*), which is a good starting-point for boating expeditions and other excursions.

sions. In the neighbourhood are '*Lord Holmes' Parlour and Kitchen*' and other remarkable caves. *Farringford*, the residence of Alfred Tennyson, the Poet Laureate, lies about 1 M. to the W. The bay contains two isolated rocks resembling the Needles. — In walking from Freshwater Bay in the reverse direction, we ascend S.W. from the hotel to ($\frac{1}{2}$ hr.) the beacon; thence skirt the cliffs, till we obtain a view of the Needles, and reach ($\frac{3}{4}$ M.) the fort; about 1 M. farther is the Needles Hotel, 2 M. beyond which is Colwell Bay Inn, and 3 M. farther Yarmouth. — The whole walk from the Royal Needles Hotel to Freshwater Bay occupies about 2 hrs. From Freshwater Bay we may drive back to ($5\frac{1}{2}$ M.) Yarmouth in $\frac{3}{4}$ hr., or to (11 M.) Newport in $1\frac{3}{4}$ hr., or to (21 M.) Ventnor in 3 hrs.

FROM YARMOUTH TO SOUTHAMPTON. When time is limited, we may save ourselves the return-journey to Newport by taking one of the steamers which ply 3-4 times a day from Yarmouth to *Lymington* (fare 1s. 6d. or 1s.). The passage occupies about $\frac{1}{2}$ hr. From Lymington to Bishopstoke (Southampton), by train in 1 hr. Passengers may book through from Yarmouth to London (Waterloo).

In returning from Yarmouth to (11 M.) Newport, we may take the road leading S.E., viâ (2 M.) *Thorley*, (6 M.) *Calbourne*, and (10 M.) *Christbrooke*. The road is picturesque the whole way, and affords many delightful views.

From Newport we may proceed to the N. to ($4\frac{1}{2}$ M.) Cowes. On the right side of the road is the *House of Industry*, or poor-house; on the left are *Parkhurst Barracks*, and *Parkhurst Prison*, formerly a reformatory for juvenile male criminals. Those who do not care to walk may either take the railway, or descend the river Medina in a rowing-boat.

West Cowes. — GLOSTER; FOUNTAIN; DOLPHIN; MARINE; VINE; PIER; GLOBE: all first-class. NEW INN, second-class, in the street running parallel with the beach, about 3 min. to the E. of the steamboat quay. — AT EAST COWES, MEDINA HOTEL, quiet; PRINCE OF WALES. — STEAMBOAT to Southampton 6 times a day, Sundays thrice; to Ryde and Portsmouth, 5 times daily, Sundays twice.

West Cowes, a busy little town, prettily situated, containing 7000 inhab., and possessing the best harbour in the island, is the headquarters of the *Royal Yacht Squadron*, the 150 members of which are the owners of craft varying in size from 40 to 500 tons, and employ 1500 of the best English sailors as crews. Regattas are of frequent occurrence between the beginning of May and the end of October, the chief races taking place on 21st Aug. and the two following days.

Opposite West Cowes, on the other side of the estuary of the Medina, which is about $\frac{1}{2}$ M. broad, lies the quiet and pleasant little town of *East Cowes*; steam-ferry ($\frac{1}{2}$ d.) every few minutes. In the environs are the fine country seats of *East Cowes Castle* and *Vorris Castle*. The grounds of the latter are bounded by those of the royal marine residence of *Osborne*, which is beautifully situated and fitted up with great magnificence, but is never shown to visitors.

Travellers intending to return to London may now take the

steamboat from Cowes to Portsmouth (40 min.; fares 2s. and 1s. 6d.), which calls at Ryde on its way. The passage along the coast from Cowes to Ryde is very picturesque; the shores are luxuriantly wooded, and good views are obtained of Norris Castle and Osborne. Travellers bound for Southampton may either go direct by steamer (1 hr.; fares 2s. and 1s. 6d.), or to Portsmouth by steamer, and thence by railway.

45. From Portsmouth to Southampton (*Winchester*) and Salisbury (*Stonehenge*).

Railway from Portsmouth to Southampton in 30-35 min., from Gosport in 35-45 min.; *steamboat* (five times a day, fares 3s. and 2s. 6d.), in 1½ hr., much preferable in fine weather. — Scenery between Portsmouth and Southampton attractive.

After quitting the island of Portsea, the train skirts the base of Portsdown Hill. Stat. *Porchester*, see p. 321. To the right, on the top of the hill, stands *Nelson's Monument*, erected by his comrades at the Battle of Trafalgar, which, in addition to its monumental purpose, serves as a landmark for shipping.

Stat. *Fareham (Red Lion)*, a busy little town, is the station for (2½ M.) *Titchfield*, which possesses a handsome Early English church and the remains of *Titchfield House*, erected in the 16th cent. for the Earls of Southampton. — The train now passes through a tunnel 600 yds. in length, and shortly afterwards another, about 200 yds. long. Near stat. *Botley* the line crosses the small river *Hamble*. About 6 M. to the E. lies *Bishop's Waltham* (branch-line), with the ruined castle of the Bishops of Winchester.

Stat. *Bishopstoke*, pleasantly situated on the *Itchin*, is the junction for the line to Winchester and London. (The gardens of Dr. Garnier, Dean of Winchester, are worthy of the notice of lovers of floriculture.) The train here turns sharply to the S., and soon reaches —

Southampton. — SOUTH WESTERN HOTEL, a handsome and spacious building at the railway station; opposite, *RADLEY'S*; NEW YORK; CANUTE, all of the first class. — Second-class. DOCK HOTEL; CROWN. Near the railway station: FLOWER'S TEMPERANCE HOTEL, GOODRIDGE'S ORIENTAL HOTEL, RAILWAY INN. All of these are in the neighbourhood of the docks. — About ¼ M. from the station, opposite the landing-stage: PIER, first-class; SUN, CASTLE, second-class, well situated. — In the town, about ¼-¾ M. from the station and quay: ROYAL, MATCHAM'S, both first-class.

Southampton, an important town, with 55,000 inhab., is beautifully situated on *Southampton Water*, between two rivers flowing into that arm of the sea, the *Itchin* on the E., and the *Test* or *Anton* on the W. The town was already in existence at the time of the Saxons, and it is here that Canute the Dane is said to have given the famous rebuke to his flattering courtiers. Subsequently to the Conquest the town carried on a considerable traffic with Venice, Bordeaux, and Bayonne. In 1189 Southampton was the place of embarkation for the Crusaders under Richard Cœur-de-Lion; and

later, in 1339 and 1415 respectively, it saw the armies of Edward III. and Henry V. take ship for the invasion of France. Philip IV. of Spain, consort of Queen Mary, landed here in 1554, and Charles I. resided here for a considerable time.

Southampton, which owes its importance to its admirably sheltered harbour, is of great interest to strangers, as the headquarters of many of the great steam-packet companies (particularly the *Peninsular and Oriental Co.*), which possess upwards of 100 magnificent vessels, of an aggregate value of 6,000,000*l.* The *Docks* usually contain several steamers of very large size (2000 to 4000 tons burden), the fitting up and arrangements of which well repay a thorough inspection. The docks themselves, with their swarms of mariners of every nation, and heaps of produce of every description, always afford an interesting spectacle.

The chief relic of the ancient fortifications of the town is the *Bar Gate* in the *High Street*, originally the N. city gate, erected in the 11th cent., and recently restored. The rude frescoes with which it is decorated date from the 17th cent., and represent *Sir Bevis*, the legendary knight of Southampton, and *Ascupart*, a giant whom the valiant knight overcame in single combat. The *South Gate* and the *West Gate* also formed part of the old circumscription. The former, with a tower now used as a prison, is near the **Pier*. Among the guns on the adjoining Platform, or Parade, is one dating from 1542. The roof of the gate commands a good view of the town.

Architecturally, Southampton is of little interest or importance. We may, however, mention the **Font* in the *Church of St. Michael* (St. Michael's Square, to the W. of the High Street), executed in the 12th cent., and also the small hospital called *Domus Dei*, or *God's House* (Winkle Street, near the quay), erected in the 12th cent., and little altered in appearance since then. The **Chapel* of the hospital is now used for religious services by the French residents in Southampton. A tablet commemorates the fact that the Earl of Cambridge, Lord Scrope, and Sir Thomas Grey, who were executed for a conspiracy against the life of Henry V. in 1415, are interred here. The *Hartley Institution*, founded for educational and literary purposes, in the High Street, has an imposing façade in the Italian style.

The *Ordnance Survey and Map Office*, a Government establishment of great importance, has its seat at Southampton, in a large building on the W. side of the prolongation of the High Street towards the N. About 400 men are employed in it, and the various processes are of a very interesting nature.

The ENVIRONS afford a number of attractive walks. About 2½ M. to the N. lies the prettily situated *Priory of St. Denys*, of which the remains are now very scanty. On the other side of the litchin (to reach which we must return from the Priory to the

bridge) stands *Bittern*, the *Clausentum* of the Romans, where, in the grounds round *Bittern Manor*, some Roman remains are still extant. — To the S.E. lies (3 M.) **Netley Abbey*, a Cistercian monastery founded by Henry III. in the 13th cent., and situated in a spot of singular loveliness. Interesting and picturesque remains of the Early Gothic church and other buildings. (The excursion to the abbey may be made in various ways; by steambot the whole way; by railway the whole way, in 23 min.; by ferry to *Itchin*, and thence on foot; or by ferry across the *Itchin*, near the docks, to *Woolston*, in 5 min., and thence by railway, in 8-10 min.) A mile to the S. lies the *Military Hospital*, an extensive building, forming a conspicuous object on the steambot route between Portsmouth and Southampton.

The *New Forest*, to the S.W. of Southampton, now to a great extent cleared, affords numerous pleasant excursions. *Lyndhurst* (Crown), perhaps the most attractive spot, may be reached by the Dorchester Railway in 20 minutes. In the vicinity are the village of **Minstead*, and *Stoney Cross*, where William Rufus was accidentally slain by Sir Walter Tyrrel, while engaged in the chase.

An excursion to **Beaulieu Abbey* is of great interest. We cross Southampton Water by rowing-boat in 40 min. to (S.) *Hythe*, and thence walk in 1½ hr. to the abbey. Beaulieu is picturesquely situated at the head of *Beaulieu Creek*, where the little river *Eyre* flows into it. The Cistercian abbey of Beaulieu was founded by King John in 1294, and possessed the privilege of a sanctuary down to the time of the abolition of monasteries. Margaret of Anjou and her son Prince Edward found shelter here shortly before the battle of Tewkesbury, so fatal to the red rose of Lancaster. Passing under an ivy-clad portal, we reach the Abbot's House, still used as a residence. The Church of the village, in the Early English style, was the refectory of the Abbey. On the E. wall is a curious monument with an inscription in the form of an acrostic, the name of the deceased being formed by the initial letters of the lines. — For the sake of varying the route in returning, we may proceed westwards to (4½ M.) *Brockenhurst*, a station on the Dorchester Railway, from which Southampton is reached in 40 minutes. (Those who have plenty of time at their disposal may, on the way from Brockenhurst to Southampton, visit the village of *Lyndhurst*, mentioned above.)

Half-an-hour's journey by rail from Southampton brings us to—

Winchester (*George Hotel; Black Swan; White Swan; Royal; *Eagle*, at the station), on the E. slope of the *Itchin*, a town of great antiquity, with 16,000 inhabitants. Before the Roman invasions it was known under the name of *Gwent*, which was Latinised as *Venta Belgarum*, the *Belgae* being the British tribe which had its settlement here. In 495 the Saxons took possession of the town, and named it *Wintecceaster* (ceaster = castrum). Winchester was the capital of the Saxon kingdom of Wessex, was converted to Christianity by Birinus, the Apostle of the West of England, in 635, and was afterwards the seat of government of Alfred the Great and Canute the Dane. After the Norman conquest Winchester for a time rivalled London in commercial importance, but soon lost its pre-eminence, especially after its visitation by a serious fire in 1141. Now-a-days the town has that quiet and venerable appearance which we are wont to associate with the seat of a cathedral.

The ***CATHEDRAL** (divine service daily, with good music), a stately edifice, partly in the heavy Norman, and partly in the slender Early English style, was founded in 1079, on the site of a Saxon church of the 7th century. The choir dates from 1093, the nave was begun in 1393, and the whole was completed in 1486. The builder of the nave was Bishop *William of Wykeham*, the renowned architect, ecclesiastic, and statesman, who occupied the see from 1366 to 1404. The church is the longest in England, measuring 556 ft. in all; the breadth across the transepts is 208 ft. The arms of the transept, which is flanked with aisles, still retain the form of a pillared basilica with galleries. The crypt, with the surrounding passages and the chapel adjoining it on the E., belongs to the original Saxon edifice. The first employment of Gothic architecture reveals itself in the addition to the choir on the E. The W. ***Facade**, with its spacious portal, was begun in 1350, and finished in the 15th century.

The **INTERIOR** of the church is very impressive owing to the beauty of its proportions. The ***Side-Chapels**, most of which were founded by Bishops of Winchester between 1350 and 1486, are well worthy of examination, particularly that of Bishop *William of Wykeham*, designed by himself. The most richly decorated is the chapel of Bishop *Gardiner* (1531-55), in the Renaissance style. The Stained Glass of the W. window dates in part from 1350, that of the E. window was executed in 1521. Much of the old stained glass was destroyed by the Puritans.

The **Choir** is remarkably fine; behind it is a handsome carved stone screen. The huge pillars supporting the tower (140 ft. high) occupy a very prominent position at the end of the choir. As the first tower fell, the pillars owe their unusual solidity to the desire to obviate the recurrence of such a calamity. The oaken ***Choir Stalls**, darkened with age, dating from 1296, are richly carved. — Beyond the pillars of the tower is the **Presbytery**, with the plain marble tomb of King William Rufus. The remains of kings Egbert, Canute, William Rufus, and other princes are preserved here in richly ornamented wooden mortuary chests.

The **Close** on the S. of the church, with its smooth turf and abundant foliage, forms a striking contrast to the grey and venerable cathedral.

Winchester School, or **St. Mary's College** (reached from the Close by going through the **Kingsgate**, passing **St. Swithin's Church**, and then turning to the left into **College Street**), which is connected with the New College at Oxford, was also built by William of Wykeham in 1396, and, with the exception of modern additions, has since remained nearly unaltered. It has ranked for centuries among the leading public schools of England. It is attended by several hundred pupils, and has a large staff of masters, chaplains, and various officials. Divine service is celebrated daily in the ***Chapel**, a finely proportioned building, with good modern stained glass.

If we now retrace our steps along College Street, we reach, after a short distance, on the opposite side of the street and beyond the brook, the ruins of **Wolvesey Castle**, a Norman structure built by Bishop Henri de Blois in 1138. Here, in 1554, Queen Mary received her bridegroom Philip of Spain, a short time before the celebration of their marriage in the cathedral.

At one time Winchester is said to have possessed no fewer than ninety churches. Of the eleven now in existence the most notable, after the cathedral, is *St. John's Church*, which is interesting on account of the peculiarity of its ground-plan, the aisles being considerably wider than the nave. The style is partly Norman, and partly Early English Gothic. — The *City Cross* in the High Street, originally of good design, has been spoiled by recent attempts at restoration. — The *County Court* contains a curious old hall, which once formed part of a castle erected by Henry III., and deserves the notice of the antiquary. — The *Municipal Library and Museum* in Jewry Street (admission free) contains some antiquities found in the vicinity.

About 1 M. to the S.W. of the town lies the **Hospital of St. Cross*, which may be reached either through Southgate Street, or by a path along the bank of the Itchin. This peculiar institution was founded in 1163 by Bishop Henri de Blois for the maintenance of 13 poor men, unable to work, and for the partial support of 100 others. A remnant of the ancient hospitality is still maintained, anyone who applies at the porter's lodge being entitled to the refreshment of a horn of ale and a slice of bread. Both ale and bread, however, are said to be of the poorest possible quality! The **Church*, completed before the year 1200, and lately restored, is a beautiful and interesting example of the transition from the Norman to the Early English style of architecture. — On the opposite bank of the Itchin, not far from the hospital, is **St. Catherine's Hill*, crowned with a group of trees, and affording an admirable view of the ancient town.

Railway from Southampton to Salisbury in 1 hr. 10 min. (travellers coming from Winchester change carriages at Bishopstoke). Stations, *Bishopstoke, Chandler's Ford*. Then **Romsey** (*White Horse, Dolphin*); the prettily situated little town, with its Norman **Abbey Church*, lies about $2\frac{1}{2}$ M. from the station. In the neighbourhood is *Broadlands*, the country-seat of Lord Palmerston (d. 1865). — Stations *Dunbridge* and *Dean*.

Salisbury (*White Hart Hotel*, R. and A. 4s., B. 2s. 6d.; *Red Lion*; *Lamb*; *Three Swans*; *West End Hotel*), the county town of Wiltshire, with 13,000 inhab., is pleasantly situated at the confluence of the three small rivers *Wiley, Aron, and Bourne*.

The **CATHEDRAL* (divine service, with fine music, daily), the eastern portion of which was erected in 1220-58, and the western parts and façade somewhat later, is one of the most important examples of Early English Gothic. The richly adorned central spire, 404 ft. in height, was built in 1250, and is the loftiest in England. The church is 480 ft. in length, and measures 230 ft. across the transepts. The exterior is remarkable for the uniformity and perspicuity of its construction. The sculptures on the beautiful W. front were nearly all destroyed by the Puritans, but have recently been replaced.

The INTERIOR is finely proportioned, but inferior to that of Winchester Cathedral. The W. window contains ²Stained Glass from Dijon. Along the sides of the nave, under the arches, stand rows of monuments, some of which were erected in the 11th and 12th centuries to the memory of Bishops of *Old Sarum* (see below). The *Choir* is fine, but its effect is somewhat marred by the modern painted choir-stalls. — The ²*Lady Chapel* is a light and elegant structure. The N. wing of the choir contains the interesting monument of Sir Thomas Gorges and his wife (d. 1635), the builders of Longford Castle (see below).

The spacious and handsome ²*Cloisters*, still in capital preservation, lead to the octagonal ²*Chapter House* (52 ft. in height), constructed in the second half of the 13th cent., the vaulted roof of which is supported by a slender clustered column. The interior produces a very pleasing impression. The carefully restored decorations belong to the 14th century.

The other churches of Salisbury are of little interest. The so-called *Hall of John Halle*, in New Canal Street, may be selected for notice among the old buildings of the town. It was built by John Halle, a rich wool-merchant, as a dwelling-house in 1470, and was restored in 1834.

Philip Massinger, the dramatist (d. 1640), *Joseph Addison* (d. 1719), and *Henry Fielding*, the novelist (d. 1754), all resided at Salisbury. The 'Vicar of Wakefield' by *Oliver Goldsmith* (d. 1774) was printed here for the first time.

ENVIRONS. Interesting excursion to *Stonehenge*, lying 9 M. to the N. (carriage there and back, 13s. 6d. to 15s. — We may also take the *Devizes* coach as far as (6 M.) the inn called *Druid's Head*, about 1½ M. from *Stonehenge*; but this route, though shorter, is less interesting.] The road usually selected leads by (1 M.) *Old Sarum*, an entrenched eminence, once the site of a Roman fort, and afterwards of a Saxon town, where the cathedral, removed to Salisbury in 1258, originally stood. At the neighbouring village of *Stratford* is a house which was once inhabited by the famous William Pitt. Then (4½ M.) *Heale House*, where Charles II. spent some days after the Battle of Worcester (1651); 5½ M. *Great Durnford*, with the British camp of *Ogbury Hill*. About 2½ M. farther on, the road turns to the right and leads to (8 M.) the village of *Amesbury* (Crown), prettily situated in a slight depression. In the neighbourhood are the picturesque seat of *Amesbury Abbey*, so named from a former religious house, and *Vespasian's Camp*, originally of British origin, but afterwards turned to account by the Romans; the old abbey church deserves a visit. A walk of about 25 min. towards the left now brings us to **Stonehenge** (called by the Saxons *Stanhengest*, i. e. 'hanging stones'; formerly *Choir Gaur* or *Côr Gaur*, great circle or temple), the imposing ruins of an ancient, probably Druidic, sanctuary, the origin and object of which are unknown. It consists of a number of moss-grown stones, about 16 ft. in height, arranged in three concentric circles, and still partly connected with each other by flat slabs lying across their tops. In the middle is the so-called *Altar*; adjacent is the '*Cursus*', where the assembled people are supposed to have stood during the Druidic ceremonies. — *Salisbury Plain*, in the midst of which *Stonehenge* is situated, formerly a sterile tract, has been converted into a fertile district by the advance of agriculture.

Wilton (*Pembroke Arms*), a small town with 8000 inhab., 3 M. to the W. of Salisbury, possesses a magnificent Romanesque ²*Church*. Not far from the town stands *Wilton House*, the seat of the Earl of Pembroke, famed for its valuable Greek and Roman Sculptures, and 'Collection of pictures by Van Dyck, Holbein, Albert Durer, Poussin, Sir Joshua Reynolds, and other masters. The first earl, the friend of Shakspeare, died in 1600; almost all the subsequent earls have been eminent as lovers of art. The grounds are also worth seeing. The *Italian Garden* contains a pavilion designed by Holbein.

Longford Castle, the seat of the Earl of Radnor, lies on the *Avon*,

3 M. to the S.E. of Salisbury. The collection of pictures (Holbein, etc.) is one of the finest in England, and will thoroughly repay a visit (accessible to strangers on Tuesdays and Fridays).

46. From Salisbury to London.

83 M. RAILWAY viâ Basingstoke in 2^h 4-3 hrs.; fares 17s. 6d., 12s. 3d., 6s. 11^d.

Stat. *Porton*. Near stat. *Grately* rises **Quarley Hill*, crowned with an ancient and extensive entrenchment, and commanding a fine view. Stat. *Andover* (*Star; George and Dragon*), with upwards of 5000 inhab.; about 1¹/₂ M. from the town is *Bury Hill*, upon which there is a very extensive and well defined camp of British origin. Near stat. *Whitchurch* (White Hart; King's Arms), with the paper manufactory of the Bank of England, lies *Hurstborne Priors*, the seat of the Earl of Portsmouth, surrounded by a picturesque park. The next stations are *Overton, Oakley*, and *Basingstoke* (*Angel; Red Lion; Wheatshaf*), a small Saxon town of 4000 inhabitants. Stat. *Winchfield*, with a fine church, partly in the Norman, and partly in the Gothic style. Near the station of *Fleet* the line crosses a small lake; on the left (3³/₄ M.) is *Elvetham House*, where Queen Elizabeth was entertained with great magnificence in 1591 by the Earl of Hertford.

The line now crosses a wide heath-clad plain. Stat. *Furnborough* is the station for the large military camp of (1¹/₂ M.) *Aldershott*, 9 sq. M. in extent, and capable of accommodating 20,000 men. The military manœuvres which take place here from time to time are on a most extensive scale and well worth seeing; the most commanding point of view is afforded by the eminence called *Cæsar's Camp*. — Near stat. *Brookwood* lies *Woking Necropolis*, an immense cemetery, 7000 acres in extent, to which coffined bodies attended by mourning friends are brought daily from London by a special funeral train.

Stat. *Woking* (*Railway Hotel*, at the station; *White Hart*, in the town). The floriculturist should not omit to visit the *Nursery of *Mr. Waterer* at *Knaphill* (2¹/₂ M., turning to the left at the station). The show of flowers of all kinds, particularly of American varieties, is very attractive, being at its best in May and June. — Old church in the pointed style.

Stat. *Weybridge* (*Hand and Spear; Oatlands Park*), prettily situated near the Thames. The Roman Catholic church contains the remains of Louis Philippe, King of France, his consort, and his daughter-in-law the Duchess of Orleans. In the neighbourhood rises **St. George's Hill* (500 ft.), commanding a beautiful view, which includes on the N. Windsor Castle and Hampton Court. Stat. *Walton* (Duke's Head), occupying an attractive situation on the Thames. Stat. *Esher*, a picturesque village, mentioned in the poetry of Pope and Thomson. The Sandown Races (p. 39) take

place in the neighbourhood. *Esher Place*, once the palace of Cardinal Wolsey, has lately been rebuilt. In the vicinity stands *Claremont*, at one time the property of the famous Lord Clive, and inhabited at a later period by Louis Philippe and his queen; it now belongs to Queen Victoria, but is seldom occupied except by domestics.

Then stat. *Thames Ditton* (branch-line to *Hampton Court*, p. 282), and stat. *Surbiton and Kingston*, $1\frac{1}{2}$ M. to the N. of which lies *Kingston-upon-Thames* (p. 291). Farther on, stat. *Coombe-Malden*; hence to *London*, see p. 232.

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INDEX TO MAP.

EXPLANATION OF INDEX.

The Map of London is divided into squares, to each of which reference is made by letters at the top and bottom, and figures at the sides, and corresponding letters and figures are appended to the name of each street in the following list, and by tracing the squares where the letter and figure intersect, the street will be found. Thus, Abbey Gardens is distinguished as F 6, and will be found at the intersection of F and 6.

The following list comprises only a selection of the streets given in the Post Office London Directory, but in those parts of the metropolis which are chiefly frequented by visitors none but the most unimportant streets are omitted. The names of all railway stations, and most of the principal churches and public buildings are included.

These squares will also be useful for calculating distances, each side of a square being exactly half a mile, and the diagonals if drawn would be 1,244 yards, or within 80 yards of three-fourths of a mile, the exact three fourths of a mile being 1,320 yards.

Names, to which *Great, Little, Old, New, Upper, Lower, or Saint* are prefixed, are to be sought for under these prefixes.

CONTRACTIONS: crescent, cres.; gardens, grdns; grove, gro.; park, pk.; place, pl.; road, rd.; square, sq.; street, st.; terrace, ter.

Abbey grdns., St. John's wood	F 6	Agar Street, Strand	K 9, K 10
Abbey pl., St. John's wood	F 6, F 7,	Agricultural Hall, Liverpool rd.	M 6
	G 6	Albany road, Camberwell	N 13, O 13,
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ington	O 2, P 2	Albert memorial	G 11
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