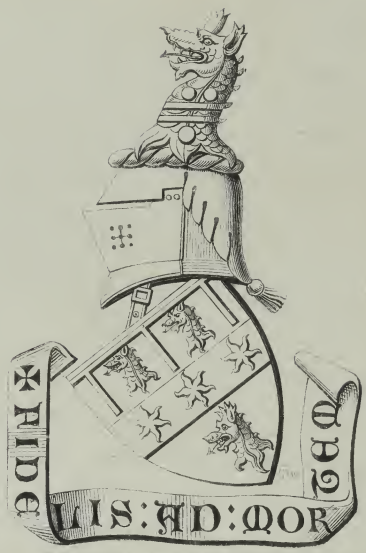
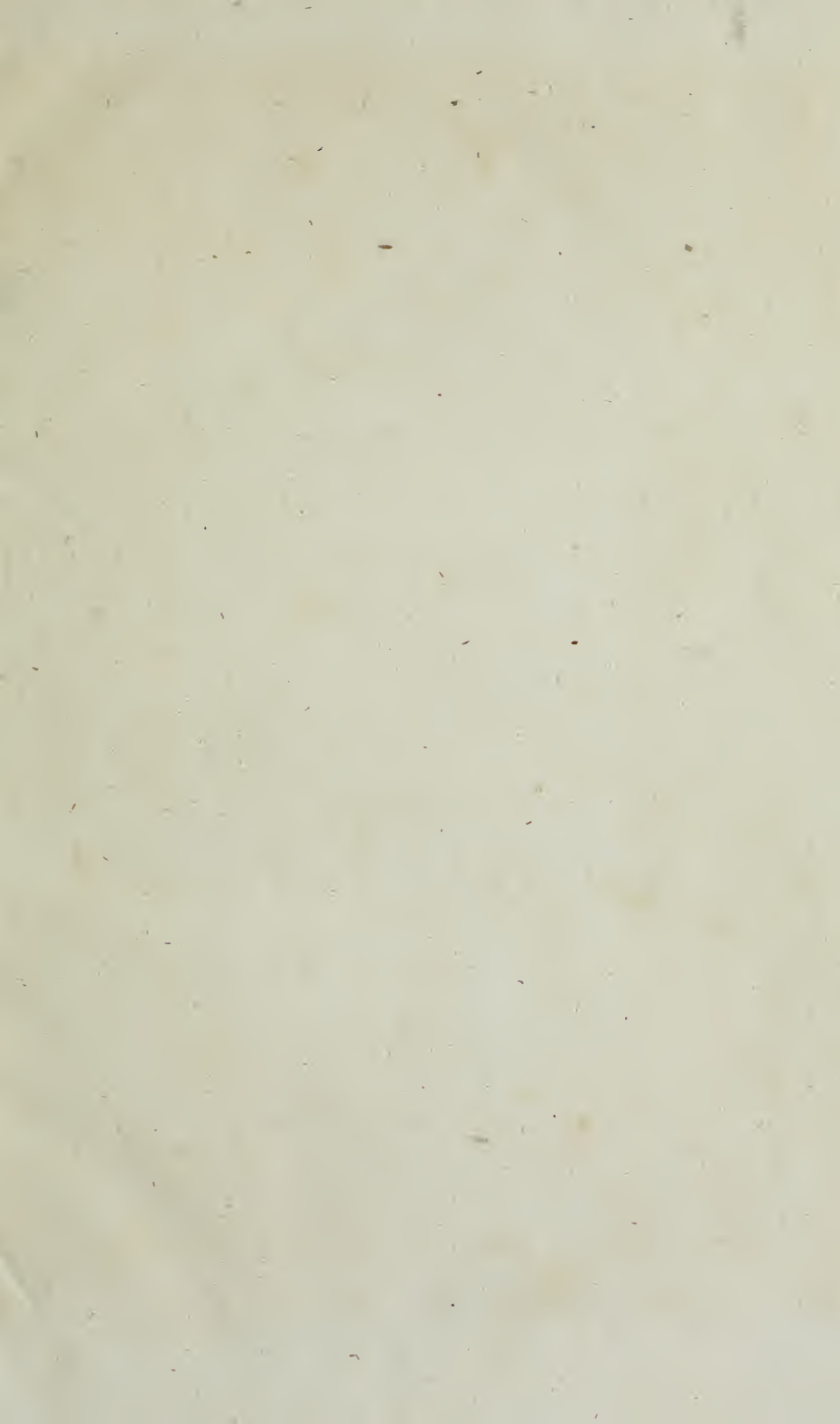


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J. Schnedder, del. 1788.

G. Hollis, sculp.

OLD FRONT OF THE GUILDHALL, LONDON.
From a Drawing in the possession of Mr. Nichols.

Published by J. Nichols & Co Dec. 1. 1818.

A
BRIEF ACCOUNT
OF THE
Guildhall
OF THE
CITY OF LONDON.



LONDON:
PRINTED BY AND FOR JOHN NICHOLS AND SON,
RED LION PASSAGE, FLEET STREET;
AND 25, PARLIAMENT STREET.
1819.

[*Entered at Stationers Hall.*]

TO
THE RIGHT HONOURABLE
JOHN ATKINS,
LORD MAYOR;
THE RIGHT WORSHIPFUL
THE COURT OF ALDERMEN,
THE RECORDER, THE SHERIFFS,
AND THE WORSHIPFUL
THE COURT OF COMMON COUNCIL,
OF THE
CITY OF LONDON ;
THIS BRIEF ACCOUNT OF THEIR GUILDHALL
IS RESPECTFULLY DEDICATED
BY THEIR FAITHFUL AND OBEDIENT SERVANT,
J. B. NICHOLS.

* * * If this little Work should have the good fortune to be deemed at all satisfactory, it is in a considerable degree to be attributed to the assistance I have derived from the pen and pencil of that ingenious young Draughtsman, Mr. J. C. BUCKLER.

Dec. 1, 1818.

J. B. N.

ERRATA.

P. 17. l. 16. *after parts, add will be found ; but the, &c.*

P. 30. l. 9. *for front read new.*

l. 13. *read, Behind these piers were, &c.*

ACCOUNT OF GUILDHALL.

EARLY HISTORY.

THE period of the original foundation of Guildhall is not known; but it is certainly of remote antiquity, and is by some Authors supposed to have been built as early as the Reign of Edward the Confessor, who, it is said, greatly promoted its erection. Of the early history of this building there are very few particulars: we are neither informed of its extent or magnificence, nor do we know the different periods of re-building it, from the first construction to the fifteenth century, when the chief parts of the existing structure were raised. The reasons generally ascribed for supposing the first foundation of a Guildhall to be as remote as the time of Edward the Confessor are

but slight. The year 1189, which is sometimes given for its earliest foundation, seems to admit of less doubt. The other opinion can receive no additional strength from the arms of Edward the Confessor appearing among the ornaments in various parts of the interior, as it was a common practice in every age of the antient architecture to introduce such ornaments among the profusion of enrichments, from motives of veneration, when perhaps those to whom they belonged were neither builders nor benefactors.

The present Hall, according to Maitland, who quotes Robert Fabian, was begun to be rebuilt in 1411, the 12th of Henry IV. by Sir Thomas Knowles, then Mayor, with the assistance of his Brethren the Aldermen, and the Companies, who made liberal grants. But their funds being exhausted, and consequently their means insufficient to complete the building, which was much increased in size and magnificence, offences of men were pardoned for sums of money, and the fines thus collected granted to promote the undertaking; and in addition, extraordinary fees were raised, and amerçiements and other sums employed during *ten years* to the same end. King Henry V. in the 3d year of his Reign, about the year 1415, granted the City free passage for four boats by water, and as many carts by land, with servants to each, to bring lime, rag-

stone, and free-stone, for the work of Guildhall, as appears by his Letters Patent.

All the windows of the Hall were glazed by the Aldermen, who respectively placed their arms in painted glass in their work.

Among other liberal donations towards its completion, John Coventry and John Carpenter, executors to Richard Whittington, in the first year of Henry VI. gave the sums of 15*l.* and 20*l.* towards paving it with hard stone of Purbeck; and they glazed some of the windows, together with those of the Mayor's Court, placing in each the arms of Whittington. Sir William Hariot, Draper, Mayor, A. D. 1481, gave 40*l.* to be applied to the same use.

The Mayor's Chamber, Council Chamber, and several rooms above, were built in the 4th year of the reign of Henry VI.

But the chief addition which this building received in the reign of Henry VI. was the magnificent South Porch, of which we are now not able to form a complete idea, it having been materially altered either in the Reign of Elizabeth or James I. It consisted of two stories. The chief features were, a large arch of entrance, sustained at the sides by columns, having enriched spandrils, with shields (containing the arms of England and of Edward the Confessor); two ornamented niches, on each side, with figures;

and two other niches, with figures, in the upper story. The four lower figures represented Religion, Fortitude, Justice, and Temperance; their attitudes were easy and elegant, and the sculpture good. The first was habited as a nun; the second had a kind of surcoat composed of ring armour, holding in her left hand a shield; the third crowned, and in the attitude of administering justice; and the fourth had been deprived of its arms, consequently no symbols remaining. The figures in the upper story represented Law and Learning, and were separated by windows and compartments.

The Porch terminated with a straight parapet and quarterfoil ornaments, over which were placed the Royal arms of England in a heavy square frame supported by scrolls. Round the lower part of the balcony were the arms of thirty-four of the City Companies. These alterations and additions were executed at a much later period.

Every other part of the exterior of the Hall was rebuilt at the time of the erection of the Porch, excepting the four embattled Turrets at the extreme angles. Conjecture, therefore, about its architecture is useless; the grandeur and beauty of the Porch may afford some idea of the magnificence of the whole.

The Kitchen and other adjoining offices belonging to Guildhall were built about the year

1501; and Sir John Shaw, Mayor, was the first who kept his feast there; before which time the Mayors usually held their entertainments at Merchant Taylors' or at Grocers'-hall. Towards the completion of this last work, the Mayor had of the Fellowships of the City, by their own agreement, various sums of money; receiving of the Mercers' Company 40*l.*; the Grocers' 20*l.*; the Drapers' 20*l.*; and of each in proportion to their funds.

One of the last gifts towards completing these magnificent buildings was by Sir Nicholas Alwyn, Mayor, in 1499. He died in 1505, and gave by his will the sum of 73*l.* 6*s.* 8*d.* to purchase a hanging of tapestry for use on principal days.

A new Council Chamber (now the Court of Aldermen's Room) was begun the first week after Easter, in the Mayoralty of Sir Thomas Middleton, knight, A. D. 1614; and finished shortly after Michaelmas the following year, in the Mayoralty of Sir Thomas Hayes, knight.

The first Court was held in the new Council Chamber by Sir John Jolles, knight, and the Aldermen, on the 7th of November, 1615, under whose direction the building of these parts was conducted from the beginning, and finished, amounting to the sum of 1740*l.*

The Hall is used by the City for the Session of the Courts of Judicature connected with it, which

are nine: viz. 1. The Court of Common-council. 2. The Court of the Lord Mayor and Aldermen. 3. The Court of Hustings. 4. The Court of Orphans. 5. The two Courts of the Sheriffs. 6. The Court of Wardmote. 7. The Court of Hallmote. 8. The Court of Requests. 9. The Chamberlain's Court, for binding apprentices, and making them free. The chief of these will be described in the survey.

The Hall is also used for Civic Feasts, and for the choice of Lord Mayors, Sheriffs, Members of Parliament, Chamberlain, Bridge-Masters, and Auditors of the City's Accounts, it being sufficiently capacious to contain 7000 persons.

Guildhall Chapel, occupying the space between the Hall and Blackwell-hall, is dedicated to St. Mary Magdalen and All Saints. It was founded in the year 1299, and called London College. Several grants were made to it in the Reign of Edw. III. A. D. 1353, by Peter Fanlore, Adam Frauncis, and Henry Frowick, of messuages in the parishes of St. Vedast Foster-lane, and St. Giles without Cripplegate. Richard II. in the 20th year of his Reign, granted to Stephen Spilman, Mercer, licence to give one messuage, with shops, garden, and appurtenances belonging, in the parish of St. Andrew Hubbard, to the Custos and Chaplains of this Chapel. No farther mention is made of the early building and altera-

tion of this Chapel, and it seems to have been erected chiefly by donations. John Barnard, custos, and the chaplains, obtained licence of King Henry VI. in the 8th year of his Reign, to rebuild the Chapel or College of Guildhall.

Its establishment consisted of a custos, seven chaplains, three clerks, and four choristers. It was surrendered among others, the value being *12l. 8s. 9d.* per annum.—After the dissolution, the Chapel remained to the Mayor and Commonalty, who purchased it, with other messuages, tenements, land, &c. of King Edward VI. for the sum of *456l. 13s. 4d.* upon their humble petition, the yearly value being computed at *40l. 6s. 8d.*; the Patent was dated in April, the 3d year of the Reign of that King. They had service performed weekly, and likewise at the election of the Mayor, and on their feast-days, &c.

This Chapel was much defaced, but not burnt down, in the Fire of London, 1666. Few documents remain relative to the internal embellishments of it before this period, yet sufficient to shew that it was a magnificent appendage. The roof, no doubt, was of timber, corresponding with the Hall, being built at the same period; and to this part the damages of the conflagration were chiefly confined; but, an entire renovation succeeding this calamity, few, if any, of the antient fittings remained. The walls were hung with

thirteen pieces of tapestry, representing Paul and Barnabas at Lystra, and subjects taken from the histories of Moses and Saul; the Aldermen's seats wainscoted; the Lord Mayor's seat, at the West end, distinguished by additional decoration; a new pulpit and desk placed in it; and the altar inclosed with rails.

The Lord Mayor used formerly to attend divine service in this Chapel every Tuesday morning, before he held the Court of Aldermen.

The numerous monuments which it contained, being much disfigured and broken by the fire, were in the alterations afterwards removed; the names of some of the principal are preserved, and will be enumerated in our survey of the present state of this venerable, and still interesting, though mutilated and neglected building.

The antient Library belonging to Guildhall, adjoining the Chapel on the South side, was large, and contained a valuable collection of books. They were removed, according to Stow, in the reign of Edward VI. by Edward Duke of Somerset, Lord Protector, who promised to return them shortly, but which he never did. This Library was founded by the executors of Richard Whittington and William Berry. The arms of the former were placed in stone-work on one side, and the initial letters of the latter on the opposite side. This valuable repository of the antient

Records relative to Guildhall has been so completely altered, that its situation and name are remembered by few. Shortly after the time of the distribution of its Books and Manuscripts, the apartment was converted into several store-houses for cloths belonging to Blackwell-hall.

From what has been said of Guildhall, the Chapel, and the various other connected buildings and apartments, relative to its state before and after the Fire of London, down to the period of the latest alterations anterior to the *last* rebuilding of the South front, some idea may be formed of the grandeur of the whole, when perfect in the several designs, and unobstructed by any other buildings but those which were connected with the establishment. No additional information can be given by us to what has already been advanced in the various Histories and Surveys of the Metropolis. The few particulars which are known are for the most part superficial, and of minor importance, considered in an historical and descriptive light.

PRESENT STATE OF THE HALL.

Wholly waving conjecture, we shall proceed to survey this magnificent Hall, the Chapel, Courts, and every building connected with it, both antient and modern ; by which more of its pris-

tine beauty may be conceived than can be collected from record ; and by which the skill and good taste of the Nineteenth Century will be fully demonstrated, in the alterations which have taken place, not only to the advantage of the grand architectural features, but to the effect, beauty, and order of the whole.

Only a short period had these noble buildings been completed, and enriched in their architecture and furniture with every costly embellishment that scientific taste and liberality could bestow, when the melancholy Conflagration of London, in the year 1666, destroyed the greater part, with the exception of the main walls, which alone escaped from the consuming element.

Guildhall is situated at the North extremity of King-street (which is regular and well built, but not of considerable length) towards the East part of Cheapside. The South front occupies the width ; but the elevation, which originally comprised little more than the Porch, does not include the length of the Hall.

In buildings of this kind, the chief elevation or most ornamental design is generally the Eastern or Western extremity, one of those parts usually forming the entrance ; but, in the present instance, from the situation of the Hall in respect to the main street of the City, and in conformity with the rule strictly adhered to of having the

length from East to West, the door-way is placed on the South side, in the direct approach ; which renders the entrance and the parts immediately surrounding it an enriched design, while the rest of the exterior is sparingly decorated. This unavoidable deviation from an established maxim amongst our antient Architects will be considered in the Interior, as its effect is there most visible.

The Exterior of the building is not striking. A deception is caused in the length of the Hall, from its being intercepted by the Chapel and Blackwell-hall on one side, and contiguous buildings on the opposite.

The present South Front retains the proportions of the original, and is only a casing of stone upon the old work. The width is disposed into a centre and uniform sides. Above the arch of entrance are two stories of windows ; at the angles are pinnacles ; and between them, on the parapet, the arms of the City in a shield supported by dragons ; under them the motto, *DOMINE, DIRIGE NOS*. Each wing of the Porch has twelve windows in four tiers ; these are single openings with cinquefoil arches, and appear to have been copied from the compartments in their situations of the antient building. Above this façade appears a range of large circular arched windows, giving the principal light admitted to the interior of the Hall ; these were raised after the

fire which destroyed the roof, originally rising above the Porch, with a lofty pitch similar to Westminster-hall.

PORCH.

The Interior of the Porch has suffered no material alteration from its first completion, and is an elegant approach to the Hall. It consists of two divisions formed by an arch and columns crossing in the centre, having the wall on either side subdivided into smaller compartments, with tracery and quatrefoil turns. The roof is handsomely groined with stone ribs, which spring from the sides, and intersect in the centre, having bosses sculptured with various devices, the arms of Edward the Confessor, &c. These have been cleaned, painted, and gilt, in their original colours, during the late repairs, as have also the other mouldings and ornaments; and the most scrupulous attention appears to have been paid to their respective characters.

THE HALL.

The Interior of the Hall is truly magnificent; its proportions are grand, and the architecture of its parts elegant; the ornaments are admirably disposed, their execution determined and minute; and the effect produced by a just distribution of these admirable features, which constitute good

architecture, is at once striking, and excites peculiar interest.

The length of the Hall is 153 feet, the breadth 48, and height about 55.

The age in which Guildhall was erected, is distinguished for buildings of this kind; and the greater number which now exist, either perfect or in ruins, received their foundation, or were rebuilt, about the same period; indeed we may venture to observe, that no æra of the antient architecture, with the exception perhaps of the reign of Edward III. was so propitious to the grandest apartment of a Baronial Residence, or to a Corporation Hall.

We have before noticed the peculiarity of entering by the South side: it was unavoidable; but it is a deviation which lessens the grandeur on first entrance, the length being divided, and consequently that beautiful proportion, the accordance of the extent, height, and breadth, somewhat diminished.

The side walls are uniformly divided each into eight spaces by clusters of columns and mouldings, reaching from the pavement nearly to the summit of the cornice, which terminated the elevation in its perfect state; their heights have two ranges of arches between pannels, which give additional width to the piers. In the upper tier are handsome windows, which have been

closed at various times, for the convenience of placing monuments against the sides. The only one that remained, on the South side, was for this purpose covered during the late repairs and alterations. The lower story, or dado, differs but little in design from the upper. The arches are divided into compartments, with tracery in their heads. Each end of the Hall has a magnificent window occupying the whole width; the arches rest on short columns with capitals and bases, and retain in a perfect state their rich tracery. At the point of one of the arches is a shield, with the arms of Edward the Confessor, and within quatrefoils in the spandrils other shields with arms. The former are repeated in the corresponding arch, but the latter differ. These windows contain modern painted glass *. Under the window at the West end is a range of canopies richly ornamented. The East end has similar decorations, which are continued to one division on each side, this part being formerly the high pace, or that part of the Hall elevated by a step.

The original Roof was constructed of timber, corresponding with similar buildings erected about the same period. It was destroyed in the Fire of London, which desolated this building soon after

* These pleasing specimens of modern Glass were executed by Mr. Collins of the Strand. The principal subject in the East window is the King's Arms, and in the West window, the Arms of the City.

having obtained its greatest splendour. The loss of the roof was irreparable. So venerable a canopy to the surrounding elegant architecture diffused a sublimity that no substitute can restore. No representation of it is preserved ; but it was probably little inferior in richness of design, and elegance and excellence of execution and materials, to its coeval structure, Westminster-hall. The main timbers and arches rested on the clusters of columns at the sides, which are now relieved from any weight, having only large guideron shields placed over them, bearing the arms of the Twelve principal Companies ; viz. the Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Skinners, Merchant-Tailors, Haberdashers, Salters, Ironmongers, Vintners, and Clothworkers.

After the destruction of the antient roof, an additional story was raised to the same height or proportion of the summit of its lofty pitch ; the upright walls, which before were only 35 feet in height, being now 20 feet higher ; and eight large windows were added on each side, which admit the chief light given to the interior. The ceiling covering this, and rising from coves, is flat, divided into plain square pannels. By this loftiness the Hall has received no additional magnificence ; the height being too great for its length and width ; whilst the square termination of the roof, and its meanness over the decorated old walls, are a for-

mality and a contrast always avoided by ancient architects. The light so generally diffused by this story would have been too powerful, had not the windows been near the ceiling; by this means reflecting a uniform ærial light suitable to antient buildings, and affording a steady observance of the various interesting objects which Guildhall presents, for the gratification of the Antiquary and the general observer.

The late repairs of this beautiful building, and the judicious arrangement of the Monuments and other internal embellishments, have greatly conduced, not only to the appearance of the elegant symmetry of the architecture, to the advantage of the sculptural memorials which grace the walls, and to the more minute decorations which had been destroyed or disfigured, but to the regularity and the display of the antient and modern designs and enrichments. The prying eye of a cynical observer may perhaps trace a moulding, a leaf, or a crocket, that has not the truest curvature, or he may discover a device that is to be found in no other part of the building: but, not to descend to the strictest minutiaë, can he withhold his praise of the efforts that have been made to restore as near as possible to the original work, those parts and ornaments which have so long been defaced? Can he view the restoration of the great window, the removal of the monuments and other incum-

brances, which disfigured their beautiful tracery and compartments; of the Pictures which covered the walls; and of the ponderous appendages of the Clock-entrance to the Courts, and various other useless disfigurements of this noble room, and not bestow merited approbation? It would be injustice, after the expence, labour, and attention, that have been devoted towards the restoration of such an elegant structure, to pass it over without high praise. We think it one of the best specimens that has ever been opened to the publick. There is no mixture of stile. Where an alteration or an addition was necessary, no deviation in imitation; no invention where example remained, and no negligence in the execution of the several parts. The whole is worked with peculiar neatness, precision, character, and delicacy; and while it does credit to the Architect, and to the age, it reflects the highest honour upon the Promoters of so extensive and useful an undertaking.

To describe the alterations, additions, and improvements:

The lower part of the central division of the West window had been stopped up, to place the monument of William Beckford, Esq. Lord Mayor of London. This Monument has been removed to the division on the North side, which contained the original entrance to the Courts. The West window has been opened; under

the cornice of which has been placed a range of small canopies ; and beneath these the wall is subdivided into compartments corresponding with the sides of the Hall. These additions may perhaps be considered unnecessary, as the West wall was originally unornamented, to distinguish it from the opposite. The celebrated colossal figures, about 14 feet 6 inches in height*, which till lately guarded the entrance to the Courts, are placed one in each angle of this end, on octagonal pedestals, their heads rising to the springing of the great arch. They are armed with implements of war, and present most fearful aspects. These figures are supposed, by Mr. Douce, to represent the giants Corinæus and Gogmagog †. The former appellation has gradually sunk into obli-

* See Mr. Douce's curious essay on the Guildhall Giants in Smith's " Ancient Topography of London ;" in which work also is a particular account of the figures by Mr. Smith. Mr. Douce's Essay is copied in the Gentleman's Magazine for 1816, part ii. pp. 41—44.

† Gogmagog is in height fourteen feet, round his body twelve feet, the length of his arm seven, and of his leg and thigh five feet ; the calf of his leg is forty-two inches in compass, and his wrist twenty-four inches ; his middle finger is sixteen inches, his great toe twelve, and his nose twelve inches long. In his right hand he holds a staff seventeen feet long, with a ball at the end of it. At his left side he has a sword 6 feet 6 inches long, and at his back a bow and quiver of arrows.



J. C. Buckler, del. & sculp.

VIEW OF THE GUILDHALL, LONDON.
Looking to the West.

Published by J. Nichols & Co Dec. 1. 1818.



vion ; and the latter been split into two, Gog and Magog, by which names they are now commonly known.

These figures were made by Captain Richard Saunders, an eminent carver in King-street, Cheapside; and were put up about the year 1708, in the room of the two old wicker-work Giants, which had formerly been accustomed to be carried in processions, and which, it is believed, were first used at the Restoration of Charles II. when they graced a triumphal arch, erected on that occasion, at the end of King-street.

The North side of the Hall has undergone no material alterations; and the restorations it has received respect only the dilapidated ornaments, mouldings of the cornice, compartments, bases of the columns, and the decayed walls.

The Monument to the memory of LORD NELSON, on the North side, was erected in the year 1811. The Artist was the late Mr. James Smith; and the cost 4442*l.* 7*s.* 4*d.*

The most prominent figure in the group is Neptune. He is looking with concern on Britannia, who is lamenting over a medallion of her favourite Nelson. Behind is a figure representing the City of London, who is in the act of inscribing the Hero's deeds on a pyramid. At the top is the word "NELSON" encircled with laurel;

and under it "NILE," "COPENHAGEN," and "TRAFALGAR."

On the base of the monument is a representation of a Naval Engagement; and on each side, in a recess, is the figure of a Sailor, naked to the waist. It is much to be regretted that there is not a more prominent representation of the Hero. The medallion is by no means satisfactory, and is so placed as to be invisible from the dust which falls upon it.

The following Inscription, from the pen of Mr. Sheridan, appears on the tablet:

"To

HORATIO VISCOUNT AND BARON NELSON,
Vice-Admiral of the White, and Knight of the
most Honourable Order of the Bath:

A Man amongst the few who appear at different
periods to have been created to promote the
grandeur, and add to the security, of Nations:
inciting by their high example their fellow mortals
through all succeeding times, to pursue the course
that leads to the exaltation of our imperfect nature.

PROVIDENCE,

that implanted in Nelson's breast an ardent
passion for renown,

as bounteously endowed him with the
transcendent talents

necessary to the great purposes
he was destined to accomplish.

At an early period of life
 he entered into the Naval service of his Country;
 and early were the instances which marked
 the fearless nature and enterprize of his character;
 uniting to the loftiest spirit, and the justest title
 to self-confidence,
 a strict and humble obedience to
 the sovereign rule of discipline and subordination.

Rising by due gradation to command,
 he infused into the bosoms of those he led the
 valorous ardour and enthusiastic zeal
 for the service of his King and Country,
 which animated his own;
 and while he acquired the love of all,
 by the sweetness and moderation of his temper,
 he inspired an universal confidence
 in the never-failing resources of his capacious mind.

It will be for History to relate
 the many great exploits, through which,
 solicitous of peril, and regardless of wounds,
 he became the glory of his profession!

But it belongs to this brief record of his
 illustrious career
 to say, that he commanded and conquered
 at the Battles of the NILE and COPENHAGEN:
 Victories never before equalled;
 yet afterwards surpassed by his own last
 achievement,
 the Battle of TRAFALGAR!

fought on the 21st of October, 1805.

On that day, before the conclusion of the action,

he fell mortally wounded.

But the sources of life and sense failed not, until

it was known to him
that the destruction of the Enemy being completed,

the Glory of his Country, and his own,

had attained their summit;

then laying his hand on his brave heart,

with a look of exalted resignation to the will

of the Supreme Disposer of the Fate of

Man and Nations,

he expired.

The Lord Mayor, Aldermen, and Common

Council, of the City of London,

have caused this Monument to be erected,

not in the presumptuous hope of sustaining the

departed Hero's memory ;

but to manifest their estimation of the Man,

and their admiration of his deeds.

This testimony of their Gratitude,

they trust, will remain as long

as their own renowned City shall exist.

The period to

NELSON'S FAME

can only be

THE END OF TIME."

On the other side of the entrance to the Courts is the Monument of WILLIAM BECKFORD, Esq. In 1752 he was elected Alderman of the Ward of Billingsgate; and in 1756 was one of the Sheriffs of London, which City he represented in Parliament from 1754 to his death.

He had the honour (of which there are but few instances*) of being twice elected Chief Magistrate of the City of London, in the years 1762 and 1769, and died in that high official situation June 21, 1770. His remains were interred at Fonthill in Wiltshire, where he had erected a magnificent Mansion.

The design consists of three figures, and represents him as delivering his celebrated Speech to the King. On one side is placed a figure representing the City of London in mourning, and on the other Trade and Navigation in a drooping state. The attitudes of all the figures are graceful, and the sculpture good. This Monument was executed by Mr. Moore.

* A still rarer instance has recently occurred: on the 8th of October, 1816, the Right Hon. Matthew Wood, then Lord Mayor, was again elected to fill the important situation of Chief Magistrate A SECOND YEAR.

Under the Monument is placed his
 “ SPEECH to HIS MAJESTY KING GEORGE III.
 on the 23d of May, 1770.

“ MOST GRACIOUS SOVEREIGN,

“ Will your Majesty be pleased so far to condescend, as to permit the Mayor of your loyal City of London to declare, in your Royal Presence, on behalf of his Fellow Citizens, how much the bare apprehension of your Majesty’s displeasure would at all times affect their minds : the declaration of that displeasure has already filled them with inexpressible anxiety, and with the deepest affliction. Permit me, Sire, to assure your Majesty, that your Majesty has not in all your Dominions any subjects more faithful, more dutiful, or more affectionate to your Majesty’s Person and Family, or more ready to sacrifice their lives and fortunes in the maintenance of the true honour and dignity of your Crown.

“ We do therefore, with the greatest humility and submission, most earnestly supplicate your Majesty, that you will not dismiss us from your Presence without expressing a more favourable opinion of your faithful Citizens, and without some comfort, without some prospect at least of redress.

“ Permit me, Sire, farther to observe, that whosoever has already dared, or shall hereafter en-

deavour, by false insinuations and suggestions, to alienate your Majesty's affections from your loyal Subjects in general, and from the City of London in particular, and to withdraw your confidence in and regard for your people, is an enemy to your Majesty's Person and Family, a violator of the public peace, and a betrayer of our happy Constitution, as it was established at the glorious Revolution *."

The last Monument on this side, near the East end of the Hall, is to the memory of WILLIAM PITT, EARL of CHATHAM. The group of figures forming the design rest on a high basement, on which is a tablet with this inscription, written by the celebrated Edmund Burke:

"In grateful acknowledgment to the Supreme Disposer of events; who, intending to advance this Nation, for such time as to his wisdom seemed good, to an high pitch of prosperity and glory; by unanimity at home; by confidence and reputation abroad; by alliances wisely chosen, and faithfully observed; by colonies united and protected; by decisive victories by sea and land; by conquests made by arms and generosity in every part of the globe; by commerce, for the first time united with, and made to flourish by war;

* This Speech is supposed to have been written by Horne Tooke, sometime *after* the Speech alluded to was delivered.

was pleased to raise up as a principal instrument in this memorable work,

WILLIAM PITT.

“ The Mayor, Aldermen, and Common-council, mindful of the benefits which the City of London received in her ample share in the general prosperity, have erected to the memory of this eminent Statesman and powerful Orator, this Monument in her Guildhall; that her Citizens may never meet for the transaction of their affairs, without being reminded that the means by which Providence raises a nation to greatness, are the virtues infused into great men ; and that to withhold from those virtues, either of the living or the dead, the tribute of esteem and veneration, is to deny to themselves the means of happiness and honour.

“ This distinguished person, for the service rendered to King George II. and to King George III. was created

EARL OF CHATHAM.

“ The British Nation honoured his memory with a Public Funeral, and a public Monument amongst her illustrious men in Westminster Abbey. *J. Bacon sculpsit, 1782.*”

The Earl is habited as a Roman senator ; the position of the figure is easy and elegant, and the drapery disposed in graceful folds. He appears

looking on another figure, representing the City of London. His left hand directs the helm of Government; whilst his right embraces Commerce, who, charged with her proper attributes, is pleasantly smiling on her kind Protector, through whose zeal, assisted by the Four Quarters of the World, she is pouring plenty into the lap of Britain. The City in her mural crown, with a look of gratitude, is addressing her noble friend, pointing the while at Commerce. At her feet are placed the emblems of Industry, and on her right hand those of Justice and Power.

The expense of executing this noble Cenotaph was 3421*l.* 14*s.*

On the South side of the Hall, immediately opposite the Monument of his Illustrious Father, is another Monument to the memory of a still more Illustrious Statesman, the Right Honourable WILLIAM PITT, the workmanship of a young but rising Artist, Mr. J. G. Bubb.

The massy substance on which the figures in this composition are placed, is intended to represent the Island of Great Britain, and the surrounding waves. On an elevation, in the centre of the Island, Mr. Pitt appears in his robes, as Chancellor of the Exchequer, in the attitude of a Public Orator. Below him, on an intermediate fore-ground, two Statues characterize his abilities; while, with the National Energy, which

is embodied, and riding on a symbol of the Ocean in the lower centre, they assist to describe allusively the effects of his Administration. Apollo stands on his right, personating Eloquence and Learning. Mercury is introduced on his left, as the representative of Commerce, and the patron of Policy. To describe the unprecedented splendour of success which crowned the British Navy while Mr. Pitt was Minister, the lower part of the Monument is occupied by a statue of Britannia, seated triumphantly on a Sea-horse: in her left hand is the usual emblem of Naval power; and her right grasps a Thunderbolt, which she is prepared to hurl at the Enemies of her Country.

This Monument cost the City 407*8*l. 17*s.* 3*d.*

The Inscription, written by the Right Hon. George Canning, is as follows:

“ WILLIAM PITT,

Son of WILLIAM PITT Earl of Chatham,

Inheriting the genius, and formed by the precepts of his Father,

Devoted himself from his early years to the service of the State.

Called to the chief conduct of the Administration, after the close of a disastrous war,

He repaired the exhausted Revenues, he revived and invigorated

the Commerce and Prosperity of the Country;

And he had re-established the Publick Credit on deep and sure foundations:

When a new War was kindled in EUROPE, more formidable than any preceding War from the peculiar character of its dangers.

To resist the arms of FRANCE, which were directed against the Independence of every Government and People,

To animate other Nations by the example of GREAT BRITAIN,

To check the contagion of opinions which tended to dissolve the frame of Civil Society,

To array the loyal the sober-minded and the good in defence of

the venerable Constitution of the BRITISH MONARCHY

Were the duties which, at that awful crisis, devolved upon the British Minister,
And which he discharged with transcendant zeal and intrepidity and perseverance :

He upheld the National Honour abroad ;
he maintained at home the blessings of Order and of true Liberty ;
And, in the midst of difficulties and perils,
He united and consolidated the strength, power, and resources of the Empire.

For these high purposes,

He was gifted by DIVINE PROVIDENCE with endowments,
Rare in their separate excellence : wonderful in their combination :
Judgment ; imagination ; memory ; wit ; force and acuteness of reasoning ;
Eloquence, copious and accurate, commanding and persuasive,
And suited from its splendour to the dignity of his mind
and to the authority of his station ;

A lofty spirit ; a mild and ingenuous temper.

Warm and stedfast in friendship, towards enemies he was forbearing and forgiving.

His industry was not relaxed by confidence in his great abilities.

His indulgence to others was not abated by the consciousness of his own superiority.

His ambition was pure from all selfish motives :

The love of power and the passion for fame were in him
subordinate to views of publick utility ;

Dispensing for near twenty years the favours of the Crown,
He lived without ostentation ; and he died poor.

A GRATEFUL NATION

Decreed to him those funeral honours
Which are reserved for eminent and extraordinary men.

This MONUMENT

Is erected by the LORD MAYOR, ALDERMEN, and COMMON COUNCIL,

To record the reverent and affectionate regret

With which the CITY of LONDON cherishes his memory ;

And to hold out to the imitation of Posterity

Those principles of publick and private virtue,

Which ensure to Nations a solid greatness,

And to individuals an imperishable name.

One of the most material alterations which have been made in the Interior of this noble building, and which greatly adds to its elegance and uniformity, is the removal of the Entrance to the Courts on the North side, to immediately oppo-

site the Grand entrance on the South side of the Hall; and the banishment of the heavy balustraded gallery, clock-case*, and other appendages, which closely surrounded the North door. At the same time the loss of the two octagonal stone piers, with their beautiful mouldings and ornaments, must be regretted; they formed handsome piers at the angles of the steps; and their adoption at the front door would not only have been very ornamental to so lofty a proportioned arch, but it would have preserved a feature of the original design.

On each side of the stone steps, were the Hall-keeper's offices; and round the top of each of them were six iron palm-trees of curious workmanship, which served as supporters to the large balcony overhead, and composed something like two arbours.

Under these two offices were two small cages, or prisons, where unruly Apprentices were confined by order of the Chamberlain. They were called **LITTLE EASE**, not being of sufficient height for a big boy to stand upright.

The removal of the Pictures that hung round the Hall is another alteration which adds to its effect. These were Portraits, thirty-two in

* The fine old Clock was put up in the year 1730: at the top was a Figure of Time with a young Child in his arms.

number. Eight of them were Royal; namely, *William III. Queen Mary, Queen Anne, George I. George II. Queen Caroline, George III. and Queen Charlotte.* The Reigning Monarch and his Consort were painted by Ramsay.

The two last Pictures have been removed to the Court of King's Bench; as has also a Portrait of Lord Camden.

The others were, Sir Orlando Bridgeman, knight and baronet; Sir Edward Atkyns, knight; Sir Thomas Twisden, knight and baronet; Sir Christopher Turner, knight; Sir Thomas Tyrrell, knight; Sir Samuel Brown, knight; Sir Matthew Hale, knight; Sir Wadham Wyndham, knight; Sir John Kelynge, knight; Sir John Archer, knight; Sir Richard Rainsford, knight; Sir William Morton, knight; Sir William Wilde, knt. and bart.; Sir John Vaughan, knight; Sir Timothy Littleton, knight; Sir Hugh Wyndham, knight; Sir Edward Turnor, knight; Sir Edward Thurland, knight; Sir Robert Atkyns, K. B.; Sir William Ellis, knight; Sir Francis North, knight, afterwards Baron of Guilford; and Sir Heneage Finch, knight, afterwards earl of Nottingham.

The Portraits of the above Judges (arranged here according to the time of their advancement to the Bench) were placed in Guildball about the year 1671, in testimony of the City's gratitude

for their signal services in having settled (without expence of Law-suit) the properties of the Citizens after the Fire in 1666, pursuant to an Act of Parliament for “establishing a Court of Judicature” for that purpose, 19 Charles II. c. 2.

The Judges are drawn in their robes, at full length, by Michael Wright, who received of the City 60*l.* for each Portrait. Their arms are painted on the picture-frames.

The Decrees of these Judges are preserved among the other City Records in the Office of the Town Clerk.

THE CRYPT.

The Crypt upon which Guildhall is erected, may be considered the finest and most extensive now remaining in London, and is not more antient than the superstructure. Of these kind of buildings, and which are *not* connected with a second edifice, there can be few more elegantly designed, better constructed, or more ornamented, than the example now under consideration. It is likewise remarkable for the perfect condition of all its members, columns, arches, and groins. The door by which this noble Vault is entered is in the basement at the East end of the Hall.

The Crypt extends the whole length from East to West, and appears to have been always sepa-

rated into nearly two equal parts by a substantial wall of masonry, having an antient Pointed door corresponding to the outer, by which only a communication between them was formed. It will be useless to conjecture the original intention of this division, and almost impossible to state whether the Western portion was vaulted like the other extremity; whether it was ever completed; or whether demolished at a subsequent period; and if the latter, for what purpose the demolition took place. Yet it is certain that, if it never was groined, it was so intended when first founded, as appears by the shafts and springers attached to the side walls. An aisle is formed in the centre, and on each side are divisions agreeing with the piers between the windows: the walls are brick. This Crypt is quite dark, no light appearing through any of the windows, though all are perfect; each window consists of two compartments, with trefoil-arched heads.

Before we return to the Eastern Crypt, which was completed, and which demands our attention from its magnitude and peculiar elegance, it may be remarked, in comparison of the two structures, that, had both been completed, the inner or most Western Crypt would have been less elegant and less ornamental than that which appertained to the external entrance, and this from its subordinate situation and separation; besides

which, it was most probably a store-cellar, or applied to some useful purpose.

The Eastern Crypt is separated into three ailes of equal width, by two rows of piers and arches; the piers consisting of four small pillars clustered, having plain but handsome capitals, from which the arches and groins spread over the roof. At each intersection of the groins is a boss; some among them are very large, bearing shields with the arms of Edward the Confessor, those of the City, well-sculptured roses, and other devices of the fourteenth century. It is worthy of remark that the arms of London represented on the bosses in the side ailes have the Dagger, while all those in the centre aile are without it.

Very little light is admitted to this Crypt but by the door; and this highly-curious Vault cannot be seen to advantage, the side ailes being filled to the roofs with timber and planks, which are used in the Hall on Lord Mayor's day, and other particular occasions.

The Kitchen, Bakehouse, Pantry, and other connected offices, retain their original character; but have nothing worthy of particular notice.

The Courts of Justice, and other buildings connected with Guildhall, are situated on its North side.

COURT OF KING'S-BENCH.

The foundation of this building was laid in the 3d year of Henry VI. and was formerly called **THE MAYOR'S COURT**, where the Common Council met, and the Sessions were held. But the room is now chiefly used by the Lord Chief Justice of the King's-bench when sitting upon Trials of *Nisi Prius*. An uniform range of windows originally lighted it; but the chief of these are now stopped up, and sky-lights have been made in the ceiling, which is flat and modern.

All that remains of its decorative features are two handsome niches and figures at one end, and a curiously-ornamented square-headed door-way at the side near the entrance.

At the back of the Judges' seats are paintings of Prudence, Justice, Religion, and Fortitude.

In this room are placed the Portraits of King George the Third and Queen Charlotte, by Ram-

say; and the admirable Portrait *, by Sir Joshua Reynolds, of Lord Camden; which formerly hung in the great Hall.

Dec. 30, 1761, Sir Charles Pratt was constituted Lord Chief Justice of the Court of Common Pleas; in which post he acted with such ability and integrity, especially in the judgment he gave in the case of General-warrants, that the City of London, besides presenting him with the Freedom of their Corporation, requested him to sit for his picture, which was put up in Guildhall, with the following inscription:

“ HANC ICONEM
CAROLI PRATT, EQ.
SUMMI JUDICIS C. B.
IN HONOREM TANTI VIRI,
ANGLIÆ LIBERTATIS LEGE ASSERTORIS FIDI,
S. P. Q. L.
IN CURIA MUNICIPALI
PONI JUSSERUNT,
NON. KAL. MART. MDCCLXIV.
GULIELMO BRIDGEN ARM. PRÆ. URB.”

COURT OF COMMON PLEAS.

This new Room is erected on the site of what was formerly called “The Court of Orphans.” Here the Chief Justice of the Common Pleas sits at *Nisi Prius*. And here the Sessions of the

* This Portrait has been well engraved by James Basire.

Peace are now held by the Lord Mayor and Recorder, assisted by a portion of the Aldermen.

THE COURT OF EXCHEQUER

Is held in an upper room over the Old Council Chamber; a room in which many of the City Committees also occasionally hold their meetings.

THE COUNCIL CHAMBER; OR, THE COURT OF ALDERMEN'S ROOM.

This very noble apartment was erected in 1614 (see p. 5); and was formerly covered with tapestry, representing the history of Nebuchadnezzar.

Over the Lord Mayor's seat are the King's arms; and over the door those of the City, finely carved. Round the border of the ceiling are neatly painted the arms of the several Lord Mayors, since the year 1780.

In an oval in the middle of the ceiling is a well-executed Painting, by Sir James Thornhill: A figure representing LONDON is sitting upon the clouds, murally crowned, with the City arms in her left hand. Behind her is Pallas; and under her two boys, one with the Sword on his shoulder, the other pointing to the Cap of Maintenance; and the Mace lying under her feet. Peace is presenting her with an olive-branch; and Plenty with her horn is pouring out riches.

In four compartments at each end of the oval are the four cardinal virtues, represented like boys: Prudence, Temperance, Justice, and Fortitude. The borders of these compartments, and of the oval, &c. are embellished with fruits and foliage richly gilt.

The chimney-piece, of a square form, is very heavy, being constructed of black marble.

Over it is a curious Painting, presented to the City by Sir James Thornhill. It is painted in chiaro-scuro; and appears like metal. It contains allegorical figures of London, Justice, Liberty, Piety, Truth, &c.

At the lower end of the room is this appropriate motto, *AUDI ALTERAM PARTEM*.

In this room the Committee of City Lands, and other Committees of the Common Council, most generally hold their meetings.

THE OLD COUNCIL CHAMBER,

near the Court of Aldermen's room, is also now used for the accommodation of various Committees.

THE COMMON COUNCIL ROOM.

This is a large, plain, but handsome and commodious room, lighted by a dome in the centre of the ceiling, which rests upon four elegant

arches *. The light thus admitted from the ceiling shews the numerous pictures which decorate the sides of the room to great advantage.

At the top of the room is a very elegant White Marble Statue of his present Majesty, the size of Life, admirably executed by F. L. Chantrey, Esq. R. A. at an expence to the Corporation of 308*l.* 9*s.* 5*d.* It is elevated about twelve feet from the floor, in a niche of a dark-coloured marble.

His Majesty is sculptured in his Royal Robes, holding the Scroll of an Address in his left hand. The right hand is extended, to represent the Sovereign as in the act of returning an Answer to the Address which has been presented to him.

On the Pedestal is the following elegant inscription, written by Mr. Alderman Birch, who at that time filled the Civic Chair :

“ GEORGE THE THIRD :

Born and bred a Briton ;
 endeared to a Brave, Free, and Loyal People
 by his Public Virtues,
 by his pre- eminent Example
 of Private Worth in all the Relations of Domestic Life,
 by his uniform Course of unaffected Piety,
 and entire Submission to the Will of Heaven.

* The four angles under the Cupola were ornamented at the expence of Mr. Alderman Boydell, with Paintings in Fresco by J. F. Rigaud, Esq. R. A. ; representing Providence ; Innocence, or Infancy and Youth ; Wisdom ; and Happiness. Unfortunately these Paintings never dried perfectly, and turned black. They exist no longer ; but Prints of them have been published by Messrs. Boydell and Co. dedicated to their Majesties.

The Wisdom and Firmness
of his Character and Councils
enabled him so to apply the Resources of his Empire,
so to direct the native Energies of his Subjects,
that he maintained the Dignity of his Crown,
preserved inviolate the Constitution in Church and State,
and secured the Commerce and Prosperity of his Dominions,
during a long Period of unexampled Difficulty :
in which the deadly Contagion of French Principles,
and the domineering Aggressions of French Power,
had nearly dissolved the Frame,
and destroyed the Independence,
of every other Government and Nation in Europe.
The Lord Mayor, Aldermen, and Commons of the City of London
have erected this Statue,
in Testimony
of their undeviating Loyalty, and grateful Attachment,
to the Best of Kings,
in the Fifty-fifth year of his Reign.
A. D. 1815 ;
BIRCH, MAYOR."

In the North-west corner is a Marble Bust of Lord Viscount Nelson, from the chisel of Mrs. Damer, and presented by her to the Corporation.

On the opposite corner is a fine Bust of the Duke of Wellington, by Turnerelli, voted by the Corporation in 1815, on the Battle of Vittoria. It cost 150*l*.

At the West end of the Room are two good Pictures :

Minerva*, painted by Richard Westall, Esq.
R. A.

Apollo washing his locks in the Castalian fountain *, painted by Gavin Hamilton, Esq.

* These Pictures have been engraved by Facius, and published by Messrs. Boydell and Co.

Both Paintings were presented to the Corporation by that truly generous Patron of the Arts, Mr. Alderman John Boydell, whose munificence we have frequent cause to mention *.

* "It may be a matter of wonder to some," says the worthy Alderman, "what inducements I could have to present the City of London with so many expensive Pictures. The principal reasons that influenced me were these: First, to shew my respect to the Corporation and my Fellow Citizens. Secondly, to give Pleasure to the Publick, and Foreigners in general. Thirdly, to be of service to the Artists, by shewing their works to the greatest advantage; and, Fourthly, for the mere purpose of pleasing myself."

The following lines by Miss Tomlins, were addressed to Mr. Alderman Boydell on his very liberal and munificent conduct, concerning the ornamenting the Council Chamber of the City with Pictures by various Masters :

Proud was the boast Rome's second Founder shared ;

Nor frown the Muses on ingenuous pride,
Which bade the world's great Mistress stand declared,
Brick ere he lived, but marble ere he died.

Nor small the boast Augusta's Elders own,

When at their word the canvas learns to glow,
Where spotless valour, fixed on mercy's throne,
Views, and relenting views, the reddening waters flow.

Or on his rock where sole the Hero stands,

Whilst on his brow sit honourable years,
Dauntless his eye that wondering awe commands,
And in his hand the key of Fate appears.

Or where the Royal Youth his courser sways,

Sedate and bold to check rebellious tide,
Where Walworth's dagger gains it loyal praise,
To grace the Civic shield, in guiltless crimson dyed.

At the East end of the Room is the great Picture representing the Destruction of the Floating Batteries before Gibraltar. This was designed to commemorate the gallant defence of that fortress made by General Elliot, afterwards Lord Heath-

In Greece, when Art Wealth's fostering power required,
 Wise o'er the rest the great PERICLES shone ;
 His liberal hand, with patriot glory fired,
 Gave life to brass, and breathing words to stone.

Her lessening treasure murmuring Athens saw,
 Mother of Arts, and scorn'd her glorious name,
 Fearless he stood, and with no partial law,
 " Mine be the risk," he cried, " and mine the fame !"

Won by his words, at once the many rise,
 At once their bosoms own the genial fire,
 At once the drops of honour wet their eyes ;
 They shout, they act, and are what they admire.

As some vast cloud which o'er the mountain lours,
 Supine on winds in dreary darkness driven,
 That threats with tenfold night Earth's trembling power,
 Waits but one spark to burst in flame to Heaven.

In Arts unequal'd, yet in virtuous fame,
 Not e'en to Athens' name shall Britain bow,
 Her's be the Poet's wreath, the Patriot's flame,
 Since what PERICLES was—is BOYDELL now.

It is a well-known fact, that, on the Athenians complaining of the expence arising from the great public works under Pericles, he offered to bear the sole expence, and fix his name instead of that of the Athenian people on them ; but, fired by emulation, they refused his conditions, and willingly bore the expence, to save the glory.

field; and was executed by John Singleton Copley, Esq. R. A. It cost the City 1543*l.* 6*s.* The Painter had also the privilege of exhibiting it for a time to the public, which was done in a temporary building raised for the purpose in the Green Park. This vast Picture, which measures 25 feet in width, and about 20 in height, exhibits the Victory achieved by the Garrison, and in the moment of their triumph, a display of humanity that highly exalts the British character: "it is composed of three large groups; that on the right contains the Portraits of the principal British and Hanoverian Officers, of the size of life, who are assembled on the Ramparts (the action being over,) to view the dreadful scene which ensued from the battering Ships being set on fire. Lord Heathfield, on horseback, in conversation with Generals Boyd, De la Motte, and Green, pointing to Sir Roger Curtis, and a detachment of British Seamen, who, at the hazard of their own lives, are rescuing their vanquished enemies from destruction. Several of the Seamen are seen at the stern of one of the battering Ships, striking the Spanish Ensign; whilst others generously relieve a number of the unfortunate Spaniards from a sinking wreck; these form a second groupe on the left. The third groupe occupies the centre, where a number of the enemy are represented in extreme distress, endeavouring to

escape from a Floating battery that is enveloped in flames. At a distance is a view of the Camp of the Allied Army of France and Spain, and the head-quarters of the Duke de Crillon *." All the principal figures are as large as life; their countenances are expressive of eager attention, and are very excellently finished. The judgment of the artist is rendered eminently conspicuous, both in the arrangement of the groups, and in the varied expressions of courage, terror, and humanity, that characterise the different figures. A very large and forcible engraving of this picture, two feet nine inches in length, and two feet three inches in width, has been recently executed by Mr. William Sharp, whose talents in the historic line

* From Copley's Explanatory Key. The names of all the officers, whose portraits are introduced, are as follow :

The Right Hon. Gen. Lord Heathfield, K. B. Governor ; Lieut. Gen. Sir Robert Boyd, K. B. Lieut. Governor ; Major General De la Motte, commanding the Hanoverian Brigade ; Major General Sir William Green, Bart. Chief Engineer ; Major General Picton ; Col. Dachenhausen, Reden's Hanoverian Regiment ; Col. Hugo, Sydow's, late Hardenburg's ; Col. Schleppegrell, De la Motte's ; Colonel Lewis, Commandant of Artillery ; Col. Craig, 56th Regiment ; Major Brown, 58th Regiment ; Hon. Lieut. Col. Lindsay, late 2d Battalion 73d Regiment ; Lieut. Colonel Hardy, Quarter-master General ; Major Vallotton, Governor's first Aid-de-Camp ; Lieut. Holloway, Aid-de-Camp to chief Engineer ; Major Perry, 12th Regiment ; Captain Drinkwater, late 72d, Author of the History of the Siege of Gibraltar.

have deservedly exalted him to an eminent place among the professors of the graphic art in this country*.

On the North and South walls are four Pictures †, representing important Scenes in this celebrated Siege (presented to the Corporation by Mr. Alderman Boydell), painted by Richard Paton, Esq.

1. The brave and gallant Defence of Gibraltar, against the united Forces of Spain and France, on the Afternoon of Sept. 13, 1782, representing the Gun-boats setting fire to the Town, and the Garrison defending the Place.

2. Represents the Defence on the Night between the 13th and 14th of September, with the Spanish Gun-boats in a blaze.

3. Represents the Defence on the 14th of September; where the English are employed in taking up the Spanish and French Sailors in great distress.

4. Represents the Relief of Gibraltar, on the 11th of October, 1782, by the British Fleet, under the command of Earl Howe; with the Spanish and French Fleets in the distance.

There are also, in the same size, two Paintings by Mr. Dodd, after small Pictures by Mr. Paton,

* Beauties of England, by Mr. Brayley.

† These Pictures have been engraved by Mr. Fittler and Mr. Lerpiniere, 19 inches by 26 long, and published by Messrs. Boydell and Co.

and presented by Mr. Alderman Boydell. 1. Representing his Majesty's Fleet, under the command of Admiral Lord Rodney, breaking the Line of the French Fleet, on the 12th of April 1782. 2. The Victory gained by Lord Rodney over the French Fleet, on the above occasion*.

On the SOUTH WALL are the following Pictures:

A Portrait of Lord Heathfield †, after Sir Joshua Reynolds ‡ (also presented by Mr. Alderman Boydell).

A Portrait of Marquis Cornwallis §, painted by J. S. Copley, Esq. R. A.

A Portrait of Admiral Lord Viscount Hood, painted by Abbott.

A Portrait of John Boydell, Esq. Alderman of the Ward of Cheap, and Lord Mayor in 1790. This Picture (which cost 200 guineas) was painted by Sir William Beechey, R. A. in consequence of the following resolution: "At a Court of

* These two Engagements are engraved by Mr. Lerpiniere and Mr. Fittler, 27 in. by 20, and published by Messrs. Boydell and Co.

† This is not the Original, which was going fast to decay in the exposed situation of the Council Chamber; it was therefore copied, and so finely, that it is not much inferior to the Original, which was considered as one of Sir Joshua Reynolds's best Pictures.

‡ Engraved by Mr. Richard Earlom, 15 inches by 20 high.

§ Engraved by B. Smith, 15 inches by 20 high.

Common Council, Feb. 27, 1800, on the motion of Mr. Deputy Goodbehere, it was resolved, That the Members of this Corporation, grateful for the delight afforded them, as often as they assemble in this Court, by the splendid Collection of Paintings presented by Mr. Alderman Boydell, entertaining an affectionate sense of the honour done them by that celebrated Patron of Arts, and proud of the relation in which they stand to him as Fellow-citizens; do, in testimony of those feelings, request him to sit for his portrait, to an artist of his own choice; conscious, however, that hereby they are only requesting him to confer a new gratification on themselves and their successors; and unwilling that, amidst such and so many remembrances of sublime characters and illustrious actions, his Portrait should be wanting, who, discerning in the discovery, and munificent in the encouragement, of merit in others, combined in his own character private integrity with public spirit, and solid honesty with a highly cultivated taste."

In the centre on this side the room is the Murder of David Rizzio, in the presence of Mary Queen of Scots, by her husband Lord Darnley and Lord Ruthven, in the Queen's Bed-chamber, on the 9th of March, 1566. Painted by John Opie, Esq. R. A. * This is one of the

* Engraved by Mr. Isaac Taylor, Jun. 19 inch. by 24 long, and published by Messrs. Boydell and Co.

finest Specimens of the Master, and was selected for exhibition at the British Gallery 1817. It was presented to the City by Mr. Alderman Boydell.

On the NORTH WALL, opposite the death of Rizzio, is Sir William Walworth, Lord Mayor of London, killing Wat Tyler in Smithfield*; for which bold Action king Richard II. conferred on him the honour of Knighthood, and added the Dagger to the City Arms. The Picture is painted by James Northcote, Esq. R. A. and was also presented to the City by Mr. Alderman Boydell.

In the North-west angle of the room is the Ceremony of administering the Oath to Alderman Newnham, Lord Mayor, Nov. 8, 1782, upon the Hustings in Guildhall; wherein are 120 Portraits of the Lord Mayor, the whole Court of Aldermen, many of the Common Council, the principal Officers of the City, and several Ladies and Gentlemen, Spectators. Painted by Mr. William Miller †.

At the opposite side of the room is, Lord Mayor's Day on the Water, Nov. 9th. Com-

* Engraved by Mr. Anker Smith, 19 inches by 24 long; and published by Messrs. Boydell and Co.

† This Picture is engraved by Mr. Benjamin Smith; and is curious, as shewing the Monuments, Pictures, and other ornaments of Guildhall, at that period.

panion to the above. Painted by Richard Paton, Esq. The figures by F. Wheatley, Esq. R. A.

On the North side of the room are also the following Portraits :

Admiral Lord Rodney ; after Monnoyer. Presented to the Corporation by Mr. Alderman Boydell.

Admiral Earl Howe. Copied by G. Kirtland.

Admiral the Earl of St. Vincent's, by Sir Wm. Beechey, R. A.

Admiral Lord Duncan, by J. Hoppner, Esq. R. A.

Admiral Lord Viscount Nelson, by Sir William Beechey, R. A.

There is also a very excellent Portrait, with this inscription :

“ This Portrait of

DANIEL PINDER, ESQ.

Senior Member of the Court of Common-Council,
was painted by John Opie, R. A.

at the desire and expence of several of his
Fellow Citizens *,

who presented it to the Corporation of London,
that it might be placed in their Guildhall,
in remembrance of the long and faithful services,
and many virtues, both public and private,

* It was painted by the spontaneous subscription of two guineas each from some of Mr. Deputy Pinder's oldest friends.

of this venerable Citizen.

3d December, 1807.”

Underneath this last Portrait is a View of the Interior of the Guildhall, as it appeared at the Royal Entertainment given by the Corporation of the City of London, on Saturday the 18th of June 1814. Painted by Wm. Daniell, Esq. by order of the Corporation*. This Painting cost 100 guineas.

Mr. Alderman Boydell's Munificence † was not limited to the Pictures now exhibited in the Common Council Chamber, but extended itself

* This View is engraved as a Frontispiece to a magnificent Work, entitled, “An Account of the Visit of His Royal Highness the Prince Regent, with their Imperial and Royal Majesties the Emperor of all the Russias and the King of Prussia, to the Corporation of London, 1814,” printed as a lasting memorial of the unparalleled honour bestowed on the Corporation, not for public sale, but as presents to the illustrious Guests, to the Public National Libraries, and to the several Members of the Corporation.

† Whilst speaking of the liberality of Mr. Alderman Boydell, it may be allowable in this place to notice Three Pictures which were presented by him to the worshipful Company of Stationers, which are now at their Hall in Ludgate Street.

1. Alfred the Great dividing his Loaf with the Pilgrim. Painted by B. West, Esq. President of the Royal Academy ‡.

2. Mary Queen of Scots' Escape from Lochleven Castle, by the assistance of George Douglas. Painted by Mr. Graham.

3. The Alderman's own Portrait, painted also by Graham.

‡ Engraved by Mr. William Sharpe, size 19 inches by 24 long.

to the presenting other Paintings, which the late alterations of the arrangements of this Room have excluded from it.

The following are for the present deposited in Guildhall Chapel.

1. Conjugal Affection, or Industry and Prudence. Painted by Robert Smirke, Esq. R. A *. It represents the family of a Merchant whose personal exertions have raised him, in the prime of life, to senatorial importance in the Councils of his Fellow Citizens. A Father, Mother, and three Children, are introduced.

2. The Miseries of Civil War. A Field of Battle near Toton, in Yorkshire, between the Houses of York and Lancaster, on the 29th of March 1461. Painted by Josiah Boydell, Esq. †

3. A Model, by Thomas Banks, Esq. R. A. for the Alto Relievo ‡, placed in the front of the Shakspeare Gallery, Pall Mall; representing Shakspeare seated on a Rock, between Poetry and Painting §.

* This has been engraved by Mr. Thew.

† Engraved by Mr. J. Ogborne, 19 inches by 24 long.

‡ This formed an Ornament over the Chimney-piece in the New Council Chamber, which has been entirely done away by the late alterations; the room being now warmed by Mason's patent hot-air-pipes.

§ Engraved by Mr. B. Smith; and published in Messrs. Boydell's magnificent edition of Shakspeare.

THE COURT OF HUSTINGS

is of very great antiquity; and is held at the East end of the great Hall. The Judges are, the Lord Mayor and Sheriffs, assisted by the Recorder.

THE COURT OF THE LORD MAYOR AND ALDERMEN,
commonly called "The Mayor's Court,"

is a Court of Record. The Recorder is the Judge of the Court; yet the Lord Mayor and Aldermen sit as Judges with him, if they please. It is generally held in the Court of Common Pleas.

THE ORPHANS COURT

is held before the Lord Mayor and Aldermen, who are Guardians to the Children of all Freemen that are under the age of Twenty-one at the decease of their Fathers.

THE SHERIFFS' COURTS

Are held at the West end of the great Hall. These are two Courts of Record belonging to the two Sheriffs, and to each Court belongs a Prison, called a Compter.

THE COURT OF REQUESTS,

or Court of Conscience, is at present held in the old Chapel of the Guildhall.

THE CHAMBERLAIN'S COURT, OR OFFICE.

On the right hand of the Court of King's-bench is the Chamberlain's Office, where he holds his Court for swearing in Freemen, enrolling, and turning over Apprentices, and hearing and determining complaints between Masters and Apprentices.

This part of Guildhall was burnt down, Feb. 7, 1786; and with it were destroyed the Books in which were registered the admissions of Freemen.

It was rebuilt, in an elegant style, by George Dance, Esq. who for a long series of years most honourably discharged the arduous and important duties of Clerk of the City's Works.

In this Court are several Prints (particularly a finely-coloured one of the painted Window at New College, Oxford) presented to the Corporation by Mr. Alderman Boydell.

In the Chamberlain's Parlour are deposited duplicate copies of the Honorary Freedoms and Thanks which have been voted by the City. There are more than Fifty of these splendid ornaments, all beautifully written by the late Mr. Thomas Tomkins; and the admirable taste and variety displayed in the designs and the powers of his pen are deserving of the highest commendation. A list of them is subjoined.

The emblazoned Arms of the distinguished personage who received the thanks are uniformly placed over the vote, and the City Arms below it. The border is composed of such emblems and trophies as are suited to the action recorded.

1792. To Marquis Cornwallis, for his achievements in the East Indies; with a gold box, of the value of 100 guineas.
1792. To Major-general William Meadows, for his gallantry in the East Indies; gold box, 88*l.* 7*s.*
1794. To Sir Charles Grey, his officers and soldiers, for their gallantry in the West Indies; gold box, 100 guineas.
1794. To Sir John Jervis, his officers, &c. for their conduct in the West Indies; gold box, 100 guineas.
1794. To Earl Howe, his officers and sailors, for defeating the French fleet, on June 1; gold box, 100 guineas.
1795. To Lord Bridport, for his Victory over French fleet, June 23; gold box, 100 guineas.
1797. To Lord St. Vincent, for defeating the Spanish fleet on the 14th February; with a sword, of the value of 200 guineas.
1797. To Vice-admiral Waldegrave, for his conduct on the same day; gold box, 100 guineas.
1797. To Vice-admiral Thompson, for his conduct; gold box, 100 guineas.

1797. To Rear-admiral Parker, for his conduct ; gold box, 100 guineas.
1797. To Commodore Nelson, for his conduct ; gold box, 100 guineas.
1797. To Sir Robert Calder, first Captain of the Fleet ; gold box, 100 guineas.
1797. To Lord Duncan, for obtaining the victory over the Dutch fleet ; a sword, 200 guineas.
1797. To Sir Richard Onslow, for his eminent services ; sword, 100 guineas.
1797. Letter of Mr. Alderman Harley to the Livery of London, declining the office of Chamberlain, and recommending Mr. Alderman Clark, who was then elected Chamberlain.
1798. To Lord Nelson, for his conduct in obtaining the Victory of the Nile ; sword, value 200 guineas.
1798. To Captain Sir Edward Berry, the captains, officers, seamen, and marines of the fleet, for their gallant conduct ; gold box, 100 guineas.
1798. To Sir John Borlase Warren, for his general conduct during the war, and particularly for his victory over the invading French fleet on the Coast of Ireland ; gold box, 100 guineas.
1799. To Sir Ralph Abercrombie, the general officers, and soldiers of his army, for their bravery in effecting a landing in Holland, and thus causing the surrender of the Dutch fleet ; sword, 100 guineas, to Sir Ralph.

1799. To Vice-admiral Mitchell, the captains, &c. for compelling the surrender of the Dutch fleet in the Texel; sword, 100 guineas, to the Admiral.
1799. To Sir Sidney Smith, for his obstinate defence of Acre, against the efforts of Buonaparte, with a sword, 100 guineas; and thanks to the officers, seamen, and troops.
1800. To Sir Edward Hamilton, knight, of the Surprize, 32 guns, for his gallantry in recapturing the Hermione, 44 guns, under the fort of Cavello, mounted with 200 pieces of cannon; gold box, 50 guineas.
1801. To Sir John Hely Hutchinson, for services in Egypt; sword, value 100 guineas.
1801. To Admiral Lord Keith, for services on the coast of Egypt; sword, value 100 guineas.
1801. To Sir James Saumarez, Baronet, for victory over the Spanish and French fleet; sword, 100 guineas.
1805. To Vice-admiral Collingwood, for the battle of Trafalgar; sword, 200 guineas.
1805. To Rear-admiral Earl of Northesk; sword, value 100 guineas.
1805. To Admiral Sir R. J. Strachan; sword, 100 guineas.
1806. To Captain Sir T. M. Hardy, bart. for the battle off Trafalgar; sword, 100 guineas.
1806. To Sir Thomas Duckworth, for services off St. Domingo; sword, 200 guineas.

1806. To the Hon. Rear-admiral Alexander Cochrane, for services off St. Domingo; sword, 100 guineas.
1806. To Rear-admiral Louis; sword, 100 guineas.
1806. To Major-general Beresford, for the capture of Buenos Ayres; sword, 200 guineas.
1806. To Commodore Sir Home Popham, for the capture of Buenos Ayres; sword, 200 guineas.
1806. To Lieutenant-general Sir David Baird, for the conquest of the Cape of Good Hope; sword, 200 guineas.
1806. To Major-general Sir John Stuart, for services at Calabria; sword, 200 guineas.
1807. To Sir Samuel Auchmuty, for services at Monte Video; sword, 200 guineas.
1807. To Brigadier-general Hon. William Lumley; sword, 100 guineas.
1807. To Rear-admiral Stirling, for services at Monte Video; sword, 200 guineas.
1808. To John Silvester, Esq. (now Sir John Silvester, Bart.) Recorder, in testimony of the respect of the Court; and for the eminent services rendered by him in the execution of his office.
1808. To Mr. William Rogers, Captain of the Windsor Packet, purse of 100 guineas.
1811. To Brigadier-general Dilkes, for services near Barossa; sword, 100 guineas.
1811. To Lieutenant-general Thomas Graham,

- (now Lord Lyndoch,) for victory near Bar-rossa; sword, 200 guineas.
1811. To Viscount Wellington, for his conduct in Portugal; sword, 200 guineas.
1812. To Marquis Wellington, for victory near Salamanca; gold box, 200 guineas.
1813. To the Right Hon. Abraham Bradley King, Lord Mayor of Dublin, as a mark of respect to the Sister Kingdom of Ireland, as the Chief Magistrate of Dublin.
1813. To Lieutenant-general Sir Rowland Hill, for his bravery under Marquis Wellington; sword, 100 guineas.
1813. To Lieutenant-general Sir T. Graham; gold box, 100 guineas.
1813. To Captain Sir Philip B. V. Broke, of the Shannon; sword, 100 guineas.
1814. To Field-marshal Blucher; sword, 200 guineas.
1814. To Field-marshal Prince Schwartzenberg; sword, 200 guineas.
1814. To Field-marshal Count Barclay de Tolly; sword, 200 guineas.
1814. To the Hetman Count Platoff; sword, 200 guineas.
1815. To Marquis Wellington, for the victory of Vittoria; and that his Bust be placed in the Common Council Chamber.

1815. To the Duke of Wellington, for the battle of Waterloo.

1816. To their Royal Highnesses the Dukes of Kent, Sussex, Gloucester, and Prince of Coburg; in boxes of heart of oak, value 100 guineas each.

1816. To Lord Exmouth, for victory at Algiers.

1816. To Rear-admiral Mylne, on same occasion.

Over the chimney is a very fine Portrait of Mr. Tomkins, by Sir Joshua Reynolds; being the last which he painted. Under it the following motto, "Opera inter talia primus."

Adjoining are the Official Apartments in which the various pecuniary transactions attached to the duties of the Chamberlain are transacted.

Underneath these rooms is

THE OFFICE OF WORKS,

a very convenient suite of apartments.

THE TOWN CLERK'S OFFICES ;

On the opposite side of the Court-yard, and under the Court of King's Bench, are the Offices of the Town Clerk; in which, and in a strong room under the New Council Chamber, are deposited the very valuable collection of antient Charters granted to the Citizens of this great Metropolis, and the ample collection of City Records. The intelligent Antiquary will find his labour well repaid, by investigating these interest-

ing Memorials of former times. Fortunately for the Publick, the care of them is intrusted to gentlemen fully competent to appreciate their importance, and liberal in their assistance to those who, either in professional pursuits or in literary researches, have occasion to consult them.

THE IRISH CHAMBER.

On the Southern side of Guildhall are the apartments used by *The Society of Governor and Assistants, London, of the New Plantation in Ulster, within the Realm of Ireland.* The rooms are commodious, and are ornamented with a few good Portraits; among which is particularly distinguished a capital one of their late worthy Governor, Mr. Alderman Harvey Christian Combe, painted by Sir William Beechey, R. A.

COMMISSIONERS OF SEWERS AND PAVEMENTS.

Their Office is over the old Council Chamber; but the meeting of the Commissioners for business is usually in the Court of Aldermen's Room.

THE COMPTROLLER'S OFFICE

is on the West side of the South Front of the Hall; and the Comptroller has a commodious Dwelling-house adjoining.

GUILDHALL CHAPEL

is a venerable appendage to the surrounding buildings. It was founded in 1299, dedicated to Saint Mary Magdalen and All Saints, and called *London College*. This Chapel suffered greatly by the Fire of London, but was not so much injured (nor has been subsequently altered by repairs) as to lose its architectural features; retaining both externally and internally the chief of them. It consists of a main and side aisle, the latter of which is to the North, but does not appear to have had any regular communication with the former, and is quite plain. The West end has a large window with tracery entire, and beneath it a handsome pointed arch entrance under a square architrave, having sculptured capitals with quatrefoils, and shields with arms in the spandrils. Against the window has been attached three niches, large and heavy. They contain good figures of King Edward VI.; Queen Elizabeth, with a Phœnix under her; and of Charles I. treading upon a globe; sculptured by W. Stone; the spaces of wall on each side, and under the window, are ornamented with pannels.

Service was performed in this Chapel as late as the middle of the eighteenth century, but it is no longer used for its original purposes. The interior is separated by a wall in the centre; the East division of which is now used as the Court of Requests.

The proportions, when complete, were spacious, handsome, and lofty, lighted by a large window at each end, and smaller ones at the sides, of the same age and character. The ceiling is flat, of plaster, paneled similar to that in the Hall; the roofs of the two fabrics being of timber, were together destroyed in the great fire. The chequered marble pavement belonging to the altar yet remains; and on the South wall near the East window, but high from the pavement, is a neat monument, the inscription upon which is so much defaced as to be illegible from the distance at which it is seen.

The Western part of the Chapel is not appropriated to any particular purpose. Among heaps of timber and materials which are used in Guildhall upon particular occasions, are to be seen books, maps, plans, manuscripts, with several pictures; models of St. Luke's hospital, the old Court of Common Council, and other buildings, &c. These things form a confused mass under and on the top of the gallery at the West end; and, from the time they have lain in their present condition, have collected so much dust and rubbish as almost to defy inspection.

In the backs of the niches in the West window before noticed, which appear within, are the arms of the City in a guideron shield.

This Chapel contained numerous Monuments. Some of the principal erected before the Fire of London, of which many were destroyed at

that time, were, a tomb with a figure of John Wells, Grocer, and Mayor in 1431, on the South side of the choir above the vestry door; the tomb of Thomas Knesworth, Fishmonger, and Mayor anno 1505, on the South side of the choir; a grave-stone to the memory of Sir John Langley, Knight, Goldsmith, and Mayor anno 1576, who was buried in the vault of the before-named John Wells.

There were also several other flat stones, bearing arms, inscriptions, &c.; most of which were in memory of the *Custodes*, or Wardens, and of Chaplains and Officers of the Chamber.

Of the Monuments which remained about fifty years ago in good preservation may be noticed, one to the memory of Catherine Lightfoot, who died in 1673; another to her husband William Lightfoot, attorney and register of Sutton's hospital, who died in 1699.

A Monument to William Mann, Esq. sword-bearer to the Lord Mayor; he died April 30, 1705, aged 77, having officiated in that office for 46 years: he had *five* wives.

Other Monuments were to William Fluellen, Esq. Alderman, who died A. D. 1675; and William Avery, who died A. D. 1671, with this inscription:

“Gulielmus Avery, dum vixit celeberrimæ
huic Civitati à Commentariis.”

Only one Monument now remains, as before noticed; and it appears too modern to be one of the last just named.

BLACKWELL HALL.

On the East side of the Court-yard, extending from the Chapel Southward, is Blackwell Hall. In the centre is an enormous Doric door-case of two pillars, with a divided pediment, in which are the royal arms. Eighteen windows in three stories, a cornice and pediment over the centre, complete this Front.

THE LAND TAX OFFICE.

In a part of the antient Blackwell-Hall, Southward, are convenient Offices for the use of the Commissioners of the Land Tax, and the Commissioners of the several Assessed Taxes, for the City of London.

SITTING ALDERMAN'S COURT, &c.

On the West side of the Court-yard is a plain brick building, with a basement of the Tuscan order; containing on the ground floor the Court for the Alderman who sits in weekly rotation as Justice. On the First floor are the OFFICES of the CITY SOLICITOR; and on the Second floor, those of the CITY REMEMBRANCER.

THE END.

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