

Baedeker's
LONDON
AND ITS
ENVIRONS.

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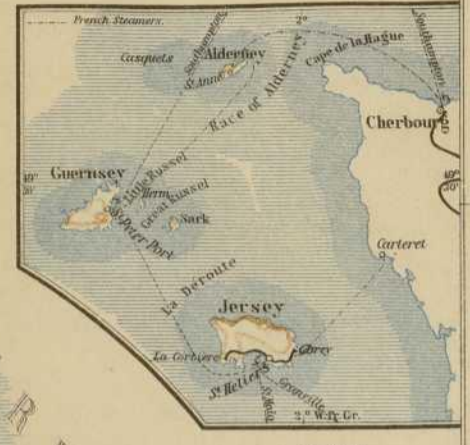
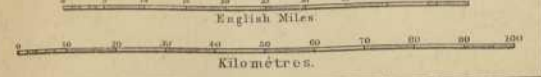
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A 1894

3 marks.

RAILWAY MAP of ENGLAND and WALES

Scale 1:1,500,000



French Steamers

Railways

in use in construction

Canals

Steamboat Routes

Br. Bridge, Jⁿ. Junction.



LONDON

AND ITS

ENVIRONS.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

WITH 3 MAPS AND 18 PLANS.

NINTH REVISED EDITION.

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

1894.

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LONDON

ENVIRONS

'Go, little book, God send thee good passage,
And specially let this be thy prayer
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

K. BARDREH

LEIPZIG: KALL HANDELT VON WILHELM
LONDON: DUFFELL AND CO. 10, SOUTH BARRICK W.

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 so to employ his time, his money, and his energy, 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 existed, the Editor in 1878 published the first English edition of the present Handbook with some hesitation, notwithstanding the encouragement he received from numerous English and American correspondents, who were already familiar with the distinctive characteristics of 'Baedeker's Handbooks'. So favourable a reception, however, was accorded to the first edition that the issue of a second became necessary in little more than a year, while seven other editions have since been called for. The present volume embodies the most recent information, down to the month of July, 1894, obtained in the course of personal visits to the places described, and from the most trustworthy sources.

In the preparation of the Handbook the Editor has received most material assistance from several English and American friends who are intimately acquainted with the great Metropolis. His grateful acknowledgments are specially due to the REV. ROBERT GWYNNE, B. A., who has contributed numerous valuable corrections and interesting historical and topographical data.

Particular attention has been devoted to the description of the great public collections, such as the National Gallery, the British Museum, and the South Kensington Museum, to all of which the utmost possible space has been allotted. The accounts of the pictures in the National Gallery, Buckingham Palace, Hampton Court, the Dulwich Gallery, and the various private collections, are from the pen of DR. JEAN PAUL RICHTER of London.

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, so that the reader may see at a glance which of the sights of London may be visited together, the introductory portion classifies the principal sights according to their subjects, in order to present the reader with a convenient index to their 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 of any kind can only be given to a very limited extent in the present work. The most noteworthy sights 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. The hotels at the West End and at the principal railway-stations are the most expensive, while the inns in the less fashionable quarters of the Metropolis generally afford comfortable accommodation at moderate charges.

The Maps and Plans, upon which the utmost care has been bestowed, will also, it is hoped, be found serviceable. Those relating to London itself (one clue-map, one large plan, four special plans of the most important quarters of the city, and a railway plan) have been specially revised for this edition, and are placed at the end of the volume in a separate cover, which may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections of different colours will be found greatly to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

The Routes to places of interest in the Environs of London, although very brief, will probably suffice for the purposes of an ordinary visit. Some of the longer excursions that appeared in earlier editions have now been transferred to *Baedeker's Handbook to Great Britain*.

CONTENTS.

Introduction.

Page

1. Money. Expenses. Season. Passports. Custom House. Time	1
2. Routes to and from London. Arrival	2
3. Hotels. Boarding Houses. Private Lodgings	5
4. Restaurants. Dining Rooms. Oyster Shops. Confectioners	10
5. Cafés. Billiard Rooms. Chess	15
6. Reading Rooms. Libraries. Newspapers	16
7. Baths	18
8. Shops, Bazaars, and Markets. The Co-operative System	19
9. Cabs. Omnibuses. Tramways. Coaches	27
10. Railways	32
11. Steamboats	38
12. Theatres, Music Halls, and other Entertainments	39
13. Concerts and Exhibitions of Pictures	44
14. Races, Sports, and Games	46
15. Embassies and Consulates. Bankers	49
16. Divine Service	50
17. Post and Telegraph Offices. Parcels Companies. Commissionnaires. Messengers. Lady Guides	53
18. Outline of English History	56
19. Historical Sketch of London	62
20. Topography and Statistics	67
21. General Hints	70
22. Guilds. Charities. Societies. Clubs	71
23. Preliminary Ramble	75
24. Disposition of Time	77
25. Books relating to London	80

Sights of London.

I. The City.

1. St. Paul's Cathedral	81
2. General Post Office. Christ's Hospital. Newgate. Holborn	90
Paternoster Row, 90. — Peel's Statue, 91. — Barber Surgeons' Court Room, 92. — Central Criminal Court. Holborn Viaduct. St. Sepulchre's Church, 94. — Ely Chapel, 95.	
3. St. Bartholomew's Hospital. Smithfield. Charterhouse	95
St. Bartholomew the Great, 96. — Central London Meat Market, 97. — St. Giles, Cripplegate, 98. — St. John's Gate. Bunhill Fields Cemetery. Friends' Burial Ground, 99. — Honourable Artillery Company. Allan Wesleyan Library, 100.	
4. Guildhall. Cheapside. Mansion House	100
Goldsmiths' Hall. Bow Church, 101. — Gresham College, 103. — Mercers' Hall. Grocers' Hall. Armourers' Hall. St. Stephen's Church, 104.	

	Page
5. The Bank of England. The Exchange	105
Bankers' Clearing House. Stock Exchange. Drapers' Hall. Dutch Church, 106. — Merchant Taylors' Hall. Crosby Hall, 107. — St. Helen's Church, 108. — Cornhill. Leadenhall Market. St. Andrew's Undershaft. St. Catherine Cree, 109. — Corn Exchange. St. Olave's Church. Minorities. St. Jude's. Toynbee Hall. People's Palace, 110.	
6. London Bridge. The Monument. Lower Thames Street	111
St. Mary Woolnoth, 111. — City and South London Electric Railway. Fishmongers' Hall. St. Magnus the Martyr's. Billingsgate, 113. — Custom House. Coal Exchange, 114.	
7. Thames Embankment. Blackfriars Bridge. Queen Victoria Street. Cannon Street	115
Cleopatra's Needle, 116. — Office of the Times. Bible Society, 118. — Herald's College. London Stone, 119. — Southwark Bridge, 120.	
8. The Tower	120
Trinity House. All Hallows, Barking, 127. — Tower Subway. Royal Mint. Tower Bridge, 123.	
9. The Port and Docks	129
St. Katherine's Docks. London Docks, 129. — Thames Tunnel, 130. — Commercial Docks. Regent's Canal. West India Docks. East India Docks. Millwall Docks. Victoria and Albert Docks, 131.	
10. Bethnal Green Museum. National Portrait Gallery. Victoria Park	131
11. Fleet Street. The Temple. Chancery Lane. Royal Courts of Justice	137
St. Bride's. St. Dunstan's in the West, 138. — New Record Office, 139. — Lincoln's Inn. Gray's Inn, 140. — Temple Church, 141. — Temple Bar, 143.	
II. The West End.	
12. Strand. Somerset House. Waterloo Bridge	145
St. Clement Danes, 145. — Roman Bath. King's College. St. Mary le Strand, 146. — Savoy Chapel. Society of Arts. National Life Boat Institution, 146. — Eleanor's Cross, 149.	
13. Trafalgar Square	149
Nelson Column. St. Martin's in the Fields, 150. — Charing Cross. Charing Cross Road. Shaftesbury Avenue, 151.	
14. The National Gallery	152
15. Royal College of Surgeons. Soane Museum	183
Lincoln's Inn Fields, 183. — Covent Garden Market, 186. — St. Paul's. Garrick Club, 187.	
16. Whitehall	188
Royal United Service Museum, 189. — Horse Guards. Government Offices, 190. — Montague House. New Scotland Yard, 191.	
17. Houses of Parliament and Westminster Hall	191
St. Margaret's Church, 198. — Westminster Bridge, 199.	
18. Westminster Abbey	200
Westminster Column. Westminster School, 224. — Westminster Hospital. Royal Aquarium, 225.	
19. Pall Mall and Piccadilly	225
Haymarket. Waterloo Place. Crimean Monument, 22. —	

York Column. St. James's Square. Marlborough House. St. James's Street, 224. — Burlington House. Royal Society, 228. — Royal Academy. London University, 229. — St. James's Church. Geological Museum, 230. — Leicester Square, 231.

20. Regent Street. Oxford Street. Holborn 232
 Hanover Square. Cavendish Square, 232. — All Saints' Church, 233. — Soho Square. St. Giles-in-the-Fields. Bedford Square. Bloomsbury Square. Russell Square, 234. — University College. Catholic Apostolic Church. University Hall. St. Pancras' Church, 235. — Somers Town. Camden Town. Kentish Town. Islington. Highbury. Holloway. Canonbury Tower. Foundling Hospital, 236.
21. Regent's Park 237
 Zoological Gardens, 237. — Botanic Gardens, 240. — St. Katherine's Hospital. Primrose Hill. Lord's Cricket Ground, 241.
22. The British Museum 242
23. St. James's Palace and Park. Buckingham Palace . . . 266
 Royal Mews. Green Park, 270.
24. Hyde Park. Kensington Gardens and Palace. Holland House 270
 St. George's Cemetery, 274.
25. Private Mansions around Hyde Park and St. James's . . 274
 Grosvenor House. Stafford House, 275. — Bridgewater House, 276. — Lansdowne House. Apsley House, 277. — Dorchester House. Hertford House, 278. — Lady Brassey Museum. Devonshire House. Earl of Northbrook's Collection, 279. — Mr. L. Mond's Collection, 280.
26. Albert Memorial. Albert Hall. Imperial Institute. Natural History Museum 280
 Gore House. Royal College of Music, 281. — School of Art Needlework. School of Cookery, 283.
27. South Kensington Museum. India Museum 285
 Exhibition Galleries, 300. — Brompton Oratory, 303.
28. Belgravia. Chelsea. Kensal Green Cemetery 303
 Chelsea Hospital, 304. — Royal Military Asylum. Chelsea Church, 305.

III. The Surrey Side.

29. St. Saviour's Church 307
 Barclay and Perkins' Brewery, 308. — Guy's Hospital. Southwark Park, 309.
30. Lambeth Palace. Bethlehem Hospital. Battersea Park . 309
 St. Thomas's Hospital, 309. — St. George's Cathedral. Christ Church. Doulton's Pottery Works, 311. — Clapham Common. Dives' Flour Mills, 312.

Excursions from London.

31. Greenwich Hospital and Park 313
32. Woolwich 316
33. The Crystal Palace at Sydenham 317
34. Dulwich 324
35. Hampton Court. Richmond. Kew 327
36. The Thames from London Bridge to Hampton Court . . 336

	Page
37. Hampstead. Highgate	340
38. Epping Forest. Waltham Abbey. Rye House	342
Chingford, 343. — From Rye House to Hertford, 344.	
39. St. Albans	345
Harrow on the Hill, 345. — From St. Albans to Luton and Dunstable, 347.	
40. Rickmansworth. Chenies. Chesham	347
41. Windsor. Eton	349
From Slough to Stoke Poges and Burnham Beeches, 349. — Runnymede. Holloway College, 351.	
42. Gravesend. Chatham. Rochester	357
Eitham, 360. — Cobham Hall. Gadshill. Chalk, 360, 361.	
List of Eminent Persons	362
Index	366
Index to Plan of London in the Appendix.	

List of Maps and Plans.

- | | |
|--|------------------------------------|
| 1. Railway Map of England, before the title-page. | |
| 2. Map of the Environs of London, between pp. 312 and 313. | |
| 3. Key-Plan of London. | |
| 4. Plan of London in three sections. | } In the Cover
after the Index. |
| 5. Special Plan of the West End from Baker Street to Soho. | |
| 6. " " " Holborn, Fleet Street, and Strand. | |
| 7. " " " the City. | |
| 8. " " " the West End from Hyde Park and Belgravia to the Thames. | |
| 9. Railway Map of London. | |
| 10. St. Paul's Cathedral, p. 83; 11. the Tower, p. 122; 12. the National Gallery, p. 153; 13. Houses of Parliament, between pp. 192 and 193; 14. Westminster Abbey, p. 201; 15. Zoological Gardens, between pp. 236 and 237; 16. British Museum, between pp. 242 and 243; 17-19. South Kensington Museum, survey plan, p. 284; special plans, pp. 287 and 297; 20. Crystal Palace, p. 418; 21. Windsor Castle, p. 350. | |

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 ordinary English *Gold* coins are the sovereign or pound (*l.* = libra) equal to 20 shillings, and the half-sovereign. The *Silver* coins are the crown (5 shillings), the half-crown, the double florin (4 shillings; seldom seen), the florin (2 shillings), the shilling (*s.* = solidus), and the six-penny and three-penny pieces. The *Bronze* coinage consists of the penny (*d.*, Lat. denarius), of which 12 make a shilling, the halfpenny ($\frac{1}{2}d.$), 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 (gold). 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, as there is a bare possibility of its being in this way traced and recovered, if lost or stolen. *Foreign Money* does not circulate in England, and should always be exchanged on arrival. 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 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 Picture Exhibitions 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, though occasionally useful in procuring delivery of registered and *poste restante* letters (comp. p. 53). A *visa* is quite needless. American travellers, who intend to proceed from London to the Continent, should provide themselves with passports before leaving home. Passports, however, may also be obtained by personal application at the American Consulate in London (p. 49). 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 5s. 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 copyright English books are liable to confiscation. The custom-house examination is generally lenient.

Time. Uniformity of time throughout Great Britain is maintained by telegraphic communication with Greenwich Observatory (p. 315).

2. Routes to and from London. Arrival.

It may not be out of place here to furnish a list of the principal oceanic routes between the New World and England, and also to indicate how Transatlantic visitors 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 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.

American or International Line. Every Wed. from New York to Southampton. Cabin 80-250 dollars; return-ticket (available for 12 months) 130-450 dollars. From Southampton to New York every Saturday. Fare 12-50*l.*; return 22-90*l.* The finest steamers of this line are the *New York* and the *Paris*. A steamer of this company sails from Philadelphia to Liverpool every Thursday, and from Liverpool to Philadelphia every Wednesday. Cabin 10 to 18*gs.*;

return-ticket 20 to 30*gs.*; intermediate 6*l.* London offices, 116 Leadenhall St., E. C., and 3 Cockspur St., S. W.

Cunard Line. A steamer of this company starts every Saturday and every second Tuesday from New York and every Saturday from Boston for Queenstown and Liverpool. Cabin fare 60, 80, 100, or 125 dollars, according to accommodation; return-ticket (available for 12 months) 120, 144, 180, or 220 dollars. Steamers from Liverpool for New York every Saturday and every second Tuesday, for Boston every Thursday. Fare 12, 15, 18, or 21 guineas, or 26*l.*; return-ticket 25, 30, or 35 guineas, or 45*l.* The *Campania* and the *Lucania* are considered the best Cunarders. London offices at 93 Bishopsgate Street, and 13 Pall Mall.

White Star Line. Steamer every Wednesday from New York to Queenstown and Liverpool. Cabin 60 to 140 dollars; steerage 20 dollars. From Liverpool to New York every Wednesday. Cabin 12-120*l.*, return (available for one year) 24-40*l.*; second cabin 7-10*l.* The *Majestic* and *Teutonic* are at present the largest vessels of this line. London office, 34 Leadenhall Street, E. C.

North German Lloyd Line. From New York to Southampton every Tuesday and Saturday; from Southampton to New York every Wednesday and Sunday. Main saloon from 13*l.*; after saloon from 11*l.* The newest and finest boats of this company are the *Havel* and the *Spree*. London offices, 65 Gracechurch Street, E. C., and 32 Cockspur Street, W. C.

Hamburg - American Line. From New York to Southampton every Thursday. Saloon 112½-275 dollars; second cabin 60-75 dollars. From Southampton to New York on Friday.

Anchor Line. Steamer from New York to Glasgow every Saturday; from Glasgow to New York every Thursday. Saloon from 9*gs.*, second cabin from 6*l.* 10*s.*, steerage 5*l.* or 5*l.* 5*s.* The best Anchor liner is the *City of Rome*. London address, 18 Leadenhall Street, E. C., and 8 Regent Street, S. W.

Allan Line. From Liverpool every Thursday to Halifax and Portland, and every alternate Tuesday to St. John's, Halifax, and Baltimore. Saloon 10-18*gs.*; intermediate 6*gs.* London address, 103 Leadenhall Street. Also to New York weekly (Wilson Hill Line).

Guion Line. Weekly steamers between New York and Liverpool. Cabin fare 10-26*l.* London office, 5 Waterloo Place.

Dominion Line. Weekly steamers from Liverpool to Halifax and Portland; fortnightly from and to Bristol. Saloon 10-15*gs.*; intermediate 6*gs.* London address, 18 Cockspur Street, W. C.

The average duration of the passage across the Atlantic is 6-10 days. The best time for crossing is in summer. Passengers should pack clothing and other necessaries for 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. State-room trunks should not exceed 3 ft. in length, 2 ft. in breadth, and 1½ ft. in height. Dress for the voyage should be of a plain and serviceable description, and it is advisable, even in midsummer, to be provided with warm clothing. A deck-chair, which may be purchased

at the dock or on the steamer before sailing (from 7s. upwards), is a luxury that may almost be called a necessary. It may be left in charge of the Steamship Co.'s agents until the return-journey. The *Ocean Comfort Co.*, represented on the wharves at Liverpool and New York, lets chairs at 4s. for the voyage, and the *International Steamship Co.* provides the same convenience for 2s. On going on board, the traveller should apply to the purser or chief steward for seats at table, as the same seats are retained throughout the voyage. It is usual to give a fee of 10s. (2½ dollars) to the table-steward and to the state-room steward, and small gratuities are also expected by the boot-cleaner, the bath-steward, etc. The state-room steward should not be 'tipped' until he has brought all the passenger's small baggage safely on to the landing-stage or tender.

At Southampton the steamers of the American line (p. 2) enter the docks, but at Liverpool landing is generally effected with the aid of a steam-tender, to which passengers and luggage are transferred from the Transatlantic steamer. The passengers remain in a large waiting-room until all the baggage has been placed in the custom-house shed. Here the owner will find his property expeditiously by looking for the initial of his surname on the wall. The examination is generally soon over (comp. p. 2). Porters then convey the luggage to a cab (3d. for small articles, 6d. for a large trunk). — Baggage may now be 'expressed' from New York to any city in Europe. Agents of the English railway companies, etc., also meet the steamers on arrival at Liverpool and undertake to 'express' baggage on the American system to any address given by the traveller.

FROM LIVERPOOL TO LONDON, by railway, the traveller may proceed by the line of one of four different companies (202-238 M. according to route, in 4½-8 hrs.; fares by all trains 29s., 21s. 9d., 16s. 6d.; no second class by Midland or Great Northern Railways).

The *Midland Railway* to St. Pancras runs by Matlock, Derby, and Bedford. The route of the *London and North Western Railway* (to Euston Square Station) goes via Crewe and Rugby. By the *Great Western Railway* to Paddington we may travel either via Chester, Birmingham, Warwick, and Oxford; or via Hereford and Gloucester; or via Worcester. Or, lastly, we may take a train of the *Great Northern Railway* to King's Cross Station, passing Grantham and Peterborough (with a fine cathedral). Should the traveller make up his mind to stay overnight in Liverpool he will find any of the following hotels comfortable: *North Western Hotel*, Lime Street Station; *Adelphi*, near Central Station; *Grand*, Lime Street; *Alexandra*, Dale Street; *Shaftesbury Temperance Hotel*, Mount Pleasant.

FROM SOUTHAMPTON TO LONDON, by *South Western Railway* to Waterloo Station (79 M., in 2¼-3 hrs.; fares 15s. 6d., 11s., 6s. 6d.). Hotels at Southampton: *South Western*; *Radley's*; *Royal*; *Dolphin*.

FROM PLYMOUTH TO LONDON, by *Great Western Railway* to Paddington Station, or by *South Western Railway* to Waterloo Station (247 M., in 5¾-11 hrs.; fares 46s. 6d., 32s. 10d., 18s. 8d.). Hotels at Plymouth: *Grand*; *Duke of Cornwall*; *Royal*; *Westminster*; *Globe*.

For fuller details of these routes, see *Baedeker's Great Britain*.

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

From *Dover* to *Calais* thrice a day, in 1¼-1¾ hr.; cabin 10s., fore-cabin 8s. (Railway from London to Dover, or *vice versa*, in 2-4 hrs.; fares 20s. or 18s. 6d., 15s. or 13s. 6d., 6s. 2½d.)

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

From *Dover* to *Ostend*, thrice a day, in 3-5 hrs.; cabin 8s. 6d., fore-cabin 6s. 7d.

From *London* to *Ostend*, twice a week, in 12 hrs. (6 hrs. at sea): 8s. or 6s.

From *London* to *Rotterdam*, twice a week, in 16-18 hrs. (12 hrs. at sea); 17s. or 11s.

From *Harwich* to *Hoek van Holland* and *Rotterdam*, daily, in 8-9 hrs.; railway from *London* to *Harwich* in 2-3 hrs. (fares 13s. 3d., 5s. 11 $\frac{1}{2}$ d.); fare from *London* to *Rotterdam*, 29s. or 18s.

From *London* to *Amsterdam*, every Wed. and Sun., fares 23s., 15s.

From *London* to *Antwerp*, thrice a week, in 17-20 hrs. (8-9 hrs. of which are on the open sea); 24s. or 16s.

From *Harwich* to *Antwerp*, daily (Sundays excepted), in 12-13 hrs. (train from *London* to *Harwich* in 2-3 hrs.); 23s. or 15s. (from *London*).

From *Harwich* to *Hamburg*, twice weekly (Wed. & Sat.; train from *London* in 2-3 hrs.); 22s. 6d., 17s. 6d. (from *London* 27s. 6d., 25s. 9d., 20s.).

From *London* to *Bremerhaven*, twice a week, in 36-40 hrs.; 21. or 11.

From *London* to *Hamburg*, thrice a week, in 36-40 hrs.; 21. 5s. or 17. 9s.

From *Queenborough* to *Flushing*, twice daily, in 8 hrs. (5 hrs. at sea); train from *London* to *Queenborough* in 1 $\frac{1}{2}$ hr., from *Flushing* to *Amsterdam* in 6-9 hrs.; through-fare 33s. 6d. or 20s. 11d.

From *Newhaven* to *Dieppe*, twice 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. 3d., 10s. 6d. or 7s. 10d., and 4s. 8 $\frac{1}{2}$ d.)

From *Southampton* to *Bremerhaven*, by North German Lloyd Transatlantic steamer (p. 3), in 25 hrs., twice weekly; fares 21. 10s. or 11. 10s.

From *Southampton* to *Cuxhaven*, by Hamburg-American steamer (p. 3), in 23 hrs., fares 31. 10s. or 21. 10s.

From *Southampton* to *Cherbourg*, thrice a week, in 8-9 hrs., fares 20s., 14s.

From *Southampton* to *St. Malo*, thrice a week, in 16-18 hrs., fares 23s., 17s.

Steamers also sail regularly from *Hull* to *Norway*, *Sweden*, *Denmark*, etc.; from *Grimsby* to *Hamburg*, *Denmark*, etc.; from *Leith* to *Norway*, *Hamburg*, etc. See the advertisements in *Bradshaw's Railway Guide*.

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.

Cabs (see p. 27) 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. At the more important stations *Private Omnibuses*, holding 6-10 persons, may be procured on previous application to the Railway Co. (fare 1s. per mile, with a minimum of 3s. or 4s.).

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 should make their door secure at night, even in the best houses. Private sitting-rooms are generally expensive. The dining-room is called the

Coffee Room. In some hotels the day of departure is charged for, unless the rooms are given up by 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 ordinary charges at London hotels are as follows: — Bedroom 3-10*s.*, Sitting-room 5-20*s.*, Attendance 1*s.* 6*d.*, Breakfast 1-4*s.*, Dinner 2*s.* 6*d.*-10*s.* 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.

Numerous as the London hotels are, it is often difficult to procure rooms in the Season, and it is therefore advisable to apply in advance by letter or telegram.

The large TERMINUS HOTELS, which have sprung up of late years at the different railway-stations, and which belong to companies, are handsomely fitted up, and have a fixed scale of charges. Rooms may be obtained in them at rates to suit almost every purse. They are, however, more suitable for passing travellers, who wish to catch an early train, than for those making a prolonged stay in London. The following are the chief station hotels: —

Great Western Hotel, Paddington Station. — *Euston Hotel*, Euston Square Station. — *Great Northern Railway Hotel*, King's Cross Station. — *Cannon Street Hotel*, Cannon Street Station. — *Midland Grand Hotel*, St. Pancras Station, Euston Road. — *Great Eastern Hotel*, Liverpool Street Station. — *Charing Cross Hotel*, Charing Cross Station. — *Grosvenor Hotel*, Victoria Station, Pimlico. — *Holborn Viaduct Hotel*, Holborn Viaduct Station.

Other extensive hotels belonging to companies are: —

Savoy Hotel, Victoria Embankment (p. 116) and Beaufort Buildings, Strand, with restaurant. — *Grand Hotel*, Charing Cross, on the site of Northumberland House (p. 151). — *Hôtel Métropole*, Northumberland Avenue, elaborately fitted up; table-d'hôte breakfast 3*s.* 6*d.*, plain breakfast 2*s.*, lunch 2*s.*-3*s.* 6*d.*, table d'hôte dinner (6-8.30) 5*s.*, R. from 3*s.* 6*d.*, A. 1*s.* 6*d.* — *Hôtel Victoria*, Northumberland Avenue, in a similar palatial style. — *Alexandra Hotel*, 16-21 St. George's Place, Hyde Park Corner — *Langham Hotel*, Portland Place, a great American resort. — *Buckingham Palace Hotel*,

Buckingham Palace Gate.—*Westminster Palace Hotel*, Victoria Street, Westminster. — *Hôtel Windsor*, Victoria Street, Westminster. — *Inns of Court Hotel*, High Holborn, grand entrance from Lincoln's Inn Fields. — *First Avenue Hotel*, High Holborn, lighted throughout with the electric light ('pension' 15-25s. per day).

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

Claridge's Hotel, 49-55 Brook Street, Grosvenor Square, long considered the first hotel in London, and patronised chiefly by royalty, ambassadors, and the nobility, is very expensive. — Other well-conducted hotels of a similar character are the *Albemarle*, 1 Albemarle Street; the *York*, 9-11 Albemarle Street; *Buckland's*, 43 Brook Street.

At the W. end of Oxford Street, in Hyde Park Place, near the Marble Arch (p. 271), is the *Hyde Park Hotel*.

In or near Piccadilly: — *Berkeley Hotel*, 77 Piccadilly and 1 Berkeley Street. — *Bath Hotel*, 25 Arlington Street. — In Dover Street: *Brown's Hotel* (No. 21); *Cowan's Hotel* (No. 26); *Batt's* (No. 41); *Holloway's* (Nos. 47, 48). — *Sackville Hotel*, 28 Sackville Street.

In Jermyn Street, Piccadilly: — *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).

Park Hotel, 10 Park Place, St. James's Street, is a comfortable family house.

In or near Bond Street: — *Long's Hotel*, 15 New Bond Street; *Almond's Hotel*, 6 Clifford Street; *Burlington*, 19 and 20 Cork Street; *Coburg Hotel*, 14 Carlos Place, Grosvenor Square; *Thomas's Hotel*, 25 Berkeley Square; *Bristol Hotel*, Burlington Gardens.

In or near Regent Street: — *Hôtel Continental*, 1 Regent Street; *Marshall Thompson's Hotel*, 28 Cavendish Square; *Ford's Hotel*, 14 Manchester Street, Manchester Square; *Limmer's Hotel*, 2 George Street, Hanover Square. — *Portland Hotel*, 95-99 Great Portland Street, Portland Place.

In or near Kensington: — *Queen's Gate Hotel*, 98 Queen's Gate, near Hyde Park. — *South Kensington Hotel*, Queen's Gate Terrace. — *Cadogan Hotel*, 75 Sloane Street, Cadogan Place, near Hyde Park. — *Bailey's Hotel*, Gloucester Road Station, S.W. — *Norris's Hotel*, 48-53 Russell Road, Kensington, facing Addison Road Station. — *Royal Palace Hotel*, High St., Kensington, new.

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. — Charges for the best rooms are equally high at the terminus hotels, but the attendance is inferior.

Hotels in the CITY: —

De Keyser's Royal Hotel, Victoria Embankment, Blackfriars, conducted in the continental fashion, is well situated; R. and A.

5s. and upwards, B. 2-3s., table d'hôte (at 6 p.m.) 4s., 'pension' 12-20s. Foreign newspapers provided. — *Castle and Falcon*, 5 Aldersgate Street, near St. Martin's le Grand (General Post Office), R. & A. 3s. 6d., B. 2s., D. 3s. 6d. — *Manchester Hotel*, 136-145 Aldersgate Street and Long Lane. — *The Albion*, 172 Aldersgate Street. — *City of London*, 11 Bishopsgate Street Within. — *Metropolitan Hotel*, South Place, Moorgate St., near the Great Eastern Railway Station. — *Seyd's Hotel*, 39 Finsbury Square, R. & B. 4-5s. — *Bücker's Hotel*, Christopher Street, Finsbury Square.

In SOUTHWARK and LAMBETH, on the right bank of the Thames: — *Bridge House Hotel*, 4 Borough High Street, London Bridge. — *Piggott's Hotel*, 166 Westminster Bridge Road.

In or near FLEET STREET: — *Anderton's Hotel*, 162 Fleet Street; *Peele's Hotel*, 177 Fleet Street; *Salisbury Hotel*, Salisbury Square, Fleet Street.

In or near LEICESTER SQUARE, at the West End, a quarter much frequented by French visitors: — *Hôtel de Paris et de l'Europe*, Nos. 7 & 9 Leicester Square. — *Monte Carlo Hotel*, 2 Leicester Street, Leicester Square. — *Challis's Royal Hotel*, 59-64 Rupert Street, Coventry Street. — *Wedde's 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: — *Hummums*, and *Tavistock Hotel* (R., B., & A. 7s. 6d.), both in the Piazza, Covent Garden, for gentlemen only. — *Bedford Hotel*, also in the Piazza, Covent Garden, comfortable. — *Covent Garden Hotel*, corner of Covent Garden and Southampton Street. — *Mona Hotel*, 13 Henrietta Street, Covent Garden.

In the STRAND, a favourite neighbourhood for visitors: —

Somerset Hotel (No. 162); *Haxell's Hotel* (Nos. 369-375), 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 are the following: — *Craven Hotel*, 43-46 Craven Street (R. from 2s. 6d., board 10s. 6d.); *Adelphi Hotel*, 1-4 John Street, Adelphi; *Caledonian Hotel*, 10 Adelphi Terrace, with a good view of the Thames. — In Surrey Street: *Lay's Hotel* (Nos. 5, 6, 8, and 9); *Royal Surrey Hotel* (Nos. 14-18); *Norfolk* (No. 30); *Bunyard's Private Hotel* (No. 31). — In Norfolk Street: *Slaughter's Private Hotel* (Nos. 16); *Bunyard's Private Hotel* (No. 10); *Kent's* (No. 32); *Bond's* (No. 30; private). — In Arundel Street: *Arundel Hotel* (No. 19; R., B., & A. from 6s., 'pension' from 8s. 6d.), pleasantly situated on the Embankment; *Temple Hotel* (No. 28; frequented by Swedes and Germans).

Near TRAFALGAR SQUARE: — *Morley's Hotel*, Trafalgar Square, pleasantly situated, and much frequented by Americans. — The

Grand Hotel, the *Hôtel Métropole*, and the *Hôtel Victoria* have been already mentioned at p. 6. — *Previtali's Hotel*, 13-19 Arundell Street, Haymarket.

IN TOTTENHAM COURT ROAD: *The Horseshoe* (No. 264) and the *Bedford Head* (No. 235; moderate), two commercial houses, suited for gentlemen.

IN BLOOMSBURY, near the British Museum: *Burr's Private Hotel*, 10 Queen Square (R. 2s. 6d., 'pension' in winter 6-7s., in summer 8s.); *Bedford*, 93 Southampton Row.

ON the N. side of HOLBORN, near the Farringdon Street Metropolitan Station, and a few hundred paces from St. Paul's: — *Ridler's* (No. 133), *Wood's*, in Furnival's Inn (very quiet; good wine). *First Avenue Hotel*, see p. 7. — On the Holborn Viaduct, the *Imperial Hotel*, and the *Holborn Viaduct Hotel*. — A little to the N. of this point, quietly situated in Charterhouse Square, are *Cocker's Hotel* (No. 19) and *Brunswick Private Hotel* (No. 14).

The following is a small selection of the best-known TEMPERANCE HOTELS in London: —

West Central Hotel, 97-105 Southampton Row, Russell Square (R. from 1s. 6d., 'pension' 6s. 8d.); *Devonshire*, 12 Bishopsgate Without; *Armfield's South Place Hotel*, South Place, Finsbury (R. & A. from 2s. 9d.); *Ling's*, South Street, Finsbury; *Waverley*, 37 King St., Cheapside, E. C.; *Wild's*, 30-40 Ludgate Hill; *Tranter's*, 7 Bridgewater Square, Barbican, E. C. (R. from 1s. 6d., R. & board 5s. 6d.).

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 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 not have to return for dinner 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. 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. In Bloomsbury (near the British Museum) the average charge for one room is 15-21s. per week, and breakfast is provided for 1s. a day. Fire and light are usually extras, sometimes also boot-cleaning and washing of bed-linen. It is advisable to have a clear understanding on all these points. 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, taking 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 small weekly gratuity, proportionate to the trouble given them.

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 may 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. The *Grill Rooms* are devoted to chops, steaks, and other dishes cooked on a gridiron. *Dinner from the Joint* is a plain meal of meat, potatoes, vegetables, and cheese. 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. In dining *à la carte* at any of the foreign restaurants one portion will often be found sufficient for two persons.

Good wine in England is expensive. *Claret* (Bordeaux) is most frequently drunk, but *Port*, *Sherry*, and *Hock* (a corruption of Hochheimer, used as a generic term for Rhenish wines) may also be obtained at most of the restaurants. Some of the Italian restaurants have good Italian wines.

The traveller's thirst can at all times be conveniently quenched at a *Public House*, where a glass of bitter beer, ale, stout, or 'half-and-half' (i. e. ale or beer, and stout or porter, mixed) is to be had for 1½-2d. (6d. or 8d. per quart). Good German *Lager Beer* (3-6d. per glass) is now very generally obtainable at the larger restaurants, in some of which it has almost entirely supplanted the heavier English ales. Wine (not recommended) may also be obtained. Genuine *Munich Beer* from the cask may be obtained at the *Gambrianus Restaurants*, 3 Glasshouse Street, Piccadilly Circus, and 13 Basinghall Street, City; also German sausages, smoked eel, and similar 'whets'. English-made Lager-beer is supplied in an establishment in the basement of the *Café Monico*, Piccadilly Circus, fitted up in the 'old German' style, and in the *Tottenham Lager Beer Hall*, 395 Strand. 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 Hock or Claret for 8d.-1s. 6d., and so on, and a few taverns (such as *Short's*, 333 Strand) have acquired a special reputation for their wines.

Restaurants at the West End.

In and near the STRAND: —

Adelphi Restaurant (Gatti), at the Adelphi Theatre, 410 Strand.

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

Imperial Café-Restaurant (Gatti & Rodesano), 166 Strand.

**Gaiety Restaurant (Spiers & Pond)*, at the Gaiety Theatre, 343 and 344 Strand; table d'hôte from 5.30 till 8 p.m., 3s. 6d.

Tivoli Grand Restaurant, 65 Strand, adjoining the Tivoli Music Hall (German beer).

The Courts Restaurant, 222 Strand, opposite the Law Courts.

Romano's Café-Restaurant, 399 Strand (French).

**Gatti's Restaurant and Café*, 436 Strand, with another entrance in Adelaide Street, and a third in King William Street.

**Grand Hotel*, Charing Cross (see p. 6); table d'hôte at 6 p.m. 5s.; also buffet and grill-room. — *Ship Restaurant*, 45 Charing Cross.

Old Drury Tavern, 50 Catherine Street, near Drury Lane Theatre (p. 40).

The Albion, 26 Russell Street, opposite Drury Lane Theatre, frequented by actors and authors (not by ladies); dinner from the joint.

In and near LEICESTER SQUARE: —

Hôtel de Paris, 7 & 9 Leicester Square.

The Cavour, 20 Leicester Square, hotel and café, French cuisine and attendance; table d'hôte from 6 to 9, 3s.

**Kettner's Restaurant du Pavillon*, French house, 28-31 Church Street, Soho (somewhat expensive).

Wedde, 12 Greek Street, Soho; *Hôtel d'Italie*, 52 Old Compton St., Soho, Italian houses (table d'hôte 2s. 6d.).

Hôtel de Solferino, 7 & 8 Rupert Street; *Hôtel de Florence*, 57 Rupert Street, Italian house (table d'hôte 3s., lunch 1s. 6d.).

There are many cheap and good foreign restaurants in Soho.

Near PALL MALL: — *Epitaux*, 9 Haymarket. — *Willis's*, King Street, St. James's.

IN PICCADILLY, REGENT STREET, and the vicinity: —

The Criterion (Spiers and Pond), Regent Circus, Piccadilly, spacious, sumptuously fitted up, and adorned with tasteful decorative paintings by eminent artists; theatre, see p. 41. — Table d'hôte from 5. 30 to 8 p.m. 3s. 6d., attendance 3d., accompanied by glees and songs performed by a choir of men and boys; dinner from the joint 2s. 6d. Grill-room, café and American bar, etc.

Piccadilly Restaurant, in the building of the Pavilion Music Hall.

**Monico's*, 19 Shaftesbury Avenue, handsomely fitted up, with restaurant, grill-room, café, luncheon bar, and concert room (see p. 45).

Hôtel Previtali, 14-18 Arundell Street (p. 9), with table d'hôte.

Berkeley Hotel, 77 Piccadilly.

**Bellamy'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; dinners on first and second floors, ground-floor reserved for luncheons. Ladies' rooms. Dinners at 5s., 7s. 6d., and 10s. 6d.; also à la carte.

Formaggia, 109 Regent Street.

**St. James's Hall Restaurant*, 69-71 Regent Street, and 25, 26, and 28 Piccadilly. Ladies' rooms and grill-room. Concert dinner, with lady orchestra, 4s. 6d.

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

**Verrey*, 229 Regent Street, French cuisine, somewhat high charges (bouillabaisse to order).

**Grand Café Royal*, 68 Regent Street; French dinner 5s.

The table d'hôte at the *Hôtel Continental*, 1 Regent Street, is good but high-priced (7s. 6d.); déjeuner from 12 to 3 p.m. 4s.

**Blanchard's Restaurant*, 1-7 Beak Street, Regent Street (ladies not after 5 p.m.); dinner 3s. 6d.; à la carte, dearer. Good wines.

Waymont's Parisian Restaurant, 188 Regent Street.

IN and near OXFORD STREET and HOLBORN: —

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

Pagani, 48 Great Portland Street.

Circus Restaurant, 213 New Oxford Street, near Regent Circus;

Star and Garter (Pecorini), 98 New Oxford Street. — *Buzard* (pastry-cook), 197 Oxford Street (recommended for ladies).

**Frascati*, 32 Oxford Street, a large and handsome establishment with winter garden, café, and numerous billiard-tables.

Dorothy Restaurant (for ladies only), 448 Oxford Street.

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

The Horseshoe, 264-267 Tottenham Court Road, not far from the British Museum, luncheon-bar, grill-room, and dining-rooms; table d'hôte 5.30 to 8.30 p.m., 2s. 6d.

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

**The Holborn Restaurant*, 218 High Holborn, an extensive and elaborately adorned establishment, with grill-room, luncheon buffets, etc.; table d'hôte at separate tables in the Grand Salon from 5.30 to 9 p.m., with music, 3s. 6d.

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

Spiers and Pond's Buffet, Holborn Viaduct Station.

Table d'hôte at the *First Avenue Hotel* (p. 7) from 5.30 to 8.30 p.m., 5s; also restaurant, grill-room, and luncheon-buffet.

**Veglio*, 314 Euston Road, near the end of Tottenham Court Road (moderate).

In the City.

IN FLEET STREET: —

The Cock, 22 Fleet Street (chops, steaks, kidneys; good stout); with the fittings of the famous Old Cock Tavern, pulled down in 1886.

**The Rainbow*, 15 Fleet Street (good wines); dinner from the joint, chops, steaks, etc.

Old Cheshire Cheese, 16 Wine Office Court, Fleet Street (steak and chop house; beefsteak puddings on Saturdays). Here is preserved Dr. Johnson's chair.

Near ST. PAUL'S: — *Spiers and Pond's Restaurant*, Ludgate Hill Station.

Salutation Tavern, 17 Newgate Street (fish).

Grand Restaurant de Paris, 74 Ludgate Hill, table d'hôte from 5 to 9, with 1/2 bottle of claret, 3s. 6d.

Near the BANK: —

The Palmerston, 34 Old Broad Street. — **Auction-Mart* (Spiers & Pond), Tokenhouse Yard, Lothbury. — *Charley's Fish Shop* (snacks of fish), 20 Coleman St.

In Cheapside: — *Lake and Turner* (No. 49) and *Read's* (No. 94), good houses, with moderate charges; *Cyprus Restaurant* (Nos. 1 and 2), a temperance house; *Queen Anne* (No. 27); *Sweeting's* (No. 158; fish).

In Gresham Street: — *New Gresham Dining-Rooms* (No. 58); *The Castle* (No. 40); *Guildhall Tavern* (Nos. 81-83).

City Restaurant, 34 Milk Street (table d'hôte 12-3, 1s. 3d.).

In the Poultry: — **Pimm's* (Nos. 3, 4, 5).

In Bucklersbury, near the Mansion House: **Reichert's* (*Bargen's*; No. 4); *Ye Gresham* (No. 21), moderate.

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

The Bay Tree, 33 St. Swithin's Lane. — *Windmill*, 151 Cannon Street.

In Gracechurch Street: *The Grasshopper* (No. 13); *Half Moon* (No. 88); *Woolpack* (No. 4, and 6 St. Peter's Alley).

**London Tavern*, formerly *King's Head*, 53 Fenchurch Street. Queen Elizabeth here took her first meal after her liberation from the Tower.

**Crosby Hall* (p. 107), Bishopsgate Street (waitresses). These last two are very handsomely fitted up and contain smoking and chess rooms.

Ye Olde Four Swans, 82 Bishopsgate Street Within.

Three Nuns, adjoining Aldgate Metropolitan Station.

Ship and Turtle, 129 Leadenhall Street, noted for its turtle; *The Tip Tree*, Leadenhall St.

Bargen, 38 and 48 Coleman Street.

Herrmann & Birkenfeld, 41 and 42 London Wall.

In or near Cornhill: — *Birch's* (*Ring & Brymer*), 15 Cornhill, the principal purveyors to civic feasts; *Baker's*, 1 Change Alley, Cornhill, *Thomas's*, and *Simpson's's*, both in Maidenhead Court, Aldersgate Street, are three well-known *Chop-houses* in the City.

White Hart Inn, 63 Borough High Street, Southwark, described by Dickens in 'Pickwick'.

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.

Among the chief VEGETARIAN RESTAURANTS in London are the *Orange Grove*, St. Martin's Lane, W.C.; *Wheatsheaf*, 13 Rathbone Place, Oxford Street; *Queen Victoria*, 303 Strand; *Bouverie*, 63 Fleet Street; *Forster & Hazell*, 8 Queen St., Cheapside; *Apple-Tree*, Cheapside.

Oyster Shops.

**Scott* (*Edwin*), 18 Coventry Street, exactly opposite the Haymarket (also steaks); *Blue Posts*, 14 Rupert Street (American specialties, clams, etc.; also grill); these two in the evening for gentlemen only; **Rule*, 35 Maiden Lane, Covent Garden; *Smith*, 357 Strand; *Pimm*, 3 Poultry, City; *Lynn*, 70 Fleet Street, City; **Lightfoot*, 3 Arthur Street East, 22 Lime Street, 39 Old Change, all three in the City.

The charge for a dozen oysters is usually from 2s. to 4s. 6d., according to the season and the rank of the house. Small lobster 1s. 6d.; larger lobster 2s. 6d. and upwards. Snacks of fish 2-6d. Oysters, like pork, are out of season in the month that have no R in their name, i. e. those of summer.

Confectioners.

Petrywalski, 62 Regent Street, good Vienna pastry and ices; *Charbonnel & Walker*, 173 New Bond Street; *Bonthron*, 106 Regent Street; *Duclos*, 178, *Blatchley*, 167, *Buszard*, 197, all in Oxford Street; *Fuller*, 206 Regent Street, 358 Strand, and 131 Queen's Road, Bayswater (American confectionery); *Beadell*, 8 Vere Street; *Gunter & Co.*, 7 Berkeley Square, good ices; *Wolff*, 7 Newgate Street.

5. Cafés. Billiard Rooms. Chess.

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 p. 16), and a favourite resort of lovers of chess (admission 6d., or, including cigar and cup of coffee, 1s.). *Gatti's Café*, 436 Strand, good ices (also a restaurant, p. 11); *Carlo Gatti*, Villiers Street, Strand; *Grand Café Royal*, 68 Regent Street (restaurant, p. 12); **Kühn*, 21 Hanover Street, Regent Street (restaurant, p. 12); *Verrey*, corner of Regent Street and Hanover Street, noted for ices (restaurant, p. 12); *R. Gunter*, 23 Motcomb Street and 15 Lowndes Street, Belgrave Square; *Gentlemen's Café*, Criterion (p. 12); *Monico*, 19 Shaftesbury Avenue (p. 12); *Frascati*, 32 Oxford St. (restaurant, p. 13); **Vienna Café*, corner of Oxford Street and Hart Street, near the British Museum.

In the City.

Peel's, 177 Fleet Street; *Brown*, 16 Ludgate Hill; *Café de Paris*, Ludgate Hill; *Holt*, 63 St. Paul's Churchyard; *Stephen*, 51 Cheapside. The shops of *Ye Mecca Company*, in the City, are much frequented in the afternoon for coffee.

The *People's Café Company*, the *Coffee Palace Company*, *Lockhart's Cocoa Rooms*, and others of a similar kind, have established a large number of cheap cafés in all parts of London. Many of these contain first-class rooms (at increased charges) and rooms for ladies. The shops of the *Aërated Bread Company* and the *Golden Grain Company* are also much frequented for tea, coffee, etc.

BILLIARD ROOMS.

'*Horseshoe*', 264-267 Tottenham Court Road; *Frascati*, see above; *Roberts*, 99 Regent Street; *Stradwick*, 182 Fleet Street; *Carlo Gatti*, Villiers Street; *Veglio*, Euston Road; *Monico*, 15 Tichborne Street; *Yardley (Kettle)*, 6-10 Burleigh Street, Strand; *Princes' Hall*, Piccadilly (p. 45). The usual charge is 1s. per hour (1s. 6d. by gas-light), or 6d. per game of fifty.

CHESS.

Simpson's Divan, 101 Strand (see above) and *Gatti's Café*, 436 Strand (see above) are favourite resorts of chess-players; though the

game is also played in many other cafés. London contains numerous first-class chess-clubs, the chief being the *City of London Chess Club*, 22 King Street, Cheapside; the *British Chess Club*, 37 King Street, Covent Garden; and the *St. George's*, 63 St. James's Street.

6. Reading Rooms.

Circulating Libraries. Newspapers.

Reading Rooms. Besides *Simpson's Cigar Divan* (p. 15), the following reading-rooms, most of which are supplied with English and foreign newspapers, may be mentioned: *American Traveller Office*, 4 Langham Place, Regent Street; *Gillig's United States Exchange*, 9 Strand, also with American newspapers (4s. per week, 8s. per month, or 3l. per annum); *American Register Office*, 446 Strand; *Colonial Institute*, Northumberland Avenue (subs. 1-2 guineas per annum; comp. p. 74); *Guildhall Free Library*; *English and Foreign*, 39 Lombard Street; *Temple News Rooms* (adm. 1d.), 172 Fleet Street; *Central News Agency*, 5 New Bridge Street, Ludgate Circus (adm. 2d.); *City News Rooms*, Ludgate Circus Buildings; *City Central News Rooms*, 1 Philpot Lane, Fenchurch Street, E. C. (adm. 1d.); *Commissioners of Patents Library*, 25 Southampton Buildings, Chancery Lane; *Deacon's*, 154 Leadenhall Street; *Street's Colonial & General Newspaper Offices*, 30 Cornhill and 5 Serle Street, Lincoln's Inn; *Brown, Gould & Co.*, 54 New Oxford Street (adm. 2d.).

Free Libraries. The various free public libraries, opened in different parts of London, most of which have a newspaper-room, are also, of course, open to visitors. Among these are *St. Martin's Free Library*, St. Martin's Lane; *St. Pancras Free Library*, 29 Camden St.; *Westminster Free Library*; *Clerkenwell Free Library*; *Peckham Free Library*, etc.

Circulating Libraries. *Mudie's Select Library* (Limited), 30-34 New Oxford Street, a gigantic establishment possessing hundreds of thousands of volumes (minimum quarterly subscription, 7s.); branches at 241 Brompton Road and 48 Queen Victoria Street, E. C.; *W. H. Smith & Son*, 183 Strand, branch at 1 Arundel St., W. C.; *London Library*, 14 St. James's Square, with nearly 100,000 vols. (annual subs. 3l., introduction by a member necessary); *Rolandi*, 20 Berners Street, Oxford Street, for foreign books (monthly subs. 4s. 6d., yearly 2l. 2s.); *Cawthorne*, Cockspur St.; *Mitchell's Royal Library Limited*, 33 Old Bond St., 5 Leadenhall St., and 7 Palmerston Buildings, Old Broad St., E. C.; *Grosvenor Gallery Library*, 137 New Bond St.; *Haas & Nutt*, Great Portland St.

Among the principal public libraries in London are the following. *British Museum Library*, see p. 266; *Sion College Library*, on the Thames Embankment, 66,000 vols., the most valuable theological library in London, containing portraits of Laud and other bishops; *Dr. Williams' Library*, University Hall, Gordon Square, with 40,000 vols., containing a large collection of Puritan theology and fine portraits of Baxter and other divines; *London Institution Library*, Finsbury Circus, with 100,000 vols.; *Lambeth Palace Library*, p. 310; *Allan Library*, Wesleyan Conference Office, 2 Castle

St., Finsbury, with a fine collection of Bibles and theological works (p. 100); *Guildhall Library*, p. 102; *Patent Office Library*, 110,000 vols., 25 Southampton Buildings, Chancery Lane, especially rich in scientific journals and transactions of learned societies.

Newspapers. Nearly 500 newspapers are published in London and its environs. The principal morning papers are the *Times* (3d.), in political opinion nominally independent of party (printing-office, see p. 118); then the *Daily News* (1d.; a leading Liberal journal), *Daily Telegraph* (1d.), *Standard* (1d.; a strong Conservative organ), *Morning Post* (1d.; organ of the court and aristocracy), *Morning Advertiser* (3d.; the organ of the licensed victuallers), and *Daily Chronicle* (1d.; Radical). The *Daily Graphic* (1d.) is illustrated. The leading evening papers are the *Pall Mall Gazette* (1d.), the *St. James's Gazette* (1d.), the *Westminster Gazette* (1d.), *Evening Standard* (1d.), *Globe* (1d.; the oldest evening paper, dating from 1803), *Star* (1/2d.), *Sun* (1/2d.), *Evening News & Post* (1/2d.), and *Echo* (1/2d.). All of these are sold at the principal railway-stations, at newsmen's shops, and in the streets by newsboys. The oldest paper in the country is the *London Gazette*, the organ of the Government, established in 1642 and published twice weekly. The *City Press* contains city and antiquarian notices. Among the favourite weekly journals are the comic paper *Punch* (3d.); the illustrated papers, *Illustrated London News*, *Graphic*, *Black and White*, *Lady's Pictorial*, *Sporting and Dramatic News*, and *Queen* (for ladies); and the superior literary journals and reviews, *Athenæum*, *Academy*, *Spectator*, *Speaker*, and *Saturday Review*. The *Weekly Dispatch*, the *Observer* (4d.), *Lloyd's*, *Reynolds'*, the *Sunday Times*, the *Weekly Sun*, and the *Referee* (a sporting and theatrical organ) are Sunday papers.

The *Field* (weekly; 6d.) is the principal journal of field-sports and other subjects interesting to the 'country gentleman'; and next is *Land and Water*, also weekly. The *Sportsman* and the *Sporting Times* are the chief organs 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*, *Scientific News*, *Knowledge*, *The Electrician*, *Science and Art*, *Scientific and Literary Review*, *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* (8d.), the leading commercial and financial authority; *Agricultural Gazette*; *Board of Trade Journal*; *Farmer*; *Mark Lane Express*, mainly relied upon for market prices; *Engineer*, *Engineering*, for mechanics, surveyors, and contractors; *Builder*, devoted to building, designs, sanitation, and domestic comfort; *Architect*; *Colliery Guardian*; *Mining Journal*; *Gardeners' Chronicle*; *Bullionist*; *Investors' Guardian*; *Metropolitan*, devoted to London local government; *Railway News*; *Money Market Review*.

The *Anglo-American Times* (24 Basinghall Street; 4d.) is a weekly American paper, published in London. The following are the London offices of a few leading American papers: — *New York Herald* (London edition), 33 Cornhill; *New York Tribune*, 26 Bedford Street, W. C.; *New York Associated Press and Western Associated Press*, St. Stephen's Chambers, Telegraph St., E. C.; *American Press Association*, 34 Throgmorton Street, E. C., and 153 Fleet Street; *Boston Daily Herald*, 446 Strand; *Toronto Mail*, 446 Strand; *Toronto Globe*, 86 Fleet Street.

7. Baths.

(Those marked † are or include Turkish baths.)

Hot and cold baths of various kinds may be obtained at the baths mentioned below at charges varying from 6d. upwards. The usual charge for a Turkish bath is 2s. 6d.; some establishments have reduced charges in the evening. 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 1d., from which the charges rise to 6d. or 8d. Most of these establishments include swimming baths. Many of the private baths have most elegant appointments.

Albany Baths, 83 York Road, Westminster Bridge Road.

† *Argyll Baths*, 10a Argyll Place, Regent Street, and 5 New Broad Street.

† *Bell's Baths*, 24 & 26 Basinghall Street, E.C.

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

† *Charing Cross Baths*, Northumberland Avenue. For ladies, in Northumberland Passage, Craven Street.

Chelsea Swimming Baths, 171 King's Road, Chelsea.

City of London Baths, 100-105 Golden Lane.

Crown Swimming Baths, Kennington Oval; 6d.

† *EarFs Court Baths*, Earl's Court.

† *Edgware Road Turkish Baths*, 16 Harrow Road.

Faulkner's Baths, 26 Villiers Street, by Charing Cross Station; † 50 Newgate Street, E. C.; † 13 Pilgrim Street, E. C., close to Ludgate Hill Station; at Fenchurch Street Station. These establishments, with lavatories, hair-cutting rooms, etc., are convenient for travellers arriving by railway.

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

Galvano-Electric Baths, 55 Marylebone Road.

† *Grosvenor Turkish Baths*, 119 Buckingham Palace Road.

† *Haley's*, 182 and 184 Euston Road.

Hampstead Baths (public), 175 Finchley Road, N.W.

† *King's Cross Turkish Baths*, 9 Caledonian Road, King's Cross.

Lambeth Baths (public), 156 Westminster Bridge Road.

† *London and Provincial Turkish Baths* ('The Hammam'), 76 Jermyn Street.

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

Old Roman Bath (adjoining bath, see p. 144), 5 Strand Lane (famous for the coldness of its water).

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

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

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

St. James's Baths (public), 15-18 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.

† *Savoy Turkish Baths*, Savoy Street, Strand.

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

† *Turkish Baths*, 23 Leicester Square.

Wenlock Baths, with swimming bath, 20 Wenlock Road, City Road.

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

8. Shops, Bazaars, and Markets.

The Co-operative System.

Shops abound everywhere. In the business-quarters 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 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; it is, however, to be observed that other excellent shops abound in all parts of London, in many cases no whit inferior to those here mentioned. 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.

ARTISTS' COLOURMEN: — *Ackermann*, 191 Regent Street (water-colours); *Newman*, 24 Soho Square; *Rowney & Co.*, 64 Oxford Street and 190 Piccadilly; *Winsor & Newton*, 37 Rathbone Place.

BOOKBINDERS: — *Bedford*, 9 Great Newport Street, W.C.; *Kelly*, 7 Water Street, Strand; *Rivière*, 15 Heddon Street, Regent Street; *Zaehnsdorf*, Shaftesbury Avenue, Cambridge Circus; *Burn & Co.*, 36 Kirby St.; *Bookbinders' Co-operative Society*, 17 Bury Street, Bloomsbury.

BOOKSELLERS: — *Hatchards*, 187 Piccadilly; *Bumpus*, 350 Oxford Street; *Butterworth & Co.* (law books), 7 Fleet Street; *Stevens* (law books), 119 Chancery Lane; *Harrison & Sons*, 59 Pall Mall; *Griffith & Farran*, Newbery House, Charing Cross Road; *Stott*, 370 Oxford Street; *Stanford*, 26 Cockspur Street, Charing Cross (maps, etc.); *Bain*, 1 Haymarket; *Bickers & Son*, 1 Leicester Square; *Gilbert & Field*, 67 Moorgate Street; *Stoneham*, 79 & 129 Cheapside, 44 Lombard Street, 129 Fenchurch Street, 39 Walbrook, etc.; *Sotheran & Co.*, 37 Piccadilly and 136 Strand; *Wilson*, 18 Gracechurch Street; *Dunn*, 23 Ludgate Hill and 4A Cheapside; *Cornish*, 297 High Holborn; *S. Hogg*, 32 Charing Cross. — **FOREIGN BOOKSELLERS:** *Dulau & Co.*, 37 Soho Square; *Williams & Norgate*, 14 Henrietta Street, Covent Garden; *Hachette*, 18 King William Street, West Strand; *Nutt*, 270 Strand; *Thimm*, 24 Brook Street, Hanover Square; *Kegan Paul Trübner & Co.*, 20 Charing Cross Road; *Rolandi*, 20 Berners Street; *Quaritch*, 15 Piccadilly; *Roques*, 64 New Bond Street; *Siegle*, 30 Lime Street; *Dorrell & Son*, 15 Charing Cross; *Luzac*, 46 Great Russell Street. — **SECOND-HAND BOOKSELLERS:** *Quaritch* (probably the most extensive buyer of rare books in the world), see above; *Toovey*, 177 Piccadilly; *Sotheran*, see above; *Reeves & Turner*, 196 Strand; *Stevens*, 39 Great Russell Street, W.C.; *Jones*, 77 Queen Street, Cheapside; *Pickering & Chatto*, 66 Haymarket.

CARPETS: — *Gregory & Co.*, 212-216 Regent Street, and 44-46 King Street, Golden Square; *Hampton & Sons*, 8-10 Pall Mall East; *Shoolbred & Co.*, 151-158 Tottenham Court Road, and 34-45 Grafton Street; *Marshall & Snelgrove*, 334-348 Oxford Street; *Lapworth & Harrison*, 22 Old Bond Street; *Cardinal & Harford* (Turkish carpets), 108 and 109 High Holborn; *Bontor & Co.*, 35 Old Bond Street; *Treloar*, 68 Ludgate Hill.

CHEMISTS. *Prichard*, 10 Vigo Street, Regent Street; *Cooper*, 66 Oxford Street; *Squire & Sons*, 413 Oxford Street; *Bell & Co.*, 225 Oxford Street; *Challice*, 34 Villiers Street, Strand; *Corbyn, Stacey, & Co.*, 300 High Holborn, 86 New Bond Street, 7 Poultry, and 153 Leadenhall Street; *Pond*, 68 Fleet Street; *Nurthen & Co.*, 390 Strand; *Savory & Moore*, 143 New Bond Street; *Thomas*, 7 Upper St. Martin's Lane (moderate prices).

Messrs. Burroughs, Wellcome, & Co., Manufacturing Chemists, Snow Hill Buildings, Holborn Viaduct, prepare portable drugs in the form of tabloids, which will be found exceedingly convenient by travellers. Their small and light pocket-cases contain a selection of the most useful remedies in this form. These tabloid drugs may be obtained of all chemists.

CIGARS: — *Cigar Divan*, 102 Strand; *Carreras*, 7 Wardour Street; *Fribourg & Treyer*, 34 Haymarket, and 3 Leadenhall Street; *Ponder*, 48 Strand; *Marcovitch & Co.*, 11 Air Street, Regent Street; *Benson*, 296 Oxford Street; *Benson & Hedges*, 13 Old Bond Street; *Carlin*, 145 Regent Str.; *Wolff, Phillips, & Co.*, 289 Oxford Str.

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.

CUTLERY: — *Asprey & Son*, 166 New Bond Street, and 22 Albemarle Street; *Holtzapffel & Co.*, 64 Charing Cross, and 127 Long Acre; *Lund*, 56-57 Cornhill; *Mappin Brothers*, 66 Cheapside and 220 Regent Street; *Mappin & Webb*, 158-162 Oxford Street and 18-22 Poultry; *Verinder*, 17A Ludgate Hill; *Rodgers & Sons*, 4 Cullum Street, City, and 60 Holborn Viaduct; *Weiss & Son*, 287 Oxford Street. Travelling-bags, writing-cases, dispatch-boxes, etc., are also sold at most of these shops.

DENTISTS: — *G. H. Jones*, 57 Great Russell Street; *Coffin* (American), 94 Cornwall Gardens; *Pierrepont* (American), 22 Old Burlington Street, Bond Street; *Eskell* (American), 445 Strand; *E. A. Jones*, 129 Strand; *Stone & Dominy*, 35 St. Martin's Lane; *Stent*, 5 Coventry Street, Haymarket; *Crucefix Canton*, 40 St. Martin's Lane; *B. L. Moseley*, 312 Regent Street; *Browning*, 133 Oxford Street; *Gabriel*, 57 New Bond Street; *Quarterman*, 12 Glasshouse Street.

ENGRAVINGS: — *Colnaghi & Co.*, 13 and 14 Pall Mall East; *Graves*, 6 Pall Mall; *Boussod, Valadon, & Co.* (successors of *Goupil & Co.*), 116 & 117 New Bond Street; *R. Dodson*, 147

Strand; *Maclean*, 7 Haymarket and 5 St. James's Street; *Lefevre*, 1A King Street, St. James's Square; *Ackermann*, 191 Regent Street; *Leggatt*, 62 Cheapside; *Agnew & Son*, 39b Old Bond Street.

FURRIERS: — *Back*, 241 Regent Street; *International Fur Store*, 163 and 198 Regent Street; *Jeffs & Harris*, 244 Regent Street; *Swan & Edgar*, 39-53 Regent's Quadrant; *Marshall & Snelgrove*, 334-348, *Nicholay*, 170, *Poland*, 190, *Peter Robinson*, 216-226, all in Oxford Street; *Russ*, 70 New Bond Street; *Court Fur Stores*, 352 Strand; *Phillips*, 52 Newgate Street.

GLASS AND PORCELAIN: — *Phillips*, 175 Oxford Street; *Copeland & Sons*, 12 Charterhouse Street; *Mortlock & Sons*, 18 Regent Street; *Daniell & Co.*, 129 New Bond Street; *Pellatt & Co.*, 21 Northumberland Avenue; *Standish*, 58 Baker Street; *Osler*, 100 Oxford Street; *Green*, 107 Queen Victoria Street; *Pearce*, 39 Ludgate Hill; *Salviati*, 213 Regent Street (mosaics).

GLOVES: — *Dent, Allcroft, & Co.* (celebrated firm, wholesale only; *Dent's* gloves are obtainable at all the retail shops), 97-99 Wood Street; *Wheeler*, 16 Poultry and 8 Queen Victoria Street, City; *Penberthy*, 390 Oxford Street (French gloves). Also at all the haberdashers' and hosiers' shops.

GOLDSMITHS AND JEWELLERS: — *Emanuel*, 40 Old Bond Street; *Gass & Co.*, 166 Regent Street; *Howell, James, & Co.*, 5, 7, and 9 Regent Street; *Garrard & Co.*, 25 Haymarket; *Lambert & Co.*, 10-12 Coventry Street, Haymarket, *Hancocks & Co.*, 38 and 39 Bruton Street and 152 New Bond Street; *Hunt & Roskell*, 156 New Bond Street; *Streeter & Co.*, 18 New Bond Street; *Elkington & Co.*, 22 Regent Street and 42 Moorgate Street (electro-plate); *Packer*, 76 Regent Street; *Mrs. Newman*, 18 Clifford St., New Bond St.; *Goldsmiths' Alliance*, 11 and 12 Cornhill; *Watherston & Son*, 12 Pall Mall East.

GUN AND RIFLE MAKERS: — *Westley Richards, Lancaster*, 178 and 151 New Bond Street; *Rigby & Co.*, 72 St. James's Street; *Purdey*, Audley House, South Audley Street; *Henry*, 31 Cockspur Street; *Dougall*, 8 Bennet Street, St. James's Street; *Grant*, 67A St. James's Street; *Colt's Fire Arms Company*, 26 Glasshouse Street.

HABERDASHERS: — *Hitchcock & Co.*, 69-74 St. Paul's Churchyard; *Lewis & Allenby*, 193-197 Regent Street; *Marshall & Snelgrove*, 334-348 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; *Waterloo House and Swan & Edgar*, 39-53 Quadrant, Regent Street, and 9-11 Piccadilly; *Howell, James, & Co.*, 5 Regent Street; *Peter Robinson*, 216-226 Oxford Street; *Wallis & Co.*, 7 Holborn Circus; *Capper*, 69, 70 Gracechurch Street, City; *Liberty* (Oriental fabrics), 142 & 218 Regent Street; *Debenham & Freebody*, 27-33 Wigmore Street, Cavendish Square; *Whiteley*, Westbourne Grove, Bayswater; *Jay*, mourning warehouse, 243-253 Regent Street; *Scott*

Adie, for Scotch goods, 115 Regent Street; *Mrs. Washington Moon*, 16 New Burlington Street (baby linen); *Edmonds, Orr, & Co.*, 47 Wigmore Street (children); *Swears & Wells*, Regent Street (children); *Hamilton & Co.*, 326 Regent Street; *Co-operative Needlewomen*, 34 Brooke Street, Holborn.

HATTERS: — *Lincoln & Bennett*, 40 Piccadilly; *Heath*, 107 Oxford Street; *Cole*, 156 Strand (clerical); *Cater & Co.*, 56 Pall Mall; *Christy & Co.*, 35 Gracechurch Street, City; *Woodrow*, 42 Cornhill, City; *Truefitt*, 14 Old Bond Street and 20 Burlington Arcade. — **LADIES' HATTERS**: — *Mrs. Heath*, 25 St. George's Place, Hyde Park Corner; *Miss Lockwood*, 36 South Audley Street; *Colman*, 172 Regent Street. **Comp. Milliners.**

HOSIERS AND SHIRTMAKERS: — *Hamilton & Co.*, 326 Regent Street; *Poole & Lord*, 322 Oxford Street; *Sampson & Co.*, 33 Queen Victoria Street, City. — **Ladies' Hosiery, etc.**: *Balbriggan & Irish House*, 192 Piccadilly.

LACE AND LADIES' UNDERCLOTHING: — *Steinmann*, 185 Piccadilly; *Mrs. Addley-Bourne*, 174 Sloane Street; *Mme. White*, Regent Street.

LEATHER GOODS (dressing-cases, dispatch-boxes, etc.): — *Needs*, 100 New Bond Street; *Leuchars*, 38 Piccadilly; *Thornhill & Co.*, 144 New Bond Street. **Comp. Outlery.**

MAP SELLERS: — *E. Stanford* (agent for the Ordnance Survey Maps), 26 Cockspur Street, Charing Cross; *C. Smith & Son*, 63 Charing Cross; *Bacon & Co.*, 127 Strand; *Wyld*, 11 Charing Cross; *Philip & Sons*, 32 Fleet Street.

MILLINERS: — *Michard*, 2 Hanover Square; *Worth et Cie.*, 134 New Bond Street; *Colman*, 172 Regent Street; *Elise*, 170 Regent Street; *Louise*, 210 and 266 Regent St.; *Pauline*, 259 Regent St.

MUSIC-SELLERS: — *Boosey & Co.*, 295 Regent Street; *Chappell & Co.*, 49-52 New Bond Street; *Cocks & Co.*, 6 New Burlington Street; *Cramer & Co.*, 199-209 Regent Street; *Novello, Ewer, & Co.*, 1 Berners Street, Oxford Street; *Breitkopf & Haertel*, 151 Oxford Street; *Hammond & Co.*, 5 Vigo Street, Regent Street; *Metzler & Co.*, 40-43 Great Marlborough Street; *Augener*, 86 Newgate Street; *Keith & Prowse*, 48 Cheapside, and Northumberland Avenue, Charing Cross.

OPTICIANS: — *Elliott Brothers*, 101 St. Martin's Lane; *Dallmeyer*, 25 Newman Street, W.; *Negretti & Zambra*, 38 Holborn Viaduct, 45 Cornhill, and 122 Regent Street; *Callaghan*, 23a New Bond Street; *Dollond & Co.*, 35 Ludgate Hill and 62 Old Broad Street, E. C.; *Cox*, 98 Newgate Street.

PERFUMERS: — *Atkinson*, 24 Old Bond Street; *Piessé & Lubin*, 2 New Bond Street; *Rimmel*, 96 Strand, 180 Regent Street, and 64 Queen Victoria Street; *Gattie & Peirce*, 14 Old Bond Street; *Breidenbach*, 157 New Bond Street.

PHOTOGRAPH-SELLERS: — *J. Gerson*, 5 Rathbone Place (pho-

tographs of the pictures in the National Gallery, etc.); *Autotype Fine Art Gallery*, 74 New Oxford Street; *Mansell*, 271-273 Oxford Street; *London Stereoscopic Company*, 54 Cheapside and 108 Regent Street; *Spooner*, 379 Strand. — PHOTOGRAPHIC MATERIALS: *Fallowfield*, Charing Cross Road; *Marion*, 23 Soho Square.

PIANOFORTE-MANUFACTURERS: — *Broadwood & Sons*, 33 Great Pulteney Street, Golden Square; *Collard & Collard*, 16 Grosvenor Street, 26 Cheapside, and Oval Road, Regent's Park; *Erard*, 18 Great Marlborough Street; *Hopkinson*, 95 New Bond Street.

PRESERVES, etc. ('Italian Warehouses'): — *Crosse & Blackwell*, 20 and 21 Soho Square, and 77 Dean Street (noted firm for pickles; wholesale); *Fortnum, Mason, & Co.*, 181-183 Piccadilly; *Castell & Brown*, 33-41 Wardour Street (wholesale); *Hedges & Butler*, 155 Regent Street; *Morel Brothers*, 210 Piccadilly.

SHOEMAKERS. For gentlemen: — *Deroy*, 74 Regent Street and 7 Air Street W.; *Dowie & Marshall*, 455 Strand; *Fuchs*, 54 Conduit Street; *Bowley & Co.*, 53 Charing Cross; *Parker*, 145 Oxford Street; *Peal*, 487 Oxford Street; *Medwin*, 41 Sackville Street and 67 St. James's Street; *Hoby*, 20 Pall Mall; *Tuczek*, 39 Old Bond Street; *Waukenphast*, 60 Haymarket; *Francis*, 40 Maddox Street; *West*, St. Michael's Alley, Cornhill, City. — For ladies: — *Hook, Knowles, & Co.*, 66 New Bond Street; *Bird*, 180 Oxford Street; *Gundry & Sons*, 174 New Bond Street; *Thierry & Sons*, 292 Regent Street; *Thierry*, 70 Regent Street. — Boots and shoes in London are rather dear but of excellent quality.

STATIONERS: — *Macmichael*, 42 South Audley Street; *Parkins & Gotto*, 54-62 Oxford Street; *Partridge & Cooper*, 192 Fleet Street; *Webster & Co.*, 60 Piccadilly.

TAILORS: — *Poole & Co.*, 36-39 Savile Row, Regent Street (introduction from former customer required); *Miles*, 4 Sackville Street; *Parfitt, Roberts, & Parfitt*, 75 Jermyn Street; *Kerslake & Co.*, 12 Hanover Street, Hanover Square; *Radford, Jones, & Co.*, 32 George Street, Hanover Square; *Doré*, 31 St. James's Street (ready money tailor, moderate charges); *Blamey & Son*, 62 Charing Cross; *Ralph & Norton*, 150 Strand; *Meyer & Mortimer*, 36 Conduit Street; *Brown & Son*, 11 Princes Street, Hanover Square; *Stohwasser & Co.*, 39 Conduit Street; *Stulz, Papé, & Son*, 10 Clifford Street; *Wray & Roby*, 78 Queen Street, Cheapside; *Henry Keen*, 114 High Holborn; *Piggott*, 117 Cheapside and Milk Street (also general outfitter). — CLERICAL TAILORS: — *Pratt*, 23 Tavistock Street, Covent Garden; *Cox, Sons, & Co.*, 28 Southampton Street; *Seary*, 13 New Oxford Street. — LADIES' TAILOR: *Redfern*, 26 Conduit Street. — Readymade clothes may be obtained very cheaply in numerous large shops (prices usually affixed).

TEA MERCHANTS: — *Ridgway*, 6 and 7 King William Street, City; *Strachan & Co.*, 73 Moorgate Street; *Twining & Co.*, 216 Strand; *Dakin & Co.*, 47 St. Paul's Churchyard, and 30 Shaftes-

bury Avenue; *Law*, 102 & 104 New Oxford Street; *Cooper & Co.*, 268 Regent Circus, and 35 Strand.

TOY MAKERS: — *Burlington Arcade*, Piccadilly; *Lowther Arcade*, Strand; *Cremer*, 210 Regent Street; *Kindergarten Emporium*, 57 Berners Street.

TRUNK MAKERS: — *Allen*, 37 Strand; *Asprey & Son*, 166 New Bond Street, and 22 Albemarle Street; *Southgate*, 75 and 76 Watling Street; *Millard*, 6 Lisle Street, Leicester Square. — (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 a lower class.)

UMBRELLAS AND PARASOLS: — *Sangster & Co.*, 94 Fleet Street, 140 Regent Street, 75 Cheapside, and 522 Oxford Street; *Martin*, 64-65 Burlington Arcade; *Brigg*, 23 St. James's Street; *Smith*, 57 Oxford Street, 1 Savile Place, Regent Street, and 47 Moorgate Street.

WATCHMAKERS: — *Bennett*, 65 Cheapside; *Barraud & Lunds*, 26 Cornhill; *Benson*, 25 Old Bond Street, and 62 and 64 Ludgate Hill; *E. Dent & Co.*, 61 Strand; *M. F. Dent & Co.*, 33 Cockspur Street; *Frodsham & Co.*, 84 Strand.

WATERPROOF GOODS: — *Macintosh*, 30 Fore Street, E. C.; *Matthews & Son*, 58 Charing Cross; *Piggott*, 117 Cheapside; *Cording*, 19 Piccadilly; *Walkley*, 5 Strand; *Cow*, 46 Cheapside.

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 indifferently. The following are good houses: — *Cockburn & Co.*, 8 Lime Street, City; *Hedges & Buller*, 155 Regent Street; *Gilbey*, Pantheon, 173 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; *Carbonell & Co.*, 182 Regent Street; *G. Tanqueray & Co.*, 5 Pall Mall East; *Basil Woodd & Sons*, 34 New Bond Street; *Morel Bros. & Cobbett*, 210 Piccadilly, 18 Pall Mall, and 143 Regent Street; *Law, Holloway, & Co.*, 55 Cannon Street, City; *Payne & Sons*, 61 St. James's Street; *Millbank, Leech, & Co.*, 101 Leadenhall Street, City. 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*, 58 Oxford Street; *Baker Street Bazaar*, 58 Baker Street; *Opera Colonnade*, Haymarket; *Burlington Arcade*, Piccadilly; *Lowther*

Arcade, Strand (chiefly for toys and other articles at moderate prices); *Royal Arcade*, 28 Old Bond Street. — 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 three or four contiguous stalls.

Markets. The immense market traffic of London is among the most 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. 186), where all kinds of vegetables, fruits, ornamental plants, and cut flowers are displayed in richest profusion. The best time to visit this market is about sunrise.

Billingsgate (p. 113), 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 from Scotland, cod and turbot from the Doggerbank, 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 covered market, opened in 1868, is most admirably fitted up (comp. p. 97). 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. A *Poultry Market* was added to the meat-market in 1876, the *London Central Fish Market* in 1888; and a large new *Vegetable Market*, superseding Farringdon Market, was completed in 1892 (comp. p. 97).

The *Metropolitan Cattle Market*, Copenhagen Fields, between Islington and Camden Town, is the largest in the world. The principal markets are held on Mondays and Thursdays, 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. — At *Deptford* is a great *Foreign Cattle Market*, for cattle imported from the Continent.

Among the other important markets of London are *Leadenhall Market* (p. 109), Leadenhall Street, for poultry and game; the *Borough Market*, beside St. Saviour's Church (p. 307), one of the largest wholesale fruit and vegetable markets; *Spitalfields Market*, Commercial Street, E., for vegetables, etc., the chief emporium for East London; *Great Eastern Railway Market*, at Stratford, E., for fish and vegetables; and the *Shadwell Market*, East of London Docks, also for fish. *Columbia Market*, Bethnal Green, was 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 neither this, nor the *Elephant and Castle Market*, for fish, established by Mr. Samuel Plimsoll, has hitherto been very successful.

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, — the Englishman's substitute for the continental lotteries. *Aldridge's*, St. Martin's Lane, is another important horse-mart.

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 companies are the *Army and Navy Co-operative Stores*, 105 Victoria Street, Westminster, the *Civil Service Supply Association*, and the *Civil Service Co-operative Society*, 28 Haymarket.

The Civil Service Supply Association consists of shareholders, of members belonging to the Civil Service, and of outsiders (who, however, must be friends of members or shareholders), who pay 6*s.* the first year and 2*s.* 6*d.* in subsequent years. The articles sold comprise groceries, wines, spirits, provisions, tobacco, clothing, books, stationery, fancy goods, drugs, and watches. The premises of the association in Queen Victoria Street (No. 136) cost 27,000*l.*, while it has others in Bedford Street and Chandos Street, Strand. — Strangers or visitors to London are, of course, unable to make purchases at a co-operative store except through a member.

Co-operative Working Societies. Another application of the co-operative system is seen in the various associations established on the principle of the *Co-Partnership of the Workers*.

Among meritorious societies of this kind the following may be mentioned: *Bookbinders' Co-operative Society*, 17 Bury Street, Bloomsbury; *Hamilton & Co.* (shirt-makers), 326 Regent Street; *Women's Printing Society*, 21 n Great College Street, Westminster; *Mrs. Alison* (Co-operative Needlewomen; shirts, etc.), 34 Brooke Street, Holborn; *Miss M. Hart* (Decorative Co-operators' Association), 405 Oxford Street; *Co-operative Printers*, Salisbury Court, Fleet Street.

9. Cabs. Omnibuses. Tramways. Coaches.

Cabs. When the traveller is in a hurry, and his route does not coincide with that of an omnibus, he had better at once engage a cab at one of the numerous cab-stands, or hail one of those passing along the street. The 'Four-wheelers', which are small and uncomfortable, hold four persons inside, while a fifth can be accommodated beside the driver. The two-wheeled cabs, called *Hansoms*, from the name of their inventor, have seats for two persons only (though often used by three), and drive at a much quicker rate than the others. Persons without much luggage will therefore prefer a hansom. The driver's seat is at the back, so that he drives over the heads of the passengers sitting inside. Orders are communicated to him through a small trap-door in the roof. — There are now over 11,000 cabs in London, employing nearly 20,000 horses.

Cab Fares from the chief railway stations to	Broad Street & Liverpool Street	Charing Cross	Euston Square	Fenchurch Street	King's Cross and St. Pancras	London Bridge	Paddington	Victoria	Waterloo
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Bank of England	1 -	1 -	1-6	1 -	1-6	1 -	2-6	2 -	1 -
Bond Street, Piccadilly	1-6	1 -	1 -	1-6	1-6	1-6	1-6	1 -	1 -
British Museum	1-6	1 -	1 -	1-6	1 -	1-6	1-6	1-6	1 -
Covent Garden	1-6	1 -	1 -	1-6	1 -	1-6	1-6	1 -	1 -
Grosvenor Square, N.W.	2 -	1 -	1 -	2 -	1-6	2 -	1 -	1 -	1-6
Hyde Park Corner	2 -	1 -	1-6	2 -	2 -	2 -	1-6	1 -	1-6
Leicester Square	1-6	1 -	1 -	1-6	1-6	1-6	1-6	1 -	1 -
London Bridge	1 -	1-6	2 -	1 -	1-6		2-6	1-6	1 -
Ludgate Hill	1 -	1 -	1-6	1 -	1 -	1 -	2 -	1-6	1 -
Marble Arch	2 -	1 -	1-6	2 -	1-6	2 -	1 -	1 -	1-6
Oxford Circus	1-6	1 -	1 -	1-6	1 -	2 -	1 -	1 -	1 -
Piccadilly, Haymarket	1 -	1 -	1 -	1-6	1-6	1-6	1-6	1 -	1 -
Post Office	1 -	1 -	1-6	1 -	1 -	1 -	2 -	2 -	1 -
Regent Street, Piccadilly	1-6	1 -	1 -	1-6	1-6	1-6	1-6	1 -	1 -
St. Paul's	1 -	1 -	1-6	1 -	1 -	1 -	2-6	1-6	1 -
South Kensington Museum	2-6	1-6	2 -	2-6	2-6	2-6	1-6	1-6	2 -
Strand (Wellington Street)	1-6	1 -	1 -	1-6	1 -	1 -	2 -	1 -	1 -
Temple Bar	1 -	1 -	1 -	1 -	1 -	1 -	2 -	1-6	1 -
Tower	1 -	1-6	2 -	1 -	2 -	1 -	2-6	2 -	1-6
Trafalgar Square	1-6	1 -	1 -	1-6	1-6	1-6	1-6	1 -	1 -
Westminster Palace	1-6	1 -	1-6	1-6	1-6	1-6	2 -	1 -	1 -
Zoological Gardens	2 -	1-6	1 -	2-6	1 -	2-6	1-6	2 -	2 -

FARES are reckoned by distance, unless the cab is expressly hired by time. The charge for a drive of 2 M. or under is 1s.; for each additional mile or fraction of a mile 6d. For each person above two, 6d. additional is charged for the whole hiring. Two children under 10 years of age are reckoned as one adult. For each large article of luggage carried outside, 2d. 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 1s. for every mile or fraction of a mile. The charge for waiting is 6d. for each completed ¼ hr. for four-wheelers,

and 8d. for hansoms. The fare *by time* for the first hour or part of an hour is 2s. for four-wheelers, and 2s. 6d. for hansoms. For each additional $\frac{1}{4}$ hr., 6d. and 8d. Beyond the 4-mile radius the fare is 2s. 6d. for the first hour, for both 2-wheel and 4-wheel vehicles, and for each additional $\frac{1}{4}$ hr. 8d. The driver may decline to drive for more than one full hour, or to be hired by time between 8 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.

Each driver is bound to possess a copy of the authorised Book of Distances, and to produce it if required.

Many of the London cabmen are among the most insolent and extortionate of their fraternity. The traveller, therefore, in his own and the general interest, should resist all attempts at overcharging, and should, in case of persistency, 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 nearest police station within twenty-four hours, to be claimed by the owner at the Head Police Office, New Scotland Yard (p. 194).

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.

Omnibuses, of which there are over 200 lines, cross the Metropolis in every direction from 8 a.m. 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 first omnibuses plying in London were started by Mr. George Shillbeer in 1829. They were drawn by three horses yoked abreast, and were much heavier and clumsier than those now in use. At first they were furnished with a supply of books for the use of the passengers. The London service of omnibuses is now mainly in the hands of the *London General Omnibus Co.* and the *London Road Car Co.* A number of small one-horse omnibuses have recently been started which ply for short distances for a fare of $\frac{1}{2}$ d. These vehicles have no conductor, and passengers place their fares in a box. Omnibuses of this kind run from Charing Cross over Westminster Bridge, from Farringdon Street Station over Blackfriars Bridge, etc. Special railway omnibuses ply between different railway-stations (on week-days only), as from Portland Road (Metropolitan Railway) to Charing Cross, from Baker Street to Piccadilly Circus, and to Charing Cross, from Gower Street to Edgware Road, from Farringdon Road to the Elephant and Castle, etc. In point of comfort the vehicles generally still leave much to be desired, London being far behind many provincial, Continental, and American cities in this respect.

The principal points of intersection of the omnibus lines are (on the N. of the Thames) the Bank, Charing Cross, Piccadilly Circus, 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 $\frac{1}{2}$ d. to 6d., and is in a few cases 9d. For a drive to Richmond, the Crystal Palace, and other places several miles from the City the usual fare is 1s. A table of the legal fares is placed in the inside of each omnibus.

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

Name	Colour	Route
<i>Adelaide</i>	Yellow	Chalk Farm Road, Hampstead Road, Tottenham Court Road, Charing Cross Road, Whitehall, Victoria; every 8 min.
<i>Atlas</i>	Light green	St. John's Wood, Baker Street, Oxford Street, Regent Street, Charing Cross, Westminster Bridge, Camberwell Gate; every 8 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>Blackwall</i>	Dark green	East India Road, Commercial Road, Whitechapel, Cornhill, Fleet St., Strand, Piccadilly Circus; at frequent intervals.
<i>Bow</i>	Dark green	Stratford and Bow, Whitechapel, Cornhill, Cheapside, Fleet Street, Strand, Charing Cross; every 7 min.
<i>Brixton</i>	Green	Brixton Church, Kennington Road, Westminster Bridge, Charing Cross; every 10 min.
<i>Brompton</i>	White	Walham Green, Piccadilly, Charing Cross, Strand, Fleet Street, Cheapside, Bank, Broad Street; every 20 min.
<i>Camberwell</i>	Yellow	Camberwell, Walworth Road, Borough, London Bridge, Gracechurch Street, Shoreditch; every 6 min.
<i>Camden Town</i>	Yellow	Kentish Town, Camden Town, Tottenham Court Road, St. Martin's Lane, Charing Cross, Victoria; every 7 min.
<i>Carlton</i>	Yellow	Hampstead Road, Tottenham Court Road, St. Martin's Lane, Trafalgar Square; every 15 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, London Bridge; every 10 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 7 min.
<i>Favorite</i>	Dark green	Holloway, Highbury, Islington, City Road, Bank, King William Street, London Bridge; every 5 min.
<i>Victoria & King's Cross</i>	Green	Victoria, Piccadilly, Long Acre, Great Queen Street, Russell Square, King's Cross; every 10 minutes.

Name	Colour	Route
<i>Hammersmith</i>	Red	Hammersmith, Kensington, Piccadilly, Charing Cross, Strand, Fleet St., Broad Street; every 10 min.
<i>London Road Car Co.</i>	Brown	West Kensington, Shaftesbury Avenue, Charing Cross Road, Oxford Street, Liverpool Street Station; every few minutes.
<i>Favorite</i>	Blue	Holloway, Islington, Euston Road, Regent Street, Piccadilly, Brompton; every 8 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, Charing Cross Road, Piccadilly Circus; every 15 min.
<i>Highgate</i>	Yellow	Kentish Town Road, Hampstead Road, Tottenham Court Road, Oxford Street; every 10 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 5 min.
<i>Kilburn</i>	Dark green	Edgware Road, Oxford Street, Holborn, Cheapside, Cornhill, Leadenhall Street, Aldgate; every 8 min.
<i>Kilburn and Victoria Station</i>	Red	Edgware Road, Park Lane, Victoria Station; every 6 min.
<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 few min.
<i>Kingsland</i>	Green	Dalston, Kingsland Road, Shoreditch, Bishopsgate Street, Gracechurch, London Bridge, Borough, Elephant and Castle; every 6 min.
<i>Old Ford</i>	Yell. or chocol.	Old Ford, Bethnal Green Road, Shoreditch, Bishopsgate, Exchange; every 5 min.
<i>Paddington</i>	Yellow	Kensal Green, Paddington, Edgware Road, Oxford Street, Holborn, Cheapside, London Bridge; every 12 min.
<i>Paddington</i>	Yellow	Paddington, Edgware Road, Oxford Street, Holborn, Newgate Street, Cheapside, London Bridge; every 5 min.
<i>Paragon</i>	Green	Kennington Road, Borough, London Bridge, Gracechurch Street; every 10 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, Oxford Circus; every 10 min.
<i>Royal Oak and Charing Cross</i>	Red	Archer Street (Bayswater), Edgware Road, Oxford Street, Regent Street, Charing Cross; every 8 min.
<i>Royal Oak and Victoria Station</i>	Red	Præd Street, Edgware Road, Park Lane, Victoria Station; every 12 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>Westminster</i>	Brown	Bank, Cheapside, Fleet Street, Strand, Westminster, Pimlico; every 6 min.

Tramways. About 130 miles of tramways, with over 1000 cars, are now in operation in the outlying districts of London. The cars are comfortable, and the fares moderate (1-4d.).

The cars of the *South London Tramways Co.* run from Westminster Bridge and London Bridge to Wandsworth and East Hill, and from Chelsea Bridge to Lavender Hill and Clapham Junction. Those of the *London Tramways Co.* run from Westminster Bridge to Brixton, Tooting, New Cross, Greenwich, and Peckham; from Blackfriars Bridge to Brixton, New Cross, Tooting, and Greenwich; from Victoria Station to Vauxhall Bridge and Camberwell; and from Waterloo Station to New Cross and Greenwich. The *London Street Tramways Co.* runs cars from King's Cross to Kentish Town, Islington, and Finsbury Park; from Euston Road to Kentish Town, Hampstead Heath, Holloway, and Highgate; and from Holborn viâ Gray's Inn Road and Kentish Town to Hampstead Heath and to Parliament Hill. The lines of the *North Metropolitan Tramways Co.* extend from Moorgate Street to Finsbury Park, Stamford Hill, Clapton, Highbury, New Park, Canonbury, and Highgate; from Aldersgate Street to Hackney and Dalston, and to Highgate Archway; from Holborn to Goswell Road, Dalston, and Stamford Hill; from Canning Town Station to Green Gate; from Stratford to Manor Park and Leytonstone; from Bloomsbury to Lea Bridge and Poplar; and from Aldgate to Hackney, Victoria Park, Stratford, and Poplar. The cars of the *North London Tramways Co.* ply from Finsbury Park to Edmonton and Wood Green. The cars of the *London Southern Tramways Co.* run from Vauxhall Station to Camberwell Green and Norwood viâ Loughborough Junction. The *West Metropolitan Tramways Co.* runs cars from Shepherd's Bush to Acton and Chiswick; from Hammer-smith to Kew; and from Kew to Richmond. The lines of the *Harrow Road and Paddington Tramways Co.* extend from Amberley Road, Paddington (near Royal Oak Station), to Harlesden Green, Willesden, with a branch running towards the Paddington Recreation Ground and Maida Vale. The *London, Deptford, and Greenwich Tramways Co.* maintains communication between London Bridge and Deptford and between the Bricklayer's Arms and Rotherhithe. The line of the *Woolwich and Southeast London Tramways Co.* extends from Plumstead to Greenwich, viâ Woolwich Arsenal, Woolwich Dockyard, etc.

Coaches. During the summer months well-appointed stage coaches run from London to various places in the vicinity, usually starting from Northumberland Avenue between 10 and 11.45 a.m. The fares vary from 2s. 6d. to 14s.; return-fares one-half or two-thirds more; box seats usually 2s. 6d. extra. Some 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. On the more popular routes seats have often to be booked several days in advance.

From the Hotel Victoria (p. 6) daily (except Sun.) to *Boxhill* (27 M.); *Reigate* (27 M.); *St. Albans* (25 M.); *Virginia Water* (29 M.). Also to *Brighton* (53 M.), thrice a week.

From the Hôtel Métropole (p. 6) daily (except Sun.) to *Hampton Court* (16 M.); *Harrow* (15 M.); *Maidenhead* (31 M.); *Sevenoaks* (26 M.); *Windsor* (30 M.).

From 155 Piccadilly to *Guildford* (28 M.), daily.

From 4 Northumberland Avenue to *Dorking* (26 M.), daily; to *Oxford* (55 M.), thrice weekly; to *Betchford* (30 M.); to *Chingford*; to *Coventry* (94 M.; three days' trip), etc.

10. Railways.

The principal Railway Stations in London are fifteen in number. Many of them are now lighted by the electric light. On the left (N.) bank of the Thames are the following:—

I. **Euston Square Station**, the terminus of the **LONDON AND NORTH WESTERN RAILWAY**, Euston Square, near Euston Road and Tottenham Court Road. An additional station has been opened a little to the W. 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.* Suburban trains to *Chalk Farm, Loudon Road, Kilburn & Maida Vale, Willesden Junction, Harrow, Pinner, and Watford.*

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

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 *Holloway, Finsbury Park, Highgate, Barnet, and Edgware; Hornsey, and Enfield.*

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 *Windsor, Reading, Cheltenham, Gloucester, Bath, Bristol, Exeter; Plymouth, Falmouth; South Wales; Oxford, Birmingham, Liverpool, Manchester, etc.* Local trains to *Acton, Ealing, Brentford, Uxbridge; Staines; Maidenhead, Great Marlow; Henley; Aylesbury, etc.*

V. **Liverpool Street Station**, near Bishopsgate Street, terminus of the **GREAT EASTERN RAILWAY** and **EAST LONDON LINE**. Trains to *Chelmsford, Colchester, Harwich, Ipswich, Norwich, Lowestoft, Yarmouth; Cambridge, Ely, Peterborough, Lincoln, etc.* Suburban trains to *Bethnal Green, Hackney, Clapton, Old Ford, Stratford, Epping Forest, Tilbury, Southend; and through the Thames Tunnel to New Cross, Peckham Rye, etc.*

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

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

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

3. The **MID and NORTH KENT LINES** 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 versâ*, 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 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).*

3. 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 Junction, Camberwell New Road, Watworth Road, Elephant and Castle, and Borough Road.*

4. The WEST LONDON EXTENSION, via *Battersea, Chelsea, West Brompton, and Kensington (Addison Road)*, to *Willesden Junction.*

5. The BRIGHTON AND SOUTH COAST RAILWAY, via *Clapham Junction* (a most important station for South London, through which 1200 trains pass daily), *Wandsworth Common, Balham, Streatham Hill, West Norwood, Gipsy Hill, and Crystal Palace (Low Level Station)*, to *Norwood Junction* (see p. 34), or by *Clapham Junction, Wandsworth Common, Balham, Streatham Common, Norbury, Thornton Heath, and Selhurst* to *Croydon* (see p. 34). At *Norwood Junction* and *Croydon* the line joins the London Bridge and Brighton Line.

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

IX. **Broad Street Station**, terminus of the NORTH LONDON RAILWAY. Trains to *Shoreditch, Haggerston, and Dalston*, where the line forks. The rails to the W. run to *Mildmay Park, Canonbury, Islington & Highbury, Barnsbury, Camden Town, Kentish Town, Gospel Oak* (for Highgate; to *Chingford*, see p. 34), *Hampstead Heath, Finchley Road, West End Lane, Brondesbury, Kensal Rise, Willesden Junction* (an important station for North London, stopped at by all the express trains of the N.W. railway), *Acton, South Acton* (branch to *Hammersmith Broadway, for Bedford Park*), *Hammersmith, Gunnersbury, Kew Bridge, Kew Gardens, Richmond, and Kingston.* The line to the E. goes to *Hackney, Homerton, Victoria Park, Old Ford, Bow, and Poplar.* Trains also run every

$\frac{1}{4}$ hr. from Broad Street to *Camden Town* (as above) and *Chalk Farm*, on the L. N. W. railway; and every $\frac{1}{2}$ hr. to *Dalston*, *Highbury*, *Camden Town*, *Kentish Town*; thence as above to *Willesden Junction*, and thence to *St. Quintin Park & Wormwood Scrubs*, *Uxbridge Road* (for *Shepherd's Bush*), *Kensington* (*Addison Road*), *Earl's Court*, *South Kensington*, and thence by the 'inner circle' (p. 35) to *Mansion House*. — Gospel Oak is also the terminus of a line via *Highgate Road*, *Junction Road*, *Upper Holloway*, *Hornsey Road*, *Crouch Hill*, *Harringay Park*, *St. Ann's Road*, *South Tottenham*, *St. James's Street*, *Hoe Street*, *Wood Street*, and *Hale End*, to *Chingford*.

X. **Ludgate Hill Station**, near *St. Paul's Cathedral* and *Blackfriars Bridge*, City terminus of the METROPOLITAN EXTENSION (p. 35), and also of the London, Chatham, and Dover Railway.

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

XII. **St. Paul's Station**, *Queen Victoria Street*, a terminus of the London, Chatham, and Dover Railway.

XIII. **Fenchurch Street Station**, near the Bank, on the S. side of *Fenchurch Street*, terminus of the BLACKWALL RAILWAY to *Shadwell*, *Stepney*, *Limehouse*, *West India Docks*, *Poplar*, and *Blackwall*, and of the TILBURY, GRAVSEND, AND SOUTHERND RAILWAY.

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

XIV. **London Bridge Station**, the terminus of the BRIGHTON AND SOUTH COAST RAILWAY, via *New Cross*, *Brockley*, *Honor Oak Park*, *Forest Hill*, *Sydenham* (*Crystal Palace*), *Penge*, *Anerley*, *Norwood Junction* (see p. 33), *Croydon* (where the main L. B. S. C. line from *Victoria* joins; see also p. 33), *Purley* (junction for *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*.

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

1. The NORTHERN (entrance on the E. and N.E.), for the line to *Reading* by *Vauxhall*, *Queen's Road*, *Clapham Junction*, *Wandsworth*, *Putney*, and *Barnes*. At *Barnes* the line forks; the branch to the right (N.) forms a loop-line via *Chiswick*, *Kew Bridge*, *Brentford*, *Isleworth*, and *Hounslow*, beyond which it rejoins the main-line; that to the left (the main line) passes *Mortlake*, *Richmond*, *Twickenham* (branch to *Strawberry Hill*, *Shepperton*, *Teddington*, *Kingston*, and *Combe & Malden*) and *Staines* (junction for *Windsor*).

2. The CENTRAL (entrance on the E. and W. sides), for the main line to *Southampton*, *Portsmouth* (*Isle of Wight*), *Salisbury*, *Exeter*, *Plymouth*, etc.

3. The SOUTHERN (same entrances as the Central), for local trains to *Guildford* via *Earlsfield*, *Wimbledon* (an important junction), and *Rayne's Park*. At *Rayne's Park* a loop-line, to the left,

runs via *Epsom* and *Leatherhead*, rejoining the older line at *Effingham Junction*. The latter line proceeds via *Combe & Malden*, *Surbiton*, and *Long Ditton*. The trains for *Surbiton*, *Thames Ditton*, and *Hampton Court* also start from the Southern station; and also a service to *Kingston* and *Twickenham* (see p. 34).

[*Waterloo Junction*, adjoining *Waterloo terminus* on the E., is a distinct station belonging to the South Eastern Railway.]

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 unless the excess is exorbitant. 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. The railway porters are nominally forbidden to accept gratuities, but it is a common custom to give 2*d.*-6*d.* to the porter who transfers the luggage from the cab to the train or vice versâ.

Travellers accustomed to the formalities of Continental railway officials may perhaps consider that in England they are too much left to themselves. Tickets are not invariably checked at the beginning of a journey, and travellers should therefore make sure that they are in the proper compartment. The names of the stations are not always so conspicuous as they should be (especially at night); and the way in which the porters call them out, laying all the stress on the last syllable, is seldom of much assistance. The officials, however, are generally civil in answering questions and giving information. In winter foot-warmers with hot water are usually provided. It is 'good form' for a passenger quitting a railway-carriage where there are other travellers to close the door behind him, and to pull up the window if he has had to let it down.

Smoking is forbidden in all the carriages except in the compartments marked 'smoking', under a penalty of 4*s.*

Bradshaw's Railway Guide (monthly; 6*d.*) is the most complete; but numerous others (the *ABC Railway Guide*, etc.), claiming to be easier of reference, are also published. Each of the great railway companies publishes a monthly guide to its own system (price 1-2*d.*).

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 a 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. The Underground Railways convey over 110 million passengers annually, or upwards of 2 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, 1406 trains run every week-day. The stations on the underground lines are the following (see Railway Map): —

Mark Lane, for the Tower of London, the Mint, Corn Exchange, Billingsgate, and the Docks.

Aldgate, Houndsditch, corner of Leadenhall and Fenchurch Streets, for Mincing Lane, Whitechapel, Minories, and the East End.

From Aldgate the line is extended to *Aldgate East*, *St. Mary's* (Whitechapel), and *Whitechapel* (Mile End), whence the District Company's trains run on to *Shadwell*, *Wapping*, *Rotherhithe*, *Deptford Road*, and *New Cross*, on the East London Railway. Through-trains now run between New Cross and many of the District and Metropolitan stations.

Bishopsgate, near the Liverpool Street (Great Eastern; subway) and Broad Street (North 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 Market (branch-line to the latter, see p. 25); 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. 34); 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 and about $\frac{1}{2}$ M. from the British Museum. Omnibus (2d.) to Edgware Road Station (see below) in connection with the trains.

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 (1d.) and Charing Cross Station (2d.) in connection with the trains.

Baker Street, corner of York Place, another station for the Botanic and Zoological Gardens. A little to the E., in Marylebone Road, is Madame Tussaud's (p. 43). Railway omnibuses to Piccadilly Circus (1d.) and to Charing Cross (District Railway; 2d.).

BRANCH LINE to *St. John's Wood Road* (for Lord's Cricket Ground), *Marlborough Road*, *Swiss Cottage*, *Finchley Road*, *West Hampstead*, *Kilburn-Brondebury*, *Willesden Green*, *Kingsbury-Neasden* (with the extensive works of the Metropolitan Railway), *Wembley Park*, *Harrow*, *Pinner*, *Northwood*, *Rickmansworth*, *Chorley Wood*, *Chalfont Road*, *Chesham*, and *Aylesbury*.

Edgware Road, Chapel Street. Omnibus to Gower Street (see above).

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 $\frac{1}{4}$ hr.); also to *Turnham Green* (Bedford Park), *Gunnersbury*, *Kew Gardens*, *Richmond* (trains every half-hour, from Bishop's Road to Richmond in 28 min.) — From Latimer Road branch-line to the left to *Uxbridge Road*, *Addison Road* (Kensington; for Olympia, p. 44), *Earl's Court*, and *Brompton* (Gloucester Road), see p. 37; trains every $\frac{1}{2}$ hr. — Omnibus to Kilburn.

Præd Street (Paddington), opposite the Great Western Hotel and the Paddington Station, with which it is connected by a subway.

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

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

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

Gloucester Road (Brompton).

BRANCH LINES: To *Earl's Court*, *West Brompton*, *Walham Green* (for Stamford Bridge Athletic Grounds), *Parson's Green* (for Hurlingham Park), *Putney Bridge*, *East Putney*, *Southfields*, *Wimbledon Park*, and *Wimbledon*; to *Earl's Court*, *West Kensington*, *Hammersmith*, *Ravenscourt Park*, *Turnham Green*, *Gunnersbury*, *Kew Gardens*, and *Richmond*; to *Earl's Court*, *Addison Road*, *Latimer Road*, etc. (see p. 36); to *Earl's Court*, *Addison Road*, *Willesden Junction*, *Broad Street* (see p. 34). From Turnham Green a branch runs to *Chiswick Park*, *Mill Hill Park*, *Ealing Common*, and *Ealing* (Broadway).

South Kensington, Cromwell Road, for South Kensington Museum (3 min. to the N.), Natural History Museum, Albert Hall (subway, see p. 276), Albert Memorial, and the Imperial Institute.

Sloane Square, near Chelsea Hospital, station for Battersea Park.

Victoria, opposite Victoria Terminus (London, Chatham, and Dover and Brighton Railways), with which it is connected by a subway, and $\frac{1}{4}$ M. from Buckingham Palace.

St. James's Park, York 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, etc. From Westminster to Blackfriars the line runs below the Victoria Embankment (p. 115).

Charing Cross, for Charing Cross, Trafalgar Square, National Gallery, and West Strand.

Temple, between Somerset House and the Temple, below Waterloo Bridge, station for the Law Courts, Somerset House, and the London School Board Office.

Blackfriars, Bridge Street, adjacent to Blackfriars Bridge, connected by a covered way with the St. Paul's Station of the London, Chatham, & Dover Railway, and near Ludgate Hill Station (p. 34).

Mansion House, corner of Cannon Street and Queen Victoria Street, station for St. Paul's. Omnibus to Liverpool Street Station.

Cannon Street, below the terminus of the South Eastern Railway (covered way), the station nearest the Bank and the Exchange.

The Monument, at the corner of Eastcheap, station for the Monument, London Bridge, the Coal Exchange, and the Electric Railway Subway under the Thames (p. 113).

Trains run on the main line (inner circle) in both directions 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. At night some of them are now lighted with electric light. The carriages are comfortable and roomy, and are lighted with gas. 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, while the tickets themselves are marked with a large red O or I (for 'outer' and 'inner' line of rails), corresponding with notices in the

stations. 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, or consult the telegraph-board on which the destination of the 'next train' is indicated. It may, however, be useful to know that the trains of the 'inner circle' have one white light on the engine; trains between Hammersmith and New Cross have two smaller white lights to the right in front of the engine, between Hammersmith and Aldgate two white lights to the left in front, and between Richmond and Aldgate two large white lights. The terminus towards which the train is travelling is also generally placarded on the front of the engine. Above the platforms hang boards indicating the points at which the different classes of carriage are drawn up; the first-class carriages are in the middle of the train. The names of the stations are called out by the porters, and are always painted at different parts of the platform and on the lamps and benches, though frequently difficult to distinguish from the surrounding advertisements. 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. — Comp. the time-tables of the companies.

The fares are extremely moderate, seldom 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.

Electric Railway. The first electric railway in London was opened in 1890. Stations: *City (Cannon Street), Great Dover Street, Elephant and Castle, New Street Station, Kennington Oval, and Stockwell* (comp. p. 113).

11. Steamboats.

On the Thames between Hampton Court towards the west and Southend and Sheerness on the east, there are about 45 piers or landing-places, the larger half of which are on the north or left bank. Above Vauxhall Bridge are *Nine Elms, Pimlico, Battersea Park, Cadogan, Chelsea, Battersea Square, Wandsworth, Putney, Hammersmith, Kew, Richmond, Teddington, and Hampton Court*. 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 *Vauxhall, Lambeth, Westminster, Charing Cross, Waterloo, Temple, Blackfriars, St. Paul's Wharf*, and two at *London Bridge* (one on each bank). Below all the bridges are *Cherry Gardens* (in no sense corresponding with its name), *Thames Tunnel, Globe Stairs, Limehouse, West India Docks, Commercial Docks, Millwall, Greenwich, Isle of Dogs, Cubitt Town, Blackwall, Charlton, Woolwich, North Woolwich, Erith, Greenhithe, Rosherville, Gravesend, Southend, and Sheerness*, where the Nore light-ship is reached, and the estuary of the Thames expands into the German Ocean. Some of the larger steamers from London Bridge extend their trips to *Margate, Ramsgate, Clacton-on-Sea, Deal, Dover, Walton-on-the-Naze, Harwich, Ipswich, and Yarmouth*.

Steamers of the VICTORIA STEAMBOAT ASSOCIATION ply in summer every ten minutes between *London Bridge* (Old Swan Pier) and *Chelsea*, calling at intermediate stations (fares $\frac{1}{2}$ -2*d.* according to distance), every $\frac{1}{2}$ hr. between *Greenwich* and *Westminster* (fare 3*d.*), and every $\frac{1}{2}$ hr. between *Chelsea* (Cadogan Pier) and *Kew* (fare 6*d.*). The longer trips (fares 6*d.*-8*s.*6*d.*) are advertised from time to time in the newspapers. The steamers may also be hired for excursion-parties at prices ranging from 10*l.* to 65*l.* per day.

A steamer of the 'BELLE' STEAMERS COMPANY leaves *London Bridge* (Fresh wharf) daily except Fridays for *Greenwich*, *Blackwall*, *Woolwich*, *Gravesend*, *Clacton*, and *Southend*. At Clacton steamers are changed for *Felixstowe*, *Harwich* and *Ipswich*.

On Sundays and holy-days the fare is raised 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'.

12. Theatres, Music Halls, and other Entertainments.

The performance at most of the London theatres begins about 7.30 or 8 and lasts till 11 p. m. The ticket-office is usually opened half-an-hour before the performance. Many theatres also give so-called 'morning performances' or 'matinées', beginning about 2.30 or 3 p. m. For details consult the notices 'under the clock' (i.e. immediately before the summaries and leaders) in the daily papers.

London possesses 50-60 theatres and about 600 music halls, which are visited by 325,000 people nightly or nearly 100,000,000 yearly. A visit to the whole of the 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 throughout all its gradations. Copies of the play are often sold at the theatres for 6*d.* or 1*s.* At some of the better theatres all extra fees have been abolished, but many of them still maintain the objectionable custom of charging for programmes, the care of wraps, etc. Opera glasses may be hired for 1*s.* or 1*s.* 6*d.* from the attendants; in some theatres the glasses are placed in automatic boxes attached to the backs of the seats and opened by dropping a shilling in the slot. *French* (late *Lacy*), 89 Strand, is the chief theatrical bookseller.

The best seats are the *Stalls*, next to the Orchestra, and the *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. 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; *Ollivier*, 38 Old Bond Street; *Hays*, a Royal Exchange Buildings; *Keith, Prosser, & Co.*, 48 Cheapside, 218 High Holborn, Langham Hotel, 148 Fenchurch Street, 2 Army and Navy Buildings, Victoria Street, and *Hôtel Métropole*, Northumberland Avenue, Charing Cross; *Cramer*, Regent Street; *Tree'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 the boxes are let for the 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.) All the theatres are closed on Good Friday and Christmas Day, and many of them throughout the whole of Passion Week.

Evening dress is not now compulsory in any of the London theatres, but is customary in the stalls and dress circle and *de rigueur* in most parts of the opera-houses during the opera season.

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

ROYAL ITALIAN OPERA, OF 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 has a handsome Corinthian colonnade. This house was originally sacred to Italian opera, but is now used for promenade concerts in autumn and for fancy dress balls, etc. in winter. Boxes $2\frac{1}{2}$ -7 guineas, orchestra stalls 21s., amphitheatre stalls 10s. 6d. and 5s., amphitheatre 2s. 6d. Performance commences at 8 or 8.30 p.m. Operas have also been given here at 'theatre' prices — *i.e.* about 50 per cent. lower than those just mentioned. In winter, stalls 6s., stage stalls 4s., grand circle 2s. 6d., balcony stalls 2s., promenade 1s.

DRURY LANE THEATRE, between Drury Lane and Brydges Street, near Covent Garden, where Garrick, Kean, the Kembles, and Mrs. Siddons used to act. Shakspeare's plays, comedies, spectacular plays, English opera, etc. Pantomime in winter. Stalls 10s., dress circle 7s. & 6s., first circle 5s. and 4s., balcony 3s., pit 2s., gallery 1s., second gallery 6d. No fees. The vestibule contains a statue of *Kean* as Hamlet, by Carew, and others.

LYCEUM THEATRE, Strand, corner of Wellington Street. Shakspearian pieces, comedies, etc. (Mr. Henry Irving and Miss Ellen Terry). Stalls 10s. 6d., dress circle 6s. 6d., upper circle 4s., amphitheatre 2s. 6d., pit 2s., gallery 1s. No fees.

HAYMARKET THEATRE, at the S. end of the Haymarket. English comedy. Stalls 10s., 6d., balcony stalls 7s., balcony 5s., pit-circle 2s. 6d., upper boxes 2s., gallery 1s. No fees.

ST. JAMES'S THEATRE, King Street, St. James's Square. Comedies and society plays. Stalls 10s. 6d., dress circle 6s. 6d., upper circle 4s., pit 2s. 6d., gallery 1s. No fees.

SAVOY THEATRE, Savoy Place, Strand (electric light). English comic operas and operettas. Stalls 10s. 6d., balcony 7s. 6d. and 6s., first circle 4s., pit 2s. 6d., amphitheatre 2s., gallery 1s. No fees.

PRINCESS'S THEATRE, 150 Oxford Street, between Oxford Circus and Tottenham Court Road. Comedies, society plays, operettas, etc. Stalls 10s., dress circle 6s., boxes 3s., pit 2s., amphitheatre 1s. 6d., gallery 1s.

ROYAL ADELPHI THEATRE, 411 Strand (N. side), near Bedford Street. Melodramas and farces. Stalls 10s., dress circle 5s., upper circle 3s., pit 2s., gallery 1s.

ROYAL STRAND THEATRE, Strand, near Somerset House. Comedies, opera-bouffes, and burlesques. Stalls 10s. 6d., dress circle 6s., boxes 4s., pit 2s., amphitheatre 1s.

GAITY THEATRE, 345 Strand. Comedies, operettas, farces. Orchestra stalls 10s. 6d., balcony stalls 6s. & 7s., upper boxes 4s., pit 2s. 6d., gallery 1s. No fees.

OPÉRA COMIQUE, 299 Strand. Operettas, etc. Stalls 10s. 6d., balcony stalls 7s. 6d. and 6s., boxes 4s., upper circle and pit 2s. 6d., gallery 1s. This theatre is built end to end with the Globe (see below), and like it is partly below the level of the street.

VAUDEVILLE THEATRE, 404 Strand. Comedies, farces, and burlesques. Stalls 10s., dress circle 7s. & 6s., boxes 4s., upper circle 2s. 6d., pit 2s., gallery 1s.

GLOBE THEATRE, Newcastle Street, Strand. Operettas, comedies, etc. Stalls 10s. 6d., dress circle 6s., upper boxes 4s., pit 2s., gallery 1s. No fees.

ROYAL COURT THEATRE, Sloane Square, Chelsea. Comedies, farces, etc. Stalls 10s. 6d., dress circle 7s. 6d., upper circle 4s., pit 2s. 6d., gallery 1s. No fees.

CRITERION THEATRE, Piccadilly East. Comedies, society plays, farces, etc. (Mr. Charles Wyndham). Stalls 10s. 6d., dress circle 7s., family circle 3s., gallery 1s.

TOOLE'S THEATRE, King William Street, Strand. Burlesques, etc. (Mr. Toole). Stalls 10s., dress circle 4s. & 6s., upper circle 3s., pit 2s. 6d., gallery 1s.

GARRICK THEATRE, Charing Cross Road. Comedies and dramas (Mr. John Hare). Stalls 10s. 6d., dress circle 7s., upper boxes 4s., pit 2s. 6d., gallery 1s.

SHAFTESBURY THEATRE, Shaftesbury Avenue. Comedies, etc. Stalls 10s., balcony stalls 6s., upper circle 3s., pit 2s., amphitheatre 1s. 6d., gallery 1s.

LYRIC THEATRE, Shaftesbury Avenue. Comedy-operas. Stalls 10s. 6d., balcony stalls 7s. 6d. and 6s., circle 4s., pit 2s. 6d., gallery 1s.

DALY'S THEATRE, Cranbourn St., Leicester Square. Shakspearian pieces, comedies, etc. (Daly Company with Miss Ada Rehan in the season). Stalls 10s. 6d., dress circle 6s., upper circle 4s., pit 2s. 6d., gallery 1s.

TERRY'S THEATRE, 105 Strand. Comedies, domestic dramas, etc. (Mr. Edward Terry). Stalls 10s. 6d., dress circle 7s. 6d. and 6s., upper boxes 4s., pit 2s. 6d., gallery 1s.

AVENUE THEATRE, Northumberland Avenue. Operettas. Stalls 10s. 6d., dress circle 7s. 6d. and 6s. (last row 4s.), upper boxes 3s., pit 2s., gallery 1s.

TRAFALGAR THEATRE, St. Martin's Lane, near Trafalgar Square. Comedies, dramas, etc. Stalls 10s. 6d., dress circle 7s. 6d., upper boxes 3s., pit 2s. 6d., gallery 1s.

PRINCE OF WALES THEATRE, Coventry Street, Haymarket. Comedies, operettas, etc. Stalls 10s. 6d., pit 2s. 6d., gallery 1s.

ROYAL OLYMPIC THEATRE, Wych Street, Strand. Comedies, farces, and extravaganzas. Stalls 10s., dress circle 5s., pit 2s.

ROYAL COMEDY THEATRE, Panton Street, Haymarket. Comic operas. Prices from 1s. to 4l. 4s.

ROYALTY THEATRE, 73 Dean Street, Soho. Burlesques, farces,

and opera-bouffes. Stalls 10s. 6d., dress circle 6s. and 5s., pit 2s., gallery 1s.

GRAND THEATRE, High Street, Islington. Comedies, melodramas, operettas, etc.; pantomime in winter. Stalls 4s., balcony 2s., dress circle 3s., pit stalls 1s. 6d., pit 1s., gallery 6d.

NATIONAL STANDARD THEATRE, 204 Shoreditch High Street. Popular pieces. Stalls 4s., balcony 3s., lower circle 2s., upper boxes 1s. 6d., pit stalls 1s., gallery 6d.

MARYLEBONE THEATRE, Church Street, near Edgware Road Station. Dramas and farces. Stalls and boxes 2s., pit 6d., gallery 4d.

PAVILION THEATRE, Whitechapel, with accommodation for nearly 4000 persons. Nautical dramas, melodramas, farces. Admission 1s. 6d., 1s., 6d., and 3d.

IMPERIAL THEATRE, Royal Aquarium, Westminster (see p. 225). Comedies, burlesques, and farces. Stalls 7s., dress circle 5s., boxes 3s., pit 2s., amphitheatre 1s.

ROYAL SURREY THEATRE, 124 Blackfriars Road. Melodramas and farces. Admission 2s. 6d., 2s., 1s., 6d., 4d.

BRITANNIA THEATRE, Hoxton Street, in the N.E. of London, holding nearly 3400 persons. Melodramas. Admission 2s., 1s., 6d., and 3d.

ELEPHANT AND CASTLE THEATRE, New Kent Road. Popular performances. Prices 3d. to 2s.

PARKHURST THEATRE, Camden Road, at the corner of Holloway Road. Melodramas, comedies, etc. Adm. 6d. to 5s.

Music Halls, Variety Entertainments, Public Gardens.

ALHAMBRA, Leicester Square (elaborate ballets). Begins at 7.30 p.m. Fauteuils 5s., stalls and promenade 3s., grand balcony 2s. pit stalls 1s.

EMPIRE THEATRE OF VARIETIES, Leicester Square (also with good ballets). Prices 6s., 5s., 3s., 2s., 1s., 6d.

PALACE THEATRE OF VARIETIES, Cambridge Circus, Shaftesbury Avenue. Begins at 7.30 p.m. Prices 5s., 4s., 3s., 2s., 1s., 6d.

LONDON PAVILION, Piccadilly. Begins at 7.30 p.m. Prices 1s., 1s. 6d., 3s., 5s.

TIVOLI THEATRE OF VARIETIES, Strand. Begins at 7.30 p.m. Prices 4s., 3s., 2s., 1s.

TROCADERO (late *Argyll Rooms*), Great Windmill Street, Shaftesbury Avenue. Admission 1s., 2s., 3s. Performance at 7.30 p.m.

THE OXFORD, 14 Oxford Street, Begins at 7.15 p.m. Adm. 6d. to 2s.

METROPOLITAN MUSIC HALL, 267 Edgware Road. Begins at 8 p.m. Adm. 6d. to 2s.

EDEN PALACE OF VARIETIES, Great Queen Street, Lincoln's Inn Fields.

SADLER'S WELLS THEATRE, St. John Street Road, Clerkenwell. Variety entertainment. Begins at 7.30 p.m. Prices 4d. to 1s. 6d.

ROYAL MUSIC HALL, 242 High Holborn. Begins at 7.30 p.m. Prices from 6d.

CANTERBURY THEATRE OF VARIETIES, 143 Westminster Bridge Road. Entertainment begins at 7.40 p.m. Adm. from 6d.

ROYAL VICTORIA COFFEE MUSIC HALL, Waterloo Bridge Road, Lambeth, formerly the Victoria Palace Theatre. Open at 7 p.m. Prices from 3d. to 10s. 6d. (private box).

PARAGON THEATRE OF VARIETIES, Mile End Road. Begins at 7.30 p.m. Admission from 6d. upwards.

FORESTERS' HALL, 93 Cambridge Road, E.

CAMBRIDGE HALL OF VARIETIES, 136 Commercial Street, E. Adm. from 3d.

COLLINS'S MUSIC HALL, Islington Green, near the Royal Agricultural Hall.

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.

ROSEHURVE GARDENS, Gravesend. Music, dancing, theatre, zoological collection. Admission 6d. Reached by rail or steamer. Open in summer only.

WEMBLEY PARK, to the N.W. of London. Music, boating on artificial lake, various outdoor amusements, and occasionally fireworks. Wembley Tower now building. Admission 6d. Reached by train from Baker St. Station (see p. 36).

WOODHOUSE PARK, close to Uxbridge Road and Shepherd's Bush stations. Reproduction of Stonehenge, captive balloon, illuminations, lawn tennis, etc. Admission 6d.

Exhibitions and Entertainments.

MADAME TUSSAUD'S WAXWORK EXHIBITION, Marylebone Road near Baker Street Station, 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.

Mme. Tussaud, a Swiss by birth, came to London in 1802, lost her first collection of waxworks by shipwreck on the way to Ireland, started a new one, and died in London in 1850 at the age of ninety. The exhibition is still under the management of her great-grandson.

MR. AND MRS. GERMAN REED'S DRAMATIC AND MUSICAL ENTERTAINMENT, St. George's Hall, 4 Langham Place. Adm. 1-5s.

EGYPTIAN HALL, Piccadilly, opposite Burlington Arcade. Mas-

kelyne and Cooke's conjuring and illusionary performances (at 3 and 8 p.m.; 5s., 3s., 2s., 1s.), concerts, art exhibitions, etc.

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

ROYAL AQUARIUM AND SUMMER AND WINTER GARDEN, Broad Sanctuary, Westminster (p. 226). Theatre, concerts, ballets, acrobatic, pantomimic, and conjuring performances. Adm. 1s. Various side-shows extra.

CRYSTAL PALACE, Sydenham (p. 317). Occasional exhibitions, dog-shows, cat-shows, poultry-shows, etc.; Pantomime in winter.

OLYMPIA, opposite the Addison Road Station, Kensington, a huge amphitheatre, holding 10,000 people, for spectacular performances, shows, exhibitions, etc., with restaurants, etc. (In 1894, 'Constantinople in London'; open at 12 noon and 6 p.m.; adm. 1s., 2s., 3s., 4s., 5s.).

AGRICULTURAL HALL, Liverpool Road, Islington. Cattle shows, military tournaments (notably the Royal Military Tournament in June), lectures, dioramas, concerts, etc. — The *Mohawk Minstrels* (Christy Minstrels) also give their entertainments here.

NIAGARA HALL, York Street, Westminster (near St. James's Park Station). Skating-rink of real ice.

The large open space between West Kensington, Earl's Court, and West Brompton stations (see Pl. G, 1, 2) is used for Exhibitions of various kinds (in 1894 *Industrial Exhibition*).

13. Concerts and Exhibitions of Pictures.

Concerts.

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 those of the *Musical Union*, those of the *Sacred Harmonic Society* (oratorios), 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 winter 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.

QUEEN'S HALL, Langham Place W., a large hall (3000 seats), opened in 1893, with a painted ceiling. Among the concerts given here are the *Philharmonic Concerts*, in May and June, and the *Symphony Concerts* (Mr. Henschel), in winter.

ROYAL ALBERT HALL, South Kensington (p. 280), for musical fêtes and concerts on a large scale, but at uncertain intervals.

CRYSTAL PALACE, Sydenham (p. 317); numerous concerts by a good orchestra and celebrated artistes.

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

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

STEINWAY HALL, Lower Seymour Street, Portman Square.

STORE STREET HALL, Store Street, Bedford Square.

PRINCESS'S CONCERT ROOM, at the back of the Princess's Theatre (p. 40); occasional concerts.

GRAFTON HALL, Grafton Street, New Bond Street.

PRINCES' HALL, Piccadilly, opposite Sackville Street.

INTERNATIONAL HALL, above the Café Monico (p. 12).

Exhibitions of Pictures.

ROYAL ACADEMY OF FINE ARTS, Burlington House, Piccadilly (p. 229). Exhibition of the works of living British painters and sculptors, from first Monday in May to first Monday in August. Open daily 8-7; admission 1s., catalogue 1s. During the last week open also from 7.30 to 10.30 p.m.; admission 6d. Exhibition of the works of Ancient Masters in January and February. Diploma and Gibson galleries, open throughout the year (see p. 229; entrance to the right of the main entrance).

THE NEW GALLERY, 121 Regent Street. Summer and winter exhibitions. Admission 1s.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS, 5 Pall Mall East. Open from Easter to the end of July, and from December to March; admission 1s., catalogue 1s.

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS, Piccadilly Galleries, 191 Piccadilly. Exhibitions from Easter to the end of July (9-6; 1s.) and from 1st Dec. to end of Feb. (10-4; 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.

SOCIETY OF LADY ARTISTS. Summer exhibition in the Egyptian Hall, Piccadilly; admission 1s., catalogue 6d.

GRAFTON GALLERY, Grafton Street, Bond Street. Occasional exhibitions.

GALLERY OF SACRED ART, 35 New Bond Street, chiefly containing paintings by the late *Edwin Long*, R. A. Daily, 10-6; 1s.

There are also in winter and spring various exhibitions of French, Belgian, German, and other paintings at 120 Pall Mall (French Gallery), 39 Old Bond Street (Agnew's), 47 New Bond Street (Hanover Gallery), 116 & 117 New Bond Street (Goupil Gallery), 148 New Bond Street (Fine Art Society), 5 Haymarket (Mr. Tooth), 7 Haymarket (Maclean's), the Conduit Street Galleries (Nineteenth Century Art Society), the St. James's Gallery, King Street (Mr. Mendoza), etc. Usual charge 1s.

14. Races, Sports, and Games.

Horse-Racing. The principal race-meetings taking place within easy distance of London are the following:—

1. The *Epsom Summer Meeting*, at which the *Derby* and *Oaks* are run. The former invariably takes place on a Wednesday, and the latter on a Friday, the date being generally within a fortnight before or after Whitsuntide.

The Derby was instituted by the Earl of Derby in 1780, and the value of the stakes now sometimes exceeds 6000*l.* The length of the course is 1½ M., and it was gone over by Kettle-drum in 1861 in 2 min. 43 sec., the shortest time on record. Both horses and mares are allowed to compete for the Derby (mares carrying 3*lb.* less weight), while the Oaks is confined to mares. In both cases the age of the horses running must be three years. To view these races London empties itself annually by road and rail, even Parliament suspending its sitting on Derby Day, in spite of the ever recurring opposition. The London and Brighton Railway Company (London Bridge and Victoria stations) have a station at Epsom close to the course, and this is the most convenient route. It may also be reached by the London and South Western Railway from Waterloo. The increased facilities of reaching Epsom by train have somewhat diminished the popularity of the road; but the traveller who would see the Derby Day and its characteristic sights thoroughly will not regret his choice if he select the latter. A decently appointed open carriage and pair, holding four persons, will cost 8-10*l.*, everything included. A hansom cab can be had for rather less than half that amount, but an arrangement should be made with the driver on the previous day. The appearance of Epsom Downs on Derby Day, crowded with myriads of human beings, is one of the most striking and animated sights ever witnessed in the neighbourhood of London, and will interest the ordinary visitor more than the great race itself.

2. The *Ascot Week* is about a fortnight after the Derby. The Gold Cup Day is on Thursday, when some members of the Royal Family usually drive up the course in state, attended by the master and huntsmen of the Royal Buckhounds. The course is reached by train from Waterloo; or the visitor may travel by the Great Western Railway (Paddington Station) to Windsor and drive thence to Ascot.

3. At *Sandown*, near Esher, and at *Kempton Park*, Sunbury, races and steeplechases are held several times during the year.

4. The *Epsom Spring Meeting*, lasting for three days, on one of which the City and Suburban Handicap is decided.

Besides the above there are numerous smaller race-meetings near London, but with the exception of that at *Croydon* they will hardly repay the trouble of a visit, as they are largely patronised by the 'rough' element. The stranger should, if possible, attend races and other public gatherings in company with a friend who is well acquainted with the best method of seeing the sport. Much trouble and disappointment will be thereby avoided.

Newmarket, the headquarters of racing, is situated on the Great Eastern Railway, at some distance from London. Racing at Newmarket is a business, and does not offer the same attractions to a visitor as at Epsom or Ascot (comp. *Baedeker's Great Britain*). — *Goodwood Races*, see *Baedeker's Great Britain*.

Hunting. This sport is carried on throughout England from autumn to spring. Cub-hunting generally begins in September and continues until 31st Oct. Regular fox-hunting then takes its

place and lasts till about the middle of April. Hare-hunting lasts from 28th Oct. to 27th Feb., and buck-hunting begins on 14th Sept. Should the traveller be staying in the country he will probably have but little difficulty in seeing a meet of a pack of fox-hounds. The Surrey fox-hounds are the nearest to London. There is a pack of harriers at Brighton. The Royal Buckhounds often meet in the vicinity of Windsor, and when this is the case the journey can be easily made from London. The quarry is a stag, which is allowed to escape from a cart. The huntsmen and whippers-in wear a scarlet and gold uniform. The followers of the hounds wear scarlet, black, and indeed any colour, and this diversity, coupled with the large attendance in carriages, on foot, and on horseback, makes the scene a very lively one. For meets of hounds, see the *Field*.

Fishing (roach, perch, gudgeon, pike, barbel, and trout) can be indulged in at all places on the *Thames* between Richmond and Wallingford. No permission is required, except in private waters. The services of a fisherman, who will furnish a punt and all tackle, can be secured at a charge of about 10s. per day, the hirer providing him with dinner and beer. The *Lea* (p. 344), *Darent*, *Brent*, *Colne*, etc., also afford good opportunities to the London angler. See the *Angler's Diary* (Field Office, 346 Strand; 1s. 6d.) or *Dickens's Dictionary of the Thames* (1s.), and compare pp. 343, 344.

Cricket. *Lord's* at St. John's Wood (p. 241), the headquarters of the Marylebone Club, is the chief cricket ground in London. Here are played, in June and July, the Eton and Harrow, and the Oxford and Cambridge matches, besides many others. The *Kennington Oval* (p. 304), the headquarters of the Surrey County Club, is also an important cricket-centre. RACKET and TENNIS COURTS are attached to both these grounds.

Golf. Golf, which is in season all the year round, has become exceedingly popular in England within the last few years. Near London there are golfing-courses at *Wimbledon*, *Tooting*, *Chingford*, *Northwood*, and more than a score of other places.

Football. Football is in season from about the beginning of October to the end of March. The chief matches under the Rugby Football Union rules are played at the *Rectory Field*, *Blackheath* (headquarters of the Blackheath Football Club); *Brondesbury* (London Scottish Club); and *Richmond Old Deer Park* (Richmond Club). *Kennington Oval* (see above) is the scene of the best matches under the Football Association rules.

Athletics. The chief scene of athletic sports of all kinds is *Stamford Bridge*, on the Fulham Road, where the *London Athletic Club* has its headquarters. The Amateur Championships of the United Kingdom are decided here when these sports are held in London (every third year). The University Sports, between Oxford and Cambridge, take place at Queen's Ground, Kensington, in the Boat Race week (see p. 48). The card comprises nine 'events', and

the university whose representatives secure the majority is the winner. The *German Gymnastic Society*, 26 Pancras Road, King's Cross, takes the lead among all gymnastic clubs; about half of its 7-800 members are English. The *Amateur Athletic Association* consists of representatives of the leading athletic clubs.

Boxing. Among the chief boxing clubs in London are the *West London Boxing Club* and the *Cestus Boxing Club*, and there are also boxing clubs in connection with the German Gymnastic Society, the London Athletic Club, etc. Most of these are affiliated to the *Amateur Boxing Association*. A competition for amateur boxers is held yearly, the prizes being handsome challenge cups presented by the Marquis of Queensberry.

Lawn Tennis. The governing and controlling body for this pastime is the *Lawn Tennis Association* (sec., Mr. H. Chipp), established in 1888. The Lawn Tennis Championship of the World is competed for early in July on the ground of the *All England Lawn Tennis Club*, Wimbledon, and other important competitions take place at Stamford Bridge, Hyde Park (Covered Court Championship), etc. Courts open to strangers are found at the Crystal Palace, Battersea Park, and other public gardens, drill-halls, etc., but as a rule this game cannot be enjoyed to perfection except in club or private grounds.

Cycling. There are now a great many bicycling and tricycling clubs in London, the oldest of which was founded in 1870. The chief bicycle race-meetings are held at the Alexandra Park, Stamford Bridge, Surbiton, and the Crystal Palace. The annual muster of the clubs sometimes attracts thousands of cyclists.

The headquarters of the *National Cyclists' Union* are at 57 Basinghall Street, E. C. (sec., Mr. Finlay Macrae), and those of the *Cyclists' Touring Club* are at 139 Fleet Street (sec., Mr. E. R. Shipton). The chief consul for the foreign district of the latter club is Mr. S. A. Stead, 19 Tabley Road, Holloway. An exhibition of bicycles, tricycles, and their accessories, called the *Stanley Show*, is held in London annually. Compare the *Cycling Times* (Whitefriars Street) or the *Monthly Gazette* of the Cyclists' Touring Club.

Aquatics. The chief event in the year is the *Oxford and Cambridge Boat Race*, usually rowed on the second Saturday before Easter. The course is on the Thames, from Putney to Mortlake; the distance is just over $4\frac{1}{4}$ M., and the time occupied in rowing it varies from just under 20 min. to 23 min., according to the state of the wind and tide. The Londoners pour out to see the boat-race in almost as great crowds as to the Derby, sympathetically exhibiting in some portion of their attire either the dark blue colours of Oxford or the light blue of Cambridge. — There are also several regattas held upon the Thames. The best are those at *Henley* (at the end of June or the beginning of July), *Marlow*, *Staines*, and *Walton*. To Henley crews are usually sent from the universities of Oxford, Cambridge, and Dublin, by Eton College, and by the London Rowing Club, the Leander, the Thames Club, and other clubs of more or less note. Crews from American uni-

versities sometimes take part in the proceedings. On Aug. 1st a boat-race takes place among young Thames watermen for *Doggett's Coat and Badge*, a prize founded by Doggett, the comedian, in 1715. The course is from Old Swan Pier, London Bridge, to the site of the Old Swan at Chelsea, about 5 miles. Yacht races are held at the mouth of the Thames during summer. See the *Rowing Almanack* (1s.; Field Office, 346 Strand) or *Dickens's Dictionary of the Thames* (1s.).

Swimming. Among the most important of the numerous swimming clubs in London, most of which belong to the *Swimming Association of Great Britain* (sec., Mr. Barron, Goswell Hall, Goswell Road, E.C.), the most important are the *Ilex* and the *Otter*. The races for the amateur championship of Great Britain take place at the Welsh Harp, Hendon (p. 345), and those for the professional championship in the Thames at Putney. The races are swum in 'university costume', and may be witnessed by ladies.

15. Embassies and Consulates. Bankers.

Embassies.

- America, United States of.* Embassy, 123 Victoria Street, S.W. (office-hours 11-3); minister, *Hon. Thomas F. Bayard*. Consulate, 12 St. Helen's Place, Bishopsgate, E. C.; consul, *Patrick Collins, Esq.*
- Austria.* Embassy, 18 Belgrave Square. Consulate, 11 Queen Victoria Street, E.C.
- Belgium.* Legation, 36 Grosvenor Gardens, S.W. Consulate, 118 Bishopsgate Street Within, E.C.
- Brasil.* Legation, 55 Curzon Street, W. Consulate, 6 Great Winchester Street, E.C.
- China.* Legation, 49 Portland Place, W.
- Denmark.* Legation, 24 Pont Street, S.W. Consulate, 5 Muscovy Court, Tower Hill, E. C.
- 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, E. C.
- Greece.* Legation, Albemarle Hotel, Piccadilly, W. Consulate, 19 Great Winchester Street, E.C.
- Italy.* Embassy, 20 Grosvenor Square, W. General Consulate, 31 Old Jewry.
- Japan.* Legation, 8 Sussex Square, Hyde Park, W. Consulate, 84 Bishopsgate Street Within, E. C.
- Netherlands.* Legation, 40 Grosvenor Gardens. Consulate, 40 Finsbury Circus, E. C.
- Persia.* Legation, 30 Ennismore Gardens, 1 Drapers' Gardens, Throgmorton Avenue, E. C.

- Portugal.* Legation, 12 Gloucester Place, Portman Square, W.
Consulate, 3 Throgmorton Avenue, E. C.
- Russia.* Embassy, Chesham House, Belgrave Square. Consulate,
17 Great Winchester Street, City.
- Spain.* Embassy, 1 Grosvenor Gardens, W. Consulate, 21 Billiter
Street, E. C.
- Sweden and Norway.* Legation, 52 Pont Street, S.W., Consulate,
24 Great Winchester Street, E. C.
- Switzerland.* Legation and Consulate, 76 Victoria Street, S.W.
- Turkey.* Embassy, 1 Bryanston Square. Consulate, 7 Union Court,
Old Broad Street, E. C.

Bankers.

PRIVATE BANKS: — Messrs. *Barclay, Bevan, & Co.*, 54 Lombard Street and 1 Pall Mall East; *Child*, 1 Fleet Street; *Coutts*, 56-59 Strand; *Drummond*, 49 Charing Cross; *Glyn, Mills, & Co.*, 67 Lombard Street; *Herries, Farquhar, & Co.*, 16 St. James's Street; *Hoare & Co.*, 37 Fleet Street; *Robarts, Lubbock, & Co.*, 15 Lombard Street; *Smith, Payne, & Smiths*, 1 Lombard Street, etc.

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*, 170 Fenchurch Street; *London and Westminster*, 41 Lothbury; *Union Bank of London*, 2 Prince's Street, Mansion House, E. C.; *Lloyds*, 72 Lombard Street; *Williams Deacon, & Manchester & Salford Bank*, 20 Birchin Lane; etc.

AMERICAN BANKS: — *Brown, Shipley, & Co.*, Founders' Court, Lothbury, E. C.; *Baring Brothers*, 7-9 Bishopsgate Street Within, E. C.; *J. S. Morgan & Co. (Drexel & Co.)*, 22 Old Broad Street, E. C.; *Knauth, Nachod, & Kühne*, at the Alliance Bank, Bartholomew Lane, E. C.

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

MONEY-CHANGERS. *Osborne & Gall*, 264 Strand; *Reinhardt & Co.*, 14 Coventry Street; *Whiteley*, 31-61 Westbourne Grove; *Smart*, 19 Westbourne Grove; *Cook's Tourist Offices*, Ludgate Circus, 445 Strand, 35 Picadilly, 82 Oxford Street, Euston Road (in front of St. Pancras Station), and at the corner of Gracechurch Street and Leadenhall Street; *Gaze's Tourist Office*, 142 Strand; *United States Exchange* (p. 16); *Lady Guide Association* (p. 56).

16. 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.

There are about 800 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 amount to about 600 in all, 240 are Independent, 130 Baptist, 150 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. Many of the Saturday morning and evening papers give a list of the principal preachers on Sunday.

BAPTIST CHAPELS: — *Metropolitan Tabernacle*, Newington Butts, close to the Elephant and Castle (p. 309), the church of the late Rev. C. H. Spurgeon; services at 11 and 6.30. — *Bloomsbury Chapel*, Bloomsbury Street; Oxford Street; services at 11 and 7. — *Park Square Chapel*, Regent's Park; services at 11 and 7.

CATHOLIC APOSTOLIC CHURCHES: — Gordon Square, Euston Road; services at 6, 10, 2, and 5. — College Street, Chelsea; services at 6, 10, 5, and 7. — Duncan Street, Islington.

CONGREGATIONALISTS OR INDEPENDENTS: *City Temple*, Holborn Viaduct (*Dr. Parker*); services at 11 and 7 (lecture on Thurs. at noon). — *Union Chapel*, Islington. — *Westminster Chapel*, James Street, Westminster. — *Weigh House Chapel*, Duke Street, Grosvenor Square; 11 and 7. — *Kensington Chapel*, Allen Street, Kensington. — *Christ Church*, Westminster Bridge Road; the tower and spire of this church were built by Americans in London as a memorial of Abraham Lincoln.

FRIENDS OR QUAKERS: — Meeting-houses at 52 St. Martin's Lane, Trafalgar Square, and Devonshire House, 12 Bishopsgate Street; services at 11 and 6.

INDEPENDENTS, see Congregationalists.

IRVINGITES, see Catholic Apostolic Churches.

JEWS: — *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), 52 New Bond Street, City. — *Bayswater Synagogue*, Chichester Place, Harrow Road; *West End Synagogue*, St. Petersburg Place, Bayswater Road. — Service begins at sunset on Fridays.

METHODISTS. a. Wesleyan Methodists: — *Wesley's Chapel*, 47 City Road; *Great Queen Street Chapel*, Lincoln's Inn Fields; *Finsbury Park Chapel*, Wilberforce Road; *Hinde Street Chapel*, Manchester Square; *Mostyn Road Chapel*, Brixton Road; *Peckham Chapel*, Queen's Road, Peckham; *Welsh Wesleyan Chapel*, 57 City Road. — b. Other Methodists: — *Brunswick Chapel* (New Connexion), 156 Great Dover Street, Southwark; *Elim Chapel* (Primitive Methodists), Fetter Lane, Fleet Street; *United Methodist Free Chapel*, Willow Street, Tabernacle Square, Moorgate; *United Free Chapel*, Queen's Road, Bayswater.

NEW JERUSALEM OR SWEDENBORGIAN CHURCHES: — Palace

Gardens Terrace, Kensington. — Argyle Square, King's Cross. — Camden Road, Holloway. — *College Chapel*, Devonshire Street, Islington. — Flodden Road, Camberwell. Services at 11 and 7.

PRESBYTERIANS: — *Scottish National Church* (Church of Scotland), Pont Street, Belgravia; 11 and 7. — *Regent Square Church*, Regent's Square, Gray's Inn Road; services at 11 and 7. — *Marylebone Church*, Upper George Street, Bryanston Square, Edgware Road. — *St. John's Wood Presbyterian Church*, Marlborough Place, St. John's Wood (*Dr. Munro Gibson*). — *Welsh Calvinist Chapel*, Cambridge Circus, Charing Cross Road.

ROMAN CATHOLICS: — *St. George's Cathedral*, Westminster Bridge Road (see p. 311); various services. — *Pro-Cathedral*, Newland Terrace, Kensington Road; services at 7, 8, 9, 10, 11, 4, and 7. — *Oratory*, Brompton Road; services at 6¹/₂-11, 3.30, and 7. — *Berkeley Mews Chapel* (Jesuits), Farm Street, Berkeley Square. — *St. Mary's Chapel*, Moorfields. — *St. Mary of the Angels*, Westmoreland Road, Bayswater. — *St. Etheldreda's*, Ely Place, Holborn; principal services at 11.15 and 7. — *St. Patrick's*, Sutton Street, Soho Square. — *St. Joseph's Retreat* (Passionist Fathers), Highgate Hill. — *St. Dominic's Priory*, Southampton Road, N.W.; services at 11 and 7. — High Mass usually begins at 11 a.m., and Vespers at 7 p.m.

SWEDENBORGIANS, see New Jerusalem Churches.

UNITARIANS: — *Bedford Chapel*, Bloomsbury Street (*Rev. Stopford Brooke*); services at 11 and 7. — *Little Portland Street Chapel* (*Rev. P. H. Wicksteed*); *Unity Church*, Islington (*Rev. I. W. Freckleton*); *Rosslyn Hill Chapel*, Hampstead (*Rev. Brook Herford*); *Mall Chapel*, Notting Hill; *Wandsworth Chapel*.

WESLEYANS, see Methodists.

The services of the *South Place Ethical Society* are held at the South Place Institute at 11.15 a.m. — The lectures of the *West London Ethical Society* are given at Princes' Hall, Piccadilly, at 11.15; those of the *London Ethical Society* in Essex Hall, Essex Street, Strand, at 7.30 p.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*, Soho Square; services at 11 and 7. — *French Protestant Evangelical Church*, Monmouth Road, Westbourne Grove, Bayswater; services at 11 and 7. — *French Anglican Church*, 36 Bloomsbury Street, Oxford Street; services at 11 and 3.30. — *French Roman Catholic Chapels*, Little George Street, King Street, Portman Square, and at 5 Leicester Place, Leicester Square; various services. — *German Lutheran Church* (lately in the Savoy), 46 Cleveland Street, Fitzroy Square; services at 11 and 6.45. — *German Lutheran Churches* in Little Alie Street Whitechapel and at Dalston. — *German Reformed Church*, Goulston Road, Aldgate. — *German Evangelical Churches*, at Forest Hill, in Dacres Road Sydenham, in Windsor Road, Camberwell, and at Fowler Road, Islington. — *German Methodist Church* (*Böhlerkirche*), Commercial Road; services at 11 and 6.30. — *German Roman Catholic Chapel*, 9 Union Street, Whitechapel; services at 9, 11, 3, and 7. — *German Synagogue*, see Jews,

— *Greek Chapel* (Russian), 32 Welbeck Street, Cavendish Square; service at 11 a.m. — *Greek Church* (St. Sophia), Moscow Road, Bayswater; service at 11.15 a.m. — *Italian Roman Catholic Church*, Clerkenwell Road, E. C. — *Spanish Roman Catholic Chapel*, George Street, Manchester Square; numerous services. — *Swedish Protestant Church*, Prince's Square, St. George's Street, Shadwell; service at 11 a.m (p. 130). — *Swiss Protestant Church*, 78 Endell Street, Long Acre; service at 11 a.m.

17. Post and Telegraph Offices. Parcels Companies. Commissionnaires. Messengers. Lady Guides.

Post Office. The GENERAL POST OFFICE is in St. Martin's le Grand (p. 91). The *Poste Restante Office* is on the S. (right) side of the portico (p. 91), and is open from 8 a.m. to 8 p.m. There are also *Poste Restante Offices* at nine district offices. Letters to be called for, which should have the words 'Poste Restante' added to the address, 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.

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 1d. for letters not exceeding 1 oz. The fee for registration for a letter or other packet is 2d.; special registered-letter envelopes are supplied at 2¼-3d. each (according to size), to which the ordinary postage must be added. For letters to any other part of the world the uniform rate is now 2½d. for every ½ oz. *Newspapers* are transmitted to any part of Great Britain and the adjoining islands for ½d. each. *Newspapers* for abroad (½d. per 2 oz.) must be posted within eight days of publication, otherwise book postage rates must be paid. For *Book Packets* ½d. per 2 oz. is charged for Great Britain and the countries of the postal union. No inland book packet may exceed 18 in. in length, 9 in. in width, and 6 in. in depth, or 5lbs. in weight. *Patterns* and *Samples* may be sent at the rate of 1d. per 4 oz. within the United Kingdom. No such packet may weigh more than 8 oz. *Postcards* for use in the British Islands are issued at 5½d. or 6d. per packet of ten (thin and thick); for countries included in the postal union and some others, at 1d. each; reply postcards may be had at double these rates. *Letter-Cards*, the communication on which is concealed from view, are sold at 1¼d. each or eight for 9d. Envelopes of two sorts, with embossed ½d. stamps, of three sorts, with embossed 1d. stamps, and of two sorts, with embossed 2½d. stamps, and newspaper wrappers with impressed ½d. or 1d. stamps, are also sold by the post office.

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 no delivery, but letters posted in the pillar

boxes within the town limits and in some of the nearer suburbs are collected in time for the general day mails and for the first London district delivery on the following day. Letters for the evening mails must be posted in the pillars before 5.30 p.m., in the central district before 6 p.m., or at the General Post Office, with an additional $\frac{1}{2}d.$ stamp, up to 7.45 p.m. Foreign letters may be posted at the General Post Office till 7 p.m. with an additional $1d.$ stamp; till 7.15 with $2d.$ extra; till 7.30 with $3d.$ extra; and at the termini for Continental trains till 8 p.m. with $4d.$ extra. The head district offices are open on Sunday for two hours. Comp. the *Post Office Guide*, published quarterly ($6d.$), or the *Post Office Handbook* (half-yearly; $1d.$).

EXPRESS LETTERS. About 250 of the chief post-offices in London receive letters and parcels to be delivered within the London postal area by special messenger at a charge of $3d.$ per mile or part of a mile. Parcels over $1lb.$ in weight are charged an extra fee of $1\frac{1}{2}d.$ for every additional lb. or part of a lb. Express letters handed in at other post-offices are forwarded in the ordinary course of post to the nearest Express Delivery Office, whence they are sent on by special messenger. No express service on Sunday.

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 $\frac{1}{2}$ 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 number of offices and pillars in London is upwards of 2000 and the number of people employed by the post-office is about 11,000.

PARCEL POST. The rate of postage for an inland parcel is $3d.$ for a weight not exceeding $1lb.$; each additional pound $1\frac{1}{2}d.$ The maximum length allowed for such a parcel is 3 ft. 6 in., and the length and girth combined must not exceed 6 ft.; the maximum weight is $11lbs.$ Insurance and compensation (up to $10l.$) are allowed. Such parcels must be handed in at a post-office, not posted in a letter-box. — A *Parcel Post Service*, at various rates, is also established between the United Kingdom and most foreign countries (not including the United States) and British colonies. A 'Customs Declaration' and a 'Despatch Note' (forms to be obtained at a post-office) must be filled up for each foreign parcel.

POST OFFICE MONEY ORDERS are issued for sums not exceeding $10l.$ 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 $1l.$ the charge for transmission is $2d.$; over $1l.$ and under $2l.$, $3d.$; over $2l.$ and under $4l.$, $4d.$; over $4l.$ and under $7l.$, $5d.$; over $7l.$ and not exceeding $10l.$, $6d.$ *Foreign Money Orders*, payable in the countries of the postal union, are issued at a charge of $6d.$ up to $2l.$, $1s.$ up to $5l.$, $1s. 6d.$ up to $7l.$, and $2s.$ up to $10l.$

POSTAL ORDERS, of the value of $1s.$, $1s. 6d.$, $2s.$, $2s. 6d.$, $3s.$, $3s. 6d.$, $4s.$, $4s. 6d.$, $5s.$, $7s. 6d.$, $10s.$, $10s. 6d.$, $15s.$, and $20s.$, are issued at a small charge varying from $\frac{1}{2}d.$ to $1\frac{1}{2}d.$, and pass from hand to hand like ordinary money. They are payable at any Money Order Office in the United Kingdom. If not presented for payment within three months from the last day of the month of issue, a fresh commission is charged equal to the original cost. By the use of not more than five $1d.$ stamps, affixed to the face of the order, any broken amount may be made up.

TELEGRAPH MONEY ORDERS are issued for sums not exceeding 10*l.* by all post-offices transacting telegraph and money order business. A charge of not less than 9*d.* is made for the official telegram of advice, in addition of which a commission of 4*d.* is charged for sums under 1*l.*; over 1*l.* and under 2*l.*, 6*d.*; over 2*l.* and under 4*l.*, 8*d.*; over 4*l.* and under 7*l.*, 10*d.*; larger sums, 1*s.* Telegraph money orders cannot be sent abroad.

Telegraphs. The whole telegraph system of Great Britain, with the sole exception of wires for the private use of the railway companies, belongs to Government (p. 91). The present tariff for inland telegrams is $\frac{1}{2}$ *d.* per word, with a minimum charge of 6*d.*; the addresses are counted as part of the telegram. Replies up to 48 words may be prepaid. 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 nine are always open: Central Station, St. Martin's le Grand (corner of Newgate Street); London Bridge Station; Liverpool St. Station; St. Pancras Station; Paddington Station; Victoria Station; West Strand; Willesden Junction Station; Stratford Railway Station. The office at King's Cross Station is open always except 1.30 to 2.30 on Sun. and from 10 p.m. Sun. to 6 p.m. Mon.

FOREIGN TELEGRAMS. The tariff per word for telegrams to *Belgium, Holland, France, or Germany* is 2*d.*; *Italy or Switzerland* 3*d.*; *Norway* 3½*d.*; *Sweden or Spain* 4*d.*; *Russia in Europe* 5½*d.*; *Turkey* 6½*d.*; *Greece* 7*d.*; *Canada* 1*s.*-1*s.* 6*d.*; *United States* 1*s.*-1*s.* 8*d.*; *India* 4*s.*; *Australia* 4*s.* 7*d.*-9*s.* 5*d.*; *Cape Colony or Natal* 8*s.* 11*d.* The minimum in any case is 10*d.*

Telephones. The telephonic communication of London is mainly in the hands of the *National Telephone Co.*, the head office of which is in Oxford Court, Cannon Street, City. There are numerous call-rooms throughout London and district, open to the public at the rate of 3*d.* for each three minutes' conversation. — Telephonic communication with Paris was established in 1891. The public call-offices are at the General Post Office West (p. 91; always open), West Strand Office (always open), and Threadneedle Street Post Office (open on week-days from 8 a.m. to 8 p.m.). Charge 8*s.* per three minutes. [Paris time is 10 min. in advance of London time, a fact to be taken into account in arranging for conversations with Paris correspondents.]

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 Rolls Buildings, Fetter Lane, Fleet Street. Within a radius of 3 M. a parcel under 4*lbs.* is sent for 3*d.*, under 14*lbs.*, 6*d.*, under 28*lbs.*, 8*d.*, and so on up to 112*lbs.* for 1*s.* 2*d.*; beyond 3 M. the charges are from 4*d.* upwards. Parcels for all the chief towns of England are conveyed by *Pickford & Co.* (57 Gresham Street, E.C.) or *Carter, Paterson, & Co.* (126 Goswell Road, E.C.), but the Post Office is the best carrier for packages not exceeding 11*lbs.* in weight. Parcels for the Continent are forwarded by the *Continental Daily Parcels Express* (53 Gracechurch Street and 34 Regent Circus) and the *Globe Parcels Express* (20 St. Paul's Churchyard and 13 Woodstock Street, Oxford Street), which work in connection with the continental post-offices. Parcels for America are forwarded by *Staveley & Co.'s American European Express* (H. Starr & Co.), 55 Barbican, E.C.; the *American Express*, 99 Cannon Street, E.C.; the *American Agency*, 10 Queen Street, Cheapside, and 23 Regent Street; and the *American & European Express*, 52 Lime Street, E.C., and 113 a. Regent Street. *Pitt & Scott*, 23 Cannon Street, City, and 25 Regent Street, are general shipping and parcel agents for all parts of the world.

Commissionaires. These are a corps of retired soldiers of good character, organised in 1859 by Captain Sir 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, 419A 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*lbs.* The charge for a day is about 4*s.* 6*d.*, and they may also be hired by special arrangement for a week or a longer period. — The *Army and Navy Pensioners Employment Society*, 20 Charing Cross, is a similar organisation.

District Messenger Service Co. Messengers of this company charge 3*d.* per half-mile, 6*d.* per mile; 8*d.* per hr., fares extra. Letters are posted or cabs called at 2*d.*, or 4*d.* after 10 p.m. and on Sundays. Head-office: 50 Lime Street, City; numerous branch-offices, open always.

Boy Messengers and Electric Call Co. Central office, Star Yard, Carey Street; numerous branch-offices. Messengers 3*d.* per mile; 6*d.* per hr.; 2*s.* 6*d.* and 3*s.* per day. Call-boxes supplied and maintained gratis.

The Lady Guide Association, 352 Strand (Managing Directress, Miss Davis), established in 1889, provides ladies qualified to act as guides to the sights of London, as interpreters, as travelling companions, as aids in shopping, etc. (not for gentlemen unaccompanied by ladies). It also keeps a register of boarding and lodging houses, engages rooms at hotels, exchanges money, provides railway and other tickets, and generally undertakes to give all the information and assistance required by a stranger in London. The charge for the guides, who are arranged in three classes and may be engaged by the hour, day, or month, varies from 4*s.* to 8*s.* 6*d.* per day.

18. 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 Britain 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.

Emp. Claudius undertakes the subjugation of Britain.

78-85.

Britain, with part of Caledonia, is overrun by the Roman general Agricola, and reduced to the form of a province.

412.

Roman legions recalled from Britain by 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 Britain on their own ac-

count, 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). *Caedmon* (about 680).

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. 200). His brother-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.

1066-1154. **NORMAN DYNASTY.**

1066-1087. **William the Conqueror**, of Normandy, establishes himself as King of the English. Introduction of Norman (French) language and customs.

1087-1100. **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, Duke 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 —

1135-1154. **Stephen**, of *Blois*, grandson of the Conqueror. David, King of Scotland, and uncle of Matilda, is defeated and taken

1138. prisoner at the *Battle of the Standard*. Stephen appoints as his successor Matilda's son, Henry of Anjou or Plantagenet (from the *planta genista* or broom, the badge of this family).

HOUSE OF PLANTAGENET.

1154-1485. **Henry II.** Strife with *Thomas Becket*, Archbishop of Canterbury, over the respective spheres of the civil and

1154-1189.

- ecclesiastical powers. The Archbishop excommunicates the King's followers, and is murdered by four knights at Canterbury. Ireland is conquered by Strongbow and De Courcy. *Robin Hood*, the forest outlaw, flourishes.
1170. 1172. **Richard I., *Coeur 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 II. of France, and loses Normandy. *Magna Charta*, the groundwork of the English constitution, is extorted from him by his Barons (comp. pp. 193, 351).
- 1216-1272. **Henry III.**, by his misrule, becomes involved in a war with his Barons, headed by *Simon de Montfort*, and is defeated at *Lewes*. His son Edward gains the battle of *Evesham*, where De Montfort is slain. *Hubert de Burgh* defeats the French at sea. *Roger Bacon*, the philosopher.
- 1272-1307. **Edward I., *Longshanks***, conquers the Welsh under *Llewellyn*, and annexes North 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 Scots, led by *Sir William Wallace*, offer a determined resistance. Wallace executed at London. The Scots defeated at *Falkirk* and *Methuen*, and the country subdued. Establishment of the English Parliament in its modern form.
1308. **Edward II.** is signally defeated at *Bannockburn* by the Scots 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.
- 1307-1327. 1314. **Edward III.** defeats the Scots 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 and Gascony. 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.
1364. **Richard II.** Rebellion of *Wat Tyler*, occasioned by increase of taxation (see p. 97). Victory over the Scots at *Otterburn* or *Chevy Chase*. *Henry of Bolingbroke*, Duke of
- 1377-1399.

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.

Henry (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. 125), 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 *Elisabeth*, daughter of Edward IV., and so puts an end to the Wars of the Roses. The pretenders *Lambert Simnel* and *Perkin Warbeck*.

1509-1547.

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 Wolsey* and *Thomas Cromwell*, all-powerful ministers. Whitehall and St. James's Palace built.

1547-1553. **Edward VI.** encourages the Reformed faith.

1553-1558. **Mary I.** causes *Lady Jane Grey*, whom Edward had appointed his successor, to be executed, and imprisons her own sister *Elizabeth* (pp. 125, 188). 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

1587. 'Invincible Armada'. *Sir Francis Drake*, the celebrated

1588. circumnavigator. Foundation of the East India Company. Golden age of English literature: *Shakspeare*, *Bacon*, *Spenser*, *Jonson*, *Beaumont*, *Fletcher*, *Marlowe*, *Drayton*.

1603-1714.

HOUSE OF STUART.

1603-1625. **James I.**, King of Scots, 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*.

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 attempts to arrest 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. 185).

1649-1653. **Commonwealth.** The Scots rise in favour of Charles II., but are defeated at *Dunbar* and *Worcester* by Cromwell.

1653-1660. **Protectorate.** *Oliver 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. **C** 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 II.** 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*.

1714 to the present day.

HANOVERIAN DYNASTY.

1714-1727. **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 *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*, prime minister; *Shelley* and *Keats*, poets.

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 Grand-Duke of Hessen-Darmstadt, 1st July, 1862; died 14th Dec., 1878.

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

(5) Helena, born 25th May, 1846; married to Prince Christian of Schleswig-Holstein-Sonderburg-Augustenburg, 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; married Princess Louise Margaret of Prussia, daughter of Prince Frederick Charles, 13th March, 1879.

(8) Leopold, Duke of Albany, born 7th April, 1853; married Princess Helen of Waldeck-Pyrmont, 27th April, 1882; died 28th March, 1884.

(9) Beatrice, born 14th April, 1857; married Prince Henry of Battenberg, 23rd July, 1885.

19. 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 Cornhill, near the site of the Mansion House, it is difficult to decide*. Probably both these elevations were on the 'pool'. The etymology of the first syllable of London is the same as that of 'Lin' in Lincoln, which was called by Ptolemy *Lindon* (*Λίνδον*), and by the Romans *Lindum*, the second syllable of the modern form of the name representing the word 'Colonia'. The present British or Welsh name of London is *Llundain*; but it was formerly also known to the Welsh as *Caer-ludd*, the City of Lud, a British king said to have ruled here just before the Roman period, and popularly supposed to be commemorated in Lud-gate†, one of the gates of the old walled city, near the junction of Ludgate Hill and Farringdon Street.

* The latter alternative is that of the Rev. W. J. Loftie, London's latest and probably best historian (see p. 80).

† In reality from the Anglo-Saxon *Lydgateat*, a postern (Loftie).

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. 109) 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 (62 A.D.), 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 settlement London was frequently named *Augusta*, but it was never raised to the dignity of being a municipium like *Verulamium* (p. 346) 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 E. to Ludgate on the W., 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 most prominent remaining piece of the Roman walls is in London Wall, between Wood Street and Aldermanbury, where an inscribed tablet calls attention to it. Another fragment may be seen in the adjacent churchyard of St. Giles, Cripplegate (see p. 97); while a third, 8 ft. thick, forms the north boundary of the New Post Office buildings (p. 92) from Aldersgate Street to King Edward Street.

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 seldom 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. Bede, at the beginning of the 8th cent., speaks of London as a great market frequented by foreign traders, and we find it paying one-fifth of a contribution exacted by Canute from the entire kingdom. From William the Conqueror London received a charter† in 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. At this time the city probably contained 30-40,000 inhabitants. A special promise is made in Magna Charta, extorted from King John, to observe all the ancient privileges of London; and we may date the present form of its Corporation, consisting of Mayor, Aldermen, and Common Councilmen, from a somewhat earlier period ††. 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 1381 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 reigns 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

† The following is the text of this charter as translated by Bishop Stubbs: — 'William king greets William bishop and Gosfrith portreeve, and all the burghers within London, French and English, friendly; and I do you to wit that I will that ye be all lawworthy that were in King Edward's day. And I will that every child be his father's heir after his father's day; and I will not endure that any man offer any wrong to you. God keep you'.

†† A deed among the archives of St. Paul's mentions a 'Mayor of the City of London' in 1193.

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 Roundheads. 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.

Wren fortunately had his own way in building the fifty odd city churches, and the visitor to London should not fail to notice their great variety and the skill with which they are grouped with St. Paul's. A good panorama of the entire group is obtained from the tower of St. Saviour's, Southwark; the general effect is also visible from Blackfriars Bridge (p. 117).

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 Christ-

mas 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, thirty-six conflagrations having been counted at one time in different quarters; and the rioters were not subdued till 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, the Houses of Parliament, the new Law Courts, 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. The electric light has hitherto been used comparatively little in the London streets, though the Thames Embankment and a few other thoroughfares are now lighted by electricity.

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. The original 'City' of London, covering little more than 1 square mile, has in this way expanded to a great metropolis of fully 120 square miles, containing, in 1891, a population of 4,211,006 persons (see p. 69). 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, see below, Section 20.)

20. 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, form 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 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.

By the Redistribution Bill of 1885 London is divided for parliamentary purposes into the City Proper, returning two members of parliament, and 27 metropolitan boroughs comprising 57 single member districts. London University also returns one member.

The *City Proper*, which strictly speaking forms a county of itself and is neither in Middlesex nor Essex, is 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 1891 it consisted of 5750 inhabited houses with 37,504 inhabitants (37,268 less than in 1871). 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 4000 houses are left empty every night under the guardianship of the 800 members of the City police force (p. 69). The *day* population of the City in 1891 was 301,381, and the number of houses or separate tenements in which persons were actively employed during the day was 25,143. The rateable value of property in 1892 was 4,094,635*l.* or about 300,000*l.* more than that of Liverpool. Sites for building in the City sometimes realise no less than 20-70*l.* per square foot. The annual revenue of the City of London is upwards of 500,000*l.* In 1891 an attempt was made to estimate the number of persons and vehicles entering the City precincts within 24 hours. Enumerators were stationed at 80 different inlets, and their returns showed the enormous totals of 1,121,705 persons and 92,488 vehicles.

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, comprises three of the parliamentary boroughs (*Westminster Proper* or the *Abbey District*, the *Strand District*, and the *District of St. George's, Hanover Square*), each returning one member to the House of Commons. It contains 23,258 houses and 198,796 inhabitants.

The remaining parliamentary boroughs are *Battersea* (including *Clapham*), *Bethnal Green*, *Camberwell*, *Chelsea*, *Deptford*, *Finsbury*, *Fulham*, *Greenwich*, *Hackney*, *Hammersmith*, *Hampstead*, *Islington*, *Kensington*, *Lambeth*, *Lewisham*, *Marylebone*, *Newington*, *Paddington*, *St. Pancras*, *Shoreditch*, *Southwark* (including *Ber-*

mondsey and Rotherhithe), *Tower Hamlets*, *Wandsworth*, and *Woolwich*. The population, area, and boundaries of these new boroughs are given in a map published by Philip, 32 Fleet Street (6d.)

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 (*Ann.* 14, 33), was and still is 'copiâ negotiatorum et comœtuum 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 7800 streets, which if laid end to end would form a line 3000 M. long, lighted by a million gas-lamps consuming daily 28,000,000 cubic feet of gas. The 554,000 buildings of this gigantic city include 1400 churches of various denominations, 7500 public houses, 1700 coffee-houses, and 500 hotels and inns. The Metropolitan and City Police District, which extends 12-15 M. in every direction from Charing Cross, embraces an area of 690 sq. M., with 7000 M. of streets and roads and 800,000 inhabited houses. The annual rateable value of house property was estimated in 1890 at 39 millions sterling. According to the census of 1891, the population of London consisted of 4,211,056 souls (or within the bounds of the Metropolitan Police District 5,633,332), showing an increase of 866,671 over that of 1881. The annual increase is about 70,000. Among these there are about 3000 master-tailors, 2800 bakers, 2400 butchers (besides many thousands of men and women in their employ), and 300,000 domestic servants. The number of paupers was 106,670. The population of London has been almost doubled within the last forty years (pop. in 1851, 2,362,236), and within the same period about 2000 M. of new streets have been constructed. There are in London more Scotsmen than in Aberdeen, more Irish than in Dublin, more Jews than in Palestine, and more Roman Catholics than in Rome. The number of Americans resident in London has been estimated by a competent authority at 15,000, while perhaps 100,000 pass through it annually. In Paris the Americans number about 8000.

Between 1856 and 1889 the important METROPOLITAN IMPROVEMENTS, undertaken for the facilitation of traffic and for the sanitary benefit of the population, were superintended by the *Metropolitan Board of Works*. This body, however, ceased to exist on March 31st, 1889, and all its powers and duties were transferred to the LONDON COUNTY COUNCIL, a body called into existence by an Act of Parliament passed in 1888. Various new powers were also conferred on the Council. The new '*Administrative County of London*' includes the City of London and parts of the counties of Middlesex, Essex, Surrey, and Kent. Its electoral divisions coincide

with the parliamentary boroughs mentioned at p. 68, two Councilors being elected by the borough franchise for each division. With the 19 Aldermen appointed by the Council itself, the total number of members is thus 137.

Though the Metropolitan Board of Works never exactly met the idea of a popular elective body and though it had practically lost the public confidence before its extinction, it is yet impossible to deny that it accomplished many public works of great magnificence and utility, though at enormous expense. The most important work of the Board was the new system of *Interceptive Main Drainage*, begun in 1859 under the superintendence of Sir Joseph Bazalgette, and carried out at a cost of 6,500,000*l.* The 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. The sewage (200 million gallons daily) is subjected to an elaborate process of deodorisation and precipitation before its discharge into the river, while 20,000 tons of sludge are weekly carried out to sea by the Council's sludge-boats, greatly to the advantage of the purity of the Thames, though it can hardly be asserted that the drainage problem has been finally solved. 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 *Thames Embankment*, described at p. 115, is another and scarcely less important undertaking of the Board of Works. — All the *Bridges* over the Thames on which toll was levied were made free by the Board at a cost of 1½ million sterling and a free ferry has been established at Woolwich. — The formation of new *Streets* and the acquisition and opening of *Parks* and other *Open Spaces* have also engaged the attention of the Board and its successor. There are now 3000 acres of open spaces in London (in addition to the royal parks), 1500 acres of which were acquired under the County Council.

The *London Fire Brigade*, a well-equipped force of 825 men, is under the control of the County Council. It is maintained at an annual cost of upwards of 130,000*l.* Comp. p. 308.

The elementary education (free since 1891) of London is attended to by the *London School Board*, consisting of 55 members, elected by the City and the ten other districts into which London is divided for the educational franchise. In the City the electors are the voters for Common Councilmen, in the other divisions the rate-payers. The annual income of the Board, exclusive of loans, is about 2,000,000*l.* The 440 schools provided by the board accommodate nearly 433,000 children, out of a total of 700,000 upon the roll of efficient schools. The office of the board is on the Victoria Embankment, near the Temple Station (see p. 116).

21. General Hints.

Some of the following remarks may be deemed superfluous by many readers of this Handbook; but a few observations on English or London peculiarities may not be unacceptable to the American, the English-speaking foreigner, or 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, and the City restaurants are closed the whole day, while other restaurants 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. Among these are all the banks and insurance offices and practically all the wholesale warehouses.

Like '*s'il vous plait*' 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, music halls, and museums.

The fashionable hour for paying visits in London is between 4 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 inconvenient by the greatness of distance or other cause, the letter may be sent by post, accompanied by a polite 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. A common form of invitation is 'eight, for half-past eight', in which case the guest should arrive not later than the latter hour. Gentlemen remain at table, over their wine, for a short time after the ladies have left.

Foreigners may often obtain, through their ambassadors, permission to visit private 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 15,500 (500 mounted) perambulate the streets of the metropolis. If a policeman is not readily found, application may be made to a postal letter carrier, to a commissionnaire, 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 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. Strangers are also warned against *Mock Auctions*, a specious trap for the unwary, and indeed should neither buy nor sell at any auction in London without the aid of an experienced friend or a trustworthy broker.

ADDRESSES of all kinds may be found in *Kelly's Post Office Directory*, a thick volume of 3000 pages, or in *Morris's Directory*, a less extensive work, one or other of 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*, and those of city men and firms in *Collingridge's City Directory*.

A useful adjunct to most houses in the central parts of London is a *Cab Whistle*, one blast upon which summons a four-wheeler, two a hansom.

Among the characteristic sights of London 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 the new Courts of Justice, in order to take the oath of office. It is followed by the great dinner in the Guildhall (p. 101).

22. 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 Taylors*, *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*, *Broderers*, *Girdlers*, *Horners*, *Loriners* (saddler's ironmongers), *Patten Makers*, and *Scriveners*.

Charities. The charities of London are on a scale commensurate with the vastness of the city, being no fewer than 2000 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 *Ery's Guide to the London Charities* (1s. 6d.), *Howe's Classified Directory of Metropolitan Charities* (1s.), or *Low's Handbook to the Charities of London* (1s.). The total voluntary subscriptions, donations, and bequests to these charities amount to about 5,000,000*l.* annually, or more than 1*l.* for each man, woman, and child in the capital. The institution of 'Hospital Sunday', on which collections are made in all the churches for the hospitals, produces a yearly revenue of about 40,000*l.* Non-churchgoers have a similar opportunity afforded them on 'Hospital Saturday', when about 750 ladies station themselves at street-corners to receive contributions; this produces about 7000*l.*, while collections made at the same time in workshops add 13,000*l.* or more. The following is a brief list of the chief general hospitals, besides which there are numerous special hospitals for cancer, small-pox, fever, consumption, eye and ear diseases, and so forth.

Charing Cross, Agar Street, Strand. — *French Hospital*, 172 Shaftesbury Avenue. — *German*, Dalston Lane, Dalston. — *Great Northern*, Caledonian Road. — *Guy's*, St. Thomas Street, Southwark. — *Italian*, Queen Square. — *King's College*, Carey Street, Strand. — *London*, Whitechapel Road. — *London Homeopathic*, Great Ormond Street. — *Metropolitan*, Kingsland Road, E. — *Middlesex*, Mortimer Street, Berners Street. — *North-West London*, Kentish Town 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. — *Temperance*, Hampstead Road. — *West London*, Hammersmith Road. — *Westminster*, Broad Sanctuary.

The following are HOSPITALS FOR LADIES, in which patients are receiv-

ed for a moderate charge: — *Establishment for Gentlewomen*, 90 Harley Street (11-21. 5s. 6d. per week); *New Hospital for Women*, 144 Euston Road, with lady-doctors; *Chelsea Hospital for Women*, Fulham Road.

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*, *Linnæan Society*, *Chemical Society*, all in Burlington House, Piccadilly. — *Royal Archaeological Institute*, 17 Oxford Mansions, Oxford Street. — *Royal Academy of Music*, 4 Tenterden Street, Hanover Square. — *Royal College of Music*, near the Albert Hall. — *Royal College of Physicians*, Pall Mall East. — *Royal College of Surgeons*, 40 Lincoln's Inn Fields. — *Royal Geographical Society*, 1 Savile Row, Burlington Gardens. — *Royal Asiatic Society*, 22 Albemarle Street, Piccadilly. — *Royal Society of Literature*, 20 Hanover Square, W. — *Royal College of Science*, 282 Exhibition Road, South Kensington. — *Society for the Encouragement of Arts, Manufactures, and Commerce*, generally known as the *Society of Arts*, John Street, Adelphi, Strand. — *Trinity College* (music and arts), 13 Mandeville Place, Manchester Square. — *Heralds' College*, Queen Victoria Street. — *Institution of Civil Engineers*, 25 Great George Street, Westminster. — *Royal Institute of British Architects*, 9 Conduit Street, W. — *Sanitary Institute of Great Britain* (Museum of Hygiene), 74a Margaret Street, Cavendish Square. — *School of Electrical Engineering and Submarine Telegraphy*, 12 Prince's Street, Hanover Square. — *Royal Institution*, 21 Albemarle Street, Piccadilly. Popular lectures on science, art, and literature are delivered here on Friday evenings during the Season (adm. by a member's order). Six lectures for children, illustrated by experiments, are given after Christmas. — *Guilds Central Technical College*, Exhibition Road, South Kensington, for the advancement of technical education.

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.*, 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 unequalled by the most elaborate and expensive restaurants.

We append a roughly classified list of the most important clubs:—

Political. — **CONSERVATIVE:** *Brooks's*, 60 St. James's Street; *Carlton*, 94

Pall Mall, the premier Conservative Club (1800 members); *City Carlton*, 24 St. Swithin's Lane; *Conservative Club*, 74 St. James's Street (1200 members); *Constitutional*, Northumberland Avenue (6500 members); *Junior Carlton*, 30-35 Pall Mall (2100 members); *Junior Conservative*, 43 Albemarle Street (1500 members); *Junior Constitutional*, 102 Piccadilly (4000 members); *Primrose*, 4 Park Place, St. James's (6000 members); *St. Stephen's*, 1 Bridge Street, Westminster. — LIBERAL: *City Liberal Club*, Walbrook; *Devonshire* 50 St. James's Street (1500 members); *National Liberal*, Whitehall Place (7000 members); *Reform*, 104 Pall Mall, the premier Liberal Club (1400 members). — The *St. James's Club*, 106 Piccadilly, is for the diplomatic service (650 members).

Military and Naval and University Clubs. — *Army and Navy Club*, 36 Pall Mall (2400 members); *Cavalry*, 127 Piccadilly; *East India United Service*, 16 St. James's Square (2500 members); *Guards' Club*, 70 Pall Mall; *Isthmian*, 150 Piccadilly; *Junior Army and Navy*, 10 St. James's Street; *Junior United Service*, 11 Charles Street (2000 members); *Naval and Military*, 91 Piccadilly (2000 members); *New Oxford and Cambridge*, 68 Pall Mall; *New University*, 57 St. James's Street; *Oxford and Cambridge*, 71-76 Pall Mall; *United Service*, 116 Pall Mall; 1600 members (members must not hold lower rank than major in the army or commander in the navy); *United University*, 1 Suffolk Street.

Literary, Dramatic, Artistic Clubs, etc. — *Arts Club*, 17 Hanover Square. — *Athenaeum Club*, 107 Pall Mall, the club of the literati; 1200 members. (Distinguished strangers visiting London may be elected honorary members of the Athenaeum during their temporary residence in London.) — *Authors'*, 3 Whitehall Court, S.W.; *Beaufort*, 32 Dover St., W.; *Burlington Fine Arts Club*, 17 Savile Row; *Crichton*, 10 Adelphi Terrace (proprietary); *Garrick Club*, 13 and 15 Garrick Street, Covent Garden, for literary men and actors (650 members); *Green Room*, 20 Bedford Street, Covent Garden; *Hogarth*, 35 Dover St.; *Press Club*, 107 Fleet Street; *Savage Club*, 6 Adelphi Terrace.

Sporting Clubs. — *Alpine Club*, 8 St. Martin's Place, Trafalgar Square; *Badminton*, 98 Piccadilly (1000 members; sporting and coaching); *Turf Club*, 47 Clarges Street, Piccadilly; *Victoria*, 16 Wellington Street, Strand. — *Hurlingham Club*, see p. 337. — Comp. pp. 46-49.

Social and General Clubs. — *Albemarle*, 13 Albemarle Street, for ladies and gentlemen (750 members); *Arthur's*, 69 St. James's Street; *Bachelors'*, 8 Hamilton Place; *Boodle's*, 28 St. James's Street (chiefly for country gentlemen); *Cigar Club*, 6a Waterloo Place (1000 members); *City of London*, 19 Old Broad Street, City; *Cocoa Tree*, 64 St. James's Street; *German Athenaeum*, 93 Mortimer Street; *Gresham*, 1 Gresham Place, City; *Grosvenor*, 125 New Bond Street (3000 members); *Junior Athenaeum*, 116 Piccadilly; *Junior Travellers*, 1 Grafton Street; *Marlborough*, 52 Pall Mall; *National*, 1 Whitehall Gardens; *New Travellers*, 97 Piccadilly; *Oriental Club*, 18 Hanover Square; *Orleans Club*, 29 King Street, St. James's (see also p. 339); *Raleigh Club*, 16 Regent Street; *St. George's Club*, 4 Hanover Square; *Savile Club*, 107 Piccadilly; *Scottish Club*, 39 Dover Street, Piccadilly; *Thatched House Club*, 86 St. James's Street; *Travellers*, 106 Pall Mall (800 members; each member must have travelled at least 500 miles from London); *Union Club*, Trafalgar Square, corner of Cockspur Street; *Wellington*, 1 Grosvenor Place; *White's Club*, 38 St. James's Street; *Whitehall Club*, 47 Parliament Street; *Windham Club*, 13 St. James's Square.

Ladies' Clubs. — *Alexandra*, 12 Grosvenor Street (850 members); *New Somerville*, 231 Oxford Street; *Ladies' University Club*, 51 New Bond Street; *Ladies' Victoria*, 16 Holles Street (a residential club); *Pioneers'*, 22 Bruton St.; *Writers'*, Norfolk House, Norfolk Street, Strand. — The *Albemarle* (see above) and the *Dentson*, 15 Buckingham Street, Strand (for social discussions), are for ladies and gentlemen.

The *Royal Colonial Institute*, Northumberland Avenue, founded in 1868 for the purpose of 'providing a place of meeting for all gentlemen connected with the Colonies and British India'; and the *Imperial Institute* (p. 232) offer many of the advantages of a good club.

23. 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. 28), 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 in 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. 28) 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. 268). A little farther to the E., in the distance, we descry the towers of Westminster Abbey (p. 200) and the Houses of Parliament (p. 191). In Regent Street on the right, at some distance off, rises the York Column (p. 227). Passing Piccadilly Circus with the Shaftesbury Memorial (p. 232), we drive to the right through the Haymarket, near the end of which, on the left, is the theatre of that name (p. 40). We now come to Trafalgar Square, with the Nelson Monument (p. 150) and the National Gallery (p. 152). 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 Savoy, Terry's, and Strand theatres on our right (pp. 40, 41). On the left is Southampton Street, leading to Covent Garden (p. 186), and on the right Wellington Street, with Somerset House (p. 146) near the corner, leading to Waterloo Bridge (p. 147). Near the middle of the Strand we reach the church of St. Mary le Strand (p. 145), and farther on is St. Clement Danes (p. 146). On the left we see the extensive new Law Courts (p. 144). Passing the site of Temple Bar (see p. 143), we now enter the City proper (p. 67). On the right of Fleet Street are several entrances to the Temple (p. 141), while on the left rises the church of St. Dunstan in the West (p. 138). At the end of Farringdon Street, diverging on the left, we notice the Holborn Viaduct Bridge (p. 94); on the right, in New Bridge Street, is the Ludgate Hill Station. We next drive up Ludgate Hill, pass St. Paul's Cathedral (p. 81) on

the left, and turn to the left to Cheapside, noticing the monument of Sir Robert Peel (p. 91), a little to the N. of which is the General Post Office (p. 91). In Cheapside we observe Bow Church (p. 101) on the right, and near it the Guildhall (p. 101) at the end of King Street on the left. Quitting Cheapside, we enter the Poultry, in which the Mansion House (p. 104) rises on the right. Opposite the Mansion House is the Bank of England (p. 104), and before us is the Royal Exchange (p. 106), with Wellington's Statue in front. We then drive through King William Street, with the Statue of William IV., observing the Monument (p. 112) on the left.

We now quit the omnibus, and, after a walk across London Bridge (p. 111) 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. 129), St. Katherine's Docks (p. 129), the new Tower Bridge (p. 128), the Tower (p. 120), the Custom House (p. 113), and Billingsgate (p. 114), 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 Victoria Embankment (p. 115). On the right are the Temple (p. 141) and Somerset House (p. 146). The steamer then passes under Waterloo Bridge (p. 147), beyond which, to the right, on the Embankment, stands Cleopatra's Needle (p. 116). We alight at Charing Cross Pier, adjacent to the Charing Cross Railway Bridge, and re-embark in a *Chelsea Boat*, which will convey us past Montague House (p. 191), New Scotland Yard (p. 191), Westminster Bridge, and the Houses of Parliament (p. 191), behind which is Westminster Abbey (p. 200). On the left is the Albert Embankment, with St. Thomas's Hospital (p. 310); and, farther on, Lambeth Palace (p. 310) with the Lollards' Tower, and Lambeth Bridge. 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 R, 23), and drive through Regent Street, Regent's Quadrant, Piccadilly Circus, 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, Whitehall Banqueting Hall (p. 189), and on the right the Admiralty, the Horse Guards (p. 190), and the Government Offices. Our route next lies through Parliament Street, beyond which we pass Westminster

Abbey (p. 200) and the Houses of Parliament (p. 191) 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, on the right, Christchurch and Hawkstone Hall. In Lambeth Road we perceive the Church of St. George's, the Roman Catholic Cathedral of Southwark, and, opposite to it, Bethlehem Hospital. On the W. side of St. George's Circus, 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), Magdalen Hospital, and the Victoria Music Hall (p. 43), 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.

24. 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. In winter (Oct. to April inclusive) the collections close at the earlier hours shown in the following table; in summer at the later hours. 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 5 and 7 o'clock, when they both present a remarkably busy and attractive scene. When the traveller happens to be near London Bridge (or the Tower 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. 360) 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 1894, 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.

	Sunday	Monday	Tuesday	Wednesday
Charterhouse (p. 93)	—	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6
Chelsea Hospital (p. 304)	services	10-1, 2-7	10-1, 2-7	10-1, 2-7
*Crystal Palace (p. 317)	—	10 till dusk	10 till dusk	10 till dusk
*Dulwich Gallery (p. 324)	2-5	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6
Flaxman Gallery (p. 235)	—	—	—	—
*Foundling Hospital (p. 236)	11-1, 5-6	10-4	—	—
Greenwich Hospital (p. 313)	2-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6
Guildhall, Picture Gallery (p. 103)	3-8	10-4, 5	10-4, 5	10-4, 5
—, Museum (p. 103)	—	10-4, 5	10-4, 5	10-4, 5
*Hampton Court Palace (p. 328)	2-4, 6	10-4, 6	10-4, 6	10-4, 6
Imperial Institute (p. 282)	—	10.30-11	10.30-11	10.30-11
*Kew Gardens (p. 334)	1-6	12-6	12-6	12-6
Monument (p. 112)	—	8-6, 9-4	8-6, 9-4	8-6, 9-4
Museum, Bethnal Green (p. 131)	—	10-10	10-4, 5, 6	10-4, 5, 6
—, **British (p. 242)	—	10-4, 5, 6 8-10p.m.	10-4, 5, 6 8-10	10-4, 5, 6 8-10
—, Geological (p. 230)	—	10-10	10-5	10-5
—, *Natural History (p. 283)	—	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6
—, Parkes (p. 233)	—	10-6	10-6	10-6
—, Soane (p. 185)	—	—	11-5	11-5
—, **South Kensington (p. 285)	—	10-10	10-10	10-4, 5, 6
—, United Service (p. 189)	—	11-4, 5	11-4, 5	11-4, 5
**National Gallery (p. 152)	—	10-4, 5, 6, 7	10-4, 5, 6, 7	10-4, 5, 6, 7
**National Portrait Gallery (p. 132)	—	10-10	10-4, 5, 6	10-4, 5, 6
*Parliament, Houses of (p. 191)	—	—	—	—
Royal Academy, Summer Ex- hib. (p. 229)	—	8-7	8-7	8-7
—, Winter Exhib. (p. 229)	—	9 till dusk	9 till dusk	9 till dusk
—, Gibson and Diploma Gal. (p. 229)	—	11-4	11-4	11-4
Royal College of Surgeons (p. 183)	—	11-5, 12-4	11-5, 12-4	11-5, 12-4
**St. Paul's Cathedral (p. 81)	services	9-5	9-5	9-5
Society of Arts (p. 148)	—	10-4	10-4	—
South London Fine Art Gal- lery (p. 309)	3-5, 7-9.30	3-5, 7-9.30	3-5, 7-9.30	3-5, 7-9.30
*Temple Church (p. 141)	services	10-1, 2-4	10-1, 2-4	10-1, 2-4
*Tower (p. 120)	—	10-4, 6	10-4	10-4
**Westminster Abbey (p. 200)	services	9 till dusk	9 till dusk	9 till dusk
*Zoological Gardens (p. 237)	(see p. 238)	9 till dusk	9 till dusk	9 till dusk

Thursday	Friday	Saturday	Admission free except when otherwise stated.
10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 5, 6 — — 10-4, 5, 6	10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 5, 6 — — 10-4, 5, 6	10-4, 5, 6 10-1, 2-7 10 till dusk 10-4, 7 10-4 — 10-4, 5, 6	Great Hall closed 3-4. Adm. 1s.; on Sat. sometimes 2s. 6d. Open on Sun. in summer only. May-Aug. inclusive. Donation expected.
10-4, 5 10-4, 5 10-4, 6 10.30-11 12-6 8-6, 9-4 10-10 10-4, 5, 6 8-10 10-5 10-4, 5, 6 10-6	10-4, 5 10-4, 5 — 12-10 12-6 8-6, 9-4 10-4, 5, 6 10-4, 5, 6 8-10 — 10-4, 5, 6 10-6	10-4, 5 10-4, 5 10-4, 6 10.30-11 12-6 8-6, 9-4 10-10 10-4, 5, 6 8-10 10-10 10-4, 5, 6 10-6	Closed on alternate Sundays. Adm. 1s. Free on Frid. Adm. 3d. Adm. 6d. on Wed.; other days free. Closed from 10th Aug. to 10th Sept.
11-5 10-4, 5, 6 11-4, 5 11-4, 5, 6, 7	11-5 10-4, 5, 6 — 11-4, 5, 6, 7	— 10-10 11-5 10-4, 5, 6, 7	From March to Aug. inclusive; from Sept. to Feb. on application. Adm. 6d. on Wed., Thurs., Frid.; other days free. On application. Adm. 6d. on Thurs. & Frid.; other days free.
10-10 —	10-4, 5, 6 —	10-10 10-3.30	Adm. 6d. on Wed.; other days free. Tickets gratis.
8-7 9 till dusk	8-7 9 till dusk	8-7 9 till dusk	From 1st Mon. in May to 1st Mon. in Aug. Adm. 1s. From 1st Mon. in Jan. to 1st Mon. in Mar. Adm. 1s.
11-4 12-4, 5 9-5 10-4	11-4 — 9-5 10-4	11-4 — 9-5 10-4	By special permission.
3-5, 7-9.30 10-1, 2-4 10-4	3-5, 7-9.30 10-1, 2-4 10-4	3-5, 7-9.30 — 10-4, 6	Adm. free (Armoury and Crown Jewels 6d. each, except on Mon. & Sat.). Adm. to chapels 6d.; free on Mon. & Tues. Adm. 1s.; on Mon. 6d.
9 till dusk 9 till dusk	9 till dusk till dusk	9 till dusk 9 till dusk	

25. 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 further information than can be obtained in a guide-book may be referred.

Walks in London, by *Aug. J. C. Hare*; 2 vols., illus.; 6th ed., 1894.

London (Historic Towns Series), by *W. J. Loftie*; 1886.

In and out of London, by *W. J. Loftie*; illustrated; 1876.

Round about London (12 miles), by a *Fellow of the Society of Antiquaries*; 4th ed., 1887.

A History of London, by *W. J. Loftie*; 2 vols., illustrated; 2nd ed., 1884, with appendix.

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I. THE CITY.

1. St. Paul's Cathedral.

The *City*, already noticed in the Introduction as the commercial centre of London, has sometimes also been not unaptly 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. R, 39; III).

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 a new edifice was at once begun, though not completed for about 200 years. This church, Old St. Paul's, was 590 ft. long (30 ft. longer than Winchester cathedral, now the longest church in England), and in 1315 was furnished with a timber spire, covered with lead, 460 ft. high according to Wren's estimate, though earlier authorities state it to have been 520 ft. in height (i.e. 8 ft. higher than Cologne Cathedral). 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 was damaged by this fire, and fell into a very dilapidated condition. The S.W. tower was called the Lollards' Tower (comp. p. 310). Before the building of the Lady Chapel in 1225 the choir was adjoined by the church of St. Faith, the name of which was afterwards applied to the crypt beneath the cathedral-choir, which was used by the congregation on the demolition of their church. Near the cathedral 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 platform on which the cross stood was discovered in 1879, at a depth of about 6 ft., by workmen engaged in laying out the garden on the N.E. side of the church (comp. Plan).

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. 146). 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 destroyed by the Great Fire of 1666 (p. 113), though the ruinous nave was used for service until 1678. — 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, and the scene of Wycliffe's citation for heresy in 1337, and of the burning of Tyndale's New Testament in 1527. — The farm of Tillingham in Essex has belonged to St. Paul's since the 7th cent., representing perhaps the most ancient tenure in the country.

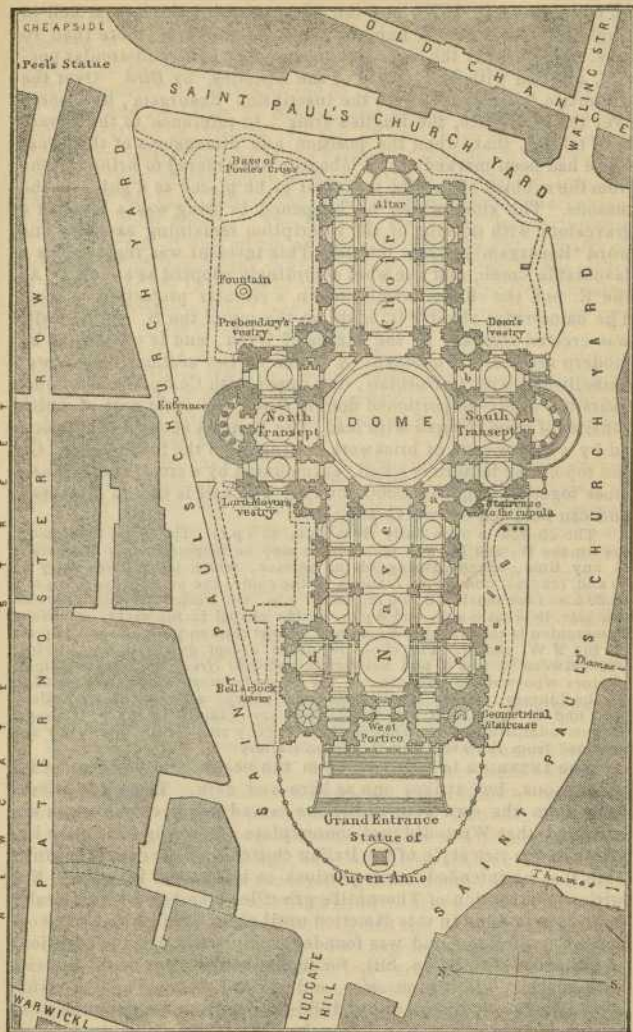
The present church, designed by *Sir Christopher Wren*, and begun in 1675, was opened for divine service in 1697, and com-

pleted 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. It 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, 364 ft. in height. The diameter of the drum beneath the dome is about 112 ft., of the dome itself 102 ft. (37 ft. less than that of St. Peter's at Rome). 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. It is interesting to note the union of classic details and style with the essentially Gothic structure of St. Paul's. It has aisles lower than the nave and surmounted by a triforium, just as in regular Gothic churches. But the triforium, though on a large scale, is not shown from the nave; while the lowness of the aisles is concealed on the outside by masking-walls, so as to preserve the classical appearance and cover what would be, in a Gothic church, the flying buttresses. The *West Façade*, towards Ludgate Hill, 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; the present statue, by *Bell*, erected in 1886, is a replica of the original by *Bird* (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. The one on the N. side contains a fine peal of



12 bells, hung in 1878, and the other contains the largest bell in England ('Great Paul'), hung in 1882 and weighing more than 16 tons. 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 phoenix, 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 9 a.m. to 5 p.m. The usual ENTRANCES are on the W. and N. The monuments may be inspected, free of charge, at any time, except during divine service, which takes place daily at 10 a.m. (choral) and 4 p.m. (choral) in the choir, and on Sundays at 8 a.m., 10.30 a.m. (fine music), 3.15 p.m., and 7 p.m. On week-days daily services are also held at 8 a.m. and 8 p.m. in the chapel in the crypt, and Holy Communion is celebrated at 8 a.m. and a short sermon preached at 1.15 p.m. in the N.W. chapel. The choir is closed except during divine service, but between 11 and 1 and between 2 and 3.30 (free) the verger admits visitors who wait at the gate of the N. ambulatory. Tickets admitting to the Library, Clock, the Whispering Gallery, and the Stone Gallery (6d.) and to the *Crypt and Vaults (6d.) are obtained in the S. transept. Tickets admitting to the Golden Gallery (1s.) and to the Ball (1s.) are obtained from the keeper in the Stone Gallery.

The INTERIOR is imposing from the beauty and vastness of its proportions, but strikes one as bare and dark. Though it is evident from the care with which the carved stone enrichments are executed that Wren did not contemplate decorating the entire interior in the rich style of the Italian churches of the day, it is probable that he intended some portions to be adorned in colour. But with the exception of Thornhill's grisailles (see below), practically nothing was done in this direction until about 1860, when a Decoration Completion Fund was founded, mainly through the exertions of the Dean Milman (p. 89), for the embellishment of the interior with marble, gilding, mosaics, and stained glass. The decoration of the dome was completed in 1863-94, and the embellishment of the choir (see p. 86) was begun in 1891. 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. 89). The eight large mosaics in the spandrels of the dome, executed by *Salviati*, represent St. Matthew and St. John, designed by *G. F. Watts*, St. Mark and St. Luke, by *Brittan*, and Isaiah, Jeremiah, Ezekiel, and Daniel, by *A. Stevens*. In the niches above the Whispering Gallery are marble statues of the Fathers of the Church. 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. 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. 200), are very rarely of artistic value, while many are remarkable for egregiously bad taste.

The GRAND ENTRANCE (W.) is a favourable point for a survey of the whole length of the nave. The N.W. or Morning Chapel, to the left, is handsomely decorated with marble. The mosaic, representing the Risen Saviour, was executed by *Salviati*, and commemorates Archdeacon Hale. The stained-glass window is a memorial of *Dean Mansel* (1868-71). Then to the left, in the N. AISLE:—

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. *Major-General Sir Herbert Stewart*, who died in 1885 of wounds received at the battle of Abu-kru, Egypt; bronze medallion and reliefs by *Boehm*.

L. *Major-General Charles George Gordon*, killed at Khartoum in 1885; sarcophagus-tomb, with bronze effigy by *Boehm*.

R., beneath the central arch of the aisle: **Monument to the Duke of Wellington* (d. 1852), by *Stevens*. The bronze figure of Wellington rests on a lofty sarcophagus, overshadowed by a rich marble canopy, with 12 Corinthian columns. Above is a colossal group of Valour overcoming Cowardice. This imposing monument still wants the equestrian effigy with which the sculptor intended it to be crowned. Though originally designed for its present position, this monument stood in the Consistory Court (p. 88) until 1893.

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

In the N. TRANSEPT: —

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.

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. *Sir Charles James Napier* (d. 1853); statue by *Adams*, 'a prescient General, a beneficent Governor, a just Man' (comp. p. 150).

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

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

L. **Dr. Samuel Johnson* (d. 1784), statue by *Bacon*.

We have now arrived at the entrance to the CHOIR (adm., see p. 84), the most conspicuous object in which is the *Reredos*, an elaborate white Parian marble structure in the Italian Renaissance style, designed by *Messrs. Bodley & Garner* and unveiled in 1888. The sculptures, by *Guellemin*, represent the chief events in the life of Christ; at the top are statues of the Risen Saviour, the Virgin and Child, St. Paul, and St. Peter. The Choir-stalls are by *Grinling Gibbons*, and some of the iron work by *Tijou* (p. 300).

The vaulting and walls of the choir are now being decorated in glass mosaic from designs by *W. B. Richmond*. On the central panel on the roof of the apse is Christ enthroned; to the right and left are Recording Angels. On the panels below the stone ribs of the roof in the apse and the adjoining bay are six figures of Virtues, *viz.* (beginning to the N.), Hope, Fortitude, Charity, Truth, Chastity, and Justice. The upper windows of the Apsé represent the Four and Twenty Elders of the Revelation, with angels. In the adjoining bay are panels with Noah's Sacrifice (S.) and Melchisedech blessing Abraham (N.); the larger panels above these represent the Sea giving up its Dead. — Of the choir proper only the easternmost bay has its decoration complete. On the saucer-dome is the Creation of the Birds; on the four pendentives are Angel-messengers, with extended arms; in the spaces between the clerestory windows are (N. side) the Delphic and Persian Sibyls and (S. side) David and Solomon; and on the spandrels of the arches are Angels with the Instruments of the Passion. The domes of the other two bays of the choir are to exhibit the Creation of the Fishes and the Creation of the Beasts.

The Apse, behind the new reredos, has recently been fitted up as the Jesus Chapel, with a reredos bearing a copy of the Doubting of St. Thomas, by Cima da Conegliano, in the National Gallery (p. 161). In front is the recumbent marble statue of *Canon Liddon* (d. 1890), designed by *Bodley & Garner*.

There are no monuments in the N. ambulatory, but along the S. wall of the ambulatory are the following: —

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.

John Jackson, Bishop of London (d. 1884); by *Woolner*.

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

Henry Hart Milman, Dean of St. Paul's (d. 1868); sarcophagus and recumbent figure, by *Williamson*. — On the wall at each end of this monument are fragments of stone believed to have belonged to the Temple at Jerusalem.

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*. Close by is the entrance to the Crypt (see p. 89). 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 hospitals*'; 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.

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. 89), by *Westmacott*.

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

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.

R. *Marquis Cornwallis* (d. 1805), first Governor-General of India, in the dress of a knight of the Garter; at the base, to the left, Britannia armed, to the right two Indian rivers, by *Rossi*.

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

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

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. *Sir William Jones* (d. 1794), the orientalist, who, in Dean Milman's words, 'first opened the poetry and wisdom of our Indian Empire to wondering Europe'; statue by *Bacon*.

In the S. AISLES:—

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

A little farther on is a recess, formerly used as the Ecclesiastical or Consistory Court of the Diocese. The bas-reliefs on the walls, referring to Wellington (comp. p. 89), are by *Calder Marshall* (E. end) and *Woodington* (W. end). The wooden screen between the chapel and the nave was carved by *Grinling Gibbons*.

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, a relief by *Marochetti*, with the colours of the regiment hung above.

In the S. aisle, near the S. transept (Pl. a), is the entrance to the UPPER PARTS of the church (admission, see p. 84). Ascending about 110 steps, we reach a gallery (above the S. aisle), a room at the end of which contains the *Library* (12,000 volumes; portrait of the founder, Bishop Compton; autographs of Wren, Laud, Craumer, etc.). 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 N.W. tower, scarcely repay the fatigue of ascending to them. The minute hand of the clock is nearly 10 ft. long.

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

The subjects of Thornhill's paintings are as follows: — 1. Conversion of St. Paul; 2. Elymas the sorcerer; 3. Paul at Lystra; 4. The Gaoler at Philippi; 5. St. Paul preaching at Athens; 6. Books of magic burned at Ephesus; 7. St. Paul before Agrippa; 8. Shipwreck at Malta.

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 winding staircase ascends in the inside of the roof. The *Ball* (p. 84) on the lantern is 45 ft. higher (616 steps from the tessellated pavement of the church).

At the S. end of the transept is the door leading down into the **CRYPT* (Pl. b). To the left is 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* (see p. 86), 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. This sarcophagus, said, but probably erroneously, to be the work of Torregiano (p. 216), was originally ordered by Card. Wolsey for himself (comp. p. 328). The smaller sarcophagus on the S. is that of Nelson's comrade, *Admiral Collingwood* (d. 1810), while on the N. is that of the *Earl of Northesk* (d. 1831). At the extreme W. end of the crypt 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'.

The crypt also contains memorials to the Rt. Hon. *William Dalley* (d. 1888), Chief Secretary for New South Wales; *Lord Napier of Magdala* (d. 1890); *Sir Bartle Frere*; and *George Cruikshank*.

In a straight direction from the staircase, at the foot of which are busts of *Sir John Macdonald* (1815-1891), premier of Canada, and *Sir Harry Parkes* (d. 1885), 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* (buried, at his own dying request, near Reynolds); *Edgar Boehm* (d. 1890); *Thos. Newton*, Dean of the Cathedral; and *Dean Milman*. *Sir Chri-*

stopher Wren, the architect of St. Paul's, and his wife, *Samuel Johnson*, *William Babington*, *Sir Astley Cooper*, *Sir William Jones*, and *Canon Liddon* also repose here. A space at the E. end of the crypt, used as a morning chapel, possesses a fine mosaic pavement, executed by female convicts from Woking.

In May an annual festival is held in St. Paul's for the benefit of the sons of deceased clergymen. Adm. by tickets, procured at the Corporation House, 2 Bloomsbury Place, Bloomsbury Square, W.C.

The Charity School Festivals, formerly held in St. Paul's, but discontinued for some years, are to be resumed.

The clerical establishment of the cathedral consists of the Dean, four Canons, 30 Prebendaries, 12 Minor Canons, and 6 Vicars Choral. *Sydney Smith* and *B. 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 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. On the three other sides the church is still surrounded by high and heavy railings, but the stone walls supporting them have recently been lowered with advantage to a height of eighteen inches. 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. Among the famous eighteenth century publishers of St. Paul's Churchyard may be mentioned Johnson, Hunter, Newbery, and Rivington. For Newbery, the site of whose shop (rebuilt in 1885), is at the corner next Ludgate Hill, 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. Central Criminal Court. St. Sepulchre's. Holborn Viaduct.

Leaving *St. Paul's Churchyard*, on the N. side of the church, we enter **Paternoster Row** (so called from the prayer-books formerly sold in it), the chief seat of the publishers and booksellers. 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 one of the few London guilds the majority of whose members actually practise their nominal craft. The society lost its monopoly of publishing almanacks in 1774, but still carries on this business extensively. The company distinguished itself in 1631 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. The hall contains portraits of Richardson, the novelist (Master of the Company in 1764), and his wife, Prior, Steele, Bunyan, and others; also *West's* painting of King Alfred sharing his loaf with the pilgrim St. Cuthbert, and a stained-glass window in memory of Caxton, placed here in 1894.

At the E. end of Paternoster Row, at the entrance to *Cheapside* (p. 100), rises the **Statue of Sir Robert Peel** (d. 1850), by *Behnes*.

Immediately to the N., on the E. side of St. Martin's le Grand, is the **General Post Office East** (Pl. R, 39, and *III*; comp. p. 53), built in the Ionic style in 1825-29, from designs by *Smirke*. In this building, 390 ft. in length, *Letters* and *Newspapers* are dealt with and all the ordinary business of a postal-telegraph office carried on. *Parcels* are received here, but are at once sent on to the Parcel Post Office at Mount Pleasant, Farringdon Road. To the S. of the portico is the 'Poste Restante' Office. This is the headquarters of the London Postal District, and the vast City correspondence is all dealt with here. The *Returned Letter Office* is in Moorgate Street Buildings, off Moorgate Street, where boards are exhibited with lists of persons whose addresses have not been discovered.

POSTAL TRAFFIC. The number of *letters* delivered by post in the United Kingdom in 1874 was 962,000,000, in 1876 it was 1,019,000,000, and in 1892-93 no less than 1,790,500,000, or 46 letters per head of population. Besides letters, 259,000,000 *book-packets* and *newspapers*, and 79,000,000 *post-cards*, were delivered in 1874; 298,000,000 newspapers and book-packets, and 93,000,000 post-cards, in 1876; and 698,000,000 newspapers and book-packets, and 244,400,000 post-cards, in 1892-93. About 20-25 per cent of the letters and other postal packets received from abroad come from or are addressed to the United States. In the same period the Parcel Post forwarded 52,370,000 parcels. 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 inland post-office orders representing a sum of 26,296,441*l.* The introduction of postal orders diverted part of this stream of money, and in 1892-93 the number of post office orders was 8,963,032, worth 24,618,809*l.* In that year 56,590,668 *postal orders* were also issued, amounting in value to 21,345,153*l.* The *Post Office Savings Banks*, established in 1861, hold at present about 76,600,000*l.* on deposit. The profits of the English Post Office Department in 1892-93 amounted to 2,825,756*l.*

Opposite to the General Post Office East stands the **General Post Office West**, containing the *Administrative Offices* and the *Telegraph Department*. This imposing building was erected in 1870-73 at a cost of 485,000*l.* The large Telegraph Instrument Galleries measuring 300 by 90 ft., should be visited (admission by request from a banker or other well-known citizen). They contain 500 instruments with their attendants. On the sunk-floor are four steam-engines of 50 horse-power each, by means of which messages are forwarded through pneumatic tubes to the other offices in the City

and Strand district. The number of telegrams conveyed in the year ending 31st March, 1893, was 69,907,848.

The vast and ever-growing business of the General Post Office found itself straitened for room even in these huge buildings, and the **General Post Office North** was built in 1890-94 to the north of Angel Street. The building is designed in the classic style by *Tanner*, and will accommodate the Central Savings Bank, the Office of the Postmaster General, and the staffs of the General Secretary, the Solicitor, and the Receiver and Accountant General of the post-office. The site, from which numerous buildings were removed, cost 326,000*l.*

To the N. of the Post Office lies *Aldersgate Street* (p. 100), 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 Van Dyck. — 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 was long the quarter of the butchers. In *Panier 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 past *Christ Church*, the burial-place of Richard Baxter (d. 1691), to —

Christ's Hospital (Pl. R, 39; III), a school for 1200 boys and 100 girls, founded by Edward VI., with a yearly income from land and funded property of about 60,000*l.*, not all of which, however, is devoted to educational purposes. 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 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 eight and ten, must be the children of parents whose income is insufficient for their proper education and maintenance. They are first sent to the preparatory school at Hertford, whence they are transferred according to their progress to the city

establishment. Their education, which is partly of a commercial nature, is completed at the age of sixteen. 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 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; and on Easter Tuesday the entire school is presented to the Lord Mayor, at the Mansion House, when each boy receives the gift of a coin fresh from the Mint. 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. 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, Leigh Hunt, and Sir Henry Sumner Maine (d. 1888).

Considerable changes have been introduced into the management of the school by a recent scheme approved by the Charity Commissioners. The number of boarders is to be reduced, that of day-scholars is to be largely increased, while the number of girls in the school at Hertford is also to be enlarged. It is proposed also to remove the principal school from London to some place in the vicinity.

Opposite Christ's Hospital is *Warwick Lane*, leading from Newgate Street to Paternoster Row (p. 90). On the wall of the first house on the right is a curious relief of 1668, representing Warwick, the 'King-maker'. Farther on is the *Cutlers' Hall*, built in 1887.

At the W. end of Newgate St., at the corner of Old Bailey, stands **Newgate Prison** (Pl. R, 35; II), once the principal prison of London, now used as a temporary house of detention for prisoners awaiting trial at the Old Bailey Court. 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 the Marble Arch (p. 271), was from 1783 till 1868 in front of Newgate. The condemned went to the scaffold through the small door, next the governor's house, on the W. front. 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.

Adjoining Newgate is the **Central Criminal Court**, 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, near Ludgate Hill, was the house of the infamous thief-catcher, Jonathan Wild, himself hanged in 1725.

A little to the W. of Newgate begins the ***Holborn Viaduct** (Pl. R, 35, 36; II), a triumph of the art of modern street-building, designed by *Haywood*, and completed in 1869. Its name is a reminiscence of the '*Hole-Bourne*', the name given to the upper course of the *Fleet* (p. 137), from its running through a deep hollow. 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. On 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!'

Roger Ascham, author of '*The Scholemaster*' and teacher of Lady Jane Grey, is also buried here.

Obliquely opposite, to the left, is the *Holborn Viaduct Station* of the London, Chatham, and Dover Railway (p. 34), and near it are the *Imperial Hotel* and the *Holborn Viaduct Hotel* (p. 9). The iron **Bridge* over Farringdon Street (which traverses Holborn Valley, p. 137) is 39 yds. long 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 famous Lord Mayors. Flights of steps descend in the towers to Farringdon Street.

To the left, beyond the bridge, are the *City Temple* (Congregational church; Dr. Joseph Parker; see p. 51) and *St. Andrew's*

Church, where Lord Beaconsfield was christened, 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. The chapel of the palace, known as **Ely Chapel* (St. Etheldreda's; see p. 52), escaped the fire of 1666 and has been recently restored. It is a good specimen of 14th cent. architecture and retains its original oaken roof. The noble E. and W. windows are splendid examples of tracery, and the former is filled with fine stained glass. The crypt is also worth visiting, and the quaint cloister, planted with fig-trees, forms a strangely quiet nook amid the roar of Holborn. A little farther on is Holborn Circus, embellished with 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. 97) and the *Farringdon Street Station* of the Metropolitan Railway (p. 36). On the W. side of the Circus begins *Holborn*, leading to Oxford Street and Bayswater; see p. 233. On the N. side of Holborn are the *Black Bull* and the *Old Bell*, two survivals of the old-fashioned inns, with galleried court-yards, and *Furnival's Inn*, formerly an inn of chancery (comp. p. 139), entirely rebuilt in 1818. Charles Dickens was living at Furnival's Inn when he began the 'Pickwick Papers'. *Leather Lane*, on the S. side of Furnival's Inn, is largely inhabited by Italians of the poorer classes. In Brook Street, to the N. of the inn, is the house in which *Chatterton* killed himself in 1770. On the opposite side of the street are *Barnard's Inn* and **Staple Inn*, two quaint and picturesque old inns of chancery (comp. p. 139), celebrated by Dickens. The hall of Staple Inn has been recently restored.

3. St. Bartholomew's Hospital. Smithfield. St. Giles, Cripplegate. Charterhouse.

St. Bartholomew's Hospital (Pl. R, 40; II), in Smithfield, to the N. of Christ's Hospital, is the oldest and one of the wealthiest benevolent institutions in London. In 1123 Rahere, a favourite of Henry I., founded here a priory and hospital of St. Bartholomew, which were enlarged by Richard Whittington, Lord Mayor of London. The hospital was refounded 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. 97). 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 50,000*l.*, and contains 667 beds, in which about 6000 patients are annually attended. Relief is also given to about 16,000 out-patients and about 142,000 casual 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 *Anatomical Theatre*, built in 1842. There are also *Museums of Anatomy and Botany*, a well-furnished *Library*, and a *Chemical Laboratory*. The medical school has recently been rebuilt and enlarged.

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 Anglo-Norman style, generally restored in 1865-69 and again in 1886 et seq., merits attention (generally open). With the exception of the chapel in the Tower (p. 126), which is 20 years earlier, this is the oldest church in the City of London. Like the Hospital (p. 95) it was founded by Rahere in 1123, sixty years before the foundation of the Temple Church (p. 144).

The existing church, consisting merely of the choir, the crossing, and one bay of the nave of the original Priory Church, is mainly pure Norman work as left by Rahere. Other portions of the church were alienated or destroyed by Henry VIII. From Smithfield we pass through an arched gateway, with fine dog-toothed moulding, which formed the entrance either to the nave or to an inner court, now the graveyard. Here may be seen some remains of the E.E. piers of the nave, which was somewhat later than the choir. In the 14th cent. the apsidal end of the choir was replaced by a square ending, with one large window, the jambs of which still remain. The clerestory was rebuilt at the same time and a fine Lady Chapel thrown out to the E. of the high-altar. This chapel was long used as a fringe manufactory, being mutilated almost beyond recognition, but was repurchased in 1886 for 6500*l.* *Prior Bolton* made farther alterations in the 16th cent. and his rebus (a 'bolt' through a 'tun') may be seen at the base of the beautiful oriel on the S. side of the choir and on the doorway at the E. end of the S. ambulatory. The present apse was built in the recent restoration, and has restored the choir to something of its original beauty. The blacksmith's forge which occupied the N. transept has recently been removed and the transept has been restored. Funds, however, are still needed to complete the restoration of the church (photographs of the church sold by the verger, prices 6*d.*-2*s.*; description of the church 1*s.*).

The *Tombs* are worthy of attention. That of the founder, on the N. side of the sanctuary, with its rich canopy, is much later than the effigy of Rahere resting upon it. In the S. ambulatory is the handsome tomb, in alabaster, of Sir Walter Mildmay (d. 1589), Chancellor of the Exchequer to Queen Elizabeth and founder of Emmanuel College, Cambridge. Many

of the epitaphs are curious. At the W. end of the church is a tasteful oaken screen, erected in 1889.

Among the notable men who have lived in Bartholomew Close are Milton, Franklin, Hogarth (who was baptized in the existing font), Dr. Caius, and Washington Irving.

The adjoining market-place of **Smithfield** (Pl. R, 36, 40; II), 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, 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 (p. 25) in 1855, and in 1862-68 the ***London Central 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 is of glass and iron. 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, from which the meat is conveyed to the market by a lift. In the centre of Smithfield is a small garden, 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. Still farther to the W. (on the E. side of Farringdon Street) stands another market, erected in 1885 as a fish-market at a cost of 435,000l., opposite which, on the W., is a *Fruit and Vegetable Market*, completed in 1892. A new *Fish Market* was opened in 1888 in Snow Hill, to the S. Smithfield Market affords a sight not easily paralleled, and deserves a visit.

Charterhouse Street, a broad and handsome thoroughfare, leads to the W. from Smithfield to Holborn (p. 94).

A little to the E. of Smithfield is the church of **St. Giles** (Pl. R. 40), Cripplegate, built in 1545 (approached by an archway in Red Cross Street).

It contains the tombs of John Milton (d. 1674), who wrote 'Paradise Lost' in a house in this parish, now pulled down; Foxe (d. 1587), the martyrologist; Frobisher (d. 1594), the voyager; and Speed (d. 1629), the topographer. Oliver Cromwell was married in this church (Aug. 22nd, 1620), and the parish register contains an entry of the burial of Daniel Defoe (d. 1731). Milton is commemorated by a good bust, by *Bacon*, and as stained-glass window has been erected to his memory. Comp. *J. J. Baddeley's 'Church and Parish of St. Giles' (1888).*

In the churchyard is an old bastion of London Wall, and close by, in *London Wall*, is a small part of the churchyard of St. Alphege, containing another large and interesting fragment of the old wall (p. 63).

To the E. of St. Giles, running N. from Fore Street to Chiswell Street, is *Milton Street*, better known as the 'Grub Street' of Pope and his contemporaries.

To the N. E. of Smithfield we traverse Charterhouse Square to the **Charterhouse** (corrupted from Chartreuse), formerly a Carthusian monastery, or priory of the Salutation (whence the name of the Salutation Tavern in Newgate Street), founded in 1371 on the site of a burying-field for persons dying of the plague. After its dissolution by Henry VIII. in 1537, the monastery passed through various hands, including those of Lord North and Thomas Howard, Duke of Norfolk, who made it the town-house 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 property was purchased in 1611 by *Thomas Sutton*, a wealthy merchant, for his 'Hospital', i.e. a school for 40 'poor boys' and a home for 80 'poor men'. A curfew tolled every evening at 8 or 9 o'clock proclaims the number of the 'poor brethren'. These are not former pupils of the school; the fictitious instance of Thackeray's Col. Newcome, who was both a pupil and a poor brother, is said to be entirely without precedent in the real history of the institution. The school was transferred in 1872 to Godalming in Surrey, where large and handsome buildings were erected for it. The part of the property thus vacated was sold to the Merchant Taylors' Company for their ancient school, now containing 500 boys. The Charterhouse School, which is attended by 440 boys besides 60 on the foundation, boasts among its former scholars the names of Barrow, Lovelace, Steele, Addison, Blackstone, Wesley, Grote, Thirlwall, Leech, Havelock, and Thackeray. Visitors are shown over the buildings by the porter any day except Sun.; but the Great Hall is closed between 3 and 4. Visitors may attend service in the chapel on Sun. at 11 and 4.

The ancient buildings date chiefly from the early part of the 16th cent., but have been modified and added to by Lord North, the Duke of Norfolk, and others. The *Great Hall* is considered one of the finest specimens of a 16th cent. room in London. The *Great Staircase* and the *Great Chamber* upstairs are, with the exception of the W. window of the latter, just as the Duke of Norfolk left them three centuries ago. Part of the original *Chapel* (1371) remains, but it was altered by the monks about 1500 and greatly enlarged by the Trustees of Thomas Sutton in 1612, when it received its present Jacobean appearance. It is approached by a cloister with memorials of Thackeray, Leech, Havelock, John Hullah, etc., and contains a fine alabaster monument of Sutton (1611) and the monuments of the first Lord Ellenborough by Chantrey and of Dr. Baine by Flaxman. The altarpiece is a copy of Francia's *Pietà* in the National Gallery (p. 158; No. 180). The initials of Prior Houghton, who was head of the priory at the dissolution may be seen on a wall of the *Washhouse Court*. The two quadrangles in which the Pensioners and some of the officials reside were built about 1825-30.

The *Master's Lodge* contains several 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. R, 36), an interesting relic of an old priory of the knights of St. John, with lateral turrets, erected in the late-Gothic style in 1504, by the grand-prior *Docwra*. On the N. side of the gateway are the arms of the priory and of *Docwra*; and on the S. side those of England and of France. 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 which has a representation of St. John's Gate on the cover; they now contain some interesting historical relics. The building is now occupied by the Order of St. John, a benevolent association engaged in ambulance and hospital work, etc. The Norman crypt of *St. John's Church* is part of the old priory church. In the little graveyard are buried the grandfather and other relatives of Wilkes Booth, the murderer of President Lincoln. — Clerkenwell Road runs to the W. from the N. end of St. John's Lane to Gray's Inn Road with Gray's Inn. The considerable district of *Clerkenwell*, now largely inhabited by watch-makers, 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, etc.

Clerkenwell Road is continued to the E. by Old Street, from which, on the right, diverges Bunhill Row, with the **Bunhill Fields Cemetery** (Pl. R, 40, 44), once the chief burialplace for Nonconformists, but now disused. It contains the tombs of John Bunyan (d. 1688), Daniel Defoe (d. 1731), Dr. Isaac Watts (d. 1748), Susannah Wesley (d. 1742; the mother of John and Charles Wesley), William Blake (d. 1827), Henry, Richard, and William Cromwell, etc.

A little to the W. of this cemetery is the *Friends' Burial-Ground*, with the grave of George Fox, founder of the Society of Friends or Quakers.

Immediately to the S. of Bunhill Fields are the headquarters and drill-ground of the **Honourable Artillery Company**, the oldest military body in the kingdom.

The H. A. C., as it is generally called, received its charter of incorporation, under the title of the Guild or Fraternity of St. George, from Henry VIII. in 1537, and its rights and privileges have been confirmed by upwards of 20 royal warrants, the last dated March 1889. The officers of the Trained Bands and the City of London Militia were formerly always selected from members of this Company. Since 1660 the Captain-General and Colonel has always been either the King or the Prince of Wales. The Company, which has occupied its present ground since 1642, consists of light cavalry, a battery of field artillery, and a battalion of infantry. It is the only volunteer corps which includes horse-artillery. Since 1883 the H. A. C. takes precedence next after the regular forces. The Ancient and Honourable Artillery Company of Boston (Mass.), the oldest military body

in America, was founded in 1638 by some members of the H. A. C. who had emigrated. The two corps are associated on the friendliest terms. See the History of the Company, by *Lt. Col. Ratkes*.

In City Road, facing the E. entrance of Bunhill Fields, is *Wesley's Chapel* (Pl. R, 44), adjoined on the S. by his house. Wesley is buried in the graveyard behind the chapel, and in front of it is his *Statue*, unveiled on the centenary of his death (March, 1891). In Castle Street, the first street running E. to the S. of the chapel, is the **Allan Wesleyan Library** (p. 16), containing one of the finest collections of Biblical and theological works in England. In Blomfield Street, London Wall (Pl. R, 43, 44), is the *Museum of the London Missionary Society* (open 10 to 3 or 4 on Tues, Thurs., & Sat.).

In Curtain Road, reached viâ Castle Street and Scrutton Street, is the *Church of St. James*, which probably stands on or near the site of the old *Curtain Theatre*, where, according to tradition, 'Hamlet' was first performed. It is not unlikely that Shakspeare acted here in his own plays. To commemorate this association a stained-glass window was erected in 1886 at the W. end of the church by Mr. Stanley Cooper.

To the S.E. of the Charterhouse, is the *Aldersgate Street Station* (Metropolitan; p. 36). In *Aldersgate Street*, which leads hence to St. Martin's le Grand and St. Paul's (p. 81), the house of the first Earl of Shaftesbury (p. 306) is still standing.

4. Cheapside. Guildhall. Mansion House.

St. Mary le Bow. Gresham College. Goldsmiths' Hall. Mercers' Hall. Armourers' Hall. St. Stephen's, Walbrook.

From St. Paul's Churchyard (p. 90), **Cheapside** (Pl. R, 39, and III; from the Anglo-Saxon *cyppan*, 'to buy', 'to bargain'), beginning at *Peel's Statue* (p. 91), runs to the E. and is continued to the Mansion House (p. 104) by the *Poultry*. Cheapside, one of the busiest streets in the city, rich in historical reminiscences, is now lined with hand some shops. 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, at the end of Wood St. (p. 101), till destroyed by the Puritans in 1643; and the neighbourhood was frequently the scene of conflicts between the apprentices of the various rival guilds. To the right and left diverge several cross-streets, the names of which probably preserve the position of the stalls of the different tradespeople in the far back period when Cheapside was an open market.

From the W. end of Cheapside, Foster Lane, behind the General Post Office, leads to the N. to **Goldsmiths' Hall**, 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 *Hayter*; 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 construction 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*; statues of Cleopatra and the Sibyl, by *Storj*. — The Company, 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.

To the left, a little farther on in Cheapside (No. 143), is *Saddlers' Hall*, with a fine large hall and a good gateway. Near the corner of Wood Street, on the left, still stands the tree mentioned by Wordsworth in his 'Poor Susan'. 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. John Milton was born in Bread Street (left) in 1608, and Sir Thomas More (b. 1480) in Milk Street, on the opposite side.

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 tower, at the top of which is a dragon is 9 ft. long, is especially admirable; 'no other modern steeple', says Fergusson, 'can compare with this, either for beauty of outline or the appropriateness with which classical details are applied to so novel a purpose'. The church has a fine old Norman crypt. Persons born within the sound of Bow-bells are popularly called *Cockneys*, i.e. true Londoners.

A curious old rhyming couplet foretold that: —

'When the Exchange grasshopper and dragon from Bow
Shall meet — in London shall be much woe.'

This improbable meeting actually took place in 1832, when the two vases were sent to the same yard for repairs.

The ecclesiastical *Court of Arches* takes its name from having originally met in the vestry of this church.

To the E. of St. Mary le Bow, *Queen Street*, on the right (S.), leads to *Southwark Bridge* (p. 120); while *King Street*, on the left (N.), leads to the *Guildhall* (Pl. R. 39; III), 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 seriously injured by the great fire of 1666, but immediately restored. The displeasing front towards King Street was erected in 1789 from designs by the younger *Dance*, and va-

† Some authorities believe this stood to the N. of Cheapside, adjoining Saddlers' Hall.

rious improvements were effected in 1865-68, including the construction of a new roof. Above the porch are the arms of the city, with the motto, *Domine dirige nos*. The *Great Hall* (open to visitors), 153 ft. long, 48 ft. broad, and 55 ft. high, is now used for various municipal meetings, the election of the Lord Mayor and members of parliament, and public meetings of the citizens of London to consider questions of great social or political interest. The open timber roof is very handsome. The stained-glass window at the E. end was presented by the Lancashire operatives in acknowledgment of the City of London's generosity during the Cotton Famine; that at the W. end is a memorial of the late Prince Consort. 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 in 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 some writers affirm 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. The expense of this banquet is shared jointly by the Lord Mayor and the Sheriffs.

To the N. of the Great Hall is the *Common Council Chamber*, erected from the plans of Sir Horace Jones in 1885. It contains a statue of George III. by *Chantrey*, and in the passage leading to it are busts of Derby, Palmerston, and Canning. The *Aldermen's Room* 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, with the porch, 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; on Sat. in summer 10-6) contains in its handsome hall, built in the Tudor style in 1871-72, above 70,000 volumes, including several good specimens of early printing, and a large and valuable collection of works on or connected with London, its history, antiquities, and famous citizens. The special collections include the library of the old Dutch church in Austin Friars (p. 106; with valuable MSS. and original letters of Reformers), a carefully selected Hebrew library (new catalogue), etc. It also possesses a very fine collection of maps and plans of London, and a series of English medals. In 1893 the Library, Reading Room, and Museum were visited by 300,445 persons. On the right is the *Reading Room*. In

to the museum is an interesting collection of ancient chronometers, clocks, watches, and watch-movements, made by members of the Clockmakers' Company, whose library is also deposited at the Guildhall.

The *Museum (adm., see p. 78), on the sunk floor, contains a collection of Roman antiquities found in London: a group of the *Dee 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 curious collection of old London shoppings (17th cent.), including that of the Boar's Head in Eastcheap (mentioned by Shakespeare); a large collection of smaller antiquities, terracotta figures, 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 Shakespeare, dated 10 Mar., 1613 (purchased for 147*l.*); also those of Cromwell, Wellington, and Nelson. In two other cases are impressions of the great seals of England from 757 down to the present time.

The Corporation Art Gallery (adm., see p. 78), on the right of the entrance to the Guildhall, contains the chief historical portraits and other paintings belonging to the Corporation, collected here from the old council chamber and committee-rooms, and also a number of paintings by *Sir John Gilbert*, presented by the artist, and a few other recent donations. Among the busts are those of Cobden, Gladstone, Beaconsfield, Granville Sharp (by Chantrey), and Nelson. Loan exhibitions are occasionally held.

The numerous pigeons (fed daily about 11 a.m.) which congregate in the nooks and crannies of the Guildhall, or fly about the yard, will remind the traveller of the famous pigeons of St. Mark at Venice.

Brewers' Hall, in Addle Lane, to the N. of the Guildhall, has an ancient kitchen and a curiously decorated leaden cistern. — At the corner of Basinghall Street, to the E. of the Guildhall, stands *Gresham College*, founded by *Sir Thomas Gresham* (p. 106) 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. (free).

From Gresham College we return to Cheapside by Ironmonger Lane, in which is the entrance to *Mercers' Hall*, the guild-house of the silk mercers, rebuilt in 1884, the façade of which is in Cheapside. 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, which is adorned with modern frescoes of Becket's Martyrdom and the Ascension, occupies the site of the house in which Thomas 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.

Old Jewry, to the E. of Mercers' Hall, derives its name from the synagogue which stood here prior to the persecution of the

the room at the top of the staircase 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*', with a fine stained-glass window. This company is one of the oldest in London. At No. 26 Old Jewry are the headquarters of the *City Police*. Old Jewry is continued towards the N. by *Coleman Street*, in which, on the right, is situated the *Armourers' Hall* (Pl. R, 39; III), founded about 1450, 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. R, 39; III), the official residence of the Lord Mayor during his year of office, erected by *Dance* in 1739-52. 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*, behind the Mansion House, with its graceful dome supported by Corinthian columns, is considered one of *Wren's* masterpieces. Altarpiece by *West*, Stoning of St. Stephen. *Walbrook* leads direct to Cannon Street Station (p. 37).

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. 117).

5. The Bank of England. The Exchange.

Stock Exchange. Merchant Taylors' Hall. Crosby Hall. St. Helen's Church. Cornhill. Leadenhall Market. St. Andrew's Undershaft. Corn Exchange. Toynbee Hall. People's Palace.

The space (Pl. R, 39, 43; III) enclosed by the Mansion House, the Bank, and the Exchange, is the centre from which radiate the most important streets of 'the City'. It is also the chief point of convergence of the London omnibus traffic, which during business hours is enormous.

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. R, 39, 43; III), 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 Scotsman. 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 about 20 million pounds sterling in gold and silver, while there are over 25 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 about 670,000,000*l.*), besides which it carries on business like other banks in discounting bills, receiving deposits, and lending money. It is bound to buy all gold bullion brought to it, at the rate of 3*l.* 17*s.* 9*d.* per oz. The average amount of money negotiated in the Bank per day is over 2,000,000*l.*

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.

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. The cancelled notes, however, are kept for ten years, in case they may be required as testimony in a court of law. Every month the notes received in the corresponding month ten years ago are burned; and the furnace provided for this purpose, 5ft. in height and 10ft. in diameter, is said to be completely filled on each occasion. The stock of paid notes for five years amounts to about 80 millions; if the notes were joined end to end they would form a ribbon 13,000 M. long, while their superficial extent would almost equal that of Hyde Park. The *Bank-Note Autograph Books* contain the signatures of various royal and distinguished personages. A bank-note

for 1,000,000*l.* is also exhibited to the curious visitor. The *Weighting 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 Bank is protected at night by a small garrison of soldiers.

In Post Office Court, Lombard Street, is the *Bankers' Clearing House*, a useful institution through which bankers obtain the amount of cheques and bills in their hands without the trouble of collecting them at the various banks on which they are drawn. The bills and cheques received by the various bankers during the day are here compared, and the difference settled by a cheque on the Bank of England. The amount changing hands here is enormous, reaching in the year ending Dec. 31st., 1892, the sum of 6,451,562,000*l.* (1,318,986,000*l.* less than in 1890).

In Capel Court, opposite the Bank, is the *Stock Exchange*, the headquarters of the *Stock-brokers* (about 1300 in number) and *Stock-jobbers* (about 2000), each of whom pays a large entrance fee and an annual subscription of 30 guineas. Strangers are not admitted. The Stock Exchange (familiarily known in the City as 'the house') has recently been much enlarged.

In Throgmorton Street, to the N. of the Stock Exchange, is the *Drapers' Hall*, containing a portrait of Nelson by *Sir William Beechey*, and a picture of Mary, Queen of Scots, and her son James I., attributed to *Zucchero*. Adjoining is the *Drapers' Garden*, containing one or two old mulberry-trees.

The *Dutch Church* in Austin Friars, behind the Drapers' Hall, dates from the 14th cent. and is one of the few ecclesiastical edifices which escaped the fire of 1666. It contains numerous more or less interesting graves of the 14-16th centuries.

The *Royal Exchange* (Pl. R, 43; III), 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 Arab, 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 covered 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 tessellated pavement of Turkey stone is the original one of Gresham's Exchange, opened by Queen Elizabeth on June 23rd, 1571. 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 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, adorned with a statue of Prince Albert by *Lough*, 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 a statue of 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 used by Underwriters; the second is the Reading-room, containing a series of huge ledgers in which the most detailed information as to the merchant-shipping of the world is carefully posted from day to day; the third or 'Captains' Room' is a restaurant accessible only to members of 'Lloyd's' and their friends.

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. On the S.E. side of the Exchange is a statue (erected in 1882) of *Sir Rowland Hill*, the inventor of the cheap postal system. Behind the Exchange, in Threadneedle Street, is a statue, in a sitting posture, of *Peabody* (d. 1869), the American philanthropist, by *Storj*, 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, gave 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 Buildings is about 20,000, each family paying an average weekly rent of about 4s. 9d., which includes the use of baths and wash-houses. The capital of the fund now amounts to about 1,110,000*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, is the **Merchant Taylors' Hall**, 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; 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.

Threadneedle Street ends at Bishopsgate Street Within, in which, near the point of junction, stands ***Crosby Hall**, 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 meeting-house, a warehouse, and a concert and lecture room. It has been lately restored, and is now used as a restaurant (p. 14). 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, near Crosby Hall, called by Dean Stanley the 'Westminster Abbey of the City', once belonged to an ancient nunnery and dates originally from 1145-50. Among other old monuments, it contains those of Sir John Crosby and Sir Thomas Gresham (see p. 103). 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, in the Chapel of the Holy Ghost, 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. A stained-glass window was erected in 1884 to the memory of Shakspeare, who was a parishioner in 1598 and is rated in the parish books for 5*l.* 13*s.* 4*d.* See 'Annals of St. Helen's, Bishopsgate', by *Rev. J. E. Cox, D.D.* (1876). — In St. Helen's Place is the modern *Hall of the Leathersellers*, a company incorporated at the end of the 14th century. The building is erected over the old crypt of St. Helen's Nunnery.

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 polished granite columns and polychrome decoration.

Bishopsgate Street Within is continued to the N. by Bishopsgate Street Without (*i.e.* outside the walls), passing (on the left) Liverpool Street (Station, see p. 32). *Shoreditch*, the continuation of Bishopsgate Street, leads to the chief goods depôt of the Great Eastern Railway, beneath which a fish, fruit, and vegetable market was opened in 1882. To the E. lies *Spitalfields* (p. 67), beyond which is *Bethnal Green* (p. 67). At No. 204 High Street, Shoreditch, is the *Standard Theatre* (Pl. R, 44), a characteristic 'East End' place of amusement (see p. 42). The *Britannia Theatre* (Pl. B, 44), in Hoxton Street, lies to the N.W., in the crowded district of *Hoxton*. Shoreditch High Street is continued due N. by Kingsland Road to *Kingsland* and to *Dalston*, where the *German Hospital* is situated. Still farther to the N. are *Stoke Newington* and *Clapton*.

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 restored by *Sir G. G. Scott*. Farther on is *St. Peter's Church*, which according to a groundless tradition was originally built by the ancient Britons. *Gray*, the poet (1716-71), was born 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**, one of the chief marts in London for poultry, game, and hides (see p. 26). Farther on, to the left, is the small church of **St. Andrew Undershaft** (*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). Still farther on, on the same side, is the *Church of St. Catherine Cree*, with an interior by *Inigo Jones*, being the successor of an older church in which *Holbein* (d. 1543) is said to have been interred. The character of the services held here by *Archbp. Laud* in 1631 at the consecration of the church formed one of the charges in his trial. The old *House of the East India Company*, in which *Charles Lamb* was a clerk, stood at the corner of *Leadenhall Street* and *Lime Street*. The *New Zealand Chambers* (No. 34), nearly opposite *St. Andrew Undershaft's*, are one of *Norman Shaw's* reproductions of mediæval architecture. *Leadenhall Street* is joined at its E. end by *Fenchurch Street* (see below).

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 bourne' running into the 'Walbrook')†. On the N. side of the street is the *Elephant Tavern* (rebuilt), 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, portraits of *Izaak Walton* and *Admiral Hood*, etc. *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*

† *Mr. Loftie* thinks 'fen' may be a corruption of the Anglo-Saxon *foin* (hay), as 'grace' in *Gracechurch Street* is of *grass*.

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* (originally *Mart Lane*), is the **Corn Exchange** (Pl. R, 43; III), and near it is *Fenchurch Street Station* (for the railway to Blackwall, p. 34). 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. A bust of Pepys was placed on the S. wall in 1884. 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. — From the junction of Fenchurch Street and Leadenhall Street, Aldgate High Street runs E. to the *Aldgate Station* of the Metropolitan Railway.

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 *Minorities* lead southwards to the Tower and the Thames. In the *Minorities* 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.

The main thoroughfare traversing this E. London district is *Whitechapel Road*, continued by *Mile End Road*, leading to Bow and Stratford (comp. p. 342). To the left, about $\frac{1}{4}$ M. beyond Aldgate Station (p. 36), diverges *Commercial Street*, in which stands *St. Jude's Church* (Pl. R, 47; III), containing copies of four of the principal works of *Mr. G. F. Watts*, finished off by that artist himself ('Love and Death', 'Messenger of Death', 'Death crowning Innocence', 'The Good Samaritan'). The exterior is adorned with a fine mosaic after *Watts*.

Adjoining the church is *Toynbee Hall*, named after *Arnold Toynbee*, who died in the prime of youth (in 1883), while actively engaged in lecturing on political economy to the working-men of London. The hall, which is a 'hall' in the academic sense, contains rooms for about 20 residents, chiefly Oxford and Cambridge graduates desirous of sharing the life and experiences of the E. end poor. It also contains drawing, dining, reading, and lecture rooms, a library, etc., in which numerous social meetings are held for the people of the neighbourhood. The warden is the Rev. Canon S. Barnett, vicar of St. Jude's. Those interested in work of this kind should write to the secretary for cards of admission. *Toynbee Hall* is also one of the centres of the 'University Extension Lectures' scheme. — *Oxford House*, Mape St., Bethnal Green Road, and *Manusfield House*, 143 Barking Road, Canning Town, are similar institutions.

A *Loan Exhibition of Pictures*, established by Mr. and Mrs. Barnett in 1880, is held for a fortnight or three weeks every Easter (10-10; free) in the schoolrooms adjoining St. Jude's. It generally contains some of the best works of modern English artists, and now ranks among the artistic 'events' of the year.

In *Mile End Road*, about $\frac{1}{2}$ M. farther on, is the **People's**

Palace for East London, a large institution for the 'recreation and amusement, the intellectual and material advancement of the vast artisan population of the East End'. Its form was suggested by the 'Palace of Delight' described in Mr. Walter Besant's novel, 'All Sorts and Conditions of Men'; and the nucleus of the 100,000*l.* required for its erection was furnished by an endowment of Mr. *J. F. Barber Beaumont* (d. 1841). This has been largely supplemented by voluntary public subscriptions, including 60,000*l.* from the Drapers' Company. The large **Queens' Hall*, opened by Queen Victoria in May, 1887, is adorned with statues of the queens of England, etc., by F. Verheyden. When complete the Palace will comprise technical and trade schools, a reference library, reading-rooms, a covered garden and promenade, an open-air garden and recreation ground, swimming-baths, gymnasia, schools of cookery and needle-work, etc. Several of these have already been erected. Exhibitions, concerts, and entertainments of various kinds are held here; and the evening classes are attended by about 3000 students.

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, with an epitaph by himself. Newton's remains, however, were removed to Olney in 1893. Farther on, at the point where King William Street, Gracechurch Street, Eastcheap, and Cannon Street (p. 119) converge, on a site once occupied by Falstaff's 'Boar's Head Tavern', rises the *Statue of William IV.*, by Nixon. Adjacent are the *Monument Station* of the Underground Railway (p. 37) and the City Terminus of the Electric Railway (p. 113). To the left, in Fish Street Hill, is the *Monument* (see p. 112). On each side of the first arch of London Bridge, which crosses *Lower Thames Street* (p. 113), are flights of stone steps descending to the street below.

London Bridge (Pl. R, 42; III), 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*, on the Surrey (S.) side of the river (see p. 307).

The Saxons, and perhaps the Romans before them, erected various wooden bridges over the Thames near 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.

In one of the houses dwelt Sir John Hewitt, Lord Mayor in the time of Queen Elizabeth, whose daughter, according to the romantic story, fell into the river, and was rescued by Edward Osborne, his apprentice. The brave and fortunate youth afterwards married the young lady and founded the family of the present Duke of Leeds.

The present London Bridge, 33 yds. higher up the river than the old bridge (removed in 1832), was designed by *John Rennie*, a Scottish 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 15,000 vehicles and about 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. 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 lie 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. R, 43; III), in Fish Street Hill, a little to the N. This consists of a fluted column, 202 ft. in height, designed by *Wren*, and erected in 1671-77 in com-

memoration of the Great Fire of London, which, on 2-7th Sept., 1666, destroyed 460 streets with 89 churches and 13,200 houses, valued at 7,335,000*l.* The height of the column is said to equal 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.

The City and South London Electric Railway passes under the Thames just above London Bridge by means of two separate tunnels for the 'up' and 'down' traffic. This underground electric railway, $3\frac{1}{4}$ miles in length, runs from the City Terminus close to the Monument (Pl. R, 43; III) to *Stockwell* (Pl. G, 32), with intermediate stations at the *Borough*, *Elephant and Castle*, *New Street* (Kennington), and *Kennington Oval*, all on the Surrey side of the river. The entire journey is performed in $\frac{1}{4}$ hr., by trains running every 5 minutes, a uniform fare of 2*d.* for any distance being paid on entering the stations. At each station powerful hydraulic lifts convey the passengers between the streets and the platforms, while there are also broad and convenient staircases. This, the first electric railway in London, was opened for traffic in Nov. 1890, having taken about four years to construct. The total cost was 200,000*l.* per mile. An extension to Clapham Common and Wandsworth is proposed.

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 Taylors 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. 97). 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; a chair made out of part of the first pile driven in the construction of Old London Bridge, supposed to have been submerged in the Thames for 650 years; 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, though now a considerable part of the fish-supply of London comes by railway. 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 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 *Sir 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. 25).

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 10,000,000*l.* a year, exceeding those of all the other British sea-ports put together. The London Custom House employs more than 2000 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. Attached to the Custom House is a Museum containing curious contrivances for smuggling, etc. 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 (shown on application to one of the attendants). 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 sword 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 at Deptford. — The amount of coal annually consumed in London alone at present averages upwards of 6,000,000 tons (comp. p. 70).

Lower Thames Street debouches at its E. end upon Tower Hill (p. 127). — The *Tower*, see p. 120.

7. Thames Embankment. Blackfriars Bridge. Queen Victoria Street. Cannon Street.

*Cleopatra's Needle. Times' Publishing Office. Bible Society.
Heralds' College. London Stone. Southwark Bridge.*

The ***Victoria Embankment**, which leads from Westminster Bridge (Pl. R, 29; IV) towards the E. along the N. bank of the Thames as far as Blackfriars Bridge (Pl. R, 35; II), offers a pleasant approach to the City and the Tower to those who have already explored the Strand and Fleet Street. The embankment was constructed in 1864-70, under the supervision of *Sir Joseph W. Bazalgette*, chief engineer of the late Metropolitan Board of Works (p. 70), 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, while on the Thames side there are two, one above the other, the lower containing one of the principal intercepting sewers (p. 70), 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. 38), 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 principal approaches to the Victoria Embankment are from Blackfriars Bridge and Westminster Bridge (p. 199), from Charing Cross (p. 151), and from Arundel, Norfolk, Surrey, and Villiers Streets, all leading off the Strand.

Beginning at Westminster Bridge (p. 199) we see *St. Stephens Club* to the left, and a little farther on pass *New Scotland Yard* (p. 191) and *Montague House* (p. 191). Immediately above Charing Cross Bridge rises a lofty block of buildings containing the *National Liberal Club* (p. 74). The public gardens in front of these are embellished with bronze statues of *General Outram*, *Sir Bartle Frere*, and *William Tyndale*, the translator of the New Testament. Below the bridge is another public garden, with statues of *Robert Raikes*, the founder of Sunday schools, and *Robert Burns*, and with a memorial fountain bearing a bronze medallion of *Henry Fawcett*, M. P. The ancient level of the river is indicated by the beautiful old **Watergate* of York House (p. 145), a palace begun by Inigo

Jones for the first Duke of Buckingham (in the N.W. corner of this garden). Above is the *Adelphi Terrace* (p. 148). On the right of the Embankment, by the Adelphi Steps, rises **Cleopatra's Needle** (Pl. R, 30; II), an Egyptian obelisk erected here in 1878.

This famous obelisk was presented to the English Government by Mohammed 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 companion obelisk now in New York, which stood erect at Alexandria till its removal, while 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, which is of reddish granite, measures 68½ ft. in height, and is 8 ft. wide at the base. Its weight is 180 tons. The Obelisk of Luxor at Paris is 76 ft. in height, and weighs 240 tons.

The pedestal of grey granite is 18½ ft. high, including the steps. The inscriptions on it are as follows. E. Face. 'This obelisk, quarried at Syene, was erected at On (Heliopolis) by the Pharaoh Thothes III., about 1500 B.C. Lateral inscriptions were added nearly two centuries later by Rameses the Great. Removed during the Greek dynasty to Alexandria, the royal city of Cleopatra, it was there erected in the 8th year of Augustus Cæsar, B.C. 23'. — W. Face. 'This obelisk, prostrate for centuries on the sands of Alexandria, was presented to the British nation A. D. 1819 by Mohammed Ali, Viceroy of Egypt: a worthy memorial of our distinguished countrymen, Nelson and Abercromby'. — N. Face. 'Through the patriotic zeal of Erasmus Wilson, F. R. S., this obelisk was brought from Alexandria encased in an iron cylinder. It was abandoned during a storm in the Bay of Biscay, recovered, and erected on this spot by John Dixon C.E., in the 42nd year of the reign of Queen Victoria, 1878'. — River Face, added at the suggestion of the Queen. 'William Asken, James Gardner, Joseph Benbow, Michael Burns, William Donald, William Patan, perished in a bold attempt to succour the crew of the obelisk ship 'Cleopatra' during the storm, October 14th, 1877'.

Two large bronze *Sphinxes*, designed by Mr. G. Vulliamy, have been placed at the base of the Needle.

Above Waterloo Bridge, at the back of the Savoy (p. 148), are the *Savoy Hotel*, and the *Medical Examination Hall*. The latter, a building of red brick and Portland stone in the Italian style, erected in 1886, contains a statue of the Queen by Williamson, unveiled in 1889. Below the bridge are the river-façade and terrace of *Somerset House* (p. 146). Farther on, near the Temple Station, is a statue of *Isambard Brunel*; and in the adjoining gardens are statues of *W. E. Forster*, erected in 1890, and of *John Stuart Mill*, erected in 1878. Behind Forster's statue is the tasteful *Office of the London School Board*, the weekly meetings of which are held here on Thursday at 3 p.m. (public admitted to the gallery; p. 70). Then follows the *Temple* (p. 141), with its modern Gothic *Library* and its *Gardens*. Farther to the E. is the new Gothic building of *Sion College and Library* (see p. 16), opened in 1886. At the E. end of the Embankment, separated from Blackfriars Bridge by the *Royal Hotel* (p. 7), is the handsome new *City of London School*, completed in 1883. To the N., in Tudor Street, is the *Guildhall School of Music*, a building in the Italian style, erected by the Corporation of London in 1886 at a cost of 22,000*l.*

The *Albert Embankment* (Pl. G, 29, R, 29; IV), completed in 1869, extending along the right bank of the Thames from Westminster Bridge to Vauxhall Bridge, a distance of about $\frac{4}{5}$ 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. 310). — The *Chelsea Embankment*, on the left bank, between the Albert Suspension Bridge and Chelsea Hospital (p. 304), was opened in 1873.

Blackfriars Bridge (Pl. R, 34, 35; II), an iron structure, built by *Cubitt*, 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. 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 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 Aragon 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.

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. 37); and farther on, beyond Queen Victoria Street (see below), is the large *Ludgate Hill Station* of the London, Chatham, and Dover Railway (p. 34), 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 *Ludgate Circus*, at the E. end of *Fleet Street* (p. 137), the prolongation to the N. being called *Farringdon Street* (see p. 94). 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. 34).

QUEEN VICTORIA STREET, a broad and handsome thoroughfare, leads straight from Blackfriars Bridge, towards the E., to the Mansion House and the Bank. To the right, at its W. end, is the large *St. Paul's Station* of the London, Chatham, and Dover Railway. In Water Lane, to the left, stands *Apothecaries' Hall*, built in 1670, and containing portraits of James I., Charles I., and others. The company, most of whose members really are what the name im-

plies, grants licenses to dispense medicines and to give medical advice; and pure drugs are prepared in the chemical laboratories at the back of the Hall. On the left side of Queen Victoria Street, farther on, is the **Office of the Times** (Pl. R, 35; II), a handsome 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 interesting *Printing Office*. Tickets of admission are issued on written application to the Manager, 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. No fewer than 20,000 copies can be struck off in an hour by the wonderful mechanism of the *Walter* press, and perhaps 50,000 are issued daily. 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 typesetting machines are also of great interest. The official who conducts visitors round the works explains all the details (no gratuity). The *Times* celebrated its centenary in 1884.

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 Montfitchet, 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 *Baynard's Castle* (mentioned in 'Richard III.') with its extensive precincts, which replaced an earlier Roman fortress, and probably a British work of defence. Baynard's Castle was presented by Queen Elizabeth to the Earls of Pembroke, and continued to be their residence till its destruction in the Great Fire†.

Farther on in Queen Victoria Street is the church of *St. Ann Blackfriars*, adjacent to which, 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 now amounts to about four millions a year, printed in 320 different languages and dialects. The total number of copies issued since its foundation in 1804, is nearly 140,000,000. The annual income of the society from subscriptions and the sale of Bibles is over 230,000*l.* Visitors (daily, except Sat. and Mon.) are shown the library containing an extensive and probably unique collection of Bibles in different languages. The board-room contains a portrait of Lord Shaftesbury, by *Millais*; and on the staircase is a large painting by *E. M. Ward*: Luther's first study of

† This is the ordinary account, but it is disputed by Mr. Loftie, who maintains that the later house known as Baynard's Castle did not occupy the site of the original fortress of that name. See his 'London' (in the 'Historic Towns Series'; 1887).

the Bible. — Farther E., on the same side of the street, are the large buildings of the *Savings Bank Department* of the Post Office. To the N., beyond Knight-riding Street, lies *Doctors' Commons*, where marriage licences are still issued at No. 5 Dean's Court. The *Doctors' Commons Will Office* was removed in 1874 from *St. Bennet's Hill* to Somerset House, in the Strand (see p. 146).

To the left, farther on in Queen Victoria Street, is **Heralds' College**, or the **College of Arms** (rebuilt in 1683), 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 Warwick roll, a series of portraits of the Earls of Warwick 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 trustworthy, 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, Clarendieux, 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. 101), leading from Cheapside to Southwark Bridge (p. 120). Cannon Street, which is $\frac{2}{3}$ M. long, was constructed at a cost of 589,470*l.*, and opened in 1854. This street contains the *Cannon Street* (p. 37) and *Mansion House* (p. 37) stations of the Metropolitan District Railway, and also the extensive *Cannon Street Station*, the City Terminus of the South Eastern Railway (p. 33; hotel, see p. 6). Opposite the last 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'. In *St. Swithin's Lane* stands the large range of premises known as '*New Court*', occupied by Messrs. Rothschild. — Close by is *Salter's Hall*, and near it was *Salter's 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 (with its wooden porch) and interior were built soon after the Fire; the staircase and the wainscoted 'Cedar Room' are interesting. Cannon Street ends at the Monument, beyond which it is continued by *Eastcheap* and *Great Tower Street* to *Tower Hill* (p. 127).

Southwark Bridge (Pl. R, 38; III), 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 traffic is comparatively small on account of the inconvenience of the approaches, but has of late greatly increased. In Southwark, on the S. bank, lies *Barclay and Perkins's Brewery* (p. 308). The river farther down is crossed by the imposing five-arched railway bridge of the *South Eastern Railway* (terminus at Cannon Street Station, p. 119).

8. The Tower.

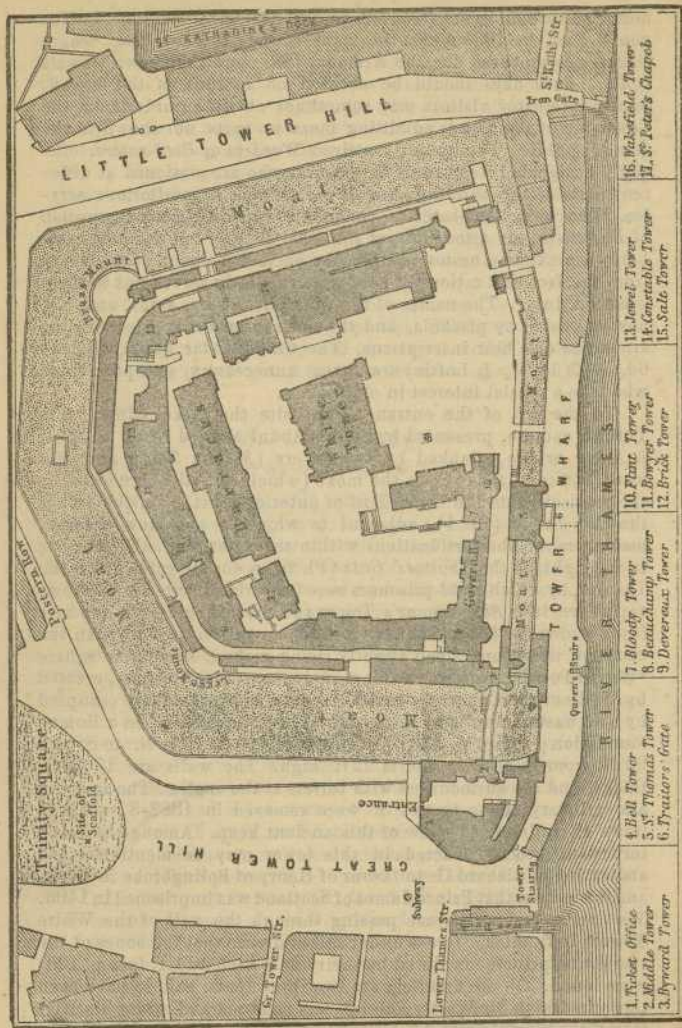
Trinity House. Tower Subway. Royal Mint. Tower Bridge.

The **Tower** (Pl. R, 46; III), 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. It is possible, though very doubtful, that a fortification of some kind stood here in Roman times, but the Tower of London properly originated with William the Conqueror (see p. 64). 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 conveniently reached by the Underground Railway to *Mark Lane Station* (Pl. R, 42; III).

The Tower (adm., see p. 78) 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.). Free days should be avoided on account of the crowd. Really interested visitors may sometimes obtain an order from the Constable of the Tower admitting them to parts not shown to the general public. The quaintly-attired *Warders* or *Beef-eaters*, officially designated *Yeomen of the Guard*, who are stationed at different parts of the building, are all old soldiers of meritorious service. The term *Beef-eater* is commonly explained as a corruption of *Buffetiers*, or attendants at the royal *Buffet*, but is more probably a nickname bestowed upon the ancient *Yeomen of the Guard* from the fact that rations of beef were regularly served out to them when on duty. The names of the different towers, gates, etc., are now indicated by placards, and the most interesting objects in the armouries also bear inscriptions. The *Guides to the Tower* (1d. and 6d.; both by W. J. Loftie) are almost unnecessary, except to those who take a special interest in old armour.

To the left of the entrance, opposite the *Ticket Office*, is a Turkish cannon, presented by Sultan Abdul Medjed Khan in 1857. 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. 125) 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, erected by William the Conqueror in 1078, on a site previously occupied by two bastions built by King Alfred in 885 (perhaps on a Roman foundation; comp. p. 120). 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. thick, and are surmounted with turrets at the angles. The armoury and military stores to the S. were removed in 1882-3, so as to leave an unimpeded view of this ancient keep. 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. We first ascend a staircase passing through the wall of the White Tower (15 ft. thick). It was under this staircase that the bones of the two young princes murdered by their uncle Richard III. (see p. 125) were found. On the first floor are two apartments, said to have been those in which Sir Walter Raleigh was confined and wrote his *History of the World* (1605-17; closed). The **Chapel of St. John*, on the



- 1. Ticket Office
- 2. Middle Tower
- 3. Byward Tower
- 4. Bell Tower
- 5. St. Thomas' Tower
- 6. Traitors' Gate
- 7. Bloody Tower
- 8. Beuchamp Tower
- 9. Devereux Tower
- 10. Flint Tower
- 11. Bowyer Tower
- 12. Brick Tower
- 13. Jewel Tower
- 14. Constable Tower
- 15. Salt Tower
- 16. Wakefield Tower
- 17. St. Peter's Chapel

second floor, with its massive pillars and cubical capitals, its wide triforium, its apse borne by stilted round arches (somewhat resembling those of St. Bartholomew's, p. 96), and its barrel-vaulted ceiling, is one of the finest and best-preserved specimens of Norman architecture in England. On the same floor are the *Banqueting Hall*, and another room, both containing part of the collection of arms and armour (see below). On the upper floor is the *Council Chamber*, in which the abdication of Richard II. took place.

The *COLLECTION OF OLD ARMOUR, formerly in the so-called Horse Armoury, and now in the two upper floors of the White Tower, though not equal to the best Continental collections of the kind, is yet of great value and interest. The main portion of the collection is in the Council Chamber, including a series of equestrian figures in full equipment, as well as numerous figures on foot, affording a faithful picture, in approximately chronological order, of English war-array from the time of Edward I. (1272) down to that of James II. (1688). In the Norman period armour consisted either of leather, cut into small pieces like the scales of a fish, or of flat rings of steel sewn on to leather. Chain mail was introduced from the East in the time of Henry III. (1216-1272). Plates for the arms and legs were introduced in the reign of Edward II. (1307-1327), and complete suits of plate armour came into use under Henry V. (1413-22). The glass-cases contain various smaller objects of interest.

Among the chief objects in the Council Chamber and the smaller room to the E. of it are the following: — Equestrian figure of Queen Elizabeth. Suit of armour (shirt of mail), dating from the time of Edward I. (1272-1307). Suit of the time of Henry VI. (1422-61). Tournament suit of the time of Edward IV. (1461-83). 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, worn by Henry VIII. (1509-47). Suit worn by Charles Brandon, Duke of Suffolk (1520). Suit of Edward Clinton, Earl of Lincoln (1535).

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. — Magnificent suit, of German workmanship, said to have been presented by the Emperor Maximilian to Henry VIII. on 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. Adjacent is a helmet with ram's horns and a mask, also presented by Maximilian to Henry VIII. — Suit of Sir Henry Lee, Master of the Armouries 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). Plain suit of armour of the same period. Suit of armour worn by Charles I. Suit, richly inlaid with gold, belonging to Henry, Prince of Wales (1612), 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.

Full suit of plate armour, dating from the first half of the 17th century. Fine suit of Italian armour, said to have belonged to Count Oddi of

Padua (1650; unmounted figure). Suit of bright armour, studded with brass. Pikemen of the 17th century. Suit of George Monk, Duke of Albemarle (1669). Suit of knight of the time of Charles I. Mounted figure with slight suit of armour that belonged to James II. (1685), after whose time armour was rarely worn.

Interspersed among the equestrian figures are numerous weapons of the periods illustrated by the suits of armour; weapons used by the rebels at Sedgemoor; assegais from Caffraria; two drums taken at Blenheim; execution-axe of the King of Oude; arbalest or crossbow; ancient matchlocks and fowling-pieces, some of them breech-loaders; Chinese arms; chain-mail of the Norman period; arms and armour from China, Persia, Japan, and Africa; the block on which Lord Lovat, the last person beheaded in England, suffered the penalty of high treason on Tower Hill in 1747; a heading-axe, said to be that by which the Earl of Essex was decapitated.

The glass-cases contain Etruscan, Roman, British, Anglo-Saxon, and other arms and armour; a complete suit of ancient Greek armour, discovered in a tomb at Cumæ; a spear-head found on the plain of Marathon; a very interesting collection of old weapons, ancient and Norman helmets, early fire-arms, etc.; two English long-bows of yew, recovered in 1840 from the wreck of the 'Mary Rose', after having been submerged for almost 300 years; Indian battle-axes, guns, and accoutrements; scimitar with jade hilt; sword with hilt of lapis lazuli; a bit of leather scale-armour; revolvers of the 16-17th cent., with beautifully inlaid stocks; Asiatic suits of armour; sword, helmet, and saddle of Tippo Sahib, Sultan of Mysore, captured at Seringapatam in 1799; helmet brought from Otaheite by Capt. Cook in 1774.

The contents of the two rooms on the second floor include the uniform worn by the Duke of Wellington as Constable of the Tower; the cloak on which General Wolfe died before Quebec in 1759; models of the Tower; arms in use by various foreign nations about 1840; two chased brass guns made for the Duke of Gloucester, son of Queen Anne, who died in 1700 at the age of eleven; a copy of the shield at Windsor ascribed to Cellini; part of the pump of the 'Mary Rose', sunk in 1545; guns from the 'Mary Rose'; a collection of instruments of torture; Indian arms and armour. The walls and ceilings are adorned with trophies of arms, skilfully arranged in the form of stars, flowers, coats-of-arms, and the like.

At the foot of the staircase by which we leave the White Tower are some fragments of the old *State Barge* of the Master-General of the Ordnance (broken up in 1859), with the arms of the Duke of Marlborough and other decorations in carved and gilded oak.

Outside the White Tower is an interesting collection of old cannon, some of very heavy calibre, chiefly of the time of Henry VIII., but one going back to the reign of Henry VI. (1422-61).

The large modern buildings to the N. of the White Tower are the *Wellington* or *Waterloo 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 p. 125). During the confusion that prevailed after the execution of Charles I. the royal ornaments and part of the Regalia, including the ancient crown of King Edward, were sold. The crowns and jewels made to replace these after the Restoration retain the ancient names. The Regalia now 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. This was the crown stolen in 1671 by Col. Blood and his accomplices, who overpowered and gagged the keeper. The bold robbers, however, did not succeed in escaping with their booty. *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 uncut ruby ("spinel") 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. It also contains a large sapphire. The *Prince of Wales's Crown*, of pure 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, $4\frac{1}{2}$ ft. long and about 90 lbs. in weight. The orb at the top is said to contain a piece of the true cross. The *Royal Sceptre* with the Cross, 2ft. 9in. 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. Model of the *Koh-i-Noor* (Mountain of Light), one of the largest diamonds known, weighing 182 carats. The original, now at Windsor Castle, 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 *Curtana*, 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. *Gold Basin* used in the distribution of the Queen's alms on Maundy Thursday. The cases at the side contain the insignia of the *Orders of the Bath, Garter, Thistle, St. Michael and St. George, and Star of India*; also the *Victoria Cross*.

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. (comp. pp. 121, 217); 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. 8); 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. — The *Beauchamp Tower*, built in 1199-1216, consists of two stories, which are reached by a narrow winding staircase. The walls of the room on the first floor 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: —

'Yow that these beasts do wel behold and se,
May deme with ease wherefore here made they be
Witthe borders wherein
& brothers' names who list to serche the grovnd'.

Near the recess in the N.W. corner is the word *IANE* (repeated in the window), supposed to represent the signature of Lady Jane Grey as queen, but not inscribed by herself. Above the fire-place is a Latin inscription left by Philip Howard, Earl of Arundel, eldest son of the Duke of Norfolk who was beheaded in 1573 for aspiring to the hand of Mary, Queen of Scots. The earliest inscription is that of Thomas Talbot, 1462. The inscriptions in the upper chamber are less interesting.

At the N.W. corner of the fortress rises the chapel of *ST. PETER AD VINULA* (Pl. 17; interior not shown), 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, the Countess of Salisbury, 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 p. 127).

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. 123; beheaded at Westminster in 1618); Earl of Strafford (beheaded 1641); Archbishop Laud (beheaded 1643); 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 p. 126). William Penn (comp. p. 128), 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*, and a small collection of models. The Duke of York, son of the Prince of Wales, is the present Master of Trinity House, while the Prince of Wales himself and Mr. W. E. Gladstone are 'Elder Brethren'. The annual income of Trinity House is said to be above 300,000*l.*

At the end of Great Tower Street, to the W. of the Tower, is the church of *All Hallows, Barking*, founded by the nuns of Barking Abbey, and containing some fine brasses. Archbishop Laud was

buried in the graveyard after his execution on Tower Hill (1643), but his body was afterwards removed to the chapel of St. John's College, Oxford, of which he was an alumnus. The parish register records the baptism of William Penn (Oct. 23rd, 1644). The *Czar's Head*, opposite the church, is said to occupy the site of a tavern frequented by Peter the Great (see p. 145).

On the S. side of Great Tower Hill is the **Tower Subway**, a tunnel constructed by *Barlow* in 1870, passing under the Thames, and leading to Tooley Street (corrupted from St. Olave Street) on the right (Southwark) bank. This gloomy and unpleasant passage consists of an iron tube 400 yds. long and 7 ft. in diameter, originally traversed by a tramway-car, but now used by pedestrians only. A winding staircase of 86 steps descends to it on each side ($\frac{1}{2}d.$). The subway was made in less than a year, at a cost of 20,000*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 (see p. 200), and so extensively enlarged in 1881-82 as to be practically a new building. 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 1882 fourteen improved presses were introduced, each of which can stamp and mill 120 coins per minute. The cases in the waiting-room contain coins and commemorative medals, including specimens of Maundy money, and gold pieces of 2*l.* and 5*l.*, never brought into general circulation. Among the other objects of interest is a skeleton cube, each side of which is $3\frac{3}{8}$ in. in length, showing the size of a mass of standard gold worth 1,000,000*l.*

In 1893 the value of the money coined at the Mint was 10,789,523*l.*, including 6,898,260 sovereigns; 4,426,625 half-sovereigns; 497,845 crowns; 1,792,600 half-crowns; 1,666,103 florins; 7,089,074 shillings; 7,350,819 sixpences; 3,076,269 threepences; 8,161,737 pence; 7,229,344 half-pence; and 3,904,320 farthings; besides Maundy money, value 396*l.*, and colonial money, value 328,658*l.* In 1884-93 there were coined here 39,743,131 sovereigns, 27,875,187 half-sovereigns, 20,860,136 half-crowns, 14,566,960 florins, 51,127,560 shillings, etc.; of copper or bronze coins, most of which were made by contract at Birmingham, nearly 220,000,000 were issued. The average annual value of the coinage issued by the Mint in 1883-92 was 5,746,509*l.* The average profit of the Mint is about 111,500*l.* — There are branches of the Mint at Melbourne and Sydney in Australia; and there are mints also at Calcutta and Bombay.

Immediately below the Tower the Thames is spanned by the huge ***Tower Bridge** (Pl. R, 46; III), begun by the Corporation in 1886 and opened on 30th June 1894. This bridge, designed by *Sir Horace Jones* and *Mr. Wolfe Barry*, comprizes a permanent footway, 142 ft. above high-water level, reached by means of lifts and stairs in the supporting towers, and a carriage way, $29\frac{1}{2}$ ft. above high-water, the central span of which (200 ft. long) is fitted with twin

bascules or draw-bridges, which can be raised in $1\frac{1}{2}$ min. for the passage of large vessels. The bascules and footway are borne by two massive Gothic towers, rising upon huge piers, which are connected with the river-banks by permanent spans (270 ft. long), suspended on massive chains hanging between the central towers and smaller castellated towers on shore. The substantial framework of the bridge, including the central towers, which are cased in stone, is of steel. Including the approaches, the bridge is $\frac{1}{2}$ M. long, and has already cost over 1,000,000*l.*, though the S. approach (to be made by the County Council) is not yet made.

9. The Port and Docks.

St. Katherine's Docks. London Docks. Thames Tunnel. Commercial Docks. Regent's Canal. West and East India Docks. Millwall Docks. Victoria and Albert 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. Immediately below London Bridge begins the *Pool* (p. 112), which is held to end at Limehouse Reach. 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. The docks are not municipal or public property, but are owned by various private joint-stock dock-companies.

To the E. of the Tower, and separated from it by a single street, called *Little Tower Hill*, are **St. Katherine's Docks** (Pl. R, 46; III), opened in 1828, and covering an area of 24 acres, on which 1250 houses with 11,300 inhab. formerly stood. The old St. Katherine's Hospital once stood on this site (comp. p. 241). The engineer was *Telford*, and the architect *Hardwick*. The docks admit vessels of 700 tons. The warehouses can hold 110,000 tons of goods. St. Katherine's Docks are now 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.

London Docks (Pl. R, 50), 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. The capital of the London & St. Katherine's Docks Co. amounts to 13,000,000*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 109 Leadenhall Street, E.C. Those who wish to taste the wines must procure a *tasting-order* from a wine-merchant. Ladies are not admitted after 1 p.m. Visitors should be on their guard against the insidious effects of 'tasting', in the heavy, vinous atmosphere.

St. George Street, to the N. of the docks, was formerly the notorious *Ratcliff Highway*. Swedenborg (1688-1772) is buried in a vault beneath the *Swedish Church* in Prince's Square (Pl. R, 51).

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** leads under the river to Rotherhithe on the right bank. The tunnel was begun in 1824, 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 (terminus at Liverpool Street Station, p. 32). — A *Steam-Ferry* (*1d.*) crosses the Thames between Wapping and Rotherhithe.

At Rotherhithe (see p. 68), to the E. of the tunnel, are situated

the numerous large basins of the **Surrey and Commercial Docks** (Pl. R, 53, etc.), covering together an area of about 350 acres, and chiefly used for timber. On the N. bank of the river, to the E. of Wapping, lie *Shadwell* and *Stepney*. At Limehouse, opposite the Commercial Docks, is the entrance to the **Regent's Canal**, 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. R, 62, etc.), nearly 300 acres in area, lie between Limehouse and Blackwall, to the N. of the *Isle 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. Several of the chief lines of steamers load and discharge their cargoes in these docks. The three principal basins are called the *Import Dock*, the *Export Dock*, and the *South Dock*. The smaller **East India Docks** (Pl. R, 70, 71) are at *Blackwall*, a little lower down. Some of the chief lines of sailing-ships use these. The **Millwall Docks**, 100 acres in extent (35 water), are in the *Isle of Dogs*, near the West India Docks. On the S. bank, opposite the *Isle of Dogs*, lies *Deptford*, with the *Corporation Market for Foreign Cattle*. Still lower down than the East India Docks, between Bow Creek, North Woolwich, and Galleon's Reach, lie the magnificent **Victoria and Albert Docks**, $2\frac{3}{4}$ M. in length, lighted by electricity and provided with every convenience and accommodation for sailing vessels and steamers of the largest size. The steamers of the Peninsular and Oriental, the Anchor, the National, and other important companies, put in at these docks. The *Hydraulic Lift*, 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 Co., which has constructed a special railway, extending to Galleon's Reach and bringing the docks into direct connection with the Great Eastern Railway. The East and West India Dock Co. have built large new docks at *Tilbury* (p. 344).

A new *Tunnel* is being made by the County Council beneath the Thames at Blackwall, close to the East India Docks. The length of the tunnel proper will be 1483 yds., of which 404 yds. will be under the river, and the diameter 24 ft., or $5\frac{1}{2}$ ft. larger than any other construction of the kind.

10. Bethnal Green Museum. National Portrait Gallery. Victoria Park.

The **Bethnal Green Museum** (Pl. B, 52), a branch of South Kensington Museum, opened in 1872, occupies a red brick building in Victoria Park 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, see p. 78 (catalogues on sale). The number of visitors in 1888 was 910,511, and in 1893 it was 591,074, the great superiority in the former year being due to the temporary exhibition here of the Queen's Jubilee Presents.

The Museum may be conveniently reached by an Old Ford omnibus from the Bank; by the Metropolitan Railway to Aldgate, and thence by a Well Street tramway-car (a red car; fare 2d.), which passes the Museum; or by train from Liverpool Street Station to Cambridge Heath (about every 10 min.; through-booking from Metropolitan stations). In returning we may traverse Victoria Park to the (20 Min.) Victoria Park Station of the N. London Railway, whence there are trains every $\frac{1}{4}$ hr. to Broad Street, City.

The space in front of the Museum is adorned with a handsome majolica **Fountain*, by Minton (1862). The interior of the Museum, entirely constructed of iron, consists of a large central hall, surrounded by a double gallery. To the right and left as we enter are busts of *Garibaldi* and *Cromwell*.

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 *Animal Products*, largely consisting of clothing materials (wool, silk, leather, etc.) at different stages of their manufacture. The area of the central hall is occupied by a *Collection of Works of Ornamental Art* in gold, silver, bronze, and china, French furniture, etc., lent by Mr. and Mrs. Massey-Mainwaring and others. On screens round the hall is the *Dixon Collection* of water-colours and oil-paintings, bequeathed to the Museum in 1885. The former include examples of De Wint, Cooper, Birket Foster, David Cox, etc.; the latter are less interesting. Here too are exhibited an alto-relievo of *Mrs. Siddons* (d. 1831), by Campbell, and a bust of *Mrs. Jameson* (d. 1860), the writer on art, by Gibson, both belonging to the National Portrait Gallery (see below). The flooring of the central hall consists of a mosaic pavement formed from refuse chippings of marble, executed by female convicts in Woking Prison. The N. and S. basements are occupied by a collection of sketches by George Cruikshank, the caricaturist, by part of the Dixon Collection, and by various pictures, etc., on loan. In the N. basement is a plain refreshment-room.

The upper gallery, well lighted from the roof, now contains (until the completion of the new building beside the National Gallery, see p. 152) the ***National Portrait Gallery* (formerly at South Kensington), a highly valuable series of original portraits and busts of celebrated natives of Great Britain and Ireland. The director of the gallery is *Mr. George Scharf, C. B.*, who has prepared an excellent catalogue (1888; 1s.). The pictures are arranged approximately in historical sequence, beginning at the E. end of the S. Gallery. The outsides of the screens facing the central hall, however, are hung in both galleries with modern portraits. In the E. gallery are two recumbent figures, electrotype

casts of the originals in Gloucester Cathedral: on the right, Edward II. (d. 1327), a good piece of Gothic work; on the left, Robert, Duke of Normandy, surnamed Curthose, eldest son of William the Conqueror. Here also are various statues and busts. In the W. Gallery is a series of electrotypes of English sovereigns.

Several paintings belonging to the National Portrait Gallery are at present deposited in the National Gallery (see p. 153).

PORTRAITS OF THE PLANTAGENET PERIOD (1154-1485). The portraits, executed at a later period, are of little artistic value. The best is that of *Richard III.* (d. 1483), in the act of putting a ring on his finger, probably by a Flemish artist. Facsimile of an ancient diptych representing *Richard II.* (1366-1400), at the age of fifteen, kneeling before the Virgin and Child (Arundel Society publication). Portrait of *Geoffrey Chaucer* (1340-1400). Tracings of the portraits of *Edward III.* and his family on the E. wall of St. Stephen's Chapel, Westminster (date, 1356), now destroyed.

PORTRAITS OF THE TUDOR PERIOD (1485-1603). *Henry VII.* (d. 1509), a work in the upper German style, painted, according to the Latin inscription, for Hermann Rinck (restored); *Cardinal Wolsey*, a crude performance, probably after an Italian original; several portraits of *Henry VIII.*, nearly all after Holbein; *Queen Mary I.*, at the age of 28, before her accession; **Thomas Cranmer*, *Archbishop of Canterbury* (1489-1556), by Gerbarus Flicius; **Sir Thomas Gresham* (1519-1579), founder of the Royal Exchange, by Sir Anthony More, a pupil of Schoreel; *Peter Martyr Vermilius* of Florence (d. 1562), preacher of the Reformation at Oxford, by Hans Asper of Zürich; *Sir Henry Unton* (d. 1596), a curious work with scenes from his life, by an unknown painter; portraits of *Raleigh*, *Burleigh*, *Camden*, and *George Buchanan*; several portraits of *Queen Elizabeth* and *Mary, Queen of Scots*; also the so-called Frazer-Tytler portrait of the latter, now accepted as *Mary of Lorraine*, her mother.

PORTRAITS OF THE STUART PERIOD (1603-1649). *Earl of Southampton* (d. 1624), the friend and patron of Shakspeare, by Mierevelt; oil-portrait of *Shakspeare* (the Chandos portrait), with an engraving from the first folio edition of the plays (1623); *Guy Fawkes* and other conspirators of the Gunpowder Plot, engraving with good portraits taken from life; *Ben Jonson* (d. 1637); *Children of Charles I.*, early copy of a well-known picture by Van Dyck; **Endymion Porter*, confidant of Charles I. (1587-1649), by Dobson; *James I.*, in the royal robes, by Van Somer; *Lord Bacon* (1561-1626), by Van Somer; *James VI.* of Scotland at the age of eight, by Zuccherò; *Elizabeth, Queen of Bohemia* (d. 1662), by Mierevelt; *Inigo Jones*, the architect (1573-1652), by Old Stone, after Van Dyck; *W. Dobson* (1610-1646), a follower of Van Dyck and the first native English portrait-painter of any eminence, by himself; *Michael Drayton*, the poet (d. 1631); *Sir Kenelm Digby* (d. 1665), by Van Dyck.

PORTRAITS OF THE COMMONWEALTH (1649-1660) AND THE REIGN OF CHARLES II. (1660-85). Among the best portraits of this period are those of *Harrington* (d. 1677), the author, by Honthorst; *Thomas Hobbes*, the philosopher (d. 1679), by J. M. Wright, and **Queen Elizabeth of Bohemia* (d. 1662), at the age of forty-six, by Honthorst. The portraits of *Nell Gwynne*, *Mary Davis*, the actress, *La Belle Hamilton*, and other beauties by Sir Peter Lely, are inferior in art value to the **Portraits of the Duke of Buckingham* (d. 1687) and the *Countess of Shrewsbury* by the same artist. Portraits of *Cromwell*, *Milton* (a painting by Van der Plaas and an engraving from the life by Faithorne), *Cowley*, *Suckling*, *Andrew Marvell*, *Ireton*, *Monk*, and *Samuel Butler* are also exhibited here.

PORTRAITS OF THE REIGNS OF JAMES II., WILLIAM III., AND QUEEN ANNE (1685-1714). The best portrait in this section is that of **Sir Christopher Wren*, the architect of St. Paul's Cathedral (1637-1723), by Sir Godfrey Kneller, a pupil of Rembrandt. Among the other portraits are the *Seven Bishops*, *Waller*, the poet, *Locke*, the philosopher, the *Duke of Marlborough*, *Duchess of Marlborough*, *Viscount Torrington* (d. 1733), *Lord Chancellor Jeffreys*, and the first *Duke of Bedford* (d. 1700), by Kneller. *Henry St. John*, *Viscount Bolingbroke*, the statesman (1678-1751), by H. Rigaud; *Matt. Prior* (1664-1721), the poet, by Richardson; *Joseph Addison* (1672-1719), two portraits, by Kneller and Dahl; *Sir Isaac Newton* (1642-1727), by Vanderbank; *Jonathan Swift* (1667-1745), by C. Jervas.

As we approach our own times the portraits become much more numerous, and it must suffice to give here a mere selection of those most interesting from their subject or treatment.

PORTRAITS OF THE EIGHTEENTH CENTURY. Several portraits of *Cardinal York* (1725-1807), including one of him when a child by **Largillière*; *Charles Edward Stuart* (1720-88), the Pretender, portraits by Largillière and Batoni; *Simon Fraser*, Lord Lovat (p. 126), by Hogarth; *Wm. Hogarth* (1697-1764), the painter, by himself; *Alexander Pope* (1688-1744), in crayons, by Hoare; *Pope and Martha Blount*, by Jervas; *Bishop Berkeley* (1684-1753), by Smibert; *James Thomson* (d. 1748), the poet, by Paton; *Händel* (d. 1759), by Hudson; *Isaac Watts* (d. 1748), the hymn-writer, by Kneller; **W. Pulteney*, *Earl of Bath* (1682-1764), by Reynolds, vigorously handled; *General Wolfe* (1726-59), by Highmore; *Samuel Richardson* (d. 1761), by Schaak; *Peg Woffington* (1720-1760), the actress, painted as she lay in bed paralysed, by A. Pond; *Sir Joshua Reynolds* (1723-1792), when a young man, by himself; *Oliver Goldsmith* (1728-1774), by a pupil of Reynolds, a portrait familiar from numerous engravings; *David Garrick* (d. 1779), by Pine; *Edmund Burke* (d. 1797), by Reynolds; *Sir Wm. Blackstone* (1723-80), the lawyer, by Reynolds; *William, Duke of Cumberland* (d. 1765), by Reynolds; *Sir William Chambers* (d. 1796), the architect of Somerset House, by Reynolds, somewhat pale in tone; *Admiral Viscount Kep-*

pel (1727-1782), by Reynolds; *Sir William Hamilton* (1740-1803), the diplomatist and antiquary, by Sir Joshua Reynolds, and another by Allan (1775); *Lord Clive* (d. 1774), by Dance; *Lord Chancellor Thurlow* (1732-1806), by Phillips; *William Pitt*, first Earl of Chatham (d. 1778), by Brompton; **Charles James Fox* (1794-1806), by Hickel; *Queen Charlotte*, wife of George III., by Allan Ramsay; *Benjamin Franklin* (1706-1790), by Baricolo; *George Whitefield* (d. 1770), by Woolaston; *Robert Burns* (d. 1796), by Nasmyth, well known from engravings; *Captain Cooke* (d. 1779), by Webber; two portraits of *John Wesley* (1703-1791), one by Hone representing him at the age of 63, the other by Hamilton at the age of 85; *John Wilkes* (d. 1797), drawing by Earlom; *R. B. Sheridan* (d. 1816), by Russell.

PORTRAITS OF THE NINETEENTH CENTURY. *Warren Hastings* (1733-1818), by Sir Thomas Lawrence; *Francis Horner* (1778-1817), the politician and essayist, one of the founders of the 'Edinburgh Review', by Sir Henry Raeburn; **James Watt* (1736-1819), by C. J. de Breda; *Sir Walter Scott* (d. 1832), by Graham Gilbert; *Scott*, in his study at Abbotsford, with his deerhound Maida, by Sir Wm. Allan, the last portrait he sat for; another by Landseer; *Lord Byron* (d. 1824), in Greek costume, by T. Phillips; *Sir William Herschel* (1738-1822), by Abbott; *J. Flaxman* (d. 1826), by Romney; *W. Wilberforce*, the philanthropist (d. 1833), by Sir T. Lawrence (unfinished); *John Keats* (d. 1821), by Hilton, and another by Severn; *John Philip Kemble* (1757-1826), the tragedian, as Hamlet, by Sir Thos. Lawrence; *S. T. Coleridge* (d. 1834), by Allston; *Emma, Lady Hamilton* (d. 1815), by Romney; *Sir Philip Francis* (d. 1818; supposed author of the 'Letters of Junius'), by Lonsdale; *Sir James Mackintosh* (d. 1832), by Lawrence; *Wm. Blake* (d. 1827), the poet and painter, by Phillips. *Dr. Jenner* (d. 1823), the discoverer of the protective properties of vaccination, by Northcote; in front lies his work, 'On the Origin of Vaccine Inoculation' (1801), with a cow's hoof as letter-weight. *Lord Nelson* (d. 1805), by L. J. Abbott and H. Füger of Vienna (two portraits); **Jeremy Bentham*, the economist and political writer (d. 1832), by T. Frye and H. W. Pickersgill; *George Stephenson* (1781-1848), the first to apply the locomotive engine to railway trains, and constructor of the first railway (from Manchester to Liverpool), opened in 1825; *Rev. Ed. Irving* (1792-1834), founder of the Irvingite or Catholic Apostolic Church, drawing by Slater; *Chas. Lamb* (d. 1834), by Hazlitt; *Thos. Campbell* (d. 1844), by Lawrence; *Mrs. Siddons* (d. 1831), by Lawrence, and another by Beechey; *James Hogg*, the 'Ettrick Shepherd' (d. 1833), by Denning; *Sir David Wilkie* (d. 1841), by himself; *Benjamin West* (d. 1820), by Stuart; *Leigh Hunt* (d. 1859), by Haydon; *Admiral Sir John Ross* (1777-1856), the arctic navigator, by J. Green; *William Wordsworth* (1770-1850), by H. W. Pickersgill; *Samuel Rogers*, the poet (1762-1855), charcoal drawing by Sir T. Lawrence; *Queen Victoria*, after Angeli; the

late *Prince Consort* (d. 1861), by Winterhalter; *Professor Wilson* (*Christopher North*; d. 1854), by Gordon; *Rev. F. D. Maurice* (d. 1872), by Hayward; **Thomas de Quincey* (1785-1859), by Sir John Watson Gordon; *Cobden* (d. 1867), by Dickinson; *John Gibson* the sculptor (1791-1861), by Mrs. Carpenter; *M. Faraday* (d. 1867), by Phillips; *Charles Dickens* (d. 1870), by Ary Scheffer; *Lord Macaulay* (d. 1859), sketch by Grant; *W. S. Landor* (d. 1864), by Fisher; *Douglas Jerrold* (d. 1857), by Macnee; *W. M. Thackeray* (d. 1863), by Lawrence; *Daniel Maclise* (d. 1870), by Ward; *E. B. Browning*, the poetess (d. 1861), a chalk drawing by Talfourd; *Geo. Grote*, the historian of Greece (1794-1871), by Stewardson; *George Eliot* (*Mrs. Cross*; d. 1880), by Sir F. Burton; *Sarah Austin*, the novelist; *Daniel O'Connell* (d. 1847), by Mulrennin; *Sir Fr. Chantrey* (d. 1841), by himself; *Lord Stratford de Redcliffe* (1788-1880), by G. F. Watts; *Adelaide Procter* (1825-1864), by Mrs. Gaggiotti Richards; *Robert Owen*, the socialist (d. 1858); *John Bright* (d. 1889), by W. W. Oules.

At the E. end of the N. Gallery are the following large pictures: *The First House of Commons after the Reform Bill of 1832*, with 320 portraits, by Hayter (key below); *Convention of the Anti-Slavery Society in 1840*, by Haydon, with portraits of Clarkson, Fowell Buxton, Gurney, Lady Byron, etc. In the S. gallery is a photograph of the *House of Commons in 1793*, from the original picture by Anton Hickel, now in the National Gallery (p. 153).

Among the most interesting of the busts and statues interspersed among the pictures are the following. Sitting figure of *Francis Bacon, Baron Verulam* (1561-1626); bronze busts of *Charles I.* and *Oliver Cromwell*; terracotta **Bust of Thomas Carlyle* (1795-1881), by Boehm; a small marble bust of *Thackeray* (1811-63), by Barnard; an electrotype mask of *Keats*, from a mould taken during life; sitting statuette of the *Earl of Beaconsfield* (1804-1881), by Lord Ronald Gower; busts of *W. Hogarth* (1697-1764), by Roubiliac; *Thackeray*, by Durham; *Charles James Fox* (1749-1806), by Nollekens; *John Hampden* (1594-1643); *Garrick* (1716-1779); *William Pitt* (1759-1806), by Nollekens; *Lord George Bentinck* (1802-1848), by Campbell; *Thomas Moore* (d. 1852), by C. Moore; *Lord Jeffrey* (d. 1850), by Park; *Porson* (1759-1808), by Gangarelli; *Dr. Thomas Arnold* (1795-1842), by Behnes; *John Wesley* (1703-1791); *Lord Chancellor Eldon* (1751-1838), by Tatham; *Sir Thos. Lawrence* (d. 1830), by Baily; *Wm. Etty* (d. 1849), by Noble; *Benjamin West* (d. 1820), by Chantrey; *Sam. Lover* (d. 1868), by Foley; *George Stephenson* (d. 1848), by Pitts; *John Rennie* (d. 1821), the engineer, by Chantrey; *Chas. Knight* (d. 1873), by Durham; *Sir Robert Peel* (d. 1850), by Noble; *Cobden* (d. 1865), by Woolner; and *Lord John Russell* (d. 1878), by Francis. — The glass-cases contain interesting *Autographs, Miniatures, Medals*, etc.

The large building in Green Street, to the S. of the Museum, is a *Lunatic Asylum*. — From Old Ford Road, which diverges to the E. immediately to the N. of the Museum, *Approach Road*, in which is the *City of London Consumption Hospital*, leads to the N.E. to **Victoria Park** (Pl. B, 55, 58, 59). This park, covering 290 acres of ground, laid out at a cost of 130,000*l.*, forms a place of recreation for the poorer (E.) quarters of London. The eastern and larger portion is 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 Baroness Burdett Coutts (comp. p. 26) in 1862. The park also contains open air gymnasiums. The most characteristic times to see Victoria Park are on Sat. or Sun. evenings or on a public holiday. On the N.W. side of the park, near *Hackney Common*, is the large and handsome *Hospice for the Descendants of French Protestants*. — Victoria Park is most easily reached by the *North London Railway*; trains start from *Broad Street Station*, City (p. 33), 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*, *Haggerston*, *Dalston*, *Hackney*, *Homerton*, *Victoria Park*. Beyond Victoria Park the train proceeds to *Old Ford*, *Bow*, *South Bromley*, *Poplar*, and *Blackwall* (p. 131).

11. Fleet Street. The Temple. Chancery Lane. Royal Courts of Justice.

St. Bride's. Church of St. Dunstan in the West. New Record Office. Temple Church. Lincoln's Inn. Gray's Inn. Temple Bar.

Fleet Street (Pl. R, 35; II), one of the busiest streets in London, leads from Ludgate Circus 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. 94) 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' (see 'The Fleet: its River, Prison, and Marriages', by *John Ashton*; 1888). 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**, a church built by *Wren* in 1703, with a handsome tower 223 ft. in height. In the central aisle is the grave of Richardson, the author of '*Clarissa Harlowe*' (d. 1761), who lived in Salisbury Square in the neighbourhood. The old church of St. Bride, destroyed in the Fire, was the burial-place of Sackville (1608), Lovelace (1658), and the printer Wynkin de Worde. 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 (whose chair is shown here) and Goldsmith so often dined, and Boswell so often listened and took notes; *Gough Square*, at the top of the Court (to the left), where Johnson laboured over his Dictionary and other works (house marked by a tablet); and *Crane Court*, once the home of the Royal Society, its president being Sir Isaac Newton, and now the seat of the Scottish Corporation, whose ancient Hall, burnt down in 1877, is replaced by a modern erection of 1879-80. On the other side is Bouverie Street, leading to what was once the lawless *Alsatia*, immortalised by Scott in the '*Fortunes of Nigel*'. In the beginning of 1883 a part of the ancient monastery of Whitefriars was discovered in this street, including a fragment of a stone tower of great thickness and strength. Fetter Lane (p. 139), and Chancery Lane (p. 139) farther to the W., on the N. side, also lead to Holborn. At the corner of Chancery Lane is a handsome Branch of the Bank of England. Izaak Walton, the famous angler, once occupied a shop as a hosier (1624-43; comp. p. 139) on this site. 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 *Shaw* 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. 237). 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.

FETTER LANE (Pl. R, 35, 36; II) is said to derive its name from the 'faitours' or beggars that once infested it. To the left, a few yards from Fleet Street, is an entrance to *Clifford's Inn*. Farther on is the **New Record Office** (Pl. R, 35; II), for the custody of legal records and state papers, a fire-proof edifice in the Tudor style, erected in 1851-66 by *Sir J. Pennethorne*. A large addition (to be finished in 1895) is at present being erected with a façade towards Chancery Lane. The necessary works have much altered this quarter of legal London.

The interior contains 142 rooms, between the rows of which on each floor run narrow passages paved with brick. Each room or compartment is about 25 ft. long, 17 ft. broad, and 15¾ ft. high. The floor, door-posts, window-frames, and ceilings are of iron, and the shelves 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, at Carlton House, and in the State Paper Office 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 in 1086 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.; and an innumerable quantity of other records. The business hours are from 10 a.m. to 4 p.m. (on Sat. 2 p.m.), during which the Search Rooms are open to the public. Documents down to 1760 may be inspected gratis; the charge for copying is 6d.-1s. (according to date) per folio of 72 words, the minimum charge being 2s.

The *Moravian Chapel*, opposite the Record Office, escaped the great fire in 1666. In Fleur-de-Lis Court, off Fetter Lane, is *Newton Hall*, the meeting-place of the Positivists under Mr. Frederic Harrison (meetings on Sun. at 7.30 p.m.). In Breams Buildings, which runs from Fetter Lane to Chancery Lane, is the *Birkbeck Literary and Scientific Institute*, a kind of evening college.

Chancery Lane (Pl. R, 32, 31, 35; II) leads through the quarter chiefly occupied by barristers and solicitors. Izaak Walton occupied a shop on the right near Crown Court, after removing from Fleet Street (p. 138). On the right is *Serjeants' Inn* opening into *Clifford's Inn* (p. 140). Farther up are the new buildings of the Record Office (p. 139), on the site of the *Rolls Buildings*. The former Court of the Master of the Rolls has been taken down, but the Master's former residence and the *Rolls Chapel* are preserved. In the latter (service on Sun. at 11 a.m.) is a remarkably fine monument to *Dr. John Young*, Master of the Rolls, by *Torregiano* (1516). Visitors on week-days apply to the policeman at the entrance from Chancery Lane. To the barristers belong the four great *Inns of Court*, viz. the *Temple* (*Inner* and *Middle*) on the S. of Fleet Street (see p. 141), *Lincoln's Inn* in Chancery Lane, and *Gray's Inn* in Holborn. 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*.

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* (now the site of the Globe Theatre), 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* (p. 95), 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 is now used for other purposes.

Lincoln's Inn (Pl. R, 31, 32; II), 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 was built in 1518 by *Sir Thomas Lovell*, whose coat-of-arms it bears. Ben Jonson is said to have been employed as a bricklayer in constructing the adjacent wall about a century later (1617); but the truth of this tradition may well be doubted, since in 1617 Jonson was 44 years old and had written some of his best plays. 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, a large fresco of the School of Legislation, by *G. F. Watts* (1860), and a statue of Lord Eldon, by *Westmacott*. The *Library*, founded in 1497, is the oldest in London, and contains 25,000 vols. and numerous valuable MSS.; most of the latter were bequeathed by *Sir Matthew Hale*, a member of the Inn. 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*, *Shaftesbury*, *Selden*, *Oliver Cromwell*, *William Pitt*, *Lord Erskine*, *Lord Mansfield*, and *Lord Brougham* were once numbered among its members. *Thurloe*, *Cromwell's* secretary, had chambers at No. 24 Old Square (to the left, on the ground-floor) in 1645-59, and the *Thurloe papers* were afterwards discovered here in the false ceiling. Among the preachers of Lincoln's Inn were *Usher*, *Tillotson*, *Heber*, and *Frederick Denison Maurice*. — The *Court of Chancery*, or, more correctly, under the Judicature Act of 1873, the 'Equity Division of the High Court of Justice', formerly held some of its sittings in Lincoln's Inn. *Lincoln's Inn Fields*, see p. 183.

Chancery Lane ends at Holborn, at a point a little to the N. of which is *Gray's Inn* (Pl. R, 32; II), which formerly paid a ground-rent to the Lords Gray of Wilton and has existed as a school of law since 1371. The Elizabethan Hall, built about 1560, contains fine wood-carving. During the 17th cent. the garden, in which a number of trees were 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. Comp. 'Chronicles of an Old Inn', by *Andr e Hope*. — Gray's Inn Road, an important but unattractive thoroughfare to the E. of Gray's Inn, runs to the N., passing the *Royal Free Hospital*, from Holborn to Euston Road (King's Cross Station, p. 32).

The Temple (Pl. R, 35; II), 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 1609 it was declared by royal decree the free, hereditary property of the corporations of the *Inner* and the *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. The name Outer Temple is now appropriated by a handsome block of offices and chambers directly opposite the new Law Courts (p. 144). Middle Temple Lane separates the Inner Temple on the east from the Middle Temple on the west. The Inner and the Middle Temple possess in common the **Temple Church*, or *St. Mary's Church*, situated within the bounds of the Inner Temple. Adm., see p. 78; visitors knock at the door; 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.

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 used formerly 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 bust of whom is placed in the S.E. corner of the choir.

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 a fine example of Gothic decorative painting, carefully restored on the original lines. The pavement consists of tiles, in which the lamb with the cross (the *Agnus Dei*), the heraldic emblem of the Templars, and the Pegasus, the arms of the Inner and Middle Temple respectively, continually recur. 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, resembling the other eight, is that of Robert de Ross (d. 1227), one of the Barons to whom England owes the Magna Charta (p. 193). The monuments are beautifully executed, but owe their fresh appearance to a 'restoration' by Richardson in 1842. In a recess to the left of the altar is a black marble slab in memory of *John Selden* (d. 1654), 'the great dictator of learning to the English nation'; and to the right of the altar is a fine recumbent effigy of a mitred ecclesiastic, discovered in the wall of the church during the restoration in 1840. The triforium, which encircles the Round Church, contains some uninteresting old monuments, but is not now open to the public. On the stair leading to it is a small penitential cell, prisoners in which could hear the service in the church by means of slits in the wall.

Oliver Goldsmith (d. 1774), author of the 'Vicar of Wakefield', is buried in the *Churchyard* to the N. of the choir. — See 'The Temple Church and Chapel of St. Ann', by *H. T. Baylis*, *Q. C.* (London, 1893).

The *Temple Gardens*, once immediately adjacent to the Thames, but 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 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 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 Temple Gardens are famous for their *Chrysanthemums*, a brilliant show of which is held in November. The figure of a Moor (Italian; 17th or 18th cent.), bearing a sun-dial was brought hither from the garden of St. Clement's Inn.

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 (Feb. 2nd, 1601-2). — 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 possessing 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.

At the W. end of Fleet Street rises the *Temple Bar Memorial*, with statues of the Queen and the Prince of Wales at the sides and surmounted by the City Griffin and arms. This was erected in 1880 to mark the site of *Temple Bar*, a gateway formerly adjoining the Temple, between Fleet Street and the Strand, built by *Wren* in 1670. Its W. side was adorned with statues of Charles I. and Charles II., its E. side with statues of Anne of Denmark 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 afterwards removed 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 the street and to facilitate the enormous traffic. In Dec., 1888, the gate was re-erected near one of the entrances of Theobalds Park, Waltham Cross, Herts, the seat of Sir H. B. Meux (see p. 338).

Adjoining the site of Temple Bar, on the S. side of Fleet Street, stands the large, new 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, Nell Gwynne, 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, Bandonph, and Dr. Kenrick were frequenters. The tavern was in time absorbed by Child's Bank, which also used the room over the main arch of Temple Bar as a storehouse.

Immediately to the E. of Temple Bar, on the N. side of the Strand (p. 145), rise the **Royal Courts of Justice**, a vast and magnificent Gothic pile, forming a whole block of buildings, with a frontage towards the Strand of about 500 ft. The architect was *Mr. G. E. Street*, who unfortunately died shortly before the completion of his great work; a statue of him, by Armstead, has been placed on the E. side of the central hall. The Courts were formally opened on Dec. 4th, 1882, by Queen Victoria, in presence of the Lord Chancellor, the Prime Minister, and the other chief dignitaries of the realm. The building cost about 750,000*l.* and the site about 1,450,000*l.* The principal internal feature is the large central hall, 238 ft. long, 48 ft. wide, and 80 ft. high, with a fine mosaic flooring designed by Mr. Street. The building contains in all 19 court-rooms and about 1100 apartments of all kinds. When the courts are sitting, the general public are admitted to the galleries only, the central hall and the court-rooms being reserved for members of the Bar and persons connected with the cases. During the vacation the central hall is open to the public from 11 to 3, and tickets of admission to the courts may be obtained gratis at the superintendent's office.

For about a century and a half after the Norman Conquest, the royal court of justice followed the King from place to place; but one of the articles of Magna Charta provided that the Common Pleas, or that branch of the court in which disputes between subjects were settled, should be fixed at Westminster. The Court of King's Bench seems to have been also held here from the time of Henry III. The Court of Chancery sat regularly in Westminster Hall from about the reign of Henry VIII., but was afterwards removed to Lincoln's Inn. This separation of common law and equity proved very inconvenient to the attorneys and others, and the Westminster courts became much too small for the business carried on in them. It was accordingly resolved to build a large new palace of justice to receive all the superior courts, and the site of the present Law Courts was fixed upon in 1867. The work of building actually began in 1874. The Judicature Act of 1873 obliterated the distinction between common law and equity, and united all the superior tribunals of the country into a Supreme Court of Judicature, subdivided into a court of original jurisdiction (the High Court of Justice) and a court of appellate jurisdiction (the Court of Appeal).

II. THE WEST END.

12. Strand. Somerset House. Waterloo Bridge.

St. Clement Danes. The Roman Bath. King's College. St. Mary le Strand. Savoy Chapel. Savoy Palace. Society of Arts. National Life Boat Institution. Eleanor's Cross.

The Strand (Pl. R, 26, 31, and II; 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, and about this time it was described as 'full of pits and sloughs, very perilous and noisome'. At this period many of the mansions of the nobility and hierarchy stood here, with gardens stretching down to the Thames (comp. p. 115). 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. Ivy Bridge Lane and Strand Bridge Lane commemorate the site of bridges over two water-courses that flowed into the Thames here, and there was a third bridge farther to the E. The Strand contains a great many newspaper offices and theatres.

Just beyond the site of Temple Bar (p. 143), to which its name will doubtless long attach, on the (N.) right, rise the new *Law Courts* (p. 144). The church of *St. Clement Danes*, 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 on the back of the pew. 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. 41) is situated, leads from this point to Drury Lane. At the entrance of this street is *Clement's Inn* (p. 140), now connected with the Temple, and named after St. Clement's Well, once situated here, but removed in 1874. — In Newcastle Street, a little to the N., is the *Globe Theatre* (p. 41).

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 William Penn once lived at No. 21 in the same street. George Sale (1680-1736), the translator of the

Koran, as well as Congreve (d. 1729), the dramatist, lived and died in Surrey Street. Beyond Surrey Street, on the left, is the *Strand Theatre* (p. 40), nearly opposite which is the *Opéra Comique* (p. 41). At No. 5 Strand Lane, the narrow opening to the left of the Strand Theatre, is an ancient **Roman Bath**, 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 edge-wise, 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 probably flows from the old '*Holy Well*', situated on the N. side of the Strand, and lending its name to Holywell Street (behind the *Opéra Comique*), which is chiefly occupied by book-shops of a low class. The Roman antiquities found here are preserved in the British Museum (p. 258). Close by, on the right of the passage, is another bath, said to have been built by the Earl of Essex about 1588; it is supplied by a pipe from the Roman bath. At No. 36 Holywell Street is a survivor of the ancient signs with which every shop in London used to be provided (a crescent moon with a face in the centre). To the N. of Holywell Street is Wych Street, with an entrance to *New Inn* (p. 140) and the *Olympic Theatre* (p. 41).

King's College, 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). It includes a *School* for boys as well as a *College* with departments for theology, literature, medicine, etc. 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**, 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 Becket was rector of this parish in the reign of King Stephen. — Drury Lane, a street much in need of improvement, and containing the theatre of the same name (p. 40), 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. R, 31; II), 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. 126) 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. Inigo

Jones died here in 1652. 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 (p. 146), 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. 118), 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.

On the W. side of Somerset House is Wellington Street, leading to ***Waterloo Bridge**. 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. In 1878 the bridge was sold to the Metropolitan Board of Works for 475,000*l.* and opened to the public toll-free. — Waterloo Bridge Road, on the S. side of the river, leads to *Waterloo Station* (p. 34).

On the N. side of the Strand we next observe several theatres,

including the *Gaiety* (p. 40) and the *Lyceum* (p. 40). Beyond these, between Burleigh Street and Exeter Street (commemorating Exeter House, the residence of Queen Elizabeth's Lord Chancellor), is *Exeter Hall*, marked by its Corinthian portico, and capable of containing 5000 persons. It is the property of the Young Men's Christian Association and used for the advocacy of religious and philanthropic movements (the large annual 'May Meetings' of various religious societies being held here).

To the left is Savoy Street, leading to the **Savoy Chapel**, dedicated to St. John the Baptist, and built in the Perpendicular style in 1505-11, during the reigns of Henry VII. and Henry VIII., on the site of the ancient *Savoy Palace*.

The chapel, which is one of the Chapels Royal, was seriously injured by fire in 1864, but restored at the expense of Queen Victoria. The handsome wooden ceiling is modern. Bishop Gavin Douglas of Dunkeld (d. 1522), the poetical translator of Virgil, is buried in the chancel (with brass), and George Wither (d. 1667), the poet, was also buried here. Fine stained glass. Savoy Palace was first built in 1245, and was given by Henry III. to Peter, Count of Savoy, the uncle of his queen, Eleanor of Provence. The captive King John of France died here in 1364, and Chaucer was probably married here when the palace was occupied by John of Gaunt. It lay between the present chapel and the river, but has entirely disappeared. At the Savoy, 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. The French Protestants who conformed to the English church had a chapel here from the time of Charles II. till 1757. See *Memorials of the Savoy*, by the Rev. W. J. Loftie (Macmillan; 1878).

Farther on, to the left, is *Terry's Theatre* (p. 41), beyond which Beaufort Buildings leads to the *Savoy Theatre* (p. 40).

At No. 13 Cecil Street, to the left, Sir W. Congreve (d. 1828), the inventor of the Congreve Rocket, resided and made his experiments, firing the rockets across the Thames.

A little to the N. of this part of the Strand lies *Covent Garden Market* (p. 186). On the right, between Southampton Street and Bedford Street, is the *Vaudeville Theatre* (p. 41); beyond it, the *Adelphi Theatre* (p. 40). In Bedford Street is a store of the *Civil Service Supply Association* (p. 26).

To the S. of the Strand, opposite the Adelphi Theatre, is the region known as 'the Adelphi', built by four brothers called Adam, whose names are commemorated in Adam St., John St., Robert St., James St., and William St., and in the Adelphi Terrace. In John St. rises the building of the **Society of Arts** (Pl. R, 30; II), 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 and supported entirely by voluntary contributions. This society now possesses a fleet of 311 life-boats stationed round the British coasts, and in 1893 was instrumental in saving 598 lives and 27 vessels. The total number of lives saved through the agency of the Institution from its foundation down to 1889 was above 37,855. The expenditure of the society in 1893 was 83,035*l.* The average cost of establishing a life-boat station is 1050*l.*, and the annual expense of maintaining it 70*l.* — Adelphi Terrace, overlooking the Thames and the Embankment, contains the house in which David Garrick died in 1779 (tablet). Nos. 6 and 7 in this terrace are occupied by the *Savage Club*; and No. 5 by the *Royal Statistical Society*. On the right, where King William Street joins the Strand, stands the *Charing Cross Hospital*; and in King William Street are the *Ophthalmic Hospital* and *Toole's Theatre* (p. 41). A little farther on, in the Strand, on the right hand, is the *Lowther Arcade* (p. 24), and on the left is *Coutts's Bank*, a very noted firm, at which the royal family has banked for nearly 200 years.

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. 32), 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, near 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. The river is here crossed by the *Charing Cross Railway Bridge*, on one side of which is a foot-way (freed from toll in 1878). — To the E. of the station is *Villiers Street*, which descends to the *Embankment Gardens* (p. 115) and to the *Charing Cross Station* (p. 32) of the Metropolitan Railway. — Benjamin Franklin lived at No. 7 *Craven Street* (denoted by a memorial tablet), to the W. of the station.

13. Trafalgar Square.

Nelson Column. St. Martin's in the Fields. Charing Cross.

***Trafalgar Square** (Pl. R, 26; II, IV), one of the finest open places in London and a great centre of attraction, is, so to speak, dedicated to *Lord Nelson*, and commemorates his glorious death at the 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 in 1843 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*. Between the fountains is a *Statue of General Gordon* (d. 1885), by *Hamo Thornycroft*, erected in 1888.

On the terrace on the N. side of the square rises the *National Gallery* (p. 152), adjoined by the *National Portrait Gallery* (p. 152). Near it, on the E., is the church of **St. Martin in the Fields**, with a noble Grecian portico, erected in 1721-26 by *Gibbs*, on the site of an earlier church. *Nell Gwynne* (d. 1687), *Farquhar* the dramatist (d. 1707), *Roubillac* the sculptor (d. 1762), and *James Smith* (d. 1839), one of the authors of 'Rejected Addresses', were buried in the churchyard. The bells are still rung once a week, in terms of a legacy left by *Nell Gwynne*.

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. This valuable 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. It also 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. 115). The *Grand Hotel* (p. 6) occupies part of the site. Two other large hotels, the *Hôtel Métropole* and the *Hôtel Victoria*, have been built on the opposite side of Northumberland Avenue. Next door to the Grand Hotel is the *Constitutional Club*, a handsome building of red and yellow terracotta in the style of the German Renaissance, erected in 1886. At the corner of Northumberland Avenue and Whitehall Place, facing the Thames, is the magnificent new building of the *National Liberal Club*, opened in 1887. One of the most attractive features of this imposing edifice is the spacious flagged terrace overlooking the Embankment Gardens and the river.

On the W. side of Trafalgar Square, between Cockspur Street and Pall Mall East, is the *Union Club* (p. 74), 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. R, 26, and IV; probably so called from the village of *Cherringe* which stood here in the 13th cent.), 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. 149) 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.

CHARING CROSS ROAD (Pl. R, 27), a great and much needed thoroughfare from Charing Cross to Tottenham Court Road, cuts through a number of low streets and alleys to the N. of St. Martin's Church. At the S. end of this street, to the left, is the new *National Portrait Gallery* (p. 152), and to the right are a new *Savings Bank*, the *St. Martin's Vestry Hall and Public Library*, and the *Garrick Theatre* (p. 41). Farther up are some large blocks of *Industrial Dwellings*, and the *Welsh Presbyterian Chapel* (on the left). The road then expands into *Cambridge Circus*, in which is the handsome façade of the *Palace Music Hall* (p. 42), erected as the Royal English Opera House in 1891. In the section of Charing Cross Road to

the N. of the Circus is the church of *St. Mary the Virgin*, Soho, on the site of the first Greek church in London (1677), part of which is still standing (see Greek inscription over the W. door). The church, which was afterwards occupied by a French congregation, contains some old stained glass and a good Crucifixion, in marble, by Miss Grant. — **SHAFTESBURY AVENUE**, another wide street opened in 1886, runs from Piccadilly Circus, past the *Lyric* and the *Shaftesbury Theatres* (p. 41), to meet Charing Cross Road at Cambridge Circus, and is prolonged to New Oxford Street opposite Hart Street, Bloomsbury.

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. R, 26; II), 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 Gallery was considerably altered and enlarged in 1860; an extensive addition (including the central octagon) was made by Mr. E. M. Barry in 1876; and five other rooms, including a gallery 85 ft. long, were opened in 1887. At the back of the National Gallery the new *National Portrait Gallery* (p. 132) has been erected, with a façade towards Charing Cross Road, and will probably be opened in 1894.

The nucleus of the National 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 some 1400 pictures, about 1100 of which are exhibited in the 22 rooms of the Gallery, while the others are lent to provincial collections. 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 (p. 229) 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 national collections at South Kensington.) — In 1893 the National Gallery was visited on the free days by 486,746 persons, being a daily average of 2351, and on the pay-days (Thurs. and Frid.) by 33,976 persons, besides 20,936 students.

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 catalogues prepared by *Mr. Wormum* (d. 1877), the late keeper of the Gallery, and re-issued with corrections and additions by Sir F. W. Burton in 1889 (Foreign Schools 1*s.*, abridgment 6*d.*; British School 6*d.*), comprise short biographies of the different artists. The 'Pall Mall Gazette Guide to the National Gallery' (6*d.*; sold outside the doors) contains a descriptive catalogue and a scheme for studying the gallery in a series of twelve 'half-holiday visits'. *Mr. E. T. Cook's* 'Popular Handbook to the National Gallery' (Macmillan & Co., 3rd ed. 1891) includes an interesting collection of notes on the pictures by Mr. Ruskin and others. See also *Dr. J. P. Richter's* 'Italian Art in the National Gallery' (1883). Each picture is inscribed with the name of the painter, the year of his birth and death, the school to which he belongs, and the subject repre-

sented. The present director is *Mr. E. J. Poynter, R.A.*, and the keeper and secretary is *Mr. Charles Eastlake*. — Photographs of the paintings, by Morelli, are sold in the gallery at prices ranging from 1s. to 10s. Those taken by *Braun & Cie.*, of Dornach and Paris, and by the *Berlin Photographic Co.* are, however, better; the former (6-12s.) may be obtained at the Autotype Fine Art Gallery, 74 New Oxford Street, while the latter (1s.6d. each, 15s. per dozen) are sold by *J. Gerson*, 5 Rathbone Place, Oxford Street.

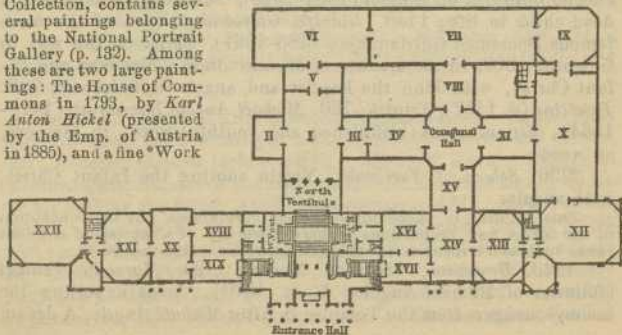
Admission to the Gallery, see p. 78. — Thursday and Friday are students' days. The Gallery is closed for cleaning on the Thursday, Friday, and Saturday before Easter Sunday. Sticks and umbrellas are left at the entrance (no charge).

The pictures are arranged in schools, with as close adherence as possible to a chronological order. The main staircase facing us as we enter ascends to Room I., in which begins the series of Italian works. The staircase to the left leads to the Modern British Schools; that on the right to the Older British and the French Schools.

The Hall 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 busts of *Samuel Johnson* (by *Baily*, after *Nollekens*), *Canning* (also by *Baily*, after *Nollekens*), *Bewick* (by *Gibson*), and *Newton* (by *Baily*, after *Roubiliac*). On the walls are two large landscapes with cattle by *James Ward*, the *Battle of the Borodino* by *Jones*, a forest-scene by *Salvator Rosa*, and a cast of a bust of *Mantegna* by *Sperandio*. At the top of the staircase to the right are busts of *Wellington* by *Nollekens* and *Scott* by *Chantrey*; at the foot, busts of *Marquis Wellesley* by *Bacon* and *Grace Darling* by *Dunbar*.

To the left is a staircase descending to a room containing water-colours by *De Wint*, *Cattermole*, etc., crayon studies by *Gainsborough*, drawings by *Wm. Blake*, etc. In another room are *Watercolour Drawings* from paintings by early Italian and other masters, published and lent by the *Arundel Society*. Other rooms contain copies of paintings by *Velazquez* at Madrid and by *Rembrandt* at St. Petersburg.

To the right is a flight of steps (with a bronze bust of Napoleon at the top) descending to the collection of *Turner's Water-Colours* (catalogue by *Ruskin*, 1s.). Another room, through which we pass to reach the *Turner Collection*, contains several paintings belonging to the *National Portrait Gallery* (p. 132). Among these are two large paintings: *The House of Commons in 1793*, by *Karl Anton Hickel* (presented by the *Emp. of Austria* in 1885), and a fine Work



by *Marcus Gheeraerts*, representing a group of eleven statesmen, assembled at Somerset House in 1604 to ratify a commercial treaty between England, Spain, and the Netherlands. Among the single portraits, which include specimens of *Lely*, *Gainsborough*, *Dobson*, *Richmond*, and others, is one of George Washington, by *Gilbert Stuart*.

The VESTIBULE OF THE MAIN STAIRCASE is roofed by a glass dome and embellished with marble columns and panelling, of green 'cipollino', 'giallo antico', 'pavonazetto', etc. Here are hung several large paintings of the British School. To the left (W.): 1372. *John J. Halls*, Admiral Sir George Cockburn; 789. *Thomas Gainsborough* (one of the most eminent of English portrait-painters; d. 1788), Family group; 1146. *Sir Henry Raeburn* (Scottish School; d. 1823), Portrait of a lady; 308. *Gainsborough*, Musidora (from Thomson's 'Summer'); 1228. *Fuseli* (d. 1825), Titania and Bottom; 1394. *Ford Madox Brown*, Christ washing Peter's feet. To the right (E.): 1396. *Romney*. Portraits; *143. *Reynolds*, Equestrian portrait of Lord Ligonier; 681. *Reynolds*, Capt. Orme; 684. *Gainsborough*, Dr. Schomberg; 144. *Sir Thomas Lawrence* (d. 1830), Benjamin West, the painter; 677. *Sir Martin Shee* (d. 1850), Portrait of the actor Lewis as the Marquis in the 'Midnight Hour'. — In the North Vestibule (see Plan) are: in the centre, an antique head of the Dying Alexander, in porphyry; to the right, three frescoes (Nos. 766, 767, 1215) by *Domenico Veneziano* (d. 1461), and an Angel adoring (No. 927), by *Fil. Lippi*; to the left, three fragments of frescoes (Nos. 1216-1216 b) by *Spinello Aretino* (Tuscan School; d. 1410), and eleven interesting Greek portraits of the 2nd and 3rd cent. from mummies found in the Fayoum. [A mummy with a portrait of this kind may be seen at the British Museum; p. 258.]

Room I, lighted from above, is devoted to the FLORENTINE SCHOOL. — To the left: 248. *Fil. Lippi*, Vision of St. Bernard; 1150. Attributed to *Pontormo* (*Carucci*; d. 1557), Portrait; *592. Ascribed to *Filippino Lippi*, Adoration of the Magi, in the manner of *Botticelli*; 17. *A. del Sarto* (school-piece), Holy Family; *1282. *Jacopo Chimenti da Empoli* (1554-1640), San Zenobio restoring a dead child to life; 1143. *Ridolfo Ghirlandajo* (son of the more famous *Domenico Ghirlandajo*; 1483-1561), Christ on the way to Golgotha; 809. In the manner of *Michael Angelo*, Madonna and Infant Christ, with John the Baptist and angels (unfinished); 727. *Pesellino* (d. 1457), Trinità; 790. *Michael Angelo Buonarotti* (1475-1564), Entombment (unfinished and youthful work; in tempera, on wood).

*296. *School of Verrocchio*, Virgin adoring the Infant Christ, with angels.

This painting is executed with great carefulness, but the conception of the forms and proportions is hardly worthy of a master of the first rank, such as Verrocchio, to whom some critics assign the work.

1323. *Bronzino*, Piero de' Medici; 1194. *Marcello Venusti* (follower of *Michael Angelo*; d. ca. 1570), Jesus expelling the money-changers from the Temple; 8. After *Michael Angelo*, A dream

of human life; *593. *Lorenzo di Credi* (Florence, pupil of Verrocchio at the same time as Leonardo da Vinci; d. 1537), Madonna and Child. — *292. *Pollajuolo*, Martyrdom of St. Sebastian.

This picture was painted in 1475 for the altar of the Pucci chapel, in the church of San Sebastiano de' Servi at Florence, and according to Vasari is the artist's masterpiece. The head of the saint, which is of great beauty, is the portrait of a Capponi.

648. *Credi*, Virgin adoring the Infant (in his best style); 781. *School of Verrocchio*, The archangel Raphael and Tobias; *293. *Filippino Lippi* (pupil of Botticelli; d. 1504), Madonna and Child, with SS. Jerome and Dominic, an altar-piece with predella (rich landscape); 1035. *Franciabigio* (d. 1524), A Knight of Malta. 1131. *Pontorno*, Joseph and his Brethren; according to Vasari, the boy seated on the steps, with a basket, is a portrait of Bronzino. 650. *Bronzino*, Portrait; 1124. *Filippino Lippi* (school-piece), Adoration of the Magi.

*1093. Ascribed to *Leonardo da Vinci* (1452-1519), Madonna and Child, with John the Baptist and an angel, resembling 'La Vierge aux Rochers' in the Louvre, bought from the Earl of Suffolk in 1881 for 9000*l.*

670. *Bronzino*, Knight of St. Stephen; 649. Ascribed to *Pontorno*, Portrait of a boy, in the style of Bronzino (probably a youthful work of the latter); *690. *Andrea del Sarto* (the greatest master of the school; 1486-1531), Portrait, a masterpiece of chiaroscuro; 698. *Piero di Cosimo* (pupil of Cosimo Rosselli and teacher of A. del Sarto; d. ca. 1521), Death of Procris, in a beautiful landscape. — 651. *Bronzino*, Venus, Cupid, Folly, and Time, an allegory.

'Bronzino painted a picture of remarkable beauty, which was sent into France to King Francis. In this picture was portrayed a naked Venus together with Cupid, who was kissing her. On the one side were Pleasure and Mirth, with other Powers of Love, and on the other Deceit, Jealousy, and other Passions of Love.' — *Vasari*.

*915. *Sandro Botticelli* (d. 1510), Mars and Venus; 895. *Piero di Cosimo*, Portrait of a warrior; 589. *School of Fra Filippo Lippi*, Madonna and Child, with an angel.

On a SCREEN: 275. *School of Botticelli*, Madonna and Child, a circular picture in a fine old frame; 928. *Pollajuolo*, Apollo and Daphne.

Room II. SIENESE AND OTHER TUSCAN MASTERS. To the left: 246. *Girolamo del Pacchia* (d. after 1535), Madonna and Child; 591. *Benozzo Gozzoli* (school-piece), Rape of Helen; *Duccio di Buoninsegna* (founder of the school of Siena; d. about 1339), 1140. Christ healing the blind, 1139. Annunciation; 1317. *Early Sieneese School*, Marriage of the Virgin; 1199. *Florentine School of the 15th cent.*, Madonna and Child, with John the Baptist and an angel; 218. *Baldassare Peruzzi* (Siena; d. 1537), Adoration of the Magi; 1331. *Bernardino Fungai* (d. 1516), Virgin and Child surrounded by cherubim; 227. *Rosselli* (school-piece), Various saints (names

on the original frame). — 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. The figure of the Virgin 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 Fiesole, and now in the Academy there'.—*Catalogue*.

*663. *Fra Angelico da Fiesole* (d. 1455), 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'; 586. Ascribed to *Fra Filippo Lippi*, Madonna enthroned. — *566. *Duccio di Buoninsegna*, Madonna and Child.

'A genuine picture, which illustrates how well the master could vivify Byzantine forms with tender feeling'.

582. *Fra Angelico* (school-piece), The Magi; 1155. *Matteo di Giovanni da Siena* (d. 1495), Assumption, the Virgin throwing down her girdle as a proof to the incredulous St. Thomas; 1330. *Buoninsegna*, Transfiguration; 1147. *Ambrogio Lorenzetti* (Siena; d. ca. 1348), Heads of saints (a fragment of a fresco); 909. *Benvenuto da Siena* (c. 1520), Madonna and Child.

Room III. FLORENTINE SCHOOLS. To the left: 782. *Botticelli*, (school-piece), Madonna and Child; *666. *Fra Filippo Lippi* (d. 1496), Annunciation, painted like No. 667 for Cosimo de' Medici and marked with his crest; 598. *Filippino Lippi* (?), St. Francis in glory; 916. *Botticelli* (school-piece), Venus and Cupid; *583. *Paolo Uccello* (d. 1479), Cavalry engagement at S. Egidio (1416), one of the earliest Florentine representations of a secular subject; 1196. *Tuscan School*, Amor and Castitas; 1230. *Domenico del Ghirlandajo* (1449-94), Portrait of a lady; 1033. *Filippino Lippi* (more probably *Botticelli*; comp. No. 592), Adoration of the Magi; 626. *Botticelli*, Young man; no number, **Dom. Ghirlandajo*, Portrait of a lady ('the lovely Benci' of Longfellow; lent by Mr. Henry Willett).

*1034. *Botticelli*, The Nativity, to the left the Magi, to the right the Shepherds, in front shepherds embraced by angels.

The subject is conceived in a manner highly mystical and symbolical. At the top of the picture is a Greek inscription to the following effect: 'This picture I, Alessandro, painted at the end of the year 1500, in the (troubles) of Italy in the half-time after the time during the fulfilment of the eleventh of St. John in the second woe of the Apocalypse, in the loosing of the devil for three years and a half. Afterwards he shall be chained and we shall see him trodden down as in this picture'.

1299. *Dom. Ghirlandajo* (?), Portrait of a youth (school-piece, much restored). — 1126. *Botticelli*, Assumption of the Virgin.

In the centre of the upper part of the picture is the Virgin, kneeling before the Saviour, while around are cycles or tiers of angels, apostles, saints, and seraphim. Below are the apostles gathered round the tomb of the Virgin, with portraits of the Palmieri, the donors of the altarpiece. The picture was probably executed by a pupil from a cartoon by *Botticelli*. In the background are Florence and Fiesole, with the Villa Palmieri.

*667. *Fra Filippo Lippi*, SS. John the Baptist, Francis, Lawrence,

Cosmas, Damianus, Anthony, and Peter the Martyr, sitting on a marble bench (painted for Cosimo de' Medici, 1266-1336); 226. *School of Botticelli*, Madonna and Child, with John the Baptist and angels, with a rose-hedge in the background; 1301. *Florentine School*, Head of Savonarola.

Room IV. EARLY ITALIAN SCHOOL. The pictures in this room are mainly of historical interest. Neither Giotto (1266-1336), the chief founder of Italian painting, nor his pupils are represented by authenticated works, but there are several fine works of the 14th century.

'The early efforts of Cimabue and Giotto are the burning messages of prophecy, delivered by the stammering lips of infants'. — *Ruskin*.

To the left: *School of Taddeo Gaddi* (d. after 1366), 215, 216. Saints. 594. *Emmanuel* (Greek priest; Byzantine School), SS. Cosmas and Damianus (one of the earliest pictures in the Gallery in point of artistic development); 573-575. *Andrea Orcagna* (Florentine School; d. 1376), Three small pictures belonging to the large altar-piece, No. 569; 276. Ascribed to *Giotto* (d. 1336), Heads of Apostles; 569. *Orcagna*, Coronation of the Virgin, with saints (large altar-piece from the church of San Pietro Maggiore in Florence; school-piece); 701. *Justus of Padua* (School of Giotto; d. 1400), Coronation of the Virgin, dated 1367 (a small triptych, of cheerful, soft, and well-blended colouring); 567. *Segna di Buonaventura* (Sienese School; ca. 1310), Christ on the Cross; 576-578. *Orcagna*, Three other pictures belonging to No. 569; 580a, 579a. Terminal panels of 580 and 579 (see below); 568. *School of Giotto* (ca. 1330), Coronation of the Virgin; 579. *School of Taddeo Gaddi*, Baptism of Christ; 565. *Giov. Cimabue* (b. 1240; Tuscan School), Madonna and Child enthroned; 581. *Spinello Aretino*, John the Baptist, with SS. John the Evangelist and James the Less; 564. *Margaritone* (d. 1293), Virgin and Child, with scenes from the lives of the saints; 570-572. *Orcagna*, Trinity, with angels adoring, belonging to No. 569; 1406. *Fra Angelico* (school-piece), Annunciation; 580. *Jacopo di Casentino* (d. ca. 1390), St. John the Evangelist lifted up into Heaven.

Room V. SCHOOLS OF FERRARA AND BOLOGNA. To the left: *Cosimo Tura* (Ferrara; 1420-98), 773. St. Jerome in the wilderness; 772. Madonna and Child, with angels; 597. *Fr. Cossa* (end of 15th cent.), St. Hyacinth; 82. *Mazzolino da Ferrara* (1480-1528), Holy Family. — *1119. *Ercole di Giulio Grandi* (Ferrara; d. 1531), Madonna enthroned, with John the Baptist and St. William; the throne is adorned with sculptural panels (a masterpiece). — *Benvenuto Tisio*, surnamed *Garofalo* (d. 1559), *81. Vision of St. Augustine; 170. Holy Family; *671. Madonna and Child enthroned, surrounded by SS. William, Clara, Francis, and Anthony (altar-pieces, destitute of the charm of colouring seen in his smaller works). — 590. *Marco Zoppo*, Dead Christ, with John the Baptist and Joseph of Arimathea; 770. *Giovanni Oriolo* (Ferrara; d. after

1461), Leonello d'Este, Marquis of Ferrara (d. 1450); 1127. *Ercole di Roberto Grandi* (d. before 1513), Last Supper; 638. *Fr. Francia*, Madonna and Child, with saints; *629. *Lorenzo Costa* (teacher of Francia; d. 1535), Madonna enthroned, dated 1505.

Francesco Francia (*Raibolini*, early school of Bologna, also a goldsmith; d. 1517), 638. Madonna and Child with two saints, 179. Virgin enthroned and St. Anne, *180. Pietà (the lunette of No. 179).

These two pictures are the finest specimens of the school in the collection.

771. *Bono di Ferrara* (15th cent.), St. Jerome in the desert; 169. *Mazzolino* (Ferrara; d. 1530), Holy Family; 752. *Dalmasio* (end of the 14th cent.), Madonna and Child; 641. *Mazzolino*, The Woman taken in adultery; 669. *Ortolano* (Ferrara; d. ca. 1525), SS. Sebastian, Rochus, and Demetrius; 1234. *Dosso Dossi* (?), Allegorical group; 1217. *Ercole di Roberto Grandi*, Israelites gathering manna.

Room VI. UMBRIAN SCHOOL. To the left: 912-914. *Pinturicchio* (Umbrian school-piece), Illustrations of the story of Griselda (the last in Boccaccio's Decameron).

Melozzo da Forlì (d. 1494), 756. Music, 755. Rhetoric (similar representations at Berlin); 1304. *Umbrian School* (16th cent.), Marcus Curtius (?); 703. *Bernardino Pinturicchio* (d. 1513), Madonna and Child; 1103. *Fiorenzo di Lorenzo* (end of 15th cent.), Madonna and saints (lucid colouring); 249. *Lorenzo da San Severino* (second half of the 15th cent.), Marriage of St. Catharine; 769. *Fra Carnovale* (ca. 1480), St. Michael and the serpent; 1107. *Niccolò da Foligno* (*Alunno*; end of the 15th cent.), The Passion, a triptych; 1051. *Umbrian School*, Our Lord, St. Thomas, and St. Anthony of Padua, the Donor kneeling to the right; 929. After *Raphael*, Madonna and Child, old copy of the Bridgewater Madonna; *288. *Perugino* (*Pietro Vannucci*, the master of Raphael; d. 1523), Madonna adoring the Infant, with the archangel Michael on the left and Raphael with Tobias on the right (a masterpiece); 693. *Pinturicchio*, St. Catharine of Alexandria; 1220. *L'Ingegno*, Madonna and Child; 1032. *Lo Spagna*, Agony in the Garden.

*213. *Raphael* (*Sansio*; 1483-1520), Vision of a knight (a youthful work, as fine in its execution as it is tender in its conception).

This little gem reveals the influence of Raphael's early master Timoteo Viti, without a trace of the later manner learned from Perugino. The original *Cartoon hangs beneath.

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*.

*1171. *Raphael*, Madonna degli Ansidesi, bought from the Duke of Marlborough in 1884 for 70,000*l.*, the largest sum ever given for a picture.

This Holy Family was painted by Raphael in 1506 for the chapel of the Ansidesi family in the Servite church at Perugia. In 1764 it was

purchased by Lord Robert Spencer, brother of the third Duke of Marlborough. The two figures flanking the Virgin are those of John the Baptist and St. Nicholas of Bari, the latter represented in his episcopal robes. The small round loaves at his feet refer to his rescue of the town of Myra from famine. In the background is a view of the Tuscan hills. From the canopy hangs a rosary. — This great work, the most important example of Raphael in the country, was executed under the influence of Perugino and is in admirable preservation.

*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'. — *Waagen*, 'Treasures of Art in Great Britain'.

This work belongs to Raphael's later period, and some authorities believe he painted it with the aid of his pupils.

*168. *Raphael*, St. Catharine of Alexandria, painted in the master's Florentine period.

'In form and feeling no picture of the master approaches nearer to it than the Entombment in the Borghese Palace, which is inscribed 1507.' — *W.*

181. *Perugino*, Madonna and Child; 751. *Giovanni Santi* (Umbrian painter and poet, Raphael's father; d. 1494), Madonna; *1075. *Perugino*, Virgin and Child, with SS. Jerome and Francis (of the artist's later period; 27. *Raphael*, Pope Julius II. (an old copy of the original in Florence); 596. *Palmezzano* (pupil of Melozzo; d. after 1537), Entombment. *Signorelli* (d. 1523), *1128. Circumcision, a dramatic composition (the figure of the child has been altered by repainting); 1133. Adoration of the Holy Child (school-piece?). 646, 647. *Unknown* (15th cent.), St. Catharine, St. Ursula; 908. *Piero della Francesca* (ca. 1460), Nativity (injured); 911. *Pinturicchio*, Return of Ulysses, or Lucretia and Collatinus (fresco from Siena, about 1509); 1218, 1219. *Francesco Ubertini*, surnamed *Bacchiacca* (Florence; d. 1557), History of Joseph; 758. Ascribed to *P. della Francesca* (?), Portrait of a lady. *Piero della Francesca*, 665. Baptism of Christ; 585. Portrait. 910. Ascribed to *Signorelli* (more probably by *Genga da Urbino*), Triumph of Chastity, a fresco; 282. *Lo Spagna* (? more probably by *Bertucci of Faenza*, a contemporary belonging to the Eclectic School), Madonna and Child enthroned.

Temporarily placed on SCREENS in this room are: 1316. *Moroni*, Italian nobleman; 1315. *Velazquez*, Admiral Pulido Pareja; *1314. *Holbein the Younger*, The Ambassadors.

These three pictures were purchased from Lord Radnor in 1890 for 55,000. The so-called 'Ambassadors', the only example of Holbein (1497-1543) in the Gallery, was long thought to represent Sir Thomas Wyatt (on the left) and Leland, the antiquary (on the right); but it is supposed that the figure on the left is Jean de Dinteville, French ambassador in London in 1533, and that the other is the contemporary poet Nicholas Bourbon. The curious object in the foreground is the distorted projection of a skull, as will be seen when viewed diagonally from the right.

Room VII. VENETIAN AND BRESCIAN SCHOOLS. To the left: *735. *P. Moranda* (*Cavazzola*; the most important master in Verona before Paolo Veronese; d. 1522), St. Rochus with the angel, an excellent specimen of his work; *625. *Moretto* (*Alessandro Bonvicino*, the greatest painter of Brescia; d. about 1560), Madonna and Child, with saints; *Montagna* (?), 802, 1098. Madonna and Child; *748. *Girolamo dai Libri* (Verona; d. 1556), Madonna and Child, with St. Anne, clear in colour and harmonious in tone, heralding the style of Paolo Veronese; 1023. *Giambattista Moroni* (portrait-painter at Bergamo, pupil of Moretto; d. 1578), Portrait of a lady. Above, *P. Veronese*, 1325. Respect, 1324. Scorn, 1318. Unfaithfulness, 1326. Happy union, a series of allegorical groups from a ceiling decoration. *16. *Tintoretto* (*Jacopo Robusti*, Venice; d. 1594), St. George and the Dragon (an early work); 287. *Bart. Veneziano* (rare Venetian master, first half of the 16th cent.), Portrait, painted in 1530 (rich in colour); 595. *Venetian School*, Portrait; 26. *Paolo Veronese* (d. 1588), Consecration of St. Nicholas; 1041. *Paolo Veronese* (?), St. Helena; 34. *Titian* (*Tiziano Vecellio*; 1477-1576), Venus and Adonis (an early copy of the original in Madrid); *1022. *Moroni*, Nobleman; 224. *Titian*, The Tribute Money (school-piece). — *4. *Titian*, Holy Family, with adoring shepherd.

This brilliantly coloured picture is an early work of the master and is painted in the manner afterwards adopted by his pupil Palma Vecchio.

*1. *Sebastian del Piombo* (of Venice, follower of Michael Angelo; d. 1547), 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.

20. *Sebastian del Piombo*, Portraits of the painter with his seal ('piombo') of office in his hand, and Cardinal Ippolito de' Medici, painted after 1531; *635. *Titian*, Madonna and Child, with SS. John the Baptist and Catharine (the latter probably the portrait of an aristocratic lady); 1025. *Moretto*, Portrait of an Italian nobleman (1526). — *35. *Titian*, Bacchus and Ariadne, painted in 1523 for Alphonso, Duke of Ferrara.

'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.*

24. *Sebastian del Piombo*, Portrait of a lady, as St. Agatha; *1031. *Giovanni Girolamo Savoldo* (Brescia, about 1480-1548), Mary Magdalen going to the Sepulchre (similar picture at Berlin); 816. *Cima da Conegliano* (Venice, contemporary of Bellini; d. 1508), Christ appearing to St. Thomas; 1309. *Bernardino Licinio* (Venice; flor. 1524-44), Portrait of a young man; 599. *Basaiti* (?), Infant Christ asleep in the lap of the Virgin, with a pleasing landscape in the background (a good work of the school of Giov. Bellini); 234. *Catena* (Treviso, d. 1531 at Venice; a follower of Giov. Bellini), Warrior adoring the Infant Christ; 932. *Italian School*, Portrait of a man; 1203. *Giovanni Busi*, surnamed *Cariani* (pupil of Palma Vecchio; d. ca. 1541), Madonna with saints.

*270. *Titian*, Christ and Mary Magdalen after the Resurrection ('Noli me tangere').

A youthful work of the master. The slenderness of the figures, which are conceived in a dignified but somewhat mundane spirit, and the style of the landscape reveal the influence of Giorgione.

*697. *Moroni*, Portrait of a tailor ('Tagliapanni'), a masterpiece praised by contemporary poets; 277. *Jacopo Bassano* (*Jacopo da Ponte*; d. 1592), Good Samaritan. 632, 633. *Girolamo da Santacroce* (Venetian School; about 1530), Saints; 623. *Girolamo da Treviso* (a follower of Raphael; d. 1544), Madonna and Child (mentioned by Vasari as the painter's masterpiece); 636. *Palma Vecchio* (d. 1528; pupil of Titian), Portrait of Ariosto.

*280. *Giovanni Bellini*, often shortened into *Giambellino* (1430-1516; the greatest Venetian painter of the 15th cent., described by Mr. Ruskin as 'the mighty Venetian master who alone of all the painters of Italy united purity of religious aim with perfection of artistical power'), Madonna of the Pomegranate.

*300. *Cima da Conegliano*, Madonna and Child; 1105. *Lorenzo Lotto*, The apostolic prothonotary Julian; *777. *Paolo Moranda*, Madonna and Child, with John the Baptist and an angel, a masterpiece of this 'Raphael of Verona'; 1123. *Venetian School* (16th cent.), Venus and Adonis; 750. *Vittore Carpaccio* (Venice, contemporary of Giov. Bellini; d. after 1522), Madonna and Child, with the Doge Giovanni Mocenigo in adoration; 699. *Lotto*, Portraits of Agostino and Niccolò della Torre (1515); 742. *Moroni*, Lawyer; 1202. *Bonifacio Veronese* (d. 1540), Madonna and Child, with saints; 1213. *Gentile Bellini* (d. 1507), Portrait of a mathematician; *268. *Paolo Veronese*, Adoration of the Magi, painted in 1573 for the church of St. Sylvester at Venice. *Giovanni Bellini*, *726. Christ in Gethsemane, an early work revealing the influence of Mantegna, who has treated the same subject (see No. 1417); 812. Death of St. Peter Martyr (a late work). 694. *Catena*, St. Jerome in his study; 1130. Ascribed to *Tintoretto*, Christ washing the feet of his disciples; 3. *Titian*, Concert (an early work); *1047. *Lotto*, Family group; *299. *Moretto*, Count Sciarra Martinengo Cesaresco; 674.

Paris Bordone (Treviso, celebrated for his female portraits; d. 1571), A lady of Genoa.

1313. *Tintoretto*, Origin of the Milky Way, from the decoration of a ceiling.

Jupiter, descending through the air, bears the infant Hercules towards Juno, while the milk escaping from the breasts of the goddess resolves itself into the constellation known as the Via Lactea or Milky Way.

*294. *Paolo Veronese*, Family of Darius at the feet of Alexander the Great, bought for 13,650*l.*

'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* (MS. notes).

Mr. Ruskin calls this picture 'the most precious Paul Veronese in the world' . . . 'The possession of the Pisani Veronese will happily enable the English public and the English artist to convince themselves how sincerity and simplicity in statements of fact, power of draughtmanship, and joy in colour, were associated in a perfect balance in the great workmen in Venice'.

1024. *Moroni*, Italian ecclesiastic; 32. *School of Titian*, Rape of Ganymede; 1377. *Giovanni Girolamo Savoldo*, Adoration of the Shepherds; 173. *Bassano*, Portrait of a nobleman; 637. *Paris Bordone*, Daphnis and Chloe; *297. *Il Romanino* (*Girolamo Romani*, Brescia, a rival of Moretto; d. 1560), Nativity (an altar-piece in five compartments).

On SCREENS: 631. *Francesco Bissolo* (d. about 1530), Portrait of a woman; 1310. *School of Bellini*, Ecce Homo; 736. *Bonsignori* (Verona; d. 1519), Portrait of a senator, dated 1487; 1173. *School of Giorgione*, Subject unknown; 634. *Cima da Conegliano*, Madonna and Child.

*269. After *Giorgione* (*Giorgio Barbarelli*, a fellow-pupil of Titian under Giov. Bellini; d. 1511), Knight in armour.

A slightly altered and admirable repetition of the knight in Giorgione's altar-piece at Castelfranco. Mr. Ruskin speaks of the original altar-piece at Castelfranco as one of the two best pictures in the world.

776. *Vittore Pisano of Verona*, often called *Vittore Pisanello* (founder of the Veronese school, painter and medallist; d. 1451). SS. Anthony and George, with a vision of the Virgin and Child in a glory above.

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.

*281. *Marco Basaiti* (Venetian School; ca. 1520), St. Jerome reading; 695. *Andrea Previtali* (d. 1528), Monk adoring the Holy Child.

*189. *Giov. Bellini*, The Doge Leonardo Loredano.

This masterly portrait is remarkable alike for its drawing, its colouring, and its expression of character. Loredano, who held office from 1501 to 1521, was one of the most powerful of the Venetian Doges. His face is that of a born ruler — 'fearless, faithful, patient, impenetrable, implacable — every word a fate' (*Ruskin*).

808. *Giovanni or Gentile Bellini*, St. Peter Martyr (with very delicate gradations in the flesh tones); 97. *School of P. Veronese*,

Rape of Europa; 1121. *Venetian School* (15th cent.), Portrait of a young man. Ascribed to *Francesco Mantegna* (son and pupil of Andrea; b. about 1470), 1106. Resurrection of Christ; 1381. Holy Women at the Sepulchre; 639. Christ and Mary Magdalen in the Garden. 1160. *Venetian School of the 15th cent.*, Adoration of the Magi; 1120. *Cima da Conegliano*, St. Jerome in the wilderness (on panel).

673. *Antonello da Messina* (said to have imported painting in oil from Flanders into Italy; d. after 1493), *Salvator Mundi*, 1465.

'The earliest of his pictures which we now possess. It is a solemn but not an elevated mask; half Flemish, half Italian'. — *C. & C.*

1141. *Antonello da Messina*, Portrait of a young man (painted in 1474); 1166. Crucifixion (in a mountainous landscape). 1298. *Flemish Master*, Mountain scene; 1239, 1240. *Girolamo Mocetto* (Venice, painter and engraver; ca. 1490-1515), Massacre of the Innocents; 1233. *Giovanni Bellini*, Blood of the Redeemer (an early, symbolical work, recalling the fancies of mediæval mysticism); 1298. *Venetian School*, Landscape (in a fine old frame).

Room VIII. PADUAN AND EARLY VENETIAN SCHOOLS. To the left: *Carlo Crivelli* (d. ca. 1495; Venice), 602. Dead Christ supported by angels; 907. SS. Catharine and Mary Magdalen; 739. Annunciation, dated 1486 (the heads are pleasing and the motions graceful); 788. Madonna and saints (large altar-piece in 13 sections, painted in 1476).

*724. *Carlo 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.*

749. *Niccolo Giolfino* (Verona; ca. 1465-1520), Portraits; 906. *Crivelli*, Madonna in prayer; 904. *Gregorio Schiavone* (the 'Slavonian', a native of Dalmatia; ca. 1470), Madonna and Child; 284. *Bartolommeo Vivarini* (Venice; end of the 15th cent.), Virgin and Child, with SS. Paul and Jerome; 1145. *Andrea Mantegna* (d. 1506; School of Padua), Samson and Delilah (on the tree is carved the motto 'foemina diabolo tribus assibus est mala peior'); 807. *Crivelli*, Madonna and Child enthroned; 803. *Marco Marziale* (Venetian painter; flourished ca. 1490-1510), The Circumcision (1500), with fine portrait-heads; 1417. *Mantegna*, The Agony in the Garden, an early work, from the Northbrook Gallery (compare No. 726, by Bellini); 804. *Marco Marziale*, Madonna and Child (1507); *Antonio Vivarini*, 768. SS. Peter and Jerome, 1284. SS. Francis and Mark.

*902. *Andrea Mantegna*, Triumph of Scipio, or the reception of the Phrygian mother of the gods (Cybele) among the publicly recognised divinities of Rome.

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. 332), but also exhibits Mantegna's wonderful feeling for the antique and his share in 'that sincere passion for the ancient world which was the dominating intellectual impulse of his age.'

1125. Ascribed to *Mantegna*, Two allegorical figures of the Seasons, in grisaille; *274. *A. Mantegna*, Virgin and Child, with St. John the Baptist and the Magdalen (conscientiously minute in execution and of plastic distinctness in the outlines); 668. *Crivelli*, The Beato Ferretti.

Central Octagon. VARIOUS SCHOOLS. To the left: 778. *Martino da Udine*, surnamed *Pellegrino da San Daniele* (Friuli, pupil of Bellini; about 1540), Madonna and Child; 1135, 1136. *Veronese School* (15th cent.), Legend of Trajan and the widow; 1211, 1212. *Dom. Morone* (d. ca. 1508), Fêtes at the wedding of Gianfrancesco II. Gonzaga and Isabella d'Este; 1214. *Michele da Verona* (d. after 1523), Coriolanus meeting Volumnia and Veturia; 1102. *Pietro Longhi* (Venetian genre-painter, sometimes called the 'Italian Hogarth'; 1702-1762), Andrea Tron, procurator of the church of St. Mark; 41. Ascribed to *Busi (Cariani)*, Death of Peter Martyr; 1241. *Pedro Campaña* (a native of Flanders, who studied in Italy and executed his best work in Seville; d. at Brussels in 1570 or 1580), Mary Magdalen led by Martha to hear the preaching of Christ (executed in Venice for Cardinal Grimani); 1241. *Pedro Campaña*, Christ preaching; 272. *Unknown Italian Master*, An Apostle; 931. *Veronese*, The Magdalen laying aside her jewels.

ON A STAND: 630. *Andrea Schiavone*, Madonna and Child enthroned, with saints.

A number of paintings, chiefly recent acquisitions, are temporarily hung in this room, some on screens. Among these are: *Duyster*, 1387. Players at backgammon, 1386. Soldiers quarrelling; 1002. *Walscappelle*, and 1001. *Jan van Huysum*, Flowers; 285. *Francesco Morone* (early Veronese painter; d. 1529), Madonna and Child; 1395. *G. Terburg*, Portrait; 1397. *Jan van Aach* (?), Old woman sewing; 202. *Breenberg*, Finding of Moses. Also landscapes by *S. van Ruysdael* (No. 1344), *Roghman* (1340), *Dekker* (1341), *Nic. Berchem* (78), *J. van Ruysdael* (746, 44), *Wouwerman* (1345), *A. van de Velde* (1348), *J. de Wet* (1342), *Avercamp* (1346), *I. van Ostade* (1317), *M. Ryckaert* (1353), *F. de Moucheron* (1352). Also, *B. Fabritius*, 1339. Nativity of St. John, 1338. Adoration of the Shepherds; 1320, 1321. *Corn. Janssens*, Portraits; 1343. *Unknown Artist*, Amsterdam Musketeers on parade; 1336. *Liberale da Verona*, Death of Dido.

In the centre of the Octagon is a piece of sculpture by *Gibson* (d. 1566), representing Hylas and the nymphs.

Room IX., adjoining Room VII. **LOMBARD SCHOOLS.** To the left: 806. *Boccaccio Boccaccino* (Cremona; d. after 1518), Procession to Calvary. *Ambrogio Borgognone* (architect and painter, Milanese School; ca. 1455-1523), 1410. Virgin and Child; 1077. Christ bearing the Cross, Virgin and Child, Agony in Gethsemane, a triptych, one of the master's earlier works; 298. Marriage of St. Catharine of Alexandria, to the right St. Catharine of Siena. 286. *Francesco Tacconi* (Cremona; d. after 1490), Virgin and Child enthroned (the only signed work of this master extant); 729. *Vincenzo Foppa* (d. 1492), Adoration of the Magi; 700. *Lanini* (d. ca. 1578), Holy Family, with Mary Magdalen, Pope Gregory, and St. Paul (dated 1543); *18. *Bernardino Luini* (of Milan, pupil of Leonardo da Vinci), Christ disputing with the Doctors; 1052. *Lombard School*, Portrait of a young man; *15. *Correggio* (*Antonio Allegri*; d. 1534), Ecce Homo; *23. *Correggio*, 'La Madonna della Cesta', or 'La Vierge au Panier'; 33. *Parmigiano* (*Francesco Maria Mazzola*; d. 1540), Vision of St. Jerome; 76. After *Correggio*, Christ's Agony in the Garden; 1300. *Milanese School*, Virgin and Child. — *10. *Correggio*, Mercury instructing Cupid in the presence of Venus, of the master's latest period.

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.

Mr. Ruskin, who describes Correggio as 'the captain of the painter's art as such, the master of the art of laying colour so as to be lovely', couples this picture with Titian's Bacchus (p. 161), as one of the two paintings in the Gallery he would last part with.

*1144. *Giov. Antonio Bassi*, surnamed *Sodoma* (Siena, pupil of Leon. da Vinci; d. 1549), Madonna and Child, with St. Catharine of Siena, St. Peter, and a monk. *Andrea da Solario* (Milan; d. after 1515), *923. Venetian senator (recalling Anton. da Messina), *734. Portrait, a work of much power and finish (1505). 1201, 1200. *Macrino d'Alba* (ca. 1500), Saints; 779, 780. *Ambrogio Borgognone*, Family portraits, painted on two fragments of a silken standard, attached to wood; *728. *Giov. Ant. Boltraffio* (pupil of Leonardo at Milan; d. 1516), Madonna and Child (an effective, though simple and quiet composition, suffused in a cool light); 1152. *Martino Piazza* (16th cent.), John the Baptist; 1149. *Marco da Oggionno* (Milanese School, pupil of Leonardo; d. 1549), Madonna and Child; 219. *Lombard School* (16th cent.), Dead Christ. 753. *Altobello Melone* (Cremona; 15th cent.), Christ and the Disciples on the way to Emmaus.

Visitors who wish to make an unbroken survey of Italian art should now pass on to R. XIII (p. 175), containing works of the later Italian schools.

Room X. **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, Nicolas Maas or Maes and Pieter 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: 202. *Melchior d'Hondecoeter* (animal-painter at Utrecht; d. 1695), Poultry ('this cock was Hondecoeter's favourite bird, which he is said to have taught to stand to him in a fixed position as a model'); *1248. *Bart. van der Helst* (one of the best Dutch portrait-painters; b. at Haarlem in 1611 or 1612; d. 1670), Portrait of a girl (dated 1645); 240. *Nicholas Berchem* (Haarlem; 1620-1683), Crossing the ford. *W. van de Velde* (Amsterdam, the greatest of marine-painters, in the service of Charles II.; 1633-1707), 149. Calm; 150. Blowing fresh. 140. *Bart. van der Helst* (d. 1670), Portrait of a lady; *776. *Rembrandt van Ryn* (*Harmensz* or *Hermanszoon*, Amsterdam; 1607-69), Old lady (1634); 1311. *J. Beerstraeten*, Winter-scene, with castle; 239. *Van der Neer* (d. ca. 1690; Amsterdam), River by moonlight; 237. *Rembrandt*, Portrait of a woman (one of his latest works, dated 1666); 1252. *Frans Snyders* (animal and fruit painter; Antwerp, 1579-1657), Fruit; 1222. *Hondecoeter*, Foliage, birds, and insects; 1015. *Jan van Os* (1744-1808), Still-life; 954. *Cornelis Huysmans* (1648-1727; Malines and Antwerp), Landscape; 203. *G. van Herp*, Conventual charity; *53. *Albert Cuyp* (Dort; 1605-91), Landscape with cattle and figures (with masterly treatment of light and great transparency of shadow); 981. *W. van de Velde*, Storm at sea; 1168. *Van der Vliet* (Delft; d. 1642), Portrait of a Jesuit; 38. *Peter Paul Rubens* (Antwerp; 1577-1640), Rape of the Sabine women; 152. *Van der Neer*, Evening scene, with figures and cattle by *Cuyp*, whose name is inscribed on the pail.

*672. *Rembrandt*, His own portrait (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 shirt collar, while a stray beam brings the hand into like prominence. The execution is excellent, the effect of light delicate and vigorous'. — *Vosmaer*.

*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 hands 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*.

49. *Sir Anthony van Dyck* (1599-1641), Portrait; 51. *Rembrandt*, Jewish merchant.

*1172. *Van Dyck*, Charles I. mounted on a dun horse and attended by Sir Thomas Morton.

This fine specimen of Van Dyck was acquired at the sale of the Blenheim Collection in 1884 for 17,500*l.* It was originally in Somerset House and was sold by Cromwell for 150*l.* The great Duke of Marlborough discovered and bought it at Munich.

679. *Ferd. Bol* (pupil of Rembrandt; d. 1681), Astronomer (1652); *1247. *Nicolas Maes* or *Maas* (1632-1693; figure-painter at Dort, a pupil of Rembrandt), The card-players (an exceedingly graphic group of life-size figures); 732. *A. van der Neer*, Canal scene (daylight scenes and canvases of so large a size as this were rarely executed by Van der Neer); 190. *Rembrandt*, Jewish Rabbi. — *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.

924. *Pieter Neefs* (d. ca. 1660; Antwerp), Interior of a Gothic church; 146. *A. Storck*, Shipping on the Maes. — 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.

901. *Jan Looten* (Dutch landscape-painter in the style of Van Everdingen; d. about 1681), Landscape. — *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 in bathed in dark but warm shades'. — *Vosmaer*.

1137. *Dutch School*, Portrait of a boy; *66. *Rubens*, Autumnal landscape, with a view of the Château de Stein, the painter's house, near Malines; 166. *Rembrandt*, Capuchin friar; *47. *Rembrandt*, Adoration of the Shepherds (1646); 920. *Roclandt Savery* (Courtrai, landscape and animal painter; long at the court of Emp. Rudolph II.; d. 1639), Orpheus.

289. *Gerrit Lundens* (1622-77; Amsterdam), Amsterdam Musketiers.

'This picture, although but a greatly reduced copy of the renowned work by Rembrandt in the State Museum at Amsterdam, has a unique interest as representing the pristine condition of its great original before it was mutilated on all four sides and shorn of some of its figures. . . . in order to suit the picture to the dimensions of a room to which it was at that time (early part of last century) removed'. — *Official Catalogue*.

238. *Jan Weenix the Younger* (Amsterdam, d. 1719), Dead game; *207. *Nicholas Maas*, The idle servant, a masterpiece, dated 1665; *794. *P. de Hooghe* (1632-81), Courtyard of a Dutch house; 685.

Hobbema, Landscape; *J. van Ruysdael*, 986. Water-mills, 628, *627. Landscapes with waterfalls; 209. *Jan Both* (Utrecht, painter of Italian landscapes in the style of Claude; d. after 1662), Landscape, with figures by *Poelenburg*; 50. *Anthony van Dyck*, 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); 1096. *Jan Weenix*, Hunting-scene; 1053. *Emanuel de Witte* (d. 1692; Amsterdam), Interior of a church; *680. *Van Dyck* (after Rubens), Miraculous Draught of Fishes. *David Teniers the Younger* (genre-painter in Antwerp, pupil of A. Brouwer and Rubens; 1610-94), *805. Old woman peeling a pear; 817. Château of the painter at Perck, with portraits of himself and his family. 986. *Ruysdael*, Water-mills; 137. *J. van Goyen*, Winter-scene; 1289. *A. Cuyp*, Landscape with cattle; *Rubens*, 59. The brazen serpent, 279. Horrors of War, coloured sketch for a large picture now in the Pitti Palace at Florence; 242. *Teniers*, Players at tric-trac or backgammon; 157. *Rubens*, Landscape; 1008. *Pieter Potter* (? father of Paul Potter; d. 1595), Stag-hunt; 71. *Jan Both* (d. 1652; Utrecht, visited Rome), Landscape with figures; 67. *Rubens*, Holy Family; 1327. *J. van Goyen*, Winter-scene; 57. *Rubens*, Conversion of St. Bavon; 1012. *Matthew Merian* (b. at Bâle in 1621, d. 1687; painted portraits at Nuremberg and Frankfort), Portrait of a man.

*278. *Rubens*, Triumph of Julius Cæsar, freely adapted from Mantegna's famous cartoons, now in Hampton Court Palace.

The Flemish painter strives to add richness to the scene by Bacchanalian riot and the sensuality of imperial Rome. His elephants twist their trunks, and trumpet to the din of cymbals; negroes feed the flaming candelabra with scattered frankincense; the white oxen of Clitumnus are loaded with gaudy flowers, and the dancing maidens are dishevelled Mænads. But the rhythmic procession of Mantegna, modulated to the sounds of flutes and soft recorders, carries our imagination back to the best days and strength of Rome. His priests and generals, captives and choric women, are as little Greek as they are modern. In them awakes to a new life the spirit-quelling energy of the Republic. The painter's severe taste keeps out of sight the insolence and orgies of the Empire; he conceives Rome as Shakespeare did in '*Coriolanus*' (*Symonds*).

1050. *Bakhuizen*, Shipping; 737. *Ruysdael*, Landscape with waterfall; 46. *Rubens*, Peace and War (presented by the painter to Charles I. in 1630); 955. *Corn. van Poelenburg* (d. 1667; Utrecht, imitator of the Roman School). Ruin, with women bathing; 1061. *Egbert van der Poel* (d. 1664; Delft), View of Delft after the explosion of a powder-mill in 1654; 970. *Gabriel Metsu* (Amsterdam; 1630-67), The drowsy landlady; *963. *Isaac van Ostade* (landscape and figure painter, pupil of his elder brother Adrian; d. 1649), Frozen river (glowing with light, very transparent in colour, and delicate in treatment); 1005. *Nic. Berchem*, Landscape; 1007. *Jan Wils*, Rocky landscape; 125. *Jacob Huysman*, Portrait of Izaak Walton; *212. *Thos. de Keyser* (Amsterdam; about 1660), Merchant and clerk; *757. *Rembrandt* (?), Christ blessing little children; 1221.

A. de Pape (d. 1668), Interior; 1255. *Jan Jansz van de Velde* (a rare Amsterdam painter; ca. 1640-56), Still-life; 1256. *Herman Steenwyck* (Delft), Still-life; 156. *Van Dyck*, Study of horses; 223. *Bakhuizen*, Dutch shipping; 1305. *G. Donck*, Portraits of Jan van Hermsbeeck and his wife; 1004. *N. Berchem*, Italian landscape; 221. *Rembrandt*, The artist at an advanced age; 1060. *Philip Wouwerman* (Haarlem; 1619-68), Vedettes, an early work; 154. *Teniers the Younger*, Musical party; 1095. *Jan Lievens* (1607-?1663), Portrait; *797. Attributed to *A. Cuyp* (in the style of his father Jacob Gerritz Cuyp, an eminent portrait-painter, and perhaps by him), Portrait, dated 1649; 956. *Jan Both*, Italian scene; 1000. *Bakhuizen*, Shipping; 158. *Teniers*, Boors regaling; *1277. *Nic. Maas*, Portrait (dated 1666).

On SCREENS: 1390. *J. van Ruysdael*, View near Scheveningen; 659. *Rottenhammer* (1564-1623), Pan and Syrinx; 187. *Rubens*, Apotheosis of William the Silent, of Holland; 1009. *Paul Potter*, The old gray hunter; 199. *Godfried Schalcken* (Dutch genre-painter, famed for his candle-light effects, and a pupil of Gerard Dou; d. 1706), Lesbia weighing jewels against her dead sparrow (*Catullus*, *Carmen* iii); 192. *Gerard Dou* (Leyden; 1613-1675), Portrait of himself.

*896. *Gerard Terburg* or *Ter Borch* (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 Rathaus at Münster, on the 15th of May, 1648, 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.

1132. *Hendrick Steenwyck the Younger* (b. at Frankfort, worked at Antwerp and at London, where he supplied architectural backgrounds to Van Dyck's portraits; 1580-1649), Interior; 1415. *Gerard Dou*, Portrait of Anna Maria van Schurman; 151. *J. van Goyen*, River-scene; 1383. *Jan Vermeer of Delft*, Young lady at a spinet; 1251, 1021. *Fr. Hals*, Portraits; 1293. *J. M. Molenaar*, Musical party; *1114-1118. *Gonzales Coques* (Antwerp, d. 1684), The five senses, allegorical and finely executed half-lengths. *H. Sorgh* (Rotterdam, pupil of Teniers the Younger; d. 1682), 1056. Man and woman drinking, 1055. Card-players, 1011. *Coques*, Portrait; 985. *K. du Jardin*, Sheep and goats; 1332. *C. Netscher*, Portrait of George, first Earl of Berkeley (?); 994. *Jan van der Heyde* (architectural and landscape painter at Amsterdam, 1637-1712), Street; 1243. *Dutch School*, Portrait; 155. *Teniers the Younger*, The misers; 1312. *Jan Victors* or *Victoors* (b. at Amsterdam in 1620), The village cobbler.

Room XI. EARLY GERMAN AND FLEMISH SCHOOLS, etc. The names of the artists are in many cases doubtful.

To the left: 1094, 1231. *Sir Anthony More* or *Moro* (b. at Utrecht

in 1512, painted portraits in England), Portraits; 708. *Flemish School* (15th cent.), Madonna; 184. *Nicolas Lucidel* (ca. 1527-90; b. in Hainault, painted portraits at Nuremberg), *Jeanne d'Archel* (formerly ascribed to More); 245. *Hans Baldung Grien* (d. 1542; German school), Senator (with the monogram of Albrecht Dürer, probably forged); 1232. *Heinrich Aldegrever* (Westphalian School, imitator of Dürer; 16th cent.), Portrait; 706. *Master of the Lyversberg Passion* (Cologne; 15th cent.), Presentation in the Temple; 291. *Cranach* (German School; d. 1553), Young lady; 664. *Roger van der Weyden the Elder* (d. 1464), Deposition in the Tomb; 295. *Quintin Matsys* (d. 1531), *Salvator Mundi* and *Virgin Mary*, replicas of two pictures at Antwerp; 687. *William of Cologne* (early Cologne painter; 14th cent.), *St. Veronica* with her napkin; *944. *Marinus de Zeeuw* or *Van Romerswale* (d. ca. 1570; a follower of Q. Matsys), Two bankers or usurers in their office, one inserting items in a ledger, while the other seems to recall with difficulty the particulars of some business transaction; 654. *School of Roger van der Weyden*, *Mary Magdalen*; 1082. *Patinir*, Visitation; 653. *Flemish Master of the 15th cent.*, Portraits; 260. *Meister von Liesborn* (15th cent.), Saints; 657. *Jac. Cornelissen* (Amsterdam; d. ca. 1560), Dutch lady and gentleman, with their patron-saints, Peter and Paul; 709. *Early Flemish School*, *Virgin and Child*; 655. *Bernard van Orley* (d. 1542), *Reading Magdalen*; 718. *Henrik met de Bles* ('Henry with the forelock'; Flemish painter of the 16th cent.), *Mt. Calvary*; 1086. *Early Flemish School*, Christ appearing to the *Virgin* after his Resurrection.

*707. *Master of the St. Bartholomew Altar*, SS. Peter and Dorothy, parts of an altar-piece in Munich; 774. *Flemish School of the 15th cent.*, *Virgin and Child* enthroned; *658. *Early German School* (formerly ascribed to Martin Schongauer), *Death of the Virgin*; *1045. *Gheerardt David* (early Flemish painter of Bruges; d. 1523), Wing of an altar-piece, representing Canon Bernardino di Salviatis, a Florentine merchant in Flanders, with SS. Martin, Donatian, and Bernardino of Siena, a masterpiece; 719. *Henrik met de Bles*, *Mary Magdalen*; 711. Ascribed to *Roger van der Weyden*, *Mater Dolorosa*.

*686. *Hans Memling* or *Memline* (early Flemish master of Bruges; d. ca. 1495), *Virgin and Child* enthroned.

This is the only authentic work of this master in the gallery, and is marked by his peculiar tenderness of conception and vividness of tints.

720. *J. van Schoreel* or *Scorel* (? d. 1562), *Rest on the Flight into Egypt*; *222. *Jan van Eyck* (d. 1440; founder of the early Flemish School), 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'. — *Crowe and Cavalcaselle*, 'Early Flemish Painters'.

*186. *Jan van Eyck*, Portraits of *Giovanni Arnolfini* and *Jeanne de Chenany*, his wife.

'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).*

The signature on this picture is 'Johannes de Eyck fuit hic' ('Jan van Eyck was here'). The inscription on No. 222 is equally modest: 'Als ich kan' ('As I can').

*290. *Jan van Eyck, Portrait of a man, dated 1432.*

'The drawing is careful, the painting blended to a fault'. — *C. & C.*

712. *Roger van der Weyden, Ecce Homo; 747. Attributed to Memling, St. John the Baptist and St. Lawrence, 'very minutely and delicately worked'; 705. Stephan Lochner (early master of Cologne, about 1440), SS. Matthew, Catharine of Alexandria, and John; 783. Flemish School, Exhumation of St. Hubert; 722. Sigismund Holbein (?), Portrait of a woman; 1280. Flemish Master of the 15th cent., Christ appearing to Mary after the Resurrection; 710. Hugo van der Goes (?), Portrait of a monk, a 'vivid and truthful portrait'; *656. Jan Mabuse (Jan Gossaert; early Flemish portrait and historical painter; d. 1532), Portrait, drawing and colouring alike admirable; 946. Mabuse, Portrait; *943. Flemish School, Portrait of a man, dated 1462; 1042. Catharine van Hemessen (portrait-painter at the Spanish court; 16th cent.), Portrait of a man with fair hair.*

On SCREENS: 262. Attributed to the *Meister von Liesborn*, Crucifixion; 1151. *German School (15-16th cent.)*, Entombment; *Flemish School (15th cent.)*, 708. Madonna, 696. Portrait. — 253. Attributed to the *Meister von Werden*, Mass of St. Hubert; 717. *Patinir*, St. John on Patmos; 714. *Engelbertsz*, Mother and Child. — 1287. *Dutch School*, Interior of a gallery of art.

We now again pass through Room X. in order to reach —

Room XII. PEBEL COLLECTION. This is a collection of Flemish and Dutch cabinet-pieces, chiefly works of the very first rank.

819. *Bakhuizen*, Off the mouth of the Thames; *W. van de Velde*, 872. Shipping, 876. Gale; *834. *P. de Hooghe*, Dutch interior (broad, full, sunlight effect); 818. *Bakhuizen*, Coast-scene; 865. *Jan van de Cappelle* (marine-painter of the 17th cent., at Amsterdam under the influence of Rembrandt), Coast-scene.

*873. *W. van de Velde*, Coast of Scheveningen.

'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.*

*864. *Gerard 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.*

853. *Rubens*, Triumph of Silenus; *839. *Metsu*, Music-lesson; 884. *Wynants*, Landscape, with figures by *A. van de Velde*. — *852. *Rubens*, Portrait, known as the 'Chapeau de paille'.

'The chief charm of the celebrated 'Chapeau de Paille' (chapeau de paille) 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'. — '*Kugler*', edited by *Croze*.

*856. *Jan Steen* (painter of humorous conversation-pieces; Delft and the Hague; d. 1679), The music-master (an early and very carefully finished work).

*869. *A. van de Velde*, Frost-scene.

'Admirably drawn, touched with great spirit, and of a very pleasing, though, for the subject, perhaps too warm a tone'. — *W.*

829. *Jan Hackaert* (Amsterdam, 17th cent.), Stag-hunt; *870, 871. *W. van de Velde*, Sea-pieces; *849. *Paul Potter* (The Hague; 1625-54), Landscape with cattle; 833. *Meindert Hobbema* (Amsterdam, pupil of *Ruysdael*; 1638-1709), Forest-scene. — *868. *A. van de Velde*, Ford.

'The composition is 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.*

*826. *K. du Jardin*, Figures and animals reposing. — *835. *Pieter de Hooghe*, Court of a Dutch house, 1658.

'Excites a joyful feeling of summer. In point of fulness and depth of tone and execution one of the best pictures of the master'. — *W.*

875. *W. van de Velde*, Light breeze; 882. *Wouwerman*, Landscape; 827. *K. du Jardin*, Forging the stream, dated 1657.

*830. *Hobbema*, The Avenue, Middelhamis.

'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.*

866. *Van der Heyde*, Street in Cologne, with figures by *A. van de Velde*; 880. *Wouwerman*, On the seashore, selling fish (supposed to be his last work); 828. *Dujardin*, Landscape, with cattle. — *846. *Adrian van Ostade* (figure-painter at Haarlem, pupil of *Frans Hals*; d. 1685), The alchymist.

'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.*

828. *K. du Jardin*. Landscape and cattle; 874. *W. van de Velde*. Calm at sea.

883. *Wynants* (d. ca. 1680), Landscape, with accessories by *Lingelbach* (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 water-mills (in a warm, summer-like tone). — *822. *Cuyp*, Horseman and cows in a meadow.

'Of exquisite harmony, in a bright cool light, unusual with him'. — *W.*

867. *Adrian van de Velde* (brother of *Willem* and pupil of *Wynants* at *Haarlem*; 1639-72), Farm cottage; 861. *Teniers*, River-scene; *836. *Phil. de Koninck* (pupil of *Rembrandt*; d. 1690), Landscape, figures by *A. van de Velde*; 841. *Willem van Mieris* (d. 1747), Fish and poultry shop (1713); 850. *Rembrandt*, Portrait. — *825. *Gerard Dou*, 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.*

878. *Wouwerman*, 'La belle laitière'.

'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.*

855. *Ruysdael*, Landscape with a waterfall. — *847. *Isaac van Ostade* (d. 1649), 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.*

*879. *Wouwerman*, Interior of a stable (very delicately finished). — 831. *Hobbema*, Ruins of *Brederode Castle*.

'Strongly illumined by a sunbeam, and reflected in the dark yet clear water which surrounds them'. — *W.*

820. *Berchem*, Landscape, with ruin; 881. *Wouwerman*, Gathering faggots; 862. *Teniers*, The husband surprised; 854. *Ruysdael*, Forest-scene; 823. *Cuyp*, River-scene, with cattle; 843. *Caspar Netscher* (pupil of *Terburg*, settled at the *Hague*; d. 1684), Children blowing soap-bubbles (1670); 863. *Teniers*, Dives in torment; 951. *David Teniers the Elder* (pupil of *Rubens*, and also of *Elshaimer* at *Rome*; d. 1649), Playing at bowls; 1003. *Jan Fyt* (animal-painter at *Antwerp* in the time of *Rubens*; d. 1661), Dead birds; 957. *Jan Both*, Cattle and figures; 205. *J. W. E. Dietrich* (German School, court-painter at *Dresden*; d. 1774), Itinerant musicians; 964. *Van der Cappelle*, River-scene; 962. *A. Cuyp*, Cattle and figures; 961. *Cuyp*, Cattle and figures; 982. *A. van de Velde*, Landscape; 1294. *W. van de Poorter*, Allegorical subject; 965. *Van der Cappelle*, River scene; 949. *Teniers the Elder*, Rocky landscape; 999. *G. Schalcken*, Candle-light effect; 984. *A. van de Velde*, Landscape; 977. *W. van de Velde*, Sea-piece; 1010. *Dirk van Deelen* (architectural painter in *Zeeland*; 17th cent.), Extensive palatial buildings of Renaissance architecture, with figures by *A. Palamedesz*; 969. *A. van der Neer*, Frost-scene; 798. *Phillip 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 profles ce cy est le meilleur'); 991. *Ruysdael*, Prostrate tree; *J. van der Heyden* (d. 1712), 993. Landscape, 992. Gothic and classic buildings; 1017. *Unknown Flemish Master*, Landscape (signed D. D. V., 1622); 978. *W. van de Velde*, River-scene; 1006. *Berchem*, Landscape; 980. *Willem van de Velde the Younger*, Dutch vessels saluting; 950. *Teniers*, Conversation; 979. *W. van de Velde*, Shipping; 973. *Jan Wouwerman* (landscape-painter at Haarlem; wrongly ascribed to Wynants), Sandbank in a river; 975. *Philip Wouwerman*, Stag-hunt.

*54. *Rembrandt*, 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*'.

983. *Adrian van de Velde*, Bay horse, cow, and goat; 43. *Rembrandt*, Descent from the Cross; *159. *Maas*, The Dutch housewife, dated 1655; 974. *Philip de Koninck*, Hilly, wooded landscape, with a view of the Scheldt and Antwerp Cathedral; *995. *Hobbema*, Forest-landscape, of peculiarly clear chiaroscuro; 988. *Ruysdael*, Old oak; *153. *Maas*, Cradle. *Van der Cappelle*, 966. River-scene, 967. Shipping. 1013. *Hondecoeter*, Geese and ducks. *Ruysdael*, *990. Landscape, an extensive flat, wooded country (a *chef-d'œuvre*); 987. Rocky landscape. — 952. *Teniers the Younger*, Village fête, dated 1643.

'An admirable original repetition of the masterly picture in the possession of the Duke of Bedford, though not equal to the Bedford picture in delicacy'. — *W.*

960. *Cuyp*, Windmills; 958. *Jan Both*, Outside the walls of Rome. — *976. *Philip Wouwerman*, Battle.

'Full of animated action, of the utmost transparency, and executed with admirable precision'. — *W.*

959. *Jan Both*, River-scene; 1288. *B. van der Neer*, Frost-scene; 971. *Wynants*, Landscape; 211. *J. van Huchtenburgh* (d. 1733), Battle; 877. *Van Dyck*, His own portrait; 134. *Cornelius Gerritz Deliker* or *Decker*, Landscape; 1074. *Dirk Hals* (younger brother of Frans; d. 1656), Merry party; 1278. *Hendrik Gerritz Pot* (d. ca. 1656), Convivial party.

On SCREENS: 953. *Teniers*, The toper; 1014. *A. Elsheimer*, Martyrdom of St. Lawrence; 972. *Wynants*, Landscape; 968. *Gerard Dou*, The painter's wife; *G. Schalcken*, 998. The duet, 997. Old woman; *838. *Gabriel Metsu* (painter of interiors at Amsterdam; d. after 1667), The duet.

'Painted in the warm, full tone, which is especially valuable in his pictures'. — *W.*

*821. *Gonzales Coques*, Family portraits, amply justifying the artist's claim to be the 'Little Van Dyck'. — *844. *Netscher*, 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 (No. 59, see p. 168).

1292. *Jan van Bylert*, Family group; 796. *Van Huysum*, Flowers; 845. *Netscher*, Lady at a spinning-wheel (finished with great delicacy; 840. *Frans van Mieris* (d. 1681), Lady feeding a parrot (these two figures, of the same size and in the same dress, afford an interesting comparison of the workmanship of the two masters); 857-860. *Teniers*, The seasons. — *848. *Isaac van Ostade*, Canal scene in winter.

'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.*

*824. *A. Cuyp*, Ruined castle in a lake ('gilded by the most glowing evening sun').

Several other Dutch paintings, chiefly landscapes, are temporarily hung in the Central Octagon (p. 164).

Room XIII. 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 Carracci 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, which also contains examples of the later Venetian masters.

Annibale Carracci (younger brother of Lodovico, and founder along with him of the Bolognese Academy; d. 1609), 93. Silenus gathering grapes; 94. Bacchus playing to Silenus, quite in the style of the ancient frescoes. 228. *Jacopo Bassano* (Venetian painter of the late Renaissance; d. 1597), Christ driving the money-changers out of the Temple; 624. Ascribed to *Giulio Romano* (Roman School, pupil of Raphael; d. 1546). Infancy of Jupiter; 135. *Canaletto*, Landscape with ruins; 1054. *Francesco Guardi* (architectural and landscape painter, closely allied to Canaletto; d. 1793), View in Venice; 1157. *Bernardo Cavallino* (Naples; d. 1654), Nativity; 48. *Domenichino* (*Domenico Zampieri*; d. 1641), Tobias and the Angel; 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); 214. Ascribed to *Guido*, Coronation of the Virgin; 198. *Ann. Carracci*, Temptation of St. Anthony, unattractive; 160. *Pietro Francesco Mola* (1612-68), Repose on the Flight into Egypt; 11. *Guido Reni* (d. 1642), St. Jerome; 936. *Ferdinando Bibiena* (Bologna; 1657-1743), Performance of Othello in the Teatro Farnese at Parma.

*942. *Canaletto* (*Antonio Canale*, of Venice; d. 1768), Eton College in 1746, with the Thames in the foreground.

This picture was painted during the artist's visit to England in 1746-8, perhaps, as Mr. Cook points out, in the same year (1747) that Gray published his well-known 'Ode on a distant Prospect of Eton College'.

Pietro Longhi (see R. VIII, p. 164), 1100. Domestic group, 1134. Fortune-teller, 1101. Masked visitors at a menagerie; 935. *Salvator Rosa* (Neapolitan landscape-painter; d. 1673), River-scene. — 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'. — *Catalogue*.

940. *Canaletto*, Ducal Palace and Column of St. Mark, Venice; 1333. *Tiepolo*, Deposition from the Cross; 25. *Ann. Carracci*, St. John in the Wilderness; 939. *Canaletto*, Piazzetta of St. Mark, Venice; 1206. *Salv. Rosa*, Landscape; 210. *Guardi*, Piazza of St. Mark, Venice; 851. *Seb. Ricci*, Venus asleep; 85. *Domenichino*, St. Jerome and the Angel; 934. *Carlo Dolci* (Florentine painter of sacred subjects; d. 1686), Virgin and Child; 196. *Guido*, Susannah and the Elders ('a work', says Mr. Ruskin, 'devoid alike of art and decency'); *84. *Salv. Rosa*, Mercury and the woodman; 77. *Domenichino*, Stoning of St. Stephen; 9. *Ann. Carracci* (?), Christ appearing to St. Peter after his Resurrection (the difficulties of foreshortening have been only partly overcome); 75. *Domenichino*, Landscape with St. George and the Dragon; 200. *Sassoferrato* (*Giov. Batt. Salvi*; d. 1685), Madonna in prayer (primitive in colouring, common in form, and lighted for effect); 193. *Guido Reni*, Lot and his daughters; 163. *Canaletto*, Grand Canal, Venice; 138. *Pannini* (Roman School; d. 1764), Ancient ruins. — 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*.

28. *Lodovico Carracci* (d. 1619), Susannah and the Elders; *643. *Giulio Romano* (ascribed by Mr. Crowe to Giulio's pupil, *Rinaldo Mantovano*), Capture of Carthage, and the Moderation of Publius Cornelius Scipio, colouring and drawing both excellent. — *56. *Annibale Carracci*, 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*.

941. *Canaletto*, Grimani Palace, Venice; 177. *Guido Reni*, Mary Magdalen; 174. *Carlo Maratta* (Roman painter; d. 1713), Portrait of Cardinal Cerri; 172. *Caravaggio* (*Michaelangelo Amerighi*, founder of the naturalistic school of Naples; d. 1609), Christ and the Disciples at Emmaus; 127. *Canaletto*, View of the Scuola della Carità, now the Accademia delle Belle Arti, Venice; 63. *Ann. Carracci*, Landscape. — 29. *Baroccio* (*Federigo Barocci*, a follower of Correggio; 1528-1612), 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.*

933. *Padovanino*, Boy with a bird; 271. *Guido Reni*, Ecce Homo; 70. *Padovanino* (*Alessandro Varotari*, of Venice; d. 1650), Cornelia and her children (children form this artist's favourite subject); *644. Ascribed to *Rinaldo Mantovano*, Rape of the Sabine women, and Reconciliation between the Romans and Sabines (these pictures recall, in many respects, Raphael's frescoes in the Vatican); 69. *Pietro Fran. Mola*, St. John in the wilderness; 1059. *Canaletto*, Church of St. Pietro di Castello, Venice; 88. *Ann. Carracci*, Erminia taking refuge with the shepherds (from Tasso); 938. *Canaletto*, Regatta on the Canale Grande, Venice; *191. *Guido Reni*, Youthful Christ embracing St. John, a very characteristic work, and the best picture by Guido in this collection; 1058. *Canaletto*, Canal Reggio, Venice.

On SCREENS: *Giuseppe Zais* (Venetian; d. 1784), 1296. Landscape, 1297. River-scene. — 1048. *Unknown Italian Master* (16th cent.), Portrait of a cardinal; 1192, 1193. *Tiepolo*, Sketches for altar-pieces.

Room XIV. FRENCH SCHOOL. The French landscape-painter Claude Lorraine, 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 Poussin (properly Gaspar Dughet), a follower of Claude.

On each side of the doorway hang a large landscape by Claude and one by Turner. To the right, as we enter from Room XIII.: *12. *Claude* (d. 1682), Landscape with figures (with the inscription on the picture itself, 'Mariage d'Isac avec Rebeca'), a work of wonderfully transparent atmosphere, recalling in its composition the celebrated picture 'Il molino' (the mill) in the Palazzo Doria at Rome, painted in 1648; *479. *Turner*, Sun rising in a mist. — To the left: 498. *Turner*, Dido building Carthage. (These two pictures were bequeathed by the artist on condition that they should be hung beside the Claudes.)

This picture (No. 498) is not considered a favourable specimen of Turner, whose 'eye for colour unaccountably fails him' (Ruskin). Mr. Ruskin comments on the 'exquisite choice' of the group of children sailing toy-boats, as expressive of the ruling passion, which was to be the source of Carthage's future greatness.

The visitor will scarcely need to be referred to 'Modern Painters' (Vol. I.), for Mr. Ruskin's eloquent comparison of Turner with Claude and the other landscape-painters of the old style and for his impassioned championship of the English master.

*14. *Claude*, Embarkation of the Queen of Sheba (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.*

Then, to the left: 1090. *François Boucher* (1704-1770), Pan

and Syrinx; 91. *N. Poussin*, Sleeping Venus surprized by satyrs; 36. *Gaspard Poussin* (properly *G. Dughet*; d. 1675), Land-storm; 236. *C. J. Vernet* (grandfather of Horace Vernet; d. 1789), Castle of Sant' Angelo, Rome. *Claude*, *1018. Classical landscape, dated 1673; 2. Pastoral landscape with figures (reconciliation of Cephalus and Procris); *30. Embarkation of St. Ursula. 95. *G. Poussin*, Landscape with Dido and Æneas, with sky much overcast; 65. *N. Poussin* (d. 1665), Cephalus and Aurora; 1319. *Claude*, Landscape with figures; 903. *Hyacinthe Rigaud* (portrait-painter under Louis XIV. and Louis XV.; d. 1743), Portrait of Cardinal Fleury; 5. *Claude Lorrain*, Seaport at sunset. — *62. *N. Poussin*, Bacchanalian dance.

This is the best example of Nicholas Poussin in the gallery. The composition is an imitation of an ancient bas-relief.

*1019. *Jean Greuze* (painter of fancy portraits; d. 1805), Head of a girl looking up; 61. *Claude*, Landscape; 165. *N. Poussin*, Plague among the Philistines at Ashdod. — *31. *G. Poussin*, 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'. — *W.*

206. *Greuze*, Head of a girl; 58. *Claude Lorrain*, Landscape with goats. — 40. *N. Poussin*, Landscape, with Phocion.

According to Mr. Ruakin, this is 'one of the finest landscapes that ancient art has produced, — the work of a really great and intellectual mind'.

42. *N. Poussin*, Bacchanalian festival; 1057. *Cavallino*, Nativity; 68, 98. *G. Poussin*, Landscapes; 55. *Claude*, Landscape, with death of Procris; 1154. *Greuze*, Girl with a lamb; 161. *G. Poussin*, Italian landscape; *6. *Claude*, Landscape with figures (David and Saul in the Cave of Adullam?); 1159. *G. Poussin*, The Calling of Abraham; 39. *N. Poussin*, Nursing of Bacchus.

ON SCREENS: 101-104. *Nicolas Loncret* (painter of 'Fêtes Galantes'; d. 1743), Ages of man; 1020. *Greuze*, Girl with an apple; 1258. *J. B. S. Chardin*, Still-life; 1190. Ascribed to *Fr. Clouet* (court-painter to Francis I.; b. about 1510, d. before 1574), Portrait of a boy; 660. *Clouet*, Portrait of a man; *Simon Marmion*, 1303. Choir of angels, 1302. Soul of St. Bertin borne to heaven.

Room XV. SPANISH SCHOOL.

To the left: *Velazquez* (d. 1660), *232. Adoration of the Shepherds (early work, under the influence of Spagnoletto); 1122. *Domenico Theotocopuli* (d. 1625), surnamed *Il Grecco*, A Cardinal; *74. *Bartolome Esteban Murillo* (influenced by Velazquez and Van Dyck; d. 1682), Spanish peasant boy; 1129. *Velazquez*, Philip IV. (bought at the Hamilton sale for 6300*l.*); 1291. *Juan de Valdes Leal*, Assumption of the Virgin; *197. *Velazquez*, Philip IV. hunting the wild boar; *176. *Murillo*, St. John and the Lamb; 1229. *Morales* (1509-86; surnamed 'the Divine' from his love of religious subjects), Holy Family, a highly finished little work, recalling the

Flemish manner; *Murillo*, 1286. Boy drinking, 1257. Birth of the Virgin; 1308. *J. B. del Mazo*, Portrait.

Velasquez, *745. Philip IV., 1375. Christ at the house of Martha, *1148. Scourging of Christ. *13. *Murillo*, Holy Family; 230. *Zurbaran* (d. 1662), Franciscan monk. *Ribera*, 235. Dead Christ, 244. Shepherd; *Velasquez*, 741. Dead warrior, 1376. Sketch of a duel in the Prado.

Room XVI (adjoining R. XIV). OLDER BRITISH SCHOOL. To the left: *Thomas Gainsborough* (comp. p. 154), 760. Orpin, Parish Clerk of Bradford, Wiltshire; 109. The watering-place; *683. Mrs. Siddons. 1364. *Wilson*, Sons of Frederick, Prince of Wales, with their tutor. — *Sir Joshua Reynolds*, portrait-painter and writer on art, founder and first president of the Royal Academy (1723-92), 889. His own portrait, 307. Age of Innocence, 886. Admiral Keppel, *1259. Anne, Countess of Albemarle, 890. George IV. as Prince of Wales, 182. Heads of angels, 305. Portrait, 885. The snake in the grass. — 1402, 1403. *Henry Morland*, The laundry-maid; *Gainsborough*, 925. Landscape, 1044. Portrait; *Reynolds*, 107. The banished lord, 162. Infant Samuel, 892. *Robinetta*, a study of the Hon. Mrs. Tollemache, painted about 1786; 725. *J. Wright of Derby*, An experiment with the air-pump. — *Reynolds*, 306. Portrait of himself; 887. Portrait of Dr. Johnson; 891. Lady and child. — 1197. *Zoffany*, Portrait of David Garrick; 1365. *Reynolds*, Lady Cockburn and children; 678. *Gainsborough*, Study of a head; *312. *Romney* (1734-1802), Lady Hamilton as a bacchante; *Reynolds*, 79. The Graces decorating a terminal figure of Hymen (portraits of the daughters of Sir. W. Montgomery), 888. James Boswell, the biographer of Johnson; 1068. *Romney*, The parson's daughter. *Reynolds*, 106, *754. Portraits; 111. Lord Heathfield, the defender of Gibraltar in 1779-83. — There are also several other portraits in this and the following room by different hands.

Room XVII. OLDER BRITISH SCHOOL. To the left: *William Hogarth* (d. 1764), 1161. Miss Fenton, the actress, as 'Polly Peachum' in the 'Beggars' Opera'; *1046. *Sigismonda* mourning over the heart of Guiscardo; 1162. Shrimp girl. 309. *Gainsborough*, The watering-place; 304, 1290, 1064, 267, 303, 302, 1071, 108, 110. *Wilson* (d. 1782), Landscapes; 1374. *Hogarth*, The painter's servant. *Samuel Scott* (d. 1772), 314. Old Westminster Bridge in 1745, 313. Old London Bridge, 1223. Portion of Westminster Bridge, 1328. Westminster from the river. 1016. *Sir Peter Lely* (d. 1680), Portrait. *Hogarth*, 1153. Family group; 113-118. Marriage à la mode (in 1750 Hogarth received only 110*l.* for the series, which when sold again in 1794 realised 1381*l.*). *1249. *William Dobson* (1610-46; the 'English Van Dyck'), Endymion Porter, Groom of the Bed-chamber to Charles I.; 1224. *Hudson* (d. 1779), *Scott*, the painter; 675. *Hogarth*, Portrait of his sister; 316. *Loutherbourg* (d. 1812), Lake in Cumberland; 1076. *Unknown*, Portrait, supposed to be the

poet Gay; 112. *Hogarth*, Portrait of himself; 1231. *Francis Cotes* (d. 1770), Portrait of Mrs. Brocas; 1174. *Gainsborough*, Sketch for No. 109 (p. 179).

To reach the next room, we cross the main staircase.

Room XVIII. BRITISH SCHOOL. In the doorway, to the left, John Constable's palette is shown under glass. To the left: *1242. *Alex. Nasmyth* (1758-1840; a painter of portraits and landscapes at Edinburgh; father of Patrick Nasmyth), Stirling Castle.

Sir David Wilkie describes Alex. Nasmyth as 'the founder of the landscape school of Scotland, and the first to enrich his native land with the representation of her romantic scenery'.

1030. *George Morland* (d. 1804), Interior of a stable (1791); 374. *Bonington* (d. 1828), Column of St. Mark at Venice; 380, 381. *Patrick Nasmyth* (1786-1831), Landscapes; 787. *John S. Copley* (b. at Boston, Mass., in 1737; d. 1815), Siege and relief of Gibraltar. *John Constable* (one of the greatest English landscape-painters, who has exercised great influence on the modern French school of landscape; 1776-1837), 1065. Corn-field, 1066. Barnes Common, 1235. House in which the artist was born, 1237. View on Hampstead Heath, 1245. Church-porch at Bergholt, Suffolk. 1069. *Thos. Stothard* (1755-1834), Nymphs discovering the narcissus-flower; 1110. *William Blake* (1757-1827), The Spiritual Form of Pitt guiding Behemoth (an 'iridescent sketch of enigmatic dream', symbolizing the power of statesmanship in controlling brute force); *1037. *Crome* ('Old Crome' of Norwich, d. 1821), Slate quarries. *Constable*, 1244. Bridge at Gillingham, 1236. View on Hampstead Heath, 1276. Harwich. *Stothard*, 1070. Cupids, 318. Woodland dance, 319. Cupid and Calypso. 1208. *Opie* (d. 1807), William Godwin; 926. *Crome*, Windmill; 1392. *J. Z. Bell*, Cardinal Burchier urges the widow of Edward IV. to let her son out of prison; 689. *Crome*, Mousehold Heath, near Norwich; 1167. *Opie*, Portrait, supposed to be Mary Wollstonecraft (Mrs. Godwin). *Sir Thomas Lawrence* (d. 1830), 129. John Angerstein (p. 150), 1238. Sir Samuel Romilly. 1163. *Stothard*, The Canterbury Pilgrims; 733. *John Copley*, Death of Major Peirson; 1177. *P. Nasmyth*, Landscape; 1246. *Constable*, House at Hampstead; 1164. *Blake*, Procession from Calvary; *Stothard*, 322. Battle, 1185. Nymphs and satyrs, 320. Diana bathing; 1067. *G. Morland*, Quarry; *Gainsborough*, 1271. Portrait, 80. The market cart, *311. Rustic children; 348. *Callcott*, Dutch coast; 1039. *Thos. Barker* (1769-1847), Landscape; 1179. *P. Nasmyth*, Landscape. *Copley*, 100. Last public appearance of the Earl of Chatham, who fainted in endeavouring to speak in the House of Peers on April 7th, 1778, and died a month later; 1072, 1073. Studies for No. 100. 321. *Stothard*, Intemperance (Cleopatra and Mark Antony); 310. *Gainsborough*, Watering-place; 1158. *James Ward* (d. 1859), Harlech Castle.

On screens: 1210. *Rossetti*, The Annunciation; *Lewis*, Edfou in Upper Egypt.

Room XIX. BRITISH SCHOOL. To the left: 785. *Sir Thos. Lawrence*, Mrs. Siddons; 1285. *Horace Vernet*, Napoleon I.; 1385. *A. L. Egg*, Beatrix knighting Esmond (from Thackeray's 'Esmond'); 1307. *Sir Thos. Lawrence*, Miss Caroline Fry; 354. *G. S. Newton*, Dutch girl at a window; 438. *John Linnell*, Woodcutters; 1184. *G. Lance*, Fruit; 1183. *P. Nasmyth*, Landscape; 1349, 1350. *Sir Edwin Landseer*, Studies of lions; *Constable*, 1275. View at Hampstead. *4273. Flatford Mill, 1272. Cenotaph erected in memory of Sir Joshua Reynolds in Coleorton Park, Leicestershire; 1384. *P. Nasmyth*, View in Hampshire; 1351. *G. Morland*, Village inn; 1395. *Sir Chas. Eastlake*, Portrait; 1283. *Gainsborough*, Dedham; 893. *Sir T. Lawrence*, Princess Lieven; 1389. *G. B. Willcock*, Near Torquay; 1379. *T. Woodman*, Rat-catcher; 563. *Thos. Seddon* (a pre-Raphaelite; d. 1856), Jerusalem and the Valley of Jehoshaphat; 1250. *Daniel Maclise* (1811-70), Charles Dickens; 353. *Newton* (d. 1835), Yorick and the Grisette; 917. *T. S. Good* (d. 1872), No News; 600. *Dyckmans* (b. 1811), Blind beggar; 1306. *Barker*, Landscape.

Room XX. MODERN BRITISH SCHOOL. To the left: 394. *William Mulready* (1786-1863), Fair time; 607. *Sir Edwin Landseer* (d. 1873), Highland dogs; 439. *J. Linnell* (d. 1882), Windmill; 1181. *Mulready*, Sea-shore with boys bathing; 1182. *C. R. Leslie*, Scene from Milton's 'Comus'; 452. *J. F. Herring* (d. 1866), The scanty meal; 407. *C. Stanfield* (d. 1867), View in Venice; 412. *Landseer*, Hunted stag; 614. *W. Etty* (d. 1849), The bather; 406. *Stanfield*, Lake of Como; 1111. *J. S. Cotman* (d. 1842), Wherries on the Yare; *1226. *Landseer*, A distinguished member of the Royal Humane Society; 395. *Mulready* (d. 1863), Crossing the ford; 1186. *J. Glover* (d. 1849), Landscape, with cattle; 443. *G. Lance* (d. 1864), Fruit; 409. *Landseer*, King Charles spaniels; 431. *E. M. Ward* (d. 1879), Disgrace of Lord Clarendon; 393. *Mulready*, The last in; 359. *Etty*, Lute-player; 411. *Landseer*, Highland music; 426. *Webster*, The truant; 403. *Charles Leslie* (d. 1859), Uncle Toby and Widow Wadman in the sentry-box (from 'Tristram Shandy'); 444. *A. G. Egg* (d. 1863), Scene from the 'Diable Boiteux'; 404. *Stanfield*, Entrance to the Zuyder Zee; *604. *Landseer*, Dignity and Impudence; 408. *Charles Landseer* (d. 1879), Clarissa Harlowe in the spunging-house; 1040. *W. J. Müller* (d. 1845), Landscape; 410. *Landseer*, High Life and Low Life; 423. *Daniel Maclise*, Malvolio and the Countess; 427. *Webster*, Dame-school; 450. *Fred. Goodall*, Village holiday; 615. *W. P. Frith*, Derby Day; 815. *Clays*, Dutch boats in the roads of Flushing; 1205. *F. L. Bridell* (d. 1863), Chestnut woods above Varenna, Lake Como; 241. *Sir David Wilkie* (d. 1840), The Parish Beadle; 183. *Thos. Phillips* (d. 1845), Sir David Wilkie; 810. *C. Poussin*, Pardon Day in Brittany. *Constable*, *130. Corn-field, *1207. Hay-wain, *327. Valley Farm. 124. *John Jackson* (d. 1831), Rev. Wm. Holwell Carr;

398. *Sir Charles Eastlake* (d. 1865), A Greek girl; 1253. *J. Holland* (d. 1870), Hyde Park Corner in 1825; 446. *J. C. Horsley*, The Pride of the Village (from Irving's 'Sketch Book'). *Sir David Wilkie* (1785-1841), 99. Blind Fiddler, 122. Village Festival. 453. *Alex. Fraser* (d. 1865), Highland cottage; 425. *J. R. Herbert*, Sir Thomas More and his daughter in the Tower observing monks led to execution; 317. *Stothard*, Greek vintage; 1175. *James Ward*, Regent's Park in 1807; 1204. *James Stark* (d. 1859), Valley of the Yare, near Norwich. *Wilkie*, 921. Blindman's Buff (sketch); 828. The first ear-ring.

ON SCREENS: *1279. *Dante Gabriel Rossetti* (the leader of the pre-Raphaelite movement in English art; 1828-82), 'Beata Beatrix' (a portrait of the artist's wife, painted some time after her death); the words at the foot of the frame were quoted by Dante from Jeremiah to indicate the grief in Florence on Beatrice's death, the date of which (June 9th, 1290) is given at the top. — 1398. *Sir Chas. Eastlake*, Ippolita Torelli.

Room XXI. BRITISH SCHOOL OF THE 19th CENTURY. To the left: 402. *Leslie*, Sancho Panza in the chamber of the Duchess; 231. *Wilkie*, Portrait of Thomas Daniell, R. A.; 620. *Lee* (d. 1879), River-scene, the cattle by *Cooper*; *432. *E. M. Ward*, The South Sea Bubble; 120. *Sir William Beechey* (d. 1839), Nollekens, the sculptor; *356. *Etty*, 'Youth on the prow and Pleasure at the helm' (Gray). *Sir E. Landseer*, 605. Defeat of Comus, 603. Sleeping bloodhound (painted in four days), *608. 'Alexander and Diogenes'. 922. *Lawrence*, Portrait of a child; 1142. *Cecil Lawson* (d. 1882), The August moon; *621. *Rosa Bonheur*, Horse-fair; 416. *Pickersgill* (d. 1875), Robert Vernon (p. 152). *Ary Scheffer* (d. 1868), 1170. SS. Augustine and Monica, 1169. Mrs. Robert Hollond, who sat for St. Monica in No. 1170. 397. *Eastlake*, Christ lamenting over Jerusalem; 401. *David Roberts* (architectural painter; d. 1864), Chancel of the church of St. Paul at Antwerp; *1209. *Fred. Walker* (d. 1875), The vagrants; 606. *Landseer*, Shoeing the bay mare; 814. *Clays*, Dutch shipping. *Sir Edwin Landseer*, 413. Peace, 414. War; 900. *John Hoppner* (d. 1810), Countess of Oxford; 399. *Sir Chas. Eastlake*, Escape of the Carrara family from the Duke of Milan in 1389; 428. *R. Redgrave* (d. 1888), Country cousins; 437. *Danby* (d. 1861), Landscape; 609. *Sir E. Landseer*, The Maid and the Magpie; 899. *Thos. Daniell*, View in Bengal; *430. *E. M. Ward*, Dr. Johnson in Lord Chesterfield's ante-room; 1029. *Linton* (d. 1876), Temples of Pæstum; *422. *Maclise*, Scene from Hamlet; 340. *Sir A. Callcott*, Dutch peasants returning from market, 346. Entrance to Pisa; 898. *Sir Chas. Eastlake*, Byron's dream; *894. *Wilkie*, John Knox preaching before the Lords of the Congregation in 1559, after his return from an exile of 13 years; 1091. *Poole* (d. 1879), Vision of Ezekiel; 616. *E. M. Ward*, James II. receiving the news of the landing of William of Orange; 1408. *Opie*, Portrait; 1382.

John Jackson, Salvator Mundi. — On SCREENS: *T. S. Good*, 919. Study of a boy, 378. The newspaper; *Wilkie*, 330. Landscape, 329. Bagpiper. — 1225. *T. Webster* (d. 1886), His father and mother; 1112. *Linnell*, Portrait; 1038. *Mulready*, Snow-scene; 1178. *P. Nasmith*, Landscape; 1407. *W. Dyce*, Pegwell Bay; 442. *Geo. Lance*, Little Redcap; 1388. *George Mason*, The cast shoe.

Room XXII. contains an admirable collection of paintings by *J. M. W. Turner* (1775-1851), the greatest English landscape-painter (comp. p. 177), chiefly bequeathed by the artist himself. To the left: *528. Burial at sea of Sir David Wilkie; 534. Approach to Venice; *530. Snow-storm, steamboat off a harbour making signals; 472. Calais pier, English packet arriving; 470. Tenth plague of Egypt; 476. Shipwreck; 483. View of London from Greenwich; 813. Fishing-boats in a breeze; 480. Death of Nelson; 493. The Deluge; 481. Boat's crew recovering an anchor at Spithead; 488. Apollo slaying the Python; 477. Garden of the Hesperides; 513. Vision of Medea; 516. Childe Harold's Pilgrimage; 473. Holy Family; *497. Crossing the brook; 512. Caligula's palace and bridge at Baiæ; 558. Fire at sea (unfinished); 455. Portrait of himself; *538. Rain, steam, and speed, the Great Western Railway; 501. Shipwreck at the mouth of the Meuse; 520. Apollo and Daphne; 506. Dido directing the equipment of the fleet at Carthage; *502. Richmond Hill; 508. Ulysses deriding Polyphemus; 505. Apollo and the Sibyl, Bay of Baiæ; 474. Destruction of Sodom; *492. Frosty morning; 495. Apuleia in search of Apuleius; 559. Petworth Park; *535. The 'Sun of Venice' putting to sea; *524. The 'Fighting Temeraire' towed to her last berth to be broken up (one of the most frequently copied pictures in the whole Gallery); 486. View of Windsor; 545. Queen Mab's Grotto; 523. Agrippina landing with the ashes of Germanicus. — On SCREENS: 570. *Turner*, Grand Canal at Venice; *Turner's* palette, with an autograph letter. — 1391. *F. D. Walker*, The Harbour of Refuge; 369. *Turner*, Prince of Orange landing at Torbay.

15. Royal College of Surgeons. Soane Museum.

Floral Hall. Covent Garden Market. St. Paul's. Garrick Club.

Lincoln's Inn Fields (Pl. R, 31; II), to the W. of Lincoln's Inn (p. 140), are surrounded by lawyers' offices and form the largest square in London. Before their enclosure in 1735 they were a favourite haunt of thieves and a resort of duellists. Lord William Russell (p. 127) was executed here in 1683.

On the S. side of Lincoln's Inn Fields rises the **Royal College of Surgeons**, designed by *Sir Charles Barry*, and erected in 1835. 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 11 to 4 in winter, and from 11 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. 7in. 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 England, 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 40,000 volumes. The Council Room contains a good portrait of Hunter by *Reynolds* and several busts by *Chantrey*.

At No. 13, Lincoln's Inn Fields, N. side, opposite the College of Surgeons, is **Sir John Soane's Museum** (Pl. R, 31; II), founded by *Sir John Soane* (d.1837), architect of the Bank of England. During March, April, May, June, July, and August this interesting collection is open to the public on Tues., Wed., Thurs., and Frid., from 11 to 5. During the recess visitors are admitted by tickets obtained from the curator, Mr. Wyatt Papworth. 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 somewhat after the Pompeian style. The ceiling paintings are by *Henry Howard, R. A.*, the principal subjects being 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 painted fictile vase at the N. end of the room, 2 ft. 8 in. high, the vase and chopine on the E. side, and a French clock with a small orrery all deserve notice. A glazed case on a table contains a fine illuminated MS. with a frontispiece by *Giulio Clovio*.

We now pass through two diminutive rooms into the MUSEUM, containing numerous Marbles etc. 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 Rake's Progress, a celebrated series of eight pictures, and the Election (four pictures); *Canaletto*, The Rialto at Venice, and The Piazza of St. Mark; Study of a head from one of Raphael's large cartoons, perhaps by *Giulio Romano*. — When the last shutter of the S. wall is opened we see into a well-lighted recess, with a copy of a nymph by Westmacott, and into a small room called the Monk's Parloir (see below).

From the hall with the columns we descend into a kind of crypt, where we thread our way to the left through numerous statues, both originals and casts, and relics of ancient art, to the SEPULCHRAL CHAMBER, which contains the most interesting object in the whole collection. This is an Egyptian sarcophagus, found in 1817 by Belzoni in a tomb in the valley of Bibân el-Mulûk, near the ancient Thebes, and consisting of one block 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; it is 2½ inches in thickness. The hieroglyphics are interpreted as referring to Seti I., father of Ramses the Great. On the S. side of this, the lower part of the Museum, is the MONUMENT

COURT, with an 'architectural pasticcio', showing various styles, in the centre.

THE MONK'S PARLOIR (see above) contains objects of mediæval art, some Peruvian antiquities, and tow fine Flemish wood-carvings. The rooms on the ground-floor (to which we now re-ascend) are filled with statuary, architectural fragments, terracottas, and models, among which some fine Roman portrait-busts may be noticed. Behind the cast of the Apollo Belvedere is an additional picture-gallery, containing specimens of *Canaletto* ('Port of Venice'), *Turner* ('Adm. Tromp's barge entering the Texel; Kirkstall Abbey'), *Calcott*, *Eastlake*, etc. Adjoining this is a recess with portraits of the Soane family, works by *Ruysdael* and *Watteau* (*Les Noces*), etc. In the BREAKFAST ROOM are some choice illuminated MSS., and an inlaid pistol which once belonged to Peter the Great. This room, for its arrangement, mode of lighting, the use of mirrors, etc., is, perhaps, unique in London.

THE DRAWING ROOMS, on the first floor, contain a carved ivory and gilt table and four chairs from the palace of Tipoo Sahib at Seringapatam; a collection of exquisitely delicate miniature paintings on silk, by *Labette*; a small but choice collection of antique gems, chiefly from Tarentum; many drawings and paintings; and various architectural designs by Sir John Soane. In the glass-cases in the middle of the second room are exhibited the first three folio editions of Shakespeare, an original MS. of Tasso's 'Gerusalemme Liberata', and two sketch-books of Sir Joshua Reynolds, etc. On stands in these rooms are cork models of Pompeii, ancient temples, etc.

THE LIBRARY contains large collections of valuable old books, drawings, and MSS., which are accessible to the student. — A large variety of ancient painted glass has been glazed in the windows throughout the museum.

In Duke St., running to the W. from near the S.W. corner of the square, is the *Sardinia Catholic Chapel* (Pl. R, 31; II), opposite which Benjamin Franklin once lodged. A little to the S.E. is the large *King's College Hospital*, behind which is the squalid neighbourhood of *Clare Market*.

Great Queen Street, containing Freemasons' Hall and Freemasons' Tavern, runs to the S.W. from the N.W. corner of Lincoln's Inn Fields. Beyond Drury Lane (p. 146) it is continued by *Long Acre*, with numerous coach-builders' establishments. To the left (S.) of Long Acre diverges Bow Street, in which is the *Royal Italian Opera*, Covent Garden, adjoined by the *Floral Hall*, now used as a foreign fruit wholesale market. Nearly opposite is the *New Bow Street Police Court*, the most important of the 14 metropolitan police courts of London. At the corner of Bow Street and Russell Street was *Will's Coffee House*, the resort of Dryden and other literary men of the 17-18th centuries.

Russell Street leads hence to the E. to *Drury Lane Theatre* (p. 40), and to the W. to *Covent Garden Market* (Pl. R, 31; II), the property of the Duke of Bedford, the principal vegetable, fruit, and flower market in London. It presents an exceedingly picturesque and lively scene, the best time to see the vegetable market being about 6 o'clock on the mornings of Tuesdays, Thursdays, and Saturdays, the market-days (comp. p. 26). 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; it is seen to full advantage from 7 to 10 a.m. The Easter Eve flower-market is particularly brilliant.

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 Agas's Map of London (1560) is shown walled around, and extending from the Strand to the present Long Acre (p. 186), 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, though they are still quite inadequate for the enormous business transacted here on market-days. 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 also was 'Evans's' (so named from a former proprietor), a house once the abode of Sir Kenelm Digby, and long noted as a place for suppers and evening entertainments. It is now occupied by a club.

The neighbouring church of **St. Paul**, a plain building erected by *Inigo Jones* at the beginning of the 17th cent., contains nothing of interest. It was the first Protestant church of any size erected in London. In the churchyard are buried *Samuel Butler* (d. 1680), the author of 'Hudibras'; *Sir Peter Lely* (*Vandervae*s, d. 1680), the painter; *W. Wycherley* (d. 1715), the dramatist; *Grinling Gibbons* (d. 1721), the carver in wood; *T. A. Arne* (d. 1778), the composer; *John Wolcot* (Peter Pindar; d. 1819), the author; and *Kynaston*, the actor.

Between Covent Garden and the Strand is old *Maiden Lane*, where Andrew Marvell, the poet, and Turner, the painter, once resided, and where Voltaire lodged for some time.

The **Garrick Club**, 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. R, 26; IV), after the famous royal palace of that name formerly situated here, of which the banqueting 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; see p. 189).

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, Charles I. was led out to the scaffold erected 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.

The *Banqueting 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*, which was dismantled in 1890, and in 1894 the United Service Museum (see below) was removed hither (adm., see below). The basement floor or crypt, previously subdivided into dark cellars, was at the same time restored and provided with a concrete floor, while the wood of the oaken pews was used to panel the bases of the walls and piers.

Adjoining the Banqueting Hall on the S. are the new buildings of the **Royal United Service Institute**, which was founded in 1830 and possesses an interesting collection of objects connected with the military and naval professions, and a library. The institution numbers about 4600 members, each of whom pays an entrance fee of 1*l.* and a yearly subscription of the same amount or a life-subscription of 10*l.* Admission, by order from a member or on application to the secretary, daily, except Sundays and Fridays, 11-5 in summer, 11-4 in winter. Soldiers, sailors, and policemen in uniform are admitted without orders. — The new buildings contain a large *Lecture Hall*, *Library*, *Smoking Room*, etc., while the *United Service Museum* is accommodated in the Banqueting Hall (see below). — Until 1894 the Institute occupied a building in Whitehall Yard, now Horse Guards Avenue, to the N. of the hall.

THE BANQUETING HALL 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; the skull of Shaw, the Lifeguardsmen, and numerous memorials of Waterloo. *Hamilton's* model of Sebastopol, showing the position of the troops; a model of the battle of Trafalgar, showing the British fleet breaking the enemy's line; and a model of the battle of Sadowa, besides numerous models of war-vessels of various dates, are also placed here. — The rest of the collection, placed partly in this hall and partly in the BASEMENT, includes weapons and martial equipments from America, Africa, the South Sea Islands, etc.; a *European Armoury*, containing specimens of the armour and weapons of the different European

nations; an *Asiatic Armoury*, with Indian guns and armour, etc.; a *Naval Collection*, including models of different kinds of vessels, ships' gear, marine machinery, and the like, including an ingenious little model of a ship, executed by a French prisoner-of-war; relics of Franklin's expedition to the N. pole, and others of the Royal George, sunk at Spithead in 1782; cases containing the swords of Cromwell and General Wolfe, a midshipman's dirk that belonged to Nelson; the pistols of Sir Ralph Abercromby, Bolivar, and Tippoo Sahib; relics of Sir John Moore; personal relics of Drake, Nelson, Captain Cook, and other famous seamen; and numerous other interesting historical relics; models of ordnance and specimens of shot and shells; model steam-engines; 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; uniforms and equipments of soldiers of different countries, fire-arms and portions of fire-arms at different stages of their manufacture; trophies from the Crimean War and from the last campaign in China, etc.

In *Whitehall Gardens*, at the back of Whitehall, stands a bronze statue of James II., by *Grinling Gibbons*, erected in 1686.

Whitehall and the neighbourhood now contain various public offices. Near Charing Cross, to the left, is *Great Scotland Yard*, once the headquarters of the Metropolitan Police (comp. p. 191). 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*, behind which, facing St. James's Park, large new offices are now approaching completion. Below the Admiralty is the **Horse Guards**, 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., and the operation of relieving guard, which takes place hourly, is interesting. At 11 a.m. the troop of 40 Life Guards on duty is relieved by another troop, when a good opportunity is afforded of seeing a number of these fine soldiers together. The infantry sentries on the other side of the Horse Guards, in St. James's Park, are also changed at 11 a.m. A passage, much frequented by pedestrians, leads through the Horse Guards into St. James's Park, but no carriages except those of royalty and of a few privileged persons are permitted to pass.

The **Treasury**, 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*. None of these offices are now shown to visitors. — 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 modern edifice on the E. side of Whitehall opposite the Treasury, in the Franco-Scottish Renaissance style, is *Montague House*, the mansion of the Duke of Buccleuch, containing a splendid collection of miniatures and many valuable pictures.

No. 2 *Whitehall Gardens*, to the N. of Montague House, was the home of Benjamin Disraeli (Lord Beaconsfield) in 1873-5. No. 4 was the town-house of Sir Robert Peel, whither he was carried to die after falling from his horse in Constitution Hill (June 29th, 1850).

Derby Street, on the E. side of Parliament St., leads to *New Scotland Yard*, on the Victoria Embankment, the headquarters of the Metropolitan Police since 1891. The turretted building, in the Scottish baronial style, was designed by Norman Shaw.

17. Houses of Parliament and Westminster Hall.

St. Margaret's Church. Westminster Bridge.

The *Houses of Parliament, or *New Palace of Westminster* (Pl. R, 25; IV), 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. A light in the Clock Tower by night, and the royal standard flying from the Victoria Tower by day, indicate that the 'House' is sitting. The great Bell of the Clock Tower, popularly known as 'Big Ben' (named after Sir Benjamin Hall, First 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.

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.

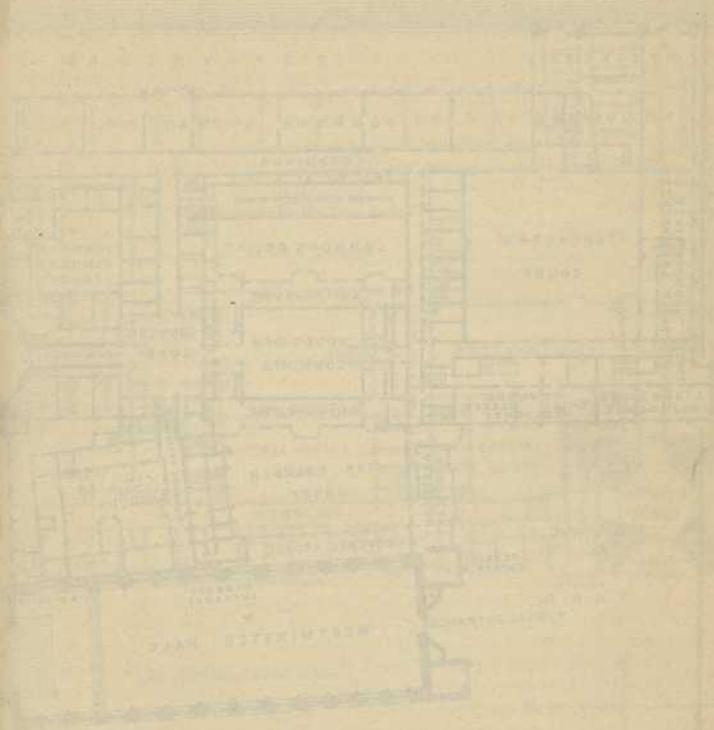
The Houses of Parliament are shown on Saturdays from 10 to 4, (no admission, however, after 3.30.) by tickets obtained gratis at the entrance. We enter on the W. side by a door adjacent to the Victoria Tower (public entrance also through Westminster Hall).

Police-constables, stationed in each room, hurry visitors through the building in a most uncomfortable fashion, scarcely giving time for more than a glance at the objects of interest. The crypt is not now shown. Handbook 1a. (unnecessary).

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 rich ceiling, the fireplace, the doors, the flooring, 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. long, 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. 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. 149), 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 Eng-

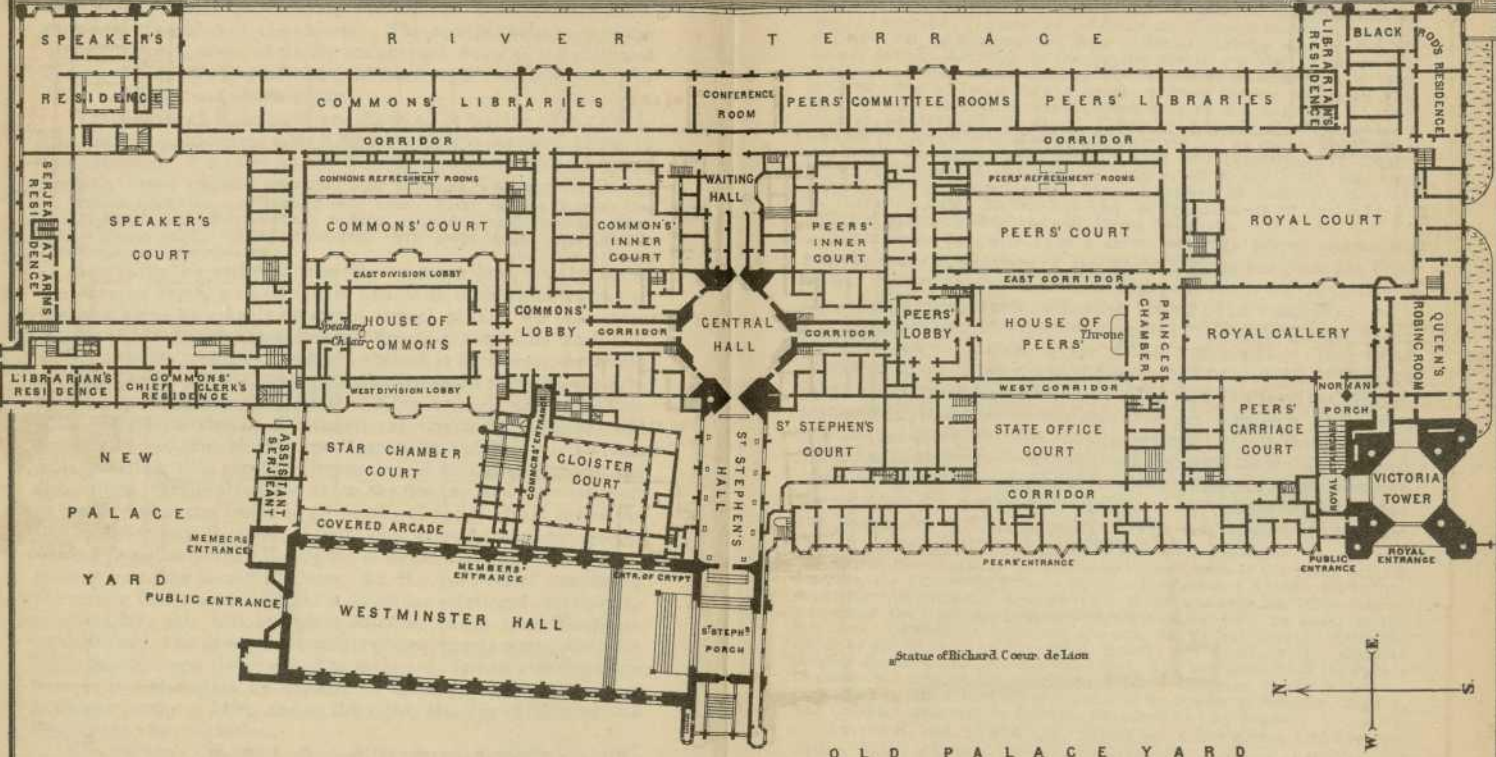
PLAN OF THE UNIVERSITY OF CHICAGO



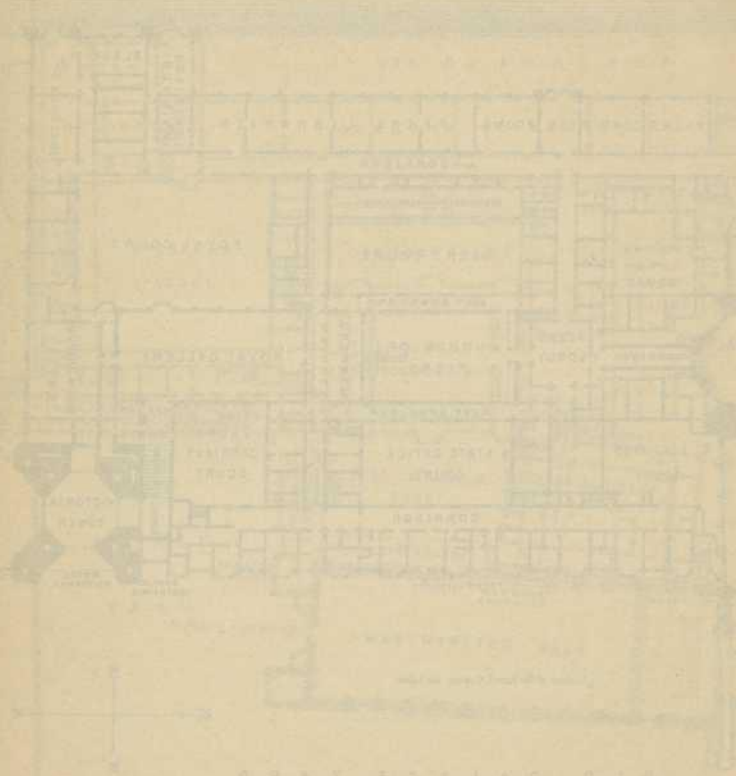
SOUTH WEST HALL

R I V E R T H A M E S

R I V E R T E R R A C E



GENERAL PLAN



OLD PALACE YARD

land, 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 Aragon; 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 550 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 woosack 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 Com-

mons 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. Above the throne on either side are seats for foreign ambassadors and other distinguished visitors.

From the House of Lords we pass into the PEERS' LOBBY, another rectangular apartment, richly fitted up, with 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 (not always shown), which is decorated with frescoes by *Herbert*. Two only have been finished (Moses bringing the Tables of the Law from Sinai, and the Judgment of Daniel).

The door on the N. side opens on 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 *CENTRAL 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 p. 195); and (S.) the House of Peers (see p. 193). Above the last door is a representation, in glass mosaic, of St. George, by *Poynter*. Here, too, are statues of Lord John Russell (d. 1878) and Lord Iddesleigh (d. 1887).

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 leads to the HALL OF THE PORTS, also called the UPPER WAITING HALL (not always shown). 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. 197); 5. Monk declaring himself in favour of a free parliament; 6. Landing of Charles II.; 7. The executioner hanging Wishart's book round the neck of Montrose; 8. Jane Lane helping Charles II. to escape.

We next pass through the COMMONS' LOBBY to 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 (670 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 woolsack 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 of the House, opposite the Speaker, are the galleries for strangers. The upper, or Strangers' Gallery, can be visited by an order from a Member of Parliament. To the lower, or Speaker's Gallery, admission is granted only on the Speaker's order, obtained by a member. The row of seats in front of the Speaker's Gallery is appropriated to members of the peerage and

to distinguished strangers. The galleries at the sides of the House are for the use of members, and are deemed part of the House.

The seats underneath the galleries, on a level with the floor of the House, but outside the bar, are appropriated to members of the diplomatic corps and to distinguished strangers.

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. Beauclerc, 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 masterpiece of timber architecture, both in point of beauty and constructive skill.

Westminster Hall, which now forms a vestibule to the Houses of Parliament, 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 with 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. The family of the sentry who picked it up afterwards 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, at Sevenoaks, Kent, is said now to possess it. There is some evidence, however, that the Protector's body, after exhumation, was buried in Red Lion Square, and that another, substituted for it, was deprived of its head and buried at Tyburn.

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 illegal dispensing power of James II.; the condemnation of the Scottish 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 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. The ceremony of swearing in the Lord Mayor took place here for the last time in 1882, and is now performed in the new Law Courts (p. 144).

On the E. side of the hall are 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 a narrow door to the left (E.) leads to ST. STEPHEN'S CRYPT

(properly the *Church of St. Mary's Undercroft*; not now shown), a low vaulted structure supported by columns, measuring 90 ft. in length, 28 ft. in breadth, and 20 ft. in height. It was erected by King Stephen, rebuilt by Edwards II. and III., and, after having long fallen to decay, has recently been thoroughly restored and richly decorated with painting and gilding. *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 not open to the public. The other multifarious portions of this immense pile of buildings include 18 or 20 official residences of various sizes, 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 Westminster Hall, and to the N. of the Abbey, stands **St. Margaret's Church** (Pl. R, 25; IV), 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 Gouda in Holland, and is said to have been a gift from the town of Dordrecht to Henry VII. Henry VIII. 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. William Caxton, whose printing-press was set up in 1476-77 in the almonry, formerly standing near the W. front of Westminster Abbey, was buried here in 1491. From the fact of a chapel existing in the old almonry, printers' work-shops and also guild-meetings of printers are still called 'chapels'. Sir Walter Raleigh, who was executed in front of the palace of Westminster in 1618, was buried in the chancel. The church, the interior of which was restored in 1878, is open daily, 9-1 and 2-4.30, except Sat. afternoon (entr. by the E. or vestry door, facing Westminster Hall). The present incumbent of St. Margaret's is the eloquent *Canon Farrar*, who also preaches frequently in Westminster Abbey.

At the E. end of the S. aisle is a stained-glass window placed here by the printers in 1882 in memory of Caxton, containing his portrait, with the Venerable Bede on his right and Erasmus on his left. On a tablet below the window is a verse by Tennyson, referring to Caxton's motto, '*Piat lux*'. Adjacent is a brass memorial of Raleigh. The large and handsome window over the W. door was put up by Americans to the memory of Sir Walter Raleigh in 1882; it contains portraits of Raleigh and several of his distinguished contemporaries, and also scenes connected with the life of Raleigh and the colonisation of America. The poetic inscription on the Raleigh window was written by Mr. J. Russell Lowell. There are also windows in the S. wall in memory of Lord and Lady Hatherley, Sir Thomas Erskine May (d. 1886), the great authority on Constitutional Law, etc., and also one erected in 1887 in memory of Queen Victoria's Jubilee, with an inscription by Browning. The window at the W. end of the S.

aisle commemorates Lord Frederick Cavendish, assassinated at Dublin in 1882. At the W. end of the N. aisle is a memorial window (erected by Mr. G. W. Childs) to John Milton, whose second wife and infant child are buried here and whose banns are in the parish register; the inscription is by Whittier. In the N. wall are windows to Mr. Edward Lloyd (1816-1890), printer and publisher, with a verse by Sir Edwin Arnold; to Admiral Blake (d. 1657), 'chief founder of England's naval supremacy', who was buried in St. Margaret's churchyard after being exhumed from Westminster Abbey; and to Mr. W. H. Smith (d. 1891), leader of the House of Commons under Lord Salisbury's ministries. Besides Raleigh and Caxton, the church shelters the remains of Skelton (d. 1529), the satirist, and James Harrington (d. 1677), author of 'Oceana'. Some of the old monuments are interesting.

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*. Farther on are the *Victoria Tower Gardens*, abutting on the Thames, and affording a fine view of Westminster Bridge.

To the N. of St. Margaret's, in Parliament Square, is a bronze *Statue of Lord Beaconsfield* (d. 1881), in the robes of the Garter, by *Raggi*, unveiled in April, 1883. To the right 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 farther to the 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 1863 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 from Whitehall to Westminster. At the N. end, demolished to make room for the new Government Offices, stood Holbein's great gate (p. 188), 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. — No. 17 *Delahay Street* was the residence of Judge Jeffreys (d. 1689).

**Westminster Bridge* (Pl. R., 29; IV), erected in 1856-62, by *Page*, at a cost of 250,000*l.*, on the site of an earlier stone bridge, is 1160 ft. long and 85 ft. broad (carriage-way 53 ft., side-walks 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. It was the view from this bridge that suggested Wordsworth's fine sonnet, beginning 'Earth has not anything to show more fair'. Below the bridge, on the left bank, is the beginning of the *Victoria Embankment* (p. 115); above, on the right bank, is the *Albert Embankment*, with the extensive *Hospital of St. Thomas* (p. 310).

18. Westminster Abbey.

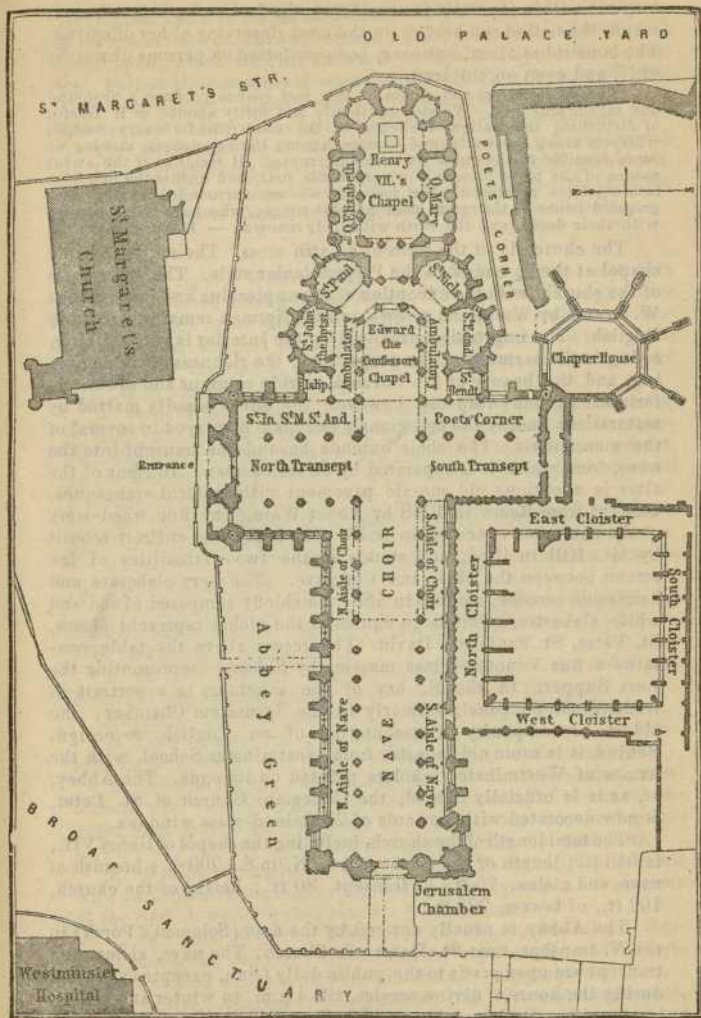
Westminster Column. Westminster School. Westminster Hospital. Royal Aquarium.

On the low ground on the left bank of the Thames, where Westminster Abbey now stands, once overgrown with thorns and surrounded by water, 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 Cistercian Abbey of St. Mary of the Graces (Eastminster; see p. 128), was called **Westminster Abbey** (Pl. R, 25; IV).

The church, after having been destroyed by the Danes, appears to have been re-erected by King Edgar in 985. 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 were added by Sir C. Wren and Hawkesmore in 1722-40. The façade of the N. transept was restored from designs by Sir G. G. Scott. At the Reformation the Abbey, which had been richly endowed by 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, which lasted only from Dec., 1540, to March, 1550. Under Queen Mary the monks returned, but 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 in-

† The best guide to Westminster Abbey is the *Deanery Guide* (illustrated) of the *Pall Mall Gazette* (price 6d.).



terment within its walls is considered the last and greatest honour which the nation can bestow on the most deserving of her offspring. The honour has often, however, been conferred on persons unworthy of it, and even on children.

The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every footfall whispers along the walls, and chatters among the sepulchres, making us more sensible of the quiet we have interrupted. It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds, and the earth with their renown'. — *Washington Irving.*

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 displeasing 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, brought from Rome in 1268 by Abbot Ware. The fine wood-work of the choir was executed in 1848. The organ was entirely rebuilt by Mr. Hill in 1884, and stands at the two extremities of the screen between the choir and the nave. The very elaborate and handsome reredos, erected in 1867, 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, by *Salviati*, representing the Last Supper. In the S. bay of the sanctuary is a portrait of Richard II. on panel, formerly in the Jerusalem Chamber, the oldest contemporary representation of an English sovereign. Behind it is some old tapestry from Westminster School, with the names of Westminster scholars painted on its ends. 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 is usually entered by the door (Solomon's Porch) in the N. transept, near St. Margaret's Church. The nave, aisles, and transept are open gratis to the public daily (Sun. excepted), except during the hours of divine service, till 4 p.m. in winter and 6 p.m. in summer. Daily service at 8.30 (8 on Sun.), 10, and 3 o'clock.

In summer there is a special Sunday service in the nave at 7 p.m. A charge of 6d. (except on Mon. and Tues.) is made for admission to the chapels, which are only shown to visitors accompanied by a verger. Parties thus conducted start about every $\frac{1}{4}$ hr. from the S. gate of the ambulatory. Visitors are cautioned against accepting the useless services of any of the numerous loiterers outside the church.

The following list of the most interesting 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 right, *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-recumbent 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*.

Close by is their relative, *Viscount Stratford de Redcliffe* (d. 1880), long British ambassador in Constantinople; statue by *Boehm*, with an epitaph by Tennyson.

L. *Sir John Malcolm*, General (d. 1833), one of the chief promoters of the English power in India; statue by *Chantrey*.

Adjacent, *Lord Beaconsfield* (d. 1881), statue by *Boehm*.

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*.

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 —

L. **Sir Peter Warren*, Admiral (d. 1752), by *Roubiliac*. Hercules places the bust of the Admiral on a pedestal, while Navigation looks on with mournful admiration. — Opposite —

R. *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 —

L. **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*.

Henry Grattan (d. 1820), *Charles Fox* (p. 206), and the two *Pitts* are all buried in this transept. It was the proximity here of the graves of Fox and the younger Pitt (p. 206) that suggested Scott's well-known lines: —
'Drop upon Fox's grave the tear,
'Twill trickle to his rival's bier'.

W. AISLE OF N. TRANSEPT.

R. *George Gordon, Earl of Aberdeen*, the statesman (d. 1860); bust by *Noble*.

R. **Elizabeth Warren* (d. 1816), widow of the Bishop of Bangor, 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 Cornewall 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.

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*.

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*. — To the left —

Richard Cobden, the politician and champion of free-trade (d. 1865); bust by *Woolner*. — Above —

Sir Henry Maine, professor of jurisprudence and the 'friend of India' (d. 1888), marble medallion by *Boehm*. —

R. *Earl of Halifax*, the statesman (d. 1771); bust by *Bacon*.

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*. — Close by, *W. E. Forster* (d. 1886), M. P. and educationalist; medallion portrait head. — Farther on — *L. Balfe* (d. 1870), the composer, medallion by *Mallempre*.

L. Hugh Chamberlain, physician (d. 1728), by *Scheemakers* and *Delvaux*; recumbent figure upon a sarcophagus; on the right and left, two allegorical figures, representing Health and Medicine.

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 the Abbey (d. 1727), with a bust. On the floor are the tombstones of *Henry Purcell* (d. 1695), organist of the Abbey, and *W. Sterndale Bennet* (d. 1875), the composer.

L. **Sir Thomas Stamford Raffles*, Governor of Java and founder of the Zoological Society (d. 1826; comp. p. 237), sitting figure, by *Chantrey*.

L. **William Wilberforce* (d. 1833), one of the chief advocates for the emancipation of the slaves; sitting figure, by *Joseph*.

R. **George Lindsay Johnstone* (d. 1815); fine monument by *Fluxman*, erected by the sister of the deceased. On a sarcophagus, with a small medallion of the deceased, is a mourning female figure.

L. *Lord John Thynne, D. D.*, Sub-Dean of the Abbey (d. 1881), recumbent figure by *Armstead*.

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.

Charles Darwin (d. 1882), the eminent naturalist, and *Sir John Herschel* (d. 1871), the astronomer, are buried within a few yards of Newton's tomb (memorial slabs in the floor). — The window above is a memorial of *Robert Stephenson* (d. 1859), the engineer.

In the N. aisle, farther on: —

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*.

R. *Robert Killigrew*, General, killed at Almanza in Spain in 1707, by *Bird*. — In front of this monument *Ben Jonson* is buried (p. 240), with the words 'O Rare Ben Johnson!' cut in the pave-

ment. The stone with the original inscription is now built into the wall close to the floor beneath Killigrew's monument. Close by, under a modern brass, lies *John Hunter* (d. 1793), the celebrated surgeon and anatomist, brought here in 1859 from St. Martin's in the Fields. — The window above was erected to the memory of *Isambard Brunel* (d. 1859), the engineer.

R., above, *Sir Charles Lyell*, the geologist (d. 1875), bust by *Theed*.

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.

We have now reached the Belfry Tower, called by Dean Stanley the 'Whig Corner'.

R. **Captain Montagu* (d. 1794), by *Flaxman*. Statue on a lofty pedestal, crowned by the Goddess of Victory.

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.

R. *John, Earl Russell* (d. 1878), bust.

R. *Zachary Macaulay* (d. 1838), the father of Lord Macaulay, and a noted 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 monuments of —

Antony Ashley Cooper, Earl of Shaftesbury (d. 1885), a marble statue by *Boehm*, and —

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*.

R. *James Cornewall*, Captain (d. 1743), 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, where Cornewall fell. 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. 1721); statue by *Guelphi*, with inscription by Pope.

William Wordsworth, the poet (d. 1850); statue by *Lough*.

Rev. John Keble (d. 1866); bust by *Woolner*.

The baptistery also contains busts, by *Woolner*, of the *Rev. Fred. D. Maurice* (d. 1872) and the *Rev. Charles Kingsley* (d. 1875), one of *Matthew Arnold* (d. 1888) by *Bruce Joy*, and a bronze medallion of *Professor Henry Fawcett* (d. 1884), by *Alfred Gilbert*, with a row of small allegorical figures. The stained-glass windows were placed here by Mr. George W. Childs of Philadelphia in memory of *George Herbert* (d. 1632) and *William Cowper* (d. 1800).

We now continue to follow the S. aisle. Slab on the floor: *Bishop Atterbury* (d. 1732). To the right, above the door leading to the Deanery, is the *Abbot's Pew*, a small oaken gallery, constructed by *Abbot Islip* in the 16th century.

On the right: *William Congreve*, the dramatist (d. 1728), by *Bird*, with a medallion and a sarcophagus of Egyptian marble. The monument was erected by *Henrietta, Duchess of Marlborough*.

R. *William Buckland*, the geologist (d. 1856), bust by *Weekes*.

R. *Lord Lawrence* (d. 1879), Governor-General of India; bust by *Woolner*. — Above the door to the cloisters (see p. 223) —

**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. *Sir James Outram*, General (d. 1863); bust by *Noble*. Below are *Outram* and *Lord Clyde* shaking hands, and between them is General *Hayelock*. At the sides are mourning figures, representing Indian tribes. — Above, occupying the whole recess of the window —

R. *William Hargrave*, General (d. 1750), by *Roubiliac*. The General is descending from his sarcophagus, while Time, represented allegorically, conquers Death and breaks his arrow. —

Adjacent is a tablet recording the burial in the Nave of *Sir William Temple* (d. 1699) and his wife, *Dorothy Osborne* (d. 1696).

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, executed in America as a spy in 1780. Sarcophagus with mourning *Britannia*, by *Van Gelder*. On this monument is a wreath of autumn leaves, a gift from America. — Opposite, in the nave, by the end of the choir: —

James, Earl Stanhope, ambassador and minister of war (d. 1720), by *Rysbrack*. — Then, returning to the S. aisle: —

L. *Thomas Thynn*, murdered in Pall Mall in 1682 by assassins hired by Count *Koningsmarek*, 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.

R. *Dr. Isaac Watts*, the famous divine and hymn-writer (d. 1748), with bust by *Banks*.

R. *John Wesley*, founder of the Methodists (d. 1791), and *Charles Wesley* (d. 1788), by *Van Gelder*, relief by *Adams-Acton*.

R. *Charles Burney*, philologist (d. 1818); bust by *Gahagan*.

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* the well-known Corsican general (d. 1807), formerly buried in old St. Pancras Churchyard, but transferred to Corsica in 1889; 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, who is the only painter commemorated in the abbey. He was buried in his own garden, at Kneller Hall, Twickenham.

Here is a door leading to the E. walk of the cloisters and to the chapter-house (p. 223).

L. *Sir Thomas Richardson*, judge (d. 1634), old monument by *Le Sueur*.

L. *Dr. Andrew Bell*, the 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), *Robert Stephenson*, the engineer (d. 1859), *Lord Clyde* (d. 1863), *Sir James Outram* (d. 1863; the 'Bayard of India'), *Sir George Pollock* (d. 1872), *Lord Lawrence* (d. 1879), *Sir G. G. Scott*, the architect (d. 1878; with a brass by *Street*), and *G. E. Street* (d. 1881), the architect of the New Law Courts.

We now turn to the right and enter the —

S. TRANSEPT AND PORTS' CORNER.

On the right: *George Grote* (d. 1871) and *Bishop Thirlwall* (d. 1875), two historians of Greece who now share one grave. Grote's bust is by *Bacon*.

R. *William Camden*, the antiquary (d. 1623). 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 scholar (d. 1614). On this stone, near the foot, is the monogram I. W., scratched here by Izaak Walton in 1658. — Above —

John Ernest Grabe, the Oriental scholar (d. 1711); sitting figure by *Bird*. — Several uninteresting monuments; then —

Isaac Barrow, the scholar and mathematician (d. 1677).

Joseph Addison, the essayist (d. 1719; p. 215); statue by *Westmacott*. On the base are the Muses in relief.

Lord Macaulay, the historian (d. 1859); bust by *Burnard*.

W. M. Thackeray, the novelist and humorist (d. 1863); bust by *Marochetti*. — Above —

George Frederick Händel, 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. — Below, *Jenny Lind Goldschmidt*, the singer (d. 1887); medallion portrait-head, by *Birch*.

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 of the chapel of St. Blaise (p. 224): —

Oliver Goldsmith (d. 1774), buried at the Temple (p. 142); 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'.

Nicolas Rowe, the poet (d. 1718), and his only daughter, by *Rysbrack*. Above, the medallion of the daughter. — Then —

James Thomson, the poet of the 'Seasons' (d. 1748); statue by *Spang*. — Adjacent —

**William Shakspeare* (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.

Above, *Robert Burns* (d. 1796), bust by *Stell*.

Robert Southey, the poet (d. 1843), bust by *Weekes*.

S. T. Coleridge, the poet (d. 1834), bust by *Hamo Thornycroft*.

— Then, opposite Addison's statue —

Thomas Campbell, the poet (d. 1844), statue by *Marshall*. — The grave of *Charles Dickens* (d. 1870) is between the statues of Addison and Campbell, and is surrounded by the tombs of Händel, Sheridan, and Cumberland. Garrick, Dr. Johnson, and Macaulay are also buried here.

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 XIV. of France); below, a black sarcophagus, adjoined by two allegorical figures of (r.) History and (l.) Thalia. At the top are two boys, with a torch and 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*. — Below —

Thomas Gray, the poet (d. 1771); medallion, held by the Muse of poetry, by *Bacon*. — Above —

John Milton (d. 1674; buried in St. Giles's Church, Cripplegate), 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; buried near Chaucer), '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 Johnson!' (comp. p. 205). —

Michael Drayton, the poet (d. 1631), with bust.

Barton Booth, the actor (d. 1733), an ancestor of Edwin Booth, 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, close by, and consists of an altar-sarcophagus (supposed to be from Grey Friars Church, p. 92) under a canopy let into the wall (date, 1555). The tomb was erected by Nicholas Brigham (d. 1558), who is said to have removed Chaucer's remains from the cloister. — Above it is a fine 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*.

Robert Browning, the poet (d. 1889), is buried directly in front of Cowley's monument; and side by side with him lies *Lord Tennyson*, poet laureate (d. 1892).

H. W. Longfellow, the poet (d. 1882), bust by *Brock*.

John Dryden, the poet (d. 1700); bust by *Scheemakers*.

Archbishop Tait (d. 1883); marble bust by *Armstead* (at the entrance to the choir-ambulatory).

Robert South, the preacher (d. 1716); statue by *Bird*.

Richard Busby (d. 1695; see p. 224); statue by *Bird*.

In front of Dryden's tomb is a blue slab in the floor, believed to commemorate *Robert Hawke*, murdered in the choir in 1378 by the

followers of John of Gaunt. The church was closed for four months until the outraged privileges of sanctuary were again confirmed to it. — In the centre of the S. transept is a white slab, covering the remains of 'Old Parr' (d. 1635), who is said to have reached the age of 152 years.

To the left of the entrance to the ambulatory 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 *Athelgoda* (d. 615).

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); with recumbent figure.

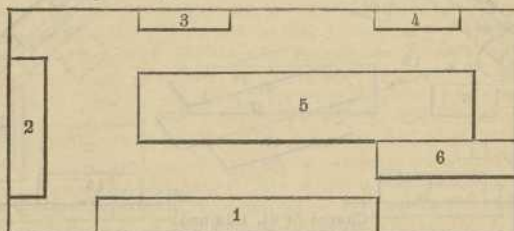
2. *Lady Frances Hertford* (d. 1598).

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.

6. *Dr. Bill* (d. 1561), first Dean of Westminster under Elizabeth.



Near this is the tomb of *Ann of Cleves* (d. 1557), fourth wife of Henry VIII.

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.

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. 215); slab and pyramid, by *Woodman*.

4. *William of Windsor* and *Blanche de la Tour* (d. 1340), children of 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, by *Stone*.

7. *Lady Jane Seymour* (d. 1560), daughter of the Duke of Somerset.

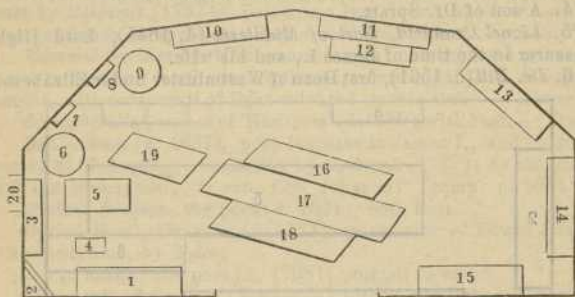
8. *Lady Katharine Knollys* (d. 1568), chief Lady of the Bed-chamber to Queen Elizabeth, niece of Anne Boleyn, and grandmother of the Queen's favourite, the Earl of Essex.

9. *Lady Elizabeth Russell* (d. 1601), 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



Chapel of St. Edmund.

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* (d. 1571), 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, tutor to Richard II.; mediæval monument, with engraved figure.

*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., his nephew. 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), and *Lord Herbert of Cherbury* (d. 1678) are buried under slabs in this chapel.

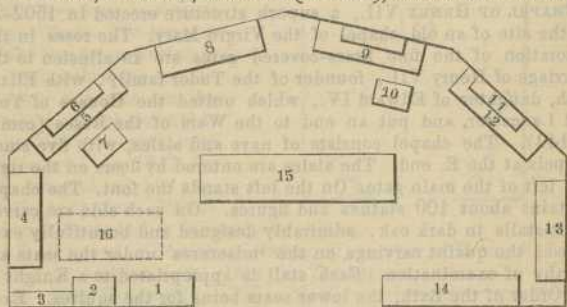
III. CHAPEL OF ST. NICHOLAS, Bishop of Myra.

1. *Lady Cecil*, Lady of the Bedchamber to Queen Elizabeth (d. 1591).

2. *Lady Jane Clifford*, daughter of the Duke of Somerset (d. 1679).

3. *Countess of Beverley*; small tombstone with the inscription, 'Espérance en Dieu (d. 1812), by *Nollekens*.

4. *Anne, Duchess of Somerset* (d. 1587), widow of the Protector



Chapel of St. Nicholas.

(beheaded on Tower Hill in 1552, see p. 126), and sister-in-law 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* (d. 1687), overlain by his nurse when an infant.

*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.

9. *William Dudley*, Bishop of Durham (d. 1483).

10. *Anna Sophia Harley* (d. 1601), the infant daughter of a French ambassador.

11. *Lady Ross* (d. 1591); mediæval monument.

12. *Marchioness of Winchester* (d. 1586).

13. *Duchess of Northumberland* (d. 1776), by *Read*.

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. 1632), the parents of the Duke of Buckingham, favourite of James I.; monument with recumbent figures, in the centre of the chapel, by *Stone*. — The remains of *Katherine of Valois*, wife of Henry V. (d. 1437), lay below this tomb for 350 years (comp. p. 218).

16. *Sir Humphrey Stanley* (d. 1505).

Opposite us, on leaving this chapel, under the tomb of Henry V., is a bronze bust of *Sir Robert Aiton*, the poet (1570-1638), executed by Farelli from a portrait by Van Dyck. Aiton was secretary of two Queens Consort and a friend of Jonson, Drummond, and Hobbes. The earliest known version of 'Auld Lang Syne' was written by him.

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. 142). 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. On the left stands the font. The chapel contains about 100 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.

'On entering, the eye is astonished by the pomp of architecture, and the elaborate beauty of sculptured detail. The very walls are wrought into universal ornament, incrustated with tracery, and scooped into niches, crowded with the statues of saints and martyrs. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb.' — *Washington Irving*.

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.

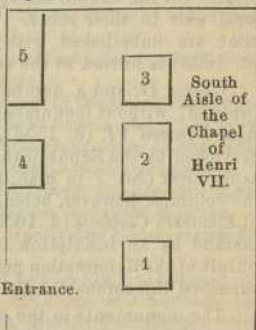
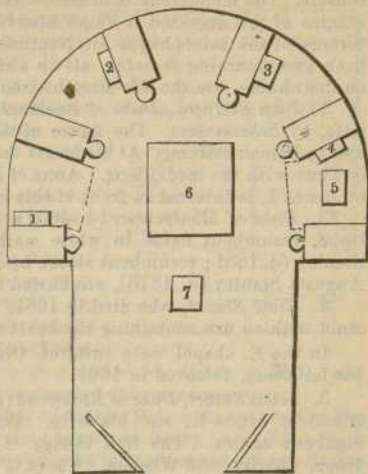
2. *Mary, Queen of Scots*, beheaded in 1587, an inartistic monument by *Stone* (d. 1607), representing a recumbent figure under a canopy, in a praying attitude. The remains of the Queen are buried in a vault below the monument. Adjacent, on the wall, hangs a photographic copy of the warrant issued by James I. in 1612 for the removal of his mother's body from Peterborough Cathedral to Westminster Abbey.

3. *Margaret, Countess of Richmond*, mother of Henry VII. (d. 1509); recumbent metal effigy, by *Torregiano*.

4. *Lady Walpole* (d. 1737), first wife of Sir Robert Walpole, executed by *Valori* after an ancient statue of Livia or Pudicitia in the Villa Mattei, Rome, and brought from Italy by her son, Horace Walpole.

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 Monk's vault, which is in the N. aisle, are also buried *Addison* (d. 1719; p. 208) and *Secretary Craggs* (d. 1721).

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 Buckinghamshire* (d. 1721), 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. *Anne of Denmark* (d. 1618), consort of James I, is interred in front of this monument.

*3. *Duke of Montpensier* (d. 1807), brother of King Louis Philippe, recumbent figure in white marble, by *Westmacott*. *Dean Stanley* (d. 1881; recumbent statue by *Boehm*), and his wife, *Lady Augusta Stanley* (d. 1876), are buried in this chapel.

4. *Esmé Stuart*, who died in 1661, in his eleventh year; pyramid with an urn containing the heart of the deceased.

In the E. chapel were interred *Oliver Cromwell* and some of his followers, removed in 1661.

5. *Lewis Stuart, Duke of Richmond* (d. 1623), father's cousin 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.

*6. *Henry VII.* (d. 1509) and his wife *Elizabeth of York* (d. 1502); metal monument, by *Torregiano*. 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. — *James I.* (d. 1625) is buried in the same vault as *Henry VII.*

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 *Torregiano* was destroyed by the Republicans, and is replaced by a modern Renaissance altar (No. 7 in plan, p. 215). The marble frieze and two of the columns, however, belong to the original. To the left is the tomb of *Elizabeth Claypole* (d. 1658), second daughter of *Oliver Cromwell*, marked by an inscription in the pavement. — Adjacent is an old pulpit of the Reformation period, probably the one in which *Cranmer* preached the coronation and funeral sermons of *Edward VI.*

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*. Here also is commemorated *Elizabeth's* sister and predecessor *Mary* (d. 1558), who is buried beneath.

2. *Sophia*, daughter of James I., who was born in 1607, and died when three days old. Small recumbent figure in a cradle.

3. *Edward V.* and his brother, the *Duke of York*, the sons of Edward IV., murdered in the Tower when children, by Richard III., in 1483. Some bones, supposed to be those of the unfortunate boys, were found in a chest below a staircase in the Tower (see p. 122), and brought hither. Small sarcophagus in a niche.

4. *Mary*, daughter of James I., who died in 1607 at the age of two years. Small altar-tomb.

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; p. 215), who is commemorated by a slab 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. 218), with its finely sculptured arch, over which is represented the coronation of that monarch (1413). A slab on the floor marks the vault of the *Earls of Clarendon*, including the distinguished historian (d. 1674).

V. CHAPEL OF ST. PAUL.

1. *Sir Rowland Hill* (1795-1879), the originator of the system of penny postage; bust by *Keyworth*.

2. *Sir Henry Belasyse* (d. 1717), Lieutenant-General and Governor of Galway. Pyramid by *Scheemakers*.

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* (d. 1630), First Gentleman of the Bed-chamber to Charles I., and his wife. Recumbent marble figures.

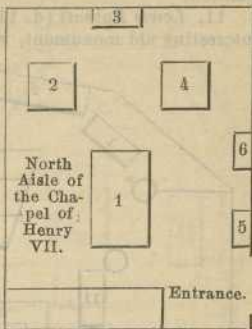
5. *Sir Thomas Bromley* (d. 1587), Lord Chancellor under Queen Elizabeth. Recumbent figure; below, his eight children.

6. *Sir Dudley Carleton* (d. 1631), diplomatist under James I.; semi-recumbent figure, by *Stone*.

7. *Countess of Sussex* (d. 1589); at her feet is a porcupine.

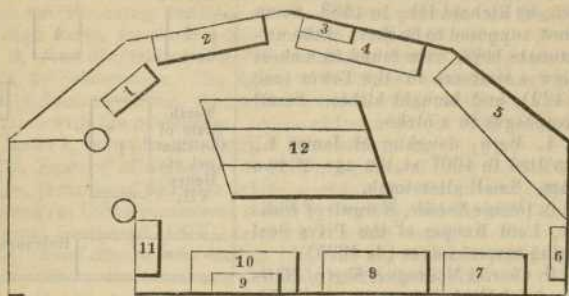
8. *Lord Cottington*, statesman in the reign of Charles I. (d. 1652), and his wife. Handsome black marble monument, with the recumbent figure of Lord Cottington in white marble, by *Fanelli*, and, at the top, a bust of Lady Cottington (d. 1633), by *Le Socur*.

*9. *James Watt* (d. 1819), the 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.



Chapel of St. Paul.

This chapel contains an ancient stone coffin found in digging the grave of Sir Rowland Hill.

To the right, on leaving this chapel, is a monument to *William Pulteney, Earl of Bath* (d. 1764), by *Wilton*; and beside it another to *Rear-Admiral Charles Holmes* (d. 1761), also by *Wilton*. Opposite is a screen of wrought iron executed by an English blacksmith in 1293.

*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 Torel* (1290).

2. *Queen Eleanor*, first wife of Edward I. (d. 1290), by *Torel*. 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 VIII. In 1878 the remains of Katherine of Valois (d. 1437), 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, helmet, and shield said to have been 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. The pavement in front of it dates from 1260.

6. *Margaret Woodville* (d. 1472), a daughter of Edward IV., who died in infancy. Monument without an effigy.

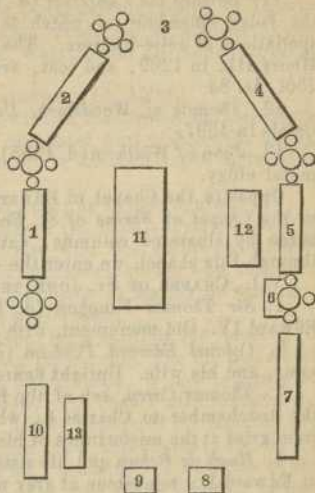
7. *Richard II.*, murdered on St. Valentine's Day, 1399, and his queen. The wooden canopy bears an old and curious representation of the Saviour and the Virgin.

8. The old *Coronation Chair*, of oak, made by Edward I., and —

9. The new *Coronation Chair*, made in 1689 for Queen Mary, wife of William III., on the model of the old one, and last used by Queen Adelaide in 1831. The former contains 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. It is a piece of sandstone from the W. coast of Scotland, and may very probably be the actual stone pillow on which the dying head of St. Columba rested in the Abbey of Iona. 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. Between the chairs are the state sword and shield of Edward III. (d. 1377).

The reliefs on the screen separating Edward's chapel from the choir, executed in the reign of Edward IV., 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, Scottorum 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



Chapel of St. Edward the Confessor.

crown of gilded tin on the head, and a copper gilt sceptre in the hand.

*11. *Edward the Confessor* (d. 1066), 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.

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 —

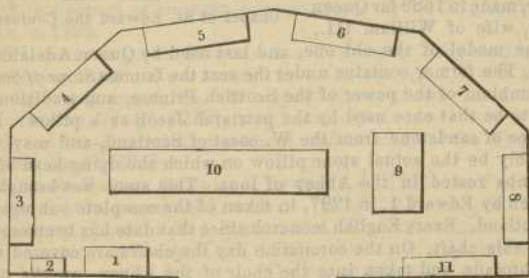
VII. CHAPEL OF ST. JOHN THE BAPTIST.

1. *Sir Thomas Vaughan* (d. 1483), 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* (d. 1300), grandchildren of Edward I.; tombstone of grey marble.



Chapel of St. John the Baptist.

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.

Above this monument is a slab with a mourning Genius by

Nollekens, erected to the memory of *Lieut. Col. MacLeod*, who fell at the siege of Badajoz, at the age of 26.

8. *Thomas Ruthall*, Bishop of Durham under Henry VIII., who died in 1524, leaving great wealth. Mediæval recumbent figure.

9. *Thomas Milling*, Abbot of Westminster (d. 1492); canopy without a figure.

10. *G. Fascet*, Abbot of Westminster (d. 1500).

A slab in front of this tomb, with an inscription by Dean Stanley, marks the resting-place of the third *Earl of Essex* (d. 1646), the only prominent Parliamentarian in the Abbey not disinterred at the Restoration.

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 exhibits the rebus of its founder, 'I slip', in several parts of the carving. The tomb of Abbot Islip (d. 1532), destroyed by the Roundheads, is now represented by a kind of table by the window. The chapel also contains the tomb of *Sir Christopher Hatton* (d. 1619), nephew of the famous Lord Chancellor, and his wife. — A room above this chapel (adm. 3d. on Mon. and Tues., on other days 6d.) contains the remains of the curious *Wax Effigies* which were once used at the funerals of persons buried in the Abbey. Among them are Queen Elizabeth (restored in 1760), Charles II., William III. and his wife Mary, Queen Anne, General Monk, the Duchess of Buckinghamshire, the Duchess of Richmond (comp. p. 330), William Pitt, Earl of Chatham, and Lord Nelson. The last-mentioned two are not funeral-figures.

In the ambulatory, near the chapel of Edward the Confessor, is the ancient monument of the Knight Templar, *Edmund Crouchback* (d. 1296), second 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 and cousin of Edward I., who was assassinated in France. The beautiful effigy of *Aveline*, *Countess of Lancaster* (d. 1273), first wife of Edmund Crouchback, on an adjoining monument (seen from the choir), merits notice.

To the right is a large marble monument, executed by *Wilton*, to *General Wolfe* (buried in St. Alphage's, Greenwich), 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 hero the Goddess of Fame hovering overhead. At the side is a mourning Highlander.

Opposite is the monument of *John, Earl Ligonier and Viscount of Inniskilling*, Field-Marshal (d. 1770), by *Moore*.

IX. CHAPELS OF ST. JOHN THE EVANGELIST, ST. MICHAEL, AND ST. ANDREW, three separate chapels, now combined.

1. *Sir John Franklin* (d. 1847), lost in endeavouring to discover the North West Passage, by *Noble*. Inscription by *Tennyson*.

2. *Earl Mountrath* (d. 1771), and his wife; by *Wilton*. An angel points out to the Countess beside her husband.

3. *Earl of Kerry* (d. 1818), and his wife; a marble sarcophagus with an earl's coronet, by *Buckham*. Altar-tomb.

4. *Telford*, the engineer (d. 1834); huge statue by *Baily*.

5. *John Kemble* (d. 1823), the actor, in the character of *Cato*; statue by *Flaxman*.

6. *Dr. Baillie* (d. 1823); bust by *Chantrey*.

7. (above) *Susannah Davidson*, daughter of a rich merchant of Rotterdam (d. 1767), by *Hayward*. Altar-tomb with head.

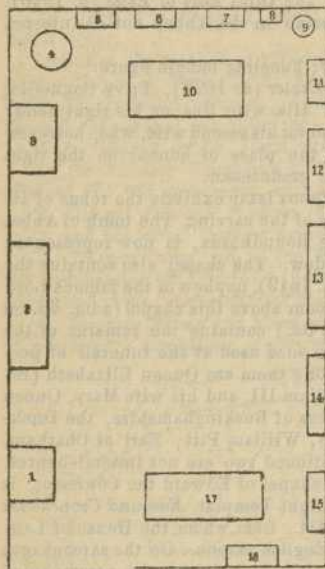
8. *Mrs. Siddons*, the famous actress (d. 1831); statue by *Chantrey*, after Reynolds's picture of her as the *Tragic Muse*.

9. *Sir James Simpson* (d. 1870), the discoverer of the value of chloroform as an anæsthetic; bust by *Brodie*.

*10. *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 catafalque; 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*.

11. *Mrs. Kirton* (d. 1603); tablet with inscription, sprinkled with tears represented as flowing from an eye at the top.

12. *Sarah, Duchess of Somerset* (d. 1692). The *Duchess* is represented leaning on her arm, 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.



*13. *J. Gascoigne Nightingale* (d. 1752), and his wife (d. 1734); group by *Roubiliac*. Death, emerging from a tomb, is launching his dart at the dying lady, while her husband tries to ward off the attack.

14. *Lady St. John* (d. 1614), with an effigy.

15. *Admiral Pocock* (d. 1793); sitting figure of Victory with medallion, by *Bacon*.

16. *Sir G. Holles*, nephew of Sir Francis Vere (d. 1626), by *Stone*.

*17. *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 also contains tablets or busts in memory of *Admiral Kempensfelt*, who was drowned with 900 sailors by the sinking of the 'Royal George' in 1782 (commemorated in Cowper's well-known lines); *Sir Humphry Davy* (d. 1829), the natural philosopher; the learned *Dr. Young* (d. 1829), and others.

Beyond this point we dispense with the services of the guide.

A door in the S. Aisle, adjacent to the angle of the Poets' Corner, leads from the abbey to the beautiful CLOISTERS, dating in their present form from the 13-15th cent., though they include work of as early as the 11th century. The cloisters may also be entered by a passage in the N.E. corner of Dean's Yard (p. 224). They contain the tombs of numerous early ecclesiastics connected with the abbey, and many other graves, including those of *Betterton*, the actor (d. 1710), *Mrs. Braecgirdle*, the actress (d. 1748), *Aphra Behn*, the novelist (d. 1689), *Sir Edmond Godfrey* (murdered 1678), *Dr. Buchan*, author of 'Domestic Medicine' (d. 1805), etc.

From the E. walk of the cloisters we enter the *CHAPTER HOUSE, an octagonal room with a central pillar, built in 1250, and from 1282 to 1547 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 were removed in 1865 to the New Record Office (p. 139).

In the vestibule, to the left, is a Roman sarcophagus. The stained-glass window, on the right, commemorates *James Russell Lowell*, poet and essayist (d. 1891). — On the wall of the Chapter House are remains of a mural painting of Christ surrounded by the Christian virtues. The old tiled pavement is well executed. The Chapter House, which has recently been ably restored, contains a glass-case with fragments of sculpture, coins, keys, etc., found in the neighbourhood; and another case with ancient documents relating to the Abbey, including the Great Charter of Edward the Confessor (1065). The stained-glass windows were erected in memory of Dean Stanley: the E. window by the Queen, that adjoining on the S. by American admirers, and the rest by public subscription.

Adjoining the chapter-house is the *Chapel of the Pyx* (shown by special order only), which was once the *Treasury of the Kings of England*. The pyx (i.e. the box in which the standards of gold and silver are kept) has been removed to the Mint (p. 128).

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 ascribed to the period of Henry III., 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. Land 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.

It probably derived its name from tapestries or pictures of the history of Jerusalem with which it was hung. The Upper House of Convocation of the Province of Canterbury now meets here.

The adjoining *Abbot's Refectory* or *College Hall*, where the Westminster college boys dine, contains some ancient tapestry and stained glass. The Lower House of Convocation also meets here.

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 red 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. (chief builders of Westminster Abbey), Queen Elizabeth (founder of Westminster School), and Queen Victoria. The column is surmounted by a group of St. George and the Dragon. It is on or near the site of Caxton's house (the 'Red Pale'), in the Almonry.

An archway, passing under the new house to the S. of the column, leads to the *Dean's Yard* and **Westminster School**, or *St. Peter's College* (Pl. R, 25; IV), re-founded by Queen Elizabeth in 1560. The school consists of 40 Foundationers, called *Queen's Scholars*, and about 180 *Oppidans* or *Town Boys*. Among the celebrated men educated here were Dryden, Locke, Ben Jonson, Cartwright, Bentham, Barrow, Horne Tooke, Cowley, Rowe, Prior, Giles Fletcher, Churchill, Cowper, Southey, Hakluyt the geographer, Sir Chris. Wren, Warren Hastings, Gibbon, George Herbert, Vincent Bourne, Dyer, Toplady, Charles Wesley, George Coleman, Aldrich the musician, Elmsley the scholar, Lord Raglan, J. A. Froude, and Earl Russell. Richard Busby

(p. 210) was head-master here from 1638 to 1695. A comedy of Terence is annually performed at Christmas in the dormitory of the Queen's Scholars by the Westminster boys, with a prologue and epilogue alluding to current events. The old dormitory of the Abbey is now used as the great school-room, while the school-library and class-rooms occupy the site of the mediæval *Misericorde*, of which considerable remains are still traceable. The old tables in the dining-hall are said to be made from the timbers of the Armada. The staircase of Ashburnham House (included in the school-buildings) and the school-gateway are by Inigo Jones. — On the S. side of Dean's Yard the *Church House*, the ecclesiastical memorial of Queen Victoria's Jubilee, is now in course of erection.

The *Royal Architectural Museum*, No. 18 Tufton Street (adm. daily 10-4, Sat. 10-6, free), to the S. of Dean's Yard (whence a passage leads), contains Gothic, Renaissance, and Classic carvings (mainly casts).

Westminster Hospital (Pl. R, 25; IV), 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 205 patients. — To the E. of the hospital is *Westminster Guildhall* or *Sessions-House*, built in 1805.

The *Royal Aquarium*, 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 a few fish-tanks, a summer and winter garden, a theatre (see p. 44), concert-hall, reading-room, picture-gallery, and restaurant; and acrobatic and spectacular performances and music-hall entertainments of all kinds are given here.

In Caxton Street, to the N. of Victoria Street, near *St. James's Park Station* (p. 37), is the *Westminster Town Hall*, a handsome Jacobean building of red brick.

19. Pall Mall and Piccadilly.

Waterloo Place. York Column. Marlborough House. St. James's Street. Burlington House. Geological Museum. Leicester Square.

Pall Mall (Pl. R, 22, 26; IV), the centre of club-life (see p. 74), 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 1788 in the house which had once been Schomberg's (house next the War Office). 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 *United University Club* (entrance from Suffolk Street); farther to the W., at the left corner of Haymarket, is an arcade above which rose Her Majesty's Theatre or Opera-house, demolished in 1893. Farther to the N., on the right side of the Haymarket, is the *Haymarket Theatre* (p. 40). 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. R, 26, IV) is *Regent Street* (p. 232), 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 five monuments. In the centre is an equestrian statue of *Lord Napier of Magdala* (1810-1890), by *Boehm*. 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. Adjacent is a similar monument (by *Boehm*) to *Lord Lawrence* (d. 1879), ruler of the Punjab during the Sepoy Mutiny of 1857 and Viceroy of India from 1864 to 1869, erected in 1882 by his fellow-subjects, British and Indian. — 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 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 rises the **York Column**, 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 W. portions of the great city (closed at present). — To the W. of the column, in Carlton House Terrace, is *Prussia House*, the residence of the German ambassador.

Carlton House, the site of which is occupied by Waterloo Place, was built in 1709 for Henry Boyle, Lord Carlton, and was bought in 1732 by the Prince of Wales. It was afterwards the residence of the Prince-Regent (later George IV.), but was pulled down in 1827. Its columns are now said to adorn the façade of the National Gallery (p. 152).

Farther on in Pall Mall (S. side) is a series of palatial club-houses, the oldest of which dates from 1829 (see also pp. 74, 75). At the corner on the left is the *Athenæum Club* (with frieze); then the *Travellers' Club* (with its best façade towards the garden), *Reform Club*, and *Carlton Club* (with polished granite pillars; an imitation of Sansovino's Library of St. Mark at Venice). A little farther on is the *War Office*, in front of which is a 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 *London Library* (p. 16), the mansions 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*, the *Guards' Club*, and the *New Oxford and Cambridge Club* on the left, and the *Marlborough Club* on the right. **MARLBOROUGH HOUSE** (Pl. R, 22; IV), 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 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. 266).

In **ST. JAMES'S STREET**, which here leads N. to Piccadilly, are situated the *Thatched House Club*, the *Conservative Club*, *Arthur's Club*, *Brooks's Club*, *New University Club*, *White's Club* (the bow window of which has figured in so many novels), *Boodle's Club*, the *Cocoa Tree Club*, the *Junior Army and Navy Club*, the *Devonshire*

Club (formerly *Crockford's*, notorious for its high play under the Regency), and others. In St. James's Place, to the left, is the house (No. 22) occupied by Samuel Rogers, banker and poet, from 1800 till his death in 1855, and the scene of his famous literary breakfasts. To the right, in King Street, is *St. James's Theatre* (p. 40). *Willis's Restaurant*, a little farther along King Street, occupies the site of rooms which 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. King Street also contains *Christie and Manson's Auction Rooms*, celebrated for sales of valuable art-collections. The chief sales take place on Saturdays, during the Season.

Piccadilly (Pl. R, 18, 22; I, IV), 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. 270), contains a number of aristocratic and fashionable residences, and the *Isthmian* (No. 150), the *Naval and Military* (94), *Badminton* (100), *St. James's* (106), *Savile* (107), *New Travellers'* (No. 97), 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. 43). On the opposite side are *Old and New Bond Streets* (p. 234), leading to Oxford Street. Between Old Bond Street and Sackville Street rises **New Burlington House** (Pl. R, 22; I), to the W. of which is the *Burlington Arcade* (p. 24). Old Burlington House, built in 1695-1743 by Richard, Lord Burlington, with the assistance of the architect Kent, was purchased by Government in 1854 for the sum of 140,000*l.* along with its gardens, on which various new edifices have been built. The incongruous top story and the present façade of the old building are also new. 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* (with a collection of paintings, chiefly old portraits), *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 about 520 members (including 50 foreign 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 Humphry Davy, Watt, and Sir William Herschel; also a telescope which belonged to Newton, and the MS. of his 'Philosophiæ Naturalis Principia Mathematica'; and the original model of Davy's safety lamp.

The Copley Medal and two Royal Medals are awarded annually by the society for scientific eminence, and the Davy Medal for chemical investigation. The Rumford and Darwinian Medals are awarded biennially for investigations in light and heat and in biology respectively. Besides the *Transactions*, the society also issues its *Proceedings* annually, and a *Catalogue of Scientific Papers* published in all parts of the world.

An arcade leads through the building into the inner court. On the N. side is the 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 the Royal Academy (transferred in 1869 from Trafalgar Square to Piccadilly), which takes place here every year from May to the beginning of August, attracts immense numbers of visitors (admission 1s., catalogue 1s.). It consists of paintings and sculptures by modern (mainly) British artists, which must have been finished during the previous year and not exhibited elsewhere before. The 'Private View' of the Exhibition, held by invitation of the Academicians before it is thrown open to the public, is always attended by the cream of society and is one of the events of the London Season. The 'Academy Dinner' held about the same time is also a highly important social function. The Academy organises every winter an exhibition of works of old masters belonging to private individuals. — A staircase in the corner to the right ascends to the GIBSON and DIPLOMA GALLERIES (open daily 11-4, free), 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*; *Madonna, Holy Child, St. Anne, and St. John, a celebrated cartoon by *Leonardo da Vinci*, executed in 1503 for the church Dell'Annunziata at Florence; Copy of Leonardo's Last Supper, by his pupil *Marco da Oggionno*, from which Morghen's engraving was taken; Woman at a well, ascribed to *Giorgione* but considered by Frizzoni to be an early work of *Seb. del Piombo*; portrait by *Giorgione*. The diploma works include good specimens by *Reynolds* and *Wilkie*. The *Library*, on the first floor, contains a fine collection of books and prints.

At the back of the Academy, and facing Burlington Gardens, is **London University** (Pl. R, 22; 1), founded in 1836, another Renaissance structure, erected in 1869 from designs by *Pennethorne*. London University (not to be confounded with University College

in Gower Street) is not a teaching establishment but an examining board, granting degrees in arts, science, medicine, and law, to candidates of either sex wherever educated.

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 Humphry Davy, by *Noble*; in the E. wing, Galileo, Laplace, and Goethe, by *Wyon*, and Cuvier, Leibnitz, and Linnæus, by *Macdowell*. The interior contains a spacious lecture room, a number of other apartments, in which the graduation examinations take place twice annually, and a valuable library. A marble statue of Queen Victoria, by *Boehm*, was erected here in May, 1889.

Close by, at 1 Savile Row, to the N.E., is the *Royal Geographical Society*. Richard Brinsley Sheridan died at 14 Savile Row in 1816. — In Albemarle Street, to the W., beyond Bond Street (p. 234), are the *Royal Institution*, founded in 1799 for the promotion and teaching of science, with library, reading-room, and weekly lectures from Christmas to Midsummer; and the *Royal Asiatic Society* (No. 22), with a library (open 11-4, on Sat. 11-2).

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. Byron passed the first part of his married life at 139 Piccadilly, where his daughter Ada was born in Dec., 1815.

St. James's Church (Pl. R, 22; 1), adjoining *Princes' Hall* (p. 45) 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 portraits of former rectors.

The **Museum of Practical Geology**, 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 avan-

turine 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 Eoderick 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 oxide 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. 44), which has another entrance in the Regent Quadrant (p. 232). We next reach *Piccadilly Circus* (p. 232), and then, on the right, the *Criterion Theatre* (p. 41) and the *Haymarket* (p. 226). At this point Piccadilly proper comes to an end. *Coventry Street*, its eastern prolongation, containing the *Prince of Wales Theatre* (p. 41), leads on to *Leicester Square* (Pl. R, 27; I), 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 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 *Alhambra Theatre* (p. 42), on the E. side of the square, was burned down in 1882, but was rebuilt in 1883-84. The site of *Savile House*, on the N. side of the square, is occupied by the *Empire Theatre* (p. 42).

The line of *Coventry Street* is continued on the other side of the square by *Cranbourne Street*, in which is *Daly's Theatre* (p. 41), leading to *Charing Cross Road* (p. 234).

20. Regent Street. Oxford Street. Holborn.

*All Saints' Church. University College. St. Pancras' Church.
Foundling Hospital.*

Regent Street (Pl. R, 23, 26; I), 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 (p. 227), the residence of the Prince Regent, with Regent's Park. It is 1 M. in length, and extends from Waterloo Place, Pall Mall (p. 226), across Oxford Street, to Portland Place. To the right (E.), at the corner of Charles Street, stands the *Junior United Service Club*, and on the same side is the *Raleigh Club*. Jermyn Street (with the *Geological Museum*, p. 230) is a little farther on. The street then reaches *Regent Circus*, *Piccadilly* (see p. 231; known as *Piccadilly Circus*), whence *Piccadilly* leads to the W., Coventry Street to the E., and the wide *Shaftesbury Avenue* (p. 152) to the N.E. The triangle in the centre of the Circus is occupied by a *Memorial Fountain to Lord Shaftesbury* (d. 1885), by Alfred Gilbert, A. R. A., unveiled in 1893. Beyond the Circus Regent Street describes a curve to the W., forming the so-called *Quadrant*. On the left is the entrance to *St. James's Hall* (see p. 231). *Vigo Street*, at the end of the Quadrant, leads on the left to *London University* (p. 229). 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, 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 *St. George's 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, made in Malines about 1520 and brought to England early in the present century. 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 p. 233), which extends for a long distance in both directions, is called *Regent Circus*, *Oxford Street*, or simply *Oxford Circus*. *Margaret Street*, the second cross-street beyond *Oxford Street*, leads to the W. (left) 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. *Lord Byron* was born in 1788 at 24 *Holles Street*, between *Cavendish Square* and *Oxford Street*; the house, however, has since been rebuilt. He was baptised in *Old*

Marylebone Church, at the top of Marylebone High Street (Pl. R, 20), where Charles Wesley was buried in 1788. This was the old church (rebuilt in 1741) which figures in the 'Rake's Marriage' by Hogarth (see p. 179). — In Margaret Street, to the E. (r.) of Regent Street, is *All Saints' Church* (Pl. R, 24; I), built by *Butterfield* in 1850-59, in the Early English style, lavishly decorated in the interior with marble and gilding. The E. wall of the choir is frescoed by Dyce in the style of early Christian art. — At No. 74a, Margaret Street, is the *Parkes Museum of Hygiene* (adm., see p. 78).

The *Polytechnic Young Men's Christian Institute*, between Cavendish Square and Regent Street, has occupied since 1882 the old Polytechnic Institution. The Institute has numerous technical and other classes, reading-rooms, a gymnasium, etc. On the opposite side of the street is a similar institution for young women. Farther on, on the right side of Regent Street, are *St. George's Hall* (p. 45) and the handsome *Queen's Hall* (p. 44). The latter has accommodation for 3000 persons; the ceiling is painted by *Carpéjat*.

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 Crescent*, *Park Square*, and *Regent's Park* (p. 237).

Oxford Street (Pl. R, 19, 23, 27; I, II), 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. 271) 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 and Berkeley Square on the S. and Portman Square on the N.), comprises many aristocratic residences. *Edgware Road*, which begins at the W. end of Oxford Street (see Pl. R, 15), follows the line of the old Roman road to St. Albans. Portland Street and Orchard Street lead to the N. (left) to *Portman Square*, with the town residence of the Duke of Fife. The 'Blue Stocking Club' met at Mrs. Montagu's (d. 1800) in the N.W. corner of the square. From the N.E. corner Baker Street runs due N. to *Baker Street Station* (Metropolitan), at the corner of Marylebone Road. Lower Berkeley Street runs to the E. from Portman Square to *Manchester Square* (Pl. R, 19; I), with Hertford House (p. 278). Adjacent, at 13 Mandeville Place, is *Trinity College*, an incorporated institution for the study of music and arts. — Many of the houses in *Grosvenor Square* and *Berkeley Square* (with its plane-trees) still have bits of fine old iron-work in front of their doors, with extinguishers for the links or torches formerly used. Horace Walpole died at 11 Berkeley Square in 1797; Clive committed suicide at No. 45 in 1774. No. 38, now the town-house of Lord Rosebery, was the house

from which the daughter of Mr. Child, the banker, eloped with the Earl of Westmorland in 1782, and was afterwards the residence of their daughter Lady Jersey (d. 1867) and her husband. At the foot of South Audley Street, which runs to the S. from the S.W. corner of Grosvenor Square, is *Chesterfield House* (Pl. R, 18; IV), with a fine marble staircase and the library in which the 'Chesterfield Letters' were written. In *Brook Street*, which runs E. from Grosvenor Square to Hanover Square (p. 232), is a house (No. 25) distinguished by a tablet indicating that Händel used to live here.

New Bond Street (Pl. R, 23; I), which diverges to the right (S.) from Oxford Street, farther on, is continued by *Old Bond Street* to Piccadilly (p. 228). This thoroughfare contains numerous attractive and fashionable shops, the *Grosvenor Club* (No. 135), and several picture-galleries (comp. p. 45). — *Hanover Square*, *Cavendish Square*, *Regent Street*, and *Oxford Circus*, see p. 232. In Oxford Street, on the left, farther on, is the *Princess's Theatre* (p. 40), 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 (No. 58) is the *Soho Bazaar* (p. 24), with an exit at the other end to SOHO SQUARE. On the N. side of this square is the new *French Protestant Church*, one of the best examples of terracotta architecture in London; and on the E. side is the new Roman Catholic *Church of St. Patrick*.

Oxford Street proper ends at *Tottenham Court Road*, which runs to the N. to Euston Road, and *Charing Cross Road* (p. 231), leading to the S. to Charing Cross.

The eastern prolongation of Oxford Street, 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. No. 75, to the right, belonging to *Messrs. Pears*, has a vestibule in the style of a Pompeian room, adorned with sculptures. On the left, at the corner of Hart Street, is *Mudie's Library* (p. 16). A little to the S. of New Oxford Street, in High Street, is the church of *St. Giles-in-the-Fields*, the third church on this site, completed in 1734. Chapman, the translator of Homer (tombstone against the exterior S. wall, erected by Inigo Jones), Shirley, the dramatist, and Andrew Marvell are buried here. To the E. in the churchyard is the square tomb of Pendrell, who helped Charles II. to safety after the battle of Worcester, with a quaint epitaph, describing him as 'Unparalleled Pendrell'. The *British Museum* (p. 242) 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 containing a statue of *Charles James Fox* (d. 1806), and the other one of

Francis, Duke of Bedford (d. 1802), both by *Westmacott*. In Bloomsbury Square are the new buildings of the *College of Preceptors*, opened in 1889.

Gower Street, which leads to the N. from Bedford Square, contains **University College** (Pl. B, 28), founded in 1828, chiefly through the exertions of Lord Brougham, for students of every religious denomination. A long flight of steps leads to the dodecastyle 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, the Slade School of Fine Art, 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 new laboratories, etc., built next the street in 1892, somewhat mask the view of the main edifice. 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 well-known school for boys. The whole is maintained without aid from Government. The number of professors is about 40, 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 about 40,000 patients are annually treated by the medical professors of the college.

Close by, in Gordon Square, is the **Catholic Apostolic Church**, built in 1850-54, one of the largest ecclesiastical edifices in London.

The INTERIOR is a fine example of modern Gothic (Early English), though unfinished towards the W. The *Choir*, with its graceful triforium and diapered spandrels, is very rich. The most beautiful part of the church is, however, the *English Chapel*, to the E. of the chancel, with its polychrome painting, stained-glass windows, and open arcade with fine carving (particularly on the three arches to the S. of the altar). In the *Morning Chapel*, to the S. of the chancel, is the altar formerly used by the *Rev. Edward Irving* (d. 1834), the founder of the Catholic Apostolic Church.

Next this church is *University Hall* (containing Dr. Williams' Library, p. 16), a kind of Unitarian 'University settlement' (warden-*Rev. P. H. Wicksteed*).

At the N. end of Gower Street is the *Gower Street Station* (Metropolitan; p. 36). Thence Euston Road runs to the E. to *Euston Square Station*, terminus of the *London and North Western Railway* (p. 32), the entrance-hall of which contains a colossal statue of George Stephenson, by *Baily*. Farther to the E. is the *St. Pancras Station*, terminus of the *Midland Railway* (p. 32), with the terminus hotel, a very handsome building in an ornate Gothic style, by Sir G. G. Scott. Adjacent is the *King's Cross Station*, terminus of the *Great Northern Railway* (p. 32).

St. Pancras' Church (Pl. B, 28), 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 double reproduction of the so-called Tower of the Winds.

Old St. Pancras' Church (Pl. B, 27), with its historical churchyard, is situated in Old St. Pancras Road, next to the Workhouse. Part of the churchyard, with the adjacent St. Giles burying ground, has been converted into public gardens. A monument was erected here in 1879 by the Baroness Burdett-Coutts to those whose graves were disturbed in the process.

To the N. of King's Cross lie the populous but comparatively uninteresting districts of *SOMERS TOWN*, *CAMDEN TOWN*, *KENTISH TOWN*, *ISLINGTON*, *HIGHBURY*, and *HOLLOWAY*. In Great College Street, Camden Town, is situated the *Royal Veterinary College* (Pl. B, 23), with a museum to which visitors are admitted daily (9 to 5 or 6) on presenting their cards. *Charles Dibdin* (d. 1814), the writer of nautical songs, is buried in St. Martin's Burial Ground, Camden Street (now a public recreation-ground), a little to the N.W. of the Veterinary College. He is commemorated by a new Scandinavian cross. The *Royal Agricultural Hall* (p. 44) is in Liverpool Road, Islington (Pl. B, 35), and the *Grand Theatre* (p. 42) is close by, in High Street. A little to the N.E., in Canonbury Square (Pl. B, 38), is "*Canonbury Tower*, an interesting relic of the country-residence of the Priors of St. Bartholomew. The tower was probably built by Prior Bolton (p. 96), though restored at a later date, and contains a fine carved oak room. Oliver Goldsmith occupied rooms in the tower in 1762.

The eastern prolongation of New Oxford Street is *High Holborn* (Pl. R, 32, and II; so called from the '*Hole Bourne*', or Fleet Brook, which once flowed through the hollow near here), a street which survived the Great Fire, and 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. 183-186). Red Lion Street on the left, continued by Lamb's Conduit Street, leads to *Guilford Street*, on the N. side of which stands the —

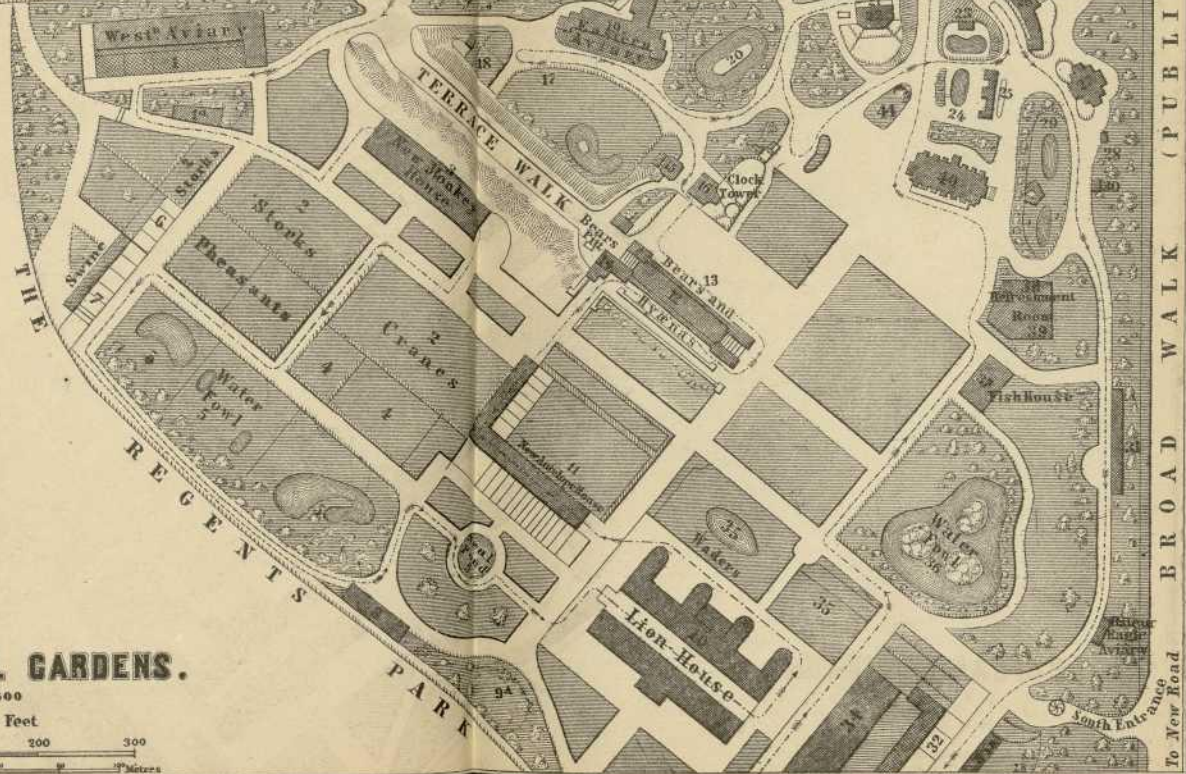
Foundling Hospital (Pl. R, 32), a remarkable establishment founded by Captain Thomas Coram in 1739 for 'deserted children'. Since 1760, however, it has not been used as a foundling hospital, but as a home for illegitimate children, whose mothers are known. (Neither in London nor in any other part of 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, 13,000*l.*

In the *Board Room* and the *Secretary's 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 *Ramsay*, *Reynolds*, and *Shackleton*; views of the Foundling Hospital and St. George's Hospital by *Wilson*; view of the Charterhouse by *Gainsborough*. The Board Room also contains a good portrait of Coram by *Hogarth*. 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 hospital also possesses Raphael's cartoon of the Massacre of the Innocents, a bust of *Händel* and some of his musical MSS., a collection of coins or tokens deposited with the children (1741-60), etc. The *Chapel* is adorned with an altarpiece by *West*, representing Christ blessing little children; the organ was a gift from *Händel*. 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 REGENTS CANAL



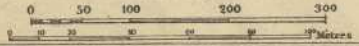
From Maddesfield Gate **OUTER CIRCLE** Main Entrance **PUBLIC DRIVE** Tunnel To Gloucester Gate



ZOOLOGICAL GARDENS.

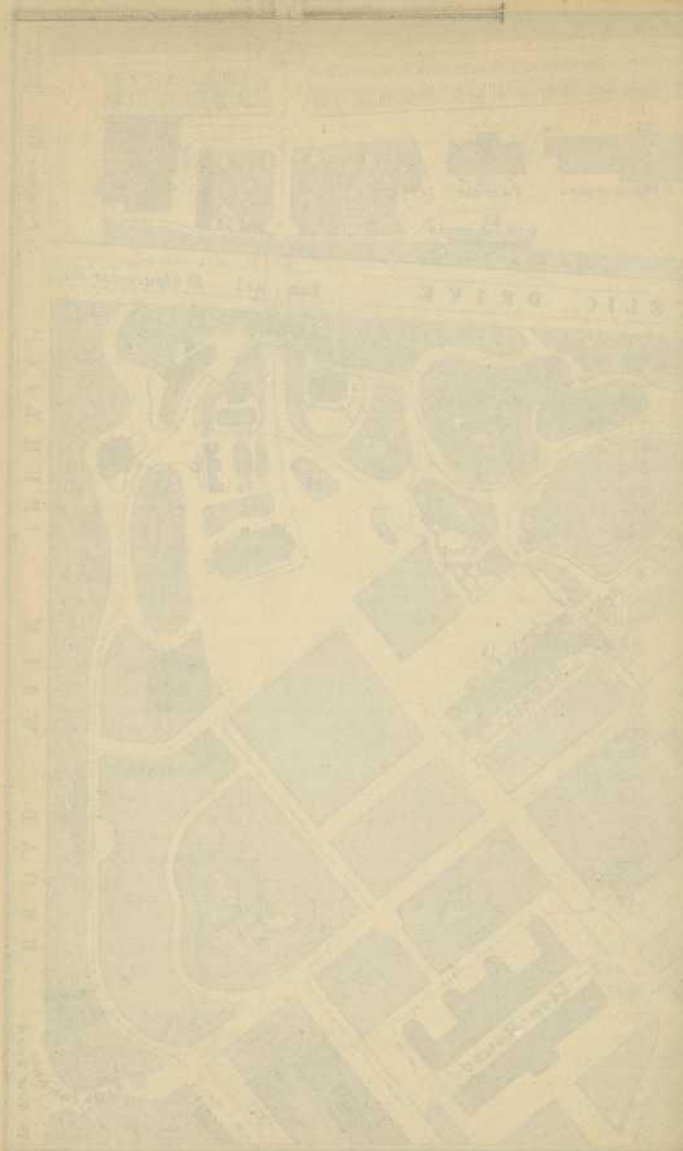
1 : 2,500

Scale of Feet



To Primrose Hill
To Gloucester Gate
To New Road
To South Entrance

1910



CLASSIC DRIVE

LAKESHORE DRIVE

The attendants are forbidden to accept gratuities, but a contribution to the funds of the institution is expected from the visitor on leaving or in the church-offertory.

To the E. of Lincoln's Inn are *Chancery Lane* (p. 139) on the right (after which we are in the City), and *Gray's Inn Road* (p. 141) on the left. Then *Holborn Viaduct*, *Newgate*, etc., see pp. 93, 94.

21. Regent's Park.

*Zoological Gardens. Botanic Gardens. Primrose Hill.
Lord's Cricket Ground.*

Regent's Park (Pl. B, 15, 16, 19, 20) 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 Edgware 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. 138). The gardens of the *Zoological Society* (founded by Sir Humphry 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 Society* and the *Toxophilite (Archery) Society*. The Park is surrounded by a broad drive known as the *Outer Circle*. In summer a band generally plays in the Park on Sun. afternoons in the *Kiosk* a little to the S. of the Zoological Gardens (Pl. B, 20).

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*, near No. 43 on 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 may not drive along the Broad Walk.)

The Zoological Gardens are open daily from 9 a.m. to sunset; admission 1s., on Mondays 6d., children half-price except on Mondays; on Sundays only by order obtained from a member. The total number of visitors in 1893 was 662,649. The band of the Life Guards usually plays here on Saturdays in summer 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 (except Wednesdays), the beasts of prey at 4 (in winter, Nov.-Feb., at 3), the seals and sea-lions at 4.30 (in winter at 3.30), and the diving birds in the fish-house (Pl. 37) at 12 and 5 p.m. The snakes receive their weekly meal on Friday, but visitors are not admitted to this curious spectacle without the express permission of the Director of the Gardens.

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., *Main 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 *Crows* (Pl. 1a) and the *Cranes and Storks* (Pl. 2), we reach, on the left, the —

**Monkey House* (Pl. 3), which always attracts a crowd of amused spectators. The unpleasant odour is judiciously disguised by numerous plants and flowers. The bats are also kept here.

We next return (to the right) to the *Storks and Cranes* (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 *Sea-Lions' Pond* (Pl. 9). To the right is the *Sheep Yard* (9 A), built in 1886 for the *Burrhel*, or blue wild sheep, from the Himalayas. To the

S.E. of this point are the *Wolves' and Foxes' Dens* (Pl. 9B). We now continue our walk (see Plan) to the large **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 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* and *Bears* (Pl. 12 and 13). The terrace above affords a view of the bear-pit and the pond for the *Polar Bears* (Pl. 13a). 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 *Northern Pond* (Pl. 20), which contains more water-fowl. By continuing to the left we reach the *Owls' Cages* (Pl. 21), at the back of which is the *Llamas' House* (Pl. 22). This 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 *Civet House* (Pl. 26). 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 *Flying Squirrels* (Pl. 28) and the *Racoons* (Pl. 30), near which is the refreshment room (see p. 240). Continuing in a straight direction past the *Vultures* (Pl. 31) and another small aviary containing *Bateleur Eagles*, 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. 34; containing, amongst other specimens, the bison, cape buffalo, zebu, and gayal). Opposite the *Deer House* are aviaries containing *Pheasants* and *Peacocks* (Pl. 31a). We now turn to the left, and after a few paces reach the new **Reptile House*, to the E. of the *Lion House*. This contains an extensive collection of large serpents, lizards, alligators, and crocodiles. 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. 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, on the other side of which are the *Northern Aviary* (Pl. 42; for birds of prey); the *Tortoise House* (Pl. 43); and the new **Insectarium* (Pl. 44), containing insects, land-crustaceans, chameleons, toads, tree-frogs, terrapins, electric eels, and birds of paradise. Between the tortoise-house and the insectarium is the North Entrance, opposite which are paddocks containing *Japanese* and *Axis Deer*.

We now recross the bridge and turn to the left to the *Small Cats' House* (Pl. 44a) and *Lecture Room* (Pl. 45), the latter adorned with water-colour sketches of animals. Adjoining the Lecture Room are the *Marsupials' House* (Pl. 46), containing the great ant-eater, the **Sloths' House* (Pl. 47), and a *Kangaroo Shed* (Pl. 48). The Sloths' House contains some of the most interesting inmates of the Gardens, in the form of specimens of the anthropoid or manlike apes, pending the erection of a special house for these animals. Opposite are another *Kangaroo Shed* (Pl. 49) and the *Wombat's 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), containing about ninety different species of that gaudy and harsh-voiced bird, next to which is the new **Elephant and Rhinoceros House* (Pl. 56), containing the African and Asiatic varieties of these animals.

No. 57 contains deer belonging to the old world; No. 59 is the *Superintendent's Office*. The *Moose-Yard* (No. 59a) contains moose-deer and rein-deer from Labrador. Proceeding in a straight direction, we reach the **Hippopotamus and Brazilian Tapir* (Pl. 60). The *Giraffe-House* (Pl. 61) at present contains Indian cattle and a large ostrich, the last giraffe having died in 1892. Beyond are the *Zebbras* (Pl. 62) and *Cassowaries* (Pl. 63), the house of the latter containing also an Apteryx or Kiwi. Returning along the S. side of these houses, we reach, on the left, the *Gazelles* (Pl. 64) and the *Beavers* (Pl. 58). A little way beyond the Beaver House we reach the *Exit*, which takes us into the Outer Circle.

Part of the southern portion of Regent's Park is occupied by the **Botanic Gardens** (Pl. B, 20), 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 ad-

mission given by a Fellow of the Botanical Society. Strangers are generally admitted on application to the officials. The Museum and the collections of sea-weeds and orchids are very interesting.

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 stood on the site of *St. Katherine's Docks* (p. 129). 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 is now the *Central House for Nurses for the Poor*, maintained by the Jubilee gift of the women of England to the Queen. The income is about 7000*l.* a year. Several old monuments from the original hospital are preserved here.

To the S. of Regent's Park runs the *MARYLEBONE ROAD*, containing the imposing premises of *Madame Tussaud's* well-known waxwork exhibition (adm., see p. 43), which are close to the Baker Street station of the Metropolitan railway. The large building opposite *Mme. Tussaud's* is the *Marylebone Workhouse* (see Pl. R, 20).

The summit of *Primrose Hill* (Pl. B, 14; 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 Station* (Metropolitan), 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 theological library. 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. — Farther out in the Finchley Road (beyond Pl. B, 5) is the new *Hackney Congregational College*, erected in 1887 at a cost of about 23,000*l.*

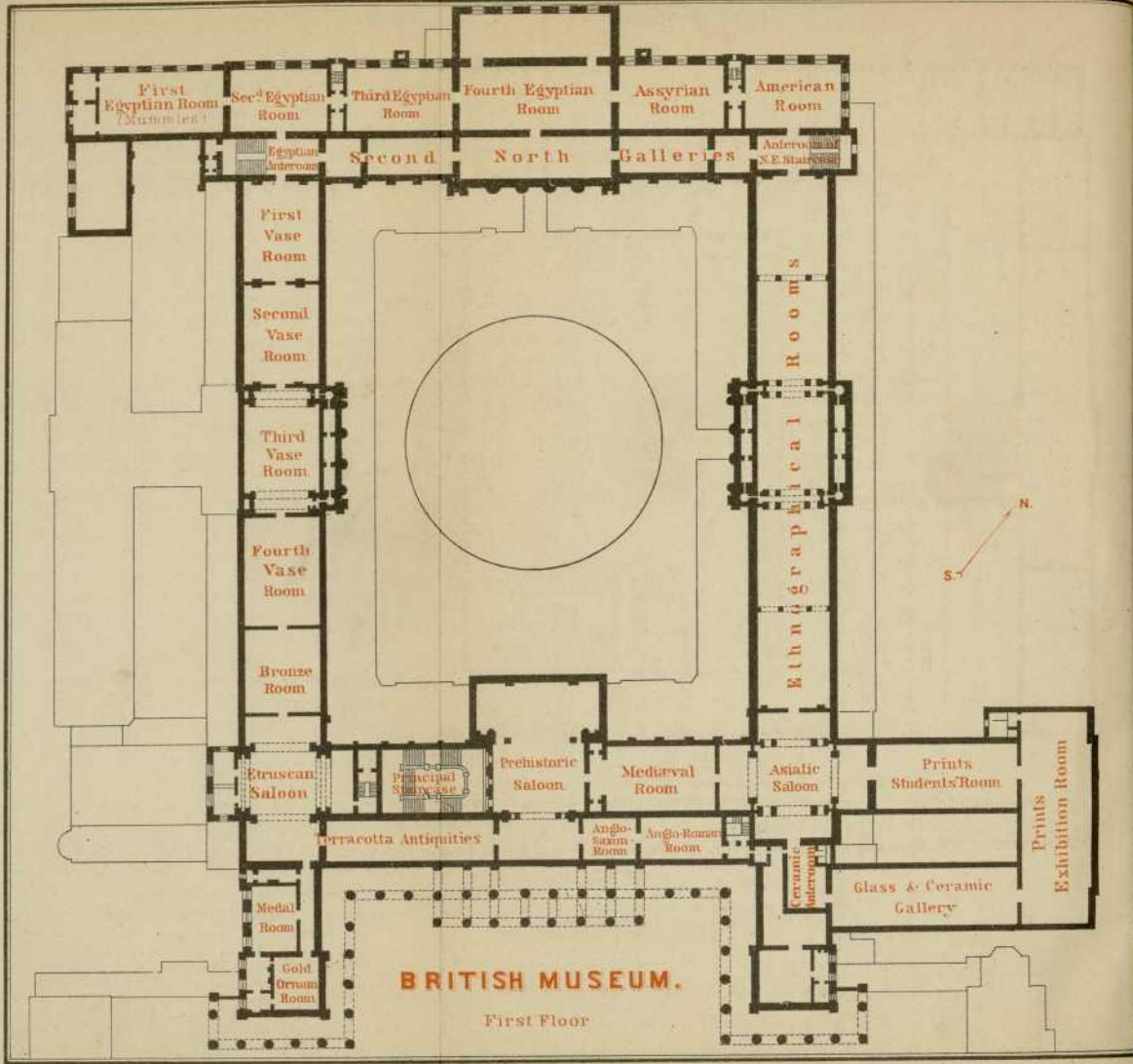
Lord's Cricket Ground (Pl. B, 12; p. 47), in St. John's Wood Road (Metropolitan station, see p. 36), to the W. of Regent's Park, is thronged with a large and brilliant crowd of spectators on the occasion of the principal cricket matches, particularly when Cambridge is disputing the palm of victory with 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 ad-

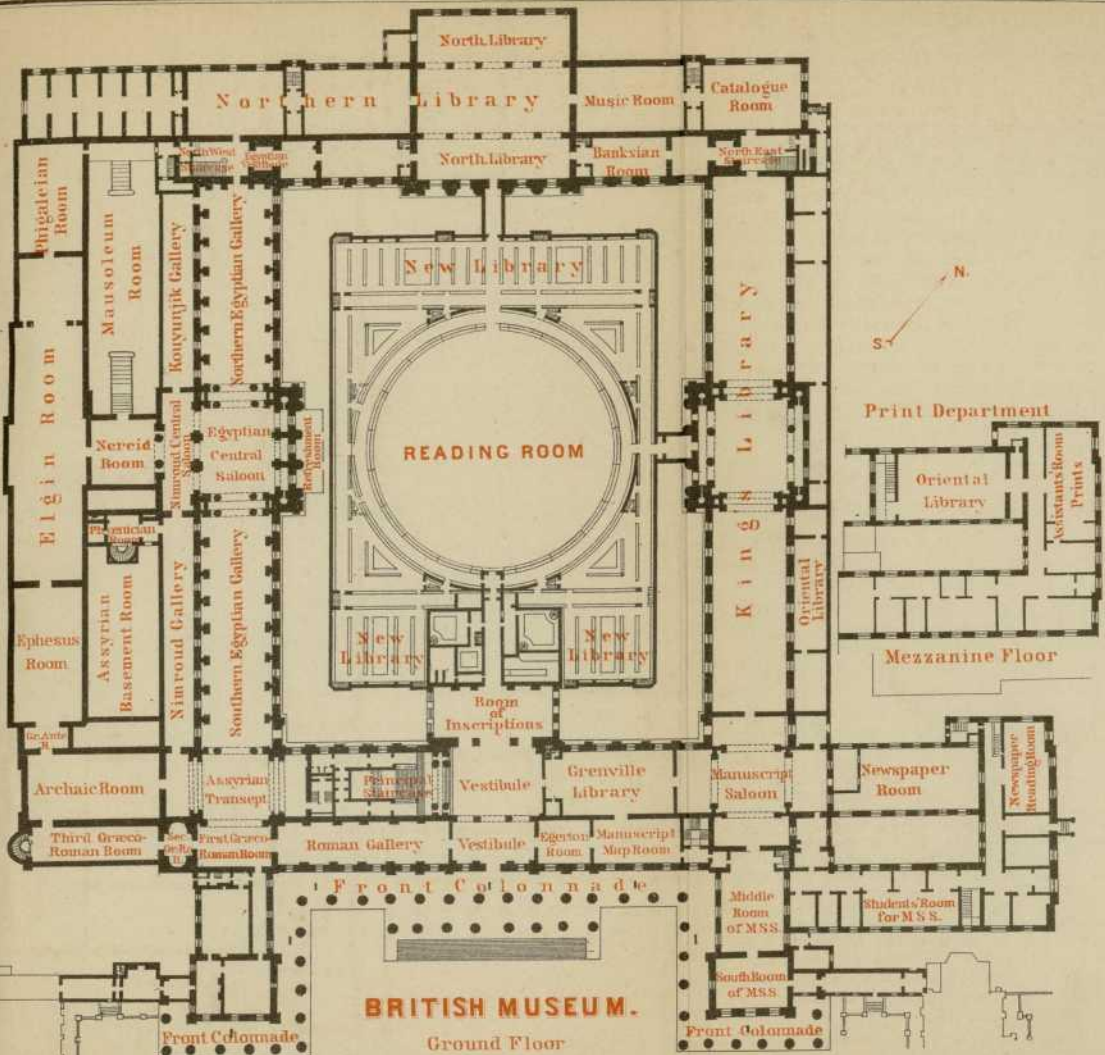
vertised beforehand, 1s. or 2s. 6d. The ground was purchased by the Marylebone Cricket Club for a large sum, to prevent it from being built upon. The new *Pavilion* was built in 1891. The ground is well supplied with luncheon-bars; and there is also a telegraph-office.

22. The British Museum.

The nucleus of the now vast contents of the **British Museum** (Pl. R, 28; II) 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 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 new Reading Room (see p. 265) was added in 1857, and since 1879 a new gallery for the Mausoleum marbles and the entire 'White Wing', on the S.E. side (p. 264) have been erected from a bequest by Mr. William White. The contents of the British Museum are at present arranged in seven sections, each under the special superintendence of an Under Librarian or Keeper. These sections are as follows: Printed Books (Maps and Plans), Manuscripts, Prints and Drawings, Egyptian and Assyrian Antiquities, British and Mediæval Antiquities and Ethnography, Greek and Roman Antiquities, and Coins and Medals. The Natural History sections are now at S. Kensington (see p. 278). 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. Courses of lectures on the various antiquities of the Museum are delivered here by experts from time to time. — The number of visitors to the British Museum in 1893, exclusive of readers and students, was 538, 560.

The Museum is open free on every week-day from 10 a.m. till 4, 5, or 6 p.m. according to the season; and the various sections are open also from 8 to 10 p.m. as follows: on Mon. and Frid. the Egyptian, Assyrian, Semitic, Religious, and American Collections; on Tues. and Thurs., the MSS., King's Library, Porcelain and Glass, Prints and Drawings, and the Prehistoric, Ethnographical, and Mediæval Collections; and on Wed. and Sat., the Greek and Roman Collections. The general public are not admitted to the British, Mediæval, and Ethnographical departments or to the





BRITISH MUSEUM.

Ground Floor

0 10 20 30 40 Metres.

0 10 20 30 40 Feet.

rooms in the White Wing on Tues. and Thurs., these days being reserved for students; but strangers will obtain admission to the closed sections without difficulty. The Museum is shut on Good Friday and Christmas Day. — Sticks and umbrellas are left in the hall. Catalogues may be obtained in the hall, or from the attendants in the various sections. Those offered for sale outside are not trustworthy. Good photographs of several of the most interesting drawings and sculptures in the Museum may be purchased in the chief librarian's office.

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*, 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, 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. Beside it is a bust of *Sir A. H. Layard* (d. 1894). On the W. side of the hall is the principal staircase, ascending to the first floor. To the left of it is a bust of the *Duke of Marlborough*, by Rysbrack, to the right, a bust of the *Earl of Chesterfield*. By the door leading into the sculpture room is a statue of *Mrs. Damer*, the sculptress, by *Westmacott*. Various Buddhist sculptures from the Punjab and Amravati in South India, dating from the 4th cent. A.D., are also exhibited on the staircase.

The ROOM OF INSCRIPTIONS lies to the N. of the entrance-hall. To the right and left, as we enter, Græco-Roman statues of *Thalia, muse of comedy, and Ariadne. This room contains a representative series of Greek and Roman inscriptions, round the walls, and also the following sculptures :

To the left: Statue of Marcus Aurelius, in civil costume, from Egypt; marble vase with Bacchic relief; Bust of Antisthenes; Bust of Anacreon (?); below, Busts of a Greek philosopher and of Periander; Female statue, in rough workmanship; 19. Hadrian in military costume (legs and arms restored). In the centre of this part of the room: *Greek cratera from the Villa of Hadrian, round the upper part of which are reliefs of Satyrs making wine; on pedestals round the last, four cinerary urns. — To the right: Unknown figure in military costume, from Egypt; *Marble patera, with a relief of a Maenad, from Hadrian's Villa; Bust of Meliodorus (?); Demosthenes; Votive reliefs of articles of the toilet; above, Busts of Diogenes (?) and Hippocrates (?); then Busts of Epicurus and Euripides (above); Bust of Cornelius Lentulus Marcellinus, prætor of Cyrene; Antoninus Pius; Unknown Greek philosopher; Statue of a Roman poet (?); 9. Unknown statue in civil costume. In the centre: *Equestrian statue, restored as Caligula; on pedestals round the last, two bases for candelabra; 56. Mithras sacrificing a bull; 54. Group of two dogs; 30. Sphinx.

From the Hall we first turn to the right into the Library, and enter the room which contains the collection of 20,240 vols. bequeathed to the Museum by *Thomas Grenville*.

The glass-cases contain a chronological series of *Illuminated MSS.* from the 10th to the 16th century. CASE I (to the left). Greek MSS. of 10-13th cent.: MSS. illuminated by English artists, 10-11th cent. — CASE II.

MSS. of 12-13th cent.: Psalters; 17. Diurnale; 48. Roll with outline tinted drawings from the life of St. Guthlac of Croyland. — CASES III & IV. MSS. of 14th cent.: copies of the Apocalypse; breviary; summaries of ancient history in French. — 38. Durandus de Divinis Officiis; 39. Latin poems by Petrarch's tutor; 40. Latin treatise on virtues and vices; 41. Dante's Divine Comedy with miniatures; French religious books. — CASE V. English and French MSS. of 15th cent.: 48. Roman de la Rose; 52. French romances, presented by Talbot, Earl of Shrewsbury, to Margaret of Anjou, consort of Henry VI.; 56. Froissart's Chronicle. — CASE VI. French, English, and Italian MSS. of the 15th cent.: 57. Lectionary, with portrait of Sifer Was, the illuminator; copies of Hours of the Virgin. — CASE VII. MSS. of 15th and 16th cent.: 66. Plutarch's Lives; 84. Splendor Solis, an alchemical work; Books of Hours. — In the lower divisions of Cases I, IV, V, and VII are large MSS. chiefly of the 15th century. — CASE VIII, between Cases II and III, contains specimens of *Bindings of MSS.* of the 10-16th centuries.

We next enter the hall containing the **Manuscripts**, 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 Cranmer, Sir Thomas More, Sir Francis Drake, Sir John Hawkins, Sir Walter Raleigh, Sir Philip Sidney, Francis Bacon, Prince Rupert of the Palatinate, Sir Isaac Newton, Michael Angelo, Albert Dürer, Rubens, Rembrandt, Van Dyck, Galileo, Molière, Voltaire, Prior, Swift, Addison, Steele, Dryden, Pope, Washington, Napoleon I.

CASE II is occupied with autographs of English Sovereigns: Richard II., Henry IV., Henry V., Henry VI., Edward IV., Edward V., Henry VII., Henry VIII., Catharine of Arragon, Anne Boleyn, Edward VI., Jane Grey, Queen Mary, Queen Elizabeth, James I., Charles I., Oliver Cromwell, Charles II., James II., William III., Queen Anne, George I., George II., George III., George IV., William IV., and Queen Victoria (pencil signature written at the age of four years).

CASE III (at right angles to the last case) contains autographs of British Statesmen and Commanders: Wolsey, Burghley, Strafford, Hampden, Marlborough, Bolingbroke, Sir Robt. Walpole, Chatham, Clive, Warren Hastings, Burke, Pitt, Fox, Nelson, Wellington, Peel, Palmerston, Earl of Derby, Benjamin Disraeli, General Gordon.

In the small triangular case between the last two is a Commentary on the Decretals of Pope Innocent IV. in the state in which it was left after a fire at Ashburnham House, Westminster, in 1731. Beyond Case III is Case G, containing a volume of the Codex Alexandrinus and the books of Genesis and Exodus according to the Syriac Version. The former, dating from the 5th cent., ranks with the contemporary Codex Sinaiticus at St. Petersburg and the Codex Vaticanus at Rome as one of the three oldest Greek MSS. of the Bible. The Syriac MS., from the Nitrian desert, Egypt, was written at Amid in the year of the Greeks 775, A.D. 464, and is believed to be the oldest dated MS. of any entire books of the Bible now extant.

The series is continued in TABLE-CASE IV, at the S. end of the room, containing historical autographs: Declaration signed by 8 bishops (1538); letter of Perkin Warbeck, the pretended son of Edward IV.; autographs of several English sovereigns, Claverhouse, 'Junius', Wilkes, Algernon Sidney, Oliver Cromwell; etc. — TABLE-CASE V contains Literary Dramatic, and Musical Autographs: Camden, Dr. Donne, Jeremy Taylor, Pepys, George Fox, Whitefield, Richard Baxter, Wesley, Richardson, Goldsmith, Sterne, Johnson, Boswell, Garrick, Sarah Siddons, Kemble, Kean, Wilkie, Flaxman, Turner, Gray ('Elegy'), Burns, Keats, Shelley, Coleridge, Wordsworth, Lamb, Sydney Smith, Hood, Lytton, Dickens (last letter he wrote), Carlyle, Browning, Handel, Beethoven, Haydn, Schubert, Mendelssohn, Goethe, Schiller.

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 six frames contain royal documents (charters, grants, etc.) from the 9th to the 14th cent. including an autotype copy of Magna Charta (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, Chatterton, Defoe, Southey, Coleridge, Byron, Ben Jonson, and Lord Macaulay; Milton's copy of the Bible (in the triangular part of the case); 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. — In the small adjoining Case I is a copy of Wycliffe's Bible (14th cent.), with illuminations. — Case H, against the opposite pilaster, contains an illuminated copy of the Vulgate (840). Adjacent, on the pilaster, are an autograph of Edmund Spenser; the deed of sale of 'Paradise Lost', with Milton's signature; and an autotype facsimile of Shakspeare's will. — Case K, against the N.E. pilaster, contains a double roll of the Pentateuch, on goatskin (14th cent.).

CASES A-F, in the middle of the room, contain European and Oriental MSS., arranged to show the progress of the art of writing. A. Greek MSS., some on papyrus. B.C. Latin MSS., including illuminated Gospels, Psalters, and Hours. D. English MSS.: a unique copy of Beowulf, on vellum (ca. 1000 A.D.); Anglo-Saxon Chronicle to 1066; Piers Plowman (before 1400); poem by Occleve, with a portrait of Chaucer on the margin (early 15th cent.). E,F. Sanskrit, Pali, Cingalese, Arabic, Persian, and other Oriental MSS., some of which are of enormous value. — A central case contains chronologically arranged MS. sources of English history, shewing how the history was recorded before the invention of printing: 2. Bede's Ecclesiastical History; 3. Anglo-Saxon Chronicle; 4. Wace's Roman de Rou; 12. Matthew Paris; etc.

At the entrance to the King's Library are two glass-cases (N and O) with impressions of the Great Seals of the British sovereigns (left) and of various baronial and ecclesiastical seals (right).

In frames attached to the wainscot are exhibited several *Deeds* and *Papyri*, four of the latter, in Coptic, relating to the monastery of St. Phoebammon, near Hermonthis, Egypt.

To the S. E. of the Manuscript Saloon is the **MSS. Room for Students**. The door to the E. opens on the corridor leading to the **Newspaper Reading Room** and to the staircase ascending to the **Print Department** (see p. 264). — On the N. it is adjoined by the **King's Library**, 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 infrequent, and temporary exhibitions illustrating special periods are held here from time to time.

Twenty-two cases arranged on each side of the hall contain typographical specimens in illustration of the history of printing, in chronological order.

CASES I and II 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 Inviolatæ Virginitatis beatæ Mariæ Virginis* (1470); *Ars moriendi*; *Temptationes Demoniis*; *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.

CASES III and IV are occupied by the earliest German printed books, including the Mazarin Bible, the first printed Bible, printed by Gutenberg and Fust (Mayence, 1455; a copy of this Bible was sold in 1873 for 3400*l.*); the first psalter, printed on parchment in 1457 by Fust and Schœffer (the first printed book bearing a date); Bible printed by Fust and Schœffer in 1462 (the first printed Bible bearing a date); Decretum Gratiani, printed at Strassburg by Eggesteyn in 1471; Latin Bible, printed at Bamberg in 1460; the first German Bible (printed at Strassburg about 1466).

CASE V contains early German and Dutch books: Steinhœwel's German Chronicle (Ulm, 1473); Rynsart die Vos (Gouda, 1479), the first printed edition in any language.

CASE VI contains examples of Italian typography: Cicero, *De Oratore* (Subiaco 1465), the first work printed in Italy; 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); Tacitus, by Da Spira (Venice, 1469); Cicero, *Epistolæ Familiæres*, on vellum (Venice, 1469); Ovid (Bologna, 1471).

CASE VII contains Italian and French printing: Valturius *de re militari* (Verona, 1472); Lascaris, *Greek Grammar* (Milan, 1476), the first printed Greek work; Æsop (Milan, 1480); 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: *Recuyell of the Histories of Troye*, by Le Fevre, printed abroad by Caxton about 1475 (the first book printed in English); the original French of the same work, also printed by Caxton (the first book printed in French); *The Game and Playe of the Chesse*, printed by Caxton about 1475; *The Dictes or Sayengis of the Philosophres*, printed by Caxton at Westminster in 1477 (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, about 1478; *'The Book of St. Albans'*, a book of the chase, printed at the Abbey of St. Albans in 1486.

CASE IX contains early specimens (in several instances the first) of Spanish, Portuguese, Slavonic, Oriental, American, South African, and Australian printing.

In CASE X are examples of Colophons and early Title-pages.

CASE XI contains specimens of early printed music.

CASE XII exhibits portraits of printers and bibliographers.

CASE XIII contains specimens of fine and sumptuous printing: *Theuerdank*, composed by Melchior Pünzing on the marriage of the Emperor Maximilian with Mary of Burgundy, and printed at Nuremberg by Schœnsperger 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); *Anacreon*, printed in capitals (1791); Horace, printed in microscopic type (Paris, Didot, 1828); *Homer's Odyssey*, in very small type (London, 1831).

CASE XIV contains works illustrated with wood-cuts and engravings. *Ariosto* (London, 1591), with engravings; *Book of the Passion* (Wittenberg, 1521), illustrated by Cranach; old playing-cards (Amman, Nuremberg, 1588); first and second editions of Holbein's *Dance of Death* (Lyons, 1538 and 1539); *Breydenbach's Journey to the Holy Land* (Mayence, 1486), illustrated.

In CASE XV 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 XVI 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, Voltaire, Ben Jonson, Lord Burghley, Bentley, Newton, Coleridge, Napoleon I.; proof-sheets of Scott's 'Woodstock', with notes and corrections by the author. — A Case placed here contains specimens of recent acquisitions by the library (changed from time to time). The case opposite contains selections from the Oriental books and MSS.

CASES XVII and XVIII are assigned to typographical and literary curiosities: Broad-sides and proclamations; the first edition of the Book of Common Prayer (1549); first editions of several of Shakspeare's works; also of Cervantes, Milton, Defoe, and many others. In CASE XVIII are Luther's 95 Theses against the Indulgence of 1517, beside which is one of the Papal Indulgences sold by Tetzels; above, Official duplicate of Lincoln's proclamation against slavery.

CASE XIX has specimens of Chinese, Japanese, and Corean printing; and CASES XX, XXI, and XXII, examples of Japanese block-printing in colours.

At the N. end of the hall a series of six cases are filled with bound books, many of which are very beautiful specimens of the art of book-binding, including some by Grollier. Another series (1 to 8) exhibits a collection illustrating the history of alphabets.

CASE XXIII contains a facsimile (by Rev. F. T. Havergal) of the *Mappa Mundi* in Hereford Cathedral (1290-1310; see *Baedeker's Great Britain*).

CASES XXIV-XXVIII contain good relief maps of Palestine, Mont Blanc, the Western Alps, Mt. Vesuvius, and Mt. Etna.

Two other cases contain specimens from a collection of postage-stamps bequeathed by T. K. Tapling, M. P., in 1891.

In the lower portions of several cases are placed the 5020 vols. (bound in about 1000) of the Chinese Encyclopædia, a reprint of standard Chinese works executed in the 18th century.

Near the middle of the hall stand a large celestial globe by Coronelli (Paris, 1693), the constellations on which are very finely engraved, and a model of the ingenious hanging press employed in the museum-library to economize space.

At the end of the King's Library is a staircase, leading to the collections of oriental art and ethnography (comp. p. 258). 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. On the left side are Roman antiquities found in England. The 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): 2. Julius Cæsar; 3. The youthful Augustus; 4. Augustus; 5. Tiberius; 7. Drusus; 8. Caligula; 47. Iconic female figure; 10. Claudius; 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; 23. Statue of Hadrian in civil costume; *24. Antoninus Pius; 25, 26, 27. Marcus Aurelius; 28. Faustina, his consort; 29, 30. Lucius Verus; 32. Lucilla; 33. Commodus; 34. Crispina, consort of Commodus; 35. Pertinax; 36. Septimius Se-

verus; 16. Iconic female figure; 37. Caracalla; 38. Julia Mamaea, consort of Alexander Severus; 39, 40. Gordian and Sabinia, his wife; 41. Otacilia Severa, consort of Philip the Elder; 42. Herennia Etruscilla, consort of Trajan. — We next reach the —

First Græco-Roman Room. 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.: 500. Athlete, from Vaison, believed to be a copy of the Diadumenos of Polycleites (another copy stands to the right of the entrance); 117. Bust of Homer; 119. Bust of an unknown Greek poet; 112. Statue of Diana; 113. Bust of Diana; *114. Apollo Citharædus (replica of the statue in the Capitol at Rome); 115. Bust of Apollo; 116. Statue of Venus; 111. Head of Juno; *118. Dancing Satyr (from the Palazzo Rondanini at Rome); 109. Satyr playing with the infant Bacchus (from the Palazzo Farnese at Rome); Head of Venus, with remains of flesh colour on the face and neck; 122. Head of Jupiter; 16. Head of Athena; 141. Head of Minerva; 124. Jupiter; Statue of Dionysos (Indian Bacchus), from Posilippo; Canephora.

Second Græco-Roman Room. In the recess on the left: *136. The Townley Venus, found at Ostia; opposite, *250. Discobolus, or the 'quoit-thrower' (ancient copy of the statue by Myron). Round the room are several heads: 156. Muse; 139. Bearded head (known as Diomedes); Aphrodite(?); Alexander the Great; Apollo(?); *Apollo Musegetes; Apollo Giustiniani (late-Romanesque replica of the head of the Apollo Belvedere); *151. Head of a hero (Greek original), restored by Flaxman.

Third Græco-Roman Room. On the right (N.) side: *141. Colossal head of Hercules; 143. Sleeping Cupid, with the attributes of Hercules; 142. Hercules resting; 144. Hercules subduing the Cerynæan stag (archaic relief); 145, 146. Cupid bending his bow; 147. Relief of a youth holding a horse; 148. Endymion asleep; **149. Iconic female bust (the so-called Clytie), perhaps of Antonia (b. 36 B.C.), daughter of Mark Antony; 187. Atys; 129. Barbarian captive; Dacian prisoner (from a group); 503. Head of an Amazon; 780. Two youths on horseback; 152. Erato(?); Discobolus; 161. Iconic head; 157. Relief of centaur carrying off a woman; 140. Bust of Bacchus; 195. Head of Eros; 201. Cupid or Somnus (fountain figure); 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; 43. Barbarian chieftain(?); 162. Youth in Persian costume, restored as Paris; 127. Jupiter, as ruler of the celestial and infernal worlds (arms restored); 163. Mithras sacrificing a bull; 164. Term, found near Tivoli; 165. Actæon devoured by his dogs (from Lanuvium); 166. Head of Sappho(?); Ganymede (head restored); Bust of Hermes; 37. Bacchus (herma); 774. Relief, Victory sacrificing to

Apollo. — West side: *171. Mercury; *Boy extracting thorn from his foot, found on the Esquiline Hill (marble, under glass). — South side: Head of Diana (archaic); 35. Head of Mercury from Tivoli; 176. Relief, Bacchus visiting Icarius; Two archaistic heads of Dionysos; Head of athlete; Diana (archaistic statue); 179. Part of a Bacchic Thiasus; 852. Basrelief of Mercury; 131. Jupiter Serapis; 154. Heroic head; 103. Head of Minerva; 172. Torso of Venus; Cupid's head; 188, 190. Fauns; 177. Midas(?); 183, 184. Satyrs; 185. Venus (from Ostia); above, Head of Diana; 178. Satyr, freely restored; Discus with relief of Apollo and Artemis slaying the children of Niobe; 189. Bacchus and Ambrosia; 186. Part of a group of two boys quarrelling at play; 191. Relief of Ariadne (? Penelope; from Cumæ); 193. Youthful Bacchus; 192. Water nymph; 195. Bacchic relief with two sitting satyrs; 196. Girl playing with astragali; 195. Cupid on a dolphin, in green basalt, from Egypt; 128. Minerva (helmet and drapery restored in bronze); 182. Satyr; 133. Ceres; 199. Head of youthful Hercules; 775. Relief representing Apollo, Latona, and Diana, with three worshippers; 130. Statue of the triple-bodied Hecate; 202. Head of Venus; 204, 12. Heads of Hercules.

The door on the right leads into the Archaic Room; the staircase at the extreme end 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 a marine deity. Adjacent are two sacrificial groups in marble, and a relief of two gladiators struggling with a bull. — The annexe contains the heavier objects belonging to the Etruscan collection (p. 261), other sculptures, and miscellaneous objects.

The door on the right in the Third Græco-Roman Room leads into the —

Archaic Room, which chiefly contains archaic remains from Asia Minor and the Peloponnesus. At the W. end of the room are ten sitting figures, of very early date (580-520 B.C.), which, with the lion and the sphinx near the N. wall, once formed part of the Sacred Way leading to the Temple of Apollo at Branchidæ. On a lofty pedestal by the W. wall is a cast of a statue of Niké (Victory) by Paionios (from Olympia); at each side a cast of a metope from the temple of Zeus at Olympia. Opposite the Niké: *Reliefs from the '*Harpy Tomb*' at Xanthus (at the sides sacrificial scenes; at the ends forms like sirens, bearing away small figures intended to represent departed souls, whose gestures indicate that they are trying to propitiate their captors and gain their compassion). On

the N. and S. walls are archaic marble friezes from Xanthus in Lycia, above which are imitations of the pediments of a temple, containing casts of the pediment sculptures found in Egina in 1811 (originals in Munich). On the E. wall are plaster casts of four metopes from Selinus in Sicily. By this wall also are fragments from the older temple of Diana at Ephesus (S.E. corner); from Mycenæ (N.E. corner); and from the temple of Apollo at Naukratis. On a pedestal, under glass: Stone statuette of a hunter from Naukratis. Among the other works are: *206. Apollo, known as the Strangford Apollo; 205, 207. Other archaic figures of Apollo; 208. Archaistic head of Apollo; 96, 97. Female torsos from Xanthus; 154. Female torso from Attica; 257. Tablet from Mycenæ.

The **Greek Ante-Room**, a small chamber to the N., contains, on the right, a sitting figure of Demeter (Ceres); on the left, *209. Apollo, a celebrated archaic work from the Choiseul-Gouffier collection. Beside the latter are two archaic heads copied from the same original as the statue. Here also are glass-cases with two swine (sacred to Proserpine), statuettes, small heads, and sculptured fragments from Cyrene and Priene.

The **Ephesus Room** contains fragments of the celebrated *Temple of Diana*, found by Mr. J. T. Wood in the course of excavations at Ephesus in 1869-74. The remains consist chiefly of the drums and capitals of columns, and fragments of bases and cornices. Among them is the lowest drum of a column with life-size reliefs of Hermes, Victoria, and a warrior. In this room are placed casts of the Olympian Hermes by Praxiteles and the Venus of Milo (Louvre). To the right is the lower half of a statue of Lucius Verus from Ephesus, proved by the inscription to have been erected before A.D. 161. We now reach the —

****Elgin Room**, 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 Athena 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 Athena, 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.

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, are arranged on the W. (left) side of the room.

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, which probably represented Minerva surrounded by the gods, is entirely wanting. The space occupied by it, indicated here by an opening in the middle of the sculptures (partly filled by a Doric capital from the Parthenon), 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 perhaps 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.

The remains of the *WEST PEDIMENT* are on the opposite side of the room. They are by no means so well preserved 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 Cecrops, the first king of Attica, and his daughter; 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 Hermes. 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 *segis* 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 Leucothea; 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 Callirrhoe.

Around the whole of the hall, at a height of about 4½ ft. from the

ground, we observe the *FRIEZE (about 175 yds. long), which ran round the outside of the cella (or inner sanctuary) under 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 but 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 *MIRRORS and casts of four others 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 isolated 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.

Among the numerous other sculptures in the Elgin Room are casts of two marble chairs from the theatre of Dionysos at Athens (one on each side of the entrance); a head of Pericles (apparently a Roman copy of a Greek original); a head of Hera from Agrigentum; a head of Æsculapius. Towards the N. end of the room is an Ionic column from the Erechtheum (5th cent. B.C.), which is the purest existing type of the Ionic style. Near it (in the corner) is a colossal owl. Farther on are one of the beautiful *Canephoræ from the Erechtheum; a colossal sitting figure of Dionysos from the Choragic Monument of Thrasyllus at Athens; a draped *Torso of Æsculapius from Epidauros; a statue of a youth, probably Eros, from Athens; fragments of columns from the Temple of Diana at Ephesus; the capital of a Doric column from the Propylæum, the magnificent entrance to the Acropolis. On the E. wall are parts of a frieze from the monument of Thrasyllus.

This room also contains a model of the Acropolis and another representing the Parthenon as it appeared after its bombardment by the Venetian General Morosini in 1687. We now enter the —

Phigaleian Room, containing the marbles from the Temple of Apollo at Phigaleia in Arcadia. Round the walls are arranged twenty-three slabs from the frieze adorning the interior of the cella. Those on the W. wall represent the contest of the Centaurs and Lapithæ, the others, battles between the Greeks and the Amazons. Other fragments from this temple are exhibited in two glass cases in the middle of the room, on either side of a *Bull from the top of a sepulchral stele at Athens.

On the wall, in the S.W. angle, are four reliefs and the cast of a fifth from the frieze of the temple of the Wingless Victory at Athens. These represent the Athenians fighting with Greek and Asiatic foes. Near the centre of the W wall, above, are casts from the balustrade of this temple: to the left, *Victory fastening her sandal.

The finest of the *Greek Sepulchral Stelæ* are also placed in this room. To the left of the entrance, Stele from Rhodes with a family group. Of the four tombstones let into the E. wall the finest are that on which an athlete is represented handing his strigil to his slave, and that (to the right) representing an athlete standing alone. On the floor below, tablet commemorating the victory of a citharist; tablet in memory of those who had fallen in battle. On the N. wall, curious relief of a physician and patient; stele of Xanthippus, who is represented holding a votive foot. Beside the N. and W. walls are sepulchral urns.

We return to the Elgin Room, and by the door in the centre of the E. side, reach the —

Nereid Room, containing the sculptures from the so-called *Nereid Monument* at Xanthus in Lycia. In the centre is a model of the monument, by Fellows, and on the S. wall of the room is a 'restoration' of one of the sides of the monument. Eight Nereids, some much mutilated, stand in this room. On the walls are fragments of four friezes that adorned the building. The broad frieze, supposed to have encircled the base, represents a battle of foot-soldiers, some of whom are clad in Asiatic dress; the other narrower friezes bear scenes of war, hunting, banqueting, and sacrifice. On each side of the door on the N. wall, is a lion from the monument, and above the doorway is the E. pediment of the same.

We now descend the steps on the left to the **Mausoleum Room**, added in 1882, 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, and was reckoned among the Seven Wonders of the World. 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. In the centre of the room are a *Statue of Mausolus (restored from 77 fragments) and a female

figure (Artemisia) found under the ruins of the pyramid, grouped along with a wheel (largely restored) and fragments of one of the colossal horses of the chariot of Mausolus, so as to suggest their position in a chariot. In the S.W. corner of the room is a well-preserved *Column from the colonnade, with fragments of the architrave. On the E. wall are seventeen slabs of a frieze (zoophorus) from the Mausoleum, representing the contests of the Greeks with the Amazons, and above are fragments of another frieze, in bad preservation, representing races and the battle of the Greeks with the Centaurs. At the N.E. end of the room is a reproduction of the cornice of the Mausoleum. Among other fragments are a female torso; eight lions; fragment of an equestrian figure in Persian garb; part of a colossal ram; fragments of columns. The room also contains, in the N.W. corner, a number of marbles from the Temple of Athene Polias at Priene, including the dedication of the Temple by Alexander, a colossal arm, hand, foot, and female head, and a draped female torso. On either side of the steps at the S. end is a Lycian Tomb, adorned with sculptures of martial scenes.

The **Mausoleum Annexe**, which opens off the Mausoleum room near the N.W. angle, contains Græco-Roman sepulchral and votive reliefs, sarcophagi, altars, stelæ, etc.

On the S. wall: Slab with the nine Muses; another with Apollo, Minerva, and the Muses, the latter each with a Siren's feather on her head. On the W. wall: Poet reading beside a Muse holding a mask. On the N. wall: Labours of Hercules and Slab with portrait heads of a Roman and his wife, erected by two of their freedmen.

We now return across the N. end of the Mausoleum Room to the Assyrian and Egyptian collections, which, next to the Elgin Room, are the most important parts of the British Museum. The ****Assyrian Gallery** comprises three long narrow rooms, called the *Kouyunjik Gallery*, the *Nimroud Central Saloon*, and the *Nimroud Gallery*; the *Assyrian Transept*, adjoining the last of these three; the *Phœnician Room* and *Assyrian Basement Room*; and finally a room (p. 259) on the second floor. Its contents are chiefly the yield of the excavations of Sir H. A. Layard in 1845-54 at Kouyunjik, the ancient Nineveh, and at Nimroud, the Biblical Calah, but include the collection made by Mr. George Smith in Mesopotamia, as well as contributions from other sources.

The **Kouyunjik Gallery** contains bas-reliefs dating from B.C. 721-625, and belonging to the royal palace of Sennacherib (d. B.C. 681) 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 at the S.W. corner. No. 1. Esarhaddon, cast from a bas-relief cut in the rock, at the mouth of the Nahr el-Kelb river, near Beirût; 2. Galley with two banks of oars; *3. Colossal face; 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. 36-43. 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.

The glass-cases in the middle of the hall contain some of the most interesting of the cuneiform tablets and cylinders from the library enlarged by Sardanapalus at Nineveh, including, historical, geographical, philological, official, and legal documents of great value. Other tablets bear prayers, incantations, omens, etc. The entire collection of cuneiform tablets in the Museum exceeds 60,000, of which about one-third come from Kouyunjik. — We now enter the —

Nimroud Central Saloon, containing the sculptures (dating from B.C. 880-630), discovered by Sir A. H. 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. 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 King Tiglath-Pileser III. in his war-chariot. Colossal head of a winged man-headed bull; opposite, another similar, but smaller head. At the central pillars, two statues of the god Nebo. Then, black marble obelisk, adorned with five rows of reliefs; the cuneiform inscriptions record events in the history of Shalmaneser II. Opposite, in the middle of the room, seated statue of Shalmaneser II., in black basalt (about 850 B.C.). At the entrance to the Nimroud Gallery, on the right, a colossal winged *Lion; on the left, a colossal winged bull, both with human heads. Then bas-reliefs, evacuation of a conquered town and other scenes from the campaigns of Tiglath-Pileser. Monolith (figure in relief) of Samsi-Rammānu, son of Shalmaneser II. (B.C. 825-812); monolith of Shalmaneser (B.C. 850). At the entrance to the Kouyunjik Gallery, a colossal lion from the side of a doorway (B.C. 880).

Nimroud Gallery. We begin at the S.W. corner. The slabs on the W. side are arranged as they originally stood in the palace of Assur-Nasir-Pal (885-860 B.C.) at Nimroud. Nos. 2-16 are martial and hunting-scenes in the life of Assur-Nasir-Pal. On the E. side of the gallery are colossal bas-reliefs; 18. Winged figure with ibex and ear of corn; 19. Foreigners bringing apes as tribute; 20. King Assur-Nasir-Pal in a richly embroidered dress, with sword and sceptre; *21-26. 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; 37-41. Representation of religious service. 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. Cases F, G contain a collection of ivory *Carvings, some with Egyptian figures. Between the cases (from S. to N.), part of a broken obelisk of Assur-Nasir-Pal; statue of that king on its original pedestal; inscribed limestone altar and coffer; monolith of Assur-Nasir-Pal (B.C. 880). — The door in the N.W. corner of this room leads into the anteroom of the —

Assyrian Basement, which consists of a large glass-roofed hall, used chiefly as a lecture-room, with a gallery or balcony round it. On the walls of both hall and balcony are reliefs from Nimroud and from Kouyunjik, excavated by Messrs. Rassam and Loftus. These reliefs, belonging to the latest period of Assyrian art, are throughout superior to those in the upper rooms, both in design and execution. We enter the gallery to the left of the entrance.

On the E. wall: 33-53. Assurbanipal (868-626 B.C.) hunting lions. — S. or end wall: 103-117. Hunting scenes. — W. wall: 118, 119. Assurbanipal offering libations over dead lions; 63. Guards; 64-69. Attendants with dead lions and hunting-gear; 70-72. Laden mules; 73, 74. Attendants with hunting-gear; 13, 15. Soldiers; 19, 20. Soldiers and captives; 21-24. Assault on the city of Lachish; 25, 26. Prisoners and booty from Lachish; 27-32. Sennacherib (705-681 B.C.) before Lachish; 17, 18. Mythological subjects; 619. Tiglath-Pileser III. (745-727 B.C.) receiving the submission of a foe; 861. Siege of a city by Tiglath-Pileser III. — We have now reached the anteroom again, which contains inscriptions and reliefs of mythological subjects. — We descend the staircase to the basement proper, and turn to the right to enter the hall.

On the E. wall: Mythological reliefs and cuneiform inscriptions; 96, 98. Servants and warriors; 121. Assurbanipal and his wife banqueting in an arbour; 122. Servants carrying a dead lion; 124. Musicians; 83-87. Assurbanipal's war against the Arabians; 88. War against the Ethiopians. — S. or end wall: Large reliefs of the capture of a city in Susiana and the reception of captives. — At this end of the room is a glass-cave containing the bronze bands that adorned the gates of Tell-Balawat, with reliefs recording the victories of Shalmaneser II. — W. wall: 89-94. War against the Babylonians; 12, 14. Musicians; 9-11, 16. Warriors; 1-8. Scenes of war; Bringing home the heads and spoil of conquered enemies; Warriors preparing their repast. 618. Royal chariot of Tiglath-Pileser III. — High up on the N. wall is a piece of pavement from the palace of Sardanapalus. By the door is a cast of the Sarcophagus of Eshmunâzâr (ca. B.C. 360; original in the Louvre).

The Nimroud Gallery is adjoined on the S. by the **Assyrian Transept**, which in its western half is a continuation of the Nimroud Gallery (monuments from the time of Assur-Nasir-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 monolith of Assur-Nasir-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. To the right of the entrance from the Nimroud Gallery is a torso with inscriptions; to the left, upper part of a broken obelisk (B.C. 1100). On the wall are reliefs and inscriptions from the palace of the Persian kings at Persepolis (B.C. 500) and casts of Pehlevi inscriptions from Hadji Abad (near Persepolis). — In the E. or Khorsabad section, two colossal animals with human heads, adjacent to which are two colossal human figures. Within the recess thus formed are fragments of bas-reliefs from the same place, some with traces of colour, and inscribed tablets from Kouyunjik. To the right, opposite the window, a relief of a hunting-scene in black marble, the only slab obtained at Khorsabad by Sir Henry Layard.

The collection of ***Egyptian Antiquities** fills three halls on the ground-floor, and four rooms in the upper story. The antiquities, which embrace the period from B.C. 3600 to A.D. 350, are arranged in chronological order. The Southern Gallery, which we enter first, is devoted to antiquities of the latest period.

Southern Egyptian Gallery. 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 (beginning about B.C. 1330). To the left, sarcophagus of Psammetichus, an official of the 18th Dyn. (?); to the right, sarcophagus of a priest of Ptah; to the right, sarcophagus of Hanata, a temple official of the 26th Dyn., upon it his statue which was found inside; to the left, sarcophagus of King Nectanebus I. (about B.C. 378), with reliefs; to the right, sarcophagus of a priest of Memphis; right and left, two obelisks erected by Nectanebus I. before the temple of Thoth at Memphis. — To the left, mummy-shaped sarcophagus from Thebes (26th Dyn.); to the right, "Sarcophagus of the Queen of Amasis II. (from Thebes); to the left, green granite sarcophagus of a royal scribe, with reliefs; to the right, part of a seated colossus of Osorkon II. (22nd Dyn.), beside it, its head. — To the left, granite column from Bubastis, with palm-capital; to the right, statue of the Nile; to the left, Apries; between them is a colossal scarabæus in granite; to the right, granite column from Heracleopolis; right and left, two sitting figures of the goddess Sekhet or Bast (with the head of a cat). — To the right, sitting figures of a man and a woman, in sandstone; to the left, King Menephtah II. on his throne. Between the columns at the entrance to the Central Saloon; on the right, wooden statue of a king of the 19th Dyn.; on the left, wooden statue of Ramses II. — The —

Central Egyptian Saloon chiefly contains antiquities of the times of Ramses the Great, the Sesostris of the Greeks. In the middle are a colossal fist from one of the statues in front of the temple of Ptah at Memphis, and a granite lion, from Benha el-Asal; to the left, two colossal heads, the one a cast from a figure of Ramses at Mitrahineh, the other in granite from the Memnonium at Thebes. To the right, a statue of the king in black basalt. 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 Seti I.

[To the E. of the Central Egyptian Saloon, opposite the entrance to the Nereid Room (p. 253), is the Refreshment Room (poor).]

Northern Egyptian Gallery, 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 is a tablet recording the Ethiopian conquests of Amenophis III. Opposite is a colossal head of Amenophis III., called by the Greeks Memnon (B.C. 1500); De Quincey speaks of this head as uniting 'the expressions of ineffable benignity with infinite duration'. On the left, column with a capital of 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 Thothmes 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 Thothmes III. and gods. To the left, small sandstone figure of an Egyptian prince.

The shelves beneath the windows of the Egyptian galleries contain stelæ, inscribed tablets, funeral jars, etc. Below are larger slabs (some with the inscriptions picked out in red for the convenience of visitors),

wall-paintings, etc. Smaller antiquities and fragments are ranged beside the walls (many under glass). — The —

Northern Egyptian Vestibule 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 Abu-Simbel (Upper Egypt).

Opposite the Northern Vestibule is a staircase leading to the **UPPER FLOOR**. On the wall of the staircase are Mosaics from Hali-carnassus, Carthage, and Utica. The ante-room at the top of the stairs contains glass-cases with Cyprian sculptures (p. 260). To the left are four rooms filled with smaller Egyptian antiquities.

First Egyptian Room contains a *Collection of mummies and mummy-cases or coffins, from about B. C. 3000 to the Roman period. The wall-cases, beginning to the left of the entrance, contain the coffins. *Case 1.* Fragments of coffin of King Mycerinus, of the 4th Dyn. (about B.C. 3600). In the top of the standard-case immediately opposite are the portions of the body found with this coffin. — *Cases 2-7.* Coffins of the 18th Dyn. (B.C. 1600). In *Case 7* is a fragment of the alabaster sarcophagus of King Seti I. — *Case 8.* Coffin of the 20th Dyn. *Cases 9-20.* Coffins of the 22nd and 26th Dyn. (B.C. 900-660). *Cases 21-38.* Later Coffins. The mummy in *Case 37* is said to have once been in the possession of Nell Gwynne. — The standard cases A to R, in the centre of the room, contain mummies, the oldest being nearest the door. — On the walls of the room are casts and paintings. In a glass-case below the windows is a hieroglyphic papyrus of Netchemet, a queen of the 21st Dynasty, with chapters and illustrations from the Book of the Dead. Adjacent are photographs of some of the royal mummies discovered in 1882 at Der el-Bâhri (see *Baedeker's Upper Egypt*).

Second Egyptian Room. The *Standard-Cases S-FF* and the *Wall-cases 1-16* contain the continuation of the collection of mummies and mummy-cases. In wall-cases 2, 3 are two Portraits of Græco-Egyptian ladies, which are the oldest known portraits on wood, in case 3 is a mummy of a Græco-Egyptian child (A.D. 100), with portrait and wrappings. — *Wall-Cases 17-29.* Ushabti figures in limestone, marble, steatite, wood, etc., which were buried with the mummies to serve the deceased in the lower world. — *Wall-Cases 30-33.* Canopic jars, in which were interred the embalmed intestines of the mummies. — *Wall-Cases 34-39.* Painted wooden figures of Ptah-Sokar-Osiris, a triad connected with the future life. — On the window-wall are frames containing sepulchral tablets.

Third Egyptian Room. **WALL-CASES.** *Cases 48-53.* Mummies of animals. *Cases 54-57.* Pillows or head-rests in wood and clay; chests to hold canopic jars (see above). *Case 58.* Sepulchral boxes in the shape of temples. *Cases 59-80* contain an extensive collection of small figures of Egyptian gods in various materials, and of the animals sacred to them. Above cases 65-75 are two ends of a shrine from a sacred boat, and figures of Osiris, Chnemu, and Anubis. — *Case 81.* Terra-cotta cones, bearing the names of kings and high officials (chiefly from Thebes). *Cases 82-85.* Sepulchral boxes and tablets (B.C. 1400-200). *Cases 86-91.* Mummies of animals; above cases 82-90 are terra-cotta jars each containing an ibis-mummy. — **TABLE-CASES.** *Case A.* Writing-apparatus and materials; wax-tablets, ostraca or pot-sherds used for writing on. *Case B.* Armour and weapons: No. 5495. Bronze cylinder bearing the name of Pepi I. (B. C. 3233), perhaps the most ancient bronze article extant. In the lower part of the case are a rope-ladder, crocodile-skin armour, and flints. — *Case C.* Wig found in a temple at Thebes (about B.C. 1500); reed wig-box; toilet articles. An adjoining case contains some beautiful specimens of Egyptian metal-work: No. 2277a. Bronze statuette of Nectanebus II.; 5. Silver figure of Amen-Ra; 86a. Gold figure of Chonsu. *Stand D., H.* Models of obelisks. *Case E.* Food and fruits found in tombs. *Case F.* Tools and implements. *Case G.* Shoes and sandals. *Case K.* Spinning implements and weapons in wood:

No. 20648. Box of flint-headed arrows. Below are specimens of ancient Egyptian and Coptic linen. *Case I.* Sepulchral tablets in wood. *Case* between G and L. Models of boats used to transport the bodies across the Nile. — Beneath the windows is a long frame containing a facsimile of the Book of the Dead. Between the second and third windows hangs a specimen of coloured worsted work.

Fourth Egyptian Room. WALL-CASES. Cases 100-105. Sepulchral vessels, in alabaster, variegated marble, and stone. *Cases 106-113.* Egyptian earthenware (B. C. 1700-400). *Cases 114-119.* Egyptian porcelain. In the lower part of the cases, glazed tiles from Tell el-Yehūdīyeh. *Cases 120-133.* Earthenware (B. C. 600-100): No. 22356 (case 123), neck of a wine-jar, sealed with the seal of Aahmes II. (B.C. 572). *Cases 134-137.* Painted earthenware etc. of the Greek period. *Case 138.* Bricks, stamped with the names of kings. *Cases 139-143.* Figures of gods, men, and animals; terracotta and porcelain lamps etc. (Græco-Roman period). Series of sunk reliefs in sandstone from Ptolemaic temples. *Cases 143-150.* Domestic articles. *Cases 151-153.* Chairs and seats of various kinds. *Cases 154-162.* Portrait and votive figures of kings, priests, ladies, etc. *Cases 163-167.* Sepulchral vessels. — **TABLE-CASES. Case A.** Musical instruments, spoons, ivory ornaments, glass bottles and vases. *Case B.* Beads in porcelain and glass; modern forgeries of Egyptian antiquities. *Case C.* Bronzes, toys, draughtsmen, dice, etc. Below, models of a granary, houses, potter's yard, boat-cabin, etc. *Case D.* Scarabs and cylinders, used as amulets, in steatite, stone, carnelian, porcelain, etc. *Case E.* Toilet articles; vessels for holding cosmetics, perfumes, etc. *Case F.* Scarabs in stone and porcelain; rings. — *Case G.* Throne, with gilded reliefs, from Thebes (Græco-Roman period); ivory and wooden draughtsmen; draught-board; blue porcelain beads. *Case H.* Scarabs in basalt, stone, porcelain, etc.; porcelain 'Uchahats', or symbolic eyes of the sun; rings; beads; crowns. *Case I.* Jewellery. *Case K.* Miscellaneous porcelain articles. *Case L.* Domestic furniture. *Case M.* Antiquities of late periods: terracottas of Græco-Roman period; ivory ornaments, leaden weights, etc. Coptic crosses, bells, etc.; moulds, bronze stamps, silver and bronze articles. *Case N.* Gnostic gems, engraved with magic formulæ, gods, demons, animals, etc. — The casts on the N. and S. walls are of sculptures in the rock-temple of Bêt el-Wallî in Nubia.

Babylonian and Assyrian Room. To the left: 807. Black basalt figure of King Gudea of Babylon (about B. C. 2500); 99. Boundary-stone (B. C. 1320). *Pier-case A.* Gate-sockets and boundary-stones; *Table-case B.* Terracotta cones, stone tablets, etc., with inscriptions; bronze figures; stone cylinder-seals (impressions, see Case C.); beneath, fragments of statua from Nimroud; cedar-beam from Nimroud. *Table-case C.* Barrel-cylinders with historical inscriptions; clay-tablets with business-memoranda, lists, etc. *Pier-case D.* Glazed earthenware, chiefly of the Parthian period (about B. C. 200); alabaster vases and figures, lamps, terracotta coffins. *Table-cases E, I.* Gems and seals with Pehlevi inscriptions. *Table-case G.* Necklaces, from Nimroud. *Table-cases F, H.* Important historical collection of inscribed slabs, bricks, cylinders, etc. In Case F. also small antiquities in various materials; in Case H, glass-ware from Nimroud. — *Wall-cases 42-48.* In-cribed bricks; 49-52. Glazed and painted bricks; 53. Bowls; 54-73. Terracotta vessels of the Parthian period; 74-84. Bronzes, etc.

We have now reached the American Room of the Ethnographical Department (see p. 264). It is adjoined by a Staircase descending to the King's Library (p. 245). The SECOND NORTH GALLERY, consists of a series of smaller rooms parallel with those just described. The first three (from this end) are occupied by collections illustrating Religions of the East and Early Christianity; the three following and the antechamber contain the Phœnician Antiquities.

Religious Collections. ROOM I. EARLY CHRISTIANITY. Wall-Cases 1-13. *Latin Christianity.* Bronze lamps; silver spoons, chalices, and patens; in

cases 7, 8. *Silver Treasure found at Rome in 1793, including large silver bridal-casket; ivory carvings; terracotta lamps. — Cases 14, 15. *Greek Church*. Small enamelled irons; iron crown. Cases 16-20. *Abyssinian Church*. Silk altar-cloth; gilt and brass crosses; silver patens, chalices, lamps. — Cases 21-26. *Coptic Church*. *Cedar door-panels; wood-carvings; grave-stone from Upper Egypt; limestone fragments with writings in Greek and Coptic. In the lower part of Case 26 are so-called Gnostic articles, of uncertain date. — The Table Cases contain smaller objects, of great interest and beauty.

Room II. EASTERN RELIGIONS. Wall-Cases 1-24. *Brahmanism or Hindoo Mythology*. — Cases 23, 24. *Nepal*. — Cases 25-29. *Java*. — Case 27. *Ceylon*. — Case 30. *Bali* (Asiatic Archipelago). — On the lower shelves of Cases 30-46 and the upper shelves of Cases 30, 31. *Jainism*. — Cases 32-34. *Judaism*. — Cases 35-37. *Islamism*. — Cases 38-40. *Shintoism*. In the glass-case in the centre of the room, opposite, is the model of a Shinto temple. — Cases 42, 43. *Taoism*. — Cases 44, 45. *Confucianism*. — Cases 47, 48. *Shamanism*. — At the E. end of the room is an upright glass-case containing a model of a sacred car for Vishnu (?), from the Carnatic; two table-cases in the centre contain Indian grants of land inscribed on copper-plates; and in an upright case at the W. end is a copy of the Ade Grant's, or sacred book of the Sikhs, with the paraphernalia of the priest who reads it.

Room III. BUDDHISM. Wall-Cases 1-18. *Japan*. — Cases 19-22. *Thibet*. — Cases 23-27. *China*. — Cases 28-45. *Burma and Siam*. — Cases 46-58. *India and Ceylon*. — Cases 59-76. *Ancient India*. — At the E. end of the room, under glass, is a machine used in Japan to exorcise the 103 demons that tempt the human heart to sin; in the centre of the room are a Burmese and two Chinese bells, and table-cases with Indian antiquities.

Phoenician Antiquities. This collection embraces inscriptions, carvings, gravestones, and other monuments from Phoenicia, Palestine, Carthage, and Cyprus, arranged chronologically under these headings. In Case 29, in the first room, is a cast of the *Moabite Stone*, which was discovered by the Rev. F. Klein in the land of Moab in 1868. The inscription gives an account of the wars of Mesha, king of Moab, with Omri, Ahab, and Ahaziah, kings of Israel. Soon after Mr. Klein had obtained an impression of the stone, the latter was broken in pieces by the Arabs; most of the fragments have, however, been recovered and are now in the Louvre.

The ante-room at the W. end of the Second North Gallery is at the head of the staircase descending to the Egyptian galleries (p. 256). We here enter the rooms to the left, which contain the *Collection of Vases and other small objects of Hellenic art.

First Vase Room. The arrangement of the painted terracotta vases in the cases of this room affords an instructive survey of the development of the art of vase-painting. To the left: Cases 1-4. Archaic pottery from Greek islands (pre-Mycenæ period). Cases 5-13. Mycenæ period (from Rhodes etc.). Cases 14-19. Vases from Rhodes and Athens with geometric patterns: Cases 20-23. Transition period. Cases 24-26. Vases from Cyprus in the later geometric style. Cases 27-29. Moulded ware, from Italy, Crete, and Rhodes. Cases 30-32. Black ware (Bucchero nero) from Egypt, Crete, and Italy. To the right of the entrance: Cases 33-36. Vases with animal-friezes and geometric patterns. Cases 37-45. Polychrome ware, in the Fikellura style, etc. Cases 46-51. Vases ornamented in the style of Oriental embroidery, from Rhodes and Italy. Cases 52-58. Pottery from Corfu. Cases 59-64. Specimens of earliest Italian ware. — The two huge vases in the centre of the room are also from Rhodes. The two smaller vases to the right, with dark figures on a white ground, are interesting examples of the first attempts to combine figure-painting with the older geometrical ornamentation. Table-case A contains archaic jewellery and weapons from

Rhodes; archaic stone figures etc. Above, Phœnician and Oriental pottery. Table-case B, small terracotta figures; above archaic Aryballi (perfume or oil-holders), chiefly from Rhodes. Table-case C. Archaic antiquities in pottery and bronze, from Rhodes; Græco-Egyptian work in porcelain, glass, and ivory. Above, model of a primitive Italian hut. Table-case D. Archaic Rhodian pottery; large painted coffin in terracotta.

Second Vase Room. The vases in this room, also of the archaic period, are almost entirely of Greek design and fabric, and are in most cases adorned with black figures on a red ground. Cases 7-15 contain the oldest vases and also terracotta figures. Cases 22, 23, 28 contain vases with black figures on a white ground. The finest vases are in the middle of the room. The —

Third Vase Room contains the red-figure vases of the best period, adorned with human and animal forms. To the right are several large vases adorned with groups of great beauty.

Fourth Vase Room. Cases 1-13 contain vases dating from the close of the best period. In the other cases are vases of the period of the decline of the art (end of 4th and beginning of the 3rd cent. B.C.). In the centre of the room are several large Craters and a series of ten Panhellenic amphoræ. In table-case B are Rhyta (drinking-vessels) ending in animals' heads. Table-case E. Fragments of moulded reliefs, etc. — The —

***Bronze Room** contains Greek and Roman bronzes. Cabinet 1-9. Candelabra, lamps, tripods, etc. Cabinet 10, 11. Strigils and bathing implements. Cabinet 12-19. Armour; tools. Cabinets 20-30. Vessels of various kinds; weapons; mirrors. Cabinets 31-43. 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, 43. 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; Jupiter in a sitting posture, with sceptre and thunderbolt (from Hungary); busts of Lucius Verus and Claudius; Meleager. Cabinets 48, 49. Statuettes of Fortune, Victory, the Seasons, etc.; 50-53. Figures of Lares and actors, allegorical lamps, and other objects; 54, 55. Roman chair of state (bissellium) 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. — Case B contains several fine works: *Boy playing at morra, from Foggia; Silenus carrying a cask; Hercules, from Bavay in France; *Philosopher (?), found at Brindisi (identical with a statue in the Villa Borghese); *Statuette of Pomona; *Winged head (perhaps of Hypnos, the god of sleep), Perugia; head of a man, from Cyrene; bronze disk; Mercury with wallet and caduceus, found at Huis in France. — To the right of the entrance is a small case with *Bronzes from Parameythia in Epirus (4th cent. B.C.): Dione (?); one of the Dioscuri; Venus; Jupiter with his left hand outstretched; Jupiter with his right hand outstretched; Apollo bending his bow. To the left of the entrance is a small case with select Greek bronzes, including a mirror, with an alto-relief of Venus and Adonis at the foot (Locri). — Table-case A contains the bronzes of Siris, two shoulder-pieces of Greek armour, from Magna Græcia; mirror-cases, richly ornamented. — The following are exhibited singly in small cases: Hercules with the apples of the Hesperides, from Phœnicia; *Marsyas; leg of a colossal figure, apparently a warrior, from Magna Græcia. Also, Apollo, a life-sized figure. — The other table-cases contain weapons, knives, figures of animals, bracelets, brooches, fibule, armlets, pins, locks, keys, and other small bronze articles.

We next reach the —

Etruscan Saloon, which contains archaic bronzes, works in terracotta, pottery, burial urns, cists, and reliefs. Most of the Etruscan sarcophagi and other heavy objects are now placed in the basement, see p. 249. Many of the finest bronzes are in the large detached Case B, including a *Lebes,

with an engraved frieze representing Hercules driving away the oxen of Cadus; 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 sirens at their feet, from Vulci; Hercules taming the horses of Diomedes, from Palestrina; Ceres sitting in a waggon, from Amelia, in Etruria; Peleus struggling with Atalanta, also from the lid of a cist. Noteworthy bronzes in other cases are a strigil, with a handle formed of a figure of Aphrodite; Etruscan helmet with inscription, belonging to Hiero I., King of Syracuse, from Olympia (B. C. 474); *Cist with engraved frieze, representing the sacrifice of captive Trojans at the funeral pile of Patroclus, and a Satyr and Mænad on the lid, from Palestrina. To the left of the entrance is a large terracotta sarcophagus, with life-size male and female figures, modelled in the round; the contents of the inscriptions have recently raised suspicion that this is a modern imposture. In a large case on the other side: Sarcophagus cover, with the half-recumbent figure of a woman holding a mirror. The same case contains several cists, urns, and other figures. To the right, Cists with funeral and feasting scenes, in low relief. — To the left is a case with arms and armour. — Some of the wall-cases to the left contain bronzes. Table-case F contains ornamented bronze vase-handles. Case G. Hand mirrors and mirror-cases. Case K. Roman silver vases and dishes, found in France, including a fine *Silver Service (ministerium) of the 3rd cent. A. D. Case M. Inscriptions upon lead, linen, etc.; inscribed sling-bolts, plummet, nails, etc. — In wall-cases 126-135 are antiquities from the Polledrara Tomb, near Vulci (ca. B.C. 610). — On the W. side of the room is the entrance to the new Coin and Medal Department (not yet opened). Cases 32-55, on either side of this door, contain a collection of gold and silver coins, from 700 B.C. to the Roman Empire, arranged chronologically and geographically. — The S. section of the Etruscan saloon, containing Roman mosaics, terracotta reliefs, etc., may be regarded as an annexe of the Terracotta Room (see below). Among the objects exhibited here are six mural paintings from the tombs of the Nasones, near Rome. In the S.E. corner, adjoining the entrance to the Medal Room, is a mummy from the Fayûm, with a portrait on panel (comp. p. 154).

Medal and Gold Ornament Rooms (closed, admission by ringing the bell). The collection of medals, gold ornaments, coins, cameos, and gems preserved here is very complete and extremely valuable, being probably the finest in Europe. The famous *Portland Vase is also kept here (Case R). It was exhibited to the public down to 1845, when it was broken to pieces by a madman named Lloyd. It was afterwards, however, skilfully reconstructed. 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 Alcestis' 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 bottom, which has been detached, is adorned with a bust of Paris. — Case T contains a highly valuable *Gold Cup*, acquired in 1892, decorated with translucent enamels in relief.

The next room contains the **Terracotta Antiquities**. (The numbering of the cases begins at the end farthest from the Etruscan Room.) To the right are the Greek and Græco-Phœnician Terracottas, to the left are the Græco-Roman Terracottas. Probably the most generally interesting are the exquisite little figures from Tanagra (Cases 16-22; to the right).

Table-case C contains terracotta bowls; on the top, a large *Askos*, or vase shaped like a wine-skin. Table-case L contains lamps. Table-case B. Grotesque figures and masks; terracotta moulds. Table-case A. Terracotta jointed dolls; on the top, a sepulchral urn.

The Central Saloon, at the top of the Great Staircase, contains the Prehistoric Antiquities.

The numbering of the cases begins in the inner (N.) part of the saloon, to the left. The wall-cases and table-cases in this portion contain illustrations of the Stone and Bronze Ages in Great Britain and the Continent, the exhibits being arranged geographically. Cases 20-30 contain the *Greenwell Collection of Antiquities from British Barrows*. — The wall-cases in the outer (S.) part of the room illustrate the Palæolithic Stone Age in Great Britain and the Continent (Cases 51-60), the stone age in Africa (61-62), late Celtic antiquities (65-74), the stone and bronze ages in Japan (77-78), and India (79-92). In the table-cases are flint arrow-heads and bone implements; and articles from Swiss lake-dwellings.

The rooms occupied by the Anglo-Saxon and Anglo-Roman Antiquities are entered from the S.E. corner of the Prehistoric Saloon.

Anglo-Saxon Room. In the wall-cases are the antiquities found in England, consisting of cinerary urns, swords and knives (some inscribed), runic caskets of whale's bone, a runic cross, silver ornaments, bronze articles, etc. In Cases 23-26 is a collection of foreign Teutonic antiquities of similar date, the most noticeable of which are the contents of a Livonian grave. In the centre cases are ornaments, weapons, and three matrices of seals (the only Anglo-Saxon seals extant).

Anglo-Roman Room. The series begins with four leaden coffins and numerous smaller objects found in graves, including the contents of the four large sarcophagi in the Roman Gallery on the ground-floor, and several cists of marble, lead, and glass. Tomb of tiles. Vessels of glass, pewter, and metal. Bronze figures, among which are three of Mars, several good statuettes found in the valley of the Thames, and a fine figure of an archer. Then silver votive ornaments. Sculptures, including a figure of Luna, the finest piece of Roman sculpture found in Britain. Building-materials, tiles, bricks, drain-pipes. The S. side of the room is devoted to pottery, and at the E. end is a mosaic pavement found on the removal of the old East India House in Leadenhall Street. In the middle of the room are a colossal bronze bust of Hadrian from the Thames valley, a fine figure of an emperor from Suffolk, and an interesting bronze helmet. The table-cases contain brooches, trinkets, moulds for coins, and implements of various kinds.

The Mediæval Room, parallel with the preceding and entered from the Prehistoric Saloon, contains the mediæval objects, excepting the glass and pottery.

Mediæval Room. Cases 1-6. Arms and armour; 7-10. Oriental and Venetian metal-work; 11, 12. European metal-work; 13-18. Astrolabes and clocks, including a time-piece in the form of a ship, made for the emperor Rudolph II. (1576-1612); 17-20. Limoges enamels; above, ornaments worn by Druse women on their heads; 21, 22. Paintings from St. Stephen's Chapel at Westminster (1356); 23-30. Ivory, bone, and wood carvings; a set of panels from a Coptic church near Cairo; caskets of ivory, wood, and leather; 31, 32. Monumental brasses and stone slabs. Table-case A contains historical relics, including an ivory hat which belonged to Queen Elizabeth, the punch-bowl of Robert Burns, the Lochbuy brooch, and quadrants belonging to various English monarchs. In Table-case B are objects illustrating magic, talismans, locks and keys, spoons, knives, and a box of trenchers. Table-cases C, D: Matrices of English seals and signet rings. Table-case E: Enamels, including a plaque representing Henry of Blois, Bishop of Winchester and brother of King Stephen (1139-1146). Table-case F: Carvings in ivory, rock-crystal, mother-of-pearl, and other materials. Table-case G: Watches, astrolabes, compasses. Table-case H:

Chamberlains' keys; portraits on pressed horn and tortoiseshell; collection of papal rings. Table-case K: Watches. Table-case L: Objects used in games; curious set of chessmen of the 13th cent., from the island of Lewis in the Hebrides, made of walrus tusk.

The Asiatic Saloon (arrangement unfinished). Cases 11-15. Japanese bronzes; 16-18. Korean pottery; 27-45. Japanese pottery; 46-60. Japanese porcelain; 61. Siamese and Burmese pottery; 62-64. Chinese pottery; 65-96. Chinese porcelain. — Cases 97-101. Chinese jade and metal figures; 102-106. Chinese wearing apparel; 107-113. Chinese figures and implements; 116. Ivory and ebony cabinet, ebony figures. — The detached cases contain Japanese, Chinese, and Indian antiquities, porcelain, etc. Another case contains a terracotta bust of Mme. du Boccage (1766), a plaster cast of Flaxman's 'Shield of Achilles', models by Michelangelo (apparently designs for the Medici tombs in San Lorenzo, Florence), a terracotta model by Giovanni da Bologna, and some portrait-medallions in wax.

From the Asiatic Saloon we turn to the right into the new rooms of the WHITE BUILDING (see p. 242), which contains the collections of *Glass and Pottery* and also the *Department of Prints and Drawings*. The latter contains an unrivalled collection of original drawings, engravings, and etchings. Hitherto the use of this collection has been practically restricted to students, who receive tickets on application to the Principal Librarian (see p. 265), but the spacious new rooms now built for it include a fine Exhibition Gallery (see below), the contents of which are changed every three years. Foreigners and travellers may obtain access to the *Students' Rooms* on giving in their names. Comp. the Handbook to the 'Department', by Louis Fagan (3s. 6d.).

We first enter the —

English Ceramic Ante-Room, containing pottery and porcelain chiefly bought from Mr. Willett or given by Mr. Franks. To the right on entering: Wall-tiles from Malvern (1457-8). Cases 1-8 (left). Early English Pottery (11-15th cent.); 9-20. Glazed Ware of the 16-18th cent.; 21-26. English Pottery, chiefly from Staffordshire; 27-32. Pavement Tiles (13-16th cent.); 33. Fulham Stoneware (17th cent.); 35-46. English Porcelain (that in the last four cases inferior); 47-50. Liverpool Tiles, transfer-printed, by Sadler. The table-case contains a collection of so-called 'Chelsea Toys'.

Glass and Ceramic Gallery, including the valuable Slade Collection of Glass. Cases 1, 2. English Delft, chiefly made at Lambeth in the 17-18th cent.; 3-7. Dutch and German Delft; 8-10. Italian Pottery; 11-23. Italian Majolica; 24-26. Spanish Pottery; 27-31. Rhodian and Damascus Ware; 32, 33. Persian Pottery; 34, 35. French Pottery; 37-45. Antique Glass, chiefly of the Roman period; 46-54. Venetian Glass; 55-58. German Glass; 59. Chinese Glass; 60-61. Oriental Glass; 62. French Glass; 63. English Glass; 64-66. Wedgwood and other Staffordshire Wares and Bristol Delft. The table-cases contain Wedgwood medallions; antique, German, Dutch, and Flemish glass; English engraved glass; Oriental pottery, etc.

The Print and Drawing Exhibition Gallery is at present occupied by a splendid series of Drawings and Sketches by the Old Masters, mainly belonging to the celebrated collection of Mr. John Malcolm, deposited by his heirs under the care of the British Museum. It includes specimens of Raphael, Michael Angelo, Titian, Leonardo da Vinci, Botticelli, Fra Angelico, Antonello da Messina, Carpaccio, Holbein, Dürer, Claude Lorrain, Clouet, Rubens, Van Dyck, Cuyp, Rembrandt, Van Ostade, Berghem, etc.

We now return to the Asiatic Saloon and begin our inspection of the extensive and interesting *Ethnographical Collection*, which is arranged topographically and occupies the whole of the EAST GALLERY. The Asiatic Section is first entered; then follow the

Oceanic, African, and American Sections, each containing a great variety of objects illustrating the habits, dress, warfare, handicrafts, etc. of the less civilised inhabitants of the different quarters of the globe.

On the N. side of the spacious entrance hall, facing the entrance door, is a passage leading to the ***Reading Room**, constructed in 1855-57 at a cost of 150,000*l.*; it is open from 9 a.m. to 7 or 8 p.m. (closed on the first four days of March and October, as well as on Good Friday and Christmas Day). This imposing circular hall, covered by a large dome of glass and iron (140 ft. in diameter, or 1 ft. larger than the dome of St. Peter's at Rome, and 106 ft. high), has ample accommodation for 360 readers or writers. Around the superintendent, who occupies a raised seat in the centre of the room, are circular cases containing the *General Catalogue* for the use of the readers (in about 2000 vols.) and various special catalogues and indexes. On the top of these cases lie printed forms (white for books, green for MSS.) to be filled up with the name and 'press-mark' (*i. e.* reference, indicated in the catalogue by letters and numerals, to its position in the book-cases) 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 attendants will then procure the book required, and send it to the reader's seat. 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; while coloured plans, showing the positions of the various categories of these books, are distributed throughout the room. 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. The reader will probably find the arrangements of the British Museum Reading Room superior to those of most public libraries, while the obliging civility of the attendants, and the freedom from obtrusive supervision and restrictions are most grateful. The electric light has been introduced into the Reading Room and Galleries. — In the year 1858, the first after the opening of the New Reading Room, the number of readers amounted to 190,400, who consulted in all 877,897 books or an average of 3000 a day. In 1893 there were 194,102 readers, or 645 per day. A *Description of the Reading Room* may be had from the officials (*1d.*).

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

usually for six months at a time, is not transferable and is subject to withdrawal. The Reading Room tickets entitle to the use of the new *Newspaper Room* (comp. p. 245). It is possible for strangers 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 may 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 1,600,000, and it increases at the rate of about 30,000 volumes per annum.

23. St. James's Palace and Park. Buckingham Palace.

The site of **St. James's Palace** (Pl. R, 22; IV), an irregular brick building at the S. end of St. James's Street, was originally occupied by a hospital for lepers, founded previously 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. Charles I. slept here the night before his execution, and walked across St. James's Park to Whitehall next morning (1649). 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 HA above the chimney-piece in the Presence Chamber are a reminiscence of Henry VIII. and Anne Boleyn. It is 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 Scots Guards play for ¼ hr. in Friary Court, the open court facing Marlborough House. Though St. James's Palace is no longer the residence of the sovereign, the British court is still officially known as the 'Court of St. James's'.

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 Sundays 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 *Levées* 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 in the august 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 after attending her first drawing-room, she is considered 'out', and enters on the round of balls, concerts, and other gaieties, which often play so large a part in her life.

On the W. side of St. James's Palace lies *Clarence House*, the London residence, since 1874, of the Duke of Edinburgh, who succeeded his uncle as Duke of Saxe-Coburg-Gotha in 1893. — *Marlborough House*, on the E. side of the palace, see p. 227.

St. James's Park (Pl. R, 21, 22, 25, 26; IV), 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'. 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 (p. 268). 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 suspension bridge, across the centre of it, forms the most direct communication for pedestrians between St. James's Street 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. 225). At the E. extremity, near *Carlton House Terrace*, is the flight of steps mentioned at p. 226, leading to the *York Column* (p. 227). — *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*, now *York Street*, 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 interior of the small chapel is very tasteful (open Tues., Thurs., & Frid., 11-4). The *Government Offices* (p. 190), 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 (new buildings, see p. 190), are placed a Turkish cannon captured by the English at Alexandria, and 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.

Buckingham Palace (Pl. R, 21; IV), 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.

PICTURE GALLERY. The enumeration begins to the right. *Carracci*, Christ in the Garden; *182. *Frans Hals*, Portrait of a man, dated 1636, 180. *Dufardin*, Three peasants by a wall; 172. *G. Schalcken*, Girl with a sandle; *174. *Rembrandt*, Portrait of himself; 170. *Tenters*, Scholars at

table; 171. *Dujardin*, Shepherd boy and cattle; 176. *Teniers*, Peasants dancing (dated 1645); *168. *A. Cuyp*, Evening scene, with figures; 165. *N. Berchem*, Shepherdess wading through a river (1650); *164. *Rembrandt*, Lady with a fan (dated 1641), the counterpart of a picture in Brussels; *163. *Rubens*, The Falconer; *159. *Isaac van Ostade*, Scene in a village street; 157. *Jan Steen*, Card-players. — *154. *Rembrandt*, Adoration of the Magi (dated 1657), a celebrated work.

'The impasto of the light on this picture is remarkably bold, being of a beautiful golden tone, rich and mellow'. — *Vosmaer*.

*155. *Van Dyck*, Madonna and Child with St. Catharine; *152. *A. van Ostade*, Boors dyck (1650); *149. *Rubens*, Landscape; 150. *Rubens*, St. George and the Dragon; 147. *A. van Ostade*, Boors smoking (1665); *148. *Metsu*, Lady with a champagne glass; 145. *Van Dyck*, Charles I. on horse-back; 141. *F. Mieris*, Woman selling grapes (dated; erroneously attributed to G. Dou); 135. *A. Cuyp*, Cavalier; 140. *Cuyp*, Harbour; 136. *Pieter de Hooghe*, Woman spinning; *134. *Claude Lorrain*, Europa; 132. *Metsu*, Concert; 133. *A. van de Velde*, Scene on the beach (dated 1666); *129. *Hobbema*, Mill (dated 1665); 131. *Rembrandt*, Portrait of an old man. *126. *Rubens*, Pythagoras (the fruit by *Snyders*); 118. *Wouwerman*, Horse-fair; 110. *Cuyp*, Lady and gentleman riding in a wood; 116. *Rubens*, Pan and Syrinx; *113. *Paul Potter*, Cattle (dated 1640); 109. *Teniers*, Rocky landscape; 107. *Jan Steen*, Violinist and card players; 104. *W. van de Velde*, Calm (1659); *103. *J. Steen*, Woman pulling on her stockings (1663); 106. *Cuyp*, Grey horse; 100. *J. van Ostade*, Village street (dated 1643).

We now pass into the DINING ROOM, which contains a series of portraits of English sovereigns, several being by *Gainsborough*. In an adjoining room is *Sir Frederick Leighton's* Procession in Florence with the Madonna of Cimabue. We then return to the —

PICTURE GALLERY, and examine the works on the opposite wall. 88. *A. van der Werff*, Lady in a swoon; 91. *Backhuysen*, Rough sea; 92. *Teniers*, Camp scene (dated 1647); 88. *Berchem*, Shepherds at a ford; 89. *Cuyp*, Stag-hunt; 98. *Teniers*, Peasants dancing; *86. *A. Cuyp*, Ducks on a lake; 83. *Jan Steen*, Interior; *84. *A. van de Velde*, Cattle pasturing; 82. *Cuyp*, Cattle and shepherds by a canal; 72. Ascribed to *Rubens*, The Pensionary John of Oldenbarneveld visited by his son after his condemnation; *67. *A. van de Velde*, Landscape with shepherds (1659); *68. *Paul Potter*, Cavalier in front of a hut (1651); *64. *J. Steen*, Family scene; 62. *Hobbema*, Landscape; *59. *J. van Ruysdael*, Evening scene with windmill, a masterpiece; 57. *Wouwerman*, Hay harvest; 54. *A. van Ostade*, Reading the papers (1650); 56. *J. Steen*, Brawl of peasants beside a canal (1672); *52. *A. van de Velde*, Hunting in a forest; 50. *Van Dyck* (?), Three cavaliers, a sketch for the finished picture in the Berlin Museum; 51. *Van Dyck*, Virgin and Child; 48. *A. van Ostade*, Peasants sitting round the fire; *45. *N. Maes*, Girl in a listening attitude stealing down a winding staircase (of a radiant golden tone). — *41. *Rembrandt*, 'Noli me tangere' (morning light; dated 1638).

Rembrandt's friend, *Jeremias de Decker*, dedicated a sonnet to the praise of this picture.

*40. *Terburg*, Lady writing a letter, with an attendant, the *chef-d'oeuvre* of this great master of scenes of refined domestic life; *34. *Rubens*, Assumption of the Virgin, sketch for the picture at Brussels; 29. *A. van Ostade*, Family scene (1668); 28. *W. van de Velde*, On the beach; *30. *Rembrandt*, Burgomaster Pancras and his wife, painted in 1645; 26. *F. Mieris*, Boy blowing soap-bubbles (1663); 22. *P. de Hooghe*, Card-players (1658), one of the artist's masterpieces; 23. *Cuyp*, Evening scene; 18. *Dou*, Mother nursing her child, very minute in the details; 14. *P. Potter*, Farm scene (dated 1645). — *10. *Rembrandt*, A ship-builder, occupied in making a drawing of a ship, is interrupted by his wife, who has just come into the room with a letter (dated 1633).

'The momentary nature of the simple action, the truth of the heads, the wonderful clearness of the full bright sunlight, and the conscientious execution, render the picture extremely attractive'. — *Waagen*. It was purchased by George IV., when Prince of Wales, for 5000*l.*

7. *Teniers*, Peasants dancing; 2. *A. van Ostade*, Backgammon players (1670); **Titian*, A summer storm amid the Venetian Alps, an effective rendering of unusual natural phenomena (painted about 1534).

Permission to visit the Picture Gallery may sometimes be 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, Maclise, 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 60 acres in extent. Between this and the Queen's private gardens is *Constitution Hill*, leading direct to *Hyde Park Corner* (p. 271). Three attempts on the life of the Queen have been made in this road.

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. R, 14, 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 features were 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 lost their lives. 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 *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 Gore, 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. 268), 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. 250). The *Green Park Arch*, opposite, at the W. end of the *Green Park* (p. 270), erected in 1846, was removed in 1883, in the course of improvements made at Hyde Park Corner, and has been rebuilt on Constitution Hill. The *Equestrian Statue of Wellington*, by *Wyatt*, with which it was disfigured, has been re-erected at Aldershot Camp, while another equestrian statue of the Duke, in bronze, by *Boehm*, has been erected in Wellington Place, opposite Apsley House. At the corners of the red granite pedestal are figures of a grenadier, a Highlander, a Welsh fusilier, and an Inniskillen dragoon, all also by *Boehm*. *Apsley House* (p. 277), the residence of the Duke of Wellington, lies directly to the E. of Hyde Park Corner. The house next it is that of *Baron Rothschild*, and that at the W. corner of Park Lane is occupied by the *Duke of Cambridge*.

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 $1\frac{1}{2}$ M. 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 occupied by some of 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. It has lately become 'the thing' to walk by the Row on Sundays, and on a fine day the 'Church Parade', between morning service and luncheon (*i.e.* about 1-2 p. m.), is one of the best displays of dress and fashion in London. — The drive on the N. side of the Serpentine is called the *Ladies' Mile*. The Coaching and Four-in-hand Clubs meet here during the season, as many as thirty or forty drags sometimes assembling. The flower-beds adjoining Park Lane and to the W. of Hyde Park Corner are exceedingly brilliant, and the show of rhododendrons in June is deservedly famous. At the S. end of Park Lane is a handsome *Fountain* by Thorneycroft, adorned with figures of Tragedy, Comedy, Poetry, Shakspeare, Chaucer, and Milton, and surmounted by a statue of Fame. In Hamilton Gardens, a little farther to the S., near Hyde Park Corner (p. 271), is a statue of *Lord Byron* (d. 1824), erected in 1879. The district between Park Lane and Bond Street (p. 234) is known as *MAYFAIR*, and is one of the most fashionable in London.

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 undressing 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. 150, 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 Park is also a favourite rendezvous of organised crowds, holding 'demonstrations' in favour or disfavour of some political idea or measure. The Reform Riot of 1866, when quarter of a mile of the park-railings was torn up and 250 policemen were seriously injured, is perhaps the most historic of such gatherings. The wide grassy expanse adjoining the Marble Arch is also the favourite haunt of Sunday lecturers of all kinds.

To the W. of Hyde Park, and separated from it by a sunk-fence, lie **Kensington Gardens** (Pl. R, 10, etc.), with their pleasant walks and expanses of turf (carriages not admitted). Many of the majestic old trees have, unfortunately, had to be cut down. 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 Gore. The *Albert Memorial* (p. 280) 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. 313).

Kensington Palace (Pl. R, 6), 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 was till lately the London residence of the Princess Louise and her husband the Marquis of Lorne, and is now occupied by the Prince and Princess of Teck (the latter first cousin to the Queen), and by various annuitants and widows belonging to the aristocracy. The palace has a chapel of its own, in which regular Sunday services are held.

The space to the W. of Kensington Palace is now occupied by rows of fashionable residences. Thackeray died in 1863 at No. 2 *Palace Green*, the second house to the left in Kensington Palace Gardens (Pl. R, 6) as we enter from Kensington High Street. Among his previous London residences were 88 St. James's Street, 13 (now 16) Young Street, Kensington (where 'Vanity Fair', 'Pendennis', and 'Esmond' were written), and 36 Onslow Square (re-numbered). *Holly Lodge*, the home of Lord Macaulay, where he died in 1859, is in a lane leading off Campden Hill Road, a little farther to the W. The next house is *Argyll Lodge*, the London residence of the Duke of Argyll.

Farther to the W., on a hill lying between Uxbridge Road, on the N., and Kensington Road on the S., stands **Holland House** (Pl. R, 1), 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 (in Lincolnshire), son-in-law of Sir Walter Cope, and afterwards, on the 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. 101). 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. Holland House now belongs to Lord Ilchester, a descendant of a brother of Henry Fox.

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 and historical relics. Compare Princess Lichtenstein's 'Holland House'.

Along the N. side of Hyde Park and Kensington Gardens runs Uxbridge Road, leading to Bayswater and Notting Hill. Near the Marble Arch (Pl. R, 15) is the *Cemetery of St. George's*, Hanover Square (open 10-4, on Sun. and holidays 2-4), containing the grave of Laurence Sterne (d. 1768; near the middle of the wall on the W. side). Mrs. Radcliffe, writer of the 'Mysteries of Udolpho', is said to be buried below the chapel. The rows of houses on this road, overlooking the park, contain some of the largest and most fashionable residences in London.

25. Private Mansions around Hyde Park and St. James's.

Grosvenor House. Stafford House. Bridgewater House. Lansdowne House. Apsley House. Dorchester House. Hertford House. Lady Brassey Museum. Devonshire 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 sake of the treasures of art which they contain.

Permission to visit these private residences, for which application must be made to the owners, is often difficult to procure, and can in some cases be had only by special introduction. During winter it is customary to pack away the works of art in order to protect them against the prejudicial influence of the atmosphere.

Grosvenor House (Pl. R, 18; I), Upper Grosvenor Street, is the property of the *Duke of Westminster*, and is not open to the public. The pictures are arranged in the private rooms on the ground-floor.

Room I. (Dining Room). To the left: 2. *West*, Death of General Wolfe at Quebec in 1759; 5. *Albert Cuyp*, Moonlight scene; 8. *Sustermans*, Portrait of a lady; 12. *Claude Lorrain*, Roman landscape; *17, *11. *Rembrandt*, Portraits of Nicolas Burghem and his wife (dated 1647); 15. *Rubens*, Landscape; 18, 19. *Claude*, Landscapes; 21. *Adrian van de Velde*, Hut with cattle and figures (1658); 23. *Rembrandt*, Portrait of a man with a hawk; 24. *Wouwerman*, Horse fair; 25. *Hogarth*, The distressed poet; 28. *Claude*, Landscape; 30. *Cuyp*, Sheep (an early work); *26. *Claude*, Sermon on the Mount; *31. *Rembrandt*, Portrait of a lady with a fan; *34. *Berchem*, Large landscape with peasants dancing (1656); 88. *Sustermans*, Portrait.

Room II. (Saloon). To the left: *40. *Rembrandt*, The Salutation.

'A delicate and elevated expression is here united with beautiful effects of light. This little gem is distinguished for its marvellous blending of warm and cold tints'. — *Vosmaer*.

Above, *Cuyp*, River scene; *41. *G. Dou*, Mother nursing her child; *42. *Paul Potter*, Landscape near Haarlem (1647); 45. *N. Poussin*, Children playing; *46. *Hobbema*, Wooded landscape, with figures by *Lingelbach*; *Andrea del Sarto*, Portrait; *53. *Murillo*, John the Baptist; 59. *Canaletto*, Canal Grande in Venice; 66. *Parmigiano*, Study for the altarpiece in the National Gallery (No. 83; p. 163); 67. *N. Poussin*, Holy Family and angels; 69. *Giulio Romano*, St. Luke painting the Virgin; *72. *Murillo*, Infant Christ asleep; *70. *Hobbema*, Wooded landscape, with figures by *Lingelbach* (a counterpart of the picture opposite); 75. *Garofolo* (?), Holy Family.

Room III. (Small Drawing Room). To the left: 92. *Van Dyck*, Virgin and Child with St. Catharine; *91. *Reynolds*, Portrait of Mrs. Siddons as the Tragic Muse (1784); 89. *Andrea del Sarto*, Holy Family; 83. *Teniers*, Château of the painter with a portrait of himself; *77. *Gainsborough*, The 'Blue Boy', a full-length portrait of Master Buthall.

Room IV. (Large Drawing Room). To the left: *95. *Rembrandt* (or *A. Brouwer*?), Landscape with figures; 112. *Paul de Koning*, Landscape; 110. *Giovanni Bellini* (or, more probably, an early imitator of *Lorenzo Lotto*), Madonna and saints; 107. *School of Bellini*, Circumcision of Christ; 106. *Titian* (?), The Woman taken in adultery; *105. *Rubens*, Portrait of himself and his first wife, Elisabeth Brandt, as Pausias and Glycera (the flowers by *Jan Brueghel*); *101. *Velazquez*, Don Balthazar Carlos, Prince of Asturias, a sketch; 99. *Poussin*, Landscape with figures; 97. *Turner*, Conway Castle.

Room V. (Rubens Room). To the left: *113. Israelites gathering manna; *114. Abraham and Melchisedek; *115. The four Evangelists, three of a series of nine pictures painted by *Rubens* in Spain in the year 1629.

VI. CORRIDOR: 116. *Murillo*, Landscape with Jacob and Laban; Sketches of Egyptian scenes.

VII. ANTE-ROOM. To the left: 119. *Fra Bartolommeo* (?), Holy Family; 125. *Domenichino*, Landscape.

The Vestibule contains a *Terracotta Bust by *Alessandro Vittoria*.

Stafford House, or Sutherland House (Pl. R, 22; IV), in St. James's Park, between St. James's Palace and the Green Park, the residence of the *Duke of Sutherland*, is perhaps the finest private man-

sion in London, and contains a good collection of paintings, which is shown to the public on certain fixed days in spring and summer. Application for admission should be made to the Duke's secretary.

We begin to the right, in the large gallery: 73. *Zurbaran*, Madonna with the Holy Child and John the Baptist (1653); 67. *Annibale Carracci*, Flight into Egypt; *62. *Murillo*, Return of the Prodigal Son; 61. Ascribed to *Raphael*, Christ bearing the Cross (a Florentine picture of little value); 59. *Parmigiano*, Betrothal of St. Catharine; 58, 54. *Zurbaran*, 58. Cyril and Martin; 57. *Dujardin*, David with the head of Goliath; *53. *Murillo*, Abraham entertaining the three angels; 51. After *Dürer*, Death of the Virgin; 48. *Paul Delaroche*, Lord Strafford, on his way to the scaffold, receiving the blessing of Archbishop Laud (1838). — 47. Ascribed to *Correggio*, Mules and mule-drivers.

This work is described as having been painted by Correggio in his youth, and is said to have served as a tavern-sign on the Via Flaminia near Rome. In reality it is an unimportant work of a much later period.

Opposite: 42. *Tintoretto*, Venetian senator; 36. *Rubens*, Coronation of Maria de' Medici, design in grisaille upon wood for the painting in the Louvre; 33. *Honthorst*, Christ before Caiaphas; 30. *Murillo*, Portrait; *27. *Van Dyck*, Portrait of the Earl of Arundel; 25. *L. Carracci*, Holy Family; 23. *Parmigiano*, Portrait; 22. *Guercino*, Pope Gregory and Ignatius Loyola; *19. *Moroni*, Portrait; 18. Ascribed to *Titian*, Mars, Venus, and Cupid; 15. *Zurbaran*, St. Andrew; 5. *A. Cano*, God the Father.

The pictures in the private apartments are not exhibited.

Bridgewater House (Pl. R, 22; IV), 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 most important works are hung in the private rooms. Admission to the large picture hall is granted for Wednesdays and Saturdays, on application supported by some person of influence.

On the walls of the STAIRCASE: *A. Carracci*, Copy of Correggio's 'Il Giorno' at Parma; *N. Poussin*, The Seven Sacraments, a celebrated series of paintings; *Velit*, Mary at the Sepulchre; *Pannini*, Piazza di S. Pietro at Rome.

GALLERY. To the right of the entrance: **Guido Reni*, Assumption of the Virgin, a large altarpiece, nobly conceived and carefully finished. To the left: 156. *G. Coques*, Portrait; 225. *Stoop*, Boy with grey horse; 142. *Brekelencamp*, Saying grace; 31. Ascribed to *Sebastian del Piombo*, Entombment; 125. *Bassano*, Last Judgment; *263. *P. van Slingeland*, The kitchen (1685); 243. *N. Berchem*, River scene; 217. *Metsu*, Fish-woman; *126. *A. van Ostade*, Man with wine-glass (1677); 137. *Ary de Voys*, Young man in a library; 209. *N. Berchem*, Landscape; *17. *Titian*, Diana and her nymphs interrupted at the bath by the approach of Actæon, painted in 1559; 138. *Rembrandt*, Portrait; 247. *J. van Ruysdael*, Bank of a river; *166. *A. van Ostade*, Skittle-players (1676); 258. *W. van de Velde*, Rough sea (1656); 212. *N. Berchem*, Landscape; *196. *Ruysdael*, Bridge; *65. *Paris Bordone*, Portrait of a man (high up); *281. *J. Wynants*, Landscape, with figures by *A. van de Velde* (1669). — *19. *Titian*, 'The Venus of the shell.'

'Venus Anadyomene rising — new-born but full-grown — from the sea, and wringing her hair . . . Titian never gave more perfect rounding with so little shadow'. — *Crowe and Cavalcaselle*. This work, painted some time after 1520, has unfortunately suffered from attempts at restoration.

135. *Van der Heyde*, Draw-bridge; 222. *A. Brouwer*, Peasants at the fireside; 171. *Van Huysum*, Flowers (1723-24); 177. *A. van Ostade*, Portrait; 242. *Metsu*, Lady caressing her lap-dog. — *18. *Titian*, Diana and Callisto.

'Titian was too much of a philosopher and naturalist to wander into haze or supernatural halo in a scene altogether of earth'. — *C. & C.*

284. *A. van der Neer*, Moonlight scene; 233. *Netscher*, Lady washing

her hands; 154. *A. von Ostade*, Backgammon players; 130. *Teniers*, The alchemist; *141. *W. van de Velde*, Naval piece (an early work).

On the opposite wall: *153. *Jan Steen*, The school-room, a large canvas; 190. *Wynants*, Landscape; 132. *Isaac van Ostade*, Village street; *168. *Rembrandt*, Mother with sons praying; *280. *Paul Potter*, Cows; 111. *Netcher*, A fashionable lady; *183. *Isaac van Ostade*, Village street; *191. *J. Steen*, The fishmonger; 267. *Cuyp*, Ruin; *90. *Lorenzo Lotto*, Madonna with saints, an early work (hung high); 109. *Salomon Koning*, The philosopher's study; 214. *W. Mieris*, The violinist; 244. *G. Dou*, The violinist (1637); 165. *Wynants*, Landscape; *129. *A. Brouwer*, Landscape, surrounded with a border of fruit and flowers by *D. Seghers*; *194. *Metsu*, The stirrup-cup (an early work); 257. *Ruysdael*, Landscape; *201. *Pynacker*, Alpine scene with waterfall; *195. *Hondecoeter*, The raven detected, illustrating the well-known fable; 257. *Hobbema*, Landscape; *174. *Rubens*, Free copy with altered arrangement of Raphael's frescoes in the Villa Farnesina at Rome, the landscapes by some other painter.

The following masterpieces on the ground-floor are not shown to visitors. In LADY ELLESMERE'S SITTING ROOM: ***Raphael*, Madonna and Child, the 'Bridgewater Madonna' (copy in the National Gallery); *35. *Raphael*, Holy Family ('La Vierge au palmier'); **29. *Titian*, Holy Family (an early work, ascribed to *Palma Vecchio*); *14. *Luini*, Head of a girl (assigned to *Leonardo da Vinci*); **77. *Palma Vecchio*, The three periods of life (after Titian's painting in the Palazzo Doria at Rome). The DRAWING ROOM and LORD ELLESMERE'S SITTING ROOM contain a number of admirable works of the Dutch school, including the fine **Girl at work*, by *N. Maes*.

Lansdowne House (Pl. R, 22; I), Berkeley Square, the property of the *Marquis of Lansdowne*, contains a valuable picture-gallery and a collection of Roman sculptures. The house has been let to *Mr. W. W. Astor*, and admission may be obtained on application to his secretary. The ancient sculptures form probably the most extensive private collection out of Rome. Most of them were discovered at Hadrian's Villa by Gavin Hamilton. It was while living here, as librarian to Lord Shelburne, that Priestley discovered oxygen.

SCULPTURES. Statue of Mercury, replica of the misnamed Antinous of the Belvedere; Youthful Hercules; Juno enthroned; Bacchus; Diomedes with the palladium; Jason untying his sandals; Wounded Amazon; Marcus Aurelius as Mars; Statue of an emperor; Numerous reliefs, funereal columns, etc. Woman asleep, by *Canova*, his last work; Child soliciting alms, by *Rauch*.

PICTURES. In the *Ante-Room*: *Tidemand and Gude*, Norwegian landscape; *Gonzales Coques*, Portraits of an architect and his wife; *Sir Thomas Lawrence*, Portrait of Lord Lansdowne. — In *Lord Lansdowne's Sitting-Room*: **Rembrandt*, The last-painted portrait of himself (about 1665); **Reynolds*, Lady Ichester; *Master of Treviso* (assigned to *Giorgione*), Concert; Landscapes by *Both* and **Isaac van Ostade*. — In the *Library*: **Van Dyck*, Henrietta Maria, wife of Charles I.; *Rembrandt's School*, Two portraits; *Luini*, St. Barbara. — In the *Drawing Room*: **Rembrandt*, Portrait of a lady (1642); **B. van der Helst*, Portrait of a lady (1640); *Guerchino*, The Prodigal Son; **Murillo*, The Conception; **Velazquez*, Portrait of himself; *Velazquez*, Portrait of Olivarez; **Cuyp*, Portrait of a young girl; *C. Dolci*, Madonna and Child. — In the *Front Drawing Room*: **Sebastian del Piombo*, Portrait of Federigo da Bozzolo; **Gainsborough*, Portrait of a lady.

Apsley House (Pl. R, 18; IV), 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 one of the best in London, and the interior is very expensively fitted up. It contains a picture-gallery, numerous portraits and statues, and a great many gifts from royal donors. Admission only through personal introduction to the Duke.

On the STAIRCASE: *Canova's* colossal Statue of Napoleon I.

PICTURE GALLERY (on the first floor). To the right: *Velazquez*, Peasants at a bridge; **Parmigiano*, Betrothal of St. Catharine; **Velazquez*, The master of the feast (an early work); *Marcello Venusti*, Annunciation; **Velazquez*, Quevedo, poet and satirist; *Velazquez*, Portrait of Pope Innocent X. (repetition of the painting in the Doria Gallery at Rome); ***Correggio*, Christ in Gethsemane (copy in the National Gallery); *Watteau*, Court festival; *Wouwerman*, Equestrian scene; *Claude*, Palaces at sunset; *Rubens*, Holy Family; *Spagnoletto*, Allegorical picture; *Wouwerman*, Starting for the chase; **Velazquez*, Two boys; *Murillo*, St. Catharine; several large and well-executed copies of *Raphael* (Bearing of the Cross, etc.).

The SITTING ROOM OF THE DUCHESS contains some admirable examples of the art of the Netherlands: **P. Potter*, Deer in a wood; **A. Cuypp*, Cavalier with grey horse; *A. van Ostade*, Peasants gaming; **Jan Steen*, Family scene, The smokers; *Van der Heyde*, Canal in a town; *N. Maes*, The Milk-seller; *Wouwerman*, Camp scene; **Lucas van Leyden*, Supper; *N. Maes*, The listener. — In the CORRIDOR: *J. Victor*, Horses feeding; *Jan Steen*, Peasants at a wedding feast.

Dorchester House (Pl. R, 18; IV), the residence of *Capt. Holford*, a handsome edifice in Park Lane, contains a good collection of pictures, shown in spring and summer to visitors provided with an introduction. Among the finest works of art are —

Rooms I. & II. **Velazquez*, Portrait of the Duke Olivarez; and opposite, *Portrait of Philip IV., both life-size, early works in excellent condition; *Paul Potter*, Goats at pasture (dated 1647); *A. van Ostade*, Interior (1661); *Cornelis de Vos*, Portrait of a lady; **Ruysdael*, Landscape with view of Haarlem; **Lorenzo Lotto*, Portrait; **Gaud. Ferrari*, Mary, Joseph, and a cardinal; *Titian* (?), Portrait; *Andrea del Sarto*, Holy Family; **Cuypp*, View of Dordrecht; *Tintoretto*, Portrait; *Luini* (?), Flora; *Fra Angelico* (? or *Pesellino*), Six saints.

Room III. **Bronzino*, Leonora, consort of Cosimo I.; *Tintoretto* (ascribed to *Bassano*), Conversation-piece of three figures; **Rembrandt*, Portrait of Martin Looten (dated 1632); **Hobbema*, Margin of a forest (1663); *Paolo Veronese* (school-piece), Portrait of the Queen of Cyprus; **Titian*, Holy Family with John the Baptist; *Donso*, Portrait of the Duke of Ferrara; **Van Dyck*, Portrait of the Marchesa Balbi.

Hertford House (Pl. R, 20; I), Manchester Square, the residence of the late *Sir Richard Wallace*, contains, in a fine gallery built for its reception, the famous **Hertford Collection*, long on view at Bethnal Green Museum (p. 129). 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 rarely shown to strangers, but admission may sometimes be obtained in spring or summer on Wed., 11-1, by cards obtained on application to Lady Wallace's private secretary.

Almost the whole of the FURNITURE of the exhibition rooms and the private apartments was brought from Versailles and other royal châteaux of France.

The **PICTURE GALLERY is justly esteemed the finest private collection

in England. It contains 13 genuine specimens of *Rembrandt*; and *Velazquez* and *Murillo*, *Rubens* and *Van Dyck* are also represented by masterpieces. The collection of modern French paintings is more important than that of the Luxembourg at Paris, including 25 masterpieces by *Meissonier*, 13 by *Delaroché*, 51 by *Decamps*, and 5 by *Ary Scheffer*. Among the Italian pictures are works by *Cima da Conegliano*, *Luni*, *Guido Reni*, *Canaletto*, and *Guardi*. The English school is represented by *Reynolds* ('Portrait of Nelly O'Brien'), *Lawrence*, *Stanfield*, *Landseer*, *Bonington*, and others.

The **Lady Brassey Museum**, at 24 Park Lane, contains a valuable and interesting ethnological collection, antiquities, coral, stuffed birds, jewellery, and curiosities of various kinds, collected by the late Lady Brassey during her voyages in the 'Sunbeam' yacht, to almost every part of the world. Admission is sometimes granted on application to Lord Brassey.

The museum-building is fitted up and decorated in the Indian style, with carvings, etc., partly by Hindoo artists and partly executed in London. The lower room was originally the 'Durbar Hall' of the Colonial and Indian Exhibition in London. At the entrance and on the staircase are Oriental arms and armour, embroideries, stuffed birds, etc. A collection of boats and models near the top of the staircase includes a child's toy-boat picked up by the 'Sunbeam' in mid-ocean. — The glass-cases in the museum are numbered from left to right. 1. Personal souvenirs of Lady Brassey, and reminiscences of voyages. 2-4. Ethnological collection from Borneo, Burmah, and the Straits of Malacca. 5. Oriental Arms. 6. Specimens from Australian and other mines. 7. Indian jewellery and works in brass and silver. 8. Pottery and porcelain, including specimens from Fiji, and a sun-baked tea-set from the Shetland Islands. 9. Ethnological collection (excluding the South Seas). 10. Jewellery and ornaments from the Balkan Peninsula, Cyprus, China, South America, etc. Above, Burmese silver bowls; Indian pottery. 11-18. Interesting ethnological collection, mainly from New Guinea and the South Sea Islands. The cases are lined with native cloth, made from the bark of the paper-mulberry tree. The birds are from New Guinea. 19-23 Corals. 23-26. Antiquities from Cyprus, Egypt, and South America; some of great rarity. 27. Miscellaneous collection of artistic objects from various sources. 28-29. Japanese objects. 30. Savage ornaments, mainly from the South Seas. 31. Ornaments and jewellery from India. 32. Savage ornaments, from the Sandwich Islands, South Sea Islands, South Africa, etc. Beside the windows are cases of birds of Paradise, flying-fish, etc. In the wall-cases are cloaks made of sea-birds' skins and feathers, from the Aleutian Islands; *Feather-cloak from the South Sea. Doorway from a Buddhist monastery in Tibet; above, specimens of pottery from the Solomon Islands. Articles used by the savage tribes of North Queensland. — The library contains 80 or 90 volumes of photographs taken in all parts of the world.

Some of the other private art-collections of London, to which access can be gained only through personal introduction, must be mentioned more briefly.

Devonshire House (Pl. R, 22; IV), Piccadilly, between Berkeley Street and Stratton Street, the London residence of the *Duke of Devonshire*, contains fine portraits by *Jordaens*, *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; and a fine collection of gems.

The **Earl of Northbrook's Collection**, at 4 Hamilton Place, Piccadilly, formed out of the famed *Baring Gallery*, is especially notable

for its admirable examples of the Quattrocentists, and also contains *Holbein's* fine portrait of Hans Herbster of Strassburg (1516), and important works by Jan van Eyck, Cranach, Mazzolini, Garofalo, Seb. del Piombo, Murillo, Zurbaran, Velazquez, Rembrandt, Bol, Dou, Steen, Ruysdael, Cuyp, Rubens, etc.

The rich collection of early Italian pictures of *Mr. L. Mond*, 20 Avenue Road, N.W., may be seen by appointment on written application. It contains a large altarpiece by Raphael, and works by Fra Bartolommeo, Mantegna, Botticelli, Giovanni and Gentile Bellini, Garofalo, Titian, Ghirlandajo, Cima da Conegliano, Dosso Dossi, Sodoma, and others.

26. Albert Memorial. Albert Hall. Imperial Institute. Natural History 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. R, 9), 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 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 pedestals bearing allegorical marble figures of 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 Gore stands the ***Royal Albert Hall of Arts and Sciences** (Pl. R, 9), 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 *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 good survey 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 (*1d.*). 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; small fee.)

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, around 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, Brougham, Lyndhurst, Thackeray, Dickens, Moore, 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 Exhibition, for 60,000*l.*

On the S. side of the Albert Hall, in Prince Consort Road, is the *Royal College of Music*, incorporated by royal charter in 1883 for the advancement of the science and art of music in the British Empire. The present building was opened in May, 1894, by the Prince of Wales, the president of the institution. Sir George Grove is the director of the college, which provides a thorough musical education in the style of the Continental Conservatoires. Upwards of fifty scholarships and exhibitions are open to the competition of students. The teaching staff consists of 11 professors and 30 teachers; and in the first year of its existence the college was attended by 150 pupils, including several from the Colonies and the United States. The entrance-hall contains statues of the Prince and Prin-

cess of Wales and a bust of Mr. Samson Fox, to whose munificence the building is due. These are all by the late Prince Victor of Hohenlohe. — On the W. side of the Albert Hall is the *Alexandra House*, a home for female students, projected by the Princess of Wales and erected in 1886 at the cost of Sir Francis Cook. A little to the E. of the Albert Hall is *Lowther Lodge*, a very satisfactory example of Norman Shaw's modern-antique style.

Immediately to the S. of the Albert Hall, in South Kensington, lay the Gardens of the *Royal Horticultural Society*, which was founded in 1804 for the promotion of scientific gardening. The gardens were, however, chosen as the site of the Imperial Institute (see below) and the Royal College of Music (see above), and the Imperial Institute Road has been constructed through them from Prince's Gate (Exhibition Road) to Queen's Gate. The flower-shows, formerly held here, are now held in the Drill Hall of the London Scottish Rifle Volunteers, James Street, Victoria, or at the Society's Experimental Gardens at Chiswick (p. 338). The latter are open on week-days from 9 to sunset, and in summer on Sun. also from 1 to sunset.

The *Imperial Institute of the United Kingdom, the Colonies, and India*, the foundation-stone of which was laid by Queen Victoria in 1887, as the national memorial of Her Majesty's Jubilee, is a huge Renaissance edifice by *Mr. T. E. Colcutt*, with a frontage 600 ft. in length, surmounted by a large central tower (280 ft. high), with smaller towers at the corners. In addition to the main building there are a Conference Hall, to the N., 100 ft. long and 60 ft. wide, and Exhibition Galleries covering two acres of ground. The building was opened in 1893 (adm., see p. 78).

The main objects of the Institute, which was established by funds subscribed by the people of the British Empire and is supported by the annual payments of the 'Fellows', entrance fees, etc., are: — 1. The formation and exhibition of collections representing the important raw materials and manufactured products of the Empire and of other countries, so maintained as to illustrate the development of agricultural, commercial, and industrial progress in the Empire, and the comparative advances made in other countries. — 2. The establishment or promotion of commercial museums, sample-rooms, and intelligence offices in London and other parts of the Empire. — 3. The collection and dissemination of information relating to trades and industries and to emigration. — 4. Exhibitions of special branches of industry and commerce, and of the work of artizans and of apprentices. — 5. The promotion of technical and commercial education, and of the industrial arts and sciences. — 6. The furtherance of systematic colonization. — 7. The promotion of conferences and lectures in connection with the general work of the Institute, and the facilitating of commercial and friendly intercourse among the inhabitants of the different parts of the British Empire.

Visitors enter by the side-entrances, on the E. and W. of the façade, the main entrance being strangely reserved for 'fellows' of the Institute. Besides permanent collections, which are gradually being formed, there are loan-exhibitions from time to time, announced in the newspapers. Special portions of the building and special privileges are reserved for fellows and their friends; but there are a restaurant, tea-room, etc., open to visitors.

A subway, lined with white glazed tiles, runs under the Exhibition Road between the Imperial Institute and the South Kensington railway-station.

The buildings which enclose the (former) 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. The gallery on the S. side is older. There are entrances in *Prince's Gate* (*Exhibition Road*; see below) and the *Imperial Institute Road* (comp. p. 301). The S. and W. Galleries now contain collections connected with S. Kensington Museum (see p. 300), while the E. Gallery is devoted to the *India Museum* (Pl. R, 9; see p. 301). In Exhibition Road, adjoining the India Museum, is the *Guilds Central Technical College*, belonging to the *City and Guilds of London Institute* (p. 74). Also connected with the Institute are *Finsbury Technical College*, Leonard Street, E. C.; the *Technical Art School*, 122 Kennington Park Road; and the *Leather Trades School*, 42 Bethnal Green Road, E. Adjacent is the *Royal School of Art Needlework*, open to visitors from 10 to 5 or 6 (Sat. 10-2).

In Buckingham Palace Road opposite Victoria Station is the *National School of Cookery* (on view 2-4), 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 towns.

On the opposite side of Exhibition Road, at the corner of Cromwell Road, is the *South Kensington Museum* (p. 285).

The large and handsome building to the S. of the International Exhibition Galleries, occupying a great part of the site of the Exhibition of 1862, is the new ***Natural History Museum**, containing the natural history collections of the British Museum. It was built in the Romanesque style in 1873-80, from a design by Mr. Waterhouse, and consists of a central structure, with wings flanked by towers 192 ft. high. The extreme length of the front is 675 ft. The whole of the external façades and the interior wall-surfaces is covered with terracotta bands and dressings, producing a very pleasing effect. The Museum is open daily from 10 to 4, 5, or 6 p.m. according to the season (closed on Sundays, Good Friday, and Christmas Day); on Mon. and Sat., from May 1st to July 16th, it is open till 8 p.m., and from July 18th to Aug. 29th, till 7 p.m. General guide 2d. In 1893 the Natural History Collections were visited by 408,208 persons.

We first enter the **GREAT HALL**, 170 ft. wide and 72 ft. high, with a skeleton of the cachalot, or sperm-whale (*Physeter macrocephalus*), 50 ft. long, in the centre. The adjoining glass-cases contain groups illustrating albinism, melanism, the variation of species under the influence of domestication (pigeons), the variation of sex and season, the adaptation of colouring to surrounding conditions, protective resemblances and mimicry, and the crossing of what outwardly appear to be quite distinct species. The alcoves round the hall are devoted to the Introductory or Elementary

Morphological Collection (still incomplete), 'designed to teach the most important points in the structure of the principal types of animal and plant life, and the terms used in describing them'. The W. side of the gallery round the hall contains a very interesting collection of birds with their nests, eggs, and young, as in nature; while in the E. gallery is the "Gould Collection of Humming Birds (special catalogue 2d.). A room on the ground-floor, behind the great staircase, contains the *British Zoological Collection*.

The "Geological and Paleontological Collection occupies the basement of the E. wing (to the right). The S.E. GALLERY, 280 ft. long and 50 ft. wide, contains fossil remains of animals of the class Mammalia. In the first *Pier-case* to the right are placed human and animal remains, with implements of flint and bone, chiefly from the caves of France; among them is the skull of the great sabre-toothed tiger. *Table-case 1* also contains skulls and other remains of the prehistoric cave-dwellers, as well as bone-needles, harpoons of reindeer-antler, carved bones, etc. In the *Pier-case* between the first two windows is a fossilised human skeleton, found in the limestone rock on the coast of Guadeloupe, West Indies. *Table-cases 2 and 3* contain the remains of extinct carnivorous animals, including a fine collection of bones of the great cave-bears. The following cases on this side are devoted to the Ungulata or hoofed animals, such as the rhinoceros, hippopotamus, palæotherium, horse, pig, and the great family of ruminants. Among the most prominent objects are the skull and lower jaw of the Rhinoceros leptorhinus from the Thames Valley, the sivatherium, a gigantic Indian antelope, and the heads and horns of the extinct wild ox of Great Britain. To this class belong the skeletons of the gigantic Irish elk (*Cervus* or *Megaceros hibernicus*) in the central passage.

Most of the cases on the left side of the gallery are occupied by the very complete collection of the molar teeth and other remains of the Proboscidea, or elephants, including the mastodon, mammoth, and twelve other species. In one case is a fragment of the woolly skin of the Siberian mammoth. Closely allied to this species was the Ilford mammoth, found in the valley of the Thames, the skull and tusks of which are exhibited in the middle of the gallery. On a stand close by is the skeleton of Steller's sea-cow (*Rhytina*), an extinct species, found in the peat deposits of Behring's Island, Kamschatka. On a separate stand near the beginning of the gallery is a perfect skeleton of the mastodon, found in Missouri, to one side of which are the skulls of a dinotherium (lower jaw a plaster reproduction), from Epplesheim in Hesse-Darmstadt, and of a mastodon from Buenos Ayres. — At the end of the gallery we enter the *Pavilion*, which contains the fossil Birds, Marsupialia, and Edentata. Among the first are remains of the dinornis, or moa, an extinct wingless bird of New Zealand. *Table-case 13* contains specimens of the oldest fossil birds as yet discovered, in which the tail is an elongation of the back-bone. Other cases contain remains of the gigantic extinct kangaroo of Australia (six times larger than its living representative), and of some of the diminutive mammals of the earliest geological period. In the centre is the skeleton of a megatherium from Buenos Ayres, a huge extinct animal, the bony frame-work of which is almost identical with that of the existing sloth. Its colossal strength is indicated by the form of its bones, with their surfaces roughened for the attachment of powerful muscles and tendons. Adjacent is a cast of a gigantic extinct armadillo (*Glyptodon clavipes*) from Buenos Ayres, beside which the skeleton of a living species is placed for comparison.

In the corridor leading to the N. from the end of the gallery is placed a plaster cast of a plesiosaurus. The passage leads to —

GALLERY D, which is devoted to the fossil Reptiles. In *Wall-case 1* and *Table-cases 1 & 2* are remains of the pterodactyles or flying lizards, while to the left is a large collection of ichthyosauria. At the end of the gallery is a cast of a gigantic Indian tortoise.

The various galleries extending to the N. of the reptile gallery, each about 140 ft. long, contain the fossil Fishes and Invertebrate Animals.

We now return to the entrance-hall and enter the S.W. GALLERY, to the left, which contains the Ornithological Collection. The mounting of the specimens in the glass-cases in the middle of the floor is extremely skilful. The Pavilion at the end of the gallery contains the ostriches, emus, and cassowaries.

The parallel gallery to the N. contains the Collection of Corals, while the galleries at right angles to this are devoted to the Fishes, Insects, Reptiles, and Shells. A staircase, descending from the westernmost of the passages connecting the Bird and Coral Galleries, leads to the basement of the W. wing, which is occupied by the Cetacean Collection, including the skeleton of a common porpoise or fin-whale (*Balaenoptera musculus*), 68 ft. long.

We now again return to the Great Hall and ascend the large flight of steps at the end of it to the first floor. On the first landing-place is a statue of *Charles Darwin* (d. 1882), by *Boehm*. On the first floor, above the British Zoological Collection, is the *Refreshment Room* (entr. to right and left at the head of the staircase). To the right, above the geological department, is the *Mineralogical Collection*, which contains a most extensive array of minerals, meteorites, etc. A notice at the door gives instruction as to the best order in which to study the specimens here. To the right and left of the entrance are cases containing different varieties of marble and granite. Among the most remarkable objects in the other cases are a unique crystalline mass of Rubellite from Ava (Case 33), a magnificent crystal of light red silver ore from Chili (Case 8), and the unrivalled groups of topazes and agates (Cases 25 & 14). In Case 13 is a piece of jasper, the veining in which bears a singular resemblance to a well-known portrait of Geoffrey Chaucer. In Case 1g is the 'Colenso Diamond' (130 carats), presented by Mr. Ruskin. Among the larger objects in the room at the E. end of the gallery is the Melbourne meteorolite, the heaviest known ($3\frac{1}{2}$ tons).

The gallery in the W. wing of the first floor, above the Bird Gallery, contains the *Mammalian Collection*. The most interesting section is that devoted to the various species of monkeys; close to the entrance are the anthropoid apes. In the middle of the gallery are the seals and walrus; farther on, the giraffes, elephants, and hippopotami.

The *Botanical Collection* is exhibited on the second floor of the E. wing. It includes specimens of plants of all kinds, polished tablets of different kinds of wood, specimens of fruit and seeds, etc. Among the most interesting herbaria are those of Sir Hans Sloane, founder of the British Museum (see p. 242; about 1750), John Ray, Sowerby (English plants), and Sir Joseph Banks (1820), the last including the collection of Ceylon plants made by Hermann and described by Linnæus. The botanical drawings by *F. Bauer*, some of which are exhibited to the public in cases, form the finest collection of the kind in the world, remarkable both for scientific accuracy and artistic beauty.

The second floor of the W. wing is devoted to the *Osteological Collection*, with a very extensive collection of skulls. At the top of the staircase (second floor) is a sitting figure of *Sir Joseph Banks* (d. 1820), the botanist, by Chantrey, brought from the British Museum in 1886.

The Natural History Museum 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.

India Museum.

The ****South Kensington Museum** (Pl. R, 9), 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. 38) 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 season, charge 6d. Tickets, including admission to the libraries, etc., 6d. per week, 1s. 6d. per month, 3s. per quarter, 10s. per year. In the middle of the building are refreshment rooms (p. 293), to the right and left of which are lavatories for ladies and gentlemen.

The Museum, which was opened in 1857, is one of the subdivisions of the Department of Science and Art of the Committee of Council on Education, which is under the control of the Lord President of the Council for the time being, assisted by a Vice President. The object of the Department is the promotion of science and art by means of the systematic training of competent teachers, the foundation of schools of science and art, public examinations and distribution of prizes, the purchase and exhibition of objects of science and art, and the establishment of science and art libraries. It is carried on at an annual expense of about 600,000*l.*, defrayed by the national exchequer. Several other institutions in England, Scotland, and Ireland are administered by the Department. 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. The Science Division of the Museum is for the present shown in various buildings to the W. of Exhibition Road (comp. p. 300). The Museum was visited in 1893 by 1,174,211 persons, and the total number of visitors since its opening in 1857 has been 31,805,642. The director of the Science Museum is *Major-General E. R. Festing*; the director of the Art Museum is *Dr. John H. Middleton*. — Bethnal Green Museum (p. 131) 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 8000*l.*

The present buildings of South Kensington Museum contain —

1. The MUSEUM OF ORNAMENTAL OR APPLIED ART, a collection of modern and mediæval works of art (44,697 in number) and plaster casts or electrotype reproductions of celebrated ancient and modern works, partly belonging to the Museum and partly on loan.

2. The NATIONAL GALLERY OF BRITISH ART, or Picture Gallery, on the upper floor.

3. The ART LIBRARY, consisting of upwards of 70,000 vols. and a collection of 190,000 drawings, engravings, and photographs.

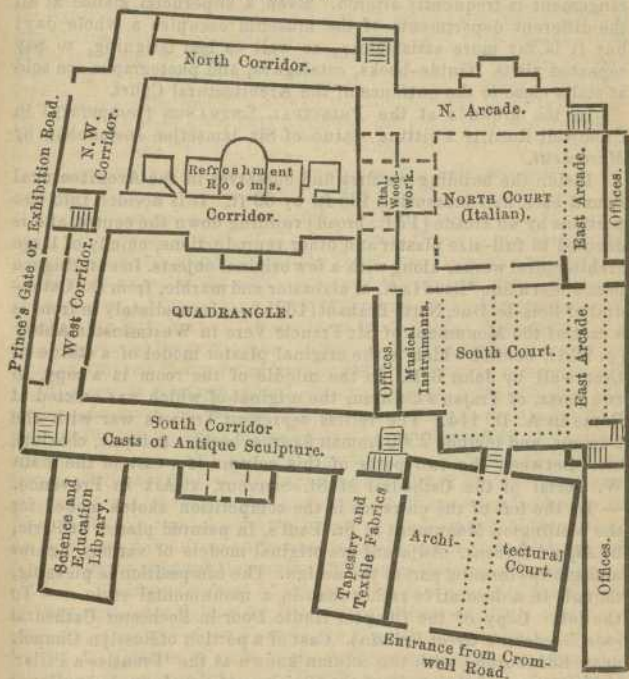
4. The SCIENCE AND EDUCATION LIBRARY, containing upwards of 66,000 volumes.

5. The NATIONAL ART TRAINING SCHOOLS, in which drawing, painting, and modelling are taught.

6. The ROYAL COLLEGE OF SCIENCE, for the training of teachers and others.

The Art 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

Ground Floor.



them, including a new wing opened in 1884. The collections in the Exhibition Galleries (see pp. 300, 301) also belong to the South Kensington Museum. A building in Exhibition Road for the Science Schools, chiefly of terracotta, with fine sgraffito decorations, was completed in 1872-3. 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 Col-*

lection); but Government has also liberally expended considerable sums 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 necessarily but a limited list of the chief objects of interest permanently belonging to the institution; and of the numerous plaster casts only such are mentioned as are not usually met with in other collections. 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, catalogues, and photographs are sold at stalls close to the entrance of the Architectural Court.

In the grounds at the PRINCIPAL ENTRANCE (temporary) in Cromwell Road is a sitting statue of Sir Jamsetjee Jeejeebhoy by *Marochetti*.

Inside the building we first find ourselves in the **Architectural Court**, each half measuring 135 ft. by 60 ft. It is divided into two portions by an arcade (17 ft. broad) running down the centre, and is devoted to full-size plaster and other reproductions, chiefly of large architectural works, along with a few original objects. In entering we pass under a fine *Rood Loft, of alabaster and marble, from the Cathedral of Bois-le-Duc, North Brabant (1625). — Immediately in front is a cast of the Monument of Sir Francis Vere in Westminster Abbey (p. 223), behind which is the original plaster model of a statue of Cromwell by John Bell. In the middle of the room is a copy, in two parts, of Trajan's Column, the original of which was erected at Rome in A. D. 114. The reliefs represent Trajan's war with the Dacians, and include 2500 human figures, besides animals, chariots, etc. Between the two parts of this column is a cast of the main W. portal of the Cathedral of St. Sauveur, at Aix in Provence. — To the left of the entrance is the competition sketch model for the Wellington Monument in St. Paul's, in painted plaster of Paris, by *Alfred Stevens*. Adjacent are original models of various figures and groups forming part of the design. The composition is pleasing, though in a decorative rather than in a monumental style. — To the left: Copy of the Chapter House Door in Rochester Cathedral (see *Baedeker's Great Britain*). Cast of a portion of Rosslyn Chapel, near Edinburgh, with the column known as the 'Prentice's Pillar' (1446). Cast of the angle of the Cloisters of San Juan de los Reyes at Toledo (15th cent.), an admirable example of Spanish Gothic. Cast of the Tabernacle in the church of St. Leonard at Léau, in Belgium, executed by Cornelis de Vriendt in 1552, and one of the finest works of the Flemish Renaissance. Original Alhacena or cupboard from Toledo (14th cent.). — To the right: Carved oak *Front of Sir Paul Pindar's House, formerly in Bishopsgate without (1600). Cast of the Schreyer Monument, outside the St.

Sebaldus Church at Nuremberg, one of Adam Krafft's masterpieces, executed in 1492 (Deposition, Entombment, Resurrection). Cast of Choir-stalls, in carved oak, from the Cathedral of Ulm, by Jörg Syrlin (about 1468). Reproduction of Donatello's Singing Gallery, formerly in the Duomo of Florence and now in the Museo Nazionale of that city (on the wall, at the end). — By the end-wall: *Cast of the Puerta della Gloria or portal of the Cathedral of Santiago de Compostella, Spain, by Maestro Mateo, an imposing work in the Romanesque style (end of the 12th cent.). In the lunette is a colossal figure of Christ. In front is a plaster cast of the Bronze Lion of Brunswick, the original of which is said to have been brought from Constantinople in 1166 by Henry the Lion. — To the left, casts of a portion of the Rood Loft in Limoges Cathedral, erected in 1543, and the lower portion of a carved wooden doorway in Beauvais Cathedral (16th cent.). — This section of the court also contains casts of works by Jean Goujon (1515-72), Jean Cousin, Germain Pilon, etc.

EASTERN SECTION of the Court. On the entrance-wall is the cast of a Chimney-piece from the Palais de Justice at Bruges, by Lancelot Blondeel, a fine specimen of Flemish work of the 16th century. Above is a cast of Thorvaldsen's frieze representing the Triumphant Entry of Alexander the Great into Babylon. In front, to the left, is a cast of the choir-screen of the church of St. Michael, Hildesheim, a Romanesque work of the end of the 11th century. — Behind the last, Cast of the shrine of St. Sebaldus, Nuremberg, the masterpiece of Peter Vischer (1519). — To the right are casts of wooden Church Doors from Norway (12-13th cent.), a copy of the Celtic Cross at Gosforth, Cumberland (7th cent.), etc. On the wall copies of part of the Coloured Terracotta Frieze in the Ceppo Hospital at Pistoja, by Giov. della Robbia. — In the middle of the room are casts of two celebrated Pulpits in Pisa, by Nicola (1260) and Giovanni Pisano (1302-1311). Farther on, cast of Shrine of St. Peter Martyr in the church of S. Eustorgio at Milan, by Balduccio of Pisa. — To the right, by the wall, cast of the Marsuppini Monument by Desiderio da Settignano in Sta. Croce, Florence (late 15th cent.); farther on, the original Monument of Marquis Malaspina from Verona (1536). — Almost in front of this monument is a cast of the Pulpit by Benedetto da Maiano in Sta. Croce, Florence (15th cent.) — Opposite is a copy of the Font in the Baptistery at Siena. — At the N. end is a series of casts of the masterpieces of Michael Angelo, including the colossal statue of David, backed by a cast of the great doorway of S. Petronio, Bologna. This section also contains casts of works by Donatello, etc.

The door to the left in the W. section of the Architectural Court leads to the Collection of Tapestry and Textile Fabrics (p. 294).

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. 299). — On the upper part of the walls of these two departments, in sunken panels, are portraits (some 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. Torregiano, sculptor (d. 1522); 4. Peter Vischer, artist in metal (d. 1529); 5. Bernardino Luini, painter (d. 1550); 6. Lancelot Blondeel, Flemish painter, sculptor, and architect (d. 1559); 7. Velazquez de Silva, painter (d. 1660); 8. Maestro Giorgio of Gubbio, potter (d. 1552); 9. Hans Holbein the Younger, painter (d. 1543); 10. Michael Angelo Buonarroti, 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, carver in wood (d. 1721); 15. Sir Christopher Wren, architect (d. 1723); 16. William Hogarth, painter (d. 1764); 17. Sir Joshua Reynolds, painter (d. 1792); 19. W. Mulready, painter (d. 1863); 19. Jan van Eyck, painter (d. 1440); 20. Phidias, sculptor (d. 432 B.C.); 21. Apelles, painter (d. 332 B.C.); 22. Nicola Pisano, sculptor (d. 1273); 23. Giovanni Cimabue, painter (d. about 1302); 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. 1337); 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. 1498); 32. Luca della Robbia, sculptor (d. 1463); 33. A. Mantegna, painter (d. 1506). 34. Giorgione, painter (d. 1511); 35. Fra Beato Giacomo d'Ulma, painter on glass (d. 1517).

In the northern lunette of the E. section of the court is a fine *Fresco by *Sir Frederick Leighton*, representing the 'Arts of War' or the application of human skill to martial purposes (best seen from the gallery upstairs). The corresponding *Fresco in the S. lunette, by the same artist, illustrates the 'Arts of Peace'.

The Court contains an extremely valuable **Collection of small objects of art in metal, ivory, amber, agate, jade, and porcelain, many of which are lent to the Museum by private owners. The W. half of the court is devoted to European objects, while the E. half contains works of art from China and Japan (but comp. p. 291).

The WESTERN SECTION contains Ivory Carvings, Gold and Silver Work, and Loan Collections. At the S. end is a very representative collection of ivory carvings, affording a complete and highly instructive survey of the development of this mediæval art. Among them are some works of world-wide celebrity, such as the leaf of the diptych of a *Bacchante of the 4th cent., probably the finest early ivory carving extant, the leaf of a Byzantine Diptych formerly in the Cathedral of Liège, and the Diptych of R. Gennadius Probus Orestes, Consul of the East, A.D. 530. The *Veroli Casket, of the 11th cent., is in the same case. In other cases are triptychs, figures, etc., of French workmanship of the 14th century. Then, tankards, caskets, combs, etc., of a later date. The best works of other collections are here represented by admirable casts in fictile ivory (scientific catalogue by *Westwood*). — Other cases contain a valuable collection of silversmith's work, ecclesiastical vessels, jewellery, personal ornaments, clocks and watches, carvings in amber, engraved crystal, snuff-boxes, bishops' croziers, etc. Among the single objects

of greatest importance are the 'Gloucester candlestick' (early 12th cent.), a *Byzantine crystal ewer of the 9th or 10th cent., a *Cup in repoussé work, attributed to Jamnitzer, but probably by an imitator, an Astronomical Globe made at Augsburg for the Emp. Rudolf II. in 1584, a *Mirror made for the royal family of Savoy, and a table in damascened work (Milan), etc. To the left, in the arcade, is the inlaid oak panelling of a room from Sizergh Castle, Westmorland (late 16th cent.). At the N. end is a collection of arms and armour, and a case of pewter-work, including specimens of François Briot (16th cent.).

The CENTRAL PASSAGE contains an admirable collection of rings, arranged according to countries and destined uses (wedding, mourning, motto, charm, iconographic, etc.); cameos, gems, precious stones; bracelets, earrings, necklaces of various nations; and a collection of military and naval medals and other decorations. In one case is a large and varied collection of precious stones bequeathed by the *Rev. Chauncy Hare Townshend*. This passage also contains collections of gold and silver plate and jewellery lent by *Mr. J. Dunn-Gardner*, and of arms and armour lent by *Mr. D. M. Currie*. In one of these cases are some admirable specimens of English silversmith's work, notably a silver-gilt *Salt-cellar (hall-mark for 1586-7) and a *Cup and cover (hall-mark for 1611).

The WEST ARCADE of this court contains fans and numerous examples of musical instruments (comp. p. 293).

The EAST SECTION of the South Court is at present mainly occupied by the fine collection of Chinese and Japanese porcelain, majolica, and Damascus, Rhodian, and Persian ware, lent by *Mr. G. Salting*. [The Japanese bronzes, etc., formerly exhibited here, have lately been removed to the new gallery in the Imperial Institute; see p. 301.]

EAST ARCADE. Oriental textile fabrics, armour, weapons, porcelain, enamel, carved work, furniture, etc. The Museum Collection of Lace is also exhibited here. — At the S. end is a *Parisian Boudoir of the time of Louis XVI., originally belonging to the Marquise de Serilly, Maid of Honour to Marie Antoinette (bought for 2100*l.*). The paintings are by Lagrenée and Rousseau de la Rottière, the chimney-piece by Clodion, the metal work by Gouthière.

In the SOUTH ARCADE are the Royal Treasures from Abyssinia, Moorish Saddles, Ashantee Jewellery, etc.

From the S.W. corner of this court, we may enter the South Corridor, with the antique casts (see p. 294). The staircase at the E. end of this corridor ascends to the spacious Art Library (p. 286). The staircase walls are hung with pictures, including fine works by *G. F. Watts, R. A.*

Leaving the S. Court, we next enter the **North Court**, devoted to Italian art, comprising numerous original sculptures of the Italian Renaissance.

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* (about 1500).

EAST SECTION. The following are the most noteworthy objects in this part of the court. Several works by *Michael Angelo* and his school, including an unfinished statuette of St. Sebastian and a *Cupid (guaranteed by documents) by the master himself, and a statue of Jason, probably executed by a pupil. — *Christ in the sepulchre (bought for 1000*l.*), Delivering the Keys to St. Peter, two bas-reliefs by *Donatello*. — Life-size figure of the Virgin, with worshippers, formerly the tympanum of a doorway at S. Maria della Misericordia, Venice, attributed to *Bartolommeo Buon* (15th cent.) — Tabernacle, ascribed to *Desiderio da Settignano*, a pupil of *Donatello*. — Relief in marble, with portrait of a man, by *Matteo Civitale*. — Altar or shrine of a female saint, from Padua, by a pupil of *Donatello*. — An ancient Roman Column. — *Large Chimney-piece by *Desiderio da Settignano*. — *Fragments from the Tomb of Gaston de Foix, by *Agostino Busti* (dated 1523). — Chimney-piece from the palace of the Rusconi family at Como. — Tabernacle from the church of S. Giacomo at Fiesole, by *Andrea Ferrucci* (c. 1490). — *Bronze busts of Popes Alexander VIII. and Innocent X., attributed to *Bernini*. — In the cases are Italian bronzes of the 14-17th centuries. In the 1st case are the famous *Martelli Bronze, a mirror-cover by *Donatello*, and four beautiful bronze Candlesticks from Florence (late 15th cent.). On a screen is a bronze bas-relief of the Entombment by *Donatello*. — Among the admirable busts of the early Renaissance in this part of the court are: *Giov. di San Miniato, by *Antonio Rossellino*, signed and dated 1456, with strongly marked characteristics; Portrait of a man, a vigorous work of the school of *Donatello*; *Marble bust of a Roman emperor, crowned with laurel, a masterpiece of the Lombard school, of extraordinarily careful execution. — Against the E. wall is a cast of a Singing Gallery by *Luca della Robbia* (1432-38), originally in the Cathedral of Florence.

The E. ARCADE contains a collection of European tapestry and textile fabrics, including the superb *Sion Cope, from the monastery of Sion at Isleworth (p. 330), English embroidery of the 13th century.

At the N. end of the court are the tribune and the high-altar of the conventual church of S. Chiara at Florence, the latter by *Leonardo del Tasso* (about 1520). — Near this chapel are models of certain of the best examples of architectural ornament in Italy: portion of the Borgia Apartment in the Vatican; portion of the Villa Madama on Monte Mario, Rome; the great 'bancone' in the Sala del Cambio, Perugia; the Chapel of St. Peter Martyr in S. Eustorgio, Milan; the Chapel of St. Catherine in S. Maurizio, Milan; and part of a room in the Palazzo Macchiavelli, Florence.

WEST SECTION. Collection of glazed terracotta works, some attributed to *Luca* and *Andrea della Robbia* of Florence (15-16th cent),

Those in white or uncoloured enamel are the oldest, while the coloured pieces date from the first decade of the 16th century. Among the most interesting specimens are twelve *Medallions representing the months, ascribed to *Luca della Robbia*; large medallion executed by *Luca della Robbia* for the Loggia de' Pazzi, with the arms of King René of Anjou in the centre; Adoration of the Magi, with a portrait of Perugino (looking over the shoulder of the king in the green robe and turban); Virgin and Child, by *Andrea della Robbia*. — Collection of Florentine terracotta busts, one of a *Lady, attributed to *Donatello*, and one of Savonarola (burned at Florence in 1498). Terracotta bas-reliefs, being studies for three of the reliefs on the pulpit of Benedetto da Maiano at Sta. Croce, Florence (p. 289). — *Sketch in stucco for one of the panels of the singing boys on the singing gallery executed by *Luca della Robbia* for Florence Cathedral (p. 292). — Case containing small models in wax and terracotta by Italian sculptors of the 16th cent., including twelve ascribed to Michael Angelo. — Extensive collection of Italian *Majolica*, one of the most famous pieces being a plateau with a portrait of Pietro Perugino. — This court also contains examples of Italian art in carved furniture, tarsia work, etc. In fact it now represents the Italian section of the Museum.

Part of the WEST ARCADE (see also p. 291) is occupied by a valuable collection of *Musical Instruments*: Harpsichord which belonged to Händel; 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); Virginal of richly gilt leather, stated to have been the property of Elizabeth of the Palatinatë; Harpsichord inscribed 'Hieronymus Bononiensis faciebat, Romæ MDXXI'. — Here also is a collection of Hispano-Moresque ware, including a *Vase from Malaga, and other specimens of great beauty and rarity.

The NORTH ARCADE contains Italian and other glass vessels, antique pottery, terracotta figurines from Tanagra, etc. — *Terracotta figures of Italo-Greek workmanship (B. C. 200), found near Canosa in S. Italy.

The **Fernery**, 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.

To the W. of the North Court are three Rooms, formerly occupied by the Art Library. The first two of these are mainly devoted to *Italian Woodwork and Furniture*, including several fine marriage coffers ('cassoni'). The second room also contains two cases with specimens of *Spanish Art*. In the third room are some ancient *Mural Decorations* from Puteoli, and a ceiling painted in tempera from a house at Cremona (15th cent.).

From the last-mentioned room a CORRIDOR leads to the *Refreshment Rooms* (p. 286). This passage contains a number of modern

marble statues and original models. Among these may be mentioned the Cupid and Pan of *Holme Cardwell*, and the busts by *Bastianini*, celebrated for his admirable imitations of the style of the 15th century. The windows contain interesting specimens of stained glass, partly from German churches. At the end of the corridor is a highly decorated staircase leading to the Ceramic Gallery (p. 300). On this staircase is a memorial tablet with portrait of *Sir Henry Cole, K.C.B.* (d. 1882), the first Director of the Museum. We turn to the left into the —

West Corridor, which contains part of the *Museum Collection of Furniture*, including specimens of French, Spanish, Flemish, German, English, and Dutch workmanship. The walls are covered with wood-carvings, tapestries, and paintings.

From the S. end of the W. Corridor we enter the **South Corridor**, containing the admirable **Collection of Casts from the Antique*, which are displayed to great advantage (special catalogue 6d.). They include reproductions of several works of interest rarely met with in collections of this kind. — At the E. end of this corridor is the staircase to the Art Library (see p. 291).

From the S.E. corner of the S. Corridor we enter the hall devoted to **Tapestry and Textile Fabrics* (also accessible from the Architectural Court, see p. 289). This hall is divided into three sections. Among its finest contents are three pieces of Flemish tapestry, dating from 1507, with scenes from the Visions of Petrarch's 'Trionfi' (on the W. wall); one of a set of hangings representing the Virtues and Vices, remarkable for the preservation of the colouring; an exquisite example of Flemish tapestry in silk and gold and silver thread, representing the Adoration of the Infant Saviour. This room also contains some Italian cassoni (p. 293) and other furniture.

We now return through the S. Corridor and the W. Corridor to the **North-West Corridor**, which contains another part of the collection of furniture and also some old state-carriages and sedan chairs. At its N.W. corner is a door opening on Exhibition Road, on the opposite side of which are the Exhibition Galleries (p. 300) and the India Museum (p. 301). We turn to the right into the —

North Corridor, which contains a unique collection of Persian earthenware, tiles, carpets, works in metal, etc., as well as many rare specimens of Saracenic workmanship. Here are a 'Mimbar', or pulpit, from a mosque at Cairo, of carved wood inlaid with ivory and ebony, and still bearing traces of painting (1480), and a large brass lamp for a mosque inlaid with silver (15th cent.).

In the angle between the N. and N.W. Corridor is a Room from Damascus (1756), fitted up with its original carpets and furniture, on the walls are Arabic inscriptions. Adjacent are some lattice windows (*Meshrebeyehs*) from Cairo.

At the E. end of the N. corridor is a broad flight of steps leading to the upper floor, which contains the —

***National Gallery of British Art**, a valuable and representative

collection of English paintings. It includes the collections given or bequeathed by *Messrs. Sheepshanks, Parsons, Forster, W. Smith*, and others, and the pictures lent by the *Royal Academy*. 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*.

Rooms I and II contain a collection of paintings and sculpture, lent by the *Royal Academy* and purchased under the terms of the *Chantrey Bequest*.

Room I. To the left: *J. M. Strudwick*, A Golden Thread; *J. S. Sargent*, Carnation, Lily, Rose; *W. Q. Orchardson*, Napoleon on board the Bellerophon; *Vicat Cole*, The Pool of London; *J. Brett*, Britannia's realm; *G. F. Watts*, Psyche; *E. Parton*, Waning of the year; *A. G. Gow*, Cromwell at Dunbar; *J. W. Waterhouse*, The magic circle; *W. Hilton*, Christ crowned with thorns; *F. Bramley*, Hopeless Dawn; *Alfred Parsons*, Landscape (on a screen). In the centre of the room: "Athlete struggling with a python, in bronze, by *Sir Fred. Leighton*, President of the *Royal Academy*; Teucer, by *Hamo Thorneycroft*. — We now turn to the left into —

Room II. *W. F. Feames*, Amy Robsart; *J. Collier*, Last voyage of Henry Hudson; *H. Herkomer*, Found; **E. J. Poynter*, Visit to Æsculapius; **H. Herkomer*, Charterhouse Chapel; *J. Seymour Lucas*, After Culloden; *Colin Hunter*, Their only harvest; *W. Hunt*, Dog in the manger; *F. Dicksee*, Harmony; *W. L. Wyllie*, Toil, glitter, grime, and wealth on a flowing tide; *M. Stone*, 'Il y en a toujours un autre'; *Val. Prinsep*, Ayesha. In the centre: Folly, by *E. Onslow Ford*; The Prodigal Son, in marble, by *W. Calder Marshall*; Pandora, in marble, by *H. Bates*.

Room III. Collection of paintings lent by Lord Pelham Clinton Hope. To the left: 3. *Rembrandt*, Christ on the Sea of Galilee; 8. *Adriaan van de Velde*, The Farm; 10, 13. *W. van Mieris*, Vegetable seller; 11. *Jan Steen*, Interior; *15. *Gerard Dou*, Girl with poultry; 24. *A. Cuypp*, Herdsman and Cows; 25. *J. Steen*, Village feast; *34. *P. de Hooghe*, Interior; 36. *M. Hobbema*, Landscape; 38. *G. Metsu*, Lady reading a letter; *54. *J. van der Meer*, Interior; *55. *G. Terburg*, Soldiers drinking; 58. *G. Metsu*, Gentleman writing; *61. *D. Teniers*, Soldiers; 64. *Rembrandt*, Lady and Gentleman; *67. *D. Teniers*, Soldiers; 70. *G. Terburg*, Officer with trumpeter; 73. *Jan Steen*, Christening; *74. *G. Terburg*, Lady playing a guitar; *76. *Van Ostade*, Cottage yard; 79. *N. Maas*, Woman peeling apples. On three screens is a collection of *WATER-COLOUR DRAWINGS, chiefly of the modern English school, given by the daughters of the late *Sir W. Gardner Prescott Hewett*.

Rooms IV., V., & VI. contain the **Historical Collection of British Water-colour Drawings*, of great interest to the student and lover of art.

Room IV. contains specimens of the works of *P. Sandby, T. Gainsborough, G. Barret, N. Pocock, M. A. Rooker, T. Hearne, T. Girtin, J. E. Cosenes, F. Wheatley, T. Rowlandson, W. Payne, T. Mallon, A. Pugin, H. Edridge, J. M. W. Turner, J. Cristall, Sir A. W. Callcott, J. Varley, G. P. Robson, J. S. Cotman, G. Barret jun.*, and others.

Room V. includes specimens of *D. Cox, Copley Fielding, F. Mackenzie, S. Prout, P. de Wint, J. Crome, J. Linnell, R. R. Reinagle, F. L. T. Francia, J. Glover, W. Havel*.

Room VI. is hung with works by *R. Caldecott, R. Doyle, W. H. Hunt, D. Roberts, W. G. Stanfield, G. Cattermole, J. Holland, J. Nash, F. W. Topham, E. Duncan, J. F. Lewis, W. L. Leitch, F. Tayler, L. Haghe, T. M. Richardson, S. Cooper, F. Walker, Rossetti*, etc. In the middle of the room is a Mounted Indian, attacked by a serpent, a bronze group by *Thos. Brock*. — We now return to complete our inspection of —

Room V. FORSTER COLLECTION. On the walls: Illustrations of *Douglas Jerrold's 'Men of Character'*, by *W. M. Thackeray*; paintings and drawings by *Stanfield, Turner, Cattermole, Stothard, Cipriani*, and *Gains-*

borough. *Frans Hals, Man with a jug; *Gainsborough, His daughters; Reynolds, Portrait; Boxall, Walter Savage Landor; Frith, Charles Dickens; *Maclise, Macready as 'Werner'; Maclise, Scene from Jonson's 'Every Man in his Humour', with portrait of Forster; Watts, Thomas Carlyle; Wynfield, Death of Cromwell. On the screen: Drawings by Maclise, Leech, Thackeray, Landseer, and Count d'Orsay. The glass-cases in the middle of the room contain autographs of Charles II., Cromwell, Addison, Burns, Pope, Johnson, Byron, Keats, etc.; the MSS. of several of Dickens's novels, including the unfinished 'Edwin Drood', with the last words he wrote; three sketch-books of Da Vinci, which the master used to carry at his belt; chair, desk, and Malacca cane of Oliver Goldsmith. Small model of a curious Chinese Temple, with a grotto. — The door to the right leads to the *Keramic Gallery* (p. 300); that on to the left to —

Room VII. DYCE COLLECTION. Pictures. To the left: West, Saul and the Witch of Endor; Ascribed to Janssens, Dr. Donne; *Halls, Edmund Kean as Richard III.; Worlidge, Garrick as Tancred; *Unknown Artist*, Kemble as Coriolanus; Louthembourg, Garrick as Don John; Richardson the Elder, Portrait of Pope; *Unknown Artist*, Mrs. Siddons. To the right: G. Romney, Serena; *Unknown Painter*, John Milton; Reynolds, Portrait. The room also contains books (fine editions of the classics), drawings, and miniatures. — The door to the right leads into the reading-room of the *Dyce and Forster Library* (open daily, 10 to 4, 5, 6, or 10), containing 18,000 vols. and a collection of drawings in portfolios (catalogue on the table).

Room VIII. DYCE COLLECTION. Books, Engravings, and Autographs of eminent men. — We now return through Rooms VII, IV, III, II, to 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 the Old Museum at Berlin. 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 (represented here by copies). The cartoons 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.

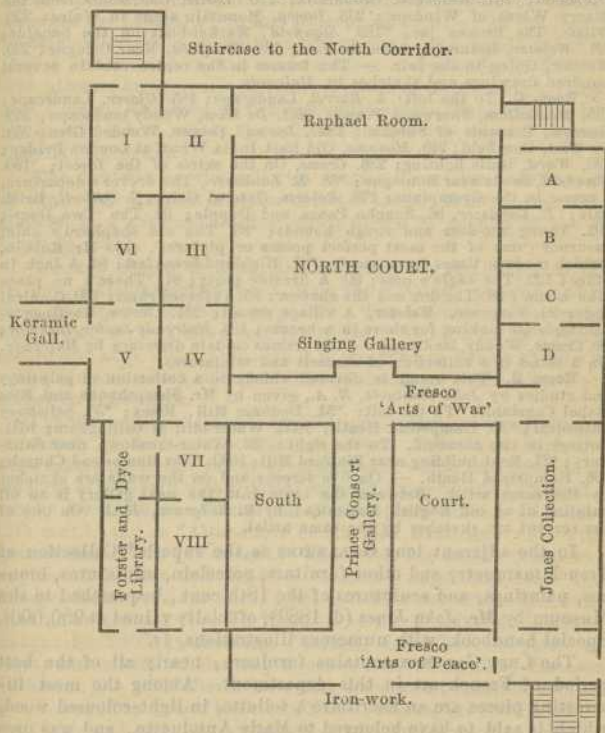
Paul preaching at Athens.

*The Miraculous Draught of Fishes.

The room also contains copies of other works by Raphael and a very fine *Altarpiece (lent by the Duke of Castro) which he painted for the Convent of St. Anthony at Perugia about 1505 (contemporary with the *Ansidei Madonna*, now in the National Gallery, p. 158). At the E. end of the hall we turn to the right, and reach the three rooms occupied by the **SHEEPSHANKS COLLECTION.**

Room A. To the left: *Leslie*, *114. Florizel and Perdita; *171. *Redgrave*, Ophelia weaving garlands; *Leslie*, *109. Scene from the 'Taming of the Shrew'; 115. Antolycus; 118. 'Le Malade imaginaire'; 111. 'Who can this be?' 127. Portia; 117. 'Les Femmes savantes'; 122. Queen Catharine and Patience; 125. The toilette; 116. 'Le Bourgeois Gentilhomme'; 112. 'Who can this be from?'; 128. Griselda; 172. *Redgrave*, Bolton Abbey; 59. *Cope*, Il Penseroso; 132. *Leslie*, Sancho Panza; 166. *Newton*, Portia and Bassanio; 210. *Turner*, East Cowes Castle, Isle of Wight; 58. *Cope*, L'Allegro; 11. *Callcott*, Dort (a sunny meadow); 170. *Redgrave*, Throwing off her weeds; 226. *Wilkie*, The refusal ('Duncan Gray'); 213. *Uwins*, Italian mother teaching her child the tarantella; 208. *Turner*, Venice; 74. *Frith*, Honey-

wood introducing the bailiffs to Miss Richmond as his friends; 212. *Uwins*, Suspicion; 207. *Turner*, Line-fishing off Hastings; 10. *Calcott*, Slender and Anne Page; 209. *Turner*, St. Michael's Mount, Cornwall; 223. *Webster*, Contrary winds; *Collins*, 30. Bayham Abbey, 31. Seaford, Coast of Sussex; 187. *G. Smith*, Children gathering wild flowers; 71. *Eastlake*, Italian contadina and her children; 28. *Collins*, Hall Sands, Devonshire; 113. *Leslie*, Uncle Toby and Widow Wadman (comp. p. 181); 108. *Lee*, Distant view of Windsor; 211. *Turner*, Vessel in distress off Yarmouth; 81. *Horsley*,



The contrast, Youth and Age; *165. *P. Nasmyth*, Sir P. Sidney's oak. Penhurst; 501. *Wilson*, Italian river scene. — The cases in the centre of the room contain a collection of fine enamels and miniatures.

Room B. To the left: 61. *Creswick*, Scene on the Tummel, Perthshire; 237. *Morland*, The reckoning; 895. *Lance*, Fruit; 126. *Wilson*, Coast-scene; 1403. *Morland*, Interior of a stable; *Gainsborough*, 136. Daughters of George III.; 91. Queen Charlotte; *Loutherbourg*, Landscape; *Linnell*, 1407. Driving cattle; 134. Milking time. 246. Evening. *Mulready*, 162. Portrait of a little girl; 152. Portrait of Mr. Sheepshanks; 141. First love;

143. Open your mouth and shut your eyes!; 147. The sailing-match; 144. Brother and sister; 148. The butt — shooting a cherry; 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; *103. *C. Landseer*, Temptation of Andrew Marvell; 232. *Creswick*, The Land's End, Cornwall; 15. *Callcott*, Sunny morning; 197. *Stothard*, Shakspeare's principal characters; 219. *Webster*, Sickness and health; 62. *Creswick*, A summer's afternoon; 167. *Redgrave*, Cinderella; 110. *Leslie*, Characters from the 'Merry Wives of Windsor'; 233. *Danby*, Mountain scene in Wales; 225. *Wilkie*, The broken jar; *189. *Stanfield*, Market-boat on the Scheldt; 221. *Webster*, Returning from the fair; 188. *Stanfield*, Near Cologne; 220. *Webster*, Going to the fair. — The frames in the centre contain several hundred drawings and sketches by *Mulready*.

Room C. To the left: 4. *Barret*, Landscape; 165. *Glover*, Landscape; 155. *MacCallum*, Sherwood Forest; *261. *De Wint*, Woody landscape; 242. *Howard*, Peasants of Subiaco; 1827. *Lee* and *Cooper*, Wooded Glen; 258. *De Wint*, Cornfield; 249. *Monamy*, Old East India Wharf at London Bridge; 220. *Ward*, Bulls fighting; 236. *Crome*, On the skirts of the forest; *190. *Stanfield*, Sands near Boulogne; *88. *E. Landseer*, The drover's departure, a scene in the Grampians; 176. *Roberts*, Gate at Cairo; 9. *Callcott*, Brisk gale; *E. Landseer*, 96. Sancho Panza and Dapple; 92. The 'Twa Dogs'; 101. Young roe-deer and rough hounds; *93. The old shepherd's chief mourner ('one of the most perfect poems or pictures', says Mr. Ruskin, 'which modern times have seen'); *87. Highland breakfast; 94. A Jack in office; 102. The eagle's nest; 90. A fireside party; 91. 'There's no place like home'; 89. The dog and the shadow; 95. Tethered rams; 100. Comical dogs; 99. Suspense. *Webster*, A village school; 234. *Chalon*, Hastings — fishing-boats making for shore in a breeze; 164. *Mulready Junior*, Interior; 64. *Crome*, Woody landscape. — The frames contain drawings by *Mulready*. On a stand is a collection of enamels and miniatures.

Room D. This room is devoted chiefly to a collection of paintings and studies by *John Constable, R. A.*, given by Mr. Sheepshanks and Miss Isabel Constable. To the left: *34. Dedham Mill, Essex; *33. Salisbury Cathedral; *35. Hampstead Heath; 1632. Water-mill at Gillingham; 1631. Cottage in the cornfield. To the right: *38. Water-meadows near Salisbury; *37. Boat-building near Flatford Mill; 1630. Near Hampstead Church; *36. Hampstead Heath. — On five screens and on the walls are sketches by the same artist. Between the exits into the next gallery is an oil painting of an old English homestead by *R. Redgrave, R. A.* On one of the screens are sketches by the same artist.

In the adjacent long GALLERIES is the superb **Collection of French marquetry and other furniture, porcelain, miniatures, bronzes, paintings, and sculptures of the 18th cent., bequeathed to the Museum by *Mr. John Jones* (d. 1882), officially valued at 250,000*l.* Special handbook, with numerous illustrations, 1*s.*

The LEFT GALLERY contains furniture, nearly all of the best period of French art in this department. Among the most interesting pieces are an *Escritoire à toilette*, in light-coloured wood, which is said to have belonged to Marie Antoinette, and was probably executed by *David Röntgen*; two *escritoirs* by the same; a writing-table and a small round table with Sèvres plaque, both belonging to Marie Antoinette (the two valued at upwards of 5000*l.*); cabinet of black boule (purchased by Mr. Jones for 3500*l.*); a marquetry cabinet inlaid with Sèvres plaques, etc. In one of the central cases is one of the fifty copies of the Portland Vase (p. 262) made by Wedgwood.

RIGHT GALLERY. Collection of Sèvres, Oriental, Dresden, and Chelsea porcelain. Among these may be mentioned the 'gros bleu' Sèvres vases, the green porphyry vases, the 'Rose du Barry' service, etc. — Collection of jewellery and miniatures, including *Portraits of Louis XIV. by *Petitot*. — The fine collection of snuff-boxes include many with miniatures by *Isabey*, *Petitot*, *Blarembeghe*, and others. — Sculptures, among which are busts of Marie Antoinette and the Princess de Lamballe, in the style of *Houdon*. — At the N. end of this gallery is a magnificent *Armoire, with inlaid work by *André Boule* or *Buhl*, the court cabinet-maker of Louis XIV. — The pictures on the walls include examples of *Gainsborough*, *Landseer*, *Linnell*, *Mulready*, and other English artists. The foreign works are mostly school-copies, but there is a genuine, signed work by *Crivelli* (Madonna).

The lunettes in the galleries contain decorative paintings to illustrate the different branches of Art Studies. At the S. end of the Gallery is a staircase leading down to the E. section of the S. Court (p. 291).

We now return to Room D., and turn (to the left) into the Gallery, which separates the N. from the S. Court, passing *Leighton's* great fresco described at p. 290. The balcony on our right, from which we look down into the N. court, is the singing gallery, mentioned at p. 291. Opposite it is the ***Prince Consort Gallery**, which contains a rich selection of small mediæval works of art, arranged in glass-cases.

The case under the archway contains small plaques and reliquaries in enamel. 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.) The following cases contain examples of ancient and modern enamels, especially some fine *Limoges Enamels* of the 15th, 16th, and 17th centuries. The most valuable objects are the oval *Portrait of the Cardinal de Lorraine (bought for 2000*l.*); the large *Casket, enamelled on plates of silver, with a band of dancing figures, ascribed to *Jean Limosin* (16th cent.); a gold *Missal Case, with translucent enamels, said to have belonged to Queen Henrietta Maria (Italian, ca. 1580); and a small *Cup and cover, decorated with translucent enamel, known as 'email de plique à jour'. One case is devoted to English enamels (made at *Bilston* and *Battersea*). To the right, at the end of the gallery, are three cases containing specimens of *Bookbinding*.

The W. portion of the Gallery contains a few unimportant oil-paintings, and also a fresco of *Perugino*, successfully transferred to canvas.

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: bal-

conies, window-gratings, lamps, etc. — Five iron screens designed by Jean Tijou, though long attributed to Huntington Shaw of Nottingham, for Hampton Court Palace (about 1693, see p. 327).

The ***Keramic Gallery**, entered from Room V. of the picture galleries (p. 295), contains an admirable collection of earthenware, porcelain, and stoneware. We first reach the collection of English pottery of the 17th and 18th cent.; Wedgwood ware; Chelsea, Worcester, and Derby porcelain; enamelled earthenware. The following cases contain the *Collection of English Pottery* given to the Museum by Lady Charlotte Schreiber, including fine examples of most of the older wares. This is succeeded by a collection of German and Flemish stoneware, including several large German stoves. Adjoining are specimens of French earthenware of the 16th cent., including 5 pieces of the famous Henri-Deux ware (in a small case by itself), said to have been made either at Oiron or St. Porchaire; choice collection of Palissy ware; Sèvres porcelain; Dresden china; Italian porcelain, including 4 pieces of the rare ***Florentine** porcelain of the 16th cent., probably the earliest porcelain made in Europe; some Hispano-Moresco (Spanish) ware. The windows on the right, in grisaille, designed by *W. B. Scott*, represent scenes connected with the history of pottery. From the opposite windows a good view is obtained of the new buildings of the Museum.

[At present the examples of art manufactures of modern date (1851 and onwards) are deposited in the Exhibition Galleries.]

At the W. end of the Keramic Gallery is the staircase mentioned at p. 294, leading to the Refreshment Rooms.

Opposite the W. entrance of the Museum, in Exhibition Road is the entrance to the **Exhibition Galleries** (p. 283), which contain various objects for which there is no room in the Museum (adm. free, daily, from 10 to 4, 5, or 6).

We first enter the **S. GALLERY**, containing the *Collection of Electrotypes and other Reproductions of Works of Art*, part of which is exhibited upstairs. Other rooms upstairs contain the *Collections of Modern Objects* and *Naval Models*. On the ground-floor we next reach the *Collection of Machinery and Inventions*, including many interesting objects from the late **Patent Office Museum**, now incorporated with the South Kensington Museum.

Among the chief objects of interest from the Patent Museum are the following, which are scattered throughout the galleries.

The original *Hydraulic Press*, made by Joseph Bramah and patented in 1795. — ***Engine of Bell's Comet**, the first steamboat that ever plied in European waters. Bell's ingenious project for applying steam-power to navigation was received with neglect by the various European governments, but at once excited attention in the United States, where the first experiments were made in 1805. It was not till 1812 that the *Comet* was advertised to ply on the Clyde for the 'conveyance of passengers and goods'. — ***Stephenson's first locomotive**, the *Rocket*, constructed to compete in the trial of locomotives on the Liverpool and Manchester Railway in 1829, where it gained the prize of 500*l.* — Adjacent, '*Puffing Billy*', the

first locomotive engine ever constructed, in use at the Wylam Collieries from 1813 to 1862. — The *Sans Pareil*, by Hawksworth of Darlington, another competitor at the above-mentioned trial. — Cornish Pumping Engine, formerly in operation at Soho near Birmingham, to which James Watt in 1777 applied for the first time his separate condenser and air-pump (patented 1769). — Hislop's Winding and Pumping Engine, patented 1790 and erected for raising coals about 1795. — Watt's first Sun and Planet Engine, erected at Soho in 1788.

The *Historical Collection of Telegraphic Apparatus*, beginning with Bain's chemical telegraph, the first instrument of the kind ever used in England (1846), is interesting. Here also are the electrical machine used by Wheatstone in his experiments, a collection of chronometers, and other scientific instruments.

The visitor should also notice the admirable models of beam-engines by James Watt, worked by compressed air; a model of an atmospheric engine worked by steam ('showing the state of the development of the steam engine in 1790, in which form it remained until 1760 when J. Watt commenced his improvements'); and two model fire-engines by Coates, copied from engines by Merryweather and Shand, Mason, & Co. Some of the machinery is usually shown in motion.

Beyond the Machinery Department, in the S. part of the W. Gallery, we reach the *Museum of Economic Fish Culture*, where a State Barge, 270 years old, is exhibited.

The W. Gallery is here intersected by the new Imperial Institute Road (p. 282), which we cross in order to reach the N. half of the gallery, containing the *Collections of Scientific Apparatus used in Education and Research*, comprising much that is of great value and interest to students. Here may be seen the Clock of Glastonbury Abbey, constructed by one of the monks in 1325, and showing the phases of the moon. Dover striking clock of 1348. Clock with stone weights, from Aymestrey Church, Herefordshire. — Here also is the *Anthropometric Laboratory*, established by Mr. F. Galton.

A new gallery, or series of rooms, 900 ft. long, connecting the Eastern Galleries, or Indian Section, of the South Kensington Museum with the Western Galleries, has recently been constructed. The four rooms at the W. end contain some of the science collections and are now open to the public. The Chinese, Japanese, Persian, and Saracenic collections of the South Kensington Museum are now being arranged in the other rooms, which will probably be opened in Nov., 1894. Only the upper floor of this cross-gallery is occupied in this way.

The *India Museum (Pl. R, 9), in the E. Exhibition Gallery (comp. p. 283), was placed in 1880 under the management of the authorities of South Kensington Museum, who have considerably extended and improved it, so that it now ranks among the most interesting exhibitions in London. The museum is now officially known as the *Indian Section* of South Kensington Museum. It is open free, daily, Sundays excepted, from 10 to 4, 5, or 6 according to the season. The new entrance is in the Imperial Institute Road, to the right (E.) of the Imperial Institute.

The Entrance Hall contains original and reproduced examples of Hindoo architecture, including the stone front of a house from Bulandshahr; the façade of a shop in Cawnpore; the large façades of two dwelling-houses from Ahmedabad, in teak wood, carved and painted (17th cent.); and various carved windows, doorways, balconies, etc. In the centre of the hall are a brass model of the Palace of the Winds, Jeypore, a wooden model of the Kutb Minar, near Delhi, and a copy of a tomb in Mooltan tile-work.

We next pass the staircase, ascending to the right to the upper floor, and enter the Lower Gallery. — **FIRST SECTION.** On the walls, Indian carpets. Plaster casts of architectural details and sculptures. Architectural models. Portions of stone columns from a temple at Ajmir, destroyed in 1200. — **SECOND SECTION.** Cases with figure-models of Indian divinities, handicraftsmen, agriculturalists, etc. On the walls, Persian carpets and cotton carpets from the Deccan. — **THIRD SECTION.** Embroidery, brocades, state carpets and canopies; peasant dresses from the Punjab, turbans, caftans. — **FOURTH SECTION.** Embroidered shawls from Delhi; garments decorated with beetles' wings; fine muslins from Dacca. On the walls, embroidered coverlets and printed chintzes. — **FIFTH SECTION.** Saddles and trappings. Printed cottons. On the wall, embroidered tapestry representing the great battle between the Pandavas and the Kauravas in the Indian epic, the Mahabharata (18th cent.).

We now reach another staircase, at the foot of which are cases with costumes, including a royal dress from Lucknow. On the walls of the staircase are Indian sketches by *George Landseer*. At the head of the staircase we enter the Upper Gallery, in which are placed the collections of furniture, carvings, lacquer work, arms, pottery, jewellery, and bronzes.

FIRST SECTION. The first cases contain Indian works in metal, arranged according to countries. The most interesting are the brass vessels with reliefs from Thibet; the Bidri work from Purneah (in the N.W. Provinces); *Objects in dark metal, damascened with silver, from the Deccan; bells from Burmah and Tanjore. Among the most valuable pieces are the large *Ewer, with enamels of Indian scenery, in Bidri work (on a separate stand); Samovar, of tinned copper, from Cashmere (18th cent.); *Bowl and stand, in pierced silver, from Ahmedabad. Other cases contain Hindoo sacred figures, and brass and marble idols and vessels used in the worship of Buddha. Among these is a figure of *Buddha as Siddhartha before his conversion taking part in a grand procession; also a Siamese figure of Buddha (19th cent.), of gilt metal decorated with glass spangles.

SECOND SECTION. Jewellery and articles in jade, crystal, gold, and silver. Bracelets and necklaces; *Ankus, or elephant goad, of gold, richly ornamented with a spiral band of diamonds, and set with rubies (from Jeypore); necklace of tiger-claws; carvings in jade. Seven cases with the Treasure from the King of Burmah's Palace at Mandalay, captured in 1836-6. *Silver filigree work. *Golden relics from Rangoon, discovered in levelling a Buddhist temple, consisting of three 'Charifas' or relic-shrines, a tassel, a leaf-scroll, a bowl with cover, a small cup, a helmet, and a jewelled belt (dated the year 846, i.e. 1484-85 A.D.). Buddhist Reliquary in gold (said to date from B. C. 50), with interesting figures, resembling later Christian works. *Ancient silver patera (4th cent. A.D.), found at Badakshan, with representations resembling those of classical antiquities (worship of Bacchus?). Indian crystal vessels; right, niellos; left, Kufitari and enamel work. — By the walls: Ornaments of various kinds.

THIRD SECTION. To the right and left of the entrance: Golden throne of the Maharajah Runjeet Singh, and Model illustrating the way in which Hindoo women wear jewellery. By the walls: Arms and Armour, arranged according to provinces; the swords in the cases to the left are particularly interesting. *Howdah, with embroidered covering. *Palanquin, of ivory, with representations of battles and beautiful ornamentation. Guns from Afghanistan. Bronze gun from Burmah, in the form of a dragon. On the wall to the right is the banner of Ayoub Khan, captured at the battle of Candahar in 1880. — [Off this section, to the right, opens the new gallery mentioned at p. 301.]

FOURTH SECTION. Pottery and Tiles, arranged by provinces. The most

important are the manufactures of the N.W. Provinces (left), Sinde (right), and Madras (left). On the walls, copies of the paintings in the Ajanta caves. In the centre of the room a collection of Patna glass and a large earthenware bowl used for storing grain.

FIFTH SECTION. Wood and Ivory Carvings, Mosaics, Lacquer Work, Musical Instruments, Carvings in Marble and Stone. — 4th Case to the left: Models of tombs and vessels in soapstone. — 5th Case on the right: Wind Instruments. — 4th, 6th, and 8th Cases to the right: Stringed Instruments. In the 8th case also are five conches and two 'nyastarangas'. — In the 7th case are Instruments of percussion. — In the centre: Tiger devouring an English officer, a barbaric mechanical toy that belonged to Tippoo Sahib. — To the left: Drums and other musical instruments. — In the centre: Bedstead from Theebaw's Palace, Mandalay; swinging bedstead of painted wood, from Sinde. Steering Chair of carved teak wood from Burmah. — Wooden articles, lacquered, the ornamentation of which is more striking than the forms. — Wood and Ivory Mosaics, of great delicacy of execution. — Carvings in ivory and sandal-wood. — Furniture made of ivory and various kinds of wood. — On the walls is a fine collection of 274 water-colour drawings of Indian scenery, costumes, customs, etc., by *Wm. Carpenter*. On the left wall are hung fine old Persian carpets.

The lofty building to the E. of South Kensington Museum is the Roman Catholic Church of the Oratory, Brompton (see p. 52), the finest modern example in London of the style of the Italian Renaissance. The façade is rapidly approaching completion. The interior is remarkable for its lofty marble columns and the domed ceiling of concrete vaulting. In the Lady Chapel are a superb altar and reredos, inlaid with precious stones, brought from Brescia and valued at 12,000*l.* The various chapels are embellished with mosaics and carvings, and it is intended to cover all the walls with mosaics. The choir-stalls are beautifully carved in Italian walnut, the floor is of rich marquetry, and the altar-rail is formed of *giallo antico* marble. The two seven-branched candlesticks of gilt bronze are accurate copies of the Jewish one on the Arch of Titus.

28. Belgravia. Chelsea. Kensal Green Cemetery.

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 Pimlico, 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., and *Mayfair* to the E. of Hyde Park, it is one of the most fashionable quarters of the town. At Pimlico 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. 34), 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. 306).

On the left (N.) bank of the Thames, near Vauxhall Bridge, between Chelsea and Westminster, stood *Millbank Penitentiary*, built and arranged from designs by *Jeremy Bentham* (d. 1832). It was taken down in 1893, and the site is to be occupied partly by industrial dwellings and partly by a building for the reception of the collection of modern paintings presented to the nation by *Mr. Tate*.

Vauxhall Bridge, constructed by Walker in 1816, is 800 ft. long, and consists of nine iron arches. The river is crossed farther up by the *Grosvenor Road Bridge*, used for the various railways converging at Victoria Station, and by the *Chelsea Suspension Bridge*, built in 1858, both of which are at the E. end of Battersea Park (p. 312). — A little to the S. of Vauxhall Bridge is *Kennington Oval* (p. 47), a cricket-ground second only to Lord's in public favour and in interest, and in winter the scene of first class football matches.

Chelsea, now a suburb of London, lies on the N. bank of the Thames, to the W. of *Chelsea Suspension Bridge* (Pl. G, 18). For many ages before it was swallowed up, it was a country village, like Kensington, with many distinguished residents. It appears in Domesday Book as *Chelched*, i.e. 'chalk hythe', or wharf. *Mr. Loftie* derives the name from *chesh*, meaning gravel, and *eye*, an island.

Skirting the Thames between the suspension bridge and the new *Battersea Bridge* (Pl. G, 10, 11; opened in 1891), is the *Chelsea Embankment* (p. 115), on which, opposite Cheyne Row, is a *Statue of Thomas Carlyle* (d. 1881), by Boehm. The embankment passes the elegant *Albert Suspension Bridge*, and beyond Battersea Bridge leads to the site of *Cremorne Gardens*, so named from their original owner, Lord Cremorne, and formerly a very popular place of recreation, but closed in 1877 and now covered with buildings.

The extensive building on the N. bank of the Thames, a little to the W. of Chelsea Bridge, is **Chelsea Hospital** (Pl. G, 18, 14), 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, accommodates 540 pensioners. In addition to these about 85,000 out-pensioners obtain relief, varying from 1 $\frac{1}{2}$ d. to 5s. 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 *Grintling Gibbons*. The hospital (small fee to pensioner who acts as cicerone) contains a chapel with numerous flags, 13 French eagles, and an altarpiece representing the Ascension of Christ; the ceiling above the latter is by *Seb. Ricci*. In the dining-hall is an equestrian portrait of Charles I.,

by *Verrio*. Visitors may attend the services in the chapel on Sun., at 11 a.m. and 8.30 p.m. The gardens are open to the public.

To the N. of the hospital lies the **Royal Military Asylum** or **Duke of York's Military School** (Pl. G, 13, 17), founded in 1801 by the Duke of York, an institution in which about 550 sons of soldiers are annually maintained and educated. The building has a Doric portico. The school may be visited daily, from 10 to 4; Friday is perhaps the best day. — In Chelsea Bridge Road, near the hospital, 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 1740, by William Jones. Horace Walpole describes it as 'a vast amphitheatre, finely gilt, painted, and illuminated, into which everybody that loves eating, drinking, staring, 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 (p. 117).

***Chelsea Old Church** (*St. Luke's*), which stands by the river, at the corner of Cheyne Walk and Church Street (Pl. G, 1), is one of the most interesting churches in London. It was originally built in the reign of Edward II. (1307-27), but in its present form it dates mainly from about 1660, though some older work remains in the chancel and its side-chapels. Among the numerous monuments it contains are those of Lord Bray and his son (1539); several of the Lawrence family, mentioned by H. Kingsley in 'The Hillyars and the Burtons'; the sumptuous monument of Lord and Lady Dacre (1594-5); the Duchess of Northumberland (d. 1555; mother-in-law of Lady Jane Grey and grandmother of Sir Philip Sidney); Lady Jane Cheyne (d. 1669), a large monument by Bernini, the only work now remaining that he did for England; and Sir Hans Sloane (d. 1753; see below). Sir Thomas More built the chapel on the S. side of the chancel, and erected a monument to himself, which is now in the chancel. In all probability his remains are in this church, except his head, which is at Canterbury (see *Baedeker's Great Britain*). In the churchyard are buried, though their monuments have disappeared, Shadwell, poet laureate (d. 1692), Henry Sampson Woodfall, printer of the celebrated Letters of Junius (d. 1805),

and John Cavalier, the Huguenot leader (d. 1740). In the church are the 'Vinegar Bible', Foxe's Book of Martyrs (2 vols.), and two other books, chained to a desk. The keys of the church may be had from the *Rev. R. H. Davies*, 178 Oakley Street.

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. 238). 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. The unpretending Cheyne Row for many years contained the residence of Thomas Carlyle (No. 2A, formerly No. 5; indicated by a memorial tablet), who died here in 1881; and Leigh Hunt lived in Upper Cheyne Row (No. 4). George Eliot (Mrs. Cross; d. 1880) lived and died in Cheyne Walk on the embankment. In front of No. 7 Cheyne Walk, the former residence of D. G. Rossetti (d. 1882), a bust of the painter and poet by Ford Madox Brown, has been erected. Turner, the great landscape-painter, died in obscure lodgings at 119 Cheyne Walk in 1851.

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.

The manufacture of Chelsea China was carried on in a pottery in Church Street, long since removed.

Kensal Green Cemetery forms an exception to most of the cemeteries of London, which are uninteresting, owing to the former English custom of burying eminent men in churches. It lies on the N.W. side of London and 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. 36), each of which is about $\frac{3}{4}$ M. to the S. of the cemetery; or by the North London Railway to Kensal Rise Station (p. 33), $\frac{1}{2}$ M. to the N.

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 people 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'; Gibson, the sculptor; Mme. Tietjens, the great singer; Charles Mathews, the actor; John Owen, the social reformer. Adjoining the grave of the last is the Reformers' Memorial. — Cardinals Wiseman and Manning are interred in the Roman Catholic Cemetery, adjacent to Kensal Green.

Highgate Cemetery (p. 341) 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.

Barelay and Perkins' Brewery. Guy's Hospital. Southwark Park.

The 'Surrey Side' of the metropolis, with a population of over 750,000 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 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 Hamlets, 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** (Pl. R, 38; III), one of the oldest churches in London, situated opposite the London Bridge Station, in Wellington Street, which runs 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, which has in turn been rebuilt in the course of the restoration now (1894) going on under *Blomfield*, prior to the church becoming the cathedral for South London. 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 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 century.

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, *Edmund Shakspeare*, a player, brother of the poet, and *Lawrence 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. — The central station of the *Metropolitan Fire Brigade* is in Southwark Bridge Road.

In Park Street, a little to the W. of St. Saviour's, is situated **Messrs. Barclay, Perkins, and Co.'s Brewery** (Pl. R, 38; III), 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, on account both 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 somewhat 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.' 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 and influence are 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.

The Borough High Street runs to the S. from St. Saviour's, and is continued by Newington Causeway to the *Elephant and Castle* (Pl. G, 33; p. 77), a well-known inn and omnibus centre (electric railway, see p. 113). In Newington Butts, a little to the W., is the *Tabernacle* of the late popular preacher Mr. Spurgeon (d. 1891), built in the classic style and accommodating 6000 persons (comp. p. 51). — Walworth Road, leading S. from the Elephant and Castle, is continued by Camberwell Road, No. 207 in which is the *South London Fine Art Gallery* (adm., see p. 78).

In Southwark Street, which diverges to the right (W.) near the N. end of Borough High Street, is the *Borough Market* (p. 26), Thomas Street, diverging to the left, leads to **Guy's Hospital** (Pl. G, 42), founded in 1721 by Guy, the bookseller, who had amassed an immense fortune by speculation in South Sea stock. The institution contains 500 beds, and relieves 5000 in-patients and 70,000 out-patients annually. The yearly income of the hospital is about 31,000*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. 88), is buried here.

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 Stuarts. Edward Alleyne 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. 324). — 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 *Talbot* or *Tabard Inn*, the starting-point of Chaucer's 'Canterbury Pilgrims'. — The *White Hart*, 63 Borough High Street (see p. 15), mentioned by Shakspeare in 'Henry VI'. (Part II., iv. 8) and by Dickens in the 'Pickwick Papers' (as the meeting-place of Mr. Pickwick and Sam Weller), and the *George* (rebuilt after a fire in 1676), are interesting specimens of old-time inns, with galleries round their inner courts. — The *Marshalsea Gaol*, the name of which is familiar from 'Little Dorrit', stood near St. George's Church, at the corner of Great Dover Street and Borough High Street.

Southwark Park (Pl. R, 49, G, 49, 53), in Rotherhithe (p. 68), farther to the E., laid out by the Metropolitan Board of Works at a cost of more than 100,000*l.*, covers an area of sixty-two acres, and is in the immediate neighbourhood of the extensive *Surrey Docks* (p. 131).

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 *Albert Embankment* (p. 117). On it, opposite the Houses of Parliament, stands **St. Thomas's Hospital**

(Pl. R, 29; IV), 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 over 5000, of out-patients about 80,000. Its annual revenue is 40,000*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. R, 29; IV), above the hospital, at the E. end of *Lambeth Bridge* (built in 1862), has been for over 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*' (properly the *Water Tower*), adjoining the W. end of the chapel, so called because the Lollards, or followers of Wycliffe, were supposed 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' and forming part of a staircase-turret more than 200 years older than the time of Chicheley, 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 (1601), Lovelace, the poet (1648), and Sir Thomas Armstrong (1659), were also confined here. The name of Lollards' Tower, applied to what is really a group of three buildings distinct in character and architecture, dates only from the beginning of the 18th century. The real Lollards' Tower was the S.W. tower of old St. Paul's Cathedral, as mentioned in Stow's Survey of London (1598). — 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. — The *Library*, established by Archbishop Bancroft in 1610, consists of 30,000 vols. and 2000 MSS., some of which, including the Registers of the official acts of the archbishops from 1274 to 1744 in 41 vols., are very valuable. It is at present kept in the hall, and is accessible daily, except Saturdays, between 10 a.m. and 3 p.m. (in summer, 5 p.m.; closed from Sept. 1st to Oct. 15th). — The *Guard Chamber*, 60 ft. long, and 25 ft. broad, contains portraits of the archbishops since 1533, including Archbishop Laud, by *Van Dyck*; Herring, by *Hogarth*; Secker, by *Sir Joshua Reynolds*; Sutton, by *Sir William Beechey*; Howley, by *Shee*; and a portrait of Archbishop Warham, after *Holbein* (1504), a copy of the original in the Louvre (or perhaps, according to Woltmann, the

original itself). The dining-room contains portraits of Luther and his wife. The massive brick gateway, flanked by two towers, was erected by Cardinal Morton in the end of the 15th century. — See 'Lambeth Palace and its Associations', by *Rev. J. Cave-Browne* (2nd ed., 1883), and 'Art Treasures of the Lambeth Library', by the librarian, *S. W. Kershaw* (1873).

Bethlehem Hospital (Pl. R, 33; popularly corrupted into *Bedlam*), a lunatic asylum, is situated at the point where Lambeth Road, leading E. from Lambeth Bridge (see above), 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 1676, 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 122,000*l.*; the architect was *Lewis*, but the dome was added by *Smirke*. The establishment can accommodate 400 patients, and is fitted up with every modern convenience, 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. *St. Luke's Hospital* (Pl. B, 40), Old Street, City Road, accommodates 200 patients. There are also extensive lunatic asylums at *Hanwell* (p. 343), 7½ M. to the W. of London, on the Great Western Railway, and *Colney Hatch*, 6½ M. to the N. of London, on the Great Northern Railway.

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. R, 33), begun by *Pugin* in the Gothic style in 1840, and completed, with the exception of the tower, in 1848. — A little to the N., in Westminster Bridge Road, is *Christ Church*, an elegant Nonconformist chapel, erected for the congregation of the late celebrated *Rowland Hill*, of Surrey Chapel. The beautiful tower and spire were built with American contributions as a memorial of President Lincoln.

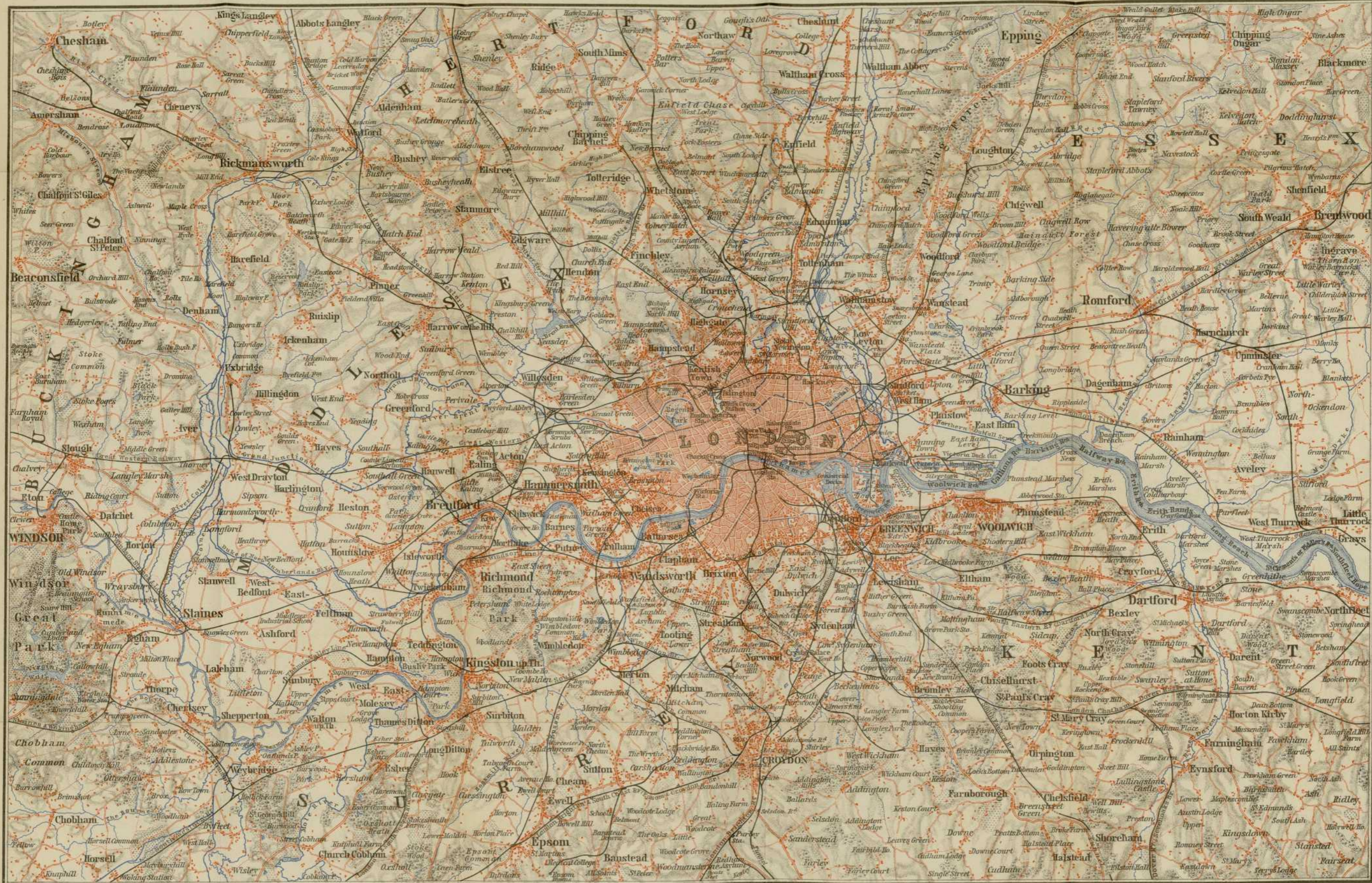
Lambeth Road ends at *St. George's Circus* (Pl. R, 33), whence Westminster Bridge Road runs to the W. to Westminster Bridge (p. 199); Waterloo Road to the N.W. to Waterloo Station (p. 34) and Waterloo Bridge (p. 147); Blackfriars Road, passing the *Surrey Theatre* (p. 42), to the N. to Blackfriars Bridge (p. 117); Borough Road to the E.; and London Road to the S. to the Elephant and Castle (p. 309) and Spurgeon's Tabernacle (p. 309). In the centre of the circus rises an *Obelisk*, erected in 1771 in honour of Lord Mayor Crosby, who obtained the release of a printer imprisoned for publishing the parliamentary debates.

From this point we return (by tramway if desired) to the Thames at Lambeth Palace, and skirt the river towards the S. by the Albert Embankment (p. 117), passing the handsome buildings of *Doulton's Pottery Works*, which have obtained a high artistic reputation and are well worth a visit. At the end of the Embank-

ment Vauxhall Bridge (p. 304) lies to our right, and Harleyford Road, leading to *Kennington Oval* (p. 304), to our left. Wandsworth Road, straight in front, leads to the neighbourhood of *Clapham Common*, a fine public park of 220 acres. We diverge to the right, however, from Wandsworth Road by Nine Elms Lane, which is continued farther on by Battersea Park Road.

Battersea Park (Pl. G, 14, 15, 18, 19), 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 Park 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 *Albert Suspension Bridge* crosses to the Chelsea Embankment. Near the S.E. angle of the park are *Battersea Park Station* of the West London Extension and the *Battersea Park Road Station* of the Metropolitan Extension (see p. 33). 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.

Dives' Flour Mills, Battersea, to the E. of the parish-church of *St. Mary*, occupy the site of the manor-house of Henry St. John, Viscount Bolingbroke (1678-1751). The W. wing still remains, containing the cedar-wainscotted room, overlooking the Thames, in which Pope wrote the 'Essay on Man'. Bolingbroke and his wife are buried in the church. Their monument, in the N. gallery, is adorned with their medallions by Roubiliac and bears epitaphs written by Bolingbroke himself. The E. window contains ancient stained glass, relating to the St. John family.



EXCURSIONS FROM LONDON.

31. Greenwich Hospital and Park.

Greenwich, situated on the Thames, 6 M. below London Bridge, may be reached either by the *South Eastern 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*); by the *London, Chatham, and Dover Railway* from *Victoria*, *Holborn Viaduct*, or *Ludgate Hill* in 30-35 min.; by *Tramway* from *Blackfriars Bridge* or *Westminster Bridge*; or by *Steamboat*, in $\frac{3}{4}$ - $1\frac{1}{4}$ hr. according to the state of the tide (every $\frac{1}{2}$ hr.; fares 6d. and 4d.; piers, *Westminster*, *Charing Cross*, *Waterloo*, *Temple*, *Blackfriars*, *St. Paul's*, *London Bridge*, *Cherry Gardens*, *Thames Tunnel*, *Globe Stairs*, *Limehouse*, *West India Dock*, *Commercial Dock*, *Millwall*, *Greenwich*). The last route is preferable in fine weather. — The traveller may combine a visit to *Blackwall* (*East India Docks*, see p. 131) 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 minutes.

Greenwich. Hotels: THOS. QUARTERMAINE'S SHIP TAVERN (very expensive; fish-dinner from about 7s.); 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 other members of the Government used 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, lemon juice, and brown bread and butter. Pop. of Greenwich (1891) 165, 417.

***Greenwich Hospital and Royal Naval College** (Pl. G, 70) 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 1694 the palace was converted into a hospital for aged and disabled sailors. The number of inmates accommodated in the hospital reached its highest point (2710) in 1814, but afterwards decreased considerably. In 1865 the number was 1400, and of these nearly

1000 took advantage of a resolution of the Admiralty, which gave the pensioners the option of remaining in the hospital or of receiving an out-door pension, and chose the latter alternative. There are now no pensioners left. The revenue of the hospital amounts to about 160,000*l.* per annum, being derived mainly from landed property; and upwards of 9000 seamen and marines derive benefit from it in one form or another. The funds also support Greenwich Hospital School (p. 315). The hospital is now used as a *Royal Naval College*, for the instruction of naval officers; but many of the suites of rooms are at present unoccupied. The expenses of the college and the maintenance of the building are defrayed by votes of Parliament.

The building consists of four masses or sections. On the side next the river are the W. or KING CHARLES BUILDING, with the library, and the E. or QUEEN ANNE BUILDING, which now contains a naval museum. These are both in the Corinthian style. Behind are the S.W. or KING WILLIAM BUILDING, and the S.E. or QUEEN MARY BUILDING, 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.*, in Roman costume, by Rysbrack; an Elizabethan gun found in the Medway and supposed to have belonged to a ship sunk by the Dutch in 1667; and a gun which was on board the 'Victory' at Trafalgar (1805). In the upper quadrangle is a colossal bust of *Nelson*, by Chantrey. — 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 formerly stationed in the Thames.

The Painted Hall (see below) is open to the public daily from 10 to 4, 5, or 6 (on Sun. after 2 p.m.), and the Chapel and Royal Museum are open daily, except. Sun. and Frid., at the same hours.

The chief feature of the King William section 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 *Descriptive Catalogue* (price 3*d.*) supplies brief biographical and historical data.

The VESTIBULE contains, amongst other pictures, Portraits of Columbus and Andrea Doria (from Italian originals), Vasco da Gama (from a Portuguese original), Duquesne by *Steuben*, and the Earl of Sandwich by *Gainsborough*; statues of Admirals St. Vincent, Howe, Nelson, and Duncan; a memorial tablet to Sir John Franklin and his companions, executed by *Westmacott* (on the left); and a painting of the turret-ship 'Devastation' at a naval review in honour of the Shah of Persia (1873), by *E. W. Cooke* (to the right). — The HALL. The four corners are filled with marble statues: to the left of the entrance, Adm. de Saumarez, by

Steals; 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*. The numbering of the pictures begins in the corner to the right. Among the most conspicuous are the following: *Loutherbourg*, 11. Destruction of the Spanish Armada in 1588, 28. Lord Howe's victory at Quessant; 26. *Briggs*, George III. presenting a sword to Lord Howe in commemoration of the victory at Quessant in 1794; 31. *Drummond*, Battle of Camperdown (1797); 46. *Chambers* (after *Ben. West*), Battle of La Hogue, 1692; 53. *Zoffany*, Death of Captain Cook in 1779; 80. *Devis*, Death of Nelson in 1805; 86. *Turner*, Battle of Trafalgar; 91. *Arnold*, Battle of Aboukir; 98. *Jones*, Battle of St. Vincent; 107. *Allen*, Nelson boarding the San Nicholas, 1797. Among the most interesting portraits are: 10. Hawkins, Drake, and Cavendish, a group after *Mytens*; 27. St. Vincent; 29. Hood; 37. Bridport, by *Reynolds*; 50. George, Duke of Cumberland, by *Kneller*; 52. Cook, by *Dance*; 54. James II., by *Lely*; 56. Sir James Clark Ross; 63. Adm. Kempenfelt; 77. Sir Charles Napier; 85. Nelson; 87. Collingwood; 88. Capt. G. Duff; 104. Monk, Duke of Albemarle, by *Lely*; 109. Sir W. Penn, by *Lely*. — In the UPPER HALL are busts of (left) Rivers, Goodenough, William IV., Sir Joseph Banks, Blake, Adam, Liardet, Tschitchagoff (a Russian admiral), and Vernon. The upper hall also contains glass-cases with relics of Nelson, including the coat and waistcoat he wore at Trafalgar, when he received his death-wound; the coat he wore at the battle of the Nile; his watch; his pig-tail, cut off after death; an autograph letter; and a Turkish gun and sabre presented to him after the battle of the Nile. — The NELSON ROOM (to the left of the upper hall) contains pictures by West and others in honour of the heroic Admiral, a series of portraits of his contemporaries, portraits of General Barrington by *Reynolds* and Admiral Hope (d. 1884) by *Hodges*; the silken hangings of Nelson's hammock, etc.

In the S.E. or Queen Mary edifice is the CHAPEL, which contains an altarpiece by *West*, representing St. Paul shaking the viper off his hand after his shipwreck, and monuments of Adm. Sir R. Keats, by *Chantrey*, and Adm. Sir Thomas Hardy, by *Behnes*.

The ROYAL NAVAL MUSEUM, in the W. or King Charles wing and the E. or Queen Anne wing (admission free), contains models of ships, rigging, and various apparatus; relics of the Franklin expedition; mementoes of Nelson; a model of the Battle of Trafalgar; a number of paintings and drawings, etc.

At the *Royal Naval School*, lying between the hospital and Greenwich Park, 1000 children of English seamen are educated (800 boys and 200 girls).

General Wolfe (d. at Quebec, 1759) is buried in the parish-church of *St. Alphage*. To the S. of Greenwich is **Greenwich Park* (Pl. G, 71), 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 hawthorns (in blossom in May) 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 stand-

ard clock (with the hours numbered from 1 to 24) 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 Hainault 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*, a common, now 70 acres in extent, across which runs the Roman road to Dover. Here Wat Tyler in 1381 and Jack Cade in 1450 assembled the rebellious 'men of Kent', grown impatient under hard deprivations, for the purpose of attacking the metropolis, and here belated travellers were not unfrequently robbed in former times. Golf was introduced at Blackheath early in the 17th cent., and the heath is still frequented by golfers, though better golfing grounds, or 'links', have been laid out within the last few years elsewhere near London (comp. p. 47).

32. Woolwich.

Woolwich, also situated on the Thames, 9 M. below London, may be reached by a steamboat of the Victoria Steamboat Association (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 *Great Eastern Railway* from Liverpool Street or Fenchurch Street. A free ferry connects Woolwich with North Woolwich. Pop. (1891) 40,848.

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 12, 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 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-plating 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 4, 5, or 6, according to the season).

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.

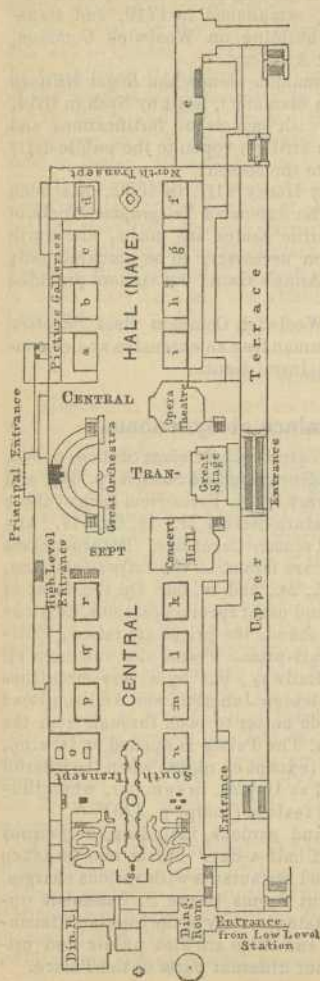
33. The Crystal Palace at Sydenham.

Trains for the Crystal Palace leave *London Bridge Station* (p. 34), *Ludgate Hill Station* (p. 34), *Holborn Viaduct Station* (p. 34), and *Victoria Station* (p. 33) 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.; annual season-ticket 21s. 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 the dates of the Saturday concerts in winter and other 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, viâ Hampstead Heath, Willesden Junction, and Addison Road (Kensington); and visitors will do better to book through from the stations of the Metropolitan lines. The Palace is opened at 10 a.m., and closed at 7.30 p.m. in winter (except on nights when the interior of the Palace is illuminated) and at 10 p.m. in summer, when illuminated garden fêtes are a great feature (comp. p. 323).

A hasty visit to the Palace and gardens, including the journey there and back, occupies at least half-a-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 hair-cutting room, and other conveniences. If fatigued, the visitor may hire a wheel-chair and attendant at the rate of *1s. 6d.* per hr. within the Palace or *2s.* in the grounds.

The Crystal Palace at Sydenham, designed by *Sir Joseph Paxton*, consists entirely of glass and iron. It was constructed mainly with the materials of the first great Industrial Exhibition of 1851, 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, which formed a palm-house of imposing dimensions, was burned down in 1866.) The central transept is 390 ft. long, 120 ft. broad, and 175 ft. high the S. transept is 342 ft. long, 72 ft. broad, and 110 ft. high. The two water-towers at the ends are 282 ft. in height. The cost of the whole undertaking, including the magnifi-



High-Level Station of London- Chatham-Dover Railway (p. 314).
THE ROAD.

cent garden and grounds, and much additional land outside, amounted to a million and a half sterling.

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 pay 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. — Those who approach from Dulwich (p. 324) alight at Sydenham Hill Station, $\frac{1}{2}$ 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 2d., programme for the day 2d.). 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 a good general survey of the Palace (better still from the gallery above the partition). 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 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. 317), a series of plaster casts of the statues of English monarchs in the Houses of Parliament (see p. 194). 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 Osler), 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 *Händel Orchestra*, which can accommodate 4000 persons, and has a diameter (216 ft.) twice as great as the dome of St. Paul's. In the middle is the powerful organ, with 4384 pipes, built by Gray & Davison at a cost of 6000*l.* and worked by hydraulic machinery (a performance usually given in the afternoon; organist, Mr. A. J. Eyre). 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 daily (at present on Mon. at 12.30 and 4, Tues. and Thurs. at 12.30, Wed. at 3.30, and Frid. at 4), and admirable concerts are given every Saturday from October to April (conductor, Mr. August Manns). The *Opera House*, on the N., opposite the Concert Hall, accommodates 2000 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 reproduction of the rock tomb of Beni Hassan. Adjoining it is the pillared Hall of Karnak; behind, in the recess, the tomb of Abû 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 6*d.*).

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.

The north end of the Palace, which, like the other, boasts of a handsome *Fountain with a basin of aquatic plants, is now occupied by the TROPICAL DEPARTMENT, containing specimens of tropical vegetation, and aviaries of foreign birds. — 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. Beyond are the swimming-bath, the monkey-house, and the orangery.

We now proceed 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 Gelnhausen; Norman 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 MEDIEVAL 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.), the *Perpendicular or Late Gothic*, and the *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 Bourgheroulde 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; altar from the Certosa, near Pavia (1473); opposite, the celebrated doors of the Baptistery at Florence, by Lor. Ghiberti (1420); statues and reliefs by Donatello, Della Robbia, etc.

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. 200) and the Temple Church (p. 141).

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), now used as an afternoon tea room; then a COURT (Pl. l) containing scientific instruments and books; next, the FABRICS COURT (Pl. m); and then the GLASS AND CHINA COURT (Pl. n). 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. 314 are groups of figures representing the different races of mankind, stuffed animals, and other objects. On the W. side is the POMPEIAN COURT (Pl. o), 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 some years ago. The pavement at the entrance shows the figure of a dog in mosaic, with the inscription 'Cave canem', 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 'cubicula' 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 CHINESE COURT (Pl. p) contains Chinese art and manufactures, including Archdeacon Gray's collection of Oriental china.

The MANUFACTURING COURT (Pl. q) shows interesting processes of manufacture, including a steam loom for ornamental weaving.

The ENTERTAINMENT COURT (Pl. r) is now used for exhibitions of various kinds.

Ascending now to the GALLERY, by a staircase near the Central Transept (W. side), we reach the collection of OIL AND WATER-COLOUR PAINTINGS, which includes some fine modern works. 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 N. portion of the same (E.) gallery is occupied by a 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 gymnasium, the Würtemberg collection of stuffed animals, a skating-rink, and many other attractions of which it is needless 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. 319), 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 fine fountains have recently been filled up. At a 'grand display of the fountains' about 120,000 gallons of water used to be thrown up per minute. A great display of fireworks (by Messrs. C. T. Brock & Co.) takes place every Thursday evening in summer, often attracting 10-20,000 visitors. — The *GEOLOGICAL DEPARTMENT in the S. E. portion of the park, by the Great Pond, is extremely interesting and should not be overlooked. It contains 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. The *Lawn Tennis Courts* (2s. per hour) are also here. At the end of the N. terrace are a bear-pit, monkey-house, and aviaries; and the gardens also contain open-air gymnasia, 'roller coaster' and 'switchback' railways, an archery-ground, swings, etc. Near the Rosery is a *Panorama of the Battle of Rzonville (Metz)* by *Detaille* and *De Neuville* (adm. 6d.).

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 and by a lift; it extends into six counties, and embraces the whole course of the Thames.

In the London Road, Forest Hill, about 1¼ M. from the Crystal Palace and the same distance from the Dulwich Gallery (see p. 324), is the *Surrey House Museum*, a private collection belonging to Mr. F. J. Horniman, which is open to the public on Mon., Wed., and Sat., from 2 to 9 p.m., and also at other times to visitors on

previous application by letter to the curator (no fees). The collections include china and porcelain, ethnographical curiosities, historical relics, carved furniture, enamels, arms and armour, fans, musical instruments, antiquities, Oriental objects, etc. The natural history department includes an interesting collection of live insects and a brilliant array of moths and butterflies. Visitors are also admitted to the pleasant grounds and to the view-tower. The Museum is about 3 min. walk from *Lordship Lane*, on the London, Chatham, & Dover Railway, and 5 min. walk from *Forest Hill*, on the London, Brighton, & South Coast Railway.

34. Dulwich.

A little to the N. of the Crystal Palace, at a distance of 5 M. from London, lies **Dulwich College**, in the village of the same name, a large charitable and 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's Gift College at Dulwich, which was founded by Alleyne, the actor, a friend 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 from 10 to 4, 5, or 6 according to the seasons (on Sundays, 2-5).

Dulwich is most conveniently reached from Victoria Station, in 20 min., or St. Paul's Station, in 25-30 min. (fares 9*d.*, 7*d.*, 5*d.*; return-tickets, 1*s.*, 10*d.*, 8*d.*). 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 in front of us 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 *Velazquez* (1599-1660) and (more especially) his pupil *Murillo* (1618-1682), and also some good examples of the French school (particularly *N. Poussin*, 1594-1665, and *Watteau*, 1684-1721); while, among Italian schools, later masters only (such as the Academic school of the Carracci at Bologna) are represented. The small pictures catalogued as by Raphael have been, unfortunately, freely retouched. 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 other collection in the world possesses so many paintings by *Albert Cuyp* (1605-1672), the great Dutch landscape and animal painter (seventeen, two of which, Nos. 180 and 65, 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 gal-

lery, who resided in Italy and imitated Claude. Andrew supplied the figures to the landscapes of his brother Jan (Utrecht, 1610-1656). The ten examples of *Philip Wouwerman* (Haarlem, 1620-1668), the most eminent Dutch painter of battles and hunting scenes, include specimens of his early manner (Nos. 65 and 125), 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 here were formerly assigned to *Rubens* (1577-1641), but traces of an inferior hand are visible in most of them. 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, one of the most prominent of all genre painters, will in particular well repay examination. — Catalogue, by *J. P. Richter* and *J. Sparkes*.

Room I. On the left: 334. *Bolognese School*, St. Cecilia; 9. *Cuyp*, Landscape with cattle; 5. *Cuyp*, Cows and sheep, an early work; 8, 10. *W. von Romeyn* (Utrecht, pupil of Berchem; d. 1662), Landscapes with figures; *30, 199, 205, 41. *Jan and Andrew Both*, Landscapes with figures and cattle; 16, 15. *Bartolommeo Breenberg* (of Utrecht, settled in Rome; d. 1660), 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. *Wouwerman*, Landscapes.

104. *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*.

107. *Adrian van Ostade* (Haarlem; d. 1685), Interior of a cottage with figures; *36. *Both*, Landscape; 84. *Teniers the Younger*, Cottage with figures; 85. *Brekelenkamp*, Old woman eating porridge; 72. *Adrian van de Velde* (Amsterdam; d. 1672), Landscape with cattle; 86. *Teniers the Younger*, Cottage with figures; *106. *Gerard Dou*, Lady playing on a keyed instrument; 319. *Le Brun*, Horatius Cocles defending the bridge; 50. *Teniers the Younger*, Guard-room; 329. *Spanish School*, Christ bearing the cross; *114. *Cuyp*, Interior of a riding-school. — The room to the left of R. I. contains the *Cartwright Collection of Portraits*.

Room II. On the left: 93. *Wouwerman*, View near Scheveningen, early work; 113. *Willem van de Velde the Younger* (Amsterdam; d. 1707), Calm; 156. *Cuyp*, Two horses; *125, 173, *126. *Wouwerman*, Landscapes with figures; 124. *Van Dyck*, Charity; *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 water-mill; 130. *Adam Pynacker* (of Pynacker, near Delft, settled in Italy; d. 1673), Landscape with sportsmen; 135. *Van Dyck*, Virgin and Infant Saviour (repetitions at Dresden and elsewhere); 137. *Wouwerman*, Farrier and an old convent (engraved under the title 'Le Colombier du Maréchal'); 139. *Teniers the Younger*, A château with the family of the proprietor; 141. *Cuyp*, Landscape with figures; *144. *Wouwerman*, 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 Weenix* (Amsterdam, 1640-1719; son and pupil of Jan Baptist Weenix), Landscape with accessories, dated 1664; *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, *11. *Jan Wynants* (Haarlem, d. 1677), Landscapes; 140. *Jan van Huysum* (Amsterdam, d. 1749), Flowers; 160. *Nic. Berchem* (Haarlem, d. 1683), Wood scene; 163. *School of Rubens*, Samson and Delilah; *163, **169. *Cuyp*, Land-

scapes with cattle and figures; 182. *Rubens*, Portrait; 176. *Unknown Master*, Landscape with cattle; 159. *Salvator Rosa* (Naples and Rome; d. 1673), Landscape; 178. *Unknown Master of Haarlem*, Landscape with figures; 358. *Gainsborough*, Portrait of Thomas Linley; 116. *Teniers the Younger*, Winter-scene.

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. *Velazquez*, Portrait of the Prince of Asturias, son of Philip IV., a copy of the original at Madrid.

Antoine Watteau (Paris, d. 1721), *210. *Le bal champêtre*; *197. *La fête champêtre*. 277. *German School*, *Salvator Mundi*; 200, 209. *Berchem*, Landscapes; *206. *Rembrandt*, A girl at a window; *196. *Jan van der Heyde* (Amsterdam, d. 1712), Landscape, figures by *A. van de Velde*; 213. After *Van Dyck*, Portrait; 145. *Cuyp*, Winter scene; 228. *Wouwerman*, Landscape.

359. *Sir Thos. Lawrence* (d. 1830), Portrait of Wm. Linley, the author; 183. *Northcote*, *Sir P. J. Bourgeois* (p. 324); 150. *Pynacker*, Landscape with figures; 238. *G. Schalcken*, Ceres at the old woman's cottage, from Ovid; *239, 243. *Cuyp*, Landscapes near Dort, with cattle; 242. *Van Dyck*, Lady Venetia Digby, taken after death; 226. *Italian Master*, 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 ('one of the most genuine Claudes I know', writes Mr. Buskin); *278. *Wynants* (ascribed to *Ruysdael*), 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 Lorrain* (d. 1682), Italian seaport; 271. *Salvator Rosa*, Soldiers gaming ('very spirited, and in a deep glowing tone'); 270. *Claude*, Embarkation of St. Paula at Ostia. *283. *Murillo*, Two Spanish peasant boys and a negro boy.

'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. 335. *Annibale Carracci* (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. *Raphael*, SS. Antony of Padua and Francis of Assisi (retouched); 337. *Carlo Dolci* (Bologna; d. 1686), Mater Dolorosa; *83. *Cuyp*, Landscape with figures (bright and calm sunlight); 365. *Antonio Belucci* (d. 1726), St. Sebastian with Faith and Charity; 309. *Velazquez*, Portrait of Philip IV. of Spain.

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*); 287. *Umbrian School*, Virgin and Child; 331. *Guido Reni* (d. 1642), St. John in the wilderness; 336. *N. Poussin*, Assumption of the Virgin; 240. *Van Dyck* (ascribed to *Rubens*), The Graces; 343. After *Cristofano Allori* (d. 1621), Judith with the head of Holofernes; 339. *G. Reni*, St. Sebastian; *333. *Paolo Veronese* (d. 1583), Cardinal blessing a donor; 347. *Murillo*, La Madonna del Rosario; 349. *Domenichino*, Adoration of the Shepherds; 351. *Rubens*, Venus, Mars, and Cupid, a late work; 355. School of *Rubens*, *Rubens's* mother.

Room VI. On the left: 110, 111. *Vernet*, Landscapes; 361. *Gainsborough*, Samuel Linley; 46. *Teniers the Elder*, Landscape with shepherd and sheep; 53, 89. *Loutherbourg*, Landscapes; 366. *Gainsborough*, Mrs. Moody and her two children; 340. *Sir Joshua Reynolds* (d. 1792), Mrs. Siddons as the Tragic Muse, painted in 1789. — *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'.

215. *Wilson*, Tivoli; 143. *Reynolds*, Mother and sick child; 34. *Teniers the Elder*, Landscape, with the Magdalene.

*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*.

355. *Teniers the Elder*, Landscape, with the repentant Peter; 362. *Gainsborough*, Son of Thomas Linley.

Dulwich College, a separate building, contains other old portraits. In the chapel is the tomb of Alleyne, the founder. — *Dulwich Park*, about 72 acres in extent, was presented to the public by the governors of the college and was opened in June, 1890. — About 6 min. walk beyond the Picture Gallery is the **Greyhound Inn*.

St. Stephen's Church, at Dulwich, contains a fine fresco by E. J. Poynter, R. A.

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 one of the few resorts of the kind in or about London which is not closed on that day.

One of the best ways to make this excursion is to go to Hampton Court by railway; 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 (1½-2 hrs.; fare to Chelsea 1s., thence to London Bridge 3d.). Some of the coaches mentioned at p. 31 pass through Hampton Court. Omnibuses, charr-a-bancs, and brakes ply frequently on Sun. afternoon from Charing Cross, Piccadilly, etc., to Kew (1s.), Richmond (1s. 6d.), and Hampton Court (2s. 6d.).

Another pleasant round, involving more walking, is as follows: by train to Richmond; drive viâ Strawberry Hill to Teddington; walk through Bushy Park to Hampton Court and through Richmond Park to Richmond; then back to London by train.

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. 33), to *Kew* and *Richmond*, and *Teddington* (p. 334); or by the *Metropolitan District Railway* from the *Mansion House*, *Charing Cross*, *Victoria*, *Westminster*, or *Kensington* to *Richmond*, and thence to *Teddington*.

The **SOUTH WESTERN RAILWAY** (from *Waterloo Station* to *Hampton Court* ¾ hr.; fares 2s., 1s. 6d., 1s. 2½d.) runs for a considerable distance on a viaduct above the streets of London. To the left are the picturesque brick buildings of *Doulton's Pottery* (p. 311) *Vauxhall*, the first station, is still within the town; but we emerge

from its precincts near ($4\frac{1}{2}$ M.) *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. To the left is the *Victoria Institution* for children of soldiers and sailors. — $7\frac{1}{2}$ M. *Wimbledon* lies a little to the S. of *Wimbledon Common*, where the great volunteer rifle-shooting competition was held annually down to 1889, when it was transferred to Bisley, near Woking. *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, 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 (see p. 46). Before reaching (10 M.) *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. About 2 M. beyond (12 M.) *Surbiton* the branch-line to Hampton Court diverges to the right from the main line, passing *Thames Ditton*, pleasantly situated in a grassy neighbourhood.

On arriving at Hampton Court (*Castle, Thames*, near the station; *Mitre*, beyond the bridge, dear; *King's Arms, Greyhound*, first-class inns, at the entrance to Bushy Park; *Park Cottage; 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, and follow the broad road to the Palace on the right. Admission to the Palace, see p. 78. The Gardens are open daily (from 12 on Sun.) until dusk.

The Palace, the largest royal palace in Great Britain, was originally founded in 1515 by *Cardinal Wolsey*, the favourite of Henry VIII., and was afterwards presented by him to the King. It was built of red brick with battlemented walls, and lay on the site of a property mentioned in *Domesday Book*. It was subsequently occupied by Cromwell, the Stuarts, William III., and the first two monarchs of the house of Hanover. In 1604 the Hampton Court Conference between the Puritans and the Episcopalians met here under James I. as moderator. Under Queen Anne the Palace was the scene of the event celebrated in Pope's 'Rape of the Lock'. The present state apartments were built by Sir Christopher Wren to the order of William III., who died in 1702 in consequence of a fall from his horse in the park here. Since the time of George II., Hampton Court has ceased to be a royal residence, and over 200 of its 1000 rooms are now occupied in suites by aristocratic pensioners of the Crown.

Approaching from the W., we pass through the *Trophy Gates* into the *Barrack Yard*, so named from the low barracks on the left, built by Charles II. and enlarged by William III. In front of us

risers the *Great Gate-House*, recently restored, through which we gain the turfed *Green* or *Base Court*, the first and largest of the three principal courts comprized in the palace. On the towers of the archways between the different courts are terracotta medallions of Roman emperors (the best being that of Nero), obtained by Wolsey from the sculptor, *Joannes Maiano*. The fine oriel windows on the outside and inside of the gate-house are Wolsey's originals. Beneath both are the arms of Henry VIII. To the left in *Anna Boleyn's Gateway*, which leads to the next court (see below), is the staircase ascending to the *Great Hall*, 106 ft. in length, 40 ft. in breadth, and 60 ft. in height, begun by Henry VIII. immediately after the death of Wolsey, and completed in 1536. It contains good stained-glass windows (mostly modern) and fine tapestry representing scenes from the life of Abraham, supposed to be from the designs of *B. van Orley*. The high-pitched timber *Roof is a noble specimen of the Perpendicular Gothic style. The room at the end is identified as *Henry VIII's Great Watching Chamber*. This and the next room, from which a staircase descends to the kitchens, also contain tapestries.

We return to Anne Boleyn's Gateway and enter the *Clock Court*, above the entrance to which are seen the armorial bearings of Wolsey, with his motto 'Dominus mihi adjutor'. The court is named from the curious *Astronomical Clock*, originally constructed for Henry VIII., and recently repaired and set going again. 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*, which ascends to the State Rooms. Umbrellas and sticks are left at the foot of it. The names of the rooms are written above the doors, on the inside; we always begin with the pictures on the left. Visitors are required to pass from room to room in one direction only. The gallery is rich in Italian pictures, especially of the Venetian school, but the names attached to them are often erroneous. The following list pays no regard to the names on the pictures themselves. Comp. *E. Law's* 'History of the Palace in Tudor Times' (1885) and 'Historical Catalogue of the Pictures at Hampton Court' (1884). The 'Illustrated Guide' (1893; 1s.) is an abridgment of the latter.

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: 9. *Canaletto*, Colosseum and Arch of Constantine at Rome; 20. *Zuccherò*, Queen Elizabeth's porter; several battle-pieces by *Rugendas*.

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 in this and several of the following rooms 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; 35, 36. *Denner*. Portraits; 39, 52. *Schiavone*, Frieze-like landscapes with figures; 57. *Kneller*, Peter the Great; 58. *Unknown Master*, Portraits of Villiers, Duke of Buckingham, and his family; 60. *Unknown Painter*, Man's head; *64. Good Dutch copy, in the style of *Mabuse*, of a sketch by *Leonardo da Vinci*, 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. *Bonifazio Veronese*, Diana and Actæon in a fanciful landscape, one of the artist's masterpieces; 78. *Jacopo Bassano*, Dominican; 79. Copy from *Titian*, Holy Family; *80. *Dosso Dossi*, Portrait of a man, well preserved; *85. *Van Dyck*, Equestrian portrait of Charles I.; *90. *Velazquez*, Consort of Philip IV. of Spain; *91. *Tintoretto*, Knight of Malta; *97. *Dosso Dossi*, Holy Family; 98. (above the mantel-piece) *Van Somer*, Christian IV. of Denmark; 104. *Pordenone*, His own family (dated 1524).

Room IV. (*The Audience Chamber*). On the left: 117. *Giov. Bellini* (? or of his school; forged signature), Portrait of himself; 113. *Titian* (?), Ignatius Loyola; *114. *Lorenzo Lotto*, Portrait; *115. *Palma Vecchio*, Holy Family; 130. *Unknown Artist*, Portrait; 125. *Giorgione* (?), Portrait; 128. *Honthorst*, Elizabeth, Queen of Bohemia, wife of Frederick V. of the Palatinate (above the mantel-piece); 138. *Savoldo*, Warrior; 507. *Fialetti*, Venetian senators; *144. Wrongly ascribed to *Lor. Lotto*, Family concert; *148. *Lotto*, Portrait of Andrea Ordini, a sculptor; *149. *Titian*, Portrait.

Room V. (*The King's Drawing Room*). On the left: 153. *J. Bassano*, Boaz and Ruth; 175. *Schiavone*, Judgment of Midas; 182. *Master of Treviso*, Lawyer; *183. *Dosso*, St. William taking off his armour.

Room VI. (*King William the Third's Bedroom*) contains the bed of Queen Charlotte. The clock in the corner to the left of the bed goes for a year without re-winding; though in good repair it is no longer wound up. 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 mantel-piece); 195. Duchess of Richmond, who was the original of the 'Britannia' on the reverse of the British copper coins; 196. Marie d'Este (? misnamed Nell Gwynne); all three by *Lely*. The ceiling, by *Verrio*, is emblematic of Sleep.

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: 235. *Bordone* (? more probably *Palma Vecchio*), Lucretia, injured by repainting; *Artemisia Gentileschi*, 227. Sibyl, 226. Her own portrait. 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; 267. *Dutch Master*, Sophonisba.

Room X (*The Queen's Gallery*) is a hall, 69 ft. long and 26 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, with St. Jerome on the left, a small and admirable work of the painter's early period. *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 Grosvenor House); 321. Queen Charlotte; 322. Prince of Wales and Duke of York.

ROOM XIII. (*The Queen's Audience Chamber*). On the left: 329. *P. Snayers*, Battle of Forty; *334. *Palamedes*, Embarking from Scheveningen. *Holbein*, 259. (?) Countess of Lennox, mother of Lord Darnley; *340. Henry VIII. and his family; 342. Meeting of Henry VIII. and Francis I. of France, at the Field of the Cloth of Gold. 798. *Mytens*, Portrait of the dwarf Sir Jeffery Hudson (immortalised in Scott's 'Peveril of the Peak').

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; 560. *Zuccherò*, Mary, Queen of Scots; 361. *Knapton*, Family of Frederick, Prince of Wales (the boy with the plan on his knee is George III.); above the fire-place, 663. *Van Dyck*, Cupid and Psyche; 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; 378. *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. Rabbi; 382. Dutch lady. *385. *Mabuse*, Adam and Eve; 404. *Heemskerck*, Quakers' meeting.

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 XVI. 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 tapestry representing the Battle of Solebay (1672), and a few portraits.

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: *463. *Hondecoeter*, Birds; 464. *Snyders*, Still-life; *De Heem*, *467, 469. Still-life pieces. — The BATHING CLOSET adjoining the chapel contains the queen's marble bath. The PRIVATE DINING ROOM contains three bright red beds (William III.'s to the left; Queen Mary's to the right; George II.'s in the middle), and some portraits, including one of the Duchess of Brunswick, sister of George III., by *Angelica Kaufmann* (502). Adjoining it is a CLOSET with 12 saints by *Fetti* (506).

QUEEN'S PRIVATE CHAMBER. In the centre: *106. *Unknown Flemish or German Master*, Triptych with the Crucifixion in the centre, the Bearing of the Cross to the left, the Resurrection to the right, and the Ecce Homo on the exterior, of admirable colouring. The KING'S PRIVATE DRESSING ROOM contains some poor copies of various well-known works and a bust of a negro. We then pass through GEORGE II.'S PRIVATE ROOM, with fruit and flower pieces, and a dark corner room into the long —

SOUTH GALLERY, where Raphael's famous cartoons, now at South Kensington (p. 296), were preserved until 1865. It is divided into five sections by partitions, and contains the most valuable smaller pictures of the collection. SECTION I.: *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; *610. *Holbein*, Reskemeer (the hands beautifully painted); *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 VIII. 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. 676. School of *Frans Hals*, Portrait; 629, 637. *Gonzales Coques*, Portraits; 634. *Hendrik Pot*, Play scene (the actor here is supposed to be Charles I.); 638. *Van Dyck*, Dying saint. — SECTION III.: 654. After *Rubens*, Venus and Adonis; 657. *Verdussen*, Windsor Castle; 662. *Molenaer*, Dutch merry-making; 666. Ascribed to *Holbein*, Face at a window, misnamed Will Somers, court

jester of Henry VIII.; 680. *Rottenhammer*, Judgment of Paris; 684. *Withoos*, Flower-piece (1665). — SECTION IV.: 698. *Everdingen* (?), Landscape; 707. *Janssen*, Villiers, Duke of Buckingham; 710. *Dutch Master*, Portrait (described by the Catalogue as a portrait of Raphael by himself); 734. *P. Brill*, Landscape; 731. *J. B. Weenix*, Dead game. — SECTION V.: 744. *Roestraeten*, Still-life (the earthenware jug very fine); 745, 754. *W. van de Velde*, Sea-pieces (sketches); 746. *Wynants*, Landscape; 748. *Brueghel 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. Above, opposite the window, 704. *Snyders*, Boar-hunt.

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 Triumphant 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, and has also been retouched. Mantegna began the work, which was intended for stage-scenery, in 1485, and finished it in 1490-92. The series was purchased by Charles I. along with the rest of the Duke of Mantua's collection in 1628, and valued by the Parliament after the king's death at 1000*l.* It was rescued by Cromwell, along with Raphael's cartoons.

Section I. Beginning of the procession with trumpeters, standard-bearers, and warriors; on the flag-poles paintings of the victories of Cæsar. — II. Statues of Jupiter and Juno in chariots, bust of Cybele, war-like instruments. — III. Trophies of war; weapons, urns, tripods, etc. — IV. Precious vessels and ornaments; oxen led by pages; train of musicians. — V. Elephants bearing fruit, flowers, and candelabra. — VI. Urns, armour, etc. borne in triumph. — VII. Procession of the captives; men, women, and children, and mocking figures among the populace. — VIII. Dancing musicians, standard-bearers with garlands; among them a soldier of the German Legion, bearing a standard with the she-wolf of Rome. — IX. *Julius Cæsar*, with sceptre and palm-branch, in a triumphal car; behind him *Victoria*; on his standard the legend, 'Veni, vidi, vici'.

'With a stern realism, which was his virtue, Mantegna multiplied illustrations of the classic age in a severe and chastened style, balancing his composition with the known economy of the Greek relief, conserving the dignity of sculptural movement and gait, and the grave marks of the classic statuary, modifying them though but slightly with the newer accent of Donatello. . . . His contour is tenuous and fine and remarkable for a graceful and easy flow; his clear lights, shaded with grey, are blended with extraordinary delicacy, his colours are bright and variegated, yet thin, spare, and of gauzy substance.' — *Croze and Cavalcaselle*.

The Mantegna Gallery also contains a few other paintings, including portraits of *Jane Shore*, mistress of Edward IV. (No. 793; immediately to the right of the door by which we enter) and of *Christian*, Duke of Brunswick, in his youth (No. 569; by *Honthorst*).

To the left, at the end of this gallery, is *CARDINAL WOLSEY'S CLOSET*, with a fine ceiling, panelled walls, and a frieze of paintings on panel from the History of the Passion.

We now pass the top of the *QUEEN'S STAIRCASE*, embellished with ceiling-paintings by *Vick*, and a large picture by *Honthorst*, representing Charles I. and his wife as *Apollo* and *Diana*, and reach two other rooms, which contain the remainder of the pictures.

ROOM I. (*The Queen's Guard Chamber*). On the left: 811. *Civo Ferri*, Triumph of Bacchus; 815, 816. Portraits of *Giulio Romano* and *Michael Angelo*; 818. *Milani*, Portrait of a child; 819. Portrait of *Tintoretto*; 824. *Kneller*, *John Locke*; 839. *Battoni*, *Pope Benedict XIV.*; 842. *Frederick the Great*; 846. *Kneller*, *Sir Isaac Newton*; 850. *Romanelli*, after *Guido Reni*, Triumph of *Venus*, with *Bacchus* and *Ariadne*; 862. *Lely*, Portrait of himself. The wrought-iron railings, long ascribed to *Huntington Shaw* (p. 300) but more probably by *Jean Tijou*, are two of twelve formerly in the gardens. — We now pass through a small *Ante-Room* into —

ROOM II (*The Queen's Presence Chamber*), with sea-pieces: 871. *Zuchero*, Adoration of the Shepherds; 873. *Post*, View in the West Indies. *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; 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. 887. *S. van Ruysdael*, River in Holland; 912. *W. van de Velde*, Boats attacking the Dutch fleet in a harbour. Here also are two pieces of timber from Nelson's flag-ship, the *Victory*.

We now return and descend the Queen's Staircase, at the foot of which we turn to the left and enter the *Fountain Court*, surrounded by cloisters, built by *Wren*. On the S. wall are twelve circular paintings of the Labours of Hercules, by Laguerre, now almost obliterated. Farther on we enter the gardens, in front of the E. façade of the Palace.

The **Garden* is laid out in the French style, and embellished with tasteful flower-beds and shady avenues. Immediately opposite the centre of the façade is the *Long Canal*, $\frac{3}{4}$ M. long and 150 ft. wide, constructed by Charles II. On each side of the canal is the House Park. — In the Privy Garden, on the S. side of the Palace, is exhibited a vine of the Black Hamburg variety, planted in 1768, the stem of which is 38 in. in circumference, and the branches of which spread over an area of 2200 sq. ft. The yield of this gigantic vine amounts annually to 1200 or 1300 bunches of grapes, weighing about $\frac{3}{4}$ lb. each. — The old *Tennis Court*, opening from the garden to the N. of the Palace, is still used.

The *Maze* (adm. 1d.), or labyrinth, 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* 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*.

On leaving Hampton Court by the *Lion Gates*, near the Maze, we see immediately opposite one of the entrances to *Bushy Park*, a royal domain of about 1000 acres. There are three other gates: *viz.* one near Teddington, one at Hampton Wick (p. 339), 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 (usually announced in the London papers). 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 deer in the park, never being molested, are so tame that they scarcely exert themselves to get out of the way of visitors. They even thrust their heads in at the open windows of the houses that look on the park, insisting on being fed. The residence of the ranger is a sombre red brick house, screened off by railings, near one margin of the park.

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, passing the garden of the *Clarence Hotel* and leading to ($1\frac{1}{4}$ M.) *Teddington Station*. The train from Teddington to Richmond passes *Strawberry Hill* (p. 339), *Twickenham* (p. 339), and *St. Margaret's*. From Richmond to London by rail, see p. 327. — The walk from Teddington to (3 M.) Richmond is very picturesque (fine cedars). Carriage from Hampton Court to Teddington 2s. 6d., to Richmond 6s. Waggonettes ply through Bushy Park between Hampton Court and Teddington (fare 2d.); omnibus to Richmond and Kew, see p. 327.

Richmond (**Star and Garter*, with fine view from the terrace, expensive; *Queen's*, opposite; **Talbot Hotel*; *Roebuck*; several tea-gardens and coffee-houses; 'Maids of honour', a favourite kind of cake) may be reached direct from London by the South Western Railway (N. Entrance, p. 34), the North London Railway from Broad St. (p. 33), or the Metropolitan District Railway every half-hour, by a Richmond omnibus (fare 1s.), or, in summer, by the steamboat. 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 top of the hill, a fine park, terrace, and avenue, commanding a beautiful *View. Pretty walks also wind along the opposite bank of the Thames, and the grounds formerly belonging to the Duke of Buccleuch were opened as a public garden in May, 1887. A *Theatre*, with accommodation for 800 spectators, was opened in 1890 in the grounds of the Old Castle Hotel. Pop. (1891) 22,684.

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 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 in fine weather by crowds of pedestrians, horsemen, and carriages. Large herds of deer here also add to the charms of the park. *Pembroke Lodge* in this park was the seat of Lord John Russell (d. 1878). — The small church of Richmond contains the tombs of James Thomson, the poet of the 'Seasons', and Edmund Kean, the famous actor (d. 1833).

From Richmond we may take the omnibus (6d. outside) or tramway (2d.; from the N. end of the town) to *Kew* (*Star and Garter*; *Kew Gardens Hotel*, close to Kew Gardens Station, R. & A. 3s., B. 2s., also 'pension'), the beautiful **Botanic Gardens* of which are

open gratis daily from noon (on Sundays from 1 p.m.) till sunset; the hothouses are open daily from 1 p.m. — Kew is reached from London direct by any of the routes to Richmond (see p. 327). The present Director of the gardens is Dr. W. T. Thiselton Dyer, whose predecessors were the distinguished botanists Sir Joseph D. Hooker and 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 principal entrance of the Gardens, near which is *Kew Cottage*. From Kew Gardens station a short road leads direct to the Lichfield Gate, which is visible from the station. Visitors may not bring eatables into the Gardens, or pluck even the wild flowers. Smoking is strictly prohibited in the houses, but is permitted both in the Gardens and in the Arboretum (see below). ¶

The path to the right on entering by the principal gate leads straight to *Kew Palace* (see below). 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 *Tropical House*, containing the tank for the Victoria Regia, which flowers in August. 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, lies the *Arboretum*, covering an area of 178 acres, which extends to the Thames, and is intersected in every direction by shady walks and avenues. In the N. part is a small *American Garden*, with magnolias and fine azaleas (best about the end of May). On the path leading from the pond towards the Richmond Gate, the elegant *North Gallery*, the gift of Miss North (d. 1891), was opened in 1882. It contains, in geographical sequence, a most interesting collection of tropical flowers, etc., sketched by Miss North in their native localities (catalogue 3d.). The **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. The central portion is 212 ft. long, 137 ft. wide, and 60 ft. high; with the wings the total length is 582 ft. At the S. extremity of the Arboretum 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). Near the Pagoda is a *Refreshment Pavilion* (tea, ices, etc.). Both the Gardens and the Arboretum contain a number of small ornamental *Temples*. ¶

Kew Palace, a quaint red brick building to the N. of the gardens, was a favourite residence of George III. and of Queen Charlotte, who died here in 1818. — The church of Kew, built in 1814, contains an organ presented by George IV., on which Händel is said to have

played. Gainsborough (d. 1788), the artist, is buried in the churchyard. *Cambridge Cottage* was the residence of the aged Duchess of Cambridge (d. 1889).

On the left bank of the Thames lies *Brentford* (p. 338), the official county town of Middlesex. Its name often occurs in English literature; thus the 'two Kings of Brentford on one throne' are mentioned by Cowper and in the 'Rehearsal'. Adjacent is *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*, with the *Kew Observatory*, to Richmond.

36. The Thames from London Bridge to Hampton Court.

STEAMBOATS are advertised to ply in summer, tide permitting, from *London Bridge to Hampton Court* (22 M. in 2-3 hrs.; fare 1s. 6d., return 2s. 6d.); but they are often unable to proceed farther than *Keio*. By embarking at *Chelsea* or *Battersea Park* 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 words right and left in the following description are used with reference to going upstream.

ROWING AND SAILING BOATS may be hired at Richmond, Kingston, Hampton Wick, and several other places on the river, the charges varying according to the season, the size of the boat, etc. (previous understanding advisable). The prettiest part of the river near London for short boating excursions is the stretch between Richmond and Hampton Court. A trifling fee, which may be ascertained from the official table posted at each lock (3d.-1s. for rowing-boats), has to be paid for passing the locks. Rowing-boats going upstream generally keep near the bank to escape the current. Boats pass each other to the right, but a boat overtaking another one keeps to the left.

For the river above Hampton Court, see *Baedeker's Handbook to Great Britain*.

The prominent objects on both banks of the Thames between London Bridge and Battersea Bridge have already been pointed out 'n 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: — *South Eastern Railway Bridge*, *Southwark Bridge* (p. 120), *St. Paul's Cathedral* (right; p. 81), *London*, *Chatham*, and *Dover Railway Bridge* (p. 117), *Blackfriars Bridge* (p. 117), *Victoria Embankment* (right; p. 115), the *City of London School* (right; p. 116), the *Temple* (right; p. 141), with the new *Law Courts* (p. 144) appearing above it, *Somerset House* (right; p. 146), *Waterloo Bridge* (p. 147), *Cleopatra's Needle* (right; p. 116), *Charing Cross Railway Bridge*, *Montague House* (right; p. 191), *New Scotland Yard* (right; p. 191), *Westminster Bridge* (p. 199), *Houses of Parliament* (right; p. 191), *Westminster Abbey* (right; p. 200), *Albert Embankment* (left; p. 115), *St. Thomas's Hospital* (left; p. 310), *Lambeth Palace* (left; p. 310), *Lambeth Bridge* (p. 310), *Vauxhall Bridge* (p. 304),

London, Chatham, and Dover Railway Bridge (*Grosvenor Road Bridge*, p. 304), *Chelsea Suspension Bridge* (p. 304), *Battersea Park* (left; p. 312), *Chelsea Hospital* (right; p. 304), *Albert Bridge* (p. 304), *Battersea Bridge* (p. 304).

A little way above Battersea is another *Railway Bridge*, beyond which we reach *Wandsworth Bridge* and —

L. *Wandsworth* (railway-station, see p. 351), an outlying suburb of London, containing a large number of 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*, erected in 1886, connecting Fulham, on the right, with Putney, on the left.

R. *Fulham* is principally 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'. In Fulham (Parson's Green station, p. 47) are the pleasant premises of the *Hurlingham Club*, with grounds for pigeon-shooting, polo, lawn-tennis, etc.

L. *Putney* (railway-station, p. 351) is well known to Londoners as the starting-point for the annual boat-race between Oxford and Cambridge universities (p. 48), which takes place on the river between this village and Mortlake (p. 338).

Thomas Cromwell, Wolsey'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, near 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 *Barnes Elms*, which we now soon observe on the left, 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. 340).

On the opposite bank, a little farther on, formerly stood *Brandenburgh House*, 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* (railway-station), now a town of considerable size, but of little interest to strangers. The *Church of St. Paul*, consecrated in 1631, containing some interesting monuments, a ceiling painted by Cipriani, and an altarpiece carved by Grinling Gibbons, was pulled down in 1882 to make room for a new and larger edifice. The town contains numerous Roman Catholic inhabitants and institutions. Some of the houses in the Mall date from the time of Queen Anne. Hammersmith is connected by a suspension-bridge with the cluster of villas called *Castelnau*.

R. *Chiswick* (railway-station, p. 351) contains the gardens of the Horticultural Society (p. 282). Opposite Chiswick lies *Chiswick Eyot*.

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. 228), 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* (railway-station, p. 351), 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. 351), 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*. Mortlake is the terminus of the University Boat Race (comp. p. 337).

The two famous astrologers, Dee and Partridge, resided at Mortlake, where Queen Elizabeth is said to have consulted the first-named. — *Pleasant walk through (S.) East Sheen to Richmond Park.

L. *Kew* (p. 334) has a railway-station on the opposite bank, with which a stone bridge connects it. Picturesque walk to Richmond.

R. *Brentford* (p. 336), near which is *Sion House* (p. 336).

R. *Isleworth* (rail. stat.), a favourite residence of London merchants, with numerous villas and market-gardens. 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. A new lock, the first on the river, was opened here in 1894; beyond it we pass under a railway-bridge, and then a stone bridge, the latter at —

L. *Richmond* (see p. 334); boats may be hired here (p. 336).

L. *Petersham* (Dysart Arms), with a red brick church, in a quaint classical style, dating from 1505. Close to the church is *Ham House* (Earl of Dysart), also of red brick, with its back to the river, 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 (*Railway; King's Head; Albany; White Swan*, by the river), 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. The poet was buried in the old parish church, and its present modern successor still contains his monument, erected by Bishop Warburton in 1761. On the outside wall of the church is a tablet placed by Pope in memory of his nurse who served him for 38 years. Kitty Clive, the actress, is also buried in the churchyard. 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 used by the Orleans Club (p. 74) as a pleasant country resort for members, their families, and their friends. Farther up the river, about $\frac{1}{2}$ M. above Twickenham, is *Strawberry Hill*, Horace Walpole's famous villa; it was long the residence of the late Countess Waldegrave, who collected here a great many of the objects of art which adorned it in Walpole's time. Among other celebrities connected with Twickenham is Henry Fielding, the novelist. *Eel Pie Island* (Inn), opposite Twickenham, is a favourite resort of picnic parties.

R. Teddington (p. 334), with the second lock on the Thames and a new foot-bridge (opened in 1889).

L. Kingston (*Griffin; Sun; Wheatsheaf*; rail. stat., p. 351), 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 names of those believed to have been crowned here are carved on the stone. 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.

Rowing and sailing boats may be hired either at Kingston or Hampton Wick. — Pleasant walks to *Ham Common*, and through *Bushy Park* to (2 M.) *Hampton Court*. — The Guildford coach (p. 81) passes through Kingston.

Steaming past *Surbiton*, the southern suburb of Kingston, and *Thames Ditton* (p. 328), on the left, we now arrive at the bridge crossing the river at —

Hampton Court, see p. 328. (The village of *Hampton* lies on the right, about 1 M. farther up.)

37. Hampstead. Highgate.

The visitor should go to *Hampstead* by omnibus (p. 30) or train (North London Railway, from Broad Street), and walk thence to *Highgate*.

The two hills 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'), has been long since reached by the ever advancing suburbs of London, from which it can now scarcely be distinguished. 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. Well Walk also contains the house in which John Keats and his brother lodged in 1817-1818, and at the bottom of John Street, near Hampstead Heath Station, is *Lawn Bank* (then called Wentworth Place), where Keats lived with his friend Charles Brown in 1818-20. Part of 'Endymion' was written in the first of these, and much of Keats's finest work, including parts of 'Hyperion' and the 'Eve of St. Agnes', was done at Lawn Bank. Leigh Hunt long lived in a cottage in the Vale of Health, a cluster of houses in the centre of the S. part of the heath. 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. It contains a bust of Keats, by *Miss Anne Whitney* of Boston (U. S. A.), placed here in 1894 by a few American admirers of the poet. In the churchyard are buried *Sir James Mackintosh* (d. 1832), *Joanna Bailie* (d. 1851), her sister *Agnes* (d. 1861, aged 100 years), and *Constable*, the painter (d. 1837), who has left many painted memorials of his love for Hampstead (see, e.g., his pictures of Hampstead in the National Gallery, p. 180). 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 the sea-level) 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. 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. *Parliament Hill*, to the S.E. of the heath proper has also been acquired for the public. Near the ponds at the S.E.

corner of the heath, the Fleet Brook (p. 137) 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. On public holidays Hampstead Heath is generally visited by 25-50,000 Londoners and presents a gay and characteristic scene of popular enjoyment.

The *View is extensive and interesting. 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. 345; 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 Highwood 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 reach of the Thames at Gravesend.

We leave Hampstead Heath at the N. end, near '*Jack Straw's Castle*,' and follow *Heath or Spaniards' 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 fine 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 *Caen Wood Towers* on the right, and reach *Highgate*.

There is also a pleasant path from Hampstead to Highgate leading past the Ponds and over *Parliament Hill*, an extension of Hampstead Heath on the S.E., bounded on the E. by Highgate Road.

Highgate, which is situated 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), *Lord Lyndhurst* (d. 1863), and *George Eliot* (d. 1880) 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. Near the top of Highgate Hill is *St. Joseph's Retreat*, the chief seat of the Passionist Fathers in England, with a handsome new church opened in 1891. 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. The *Highgate Gravel Pit Wood*, 70 acres in extent, was opened as a public park in 1886.

Many of the walks around Highgate are picturesque and interesting. Among the houses in the vicinity we may mention *Holly Lodge*, the residence of 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. *Waterlow Park*, 29 acres in extent, in which Lauderdale House stands, was formerly the grounds of Fairseat House, the residence of Sir Sydney Waterlow, and was presented to the public by that gentleman in 1891. *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. *Omnibuses* (p. 30) and *Tramways* (p. 31) ply from the foot of Highgate Hill to Tottenham Court Road, King's Cross, and Gray's Inn Road. About 2 M. off, on the elevated ground to the E. of *Muswell Hill* and N. of *Hornsey*, is the *Alexandra Palace* (closed at present), an establishment resembling the Crystal Palace, with a large park, theatre and concert hall, panorama, etc.

38. Epping Forest. Waltham Abbey. Rye House.

Great Eastern Railway to (12 M.) *Loughton*, in 1 hr. (fares 2s. 1d., 1s. 7d., 1s. 1/2d.). From *Loughton*, which may also be reached from *Chalk Farm* and other stations of the *North London Railway* (via *Dalston Junction*), 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.).

We may start either from *Fenchurch Street Station* (p. 34) or from *Liverpool Street Station* (p. 32). The first stations after *Liverpool Street* are *Bishopsgate*, *Bethnal Green* (p. 131), *Old Ford*, and *Stratford*, where the train joins the *North London line*. Then *Leyton* and *Leytonstone*. At (8 M.) *Snaresbrook* is an *Infant Orphan Asylum*, with accommodation for 300 children (to the left of the line). 8³/₄ M. *George Lane*; 9³/₄ M. *Woodford*, 3 M. from *Chingford* (see p. 343); 11 M. *Buckhurst Hill*. Then (12 M.) *Loughton* (*Railway Hotel*), within a few hundred paces of the *Forest*.

Another route to Epping Forest is by the Great Eastern Railway from Liverpool Street, via *Wood Street*, the station for *Walthamstow*, to (9 M.) *Chingford* (fares 1s. 5d., 1s. 1d., 10d.), which may also be reached from the *North London Railway* via *Dalston Junction* and *Hackney* or via *Gospel Oak*. — *Chingford* (*Royal Forest Hotel*, D. 1s. 6d.), which lies 2 M. to the W. of *Buckhurst Hill*, about $4\frac{1}{2}$ M. to the S.E. of *Waltham Abbey*, and $2\frac{1}{2}$ M. to the S. of *High Beach* (see below), is perhaps the best starting-point from which to visit the most attractive parts of the Forest. Open conveyances of various kinds run from *Chingford* station and from the *Royal Forest Hotel* to *High Beach* (6d. each), *Waltham Abbey*, *Chigwell*, *Epping*, and other points of interest; the best conveyance is the four-horse coach starting at the hotel. A good golf-course has been laid out near *Chingford*. On an eminence to the W. of *Chingford* 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 5500 acres. The whole of the unenclosed part of the Forest was purchased by the Corporation of London, and was opened by Queen Victoria in May, 1882, as a free and inalienable public park and place of recreation. One of the finest points in the Forest, if not the very finest, is **High Beach*, an elevated tract covered with magnificent beech-trees, about $1\frac{1}{2}$ M. from *Loughton*. *Tennyson* was living here when he wrote 'The Talking Oak' and 'Locksley Hall'. There is an inn here, called the 'King's Oak', which is much resorted to by picnic parties. About $2\frac{1}{2}$ 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. Near *Buckhurst Hill* (see above) is the *Roebuck Inn*, and there is also a small inn (the *Robin Hood*) at the point where the road from *Loughton* joins that to *High Beach*.

On the high-road between *Loughton* and *Epping* lies *Ambresbury Bank*, an old British camp, 12 acres in extent, and nearer *Loughton* is another similar earthwork. Tradition reports that it was here that *Boadicea*, Queen of the *Iceni*, was defeated by *Suetonius*, on which occasion 80,000 Britons are said to have perished. — A good map of *Epping Forest*, price 2d., may be obtained of *H. Sell*, 10 Bolt Court, *Fleet Street*. Good hand-books to the Forest are those of *E. N. Buxton* (*Stanford*; 1s. 6d.) and *Percy Lindley* (6d.).

Waltham Abbey lies on the river *Lea*, about 2 M. from the W. margin of the forest, and 6 M. to the 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 of *Waltham Cross* 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 Lon-

don. The cross has been well restored. Another of these monuments, that at Charing Cross, has been already mentioned (see p. 149). Near one of the entrances to *Theobalds Park*, near Waltham Cross, stands the re-erected *Temple Bar* (comp. p. 144).

The railway journey from Waltham Cross to Rye House occupies 20 minutes. The intermediate stations are *Cheshunt*, with a large Nonconformist *Theological College*, 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 Izaak 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*', 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 supposed conspiracy, which was headed by Rumbold, then owner of the manor, is said to have failed on account of the premature arrival of the King and his brother. It led to the execution of Rumbold, Algernon Sidney, Lord William Russell, etc. Whether a conspiracy, however, existed at all, is doubtful.

FROM RYE HOUSE TO (8 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. 101). — Next stat. *Ware*, a busy market-town of 5121 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 Shakespeare (*Twelfth Night*, iii. 2). — Then *Hertford* (*Salisbury Arms; Dimsdale Arms; White Hart*), 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. 92). In the vicinity are various handsome country-seats. Among these are (S.W.) *Bayfordbury*, with the Kit-Cat portraits (p. 331); *Balls Park*, the seat of the Marquis of Townshend; and *Brickendonbury*. — On the W. is *Panshanger*, for many years the residence of Lord Palmerston, now the seat of Earl Cowper, with a good collection of pictures, of which the following are the most important: °°*Raphael*, Two Madonnas; °*Fra Bartolommeo*, Holy Family; °*Andrea del*

Sarto. Three pictures illustrating the story of Joseph; *Sebastian del Piombo*, The Fornarina. Admission is granted on previous application by letter. The famous Panshanger Oak, one of the largest oaks in England, stands on the lawn to the W. of the house.

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 daily, starting at 11 a.m. from the Hôtel Victoria, and, for the return journey, from the Peahen, St. Albans, at 4 p.m. (2 $\frac{1}{2}$ hrs.; fare 10s., return 15s.). 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.). It is also a favourite resort of skaters in winter. — 6 M. *Hendon*, with a picturesque ivy-grown church. — 8 M. *Mill Hill*, with a Roman Catholic Missionary College and a noted *Public School* for boys, founded in 1807 by Nonconformists. *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 *Edgware*, and a little more remote is *Whitchurch*, also called *Little Stanmore*. While Händel 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 Whitchurch (1718-1721). The church still contains the organ on which he played, and also some fine wood-carving, and the monument of the Duke of Chandos (d. 1774) and his two wives. A blacksmith's shop in Edgware is said to be the place where Händel 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. *Radlett*. — 20 M. *St. Albans*, see p. 346.

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* (*King's Head; Railway*), 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, is still pointed out. — A visit to Harrow alone is now most easily accomplished by the Metropolitan Railway (from Baker Street in $\frac{1}{2}$ hr.; fares 1s. 5d., 1s., 8 $\frac{1}{2}$ d.; see p. 348).

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* (see above), 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 (comp. *Baedeker's Great Britain*).

St. Albans (*Peahen*, *George*, both near the Abbey, unpretending) lies a short distance to the E. of the site of *Verulamium*, the most important town in the S. of England during the Roman period, of which the fosse and fragments of the walls remain. Its name is derived from St. Alban, a Roman soldier, the proto-martyr of Christianity in our island, who was executed here in A. D. 304. *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. Pop. (1891) 12,895.

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 550 ft. in length, (being the second longest church in England, coming after Winchester), by 175 ft. in breadth across the transepts; the fine Norman *Tower* is 145 ft. high. The earliest parts of the existing building, in which Roman tiles from *Verulamium* were freely made use of, date from the 11th cent. (ca. 1080); the *Choir* was built in the 13th cent. and the *Lady Chapel* in the 14th century. An extensive restoration of the building, including a new E.E. *W. Front*, with a large Dec. window, has been completed at an expense of 80,000*l.*, by Lord Grimthorpe, who acted as his own architect without conspicuous success. *St. Albans*, 320 ft. above the sea, lies higher than any other English cathedral. See *Froude's 'Annals of an English Abbey'*.

The fine *Interior* (adm. 6*d.*; tickets procured at the booksellers' in the town or from the vergers) has recently been restored with great care. The *NAVE*, the longest Gothic nave in the world, shows a curious intermixture of the Norman, E.E., and Dec. styles; and the change of the pitch of the vaulting in the S. aisle has a singular effect. 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, and the ceiling of the *CHOIR* is also coloured. The *Screen* behind the altar in the presbytery is of very fine mediæval workmanship, and has lately been

restored and fitted with statues. Many of the chantries, or mortuary chapels of the abbots, and other monuments deserve attention. The splendid brass of *Abbot de la Mare* is best seen from the aisle to the S. of the Presbytery. In the *Saint's 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.

The *Gate*, the only remnant of the conventual buildings of the abbey, stands to the W. of the church. It is a good specimen of the Perp. style. It was formerly used as a gaol, and is now a school.

About $\frac{3}{4}$ M. to the W. of the abbey stands the ancient *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*. To reach the church we turn to the left (W.) on leaving the cathedral and descend to the bridge over the *Ver*. The keys are kept by Mr. Monk, shoemaker (to the left, between the bridge and the church). 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.

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.

FROM ST. ALBANS TO (10 M.) LUTON by railway in 20-30 minutes. 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* (*George*; *Red Lion*; *Midland*), a busy town of 30,000 inhab., famous for its manufacture of straw-hats. The straw-plait hall, market, and factories are all most interesting. Admission to one of the last establishments may usually be obtained on application. The *Parish Church*, with its fine embattled tower, possesses a chapel founded in the reign of Henry VI. (1422-61) and contains a curious font.

Dunstable (*Sugar Loaf*; *Red Lion*; *Railway*), 5 M. from Luton by a local line, contains 4500 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 a fine specimen of Norman architecture, dating in part from the time of Henry I. (1100-1135), Charles I. slept at the *Red Lion Inn* while on his way to Naseby.

40. Rickmansworth. Chenies. Chesham.

25 M. METROPOLITAN RAILWAY from *Baker Street Station* in 1- $\frac{1}{4}$ hr. (fares 3s. 10d., 2s. 10d., 1s. 11d.). This line is an extension of the St. John's Wood branch of the Metropolitan Railway.

Baker Street Station (Pl. R, 20), see p. 36. — Passing the suburban stations of *St. John's Wood Road* (for Lord's Cricket-ground, p. 241), *Marlborough Road*, *Swiss Cottage*, *Finchley Road*, *West Hampstead*, *Kilburn-Brondesbury*, and *Willesden Green*, the train quits London and enters a pleasant open country. To the N. of (6 M.) *Kingsbury-Neasden*, with the works of the Metropolitan

Railway Co., lies the *Brent* or *Welsh Harp Reservoir* (p. 345). At (8 M.) *Wembley Park* (see p. 43), a tower in emulation of the Eiffel Tower at Paris is now being erected.

10 M. *Harrow-on-the-Hill*, see p. 345. — 12½ M. *Pinner* (Queen's Head, a quaint 'Queen Anne' building), a prettily situated little town. A little to the W. lie *Ruislip Park* and *Reservoir*. — About 3 M. to the S.W. of (14½ M.) *Northwood*, with numerous suburban villas, is *Harefield*, the scene of Milton's 'Arcades'.

18 M. *Rickmansworth* (*Swan*; *Victoria*), a small paper-making town (7000 inhab.) on the *Chess*, near its confluence with the *Colne*, is a good centre for excursions. Large quantities of water-cress are grown here for the London market. To the S.E., on the other side of the *Colne*, lies *Moor Park* (Lord Ebury), with its fine timber.

Walkers are advised to quit the railway here and to proceed to (9½ M.) *Chesham* on foot, through the 'Valley of the Chess. We turn to the right on leaving the station, pass under the railway bridge, ascend a few steps immediately to the left, cross the railway by a foot-bridge, and enter *Rickmansworth Park*, with its fine old trees. The walk across the park brings us in 25 min. to a road, which we cross obliquely (to the left) to a meadow-path leading to (¼ hr.) the high road to *Chenies*, at a point near the village of *Chorley Wood* (½ M. from the station, see below). About ¼ M. farther on we turn to the right (sign-post) for (½ M.) the picturesque and neatly-built village of *Chenies* ('*Bedford Inn*'). The '*Mortuary Chapel*' attached to the church here contains the tombs of the *Russells* from 1556 to the present day, affording an almost unique instance in England of a family burial-place of this kind (admission only by order obtained at the *Bedford Estate* office, *Montague Street*, *Russell Square*, *London*; key kept by Mr. White, whose house adjoins the above-mentioned sign-post). The finest monument is that of 'Anne, Countess, of *Bedford* (d. 1558), the builder of the chapel. Lord *William Russell* (beheaded in 1683; p. 183), Lord *John Russell* (d. 1878), and Lord *Amphill* (d. 1884), are buried here. Adjoining the church is a fragment of the fine old manor-house. *Matthew Arnold* frequently visited *Chenies* for the sake of the angling in the *Chess*. — To reach *Chesham* we follow the lane between the church and the manor-house, and then turn to the left along a path through beechwood on the slope of the valley of the *Chess*. View of the Elizabethan mansion of *Latimers* (Lord *Chesham*), on the other side of the stream. After about ¼ hr. we pass through two gates. 20 min. Lane, leading to the left to *Chalfont Road* station (p. 343). In 10 min. more we descend to the right to the road and follow it to the left to (2 M.) *Chesham* (p. 349).

A pleasant walk may also be taken from *Rickmansworth* to (5 M.) *Chalfont St. Giles* (see below). Turning to the left as before and passing under the railway, we follow the road to (2 M.) *Maple's Cross*. A field-path to the right brings us in 10 min. to another winding road, which we follow (to the right) to (about 2 M.) the lodge-gates of *Newlands Park*. We here pass through a gate on the left and continue by an avenue of trees to (8 min.) a gate and road. We cross the stile and follow a field-path (several stiles) descending to *Chalfont St. Giles* in the valley.

20 M. *Chorley Wood* and (22 M.) *Chalfont Road* are each about 1½ M. from *Chenies* (see above). They are also nearly equidistant (3-3½ M.) from the charming little village of *Chalfont St. Giles*, containing the cottage in which *Milton* finished '*Paradise Lost*', and began '*Paradise Regained*' (1665-68). This has been left unchanged since the poet's time and contains a few relics (adm. 6d., a party 3d. each). About 1½ M. to the S. of *Chalfont St. Giles*, on the way

to *Beaconsfield* (see below) is *Jordans*, the burial-place of *William Penn* (d. 1718).

From Chalfont Road a branch-line runs to (4 M.) *Chesham* (*Crown*; *George*), a quaint old town with 8000 inhab., mainly employed in the manufacture of furniture and other articles in beech-wood, cricket-bats, etc. Ducks and water-cress are also largely produced. Fine view from the *Park*.

Beyond Chalfont Road the railway is continued via *Amersham* and *Great Missenden* to *Wendover* and *Aylesbury* (see *Baedeker's Handbook to Great Britain*).

41. Windsor. Eton.

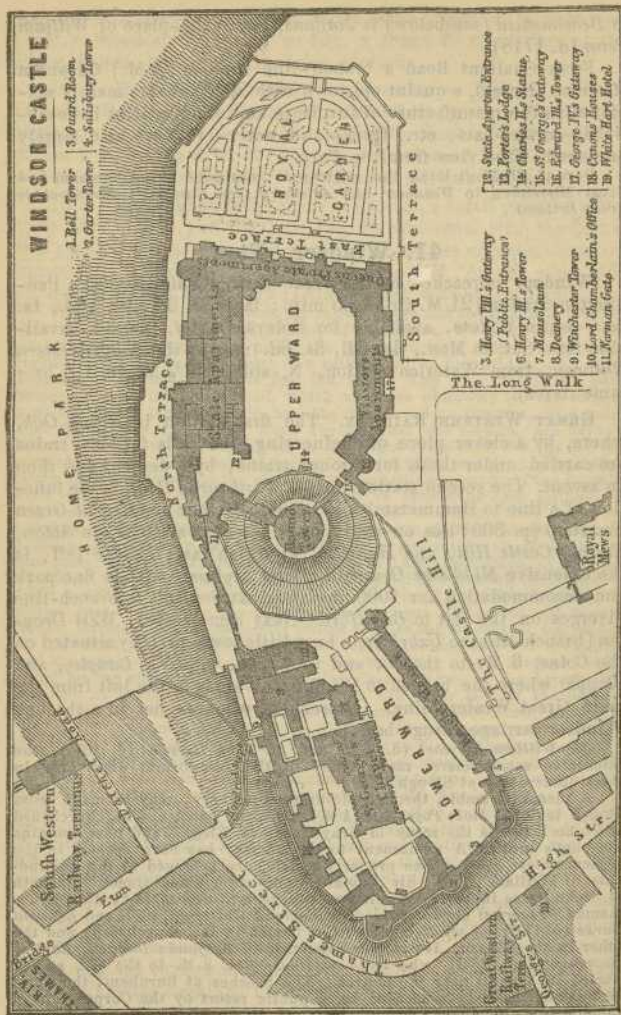
Windsor is reached by the *Great Western Railway*, from *Paddington Station* (21 M. in 35-65 min.; fares 3s. 9d., 2s. 10d., 1s. 9d.; return-tickets, available for 8 days, 5s. 6d., 4s. 3d., available from Sat. to Mon., 4s. 6d., 3s. 6d.); or by the *South Western Railway*, from *Waterloo Station*, N. side (25½ M. in 1¼ hr.; same fares).

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*, is the junction of a line to *Hammersmith* (p. 338). Farther on, *Kensal Green Cemetery* (p. 306) lies on the right. 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 *Southall* a branch-line diverges on the left to *Brentford*. Next come *Hayes*, *West Drayton* (branch-lines to *Uxbridge*, a busy little town, prettily situated on the *Colne*, 3 M. to the N., and to *Staines*, p. 351), *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 Poges* and (4 M.) *Burnham Beeches*. The churchyard at *Stoke Poges* 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 Poges* in 1601. At a little distance is *Beaconsfield*, with a house (named *Gregories*) 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 furnished the title of *Benjamin Disraeli, Earl of Beaconsfield* (d. 1881), who lived at *Hughenden*, 8 M. to the W., and is buried in a vault near the church. The beeches at *Burnham*, the finest in England, have been secured as a public resort by the Corporation of *London* (see 'Burnham Beeches', by *F. G. Heath*; 1s.).

Before reaching *Windsor* the train crosses the *Thames*, passing



Eton College (p. 356) 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. 328; 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. 337). We next pass *Putney* (p. 337), *Barnes* (p. 337; branch-line to *Chiswick*, p. 338, and *Kew Bridge*, p. 335), *Mortlake* (p. 338), and *Richmond* (p. 334). The line skirts Richmond Park, crosses the Thames by a bridge of three arches, and reaches *Twickenham* (p. 339; on the left a branch-line to *Teddington*, p. 339, *Hampton Wick*, p. 339, and *Kingston*, p. 339). 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. 357), *Ascot* (p. 357), and *Reading*. Near *Egham*, the first station beyond Staines on this line, is the plain of *Runnymede*, where King John signed the Magna Charta in 1215 (see p. 58). Above the town rises *Cooper's Hill* (view), celebrated in Denman's well-known poem; on it stands the *Royal Indian Engineering College*. Beyond *Egham* is *M. Lee*, on the top of which is the large *Holloway College* for Women, erected and endowed by Mr. Holloway (of the 'Pills') at a cost of 1,000,000*l.* The buildings, which are very handsome and elaborate, have accommodation for 300 students.

Our train runs in a N.W. direction. Stations *Wraybury* and *Datchet* (Manor House; Stag). 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. 356). 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 (pop. in 1891, 18,890): **White Hart*, R. & A. 4*s.*-7*s.* 6*d.*, B. 1*s.* 6*d.*-3*s.*, D. 4-6*s.*; *Castle*; *Bridge House* (well spoken of), *Christopher*, at Eton.

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, Fridays, and Saturdays, from 1st April to 31st Oct., 11-4; from 1st Nov. to 31st March, 11-3. *St. George's Chapel* is open daily, except Wednesday, from 10.30 to 3; divine service is celebrated on Sundays at 11 a.m. and 5 p.m.; on week-days, at 10.30 a.m. and 3 p.m. The *Albert Chapel* is open daily except Wed. and Sun. 11 to 4 in summer, 11 to 3 in winter, without tickets. The worst day for a visit to Windsor is, therefore, Wednesday. Tickets of admission for the State Apartments are obtained in the Lord Chamberlain's office (Pl. 10) at the castle. The

Private Apartments of the Queen are shown only by a special order from the Lord Chamberlain, which it is 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* (p. 348). 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. To the right of the entrance is a cenotaph of the Prince Imperial, with a recumbent figure in white marble, erected by the Queen. 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 p. 351.)

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 reredos, 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. At the E. end 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. Near the W. door is a sarcophagus with a recumbent figure, in white marble, of the Duke of Albany (d. 1884), in the dress of the Seaforth Highlanders. Between these is the porphyry sarcophagus of the Duke of Clarence (d. 1892), elder son of the Prince of Wales. — The mosaics were executed by *Salviati*. 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. 357), 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. 352), by Lawrence.

The **QUEEN'S AUDIENCE CHAMBER**. The ceiling is decorated with paintings by *Verris*. 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 *Verris*, 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*. On June 18th and August 3rd, the anniversaries respectively of the battles of Waterloo (1815) and Blenheim (1704), two small French flags, presented by the dukes of Wellington and Marlborough as a condition of the tenure of their estates, are placed here beside the busts of the victors in these fights.

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. On the walls are portraits of the English kings from James I. to George IV., by *Van Dyck*, *Lely*, *Kneller*, *Lawrence*, etc. 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 is 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 roset in the shape of a dragon; and a statue of Queen Victoria, by *Boehm*.

The GRAND STAIRCASE, with *Chantry's* statue of George IV.

The STATE ANTE-ROOM, originally the 'King's Public Dining 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 Carracci*, *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 *Brueghel*, *Wouwerman*, *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, and some valuable cabinets, the best of which is a magnificent specimen of ormolu work by *Gouthière*.

The *Small Vestibule*, *Throne Room*, *Rubens Room*, *Council Chamber*, *King's Closet*, and *Queen's Closet* are also usually shown.

Those who are fortunate enough to gain admittance to the *Private Apartments* will enjoy one of the greatest artistic treats that England has to offer. The rooms are most sumptuously fitted up, and contain a magnificent collection of Chelsea, Oriental, and Sèvres china, mediæval and Oriental cabinets, gold and silver plate, pictures, etc. In the *Library* are a valuable collection of drawings and miniatures by *Holbein*, *Leonardo da Vinci*, *Raphael*, and *Michael Angelo*; and numerous bibliographical and other treasures, including an unpublished MS. by *Dickens*; a Bible once belonging to *Luther*, with his portrait on the cover; a copy of *Shakespeare's* works belonging to *Charles I.*, with that king's autograph; *Queen Charlotte's* reading-desk, etc.

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 p. 351). 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 ad-

mission are obtained at the entrance from the Clerk of the Mews (small fee to groom who conducts the visitors round).

The *Town Hall* of Windsor contains some good portraits, an ancient mayor's chair in carved oak, and a marble bust of Charles Knight (1791-1873), a native of Windsor. The *Parish Church*, High Street, has some quaint monuments, carved railings by Grinling Gibbons, and mosaics by Salviani. The *Garrison Church (Holy Trinity)* contains numerous military memorials.

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, is about 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 Eton boys, in their short jackets, broad collars, and tall hats, 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, including Chatham, Fox, Canning, Peel, and Wellington. The *Chapel* on the S. side, a handsome Gothic building, is decorated internally with wood-carving, stained-glass windows, and mosaics; in the ante-chapel 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. A new *Quadrangle*, including a museum and a chapel for the Lower School, was erected in 1888-89. Those who desire to see the school should apply to *Mr. Osborn*, Clerk to the Head Master, at the School Office. The chapel is in the charge of *Mr. Oakley*. The *Playing Fields* should be visited. Comp. *Maxwell Lyte's* 'History of Eton College' (1875). See also the amusing little book entitled 'A Day of My Life at Eton'.

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. 351), 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, the magnificent mausoleum erected by the Queen to her husband, Prince Albert (d. 1861), and a cenotaph of Princess Alice (d. 1878).

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. 354), 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* (**Wheatsheaf Hotel*; 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. The views from various points around the lake are very pleasing. There is a station of the South Western Railway (p. 351) about 1½ M. from Virginia Water; and in summer a coach runs daily to Virginia Water from Northumberland Avenue (see p. 31). — *Queen Anne's Ride*, another avenue, running almost parallel with the Long Walk, leads to the right to *Ascot* (p. 351), 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 (comp. p. 46).

42. Gravesend. Chatham. Rochester.

NORTH KENT RAILWAY from Charing Cross, Cannon Street, and London Bridge, to *Gravesend* (24 M., in 1-1½ hrs.; fares 3s. 6d., 2s. 8d., 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 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 1¾ hr.; fares 5s., 3s. 6d., 2s. 6d.).

During the summer months *Gravesend* may also be reached by a **Thames Steamboat** from London Bridge (2½ hrs.; fares 1s. 6d., 1s.).

A pleasant way of making this excursion is as follows: by river to *Gravesend*, and thence on foot by *Cobham Hall* (p. 360) 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. 112), 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. 112), *Billingsgate* (left; p. 113), *Custom House*

(left; p. 114), *Tower* (left; p. 120), *St. Katherine's Docks* (left; p. 129), *London Docks* (left; p. 129), *Wapping* (left; p. 130), *Rotherhithe* (right; p. 353), *Surrey Docks* (right; p. 131), *Commercial Docks* (right; p. 131), *Deptford* (right; p. 131), *West India Docks* (left; p. 131), *Greenwich Hospital* (right; p. 313), *Isle of Dogs* (left; p. 131), *Blackwall Station* (left; p. 312), *East India Docks* (left; p. 131), *Victoria and Albert Docks* (left; p. 131), *Woolwich*, with its dock-yard and arsenal (right; p. 316), *North Woolwich* (left). Just above London Bridge we cross the *City and South London Electric Railway* (p. 113), below the Custom House we cross the *Tower Subway* (p. 128), just below the Tower we pass beneath the *Tower Bridge* (p. 128), above the Surrey Docks we pass over the *Thames Tunnel* (130), and by the East India Docks over the works of the new *Blackwall Tunnel* (p. 131). The different docks are frequented by different classes of vessels (comp. pp. 129-131).

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 (p. 70). The pumping-house at Crossness is a building of some architectural merit, with an Italian tower (visitors admitted on application at the office). 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* (Royal Hotel, fish-dinners), the seat of large Government powder magazines, capable of containing 60,000 barrels of powder. Opposite is the mouth of the small river Darent. The training-ship *Cornwall* is moored in the Thames at Purfleet. — Three miles below Purfleet, on the same side, is —

L. *West Thurrock* (Old Ship), with the Norman church of St. Clement (12th cent.). 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* (Pier; White Hart), a pretty little place, with a number of villas. The training-ships '*Arethusa*' and '*Chichester*' and the higher class school-ship '*Worcester*' lie in the river here. Greenhithe is also a yachting station. A little way inland is *Stone Church*, supposed to have been built by the architect of Westminster Abbey, and restored by Mr. Street; it contains some fine stone-carving and old brasses. 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, cement factories, and a fine old church containing some monuments and a carved oak rood-screen of the 14th century. Northfleet also possesses a college for indigent ladies and gentlemen, and a working-man's club, the latter a large red and white brick building. An electric tramway runs, between 2 and 11 p.m., from Northfleet station (S. E. R.) to the top of Northfleet Hill (*1d.*), where it connects with a horse-tramway to Rosherville and Gravesend (through-fare *2d.*). 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!' The large docks at *Tilbury* (Tilbury Grand Hotel) were opened in 1886.

R. *Gravesend*, p. 360.

B. LONDON TO GRAVESEND BY RAIL.

On quitting London Bridge station the train first traverses the busy manufacturing districts of *Bermondsey* and *Rotherhithe*; in the churchyard of the latter is buried Prince Lee Boo (d. 1784), son of the king of the Pellew Islands, who in 1783 treated the shipwrecked crew of the *Antelope* with great kindness. The train then stops at *Spa Road*, (3 M.) *New Cross*, *St. John's*, and (6 M.) *Lewisham Junction*. It next passes through a tunnel, about 1 M. in length, and arrives at (7 M.) *Blackheath* (p. 316). Then (9 M.) *Charlton*, close to the station of which is the old manor-house of the same name. [Another service reaches Charlton via *Spa Road*, *Deptford*, *Greenwich*, and *Westcombe Park*.] We next pass through two tunnels, and reach (10 M.) *Woolwich Dockyard*, followed immediately by *Woolwich Arsenal*. — 11 $\frac{1}{4}$ 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 Augustine foundation of the 12th century. — Close to (14 M.) *Belvedere* lies Belvedere House, now the Royal Alfred Institution for merchant seamen. — (15 $\frac{1}{2}$ M.) *Erith*, see p. 358. The train crosses the river Cray, and reaches —

17 M. *Dartford* (*Bull*; *Victoria*), a busy town of 12,000 inhab., with a large paper-mill, a machine and engine factory, a gunpowder factory, and the City of London Lunatic Asylum. The first paper mill in England was erected here at the end of the 16th century. Foolscap paper takes its name from the crest (a fool's cap) of the founder, whose tomb is in the church. Dartford was the abode of the rebel Wat Tyler (p. 97).

Another route from London to Dartford passes the interesting little town of (9 M.) Eltham (*Greyhound; Chequers*), prettily situated among trees, with the villas of numerous London merchants. About $\frac{1}{4}$ M. to the N. of the station lie the remains of *Eltham Palace*, a favourite royal residence from Henry III. (1216-72) to Henry VIII. (1509-1517). Queen Elizabeth often lived here in her childhood. The palace is popularly known as *King John's Barn*, perhaps because the king has been confounded with John of Eltham, son of Edward II., who was born here. Part of the old moat surrounding the palace is still filled with water, and we cross it by a picturesque old bridge. Almost the only relic of the building is the fine *Banqueting Hall* (key kept in the adjacent lodge), somewhat resembling Crosby Hall in London in general style and dating like it from the reign of Edward IV. (1461-83). The hall was long used as a barn, and some of its windows are still bricked up. The roof is of chestnut. Adjoining the hall on the left is the *Court House*, a picturesque gabled building, formerly the buttery of the Palace.

There were originally three Parks attached to Eltham Palace, one of which, the *Middle Park*, has attained some celebrity in modern days as the home of the Blenkiron stud of race-horses, which produced the Derby winners, *Gladiator* and *Blair Athole*. The *Great Park* has been built over. — The *Church* of Eltham was rebuilt in 1874; in the churchyard are buried *Bishop Horne* (d. 1732), the commentator on the Psalms, and *Doggett*, the comedian, founder of 'Doggett's Coat and Badge' (p. 49). *Van Dyck* was assigned summer-quarters at Eltham during his stay in England (1632-41), probably in the palace.

A visit to Eltham may be conveniently combined with one to Greenwich (p. 313), which is reached by a pleasant walk of 4 M. across Blackheath (p. 316) and Greenwich Park; or to Woolwich (also 4 M.), reached via Shooters' Hill (p. 317). Another pleasant walk may be taken to (3 M.) *Chislehurst*.

Beyond Dartford we cross the Darent, pass (20 M.) *Greenhithe* (p. 358) and *Northfleet* (p. 359), and reach —
24 M. *Gravesend*.

Gravesend (*Clarendon Hotel; Old Falcon; New Falcon; Rosherville*), a town with 24,000 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. 43), 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. Pocahontas (d. 1617), the Indian princess who married John Rolfe, is interred in the chancel (see *Doyle's 'English in America'*, 1882). *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, Shooters' Hill (p. 317), 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 seat of the Earl of Darnley, in the midst of a magnificent park (fine rhododendrons, in bloom in June),

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 Caddel's Library, King Street, Gravesend, and High Street, Rochester, price 1s.; the proceeds are devoted to charitable purposes.) The central portion of this handsome mansion was built by *Inigo Jones* (d. 1653); the wings date from the 16th century. The interior was restored during the present century. The fine collection of pictures includes a "Portrait of Ariosto" and "Europa and the Bull" by *Titian*, "Tomiris with the head of Cyrus" by *Rubens*, and examples of *Van Dyck*, *Lely*, *Kneller*, and other masters. — The *Parish Church* of Cobham contains some fine old brasses.

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 (comp. *Baedeker's Great Britain*).

The railway from Gravesend to (7 M.) *Strood* passes only one station, called *Higham*, $3\frac{1}{2}$ M. from which is *Cowling Castle*, built in the time of Richard II., and now 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. A few of the North Kent trains go no farther in this direction, but most of them cross the Medway, and proceed to Rochester and Chatham, which practically form one town, surrounded by fortifications defending the entrance to the river.

$7\frac{1}{2}$ M. *Rochester* (*Crown*; *Victoria & Bull*; *King's Head*), to the N. of Chatham, a very ancient city, with a pop. of 26,309, a fine Norman *Castle*, and an interesting *Cathedral*, is described at length in *Baedeker's Great Britain*.

8 M. *Chatham* (*Sun*; *Mitre*), with 37,711 inhab., on the E. bank of the Medway, below Rochester, is one of the chief naval arsenals and military stations in Great Britain. See *Baedeker's Great Britain*.

INDEX.

- Abbey Wood 359.
 Abney Park Cemetery 306.
 Academy of Fine Arts,
 Royal 229. 45. 78.
 — of Music, Royal 232.
 'Achilles' Statue 271.
 Acton 349. 32. 33.
 Addison Road 36. 37.
 Addresses 71.
 Adelaide Lodge 356.
 Adelphi Terrace 148.
 116.
 — Theatre 40. 148.
 Admiralty 190. 263.
 — Register 147.
 Agricultural Hall 44. 236.
 Albany, The 230.
 Albemarle Club 74.
 Albert Embankment 117.
 200. 309.
 — Hall 44. 280.
 — Memorial 273. 280.
 — Suspension Bridge 304.
 312.
 Aldersgate St. Stat. 36.
 100.
 Aldgate Station 36. 110.
 Aldridge's 26.
 Ale 11.
 Alexandra Club 74.
 — House 282.
 — Palace 342.
 Alhambra Theatre 42.
 231.
 Allan Wesleyan Library
 100. 16.
 All Hallows, Barking,
 Church of 123.
 All Hallows Staining,
 Tower of 109.
 All Saints' Church 233.
 All Souls' Church 233.
 Alpine Club 74.
 Alsatia 138.
 Ambresbury Bank 343.
 American Banks 50.
 — Exchange 50.
 — Newspapers 17.
 — Reading-rooms 16.
 Amersham 349.
 Amusements 42. 43. 44.
 Amwell 344.
 Anerley 34.
 Angling 47.
 Antiquarian Society 228
 Apothecaries' Hall 117.
 Apsley House 277. 271.
 Aquarium, Royal 44. 225.
 Aquatics 48.
 Arcade, the Royal 25.
 Archæological Institute
 73.
 Archery Society 237.
 Architectural Museum
 225.
 Argyll Lodge 273.
 Armourers' Hall 104.
 Army and Navy Club 74.
 227.
 — — Stores 26.
 Arrival 5.
 Art Collections, Private
 275-280.
 Arthur's Club 227. 74.
 Artillery Barracks (Wool-
 wich) 316.
 Artillery Company, Hon.
 99.
 Artistic Clubs 74.
 Art-Needlework, School
 of 233.
 Arts. Society of 148.
 — Club 74.
 Arundel House 342.
 Ascot Races 46. 351. 357.
 Ashford 351.
 Asiatic Society, Royal
 230. 73.
 Astronomical Society 228.
 Athenæum Club 227. 74.
 Athletics 47.
 Auctions 71.
 Audit Office 147.
 Austin Friars 106.
 Authors' Club 74.
 Avenue Theatre 41.
 Aylesbury 32. 349.
 Bachelors' Club 74.
 Badminton Club 228. 74.
 Baker Street Bazaar 24.
 — — Station 36. 233. 333.
 Balham 33.
 Balls Park 344.
 Baltimore to Liverpool 13.
 Bank of England 105.
 —, National Prov. 106.
 —, Child's 144.
 —, Coutts's 149.
 Bankers 50.
 Bankers' Clearing House
 106.
 Banknotes 1.
 Baptist Chapels 51.
 Barber-Surgeons' Court
 Room 92.
 Barclay's Brewery 308.
 120.
 Barking Reach 353.
 Barnard's Heath 347.
 — Inn 95. 140.
 Barnes 34. 333. 351.
 — Elms 337.
 Barnet 346. 32.
 Barnsbury 33.
 Bartholomew Fair 25. 97.
 Baths 18.
 Battersea Bridge 304.
 — Park 312. 33.
 — — Station 312.
 — — Road Station 312.
 Bayfordbury 344.
 Baynard's Castle 118.
 Bayswater 270.
 — Station 36.
 Bazaars 24.
 Beaconsfield 349.
 Beaufort Club 74.
 Beckenham 32. 33.
 Bedford 4.
 — Coffee House 187.
 — Square 234.
 Beefsteak Club 187.
 Beer 11.
 Belgravia 303.
 Belvedere 359.
 Bennet's Hill, St. 119.
 Berkeley Square 233.
 Bermondsey 68. 359. 33.
 Bethlehem Hospital 311.

- Congreve, Sir W. 148.
 Constable 340.
 Cooper, Sir Astley 88. 90.
 309.
 Cooto 204.
 Cornwallis 88.
 Coverdale, Miles 113.
 Cowley 210. 224.
 Cowper 207. 224. 344.
 Craggs 206. 215.
 Cranmer 127. 216.
 Cromwell, Henry 265. 99.
 Cromwell, O. 97. 140. 189.
 197. 199. 216. 274. 328.
 Cromwell, Thos. 126. 337.
 Cruikshank, Geo. 89.
 Cumberland, Duke of 232. 357.

 Darwin, Chas. 205.
 Davy 223. 229. 237.
 Dee 338.
 Defoe 94. 97. 99.
 Derby, Earl of 199.
 Dibdin 236.
 Dickens, Chas. 95. 209.
 281. 309. 341. 361.
 Digby 187.
 Disraeli, Ben., see Beaconsfield.
 Doddsley 226.
 Donne 87. 101.
 D'Orsay, Count 281.
 Douglas, Gavin 148.
 Drayton 138. 210.
 Dryden 144. 186. 210. 224.
 Dudley, Guildford 125.
 126.
 Dyck, Van 147. 360.
 Dyer 93. 224. 335.

 Eastlake 306.
 Edinburgh, Duke of 267.
 Edward the Confessor 200. 220. 224. 352.
 Edward I. 100. 149. 249.
 334. 343.
 Edward II. 197.
 Edward III. 219.
 Edward V. 217.
 Edward VI. 94. 216. 313.
 Eleanor, Queen 149. 218.
 343.
 Eliot, George 306. 341.
 Elizabeth, Queen 97. 101.
 106. 125. 188. 216. 224.
 313. 334. 337. 346. 359. 360.
 Ellenborough, Lord 98.
 Elmsley 224.
 Enghien, Duc d' 328.
 Erskine, Lord 140.
 Essex, Earl of 126. 145.
 197. 310.

 Fairfax 274. 337.
 Falstaff 111. 361.
 Faraday 341.
 Farquhar 150.
 Fawcett, Hen. 115. 207.
 Fawkes, Guy 197.
 Fielding 339.
 Flaxman 235.
 Fletcher, Giles 224.
 Fletcher, John 101. 307.
 Foote 187.
 Fox, Charles 204. 206.
 284. 274. 338. 356.
 Foxe 97.
 Francis, Sir Philip 338.
 Franklin, Ben. 97. 149. 186.
 Franklin, Sir John 222.
 226.
 Frere 89. 115.
 Frobisher 97.
 Froude 224.

 Gainsborough 226. 336.
 Garrick 149. 187. 208.
 Gaunt, John of 95. 148.
 Gay 209.
 George, Prince of Denmark 215. 273.
 George I. 189.
 George II. 216. 273. 314. 328.
 George III. 102. 147. 226.
 335. 353. 357.
 George IV. 150. 353.
 Gibbon 224. 337.
 Gibbons, Grinling 86. 88.
 187.
 Gibson 306.
 Gladstone 127.
 Godolphin 207.
 Goldsmith 90. 138. 142.
 143. 209. 236.
 Gordon, General 85. 150.
 Gower 307.
 Grabe 203.
 Grattan 204.
 Gray 109. 210.
 Gresham 103. 106. 108.
 Grey, Lady Jane 125.
 126.
 Grote 98. 208.
 Gwynne, Nell 144. 150. 342.

 Hackluyt 224.
 Hale 140.
 Halifax, Earl of 204. 217.
 Hallam, Henry 86.
 Halley 229.
 Händel 209. 234. 236. 335.
 345.
 Hardy, Sir Thos. 206. 315.
 Harold, King 343.
 Harrington 199.
 Harvey 96.

 Hastings, Warren 197.
 204. 224.
 Hatton, Sir Chris. 221.
 Havelock 98. 150. 358.
 Heber 87. 140.
 Henrietta Maria, Queen 146.
 Henry I. 352.
 Henry II. 352.
 Henry III. 218. 224.
 Henry IV. 224.
 Henry V. 214. 218.
 Henry VI. 125. 127.
 Henry VII. 216. 334.
 Henry VIII. 95. 188. 268.
 343. 328. 334. 344. 359.
 Herbert, Geo. 207. 224.
 Herbert, Lord 213. 227.
 Herschel, Sir John 128.
 205. 349.
 Herschel, Sir Wm. 229.
 349.
 Hill, Sir Rowland 107.
 247. 311.
 Hogarth 96. 97. 109. 187.
 231. 233. 236. 338. 341.
 Holbein 109. 147. 183. 266.
 Holland, Lord 206. 274.
 Hone 138.
 Hooker, Sir Joseph 335.
 Hooker, Sir Wm. 335.
 Horne, Bp. 360.
 Horner, Francis 204.
 Horrocks 206.
 Howard, John 87.
 Howe, Adm. 87.
 Hunt, Leigh 93. 306. 340.
 Hunter 90. 184. 206. 231.

 Ireton 197. 274. 342.
 Irving, Edw. 235.
 Irving, Wash. 97.

 James I. 188. 214.
 James II. 190.
 Jeffreys 127. 199.
 Jenner 273.
 John, King 351.
 John, King (of France) 127. 148.
 Johnson, Samuel, 86. 90.
 138. 143. 147. 306.
 Jones, Inigo 81. 140. 185.
 355.
 Jones, Sir Wm. 88. 90.
 Jonson, Ben 117. 140.
 144. 151. 205. 210. 224.

 Katherine of Valois 214.
 218.
 Kean 334.
 Keats, Sir R. 315.
 —, John 340.

- Kehle 206.
 Kemble 222. 279. 306.
 Kempenfelt 223.
 Kenrick 144.
 Kingsley 207.
 Kneller 187. 208.
 Kynaston 187.

 Lamb, Chas. 93. 109.
 Landor 281.
 Landseer, Sir E. 89. 281.
 Lansdowne, Marquis of 206.
 Laud 109. 127. 128.
 Lauderdale 338.
 Lawrence, Lord 207. 208. 226.
 Lawrence, Sir Thos. 89.
 Leech 98. 306.
 Lely 187.
 Leopold of Belgium 227.
 Lewis, Sir G. C. 204.
 Liverpool, Lord 328.
 Livingstone 206.
 Locke 224. 306.
 Longfellow 210.
 Louis Philippe 339.
 Lovat 126. 197.
 Lovelace 98. 138. 310.
 Lyell 206.
 Lyndhurst 281. 341.
 Lytton, Bulwer 213. 281.

 Macaulay, Lord 126. 208. 230. 273. 274.
 Macaulay, Zachary 206.
 Mackintosh 206. 340.
 Maine, Sir H. 93. 204.
 Manning 306.
 Mansel 85.
 Mansfield, Lord 140. 204. 341.
 Marlborough, Duke of 127. 227.
 Marvell 187. 234.
 Mary I. 97. 216. 266.
 Mary II. 64. 215. 273. 274.
 Mary, Queen of Scots 215.
 Mason 210.
 Massinger 307.
 Mathews, Chas. 306.
 Maurice, F. D. 140. 207.
 May, Sir T. Erskine 198.
 Melbourne 85.
 Middleton 88. 93.
 Mill 116.
 Milman 84. 87. 89.
 Milton, John 92. 97. 97. 101. 138. 189. 190. 199. 210. 236. 268. 348.
 Monk 215.
 Monmouth, Duke of 126.
- Montagu, Lady Mary Wortley 232.
 Montagu, Mrs. 233.
 Montpensier, Duc de 216.
 Moore, Sir John 88.
 Moore, Thos. 274. 281.
 More, Sir Thos. 101. 108. 126. 140. 197. 305. 306.
 Mulready 306.
 Myddelton 274. 344.

 Napier, Adm. 86.
 Napier, Sir Chas. 86. 150.
 Napier, Gen. Wm. 86. 226.
 Napoleon III. 281.
 Nelson, Lord 87. 89. 149. 314.
 Newcastle, Duke of 203.
 Newton, Sir Isaac 128. 138. 147. 205. 229. 231.
 Newton, John 111.
 Norfolk, Duke of 98.
 North, Lord 98. 199.
 Northumberland, Duke of 126. 336.

 Oates, Titus 94.
 Oldcastle 197.
 Opie 89.
 Otway 127.
 Outram 115. 207. 208.
 Overbury 126.
 Owen, John 306.

 Palmerston 199. 203. 344. 345.
 Paoli 208.
 Partridge 338.
 Paxton 318.
 Peabody 107.
 Peel, Sir Robt. 91. 191. 199. 204. 345. 356.
 Penn, Wm. 94. 127. 128. 145. 274. 349.
 Pepys 110. 144.
 Perceval, Spencer 205. 345.
 Peter the Great 114. 128. 145. 231.
 Philippa, Queen 218.
 Phillips 210.
 Picton 86. 89.
 Pitt, Wm. 140. 203. 206. 232. 337.
 Pocahontas 360.
 Pollock, Sir Geo. 208.
 Pope 312. 339. 340.
 Priestley 277.
 Prior 210. 224.
 Purcell 205.

 Radcliffe, Mrs. 274.
 Raffles, Sir T. S. 205. 237. 345.

 Raglan, Lord 224.
 Rahere 95. 96.
 Raikes 115.
 Raleigh 123. 127. 198.
 Randolph 144.
 Rennie 89. 112. 120. 147.
 Reynolds 86. 89. 231.
 Richard I. 199.
 Richard II. 121. 123. 219.
 Richard III. 121. 123. 125.
 Richardson, Sam. 93. 136. 337.
 Rodney 86.
 Rogers 97. 228. 274.
 Ross, Sir John 306.
 Rossetti 306.
 Rothschild 271.
 Roubillac 150.
 Rowe 209. 224.
 Rupert, Prince 144.
 Russell, Earl 206. 224.
 Russell, Lord John 334. 212. 348.
 Russell, Lord Wm. 127. 183. 344. 348.

 Sackville 138.
 St. Evremont 210.
 — John 312.
 — Vincent 86.
 Sale 145.
 Schomberg 226.
 Scott, Sir G. G. 208. 339.
 Seiden 140. 142.
 Seymour, Lord Adm. 126.
 Shadwell 210. 305.
 Shaftesbury, First Earl of 140. 306.
 Shaftesbury, Seventh Earl of 208. 232. 306.
 Shakspeare, Edm. 308.
 Shakspeare, Wm. 100. 101. 103. 108. 117. 142. 147. 209. 231. 241. 307. 344. 356. 361.
 Sharp, Granville 209.
 Sheppard, Jack 94.
 Sheridan 230. 345.
 Shirley 234.
 Shovel, Sir Cloudesley 208.
 Shrewsbury, Talbot, Earl of 212.
 Siddons, Mrs. 222.
 Sidney, Algernon 344.
 Simpson, Sir James 222.
 Skelton 199.
 Sloane, Sir Hans 242. 305. 306.
 Smith, Jas. 150.
 Smith, Capt. John 94.
 Smith, Sydney 90. 306.

- Somerset, Protector 81.
 126. 146. 197.
 Somerville, Mrs. 306.
 South 210.
 Southampton, Earl of
 127.
 Southey 209. 224.
 Speed 97.
 Spenser, Edm. 199. 210.
 Spurgeon 309.
 Stafford 127. 211.
 Stanhope, Earl 207.
 Steele 98. 306. 340.
 Stephenson, Robt. 205.
 208.
 Sterne 274.
 Stillingfleet 93.
 Stow 109.
 Strafford 127. 197.
 Stratford de Redcliffe 203.
 Street 208.
 Surrey, Earl of 145.
 Sutton 98.
 Swedenborg 130.
 Swift 306.
 Sydenham, Dr. 199.
 Tait, Abp. 210.
 Telford 222.
 Tennyson 343.
 Thackeray 98. 209. 273.
 281. 306.
 Thirlwall 98. 208.
 Thomson 209. 334.
 Tierney 206. 337.
 Tietjens, Mme. 306.
 Tillotson 140.
 Tonson 337.
 Toplady 224.
 Turner 87. 89. 177. 183.
 187. 306.
 Tyler, Wat 64. 97. 113.
 316. 359.
 Tyndale 81. 115.
 Usher 140.
 Victoria, Queen 61. 106.
 268. 270. 273.
 Wade, Gen. 207.
 Wales, Prince of 127. 227.
 281.
 Wallace, Wm. 97. 127. 197.
 Waller 349.
 Walpole, Hor. 233. 339.
 Walsingham 337.
 Walton, Isaac 138. 344.
 Walworth 64. 97. 113.
 Warwick 93. 126.
 Watt, Jas. 217. 229.
 Watts, Dr. 99. 207.
 Wellington, Duke of 85.
 89. 107. 271. 277. 356.
 Wesley, Chas. 207. 224.
 233.
 Wesley, John 207. 98. 99.
 Wesley, Susannah 99.
 West, Ben. 89.
 Whittington, Rich. 95.
 103. 342.
 Wilberforce, Wm. 205.
 281. 345.
 Wild, Jonathan 94.
 William I. 120.
 William III. 215. 227.
 270. 273. 274. 313. 328.
 William IV. 111. 352.
 William of Wykeham
 353.
 Wiseman, Card. 306.
 Wither, Geo. 94. 148.
 Wolcot 187.
 Wolfe 124. 221. 315.
 Wolsey 117. 188. 328. 353.
 Woodfall 305.
 Wordsworth 206.
 Wren, Sir C. 81. 84. 89.
 101. 112. 190. 224. 227.
 Wyatt 127. 197.
 Wycherley 157.
 Wycliffe 81.
 York, Duke of 217. 227.
 Young 223.

ALPHABETICAL LIST

OF

EMINENT PERSONS MENTIONED IN THE HANDBOOK

The following is a list of distinguished persons mentioned in the Handbook in connection with their birth, death, residence, burial-place, and the like. It does not profess to give the names of architects and other artists where mentioned in connection with their works, nor does it enumerate the subjects of the portraits in the National Portrait Gallery and elsewhere.

- | | | |
|----------------------------|----------------------------|-------------------------------|
| Abercromby, Sir Ralph 88. | Bentinck 232. | Cambridge, Duke of 271. |
| Aberdeen, Earl of 204. | Berkeley, Bishop 187. | Camden 83. 208. |
| Abernethy 96. | Blackstone 98. 143. | Campbell 209. |
| Addison 98. 208. 215. 217. | Blake, Adm. 199. | Canning 199. 203. 230. 337. |
| 226. 274. 306. 340. | Blake, Wm. 99. | 338. 356. |
| Adelaide, Queen 227. | Blessington, Lady 281. | Carlyle 304. 306. |
| Aiton, Sir Robt. 214. | Blow, John 205. | Cartwright 224. |
| Albany, Duke of 353. | Boleyn, Anne 126. 188. | Casaubon 208. |
| Albert, Prince 107. 280. | Bolingbroke 123. 312. | Castlereagh 2/3. 337. |
| 353. 357. | Bolton 96. 236. | Catharine of Arragon 117. |
| Aldrich 224. | Booth 99. 210. | Catharine of Braganza |
| Alleyne 309. 324. 327. | Boswell 188. | 146. |
| André 207. | Bourne, Vincent 224. | Catharine Howard, Queen |
| Andrews, Bp. 307. | Boyle 227. 229. | 126. |
| Anne, Queen 82. 215. 270. | Bradshaw 197. | Cave 99. |
| 273. | Brassey, Lady 279. | Cavendish, Lord F. 199. |
| Anne of Denmark (wife | Brougham, Lord 281. 140. | Caxton 198. |
| of James I.) 146. | Browning 210. | Chapman 234. |
| Arbuthnot 306. | Bruce, David 127. | Charles I. 151. 188. 197. |
| Argyll, Duke of 209. 273. | Brunel 116. 130. 206. 306. | 266. 347. |
| Arne 187. | Buckingham, Duke of | Charles II. 106. 189. 215. |
| Arnold 207. 348. | 116. 214. 216. 268. | 270. 804. |
| Arundel, Earl of 126. 145. | Buckland, Wm. 207. | Chatham, Lord 203. 356. |
| Ascham, Roger 94. | Buckle 306. | Chaucer 113. 148. 210. 309. |
| Askew, Anne 127. | Bulwer Lytton 281. 213. | Chesterfield 234. |
| Atterbury 306. 207. | Bunyan 99. 309. | Child 233. |
| | Burdett Coutts, Baroness | Churchill 224. |
| | 26. 137. 236. 342. | Clarence, Duke of 125. |
| Bacon, Lord 140. 342. | Burgoyne 226. | Claypole, Eliz. 216. |
| Baillie, Joanna 340. | Burke 349. | Clive, Lord 233. |
| Balfe 205. | Burleigh, Lord 145. | Clive, Kitty 339. |
| Balliol 127. | Burney 205. 203. | Clyde, Lord 208. 226. |
| Barham 90. | Burns 115. 209. | Cobbett 188. |
| Barrow 98. 208. 224. | Busby 210. 224. | Cobden 204. |
| Barry, Sir Chas. 208. 149. | Butler, Sam. 187. 210. | Cobham 127. 197. |
| Baxter 148. 309. | Buxton, Sir T. F. 205. | Coke 349. |
| Bazalgette 70. 115. | Byron 230. 232. 272. 342. | Coleman, Geo. 224. |
| Beaconsfield, Lord 95. | 345. | Coleridge, S.T. 93. 209. 341. |
| 191. 199. 203. 349. | | 342. |
| Beaumont 101. | Cade, Jack 64. 119. 316. | Collingwood 87. 89. |
| Becket 103. 146. | Calamy 148. | Congreve, Wm. (the poet) |
| Bell, Dr. And. 208. | Calonne 328. | 207. |
| Bennet, W. Sterndale 205. | | |

- Bethnal Green 67. 32. 108.
 342.
 — Museum 131.
 Bible Society, 118.
 Bickley 33.
 Billiard Rooms 15.
 Billingsgate 25. 113.
 Birdcage Walk 267.
 Birkbeck Lit. & Scient.
 Inst. 139.
 Birmingham 4.
 Bishopsgate Station 36.
 342.
 Bishop's Road 36.
 — Wood 341.
 Blackfriars Bridge 117.
 — Station 117.
 — Metrop. Railw. Sta-
 tion 37. 117.
 Blackheath 316. 32.
 Blackwall 131. 313. 34.
 — Tunnel 131. 358.
 Bloomsbury Square 234.
 Blue Coat School 92.
 Board of Trade 190.
 — Works 69.
 Boarding Houses 9.
 Boating 48. 337.
 Boat Races 48.
 Bodegas 11.
 Bolt Court 138.
 Bond Street 234.
 Boodle's Club 227. 74.
 Books on London 80.
 Booksellers 19.
 Borough, the 111. 307.
 — Market 26. 309.
Boston to Liverpool 3.
 — to *Queenstown* 3.
 Botanic Gardens 240.
 Botanical Society 237.
 Bow Church 101.
 — Station 33.
 — Street Police Court
 186.
 Boxing 48.
 Boy Messenger Co. 56.
 Brandenburgh House 337.
 Brassey Museum 279.
 Breakfast 6.
 Brentford 336. 338. 349.
 32.
 Brewers' Hall 103.
 Brickendonbury 344.
 Bridewell 117.
 Bridgewater House 276.
 Britannia Theatre 42. 108.
 British Artists, Society
 of 45.
 British Museum 242:
 Anglo-Roman and
 Anglo-Saxon Rooms
 263.
- British Museum:
 Asiatic Saloon 264.
 Assyrian Gallery 254.
 Bronze Room 261.
 Ceramic Gallery 264.
 Coins 262.
 Egypt. Antiquities 256.
 Elgin Room 250.
 Ethnographical Collec-
 tion 264.
 Etruscan Room 261.
 Inscriptions' Room 243.
 King's Library 245.
 Library 243. 266.
 Manuscripts 244. 243.
 Mausoleum Room 253.
 Medal & Gold Orna-
 ment Rooms 262.
 Mediæval Room 263.
 Nereid Room 253.
 Newspaper Reading
 Room 245. 266.
 Prehistoric Antiquities
 263.
 Print Room 264. 245.
 Reading Room 265.
 Refreshment Room
 257.
 Sculpture Gallery 247.
 Students' Room 245.
 Terracottas 262.
 Vase Rooms 260.
- Brixton 33.
 Broad Sanctuary 225.
 Broad Street Station 33.
 137.
 Brockley 34.
 Bromley 32. 33.
 Brompton Oratory 303.
 — Station 37. 36.
 Brondesbury 36. 33. 47.
 Brooks's Club 73. 227.
 Brook Street 234. 237.
 Broxbourne 344.
 Buckhurst Hill 342. 343.
 Buckingham Palace 268.
 Bunhill Fields Cemetery
 99.
 Burlington Arcade 24. 228.
 — Fine Arts Club 74.
 — House 228.
 Burnham Beeches 349.
 Bushy Park 333.
- Cabs 27. 5.
 Caen Wood 341.
 Cafés 15.
 Camberwell 33.
 Cambridge Circus 151.
 — Cottage 336.
 — Hall of Varieties 43.
 Camden Road 345. 32.
 — Town 236. 33. 34.
- Canada* 2.
 Cannon Street 119.
 — Station 33. 119.
 — Metrop. Station 37.
 119.
 Canonbury 33.
 — Tower 236.
 Canterbury Theatre 43.
 Carlton Club 73. 227.
 — House Terrace 227. 267.
 Castelnau 338.
 Castle Hill 349.
 Catholic Apostolic
 Churches 235. 51. 186.
 Cattle Market 25. 131.
 Cavalry Club 74.
 Cavendish Square 232.
 Central Criminal Court
 94.
 Central House for Nurses
 for the Poor 241.
 Central London Meat
 Market 99. 25.
 Chalfont Road 348. 36.
 Chalfont St. Giles 348.
 Chalk 361.
 Chalk Farm Station 32.
 34. 233.
 Chancellor of the Ex-
 chequer's Office 190.
 Chancery, Court of 140.
 Chancery Lane 68. 139.
 Channel, Passage of the
 4. 5.
 Chapel Royal 266.
 Chapels, Baptist 51.
 —, Congregationalist 51.
 —, Independent 51.
 —, Methodist 51.
 —, Swedenborgian 51.
 —, Unitarian 52.
 Charing Cross 151.
 — Bridge 149.
 — Hospital 72. 149.
 — Road 151.
 — Station 32. 149.
 — Metrop. Railw.
 Station 37. 149.
 Charities 72.
 Charlton 316. 359.
 Charterhouse 98. 78.
 Chatham 361. 33.
 Cheapside 100.
 Chelsea 304. 68.
 — Botanic Gardens 305.
 — Bridge 312.
 — Embankment 117. 304.
 — Hospital 304. 78.
 — Old Church 305.
 — Suspension Bridge
 304.
 Chemical Society 228.
 Chenies 348.

- Cherry Gardens 313.
 Chesham 36. 349.
 Cheshunt 344.
 Chess 15.
 —, river 348.
 Chester 4.
 Chesterfield House 234.
 Child's Bank 144.
 — Hill 345.
 Chiltern Green 347.
 Chingford 343.
 Chipping Barnet 346.
 Chiswick 338. 34. 37.
 Chorley Wood 348. 36.
 Christchurch 311.
 Christie and Manson's
 Auction Rooms 228.
 Christ's Hospital 92.
 Cigar Club 74.
 Cigars 2. 20.
 Circulating Libraries 16.
 City, The 67. 68. 81.
 — Carlton Club 74.
 — Companies 70.
 — Liberal Club 74.
 — of London Club 74.
 — School 116.
 — Police, Headquarters
 of the 104.
 — Temple 94.
 Civil Service Co-ope-
 rative Society 26.
 Civil Service Supply As-
 sociation 26. 148.
 Clapham 328. 33. 34.
 — Common 342.
 Clapton 32. 108.
 Clare Market 186.
 Clarence House 267.
 Clearing House 106.
 Clement's Inn 140. 145.
 Cleopatra's Needle 116.
 Clerkenwell 67. 99.
 Clifford's Inn 139. 140.
 Clothworkers' Hall 110.
 Clubs 73. 74.
 Coaches 31.
 Coal Exchange 114.
 Cobham Hall 360.
 Cocoa Tree Club 227. 74.
 Coffee-houses 15.
 Collections, etc. 78.
 College of Arms 119.
 — of Music, Royal 281. 73.
 — of Physicians 151.
 — of Preceptors 235.
 — of Surgeons 183. 78.
 Collins's Music Hall 43.
 Colne, the 349.
 Colney Hatch 311.
 Colonial Institute, Royal
 74.
 — Office 191.
 Columbia Market 26.
 Comedy Theatre 41.
 Commercial Docks 131.
 Commissionaires 55.
 Concerts 44.
 Confectioners 15.
 Congregational Memorial
 Hall 137.
 Congregationalist
 Chapels 51.
 Conservative Club 74.
 227.
 Constitution Hill 270.
 Constitutional Club 151.
 74.
 Consulates 49.
 Consumption Hospital
 137.
 Cookery, School of 283.
 Coombe House 328.
 — Malden 328.
 Co-operative System 26.
 — Working-Societies
 26.
 Cooper's Hill 351.
 Copped Hall 343.
 Corn Exchange 110.
 Cornhill 109.
 Corporation Art Gallery
 103.
 Corporation of 'the City
 of London, Free Lib-
 rary of the 102.
 County Council, London
 69.
 Court Theatre, Royal 41.
 Coutts's Bank 149.
 Covent Garden Market
 25. 148. 186.
 — Theatre 40. 186.
 Coventry Street 231.
 Cowling Castle 361.
 Crane Court 138.
 Cremorne Gardens 304.
 Crewe 4.
 Crichton Club 74.
 Cricket 47.
 Crimean Monument 226.
 85. 88.
 Criminal Court 94.
 Criterion Theatre 41. 231.
 Crockford's 228.
 Cromwell House 342.
 — Road 285.
 Crosby Hall 107.
 — Obelisk 311.
 Crown Jewels 124.
 Croydon 33. 34. 46.
 Crystal Palace 317. 44.
 78.
 Cumberland Lodge 357.
 Curtain Theatre 100.
 Custom House 2. 114.
 Cutlers' Hall 93.
 Cycling 48.
 Dalston 33. 34. 108. 137.
 343.
 Daly's Theatre 41. 231.
 Dartford 32. 359.
 Datchet 351.
 Denison Club 74.
 Denmark Hill 33.
 Dentists 20.
 Deptford 68. 25. 32. 131.
 353.
 — Road 36.
 Derby 4.
 —, the 46. 328.
 Devonshire Club 227. 74.
 — House 279.
 Dining Rooms 11.
 Dinner 10. 11.
 — parties 71.
 Directories 71.
 Disposition of Time 77.
 District Messenger Serv.
 Co. 56.
 Dives' Flour Mills 312.
 Divine Service 50.
 Docks 129.
 Doctors' Commons 118.
 147.
 Dorchester House 278.
 Dorking 34.
 Doulton's Pottery Works
 311.
Dover to Calais 4.
 — *to Ostend* 4.
 Downing Street 190.
 Drainage System 70.
 Dramatic Clubs 74.
 Drapers' Garden 106.
 — Hall 106.
 Drawing Rooms 267.
 Drury Lane Theatre 40.
 186.
 Duke of York's School
 305.
 Dulwich 324. 33.
 — Gallery 324. 78.
 Dunstable 347.
 Dutch Church 106.
 Ealing 349. 37. 32.
 Earl's Court 34. 36.
 Earlsfield 34.
 East End 67.
 — India Co.'s House 109.
 — — Docks 131.
 — — United Service Club
 74.
 East Sheen 334.
 Eden Palace 42.
 Edgware 345. 32.
 — Road 233.

- Edgware Road Station 36.
 Education Office 190.
 Eel Pie Island 339.
 Egham 351.
 Egyptian Hall 43. 228.
 Eleanor's Cross 149. 151.
 Electric Railway 38. 113.
 Electrical Engineering,
 School of 73.
 Elephant and Castle 28.
 33. 77. 309.
 Elephant and Castle
 Market 26.
 — Theatre 42.
 Elephant Tavern 109.
 Elstree 345.
 Eltham 360.
 Ely Chapel 95.
 — Place 95.
 Embankment Gardens.
 115. 149.
 Embassies 49.
 Empire Theatre 231. 42.
 Enfield 32.
 Entertainments 42. 43.
 Epping Forest 343. 32.
 Epsom 326. 48.
 Erith 32. 358.
 Ethical Societies 52.
 Eton 356.
 Euston Sq. Stat. 32. 235.
 Evans's 187.
 Exchange, Royal 106.
 Exeter Hall 148.
 Exhibition Galleries 300.
 Exhibitions of Pictures
 45. 110.
 Expenses 1.
 Farringdon Street 94. 117.
 — Station 36. 95.
 Feltham 351.
 Fenchurch Street 109.
 — Stat. 34. 110.
 Fetter Lane 139.
 Finchley Road 36. 345. 33.
 Finsbury 68.
 — Park 32.
 — Technical College 283.
 Fire Brigade 70. 308.
 Fishing 47.
 Fish Markets 25. 97. 114.
 Fishmongers' Hall 113.
 Flaxman Gallery 235. 78.
 Fleet Brook 94. 137. 341.
 — Prison 137.
 — Street 137. 117.
 Floral Hall 186.
 Flower Market 25. 186.
 — Shows 240. 282.
 Flvs 28.
Folkstone to Boulogne 4.
 Football 47.
 Foreign Cattle Market
 131.
 Foreign Churches 52.
 — Office 191. 268.
 Foresters' Hall 43.
 Forest Hill 34. 324.
 Foundling Hospital 236
 78.
 Fox-hunting 46.
 Free Hospital, Royal 145.
 — Libraries 16.
 French Hospice 137.
 — Hospital 72.
 — Protestant Church 234.
 Friends' Meeting Houses
 51.
 Frogmore Lodge 356.
 Fruit Market 25. 186. 97.
 Fulham 337.
 Furnival's Inn 95.
 Gadshill 361.
 Gaiety Theatre 40. 148.
 Gallery, National 152. 78.
 —, National Portrait 132
 78. 152.
 Games 47. 48.
 Gardens, Botanic 240.
 —, Chelsea Botanic 305.
 —, Public 43.
 —, Zoological 237.
 Garrick Club 187. 74.
 — Theatre 41. 151.
 Gas-lighting 66. 69.
 Gates of London, Old 63.
 General Hints 70.
 Geographical Society 230.
 Geological Museum 230.
 78.
 — Society 228.
 George Lane 342.
 German Athenaeum 74.
 — Hospital 108. 72.
 — Reed's Entertainment
 43.
 Gibson & Diploma Gal-
 leries 229. 78.
 Gipsy Hill 33.
 Globe Stairs 313.
 — Theatre 41. 145.
 Gloucester 4.
 Gloucester Road Station
 37. 36.
 Goldsmiths' Hall 100.
 Golf Links 47.
 Gore House 281.
 Gorbamby House 347.
 Gospel Oak 33. 343.
 Gough Sq. 138.
 Government Offices 190.
 268.
 Gower Street 235.
 — Station 36. 235.
 Grafton Gallery 45.
 — Hall 45.
 Grand Theatre 42. 236.
 Grantham 4.
 Gravesend 32. 360.
 Gray's Inn 139. 140.
 — Thurrock 358.
 Great Eastern Railway
 Market 26.
 — Fire 65. 81. 113.
 — Marlow 32.
 — Missenden 349.
 — Scotland Yard 190.
 Greenhithe 358. 360.
 Green Park 270.
 — Arch 271.
 Green Room 74.
 Greenwich 313.
 — Hospital 313.
 — Observatory 315.
 — Park 315.
 — Railway 32.
 Gresham Club 74.
 — College 108.
 Grill Rooms 11.
 Grocers' Hall 104.
 Grosvenor Club 234. 74.
 — House 275.
 — Road 33.
 — Bridge 304.
 — Square 233.
 Grub Street 98.
 Guards' Club 74. 227.
 Guildford 34.
 Guildhall 101.
 — Library 102.
 — Museum 103. 78.
 — Picture Gallery 103.
 78.
 — School of Music 116.
 Guilds 71.
 — Central Technical
 College 73. 283.
 Gunnersbury 33. 36. 37.
 Guy's Hospital 309.
 Gymnastics 47. 48.
 Hackney 68. 137. 32. 33.
 241. 343.
 Haggerston 137. 33.
 Hainault Forest 343.
 Halfway Reach 358.
Halifax to Liverpool 3.
 Ham Common 339.
 — House 338.
 Hamilton Gardens 272.
 Hammersmith 338. 36.
 33.
 Hampstead 340. 68.
 — Heath 340. 33.
 Hampton Court 328. 338.
 78.
 — Wick 339.

- Hanover Chapel 232.
 — Square 232.
 Hansoms 27.
 Hanwell 349. 311.
 Harcourt House 232.
 Harefield 348.
 Harpenden 347.
 Harrow 345. 36. 32. 348.
 Hartshorn Lane 151.
Harwich to Antwerp 5.
 — to *Hamburg* 5.
 — to *Hoek van Holland* 5.
 — to *Rotterdam* 5.
 Hatfield 346.
 Haverstock Hill 345. 32.
 Hayes 349.
 Haymarket 226.
 — Theatre 40. 226.
 Hendon 345. 32.
 Henley 32.
 — Regatta 48.
 Heralds' College 119.
 Hereford 4.
 Herne Hill 33.
 Herne's Oak 356.
 Hertford 344.
 — House 278.
 Higham 361.
 High Beach 343.
 Highbury 236. 33. 34.
 Highgate 341. 32. 34.
 — Cemetery 306.
 High Holborn 236.
 Hints, General 70.
 Historical Sketch of
 England 56.
 — of London 62.
 Hogarth Club 74.
 Holborn 95. 236.
 — Viaduct 94.
 — Station 34. 94.
 Holland House 274.
 Holloway 32. 236.
 — College 351.
 Holly Lodge 273. 342.
 Holy Well 146.
 Home Office 191.
 Home Park 356.
 Homerton 137. 33.
 Honor Oak 33. 34.
 Hornsey 342. 32.
 Horse Guards 190. 268.
 — Markets 26.
 — Racing 46.
 Horticultural Society
 282. 338.
 Hospice for French Pro-
 testants 137.
 Hospitals 72.
 Hotels 5.
 Houndstitch 67. 110.
 Hounslow 34.
 Hughenden 349.
- Humans Society, Royal
 150. 272.
 Hungerford Market 149.
 Hunting 46.
 Hurlingham Club 74. 337.
 Hyde Park 270.
 Hyde Park Corner 271.
 Imperial Institute 282.
 78. 74.
 — Theatre 42.
 Independent Chapels 51.
 India Museum 301. 283.
 — Office 191. 263.
 Industrial Exhib. 44.
 Ingress Abbey 358.
 Inland Revenue Office 147.
 Inns of Chancery 140. 95.
 — of Court 68. 139.
 Institute of Architects 73.
 — of Painters in Water-
 Colours 45.
 Institution of Civil En-
 gineers 73.
 International Exhibition
 283.
 — Hall 45.
 Ironmongers' Hall 109.
 Irvingite Churches 285. 51.
 Isle of Dogs 131.
 Isleworth 338. 34.
 Islington 236. 33.
 Isthmian Club 228. 74.
 Italian Opera 40. 186.
 Jewish Synagogues 51.
 Jewry, Old 103.
 Jordans 349.
 Journals 17.
 Junior Athenæum Club
 228. 74.
 — Army and Navy Club
 74. 227.
 — Carlton Club 74. 227.
 — Conservative Club 74.
 — Constitutional Club 74.
 — Travellers' Club 74.
 — United Service Club
 232. 74.
 Justice, Courts of 144.
 Kempton Park Races 46.
 Kennington Oval 304.
 312. 47.
 Kensal Rise 33.
 — Green Cem. 306. 349.
 Kensington Gardens 273.
 — Gore 281.
 — High Street Station 37.
 33. 34. 36.
 — Palace 273.
 Kentish Town 32. 33. 34.
 336. 345.
- Kew 334. 338.
 — Botanic Gardens 334.
 335.
 — Bridge Station 335. 33.
 34.
 — Cottage 335.
 — Gardens 335. 36. 78. 33.
 — Green 335.
 — Observatory 336.
 — Palace 335.
 Kilburn 36. 32.
 Kingsbury 36. 347.
 King's College 146.
 — Hospital 186.
 King's Cross Station 32.
 235.
 — Metrop. Railw.
 Station 36.
 Kingsland 103.
 Kingston 339. 33.
 King Street 199.
 King William Street 111.
 Kit-Cat Portraits 337. 344.
 Ladies' Clubs 74.
 — Mile 272.
 — University Club 74.
 — Victoria Club 74.
 Lady Artists, Society of
 45.
 Lady Guide Association
 56.
 Lambeth 67. 68.
 — Bridge 310.
 — Palace 310.
 Langham Place 233.
 Langley 349.
 Lansdowne House 277.
 Latimer Road 36. 37.
 Latimers 348.
 Lauderdale House 342.
 Law Courts, New 144.
 Lawn Bank 340.
 Lawn Tennis 48.
 Lea, river 47. 344.
 Leadenhall Market 25.
 109.
 — Street 109.
 Leather Trades School
 283.
 Leathersellers' Hall 108.
 Leicester Square 231.
 Lesnes Abbey 359.
 Levées 267.
 Lewisham 359. 68. 32. 316.
 Leyton 342.
 Leytonstone 342.
 Libraries 16.
 Life Boat Institution 148.
 Limehouse 34. 313.
 Lincoln's Inn 139. 183.
 140.
 Linnean Society 228.

- Literary Clubs 74.
 — Enquiry, Dep. for 147.
 Liverpool 4.
 — Street Station 32. 337.
Liverpool to London 4.
 Livery Companies 72.
 Lloyd's 107.
 Lodgings 9.
 Lombard Street 109.
 London Bridge 111.
 — — Station 34.
 —, Chatham, and Dover
 Rail. Bridge 117.
 — County Council 69.
 — Docks 129.
 — Ethical Society 52.
 — Institution Library 16.
 227.
 — Pavilion 42.
 — Stone 119.
 — University 229. 232.
 — Wall 63. 98.
London to Amsterdam 5.
 — to *Antwerp* 5.
 — to *Bremerhafen* 5.
 — to *Hamburg* 5.
 — to *Ostend* 5.
 — to *Rotterdam* 5.
 Long Acre 189.
 — Shore 67.
 Lord Mayor's Show 71.
 Lord's Cricket Ground
 47. 245.
 Lordship Lane 33. 324.
 London Road 32.
 Loughborough 33.
 Loughton 342.
 Lower Thames Street 111.
 113.
 Lowther Arcade 24. 149.
 — Lodge 282.
 Ludgate Circus 117.
 — Hill 117.
 — — Station 34. 117.
 Luton 347.
 Lyceum Theatre 40. 148.
 — Theatre 41. 152.
 Maida Vale 32.
 Maidenhead 32.
 Maiden Lane 187.
 Mall, The 267.
 Manchester Square 333.
 Mansfield House 110.
 Mansion House 104.
 — — Station 37. 119.
 Maple's Cross 348.
 Marble Arch 271.
 Markets 25.
 Mark Lane 110.
 — — Station 35. 120.
 Marlborough Club 227. 74.
 — House 227.
 Marlborough Road 36.
 Marshalsea Gaol 309.
 Marylebone 68. 237.
 — Church, Old 233.
 — Park 237.
 — Road 241.
 — Theatre 42.
 — Workhouse 241.
 Matlock 4.
 Mayfair 272. 303.
 Meat Market, Central 97.
 25.
 Medical Examination
 Hall 116.
 Mercers' Hall 103.
 Merchant Taylors' Hall
 108.
 — — School 98.
 Mermaid Tavern 101.
 Methodist Chapels 51.
 Metropolitan Board of
 Works 69.
 — Cattle Market 25.
 — Fire Brigade 70. 308.
 — Improvements 69.
 — Meat Market 25. 97.
 — Music Hall 42.
 — Police District 69.
 — Railways 35.
 Mews, Royal 270.
 Mildmay Park 33.
 Mile End Road 110.
 Military Academy (Wool-
 wich) 317.
 — Asylum 305.
 — Repository (Wool-
 wich) 317.
 Millbank Penitentiary
 304.
 Mill Hill 345. 37.
 Millwall Docks 131.
 Milton Street 98.
 Mincing Lane 109.
 Ministerial Offices 190.
 191.
 Minorities 67. 110.
 Mint, Royal 123.
 — Street 309.
 Missionary Society's Mu-
 seum, London 100.
 Mitre Court 138.
 Mohawk Minstrels 44.
 Mond's Gallery 280.
 Money 1.
 — Changers 50.
 — Order Office 91. 54.
 Montague House 191. 115.
 Monument, The 112. 78.
 — Station 37. 111.
 Moore and Burgess
 Minstrels 44.
 Moorgate St. Station 36.
 Moravian Chapel 139.
 Mortlake 338. 31. 35.
 Museum, Royal Archi-
 tectural 225.
 —, Bethnal Green 131. 78.
 —, Brassey 279.
 —, British 242. 78.
 — of Fish Culture 301.
 —, Geological 230. 78.
 —, Guildhall 103. 78.
 —, India 301.
 —, London Missionary
 Society 100.
 —, Military (Woolwich)
 317.
 —, Natural History 283.
 78.
 —, Naval 315.
 —, Parkes 213.
 —, Patent Office 300.
 —, Soane 185. 78.
 —, South Kensington 235.
 78.
 —, United Service 189. 78.
 Music Hall, Royal 43.
 — Halls 42.
 —, Guildhall School of
 116.
 —, Royal Academy of 282.
 —, Royal College of 281.
 Musical Union 44.
 Muswell Hill 342.
 National Agricultural
 Hall 44.
 — Club 74.
 — Gallery 152. 78.
 — Liberal Club 151. 74.
 115.
 — Life Boat Institution,
 Royal 148.
 — Portrait Gallery 132.
 78. 152.
 — Provincial Bank 108.
 — School of Cookery
 283.
 Natural History Museum
 233. 78.
 Naval and Military Club
 228. 74.
 Naval Museum & School
 (Greenwich) 315.
 Neasden 36. 347.
 Nelson's Column 150.
 New Burlington House
 238.
 — College 241.
 — Court 119.
 — Cross 316. 32. 359. 36.
 — Gallery 45.
 Newgate Prison 93.
 — Street 92.
Neuhaven to Dieppe 5.
 Newington 68.

- New Inn 140. 146.
 — Jerusalem Churches 51.
 Newlands Park 348.
 Newmarket Races 46.
 New Oxford Street 234.
 — Oxford and Cambridge Club 74. 227.
 — Scotland Yard 115. 191.
 — Somerville Club 74.
 Newspapers 17.
 Newton Hall 139.
 New Travellers' Club 228. 74.
 — University Club 227. 74.
New York to Glasgow 3.
 — — *to Liverpool* 3.
 — — *to Queenstown* 3.
 — — *to Southampton* 2. 3.
 New Zealand Chambers 109.
 Niagara Hall 44.
 Norbury 33.
 Northbrook Gallery 279.
 Northfleet 359. 360.
 Northumberland House 151.
 Northwood 36. 348.
 Norwood 33. 34.
 — Cemetery 306.
 Notting Hill 36. 306.
 — Gate Station 36.
 Nurses' House 241.

 Oaks, the 46. 328.
 Observatory, Royal 315.
 Old Ford 32. 33. 342.
 — Jewry 103.
 Olympia 44.
 Olympic Theatre 41. 145. 146.
 Omnibuses 28. 5.
 Opéra Comique 41. 146.
 Opera, Royal Italian 40. 186.
 Ophthalmic Hospital 149.
 Oratory, the 303.
 Oriental Club 232. 74.
 Orleans Club 74. 339.
 — House 339.
 Oxford 4.
 — Circus 232.
 — House 110.
 — Music Hall 42.
 — Street 233.
 — and Cambridge Club 74. 227.
 Oyster Shops 14.

 Paddington Station 32.
 — —, Metropolitan 36.
 Palace Theatre 42. 151.
- Pall Mall 225.
 — — Club 75.
 Panoramas 323.
 Panshanger 344.
 Pantheon 231.
 Panyer Alley 92.
 Parade, the 268.
 Paragon Theatre of Varieties 43.
 Parcels Companies 55.
 — Post 54.
 Parkes Museum 213.
 Parkhurst Theatre 42.
 Park Street 309.
 Parliament, Houses of 191. 78.
 Parliament Hill 340.
 Parson's Green 37.
 Passports 2.
 Patent Office Museum 300.
 — — Library 17.
 Paternoster Row 68. 90.
 Pavilion Theatre 42.
 Peckham Rye 32. 33.
 Pembroke Lodge 334.
 Penge 34.
 People's Palace 111.
 Peterborough 4.
 Petersham 338.
 Petty France 268.
Philadelphia to Liverpool 2.
 Philharmonic Concerts 44.
 Physicians, Royal College of 151.
 Piccadilly 228.
 — Circus 232.
 Picture Galleries (public) 45. 110.
 — — (private) 275-280.
 Pinner 36. 348. 32.
 Pioneers' Club 74.
 Playhouse Yard 117.
 Plumstead 359.
Plymouth to London 4.
 Policemen 69. 71.
 Polytechnic Institution 233.
 Pool, the 112. 129.
 Poplar 33. 34.
 Popular Concerts 44.
 Population 66. 69.
 Port, the 129. 112.
 Portland Place 233.
 — Road Station 36. 238.
Portland to Liverpool 3.
 Portman Square 233.
 Portrait Gallery, National 132. 78. 152.
 Post Office 53.
 — —, General 53. 91. 92.
- Post Office Directory 71.
 — — Money Orders 54. 91.
 — — Savings Banks 91. 118.
 Postal Districts 54.
 — Orders 54.
 — Regulations 53. 54.
 — Traffic 91.
 Poultry 100. 104.
 — Market 25. 97.
 Praed St. Station 36.
 Preceptors, Coll. of 235.
 Preliminary Ramble 75.
 Presbyterian Churches 52.
 Press Club 74.
 Prime Minister's Office 190.
 Primrose Club 74.
 — Hill 241.
 Prince of Wales Theatre 41. 231.
 Princes' Hall 45. 230.
 Princess's Concert Room 45.
 — Theatre 40. 234.
 Printing House Sq. 118.
 Prisons 93. 304.
 Private Apartments 9.
 Privy Council Office 190.
 Provincial Bank 108.
 Prussia House 227.
 Public Gardens 43.
 — Houses 11.
 — Offices 190. 191.
 Purfleet 358.
 Purley 34.
 Putney 337. 351. 34.
 — Bridge 37. 337.
- Quakers' Meeting Houses 51.
 Quadrant, the 232.
 Queen Victoria 61.
 — — Street 104. 117.
Queenborough to Flushing 5.
 Queen's Gate 283.
 — Hall 44. 111. 233.
 — Road Station 36. 39. 34.
 — Tobacco Pipe 130.
 — Warehouse 130.
 Queenstown 3.
- Races 46.
 Rackets 47.
 Radlett 345.
 Railways 32.
 Raleigh Club 232. 74.
 Ranelagh, the 305.
 Ratcliff Highway 130.
 Reading 351.

- Reading Rooms 16.
 Record Office 139.
 Reform Club 74. 227.
 Regalia 124.
 Regattas 43.
 Regent Circus 232.
 — Street 232.
 Regent's Canal 131.
 — Park 237.
 Registrar-General's Office 147.
 Restaurants 10. 11.
 Richmond 334. 338. 351.
 Rickmansworth 348. 36.
 Rochester 32. 33. 361.
 Rolls Buildings 139.
 — Chapel 139.
 Roman Bath 146.
 — Cath. Churches 52.
 — Remains 63.
 Rosherville Gardens 43. 360.
 Rotherhithe 68. 358. 36.
 Rotten Row 272.
Routes to and from London 2.
 Royal Academy 229. 78.
 — Family 61. 62.
 — Institution 230.
 — Oak 36. 349.
 — Society 228.
 Royalty Theatre 41.
 Rugby 4.
 Ruialip Park 348.
 Runnimeade 351.
 Russell Square 234.
 Rye House 344.
 Sacred Art, Gall. of 45.
 — Harmonic Society 44.
 Saddlers' Hall 101.
 Sadler's Wells Theatre 42.
 St. Albans 346.
 — Alphage's Church 98. 345.
 — Andrew's Church 94.
 — — Undershaft 109.
 — Ann, Blackfriars 118.
 — Bartholomew's the Great 96.
 — — the Less 95.
 — — Hospital 95.
 — Bride's 138.
 — Catherine Cree's 109.
 — Clement Danes 145.
 — Dunstan in the West 138.
 — Etheldreda's 52. 95.
 — George's Cathedral 341.
 — — Cemetery 274.
 — — Church 232.
 St. George's Circus 311.
 — — Club 232. 74.
 — — Hall 45. 233.
 — Giles, Cripplegate 97.
 — — in the Fields 234.
 — Helen's Church 103.
 — James's Church 230.
 — — —, Curtain St. 100.
 — — Club 228. 74.
 — — Hall 44. 231. 232.
 — — Palace 266. 227.
 — — Park 267.
 — — — Station 37. 225.
 — — Square 227.
 — — Street 227.
 — — Theatre 40. 228.
 — John's 316. 359.
 — — Church 99.
 — — Gate 99.
 — — Wood Road 36. 238.
 — Jude's 110.
 — Katherine's Docks 129.
 — — Hospital 241.
 — Luke's Hospital 311.
 — Magnus the Martyr's Church 113.
 — Margaret's Church 198.
 — — Station 334. 344.
 — Martin in the Fields 150.
 — Martin's Vestry Hall & Public Library 151.
 — Mary le Bow 101.
 — — le Strand 146.
 — — Undercroft 198.
 — — the Virgin 152.
 — — Woolnoth 111.
 — Mary's Church 141.
 — — —, Battersea 312.
 — Mary's Station 36.
 — Michael's 109.
 — Olave's 110.
 — Pancras' 235.
 — — Old 236.
 — — Station 32. 235.
 — Patrick's 234.
 — Paul's Cathedral 81. 78.
 — — Church 187.
 — — Churchyard 90.
 — — Station 34. 117.
 — Peter's 109.
 — Peter ad Vincula, Chapel of 126.
 — Peter's College 224.
 — Quintin Park 34.
 — Saviour's Church 307.
 — Sepulchre's 94.
 — Stephen's 104.
 — — Club 74. 115.
 — — Crypt 197.
 — Swithin's Church 119.
 — Thomas's Hospital 309. 200. 117.
 Salters' Hall 119.
 Sanctuary, Broad 225.
 Sandown Races 46.
 Sanitary Institute 73.
 Sardinia Catholic Chapel 186.
 Savage Club 149. 74.
 Savile Club 229. 74.
 Savings Bank 151.
 Savoy Chapel 148.
 — Palace 148.
 — Theatre 40. 148.
 School Board, London 70.
 — — Office of 116.
 — of Art Needlework 233.
 — of Cookery 283.
 Scotland Yard 190. 191.
 Scottish Club 74.
 Seamen's Hospital 314.
 Season 1.
 Selhurst 33.
 Serjeants' Inn 139.
 Serpentine 270. 272.
 Sevenoaks 31.
 Shadwell 34. 36. 131.
 — Market 26.
 Shaftesbury Avenue 152.
 — Memorial 232.
 — Theatre 41. 152.
 Shepherd's Bush 36.
 Shoe Lane 138.
 Shooter's Hill 317.
 Shops 19.
 Shoreditch 67. 33. 108. 137.
 Siemens' Telegraphic Works 317.
 Sion College 16. 116.
 Sion House 336. 338.
 Skinners' Hall 120.
 Sloane Square Station 37.
 Slough 349.
 Smithfield 25. 97.
 Snaresbrook 342.
 Snow Hill 357.
 Soane Museum 185. 78.
 Societies 73.
 Society, Antiquarian 228.
 —, Archery 237.
 — of Arts 148. 78.
 —, Astronomical 228.
 —, Botanical 237.
 —, Chemical 228.
 —, Geographical 230.
 —, Geological 228.
 —, Horticultural 282.
 —, Humane 150. 272.
 —, Linnsean 228.
 — of Painters in Water-
 Colours 45.
 —, Royal 228.
 —, Toxophilite 237.

- Society, Zoological 237.
 Soho Bazaar 24. 234.
 — Square 234.
 Somers Town 236.
 Somerset House 146. 116.
 Southall 349.
Southampton to Bremer-
haven 5.
 — to *Cherbourg* 5.
 — to *Cuxhaven* 5.
 — to *London* 4.
 — to *St. Malo* 5.
 South Eastern Railway 32.
 Southend 32.
 South Kensington Mu-
 seum 285. 78.
 — — Station 37. 286.
 South London Fine Art
 Gallery 309.
 — — Palace of Amuse-
 ments 43.
 South Place Ethical So-
 ciety 52.
 Southwark 67. 68.
 — Bridge 120. 101.
 — Park 309.
 Spa Road 32. 359.
 Spitalfields 67. 108.
 — Market 26.
 Sporting Clubs 74.
 Sports 46. 47. 48.
 Stafford House 275.
 Staines 349. 351. 32. 34.
 Stamford Bridge 47.
 Standard Theatre 42. 103.
 Staple Inn 95. 140.
 Stationers' Hall 90.
 Statistical Society 149.
 Statistics 69.
 Statue of Achilles 271.
 — of Prince Albert 96.
 — 280. 107.
 — of Queen Anne 82.
 — of Lord Beaconsfield
 199.
 — of Duke of Bedford 235.
 — of Lieut. Bellot 314.
 — of Lord Bentinck 232.
 — of Brunel 116.
 — of Burgoyne 226.
 — of Burns 115.
 — of Byron 272.
 — of Colin Campbell 226.
 — of Canning 199.
 — of Carlyle 304.
 — of Charles I. 151.
 — of Charles II. 106. 305.
 — of Duke of Cumber-
 land 232.
 — of Lord Derby 199.
 — of Queen Elizabeth
 106. 138.
 — of Forster 116.
 Status of Fox 234.
 — of Franklin 226.
 — of Sir Bartle Frere 115.
 — of George II. 314.
 — of George III. 102. 147.
 226. 357.
 — of George IV. 150.
 — of General Gordon 150.
 — of Havelock 150.
 — of Lord Herbert 227.
 — of Rowland Hill 107.
 — of Huskisson 107.
 — of James II. 190.
 — of Jenner 273.
 — of Lord Lawrence 226.
 — of J. S. Mill 116.
 — of Sir C. Napier 150.
 — of Lord Napier of
 Magdala 226.
 — of Nelson 150.
 — of Gen. Outram 115.
 — of Palmerston 199.
 — of Peabody 107.
 — of Sir R. Peel 91. 100.
 199.
 — of William Pitt 232.
 — of Robt. Raikes 115.
 — of Richard Coeur de
 Lion 199.
 — of Shakspeare 231
 — of Stephenson 235.
 — of Tyndale 115.
 — of Queen Victoria 106.
 230.
 — of Prince & Princess
 of Wales 231.
 — of Wellington 107. 271.
 271.
 — of Wesley 100.
 — of William III. 227.
 — of William IV. 111.
 — of Duke of York 227.
 Steel Yard 119.
 Steamboats 2. 38.
 Steinway Hall 45.
 Stepney 34. 131.
 Stock Exchange 106.
 Stockwell 33.
 Stoke Newington 108.
 — Poges 349.
 Stone Church 358.
 Store Street Hall 45.
 Storey's Gate 268.
 Stout 11.
 Strand 145.
 Strand Theatre 40. 146.
 Stratford (Essex) 32. 342.
 Strawberry Hill 339. 334.
 34.
 Streatham Hill 33.
 Strood 361.
 Sub-tropical Garden 312.
 Subways 113. 128.
 Sudbrook House 338.
 Surbiton 328. 35. 339.
 Surgeons, College of 183.
 78.
 Surrey Docks 131. 309.
 — House Museum 324.
 — Side 307.
 — Theatre 42. 311.
 Sutherland House 275.
 Swedenborgian Chapels
 51.
 Swedish Church 130.
 Swimming Clubs 49.
 Swiss Cottage 86. 241.
 Sydenham 317. 33. 34.
 Synagogues 51.
 Tabard Inn 309.
 Tabernacle, the 309.
 Tattersall's 26.
 Technical Art School 233.
 Teddington 334. 339. 34.
 Telegraph Office 55. 91.
 Telegraphs 55.
 Telephones 55.
 Temperance Hotels 9.
 Temple 141. 116.
 — Bar 143. 344.
 — Church 141. 78.
 — Gardens 142.
 — Station 37.
 Tennis 48. 47.
 Terminus Hotels 6.
 Terry's Theatre 41. 148.
 Thames, the 67. 336. 356.
 etc.
 — Ditton 328. 34. 339.
 — Embankment 70. 115.
 — Tunnel 130.
 Thatched House Club 74.
 227.
 Theatres 39.
 Theobalds Park 344.
 Thorney Isle 200.
 Thornton Heath 33.
 Tilbury Fort 359. 32.
 — Docks 131.
 Time 2.
 —, Disposition of 77.
 Times Office 118.
 Tivoli Theatre 42.
 Tobacco 2. 20.
 — Dock 130.
 Toole's Theatre 41. 149.
 Topography 67.
 Tottenham Court Road
 234.
 Tower 120. 78.
 — Bridge 128.
 — Hamlets 69.
 — Hill 127.
 — Subway 128.
 Toxophilite Society 237.
 Toynebee Hall 110.

- Trafalgar Square 149.
 — Theatre 41.
 Tramways 81.
 Travellers' Club 74. 227
 Treasury 190.
 Trinity Church 110.
 — College 73. 283.
 — House 127.
 Trocadero 42.
 Turf Club 74.
 Turnham Green 36.
 Tussaud's Waxwork Exhibition 43. 241.
 Twickenham 394. 399.
 351. 34.
 Tyburn 237.
 Tyburnia 287. 303.
 Underground Railways 35.
 Union Club 74. 151.
 Unitarian Chapels 52.
 United Service Club 74. 226.
 — — Institute 189.
 — — Museum 189. 78.
 United University Club 74. 226.
 University Boat Race 48. 337.
 — Clubs 74.
 — College 235.
 — — Hospital 235.
 — Hall 235.
 — Sports 47. 48. 241.
 Uxbridge 349. 32.
 — Road 34. 36.
 Vaudeville Theat. 41. 148.
 Vauxhall 327. 34.
 — Bridge 304.
 Vegetable Market 25. 97. 186.
 Vegetarian Restaurants 14.
 Verulamium 346.
 Veterinary College 236.
 Victoria and Albert Docks 131.
 Victoria Club 74.
 — Coffee Music Hall 43.
 — Embankment 115. 200.
 — Park 137.
 — — Station 137. 33.
 — Station 33. 303.
 — — (Metrop.) 37.
 — Tower Gardens 199.
 Virginia Water 351. 357.
 Visits 71.
 Walham Green 37.
 Waltham Abbey 343.
 — Cross 343.
 Walthamstow 343.
 Walworth Road 33.
 Wandsworth 337. 33. 34.
 Wapping 180. 36.
 War Office 227.
 Ware 344.
 Warwick 4.
 — Lane 93.
 Watergate 115.
 Waterloo Bridge 147.
 — Junction 35.
 — Place 226.
 — Station 34. 147.
 — Steps 226.
 Waterlow Park 342.
 Watford 346. 32.
 Wellington Barracks 268. 124.
 Wellington Club 74.
 Welsh Harp 345.
 — Presbyterian Chapel 151.
 Wembley Park 348. 43.
 Wendover 349.
 Wesley's Chapel 100.
 Westbourne, the 270.
 — Park 36. 349.
 West Brompton 37. 33.
 Westcombe Park 359.
 West Drayton 349.
 — End 67. 145.
 — — (station) 345.
 — — Lane 33.
 — Hampstead 36.
 — India Docks 131. 34.
 Westminster 68.
 — Abbey 200. 78.
 — Bridge 199.
 — — Metrop. Railway Station 37.
 — Column 224.
 — Guildhall 225.
 — Hall 196.
 — Hospital 225.
 — Palace, New 191.
 — School 224.
 — Town Hall 225.
 West Thurrock 358.
 Whitechurch 345.
 White's Club 74. 227.
 Whitebait 313.
 Whitechapel 67. 110.
 — Station 36.
 Whitehall 188.
 — Club 74.
 — Gardens 190.
 Whittington Almshouses 342.
 Willesden Green 36.
 — Junction 32. 33.
 Will Office 147.
 Will's Coffee House 186.
 Williams' Library 16.
 Wimbledon 328. 34.
 Windham Club 74.
 Windmill Hill 360.
 Windsor 349. 351. 34.
 Wine 11. 24.
 Wine Office Court 138.
 Woodford 342.
 Woodhouse Park 43.
 Woolwich 316. 32. 358.
 — Arsenal 316. 359.
 — Dockyard 317. 359.
 Worcester 4.
 Wormwood Scrubs 34.
 Wraysbury 351.
 Writers' Club 74.
 York Column 227.
 — Road 93.
 Zoological Gardens 78.
 — Society 237.

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INDEX OF STREETS
AND
PLANS OF LONDON.

CONTENTS.

1. List of the principal streets, public buildings, etc., of London.
2. General Plan of London, showing the limits of the special plans.
3. Large Plan of London in three sections.
4. Four Special Plans of the most important quarters of London.
5. Railway Plan of London and its suburbs.

This cover may be detached from the rest of the book by severing the yellow thread which will be found between pp. 35 and 39 of the list of streets.

List of the Principal Streets, Squares, Public Buildings, etc.
with Reference to the accompanying Plans.

The large Map of London, on the scale of 1 : 21,200, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *gray*. Each section contains 72 numbered squares. In the accompanying index the capital letters **B, E, G**, following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also to be found on one of the special plans, this is indicated by an italicised Roman numeral. Thus, Adam Street, Adelphi, will be found on the red section, square 30; and also on the second special map.

The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 16 on the brown section finds its continuation towards the S. in square 16 on the red section.

The squares will also be useful for calculating distances, each side of a square being exactly half a mile, while the diagonals if drawn would be 1,244 yards.

Names, to which *Great, Little, Old, New, Upper, Lower*, or *Saint* are prefixed, are to be sought for under these prefixes.

The following abbreviations are used: *ave.*, avenue; *ch.*, church; *cres.*, crescent; *ct.*, court; *ea.*, east; *grdns.*, gardens; *grn.*, green; *gro.*, grove; *gt.*, great; *hl.*, hill; *ho.*, house; *la.*, lane; *nth.*, north; *pk.*, park; *pl.*, place; *rd.*, road; *sq.*, square; *st.*, street; *sta.*, station; *sth.*, south; *ter.*, terrace; *tn.*, town; *wd.*, wood; *we.*, west.

B R G

B R G

Abbeygrdns., St. John's wd.	11		Adam's mews, Grosvenorsq.		
Abbey road., St. John's wood	7			<i>I</i>	19
Abbey street, Bermondsey	41		Addington road, Bow . . .	64	
Abbey st., Bethnalgreen road	48		Addington street, Lambeth		29
Abbeyfield road, New road,			Addle hl., Doctors' comm. <i>II</i>		39
Rotherhithe	49		Addle st., Wood st., City <i>III</i>		39
Abbott road, Bromley . . .	6		Adelaide road, Hampstead	14	
Abchurch la., Lombard street			Adelaide street, Strand <i>II</i>		26
<i>III</i>	43		Adelina gro., Mile End . . .		52
Abercorn pl., St. John's wood	11		Adelphi terrace, Strand <i>II</i>		30
Aberdeen pk., Highbury gro.	37		Adelphi theatre, Strand <i>II</i>		31
Aberdeen pl., Maidahill . .	12		Admiralty, Whitehall <i>IV</i>		26
Abingdon road, Kensington	1		Agar Street, Strand . . . <i>II</i>		26
Abingdon st., Westminster <i>IV</i>	25		Agnes street, Waterloo road		30
Abingdon villas, Kensington	1		Ainger rd., Chalk farm . .	14	
Acacia road, St. John's wood	11		Air street, Piccadilly . . . <i>I</i>		23
Academy, Royal, Burlington			Albany, Piccadilly	<i>I</i>	22
house, Piccadilly <i>I</i>	22		Albany road, Camberwell . .		42
Acton street, Gray's inn road	32		Albany street, Regent's pk.	24	24
Adam street, Adelphi <i>II</i>	30		Albemarle st., Piccadilly <i>I</i>		23
Adam street, New Kent road	37		Albert bridge, Battersea . . .		14
Adam street, Rotherhithe . .	53		Albert embankment . . . <i>IV</i>		29 29
Adam st., Portman sq. . . <i>I</i>	20		Albert gate, Knightsbridge		18

B R G		B R G	
Albert hall, Kensington rd.	9	Allerton street, Hoxton . . .	44
Albert place, Kensington . .	5	Allhallows lane III	38
Albert road, Glo'ster gate . .	19	Allington street, Victoria	
Albert road, Kilburn park . .	3	street IV	21
Albert road, Battersea	15	All Saints' church, Margaret	
Albert road, Queen's road,		street I	24
Dalston	46	All Saints' road., West-	
Albert square, Clapham rd.	31	bourne park	4
Albert sq., Commercial rd.		Allsop pl., Regent's park . .	20
east	55	All Souls' church, Langham	
Albert street, Cambridge rd.	56	place I	24
Albert street, Homerton . . .	53	Alma road, Bermondsey . . .	45
Albert st., Mile End New tn. .	48	Alma road, Canonbury . . .	56
Albert st., Regent's park . . .	23	Alma st., Kentish town rd.	21
Albert street, Pentonville . .	35	Alma street, New North rd.	43
Albion gro., Barnsbury	30	Almorah road, Islington . . .	42
Albion place, London wall II	36	Alpha road, Park road . . .	16
Albion place, Clerkenwell . . .	36	Alpha terrace, Blenheim st.,	
Albion road, Clapham	24	Chelsea	14
Albion road, Dalston	46	Alsot road, Bermondsey . . .	45
Albion road, Hackney	54	Alvey st., Walworth	41
Albion road, Holloway	33	Alvington st., Shacklewell	45
Albion square, Dalston	46	Alwyne lane, Canonbury . . .	38
Albion st., Caledonian road . .	31	Alwyne road, Canonbury . . .	38
Albion street, Hyde park	15	Amberley rd., Paddington . .	8
Albion street, Rotherhithe . . .	53	Amelia street, Walworth . . .	37
Aldenham st., Somers town . . .	27	Amersham vale, New Cross	
Aldermanbury III	39	road	59
Alderminster road, Ber-		Amhurst road, Shacklewell	45
mondsey		Amhurst road, Hackney . . .	49
Alderney road, Globe road . . .	56	Amoy pl., Limehouse	63
Alderney st., Pimlico	21	Ampton st., Gray's inn road	32
Aldersgate street, City . . . III	40	Amwell street, Pentonville	36
Aldersgate street station	40	Anchor street, Stepney	48
Aldford st., Park lane I	18	Anderson walk, Lambeth	29
Aldgate station III	48	Andrews road, Hackney	51
Aldgate High street III	48	Angel court, Throgmorton	
Aldred road, Walworth	34	street III	43
Aldridge road villas, West-		Angel place, Boro' High st.	37
bourne park	4	Angel street, St. Martin's-le-	
Alexanders square, Brompton . . .	13	Grand III	39
Alexander st., Westbne. pk. . . .	8	Angler's lane, Kentish town	
Alexandra rd., St. John's wd. . .	6	road	21
Alexis street, Southwark		Ann st., Union sq., Islington	39
park road	45	Annis road, Victoria park	58
Alfred place, Bedford sq. I	28	Anthony st., Commercial rd.	
Alfred place, Brompton	41	east	51
Alfred rd., Harrow rd.	4	Antill road, Bow	60
Alfred street, Bermondsey	29	Appleby road, London fields	50
Alfred street, Bow road	64	Appleby street, Kingsland rd.	47
Alfred street, Colebrook row . . .	35	Approach rd., Victoria pk.	55
Alfred street, Lower Wands-		Apsley house, Piccadilly IV	18
worth road	20	Aquarium & winter garden.	
Alhambra theatre I	27	Tothill street IV	25
Alice st., Bermondsey New		Arabella row, Pimlico . IV	21
road	41	Arbour square, Commercial	
Allcroft road, Kentish town . . .	17	road east	55
Allen street, Holloway road . . .	38	Arch street, Tarn st., New	
Allen street, Kensington rd. . . .	1	Kent road	37
Allen street, Lambeth	29	Archer street, Camden town	23
Allendale road, Camberwell	40	Archer st., Gt. Windmill st. I	27

B R G		B R G	
Archer street, Notting hill	3	Aubin street, Waterloo rd.	29
Archibald street, Bow . . .	64	Aubrey road, Notting hill .	2
Architectural Museum . <i>IV</i>	25	Auckland road, Bow . . .	59
Argyle square, Euston road	32	Auckland street, Upper Ken-	
Argyle street, King's cross	32	nington lane	30
Argyll place, Regent street <i>I</i>	23	Augusta street, Poplar . . .	63
Argyll road, Kensington . .	1	Augustus street, Regent's pk.	24
Argyll street, Regent street <i>I</i>	23	Austinfriars, City . . . <i>III</i>	43
Arlington sq., New North rd.	39	Austin road, Lower Wands-	
Arlington st., Piccadilly <i>IV</i>	22	worth road	20
Arlington st., Sadler's wells	36	Austin street, Shoreditch .	48
Armagh road, Old Ford . . .	63	Austral st., Southwark . . .	33
Army & Navy stores . . <i>IV</i>	21	Avelon rd., King's road . . .	7
Arnold road, Bow road . . .	64	Avenue, Pimlico	22
Artesian road, Bayswater . .	3	Avenue road, Bow	39
Arthur mews, London street,		Avenue road, Regent's park	10
Paddington	11	Avery row, Grosvenor st. <i>I</i>	23
Arthur road, Wells street .	54	Avondale sq., Old Kent rd.	46
Arthur st., Camberwell road .	35	Aylesbury st., Clerkenwell .	36
Arthur street, Chelsea	9	Aylesford st., Pimlico	26
Arthur st., Gray's inn road	32	Ayliff street, Harper street	37
Arthur street, Lower Wands-		Azenby sq., Lyndhurst road .	48
worth road	20		
Arthur st., New Oxford st.	27	Baches row, Hoxton	44
Arthur st., Trevor square . .	13	Back Church lane, White-	
Arthur street east, London		chapel	47
bridge <i>III</i>	42	Back hill, Hatton gdn. . . .	36
Artillery la. & st., Bishops-		Back alley, Bow	64
gate without <i>III</i>	44	Bacon street, Bethnal green .	48
Artillery row, Westminster		Bagshot street, Walworth . .	42
<i>IV</i>	21	Baker street, Clerkenwell . .	36
Artillery st., Horselydown	41	Baker street, Portman sq. <i>I</i>	20
Arundel square, Barnsbury	34	Baker st. bazaar, Baker st. <i>I</i>	20
Arundel t., Stoke Newington	41	Balaclava rd., Blue Anchor	
Arundel street, Strand . <i>II</i>	31	road	45
Ascalon st., Battersea	23	Balcombe st., Dorset sq. . .	16
Ascham street, Kentish town	21	Balderton st., Oxford st. <i>I</i>	19
Ash gro., Mare st., Hackney	51	Baldwin street, City road .	40
Ash street, Walworth	37	Baldwin's gardens, Leather	
Ashburnham rd., Cremorne,		lane <i>II</i>	36
Chelsea	11	Bale street, Stepney	60
Ashbury rd., Shaftesbury pk.	20	Ballance road, Homerton . .	58
Ashby road, New Cross	60	Ball's Pond road, Islington .	41
Ashby road, Islington	38	Balms road, De Beauvoir	
Ashcroft road, Grove road .	60	town	43
Ashford street, Hoxton . . .	44	Baltic street, St. Luke's . . .	40
Ashland pl., Paddington st. <i>I</i>	20	Banbury rd., South Hackney .	54
Ashley place & gardens <i>IV</i>	21	Bancroft road, Mile end . . .	56
Ashmore place, Clapham rd.	30	Bank of England . . . <i>III</i>	43
Ashmore road, Harrow rd. . .	4	Bankside, Southwark <i>III</i>	38
Ashwell road, Roman road . .	59	Banner street, St. Luke's . .	40
Aske street, Hoxton	44	Banqueting Hall (Whitehall)	
Astey's row, Essex road . . .	38	<i>IV</i>	26
Astley st., Old Kent road . . .	46	Barbara street, Barnsbury . .	29
Aston road, Notting hill . . .	4	Barbel street, Westminster	
Aston st., Limehouse fields . .	59	bridge road	33
Asylum road, Old Kent road .	51	Barbican, Aldersgate st. . . .	40
Athenæum club, Pall mall . .	26	Barchester street, Poplar	
<i>IV</i>	26	New town	67
Atterbury st., Westminster		Barclay & Perkin's Brewery	
<i>IV</i>	25	<i>III</i>	38

		B R G			B R G
Barclay road, Walham green			3	Beaufort gardens, Brompton	13
Barclay street, Aldenham st.	27			Beaufort street, Chelsea . . .	10
Barlow street, Walworth . . .	41			Beaufoy rd., Wandsworth . . .	20
Barnard's inn, Holborn <i>II</i>	36			Beaumont sq. Mile end.	56
Barnet grove, Hart's lane, Bethnal green	48			Beaumont st., Marylebone <i>I</i>	20
Barnham street, Tooley st.	41			Beckway street, East street, Walworth	41
Barnsbury grove, Holloway	30			Bedford grdns., Kensington . .	2
Barnsbury road, Islington . .	35			Bedford pl., Russell sq. <i>II</i> . .	28
Barnsbury square, Islington	34			Bedford row, Holborn . <i>II</i> . .	32
Barnsbury street, Islington	34			Bedford sq., Bloomsbury <i>I</i> . .	28
Baroness road, Hackney rd.	48			Bedford sq. ea., Commercial road east	51
Barrett st., Duke st. <i>I</i>	19			Bedford street, Amptill sq.	24
Barrett's grove, Stoke New- ington	41			Bedford street, Commercial road east	32
Barrow hill rd., Portland tn.	15			Bedford street, Covent gdn.	
Bartholomew close	40				<i>II</i> 27
Bartholomew lane, Bank <i>III</i>	43			Bedfordbury, Coventgdn. <i>II</i>	27
Bartholomew road, Kentish town road	22			Beech street, Barbican	40
Bartholomew villas, Kentish town	21			Beerla., Low. Thames st. <i>III</i>	42
Basing road, Westbourn pk.	4			Belgrave mews ea. Chapel st.	17
Basinghall street <i>III</i>	39			Belgrave pl., Pimlico . <i>IV</i> . .	17
Bassett street, Kentish town	17			Belgrave road, Pimlico	21
Bastwick st., Goswell rd. . .	40			Belgrave rd., St. John's wd.	7
Bateman street, Soho <i>I</i>	27			Belgrave square <i>IV</i>	17
Bateman's row, Shoreditch	44			Belgrave street, Commercial road east	59
Bath house <i>IV</i>	22			Belgrave street, King's cross	32
Bath street, Newgate st. <i>III</i>	39			Belgrave street, Pimlico <i>IV</i>	21
Bath st., Old st., City road	40			Belham st., Camberwell pk.	39
Bath terrace, Union road . . .	37			Belitha villas, Barnsbury . .	30
Battersea bridge	11			Bell lane, Wentworth st. <i>III</i>	48
Battersea bridge road	15			Bell street, Edgware rd. . . .	16
Battersea park	19			Bell yard, Temple bar . <i>II</i> . .	35
Battersea park pier	18			Belmont st., Chalk farm rd.	18
Battersea park railway pier, Victoria railway bridge	18			Belsize avenue, Belsize pk.	9
Battersea pk. railway station	18			Belsize crescent, Belsize pk.	9
Battersea railway station, High street	12			Belsize lane, Hampstead . . .	9
Battersea rise	19			Belsize park, Hampstead . . .	9
Battle bridge la., Tooley st. <i>III</i>	42			Belsize pk. gdns., Hampstead	13
Battle bridge road, King's cross road	27			Belsize road, Finchley road.	6
Baxendale st., Barnet grove	48			Belsize square, Hampstead	9
Baxter road, Essex road, Islington	42			Belvedere road, Lambeth . . .	30
Bayham st., Camden town	23			Bemerton st., Caledonian rd.	30
Bayley street <i>I</i>	28			Ben Jonson road, Stepney	60
Bayswater ter., Paddington	7			Benjamin st., Cowcross st. <i>II</i>	36
Beak street, Regent street <i>I</i>	23			Bennet's hill, <i>III</i>	39
Beale road, Old Ford road	59			Bentinch st., Manch. sq. . <i>I</i>	19
Bear gardens, Bank side	38			Bentinch street, Soho . . . <i>I</i>	23
Bear lane, Southwark street	34			Benwell road, Drayton pk. . .	33
Bear street, Leicester sq. <i>II</i>	27			Benyon rd., Southgate rd.	43
Beatrice road, Southwark park road	49			Beresford st., Walworth . . .	38
Beauchamp st., Leather la. <i>II</i>	36			Berkeley rd., Regent's pk. rd.	18
Beaufort buildings, Strand <i>II</i>	31			Berkeley square <i>I</i>	22
				Berkeley st., Piccadilly <i>I, IV</i>	22
				Bermondsey New road	41 41
				Bermondsey street	41
				Bermondsey wall	49
				Bernard street, Russell sq.	28
				Berners road, Islington	35

B R G		B R G	
Berners street, Oxford st. I	24	Blenheim st. Cale st. Chelsea	13
Berwick st., Soho I	23	Blenheim st. New Bond st. I	23
Berwick street, Pimlico . . .	21	Blenheim ter., St. John's	
Bessborough street, Pimlico . .	25	wood	7
Beta place, St. John's wood	16	Blomfield place, Harrow rd.	8
Bethlehem hospital, Lambeth road	33	Blomfield road, Maida vale . .	8
Bethnal green museum, Cambridge road	52	Blomfield street, Dalston . . .	46
Bethnal green junction sta., Three Colt lane	51	Blomfield st., Harrow road . .	8
Bethnal green road	52 48	Blomfield st., London wall . . .	
Bevenden street, Hoxton	44	III	44
Bevis marks, St. Mary Axe	43	Bloomfield terrace, Pimlico . . .	17
III	43	Bloomsbury market	32
Bible society II	35	Bloomsbury place II	32
Bidborough st., Burton cres. . . .	28	Bloomsbury square II	32
Billingsgate market III	42	Bloomsbury street II	27
Billiter street, Fenchurch street III	43	Blount str., Limehouse fields . .	59
Bina road, Old Brompton	5	Blue Anchor la., Bermondsey . . .	45
Binfield road, Clapham road . . .	28	Bluecross st., Leicester sq. I	26
Bingeroff st., Holloway	83	Blundell st., Caledonian rd. . . .	30
Bingfield st., Caledonian rd. . . .	30	Blythe st., Bethnal green rd. . .	52
Birchin lane, Cornhill III	43	Board of Trade, Whitehall gardens IV	26
Birchington road, Kilburn	2	Boleyn road	41
Bird street, Oxford street I	19	Bollingbroke road, Church street, Battersea	11
Bird st., West sq., Lambeth	33	Bolsover street I	24
Birdcage walk, St. James's park IV	21	Bolton road, Notting hill	3
Bird-in-bush road, New Peckham	47	Bolton road, St. John's wood . . .	7
Birkbeck Institution II	35	Bolton street, Kennington	34
Bishop's road, Bayswater	7	Bolton street, Picadilly IV	22
Bishop's road, Hackney	55	Boltons (The), W. Brompton	5
Bishop's rd., North Brixton	35	Bond street, Pentonville	36
Bishop's road, Victoria pk.	55	Bond street, New I	23
Bishopsgate st. rail. station	44	Bond street, Old I	22
Bishopsgate st. within III	43	Bond street, Vauxhall	26
Bishopsgate st. without III	44	Bonner road, Victoria pk.	55
Blackfriars bridge II	34	Bonny street, Camden town	22
Blackfriars pier, Blackfriars bridge II	35	Boodle's club, St. James's street IV	22
Blackfriars railway bdg. II	35	Bookham street, Hoxton	44
Blackfriars railway sta. II	35	Boomfield road, Clapham	28
Blackfriars road II	34	Booth street, Spitalfields	48
Blackheath avenue	71	Borough High street	38
Blackheath hill	68	Borough rd. railway station	37
Blackheath road	68	Borough road, Southwark	33
Blackheath railway station, Blackheath hill	68	Boscobel gardens, St. John's wood	16
Blackwall	70	Boscobel pl., St. John's wood . . .	16
Blackwall railway station	70	Boston place, Dorset square	16
Blake's road, Peckham grove	43	Boston street, Park road	16
Blakesley street, Commercial road east	51	Boston street, Hackney rd.	47
Blandford square	16	Botanic gardens, Regent's park	20
Blandford st., Regent's pk. I	20	Botolph lane, Lower Thames street III	42
Blantyre street, Chelsea	10	Boundary la., Camberwell rd.	38
Blenheim road, St. John's wood	11	Boundary rd., St. John's wd.	10
		Boundary rw., Blackfriars road	33
		Boundary street, Shoreditch	48
		Bourdon st. I, IV	18

		B R G			B R G
Bouverie st., Fleet st. <i>II</i>	. 35		Broad Sanctuary, Westminster	<i>IV</i>	. 25
Bow churchyard, Cheapside <i>III</i>	. 39		Broad street, Bloomsbury <i>II</i>		. 27
Bow common, Middlesex . . . . .	. 64		Broad street, Golden sq. <i>I</i>		. 23
Bow common lane, Canal rd. . . . .	. 64		Broad street, Lambeth . . . . .		. 29
Bow junction railway sta., Fairfield road . . . . .	. 64		Broad street, Ratcliff . . . . .		. 55
Bow lane, Cheapside . . . . .	. 39		Broad st. railway sta. <i>III</i>		. 44
Bow lane, Poplar . . . . .	. 63		Broadley ter., Blandford sq.	16	
Bow rail. statn., Avenue rd. . . . .	. 64		Broadwall, Stamford street		. 34
Bow road, Mile end . . . . .	. 64		Broadway, Deptford . . . . .		. 63
Bow street, Covent garden	. 31		Broadway, Ludgate hill <i>II</i>		. 35
Bowling grn. la., Clerknwll. . . . .	. 36		Broadway, Westminster <i>IV</i>		. 25
Bowling green street, Kennington road . . . . .	. 30		Broke road, Dalston	47	
Boxworth grove, Barnsbury	. 35		Bromehead st., Commercial road east . . . . .		. 51
Boyle street, Savile row <i>I</i>	. 23		Bromley railway station, St. Leonard's street . . . . .		. 68
Boyson road, Walworth . . . . .	. 35		Bromley street, Commercial road east . . . . .		. 55
Bradley street, Sth. Lmbth.	. 27		Brompton crescent . . . . .		. 13
Brady st., Whitechapel rd. . . . .	. 52		Brompton road . . . . .		. 13
Bramah road, Brixton . . . . .	. 35		Brompton square . . . . .		. 3
Branch place, Hoxton . . . . .	. 43		Bromdesbury park, Kilburn	3	
Brandon road, York road . . . . .	. 28		Bromdesbury villas, Kilburn	3	
Brandon street, Walworth . . . . .	. 37		Bronze st., Deptford . . . . .		. 63
Bread street, Cheapside <i>III</i>	. 39		Brook street, Bermondsey New road . . . . .		. 41
Brecknock road . . . . .	. 25		Brook st., Grosvenor sq. <i>I</i>		. 19
Brewer street, Golden sq. <i>I</i>	. 23		Brook street, Newington . . . . .		. 33
Brewer st., Pancras road . . . . .	. 27		Brook street, Ratcliffe . . . . .		. 55
Brewer street, Pimlico . <i>IV</i>	. 21		Brooke street, Holborn . <i>II</i>		. 36
Brewery rd., Caledonian rd. . . . .	. 30		Brookfield rd., Victoria pk.	58	
Brick court, Temple . . . . .	. 35		Brook's mews, Davies st. <i>I</i>		. 23
Brick lane, Spitalfields <i>III</i>	48 48		Brooksby street, Islington	34	
Brick street, Park lane, Piccadilly . . . . .	. 18		Brooksby's walk, Homerton	53	
Bricklayers' Arms station . . . . .	. 41		Brook's club, St. James's st. <i>IV</i>		. 22
Bride street, Holloway . . . . .	. 30		Broom's alley, Fulham . . . . .		. 8
Bridewell place, New Bridge street . . . . .	. 35		Broomhouse lane, Fulham . . . . .		. 4
Bridge road, Battersea . . . . .	. 11		Brougham road, Dalston	51	
Bridge street, Mile end rd. . . . .	. 53		Brougham st., Queen's rd. . . . .		. 20
Bridge st., Westminster <i>IV</i>	. 25		Brown st., Bryanston sq. . . . .		. 15
Bridgewater ho., St. James's park . . . . .	. 22		Brown street, Grosvenor sq. <i>I</i>		. 19
Bridgewater st., Somers town	. 27		Brown's lane, Brick lane . . . . .		. 48
Bridport pl., Hoxton . . . . .	. 43		Brownlow road, Dalston	47	
Bright street, Bromley . . . . .	. 67		Brownlow st., Drury la. <i>II</i>		. 31
Brill street, Somers town . . . . .	. 27		Brownlow st., Haggerstone	47	
Brindley st., Harrow road . . . . .	. 4		Brownl. st., High Holborn <i>II</i>		. 32
Brisbane st., Camberwell . . . . .	. 39		Bruce road, Bromley	68	
Bristol gardens, Warwick rd. . . . .	. 8		Brunswick gardens, Campden hill . . . . .		. 2
Britannia rd., Walham green	. 7		Brunswick chapel	<i>I</i>	. 15
Britannia row, Islington . . . . .	. 39		Brunswick rd., Ea. Ind. rd. . . . .		. 67
Britannia street, Hoxton . . . . .	. 40		Brunswick sq., Camberwell . . . . .		. 43
Britannia street, Gray's inn road . . . . .	. 32		Brunswick square, Foundling house	32 32	
British museum . . . . .	. 28		Brunswick street, Hackney	54	
British street, Bow road . . . . .	. 64		Brunswick st., Hackney rd.	47	
Britten st., Chelsea . . . . .	. 13		Brunswick st., Southwark . . . . .		. 34
Brixton road . . . . .	. 32		Brunswick street, Poplar . . . . .		. 70
Brixton st., Brick lane . . . . .	. 48		Brunswick yard, City road	4	
Broad court, Long acre . . . . .	. 31				

B R G		B R G
Brushfield street, Bishops- gate without	44	Callow street, Fulham road . . . 10
Bruton st., New Bond st. I	23	Camberwell grove 44
Bryan street, Caledonian rd. 31		Camberwell square 39
Bryanston square	16	Camberwell New road 35
Bryanston st., Portnal sq. I	15	Camberwell railway station, Station road 40
Buckhurst st., Bethnal Green	52	Camberwell road 39
Buckingham gate, Pimlico IV	21	Cambridge circus . . I, II . 27
Buckingham palace . . IV	21	Cambridge gdns., Nottinghill 3
Buckingham palace road IV	21 17	Cambridge house . . . IV . 22
Buckingham road, De Beau- voir town 42		Cambridge pl., Paddington
Buckingham st., Fitzroy sq. . . 24		Cambridge rd., Kilburn pk. 4
Buckingham st., Strand II	26	Cambridge road, Mile end 52
Buckland cres., Belsize pk. 10		Cambridge sq., Hyde park . 15
Buckland st., New North rd. 43		Cambridge st., Edgware rd. . 15
Bucklersbury, Cheap side III	39	Cambridge street, Pimlico . . 12
Budge row, Cannon st. III	39	Cambridge ter., Edgware rd. . 11
Bulstrode st., Welbeck st. I	20	Cambridge ter., Regent's pk. 24
Bunhill row, Chiswell street	40 40	Camden grove, Peckham grove 43
Burcham street, Bromley . . . 63		Camden park road 25
Burdett road, Limehouse . . . 60		Camden road, Camden town 22
Burdett road railway station	64	Camden sq., Camden town 26
Burleigh street, Strand . II	31	Camden st., Bethnal grn. rd. 52
Burlington arcade, Picca- dilly I . 22		Camden street, Camden town 22
Burlington grdns., Old Bond street I . 22		Camden st., Islington green 35
Burlington rd., Westbourne park 4		Camden town railway sta., Great College street . . . 22
Burman st., London rd. . . . 33		Camelia st., South Lambeth
Burne street, Edgware road	16	Camera square, Chelsea . . . 10
Burnett street, Lambeth . . . 30		Camilla road, Bermondsey . . 49
Burr street, St. Katharine's docks 46		Camomile st., Bishopsgate III
Burton crescent, Marchmont street 28		Campbell road, Bow road . 64 64
Burton road, Brixton road	36	Campden grove, Kensington . 2
Bury court & street, St. Mary Axe III . 43		Campden hill, Kensington . 2
Bury street, Bloomsbury II	28	Campden hill rd., Kensington . 2
Bury street, Jermy n st. IV	22	Campden ho. rd., Kensington . 2
Bury st., Sydney st., Chelsea	9	Campden street, Kensington . 2
Busaco st., Pentonville . . 31		Canal road, Kingsland road 43
Busby place, Kentish town	25	Canal road, Mile end road . 60
Bush lane, Cannon street III	39	Canfield gardens, Kilburn. . 6
Bushey hill, Peckham road	44	Canning pl., Kensington gate . 5
Buttesland st., Hoxton . . . 44		Cannon row, Westminster IV . 25
Buxton st., Deal st. 48		Cannon street III . 39
Byron street, Bromley 67		Cannon st. railway sta. III . 39
Bywater street, Chelsea . . . 13		Cannon street road, Com- mercial road east 51
Cable street, Wellclose sq. . . 51		Canonbury grove, Islington 38
Cadogan pier 14		Canonbury junction station, Douglas road north . . . 37
Cadogan place, Sloane street	13 17	Canonbury lane 34
Cadogan street, Chelsea . . . 13		Canonbury pk. — nth & sth. . 38
Cadogan ter., Sloane street	13	Canonbury place 38
Cale street, Chelsea 9		Canonbury road 38
Caledonia st., King's cross	31	Canonbury square, Islington 38
Caledonia ter., Pimlico . . . 22		Canonbury street 38
Caledonian road, Holloway 30		Canrobert street 52
		Cantelows rd., Camden sq. 26
		Canterbury rd., Old Kent rd. 41
		Canterbury terrace, Kings- bury road 41

B R G		B R G	
Canton street, Poplar	63	Cavendish place, Cavendish square	I 24
Capland street, Lisson grove	12	Cavendish rd., St. John's wd.	11
Carburton st., Gt. Portland st.	24	Cavendish sq., Oxford st. I	23
Cardigan road, Bow	63	Cavendish st., New North road	43
Cardigan st., Kennington la.	30	Caversham road, Kentish tn. road	21
Carey lane, Foster lane III	39	Caversham street, Chelsea	14
Carey street, Lincoln's inn II	31	Caxton street, Westminster IV	21
Carey street, Westminster	25	Cecil street, Strand	31
Carlisle place, Victoria street	21 21	Celbridge pl., Westbourne pk.	8
Carlisle street, Lambeth IV	29	Central London Ophthalmic hospital, Calthorpe street	32
Carlisle st., Portman market	12 12	Central street, St. Luke's	40
Carlisle street, Soho	I 27	Cephas st., Globe rd.	56
Carlos pl., Grosvenor sq. I	19	Chadwell st., Clerkenwell	36
Carlsbad st., Copenhagen st.	31	Chadwick road, Peckham	48
Carlton club, Pall mall IV	26	Chadwick st., Westminster IV	25
Carlton gardens, Pall mall	26	Chalcot ter., Regent's park	18
Carlton grove, Low. Wandsworth road	16	Chalk Farm railway station, Regent's park road	18
Carlton grove, Queen's road	51	Chalk Farm rd., Camden tn.	18
Carlton hill, St. John's wood	7	Chalk Farm station	18
Carlton house ter., Pall mall	26	Chalton street, Somers town	28
Carlton road, Kentish town	17	Chamber street, Goodman's fields	47
Carlton rd., Mile end Old tn.	56	Chamber st., Regent's pk. rd.	18
Carlton road, Notting hill	4	Champion gro., Denmark hill	44
Carlton road, Warden road, Kentish town	17	Champion hill, Camberwell	44
Carlton vale, Kilburn park	3	Champion park	40
Carlyle square, Chelsea	10	Chancery lane	35
Carmelite st., Temple	35	Chandos st., Cavendish sq. I	24
Carnaby street, Golden sq. I	23	Chandos st., Covent grdn. II	26
Caroline place, Marlboro' road, Chelsea	13	Chandos street, Stratford	60
Caroline place, Mecklenburgh square	32	Change alley, Cornhill III	43
Caroline street, Bedford sq. I	28	Chapel place, Brompton	13
Caroline street, Coleshill st.	17	Chapel row, Exmouth street	36
Carroun rd., South Lambeth	31	Chapel royal, St. James's II	22
Carter la., Doctors' coms. III	39	Chapel royal Savoy, Savoy street	31
Carter street, Brick lane, Spitalfields	48	Chapel st., Belgrave sq. IV	17
Carter street, Walworth road	38	Chapel street, Edgware road	16
Carteret st., Westminster IV	21	Chapel street, Pentonville	35
Cartwright st., Royal Mint st.	46	Chapel street, Somers town	28
Cassland rd., South Hackney	54	Chapter street, Westminster	25
Casson st., Old Montague st.	48	Charing cross	26
Castle la., High st., Battersea	16	Charing cross hospital, Agar street	26
Castle road, Kentish town	22	Charing cross pier, Victoria embankment.	30
Castle street, City road	44	Charing cross railway sta. IV	30
Castle street, Long acre II	27	Charing cross road	27
Castle st. east, Oxford st. I	23	Charing cross terminus & hotel	26
Cathcart hill, Junction road	21	Charity Commissioners' off. IV	26
Cathcart rd., West Brompton	6	Charles lane, St. John's wd.	15
Catherine street, City road	44	Charles square, Hoxton	44
Catherine street, East India dock road	63	Charles street, Berkeley sq. I	18
Catherine street, Jonathan street, Lambeth	29	Charles street, Drury lane II	31
Catherine street, Strand II	31		
Cator street, Peckham road	47		
Causton street, Vauxhall bridge road	25		

B R G		B R G	
Charles st., Hampstead road	24	Chesterfield st., Argyle sq.	32
Charles st., Hatton garden <i>II</i>	36	Chesterfield st., Mayfair <i>IV</i>	18
Charles street, Islington . .	42	Cheyne walk, Chelsea . . .	10
Charles street, Portland town	15	Chichester road, Kilburn pk.	3
Charles street, St. James's square <i>I, IV</i>	26	Chichester st., Harrow rd.	8
Charles st., Westminster <i>IV</i>	25	Chichester street, Pimlico . .	22
Charles street, Whitechapel	55	Chicksand street, Spitalfields	48
Charlesworth st.	33	Child's place, Temple bar . .	35
Charlotte street, Bedford square <i>I, II</i>	28	Chilton street, Bethnal green	48
Charlotte st., Caledonian rd.	31	Chilworth st., Eastbourne ter.	11
Charlotte st., Fitzroy sq. <i>I</i>	24	Chippenham rd., Harrow rd.	8 4
Charlotte street, Curtain rd.	44	Chislett rd., West Hampstead	6
Charlotte st., Old Kent rd.	46	Chiswell street, Finsbury sq.	40
Charlton place, Islington . .	35	Chrip street, Poplar	67
Charlton st., Fitzroy sq. . <i>I</i>	24	Christ church, Newgate <i>III</i>	39
Charlwood st., Pimlico . . .	21	Christ church, Wandsworth . .	28
Charrington st., Somers town	27	Christchurch, Waterloo rd.	33
Charterhouse <i>II</i>	40	Christchurch street, Chelsea	14
Charterhouse square . . . <i>II</i>	40	Christ's hospital . . . <i>II, III</i>	39
Charterhouse street, City <i>II</i>	36	Christian street, Commercial road east	51
Chatham place, Hackney . .	54	Christie road, Victoria park	58
Cheapside <i>III</i>	39	Christopher st., Finsbury sq.	44
Chelsea barracks	17	Chrissell road, Brixton road	35
Chelsea basin, Chelsea . . .	17	Chumleigh st., Camberwell . .	42
Chelsea bridge road	18	Church House <i>IV</i>	29
Chelsea embankment	14	Church pl., Paddington grn.	12
Chelsea hospital, Queen's road east	14	Church road, Battersea . . .	11
Chelsea pier, Battersea bdg.	10	Church road, High street, Homerton	57
Chelsea railway sta., Harriet street, Fulham road	7	Church road, Islington . . .	42
Chelsham road, Clapham . . .	28	Church row, Bethnal grn. rd.	48
Cheltenham terrace, Chelsea	13	Church street, Bethnal green	48
Chenies mews, Bedford sq.	28	Church st., Camberwell grn.	39
Chenies place, Pancras road	28	Church street, Chelsea . . .	10
Chenies st., Tottenham court road <i>I</i>	28	Church street, Deptford . . .	63
Chepstow place, Westbourne grove	3	Church street, Greenwich . . .	66
Chepstow villas, Ledbury rd.	3	Church street, Horselydown	41
Cherry garden pier	49	Church street, Islington . . .	35
Cherry garden st., Bermondsey wall	47	Church street, Kensington . .	2
Cherry tree ct., Aldersgate st.	40	Church street, Lisson grove	12
Chesham place, Belgrave sq.	17	Church street, Rotherhithe . .	49
Chesham street, Belgrave sq.	17	Church street, Smith square, Westminster <i>IV</i>	25
Cheshire street, Bethnal grn.	52	Church street, Soho . . . <i>I</i>	27
Chester mews, Regent's pk.	24	Church street, Spitalfields . .	48
Chester place, Bedford square	17	Church street, Trinity sq., Boro'	37
Chester place, Hyde park sq.	11	Churchew st., Horselydown	45
Chester place, Regent's park	20	Churchill road, Homerton . .	53
Chester square, Pimlico <i>IV</i>	17 17	Churton street, Pimlico . . .	21
Chester st., Grosvenor pl. <i>IV</i>	17	Circus pl., Finsbury . . . <i>III</i>	44
Chester st., Kennington road	33	Circus rd., St. John's wood	12
Chester terrace, Eaton square	17	Circus street, Marylebone rd.	16
Chester terrace, Pimlico . . .	17	Cirencester st., Harrow rd.	8
Chester terrace, Regent's pk.	24	City garden road, City road	40
Chesterfield gardens . . . <i>IV</i>	18	City gardens, City road . . .	40 43
Chesterfield ho., Curzon st. <i>IV</i>	18	City liberal club <i>III</i>	44
		City road	40
		Clandon st., Walworth	42

B R G		B R G	
Clanricarde gardens, Bayswater rd.	3	Clifton road, Maida vale . . .	8
Clapham road	31	Clifton road, New Cross . . .	59
Clapton road, Clapton . . .	53	Clifton road, St. John's wood . .	7
Clapton square, Clapton . . .	53	Clifton road, Shacklwell . . .	45
Clare market, Strand . . . II	31	Clifton rd. ea., St. John's wd. . .	11
Clare street, Clare market II	31	Clifton street, Clapham	28
Claremont sq., Pentonville . .	36	Clifton street, Finsbury	44
Clarence gdns., Regent's pk. . .	24	Clifton villas, Camden sq. . . .	25
Clarence place, Clapton . . .	49	Clinger street, Hoxton	43
Clarence house IV	22	Clinton road, Mile End rd. . . .	60
Clarence road, Hackney	49	Clipstone st., Fitzroy sq. I . . .	24
Clarence road, Kentish town . .	22	Cliveden pl., Baton sq.	17
Clarence street, Rotherhithe . .	53	Cloak lane, Queen street, Cheapside III	39
Clarence street, St. Peter's street, Islington	39	Cloudesley road, Islington . . .	35
Clarence street, York road, City road	39	Cloudesley sq., Liverpool rd. . .	35
Clarence ter., Regent's park . . .	16	Cloudesley st., Cloudesley sq. . .	35
Clarendon gdns., Maida vale . . .	12	Cloudesley ter., Islington	35
Clarendon place, Hyde park gardens	15	Clyde street, West Brompton . . .	6
Clarendon road, Notting hill . . .	5	Clydesdale road, Notting hill . .	3
Clarendon sq., Somer's town . . .	28	Coal yard, Drury lane	31
Clarendon street, Harrow rd. . . .	8	Coal Exchange, Lower Thames street III	42
Clarendon street, Pimlico	21	Cobham road, Stratford	69
Clarendon st., Somers town	27	Coborn road, Bow road	60
Clarges street, Piccadilly IV . . .	22	Coborn street, Bow road	64
Clark st., Commercial rd. ea. . . .	51	Cobourg road, Old Kent road . . .	46
Claverton street, Lupus st.	21	Cobourg row, Tothill fields	21
Clay street, Marylebone I	20	Coburg street, Clerkenwell	36
Clayland's road, South Lambeth	30	Cochrane st., St. John's wd. . . .	11
Clayton st., Caledonian road	30	Cock lane, Smithfield II	36
Clayton street, Kennington	30	Cock & Castle lane, Stoke Newington	45
Cleaver street, Kennington	34	Cockspur st., Charing cr. IV . . .	26
Clement's inn, Strand II	31	Coin st., Lambeth	34
Clement's lane, Lombard st. III	43	Colchester street, Pimlico	22
Clement's rd., St. James's rd. . . .	49	Colchester st., Whitechapel	47
Cleopatra's needle II	30	Goldharbour lane	40
Clephane road, Islington	38	Colebrooke row, Islington	35
Clerkenwell clo., Clerkenwell	36	Coleherne rd., West Brompton	6
Clerkenwell green	36	Coleman st., Bunhill row III . . .	39
Clerkenwell road	36	Coleman street, Gresham st. . . .	40
Cleve rd., West Hampstead	6	Coleman st., New North road . . .	39
Cleveland gdns., Bayswater	7	College of Arms & Herald's College, Queen Victoria street III	39
Cleveland rd., Islington	42	College avenue, Homerton	53
Cleveland row, St. James's IV	22	College hill, Cannon str., III . . .	39
Cleveland square, Hyde pk.	7	College lane, Homerton	53
Cleveland st., Fitzroy sq. I	24	College place, King's road, Chelsea	13
Cleveland st., Mile end road	56	College road, Haverstock hl. . . .	18
Cliffen road, Lower Clapton	53	College st., Camberwell gro.	44
Clifford st., New Bond st. I	23	College st., Barnsbury st., Islington	34
Clifford's inn, Fleet street II	35	College st., Dowgate hl. III . . .	39
Cliff street, New North road	43	College street, Fulham rd., Chelsea	13
Clifton gardens, Maida vale	12		
Clifton road, Asylum road	51		
Clifton road, Camden sq.	25		

B R G

B R G

College street, Homerton	53	Cornwall road, Westbourne park	4
College st. west, Camden tn.	23	Cornwall street, Fulham	7
College Villas road	10	Cornwall street, Pimlico	22
Collier street, Pentonville	31	Cornwall ter., Regent's pk.	21
Collingham pl., Cromwell rd.	5	Corporation row, Clerkenwell	36
Collingham road, Kensington	5	Corunna street, Battersea	23
Collingwood street, Birkbeck street, Cambridge road	52	Cottage grove, Mile end rd.	60
Collingwood st., Blackfriars road	34	Cotton street, Poplar	63
Colonial office, Downing st.	26	Courland gro., Sth. Lambeth Courtfield gdns., Collingham road	5
<i>IV</i>		Courtneil street, Bayswater Courts of justice (new) <i>II</i>	31
Columbia market	48	Cousin lane, Upper Thames street	39
Columbia road, Hackney rd.	48	Covent garden	31
Colverstone cres., Kingsland	45	Covent garden market	31
Colville gardens, Notting hl.	3	Covent garden theatre.	31
Colville road	3	Coventry st., Cambridge rd.	52
Colville square, Notting hill	3	Coventry st., Haymarket <i>I</i>	27
Colville terrace, Colville sq.	3	Cow cross st., St. John st. <i>II</i>	36
Commercial Docks, Rotherhithe	53	Cowfield row	5
Commercial docks pier	57	Cowley road, Brixton road	35
Commercial road, Lambeth	34	Cowper street, City road	44
Commercial road, Peckham	47	Crampton street, Newington butts	37
Commercial road, Pimlico	17	Cranbourn street, Leicester square	27
Commercial road east <i>III</i>	51	Crane grove, Holloway	33
Commercial street, White-chapel	48	Cranley gdns., West-Brompton	9
Comptown mews, Canonbury road	34	Cranley place, Onslow sq.	9
Compton road, Canonbury	38	Cranmer road, Brixton road	35
Compton st., Brunswick sq.	28	Craven hill, Bayswater	7
Compton street, Goswell rd.	36	Craven hl. gdns., Bayswater	7
Compton st., St. Paul's road	41	Craven place, Kensington rd.	5
Compton terrace, Canonbury square.	34	Craven st., City rd.	44
Conder st., Limehouse fields	59	Craven street, Strand	26
Conduit street, Regent st. <i>I</i>	23	Craven terrace, Bayswater	11
Connaught pl., Edgware rd.	15	Crawford st., Baker st.	20
Connaught sq., Edgware rd.	15	Crawshaw road, Brixton	35
Connaught st., Edgware rd.	15	Creek road, Deptford	63
Conservative club, St. James's street	22	Cremerne road, Chelsea	10
Constitution hill	17	Cremerne pier	11
Consumption Hospital.	55	Cripplegate buildings, London wall	40
Cooper's rd., Old Kent road	46	Crispin street, Spitalfields	48
Cooper's row, Trinity square	47	Criterion, Piccadilly.	26
Copenhagen street, Islington	31	Crittty st., Charlotte st.	24
Copersale rd., Homerton	57	Crogsland rd., Chalk farm rd.	18
Coppers st., Deptford	63	Cromer st., Gray's inn road	32
Copthall av., London Wall	43	Cromwell pl., Sth. Kensington	9
<i>III</i>		Cromwell road, Earl's Court	1
Cordova road, Grove road	60	Cromwell road, S. Kens'ton	9
Cork st., Burlington gdns. <i>I</i>	22	Cronall street, Hoxton	44
Corn Exchange, Seething la.	43	Cropley st., Hoxton	39
<i>III</i>		Crosby hall, Bishopsg. st. <i>III</i>	43
Cornhill	43	Cross st., Ball's Pond rd.	42
Cornwall gardens, South Kensington	5	Cross street, Essex road.	38
Cornwall road, Lambeth	34		
Cornwall road, Victoria park	55		

B R G

B R G

Cross st., Hatton garden <i>II</i>	36	Dean street, Soho square <i>I</i>	27
Crown street, Wyndham rd.	39	Deanery street, Park lane	18
Crowndale rd., Camden town	23	Dean's yard, Westminster <i>IV</i>	25
Crozier street, Lambeth <i>IV</i>	29	De Beauvoir crescent	43
Crucifix la., Bermondsey st.	41	De Beauvoir road	42
Crutched friars, Mark la. <i>III</i>	43	De Beauvoir square	42
Cubitt's town, Isle of Dogs	69	De Crespigny park, Camber-	
Cubitt town pier	69	well	40
Cubitt tn. rail. sta., Wharfrd.	66	Delahay st., Westminster <i>IV</i>	25 39
Culford rd., De Beauvoir tn.	42	Delamere cres., Harrow rd.	8
Culvert road, Battersea	16	Delancey street, Camden tn.	23
Cumberland gate <i>I</i>	15	Delaune street, Kennington	
Cumberland mkt., Regent's		park road	34
park	24	Delhi street, Copenhagen st.	31
Cumberland place, College		Dempsey street, Stepney	55
place, Chelsea	13	Denbigh street, Belgrave rd.	21
Cumberland st., Pimlico	21	Denman road., Peckham rd.	48
Cumberland ter., Regent's pk.	24	Denman st., Haymarket <i>I</i>	27
Cumming street, Pentonville	31	Denman st., London bridge	42
Cunard street, Albany road	42	Denmark hill, Camberwell	40
Cunningham place, St. John's		Denmark hill railway stat.	40
wood	12	Denmark rd., Camberwell	40
Currie street, Nine Elms	26	Denmark rd., Kilburn park	3
Cursitor str., Chancery la. <i>II</i>	35	Denmark street, Coldhar-	
Curzon road, Shoreditch	44 44	bour lane	40
Curzon street, Mayfair <i>IV</i>	18	Denmark street, Pentonville	35
Custom ho., Lower Thames		Denmark street, Soho . . . <i>I</i>	27
street <i>III</i>	42	Dennett's road, Queen's rd.,	
Cutler st., Houndsditch <i>III</i>	43	Peckham	56
Cutlers' Hall <i>II</i>	35	Denyer st., Marlborough rd.	13
Cyprus st., Victoria park	56	Deptford High street	63
		Deptford High street railway	
		station	63
Dacre st., Westminster . <i>IV</i>	25	Deptford station	53
Dagmar road, Peckham rd.		Derby rd., De Beauvoir tn.	42
Dale road, Kentish town	17 44	Derby rd., Victoria pk. rd.	55
Daleham gdns.	9	Derby street, King's cross	32
Dalston green	45	Derbyshire st., Bethnal grn.	52
Dalston junction railway		Devas street, Bromley	68
station, Dalston lane	49	Devere gardens	5
Dalston lane, Hackney	49	Deverell st., Great Dover st.	37
Dalston lane, Kingsland	45	Devon's road, Bromley	68 64
Daly's theatre <i>I</i>	27	Devonshire house <i>IV</i>	22
Danes inn, Strand <i>II</i>	31	Devonshire road, Hackney	54
Daneville road, Camberwell	40	Devonshire road, South	
Dante rd., Newington butts	33	Lambeth	27
Dantzick st., Borough road	33	Devonshire square . . . <i>III</i>	44
Danvers street, Paulton sq.,		Devonshire street, Bishops-	
Chelsea	10	gate <i>III</i>	44
Darby st., Royal Mint st.	46	Devonshire st., Cambridge	
Darnley rd., Hackney	54	road, Mile end	56 56
Dartmouth st., Westm. <i>IV</i>	25	Devonshire street, Islington	39
Darwin st., Old Kent rd.	41	Devonshire st., Lisson gro.	16
Dashwood road, New road	23	Devonshire st., Mile end	39
Date street, Walworth	38	Devonshire street, Newing-	
Davies st., Berkeley sq. <i>I</i>	19	ton causeway	37
Dawes lane, Fulham	3	Devonshire street, Portland	
Dawson place, Bayswater	3	place <i>I</i>	20
Deacon street, Walworth rd.	37	Devonshire st., Queen sq. <i>II</i>	32
Deale st. Mile end New town	48	Devonshire ter., Bayswater	11
Dean st., Commercial rd. east	51	Dibden pl., Essex road	39
Dean street, Fetter lane	35		

B R G

B R G

Digby road, Homerton . . .	53	Duckett st., Stepney . . .	60
Digby walk, Globe road. . .	56	Ducksfoot lane, Upper Thames street. III	43
Distaff lane, Cannon st. III	39	Dudley pl., Paddington gn.	12
Distin street, Lambeth . . .	29	Dudley house I	19
Dock street, Royal Mint st.	47	Dugdale street, Camberwell new road	35
Dockley road, Bermondsey	45	Duke street, Adelphi . . . II	26
Doctor street, Walworth	38	Duke street, Aldgate . . . III	43
Doctors' commons III	39	Duke street, Brushfield st.	44
Dod street, Burdett road . .	63	Duke st., Grosvenor sq. II	19
Doddington grove, Kennington	34	Duke street, Lincoln's inn fields II	31
Doddington grove, Lower Wandsworth road	20	Duke st., Little Britain III	40
Dolland st., Vauxhall	30	Duke street, London bridge	42
Dorchester house IV	18	Duke street, Manchestersq. I	19
Dorchester pl., Blandford sq.	16	Duke st., New Oxford st. II	28
Dorchester st., New North rd.	43	Duke street, Portland pl. I	24
Doris street, Lambeth	29	Duke street, St. James's square IV	22
Dorrington st., Leather la. II	36	Duke street, Stamford st.	34
Dorset place, Clapham road	31	Duke street, Union street . .	48
Dorset rd., South Lambeth	31	Duncan road, London fields	17
Dorset square, Marylebone	16	Duncan street, Islington . . .	51
Dorset street, Baker st. I	20	Duncan street, London fields	35
Dorset street, Islington . . .	42	Duncan street, Whitechapel	51
Dorset street, Spitalfields . .	48	Duncannon street, Strand II	35
Dorset st., Vauxhall bdg. rd.	25	Dunloe st., Hackney rd. . . .	47
Doughty mews, Foundling h.	32	Dunston st., Kingsland road	53
Doughty st., Guilford st. . .	32	Durham street, Hackney rd.	47
Douglas place, Queen's road, Bayswater	7	Durham street, Chelsea	14
Douglas road, Canonbury . .	38	Durham street, Strand II . . .	30
Douglas street, Deptford . . .	63	Durham street, Upper Kennington lane.	30
Douglas street, Vincent sq.	25	Durham ter., Westbourne park	8
Dulton's pottery works, Lambeth	92	Durham villas, Kensington	1
Dove row, Haggerston	47	Durward st., Whitechapel. . .	52
Dover road, Blackhead	72	Dyott st., New Oxford st. II	28
Dover street, Piccadilly. I . .	39	Eagle street, Red Lion st. II . .	32
Dowgate hill, Walbrook st. III		Eagle st., Shepherdess walk	40
Dowlas street, Wells street	18	Eagle wharf road, Hoxton	39
Down street, Piccadilly IV . .	44	Eardley cres., W. Brompton . .	1
Downham road, Kingsland	42	Earl road, Upper Grange rd. . .	45
Downing st., Whitehall IV . .	26	Earl street, London road	33
Down's pk. rd., Shacklwell	45	Earl st., Lisson grove	16
Draycott pl., Pavillion road	13	Earl street, Millbank	25
Draycott street, Cadogan terrace, Chelsea	13	Earl's court, West Brompton . .	1
Drayton gardens, West Brompton	5	Earl's court gardens, Old Brompton	5
Drayton park, Holloway. . . .	38	Earl's court station	5
Driffield road, Roman road	59	Earl's court rd., Kensington	1
Drummond cres., Seymour street	28	Earl's court square	5
Drummond rd., Bermondsey	49	East lane, Bermondsey wall	45
Drummond st., Euston sq.	28	East road, City road	44
Drury court, Drury lane II . .	31	East street, Hoxton street	44
Drury lane II	31	East street, Kennington road . .	29
Drury Lane theatre II	31	East st., Manchester sq. I . . .	20
Duchess st., Portland pl. I . .	24	East street, Red Lion sq.	32
Duck lane, Victoria st. IV . . .	21	East street, Walworth road . . .	37

B R G		B R G	
East Ferry rd., Cubitt tn.	65	Elsted st., East st., Walworth	41
East India docks	71	Elvaston pl., Sth. Kensington	5
East India docks pier	70	Ely pl., Charterhouse st. <i>II</i>	36
East India dock rd., Poplr.	63	Ely ter., Mile end road	56
East Surrey street, Peckham	47	Emerald st., Theobalds rd.	
Eastbourne ter., Paddington	11		<i>II</i> 32
Eastcheap <i>III</i>	43	Emerson st., Bankside <i>III</i>	38
Eastfield st., Limehouse fields	59	Emery street, Battersea	13
Easton street, Exmouth st.	36	Emmett street, Poplar	62
Eaton lane, Buckingham		Emperor's gate, South Ken-	
Palace road <i>IV</i>	21	sington	5
Eaton place, Pimlico <i>IV</i>	17 17	Endell street, Long acre <i>II</i>	27
Eaton square, Pimlico <i>IV</i>	17 17	Endsleigh st., Tavistock sq.	28
Eaton st., Waterloo rd.	34	Enfield road north, De Beau-	
Eaton terrace, Eaton sq.	17	voir town	42
Ebury square, Pimlico	17	England's la., Haverstk. hl.	13
Ebury street, Pimlico <i>IV</i>	17 17	Englefield rd., Kingsland rd.	42
Ecclesbourne rd., NewNorth		Enham rd., Peckham	47
road	38	Ennismore gardens, Prince's	
Eccleston sq., Belgrave rd.	21	gate	9
Eccleston street, Pimlico <i>IV</i>	17 17	Erlanger rd., Hatcham	56
Edbrook rd., St. Peter's pk.	8	Ernest st., Mile end rd.	56
Edgware road	2 16	Erskine road, Chalk farm	18
Edith grove, Fulham road	6	Esher street, Upper Kenning-	
Edith st., Great Cambdg. st.	47	ton lane	30
Edith terrace, W. Brompton	6	Essex road, Islington	38
Edmund rd., New Church rd.	39	Essex street, Islington	39
Edward st., Bethnal green	48	Essex street, Kingsland road	44
Edward st., Blackfriars road	34	Essex st., Mare st., Hackney	51
Edward st., Deptford High st.	59	Essex st., Mile end Old town	56
Edward st., Hampstead rd.	24	Essex street, Strand <i>II</i>	31
Edward st., Kingsland rd.	44	Essex villas, Phillimore grdns.	1
Edward st., Shepherdess walk	40	Ethelburga street, Bridge rd.	15
Edwardes sq., Kensington	1	Ethelred st., Lambeth	29
Eel brook com., Fulham	3	Eton avenue, Hampstead	10
Egbert road, Primrose hill	18	Eton road, Haverstock hill	14
Egletton road, Bromley	68	Eton street, Regent's park	18
Egyptian hall, Piccadilly <i>IV</i>	22	Euston grove, Euston sq.	28
Eland road, Lavender hill	16	Euston road	24
Elcho street, Battersea	15	Euston square, Euston road	28
Eldon road, Victoria road	5	Euston sq. railway station	28
Eldon street, Finsbury <i>III</i>	44	Euston street, Euston sq.	28
Eleanor rd., Richmond road	50	Evans st., Poplar New town	63
Elephant & Castle	37	Evelina road	52
Elgin av., Maida vale	4	Evelyn st., New North rd.	43
Elgin road, Harrow road	8	Everett st., Brunswick sq.	28
Elgin ter., Maida vale	8	Eversholt street, Oakley sq.	23
Elizabeth street, Eaton sq.	17	Ewer street, Borough	38
Elizabeth street, Walworth	38	Exchange buildings <i>III</i>	43
Ellen st., Back church lane	47	Exeter hall, Strand <i>II</i>	31
Ellesmere street, Poplar	67	Exeter street, Chelsea	13
Ellington street, Holloway	33	Exeter street, Strand <i>II</i>	31
Elliot road, Brixton	35	Exhibition road, South Ken-	
Elliott's row, St. George's		sington	9
road, Lambeth	33	Exmouth st., Clerkenwell	36
Ellis street, Sloane street	17	Exmouth street, Commercial	
Elm pl., South Kensington	9	road east	55
Elm street, Gray's inn road	32	Exmouth street, Hackney	50
Elm tree road, St. John's wd.	12	Eyre st. hl., Clerkenwell rd.	36
Elmore street, Islington	38		
Elsa st., Limehouse fields	60	Fair street, Horselydown	41

B R G

B R G

Fair street, Stepney	55	Fitzroy road, Regent's park	18
Fairclough st., Back Chrch. la.	47	Fitzroy sq., Grafton st. . . .	24
Faircombe st., Bermondsey	45	Fitzroy street, Fitzroy sq. <i>I</i>	24
Fairfax road, Finchley road,		Fleet la., Farringdon st. <i>II</i>	35
Hampstead	10	Fleet street, City . . . <i>II</i>	35
Fairfield road, Bow	64	Fleming road, Walworth . . .	
Fairfoot road, Bow	64	Flemming st., Kingsland rd.	43
Falcon road, Battersea	12	Fleur-de-lis st., Spitalfields	48
Falcon sq., Aldersgate st. <i>III</i>	39	Flint st., East st., Walworth	41
Falkland road, Kentish tn.	21	Flint st., Poplar New town	67
Falmouth rd., New Kent rd.	37	Flockton st., Bermondsey . .	45
Fann street, Aldersgate st.	40	Flood street, Chelsea	14
Faraday street, Walworth	42	Florence street, Islington . .	34
Farm lane, Walham green	2	Florida st., Bethnal green . .	52
Farm street, Berkeley sq. <i>I</i>	18	Flower & Dean st., Spital-	
Earnham rd., Kennington . . .	30	fields	48
Farringdon road <i>II</i>	36	Foley street, Langham st. <i>I</i>	24
Farringdon st., City . . . <i>II</i>	35	Folly lane, Bridge road,	
Farringdon street station <i>III</i>	36	Battersea	11
Fashion st., Spitalfields <i>III</i>	48	Fopstone rd. Earl's Court rd.	1
Faunce st., Kennington pk.	34	Ford road, Old Ford rd. . . .	59
Fawcett st., Finborough rd.	6	Ford street, Old Ford rd. . .	59
Featherstone buildings, High		Fordham st., Whitechapel. . .	51
Holborn <i>II</i>	32	Fore street, Cripplegate <i>III</i>	40
Featherstone st., City road	40	Foreign cattle mkt., Deptford	62
Felix street, Hackney road	51	Forest road, Dalston.	46
Fellbrigg st., Cambridge rd.	52	Formosa street, Paddington	8
Fellows road, Hampstead . . .	14	Forston st., Hoxton	39
Fellows st.—North & South,		Fort road, Bermondsey	45
Kingsland road	47	Fort street, Spitalfields . . .	44
Fen court, Fenchurch street	43	Fortune grn. la., Hampstead	1
Fenchurch street, City <i>III</i>	43	Foster lane, Cheapside <i>III</i>	39
Fenchurch street railway		Foulis terrace, Fulham rd. . .	9
station <i>III</i>	43	Foundling hospital, Guil-	
Fendall street, Grange road	41	ford street.	32
Fenelon road, Kensington . . .	1	Fountain court, City . . <i>II</i>	31
Fentiman's rd., Clapham rd.	30	Fournier st., Hackney road	48
Ferdinand pl., Chalk farm rd.	18	Foxley road, North Brixton	35
Ferdinand st., Chalk farm rd.	18	Frampton park road	54
Fern street, Bromley	64	Francis st., Barnsbury rd.	35
Fernhead road, Harrow rd.	4	Francis st., Tothill fields <i>IV</i>	21
Ferntower road, Highbury		Francis street, Tottenham	
New park	37	court road <i>I</i>	28
Fetter lane, City <i>II</i>	35	Franklin row, Chelsea	13
Finborough road, West		Franklin row, Pimlico road . .	18
Brompton	6	Frasier street, Lambeth . . .	34
Finch lane, City <i>III</i>	43	Frederick pl., Mile end road	60
Finch street, Whitechapel	48	Frederick st., Caledonian rd.	30
Finchley pl., St. John's Wood	11	Frederick st., Gray's inn rd.	32
Finchley road, St. John's		Frederick st., Hampstead rd.	24
wood	10	Frederick st., Portland town	15
Finchley road, Walworth		Freeling st., Caledonian rd.	30
Finsbury avenue, Crown st.	44	French Prot. Church . . . <i>I</i>	27
Finsbury circus, City . <i>III</i>	44	French R. Cath. Chapel <i>I</i>	27
Finsbury market	44	Friar st., Blackfriars road . .	33
Finsbury pavement, City <i>III</i>	44	Friday street, Cheapside <i>III</i>	39
Finsbury square, City road	44	Frith street, Soho square <i>I</i>	27
Fish street hill, City . <i>III</i>	43	Fulham place, Harrow rd. . .	12
Fisher st., Red Lion sq. <i>II</i>	32	Fulham park	3
Fitzjohn's avenue	9	Fulham road, Brompton . . .	10
Fitzroy hall <i>I</i>	24	Fuller st., Bethnal green . .	48

		B R G			B R G
Furnival's inn, Holborn	<i>II</i>	36	Glaskin road, Hackney		54
Furnival street, Holborn	<i>II</i>	35	Glasshouse st., Regent st.	<i>I</i>	23
Gaiety theatre, Strand	<i>II</i>	31	Glasshouse st., Royal Mint street		47
Gainford st., Richmond rd.		35	Glasshouse street, Vauxhall		29
Gainsborough rd., Grove rd.		61	Glenarm rd., Lower Clapton		53
Gainsford st., Horselydown		45	Glengall rd., Cubitt town		65
Gaisford st., Kentish town road		21	Glengall rd., Old Kent rd.		46
Galt st., Limehouse		59	Globe road, Mile end		56 56
Galway street, St. Luke's		40	Globe theatre, Newcastle street, Strand	<i>II</i>	31
Ganton st., Carnaby st.	<i>I</i>	23	Gloucester cres., Regent's pk.		22
Garden row, London road		33	Gloucester crescent, Westbourne park		8
Gardener's road, Roman rd.		59	Gloucester gate, Regent's pk.		19
Garford street, Poplar		62	Gloucester gro., Old Bromptn.		9
Garlick hill, Upper Thames street		39	Gloucester mews west, Hyde park	<i>I</i>	18
Garnault place, Clerkenwell		36	Gloucester pl., Hyde park		11
Garrick club, Garrick st.	<i>II</i>	27	Gloucester pl., Portman sq.	<i>I</i>	20
Garrick st., Covent grdn.	<i>II</i>	27	Gloucester rd., Glo'str. gate		18
Garrick theatre	<i>II</i>	27	Gloucester road station		5
Garway rd., Westbourne gr.		7	Gloucester rd., Peckham gro.		43
Gascoyne road, Victoria pk.		58	Gloucester road, Kensington gate		5 5
Gate street, Lincoln's inn fields		31	Gloucester sq., Hyde park		11
Gayhurst rd., London fields		50	Gloucester street, Albert embankment		29
Gaywood street, London rd.		33	Gloucester st., Camden tn.		23
Gee street, Goswell road		40	Gloucester st., Clerkenwell		36
Gee st., Somerstown		27	Gloucester st., Hackney rd.		51
General Post Office	<i>III</i>	39	Gloucester street, Pimlico		21
Geological Museum	<i>I</i>	22	Gloucester st., Portman sq.	<i>I</i>	19
George 1st's statue	<i>I</i>	19	Gloucester st., Queen sq.	<i>II</i>	32
George st., Blackfriars rd.		34	Gloucester street, Lambeth		33
George street, Chamberwell		39	Gloucester ter., Hyde park		11
George street, Euston rd.		24	Gloucester ter., Kensington		2
George street, Hanover sq.	<i>I</i>	23	Gloucester ter., Regent's pk.		19
George street, Holloway rd.		51	Goda street, Lambeth		29
George st., Manchester sq.	<i>I</i>	20	Godfrey st., Calest., Chelsea		13
George st., Mansion ho.	<i>III</i>	39	Godliman street, Doctors' commons	<i>II</i>	39
George st., St. Giles's	<i>II</i>	27	Golden lane, Barbican		40
George st., Tower hill	<i>III</i>	46	Golden square, Regent st.	<i>I</i>	23
George yard, London st.		43	Goldhurst terrace		6
George's road, Holloway		29	Goldington cres., Pancras rd.		27
Georgiana st., Camden tn.		22	Goldington street, Somers-town		27
Gerald Road, Eaton sq.		17	Goldney road, Harrow road		8
German hospital, Dalston		45	Goldsmith road, Peckham.		47
Gerrard street, Islington		39	Goldsmith st., Wood st.	<i>III</i>	39
Gerrard street, Soho	<i>I</i>	27	Goldsmiths' row, Hackney road		47
Gertrude street, Chelsea		10	Godge street, Tottenham court road	<i>I</i>	24
Gervase st., Peckham		51	Goodman's fields, Withe-chapel		47
Gibraltar walk, Bethnal grn.		48	Goodman's yd., Mineries	<i>III</i>	47
Gibson square, Islington		35	Gordon place, Kensington		28 23
Gifford st., Caledonian rd.		30	Gordon square, Woburn sq.		28 23
Gilbert road, Kennington		33	Gordon street, Gordon sq.		28
Gilbert st., Museum st.	<i>II</i>	28			
Gilbert st., Grosvenor sq.	<i>I</i>	19			
Gilbert's pass., Clare market		31			
Gill street, Limehouse		63			
Gilston rd., W. Brompton.		6			
Giltspur st., W. Smithfield	<i>II</i>	40			
Gladstone st., London road		33			

B R G

B R G

Goring street, Houndsditch	51	Great Coram street, Brun-	
Gosfield st., Langham st. <i>I</i>	24	wick square	28
Gossett st., Bethnal grn. rd.	48	Great Cumberland place. .	15
Goswell road	36 40	Great Dover st., Southwark	37
Gough street, East India rd.	63	Great Earl street, Seven dials	
Gough street, Gray's inn rd.	32 32	<i>II</i>	27
Gouliston st., Whitechapel		Great Eastern street. . . .	44 44
<i>III</i>	47	Great Eastern terminus,	
Government offices, Down-		Liverpool street . . <i>III</i>	44
ing street <i>IV</i>	26	Great Garden st., Spitalfields	48
Gower place, Euston square	28	Great George street, West-	
Gower street, Bedford sq. <i>I</i>	28 28	minster <i>IV</i>	25
Gower's walk, Whitechapel	47	Great Guildford street,	
Grace street, Bromley . . .	68	Borough. <i>III</i>	38
Gracechurch st., City <i>III</i>	43	Great Hermitage street,	
Graces rd., Peckham rd. . .	44	Wapping	50
Grafton rd., Kentish town		Great James st., Bedford row.	32
road	21	Great James st., Hoxton .	43
Grafton street, Fitzroy sq.	24	Great James st., Lisson gro.	16
Grafton street, Mile end. .	56 56	Great Marlborough street <i>I</i>	23
Grafton st., New Bond st. <i>I</i>	23	Great Maze pnd., Southwk.	42
Graham rd., Dalston . . .	46	Great Mitchell st., St. Luke's	40
Graham street, City road .	39	Great New st., Fetter la. <i>II</i>	35
Graham street, Pimlico . .	17	Great Newport st., Soho <i>II</i>	27
Granby st., Hampstead rd.	23	Great Northern terminus,	
Grand Av., Leadenhall		King's cross	32
market <i>III</i>	43	Great Ormond st., Queen sq.	32
Grand Surrey docks, Rother-		Great Pearl st., Spitalfields	48
hithe	57	Great Percy st., King's cross	32
Grange rd., Bermondsey . .	41	Great Peter street, West-	
Grange road, Camden town	22	minster <i>IV</i>	25
Grange rd., Canonbury pk.	37	Great Portland street . . <i>I</i>	24
Grange road, Dalston . . .	46	Great Prescott street, Good-	
Grange street, Hoxton . . .	43	man's fields <i>III</i>	47
Grange walk, Bermondsey	41	Great Pulteney street, Gol-	
Granville pl., Portman sq. <i>I</i>	19	den square <i>I</i>	23
Gravel lane, Houndsditch . .	47	Great Quebec st., Montagnsq.	16
Gravel lane, Southwark. . .	34	Great Queen street, Lin-	
Gray street, Blackfriars rd.	33	coln's inn fields . . . <i>II</i>	31
Gray st., Manchester sq. <i>I</i>	19	Great Russell st., Blooms-	
Gray's inn, High Holborn <i>II</i>	32	bury <i>I, II</i>	28
Gray's inn road <i>II</i>	32 32	Great Saffron hill, Charter-	
Gray's inn sq., Gray's inn <i>II</i>	32	house street <i>II</i>	36
Grayshott rd., Lavender hl.	20	Great St. Andrew street,	
Great Alie street, Goodman's		Seven dials <i>II</i>	27
fields <i>IV</i>	47	Great St. Helen's, Bishops-	
Great Arthur st., Golden la.	40	gate <i>III</i>	43
Great Barlow street, Mary-		Great St. Thomas Apostle,	
lebone. <i>I</i>	20	Bow lane <i>III</i>	39
Great Bland st., Gt. Dover st.	37	Great Scotland yard, Char-	
Great Cambridge street,		ing cross <i>IV</i>	26
Hackney road	47	Great Smith street, West-	
Great Castle st., Regent st. <i>I</i>	23	minster <i>IV</i>	25
Great Chapel street, Oxford		Great Stanhope street <i>IV</i>	18
street <i>I</i>	27	Great Suffolk st., Borough	37
Great Chapel street, West-		Great Sutton st., Clerkenwell	40
minster <i>IV</i>	25	Great Titchfield street, Ox-	
Great Chart street, Hoxton	44	ford street <i>I</i>	24
Great College st., Camden tn.	22	Great Tower st., City <i>III</i>	42
Great College street, West-		Great Trinity lane, Cannon	
minster <i>IV</i>	25	street west <i>III</i>	39

B R G		B R G	
Great Western terminus, Paddington	11	Grove end rd., St. John's wd.	12
Great Western ter., West- bourne park	4	Grove gardens, Regent's pk.	16
Great White Lion street, Seven dials <i>II</i>	27	Grove lane, Camberwell	44
Great Wild st., Drury la. <i>II</i>	31	Grove park square, Camber- well grove	44
Great Winchester street <i>III</i>	43	Grove place, Lisson grove	16
Great Windmill street, Coventry street <i>I</i>	27	Grove road, Falcon lane	16
Greek street, Soho square <i>I</i>	27	Grove rd., St. John's wood	12
Green Bank, Wapping.	50	Grove street, Deptford	57
Green park, St. James's <i>IV</i>	22	Grove street, Hackney.	54
Green st., Bethnal green	56	Guards' club, Pall mall <i>IV</i>	22
Green st., Grosvenor sq. <i>I</i>	19	Guildford rd., Poplar New town	27
Green street, Leicester sq. <i>I</i>	27	Guildford street, Lambeth	29
Green street, Malboro' road, Chelsea	13	Guildhall, King st., Cheap- side <i>III</i>	39
Greencroft road	6	Guildhall School of Music <i>II</i>	35
Green Man street, Essex rd.	88	Guilford road, Poplar	66
Greenwich hospital	70	Guilford st., Russell square	32
Greenwich naval asylum	70	Gun la., West India dock rd.	63
Greenwich observatory	71	Gun street, Spitalfields	48
Greenwich park	71	Gundulf st., Lambeth	29
Greenwich pier	66	Guntergrof, We. Brompton.	6
Greenwich railway station, London road	67	Gurney st., Walworth	37
Greenwich road	67	Gutter lane, Cheapside <i>III</i>	39
Greenwood road, Dalston	49	Guy's hospital, St. Thomas's street, Borough	42
Grenville street, Guilford st.	32	Guy street, Bermondsey	41
Gresham st., City <i>III</i>	39	Gwynne road, Battersea	12
Grasse street, Tottenham ct. road <i>I</i>	28	Gye street, Lambeth	30
Greville pl., Kilburn priory	7	Haberdasher street, Hoxton	44
Greville road, Kilburn	7	Hackford road, Brixton	31
Greville street, Holborn <i>II</i>	36	Hackney downs junction railway station	45
Greycoat street, Westminster <i>IV</i>	25	Hackney rail. sta., Church street	49
Grey Eagle st., Spitalfields	48	Hackney road	48
Greystoke place, Fetter la.	35	Hadley street, Kentish town	22
Griffin st., York rd., Lambeth	29	Haggerston rail. sta., Lee st.	47
Groombridge road, Hackney	54	Haggerston rd., Kingsland rd.	46
Grosvenor cres., Belgrave square	17	Hague st., Bethnal green rd.	52
Grosvenor gardens, Pimlico	17	Haines st., Battersea road	23
Grosvenor gate, Hyde park <i>I</i>	18	Halfmoon cres., Islington	31
Grosvenor house <i>I</i>	18	Halfmoon st., Piccadilly <i>IV</i>	22
Grosvenor mews, Grosvenor street <i>I</i>	23	Half Nichols st., Shoreditch	48
Grosvenor park, Camberwell	38	Halkin st., Grosvenor pl. <i>IV</i>	17
Grosvenor place, Hyde park corner <i>IV</i>	17	Hall place, Paddington	12
Grosvenor road, Highbury	37	Hall road, St. John's wood	12
Grosvenor road, Pimlico	22	Hall street, City road	36
Grosvenor rd. rail. station	18	Halliford street, Islington	38
Grosvenor square <i>I</i>	19	Halsey street, Chelsea	13
Grosvenor street, Camber- well road	38	Halton road, Islington	38
Grosvenor st., Comrel. rd. ea.	55	Hamilton pl., Piccadilly <i>IV</i>	18
Grosvenor street, New Bond street <i>I</i>	19	Hamilton road, Grove road	60
		Hamilton st., Camden town	22
		Hamilton terrace, St. John's wood	12
		Hammond st., Kentish tn.	21
		Hampden street, Harrow rd.	4
		Hampstead rd., Hampstead	13

B R G

B R G

Hampstead rd., Tottenham court road	24		Haslam pl., Peckham	47
Hampton st., Walworth rd.		37	Hassard street, Hackney rd.	48
Hampson st., Cripplegate III	40		Hastings street, Burton cres.	28
Hanbury st., Spitalfields	48		Hatcham, Surrey	56
Handel st., Brunswick sq.	32		Hatcham New town, Old Kent road	50
Hanniker road, Stratford New town	69		Hatcham park road, New Cross rd.	55
Hanover ch., Regent st. I	23		Hatfield street, Goswell rd.	40
Hanover square, Oxfordst. I	23		Hatfield street, Stamford st.	34
Hanover st., Hanover sq. I	23		Hatton garden, Holborn circus II	36
Hanover street, Islington	39		Hatton wall, Hatton garden	36
Hanover street, Kentish tn.	17		Havelock st., Copenhagen st.	31
Hanover street, Pimlico		21	Havelock road	54
Hanover st., Walworth road		37	Haverstock hill	13
Hanover ter., Regent's park	16		Haverstock street, City rd.	40
Hans place, Sloane street	13		Havil street, Camberwell	43
Hans st., Brompton rd.	13		Hawley cres., Kentish tn.	22
Hanway street, Oxford st. I	27		Hawley road, Kentish town	22
Harcourt street, Marylebone	16		Haydon sq., Minories . III	47
Harcourt house, Cavendish square I	23		Hayles st., St. George's rd.	33
Hardinge street, Commercial road east	55		Haymarket, Pall Mall. . I	26
Hardington street, Portman market	12		Haymarket theatre, Haymarket I	26
Hare street, Bethnal green	48		Hayne street, Long lane	40
Hare walk, Kingsland road	43		Hay's lane, Tooley street	42
Harewood pl., Hanover sq. I	23		Heath road, Hampstead	20
Harewood square, Dorset sq.	16		Heath street, Commercial road east	55
Harewood st., Harewood sq.	16		Heaton place, Stratford	69
Harford street, Stepney	60		Heddon street, Regent st. I	23
Harley rd., St. John's wood	10		Helmet row, St. Luke's	40
Harley street, Bow road	64		Hemingford rd., Islington	30
Harley st., Cavendish sq. I	20		Hemsworth street, Hoxton	43
Harleyford road, Vauxhall	30		Heneage st., Whitechapel	48
Harling street, Albany road, Camberwell	42		Henley street, Battersea road east	20
Harman st., Kingsland rd.	43		Henrietta street, Cavendish square I	19
Harmood st., Chalk Frm. rd.	22		Henrietta street, Covent garden II	27
Harp lane, Lower Thames street III	42		Henry street, Bermondsey st.	41
Harrington gardens, Gloucester road	5		Henry street, Gray's inn rd.	32
Harrington rd., Kensington	9		Henry street, Pentonville	31
Harrington sq., Hampstd. rd.	23		Henry st., Portland town	15
Harrington st., Hampstd. rd.	24		Henry street, St. Luke's	40
Harrison st., Gray's inn rd.	32		Henry street, Upper Kennington lane	30
Harrow alley, Houndsditch	43		Herbert st., New North rd.	40
Harrow road, Paddington	8		Hercules rd., Lambeth.	29
Harrow street, Lisson gro.	16		Hereford grdns., Park la. I	19
Hart st., Bloomsbury square	28		Hereford road, Bayswater	3
Hart street, Covent gdn.	27		Hereford sq., Old Brompton	9
Hart st., Grosvenor sq. I	19		Hereford st., Lisson grove.	16
Hartham road, Camden rd.	29		Herme st., Paddington grn.	12
Hartington rd., S. Lambeth	27		Hermes street, Pentonville	31
Hartland road, Chalk farm	22		Hertford house, Manchester square I	20
Hartley street, Green street	56		Hertford house, Piccadilly IV	22
Hart's la., Bethnal green rd.	48			
Harvey road, Camberwell	39			
Harwood road, Fulham	3			

B R G		B R G	
Hertford rd., Kingsland . . .	42	Holborn circus II . . .	36
Hertford street, Mayfair IV . .	18	Holborn viaduct. II . . .	34
Hewlett road, Roman road . . .	59	Holborn viaduct station II . . .	35
Heygate st., Walworth rd. . . .	37	Holford square, Pentonville . . .	32
Hickmans Folly, Bermondsey . . .	45	Holland grove, Cranmer rd. . . .	35
High Holborn II . . .	32	Holland house, Kensington . . .	1
High street, Aldgate III .	47	Holland park, Notting hill . . .	1
High street, Battersea	12	Holland park road, Addison	
High street, Bloomsbury	27	road	1
High street, Borough	38	Holland road, Kensington	2
High street, Bromley	68	Holland road, Brixton	36
High street, Camberwell	40	Holland st., Blackfriars rd. . . .	34
High street, Camden town	23	Holland street, Brixton rd. . . .	31
High street, Deptford	63	Holland street, Kensington	2
High street, Homerton	53	Hollen st., Soho I . . .	27
High street, Islington	35	Holles st., Cavendish sq. I . . .	24
High street, Kensington	5	Holles st., Clare market II . . .	31
High street, Kingsland	45	Hollingsworth st., Holloway . . .	29
High street, Lambeth	20	Hollington road, Wyndham	
High street, Marylebone I	20	road	39
High street, Notting hill	2	Holloway road	33
High street, Peckham	47	Holly road, Dalston	46
High street, Poplar	66	Hollybush gardens, Bethnal	
High street, St. Giles's I, II	27	green	52
High street, St. John's wood	11	Hollywood road, West	
High street, Shadwell	55	Brompton	6
High street, Shoreditch	44	Holms st., Hackney road	47
High street, Wapping	50	Holtham rd., St. John's Wood . . .	7
High st., Whitechapel III	47	Holyoake road, Dante road	33
Highbury crescent	33	Holywell lane, Shoreditch	44
Highbury grove	37	Holywell row, Finsbury	44
Highbury New park	47	Holywell street, Strand II	31
Highbury place, Holloway		Home office, Government	
road	33	build., Whitehall . . . IV . . .	26
Highbury railway station,		Homer road, Victoria park	58
Holloway road	34	Homer row, Marylebone rd.	16
Highbury terrace, Highbury		Homer street, Crawford st.	16
crescent	33	Homerton	53
Highgate road, Kentish tn.	21	Honey lane, City III . . .	39
Hilgrove road, Finchley rd.	10	Horace st., South Lambeth	27
Hill place street, Upper		Horney lane, Bermondsey	45
North street, Poplar	63	Hornton street, Kensington	1
Hill road, St. John's wood	11	Horse Guards, Whitehall IV	26
Hill street, Berkeley sq. I . .	18	Horseferry rd., Westminster	
Hill street, Blackfriars rd.	33	IV	25 25
Hill street, Finsbury	44	Horselydown lane, Shad	
Hill street, Knightsbridge	13 47	Thames	46
Hilldrop crescent, Holloway		Horseshoe alley, Finsbury	44
Hilldrop road, Camden rd.	25	Horseshoe yard, New Bond	
Hillfield road, Hampstead	1	street I	23
Hillingdon st., Walworth	38	Horton road, Wilton road	50
Hillmarton road, Camden rd.	29	Hosier la., W. Smithfield II	36
Hills place, Oxford street I	23	Houghton st., Clare market II . . .	31
Hind street, Poplar	63	Houndsditch, City III . . .	43
Hinde st., Manchester sq. I	19	Howard street, Strand II . .	31
Hindle street, Shacklewell	45	Howard st., Poplar	27
Hindon street, Pimlico	21	Howey st., Bridge rd., Batt.	15
Hobart place, Eaton sq. IV	17	Howick rd., Victoria rd. IV	21
Hobury street, Chelsea	10	Howland street, Fitzroy sq. I	24
Holbein pl., Sloane sq	17	Howley place, Belvedere rd.	30
Holborn II	36	Howley place, Harrow road	12

B R G		B R G	
Hows street, Kingsland road	47	James street, Bethnal green	56
Hoxton square, Hoxton st.	44	James street, Buckingham gate	IV . 21
Hoxton street, Old st. . . .	44	James street, Clapham	28
Huggin lane, Wood street, Cheapside	III . 39	James street, Commercial road east	55
Hugh street, Pimlico	21	James st., Covent garden II	31
Hungerford pier, Victoria embankment	IV . 30	James street, Essex road . . .	38
Hungerford road, Camden rd.	25	James street, Haymarket I	26
Hunt street, Pelham street	48	James street, Kensington sq.	5
Hunter street, Brunswick sq.	32	James street, Lambeth	29
Huntingdon st., Caledonian road	30	James street, Lambeth walk	29
Huntingdon st., Hoxton st.	44	James street, Oxford street I	19
Huntley street, Bedford sq.	28	James st., Westbourne ter.	11
Hutton rd., Vauxhall	29	Jardin street, Albany road	42
Hyde park	14	Jeffrey street, Camden town	22
Hyde park corner	IV . 18	Jeffries road, Clapham road	28
Hyde park grdns., Hyde pk.	11	Jeremiah street, East India dock road	67
Hyde park gate, Kensington	5	Jermyn st., St. James's I, IV	22
Hyde park place, Marble arch	I . 15	Jerningham rd., New Cross	80
Hyde park square	15	Jewin cres., Jewin street . .	40
Hyde park st., Hyde pk. . . .	15	Jewin st., Cripplegate, City	40
Hyde pk. ter., Bayswater rd.	15	Jewry street, Aldgate . III	47
Hyde place, Westminster . . .	25	Joclyn st., Peckham	47
Hyde road, Battersea	11	Jockey's fields	32
Hyde road, Hoxton	43	John st., Adelphi, Strand II	30
Idol lane, Gt. Tower street	42	John street, Edgware road	16
Ifield road, West Brompton	6	John st., Gt. Suffolk st. Boro'	37
Imperial Institute	9	John st., High street, Stoke Newington	45
India off., St. James's pk. IV	26	John street, Kingsland road	47
Ingleson street, Brixton road	32	John street, Minories . III	47
Ingrave street, Battersea . . .	13	John street, Old Ford road	56
Inkerman road, Kentish tn.	21	John street, Old Kent road . .	41
Inner circle, Regent's park	20	John street, St. John's wood	15
Inner Temple	II . 35	John street, Wilmington sq.	36
Inverness gardens, Kensgtn.	2	John st. nth., Marylebone rd.	16
Inverness road, Bishop's road	7	John st. west, Thornhill sq.	34
Inverness terrace, Bayswater	7	John Campbell road, High street, Kingsland	45
Inville road, Walworth	42	Johnson st., Commercial road east	55
Ion square, Hackney road . . .	43	Johnson street, Camden tn.	27
Ironmonger lane, Cheapside III	39	Joiners street, Tooley street	42
Ironmonger row, St. Luke's	40	Jonathan st., Vauxhall walk	29
Isle of Dogs	65	Jubilee place, King's road, Chelsea	13
Islington High street	35	Jubilee street, Commercial road east	55
Islington railway stat.	33	Judd street, Brunswick sq.	38
Islip st., Kentish town road	21	Junior Constitutional Club	IV . 22
Isthmian Club	IV . 22	Junior United Service Club	I . 26
Iverson road, Kilburn	1	Junior Athenæum Club . IV	26
Ivy lane, Hoxton	43	Junior Carlton Club . . IV	26
Ivy lane, Paternoster row . . .	39	Keetons road, Rotherhithe	49
Jacob st., Mill st., Dockhead	45	Kempsford gardens, Richmond rd., West Brompton	1
Jacob's street, Shoreditch . . .	48		
Jamaica road, Bermondsey . . .	45		
Jamaica street, Commercial road east	55		
James grove, Peckham	47		

B R G

B R G

Kempford rd., Lower Kennington lane	33	King Henry street, Stoke Newington	41
Kender street, New Cross	55	King Henry's road, Primrose hill	14
Kenilworth rd., Roman rd.	59	King Henry's walk, Stoke Newington	41
Kennell road, Harrow road	4	King William st., Greenwich	71
Kennington oval	30	King William street, London bridge III	43
Kennington park	34	King William st., Strand II	26
Kennington park gardens, Royal road	34	King's Bench walk, Temple II	35
Kennington park road	34	King's college, Strand II	31
Kennington road, Lambeth	33 33	King's college hospital, Portugal st., Lincoln's inn II	31
Kennington gardens	10	King's cross railway station	32
Kensington gardens square	7	King's cross road	32
Kensington gate	5	King's road, Chelsea	10
Kensington gore, Kensington	9	King's road, Hoxton street	43
Kensington High street	5	King's road, Peckham	51
Kensington museum, Cromwell road	9	Kingsbury road, Ball's pond	41
Kensington palace	6	Kingsgate st., High Holborn II	32
Kensington palace gardens	10	Kingslake st., Old Kent rd.	42
Kensington pk. grdens., Ladbroke square	3	Kingsland basin, Kingsland	43
Kensington park road	3	Kingsland road	44
Kensington road	1	Kingsleigh st., Shaftesbury park	16
Kensington square	5	Kingston st., Walworth	37
Kensington station	5	Kinnerton st., Knightsbridge	17
Kentish town road	22	Kirby st., Hatton garden II	36
Kenton street, Brunswick sq.	28	Kitto road	56
Keppel street, Chelsea	13	Knightrider st., City. III	39
Keppel street, Gower street I, II	28	Knightsbridge grn., Hyde pk.	13
Kerbela st., Bethnal green	48	Knowsley road, Latchmere road	16
Kerbey st., East India dock	67	Lacey street, Bow	64
Kilburn lane, Kilburn	4	Ladbroke grove, Notting hill	2
Kildare gardens, Bayswater	3	Ladbroke grove road	3
Kildare terrace, Bayswater	7	Ladbroke road, Notting hill	2
Kilton street, Lower Wandsworth road	19	Ladbroke square, Notting hl.	3
King square, Goswell road	40	Lamb lane, Hackney	50
King street, Baker street I	20	Lambeth bridge IV	25
King street, Cale st., Chelsea	13	Lambeth High street	29
King street, Camden town	23	Lambeth Lower marsh	29
King street, Champside III	39	Lambeth Palace IV	29
King st., Covent garden II	27	Lambeth palace rd. IV	29
King street, Drury lane II	31	Lambeth pier, Albert embankment IV	29
King street, Golden square I	23	Lambeth rd., Southwark IV	33 29
King street, Goswell road	36	Lambeth st., Little Alie st.	47
King st., Grosvenor square I	19	Lambeth Upper marsh	29
King street, Kensington	5	Lambeth walk, Lambeth	29
King st., Lee st., Kingsland	47	Lamb's Conduit st., Theobald's road	32
King street, Moor street	27	Lammas rd., Hackney	54
King st., St. James's sq. IV	22	Lanark villas, Clifton rd.	12
King street, Snow hill II	36	Lancaster gate, Hyde park	7
King street, Whitehall IV	25	Lancaster road, Belsize pk.	9
King Edward st., Blackfriars	35	Lancaster rd., Notting hill	4
King Edward street, Lambeth road	33		
King Edward st., Newgate street III	39		
King Edward's road	55		

B R G		B R G	
Lancaster street, Boro' road	33	Lenthall street, Dalston	46
Lancelot pl., Brompton road	13	Leonard st., City road	44
Lancing street, Euston sq.	28	Lesly street, Barnsbury	29
Landseer st., Bow	19	Lessada street, Roman road	60
Langford pl., St. John's wood	11	Lever street, Goswell road	40
Langham place, Regent st. I	24	Leverton st., Kentish town	21
Langham st., Portland pl. I	24	Lewis st., Kentish town	22
Langley street, Long acre II	27	Lewisham road, Greenwich	68
Langton road, Camberwell		Lewisham road, New Cross	60
New road	35	Lewisham rd. railway sta.	64
Langton street, King's road	10	Lewisham st., Westminster	
Lansdowne house	I 22		IV 25
Lansdowne place, Gullford st.	32	Lexham gdns., Earl's court rd.	1 1
Lansdowne rd., London fields	50	Lexington street	I 23
Lansdowne rd., Lambeth	27	Leyton road, Stratford	69
Lant street, Southwark	37	Leyton sq.	46
Lark row, Cambridge road	55	Lillie road, Fulham	2
Larkhall lane, Clapham	28	Lillington st., Westminster	21
Latchmere grove, Battersea	16	Lime street, Leadenhall st. III	43
Latchmere road, Battersea	16	Lime str. sq., Lime str. III	43
Latona rd., Peckham	46	Limehouse pier	62
Laurel street, Queen's road	46	Limehouse railway station,	
Laurence Pountney lane III	43	Three Colt street	63
Lausanne road, Nunhead	56	Limerston street, Chelsea	10
Lavender grove, Queen's rd.	46	Lincoln street, Mile end road	64
Lavender road	12	Lincoln's inn	II 31
Lawford road, Kentish town	21	Lincoln's inn fields	II 31
Lawn road, Haverstock hill	13	Linden gardens, Notting hill.	3
Lawrence la., Cheapside III	39	Linford st., Battersea fields	23
Lawrence st., Cheyne walk	10	Lingham st., Stockwell green	28
Lawrence street, St. Giles I	27	Linsey st., Bermondsey	45
Lawson street, Gt. Dover st.	37	Linton st., Islington	39
Layard rd., Southwark park	49	Lion street, New Kent road	37
Laystall st., Mt. Pleasant	36	Lisford st., Peckham	47
Leadenhall market, Grace-		Lisle street, Leicester sq. I	27
church street	III 43	Lisson grove, Marylebone rd.	16
Leadenhall street, City III	43	Lisson st., Marylebone road	16
Leader st., Chelsea	13	Litcham st., Kentish town	17
Leamington rd. villas, West-		Litchfield st., Soho. I, II	27
bourne park	4	Little Albany st., Regent's	
Leather lane, Holborn II	36	park	24
Lebanon street, Walworth	42	Little Alie st., Goodman's	
Ledbury road, Bayswater	3	field's	III 47
Lee street, Kingsland rd.	47	Little Argyle street, Regent	
Leek street, King's cross rd.	32	street	I 23
Leete st., King's rd., Chelsea	13	Little Britain, Aldersgate	
Lefevre road, Bow	63	street	III 39
Leicester place, Leicester		Little Cadogan pl., Sloane st.	17 17
square	I 27	Little Camden st., Camden	
Leicester square	I 27	town	23
Leicester st., Leicester sq. I	27	Little Chapel street, Soho I	27
Leigh street, Burton crescent	28	Little Compton street, Soho I	27
Leighton crescent, Kentish tn.	25	Little Dean street, Dean st.,	
Leighton grove, Kentish tn.	25	Soho	I 27
Leighton road, Kentish town	21	Little Earl street, Seven	
Leinster gardens, Bayswater	7	dials	II 27
Leinster road, Kilburn park	4	Little Grove st., Lisson grove	16
Leinster square, Bayswater	7	Little Guilford street, Brun-	
Leipsic road, Camberwell		wick square	28
New road	39	Little James street, Gray's	
Leman st., Whitechapel III	47	inn road	32

		B R G			B R G
Little Marylebone street	20		London docks, Wapping	50	
Little Newport street, Soho <i>I</i>	27		London Fever hospital, Liverpool road	35	
Little Northampton street, Goswell road	36		London fields, Hackney	50	
Little Portland st., Gr. Titchfield street <i>I</i>	24		London fields railway sta., Grosvenor place	50	
Little Pulteney st., Soho <i>I</i>	27		London hospital, Mount st. east, Whitechapel road	52	
Little Queen st., High Holborn <i>II</i>	32		London lane, Mare street	50	
Little Russell st., Bloomsbury <i>II</i>	28		London & North Western terminus, Broad street	44	
Little Saffron hill	36		London & South Western terminus, Waterloo	30	
Little St. Andrew street, Upper St. Martin's la. <i>II</i>	27		London street, Greenwich	33	
Little Sutton st., Clerkenwell	40		London street, London road	11	67
Little Titchfield street, Great Portland street <i>I</i>	24		London street, Norfolk sq.	59	
Little Tower hill <i>III</i>	46		London street, Tottenham court road	24	
Little Tower st., Eastcheap	43		London university, Burlington gardens <i>I</i>	22	
Little White Lion street, Seven dials	27		London wall, Moorfields <i>III</i>	40	
Little Wild st., Great Wild street <i>II</i>	31		Long acre, Drury lane . <i>II</i>	27	
Little Winchester st., London wall <i>III</i>	43		Long lane, Bermondsey	41	
Livermore road, Dalston	46		Long lane, West Smithfield	48	
Liverpool road	34		Long street, Kingsland road	41	
Liverpool st., Bishopsgate without <i>III</i>	44		Long walk, Bermondsey sq.	60	
Liverpool street, King's cross	32		Longfellow rd., Mile end rd.	45	
Liverpool street, Walworth	38		Longley st., Southwark	60	
Liverpool street station <i>III</i>	44		Longnor road, Bancroft road	1	
Lizard street, Radnor street	40		Longridge road, Earl's ct. rd.	3	
Lloyd square, Pentonville	36		Lonsdale road, Bayswater	34	
Loampit hill	64		Lonsdale square, Barnsbury	12	
Loddiges road, Hackney	54		Lord's cricket ground, St. John's wood road	32	
Lodge place, Grove road	12		Lorn road, Brixton road	38	
Lodge rd., Park rd., Regent's park	16		Lorrimore road, Walworth	34	
Lollar street, Lambeth	29		Lorrimore square, Walworth	39	
Lombard court, Gracechurch st. <i>III</i>	43		Lothbury, City <i>III</i>	35	
Lombard road, Battersea	13		Lothian road, Camberwell New road	11	
Lombard street, Fleet st. <i>II</i>	35		Loudoun rd., St. John's wd.	36	
Lombard st., Mansion ho. <i>III</i>	43		Loughborough junction railway sta., Coldharbour la.	36	
Lombard street, Southwark bridge road	37		Loughborough road, Brixton road	30	
Lome st., Westminster bridge rd.	33		Loughborough street, Upper Kennington lane	68	
Lomont rd., King's rd.	10		Love lane, Bow	42	
London, Brighton & South Coast terminus, Victoria	21		Love lane, Eastcheap . <i>III</i>	39	
London bridge <i>III</i>	42		Love lane, Wood street, Cheapside <i>III</i>	48	
London bridge pier <i>III</i>	42		Lovegrove st., Old Kent rd.	1	
London bdg. railway sta. <i>III</i>	42		Loveridge road	17	
London, Chatham & Dover terminus, Holborn viad. <i>II</i>	35		Lower Belgrave st., Pimlico <i>IV</i>	19	
London Central meat market <i>II</i>	36		Lower Berkeley st., Portman square <i>I</i>	51	
London Commercial Sale rooms, Mincing lane <i>III</i>	43		Lower Chapman st., Cannon street road		

B R G

B R G

Lower Clapton road	53	Maidstone st., Hackney road	47
Lower East Smithfield	46	Maitland park road, Haver-	
Lower Grosvenor st., Gros-		stock hill	17
venor street <i>IV</i>	21	Maitland pk. villas, Haver-	
Lower James street, Golden		stock hill	17
square <i>I</i>	23	Malden road, Kentish town	17
Lower John street, Golden		Mall, The, Kensington	2
square <i>I</i>	23	Mall, The, St. James's	26
Lower Kennigton lane	33	Malmesbury rd., Bow	64
Lower marsh, Lambeth	29	Malt st., Old Kent rd.	46
Lower Phillimore pl., Ken-		Maltby street, Bermondsey	45
sington	1	Malvern road, Dalston	46
Lower rd., Deptford	53	Malvern road, Kilburn park	4
Lower Seymour st., Portman	53	Manchester rd., Isle of Dogs	65
square <i>I</i>	19	Manchester square, Duke	
Lower Thames street . <i>III</i>	42	street, Oxford st. <i>I</i>	19
Lower Whitecross street	40	Manchester st., Gray's inn rd.	32
Lower William st., High		Manchester street, Manche-	
street, Portland town	15	ster square <i>I</i>	20
Lowndes square, Belgrave		Mann st., Walworth	42
square	17	Manor lane, Rotherhithe.	53
Lowndes st., Belgrave sq.	17	Manor place, Amhurst road,	
Lowther arcade, West Strand		Hackney	49
. <i>II</i>	26	Manor place, Walworth road	3
Luard street, Caledonian rd.	31	Manor road, Blue Anchor rd.	49
Lucas road, Walworth	34	Manor road, Wells street	54
Lucas street, Commercial		Manor street, Chelsea	14
road east	55	Manor street, Old Kent road	50
Lucas street, Rotherhithe	58	Mansell st., Aldgate High st.	
Lucey rd., Bermondsey	45	. . . . . <i>III</i>	47
Lucretia street, Lambeth	33	Mansfield pl., Kentish town	21
Ludgate circus <i>II</i>	35	Mansfield st., Kingsland rd.	47
Ludgate hill, St. Paul's		Mansfield st., Portland pl. <i>I</i>	24
church yard <i>II</i>	35	Mansford st., Bethnalgreen	52
Ludgate hill railway station,		Mansion house <i>III</i>	39
New Bridge street <i>II</i>	35	Mansion house place . <i>III</i>	39
Luke street, Finsbury	44	Mansion house station, Man-	
Luke st., Mile end New town	47	sion house <i>III</i>	39
Lumley st., Oxford st. <i>I</i>	19	Mansion house st., Kenning-	
Lupus street, Pimlico	22	ton park road lane	33
Lyall pl., Eaton sq., Pimlico	17	Mape st., Bethnal green rd.	52
Lyall road, Roman rd., Bow	60	Mapes lane, Edgware road	2
Lyall st., Eaton pl., Pimlico	17	Maplin street, Mile end road	60
Lyceum theatre, Wellington		Marble arch <i>I</i>	19
street, Strand <i>II</i>	31	Marchmont st., Brunswick sq.	28
Lyme street, Camden town	22	Mare street, Hackney	50
Lyndhurst gardens, Hampst.	9	Margaret st., Cavendish sq. <i>I</i>	23
Lyndhurst grove, Peckham	48	Margaret street, Wells street	54
Lynton rd., Bermondsey	45	Margaret st., Wilmingtong sq.	86
Lyon street, Caledon. road	30	Margaretta terrace, Chelsea	14
Macclesfield st., City rd.	40	Maria street, Kingsland road	47
Macclesfield street, Soho <i>I</i>	27	Marigold street, Bermondsey	47
Maddox street, Regent st. <i>I</i>	23	Mark lane, Fenchurch st. <i>III</i>	43
Magdalen st., Bermondsey	42	Mark lane station <i>III</i>	42
Maida hill, Edgware road	12	Mark street, Finsbury	44
Maida vale, Edgware road	8	Market street, Bermondsey	41
Maiden lane, Cheapside <i>III</i>	39	Market street, Caledonian rd.	30
Maiden la., Covent garden <i>II</i>	31	Market street, Edgware road	12
Maidenhead ct., Aldersgate		Market street, Mayfair.	18
street <i>III</i>	40	Market street, Soho <i>I</i>	27
		Markham square, Chelsea	13

B R G		B R G	
Markham street, Chelsea	13	Merrow st., Walworth	38
Marlborough house, Pall mall <i>IV</i>	22	Methley st., Milverton street	34
Marlborough hill, St. John's wood	11	Metropolitan Cattle market	29
Marlborough pl., St. John's wood	8	Metropolitan District rail- way, Mansion house <i>III</i>	39
Marlborough road, Chelsea	13	Metropolitan Meat & Poultry market, Smithfield	36
Marlborough road, Dalston	47	Meymoth st., Blackfriars rd.	34
Marlborough rd., Old Kent rd.	46	Michael's grove, Brompton	13
Marlborough rd., St. John's wood	7	Middle Temple lane	35
Marlborough street, Black- friars road	34	Middlesex hospital, Charles street, Goodge street	24
Marloes road, Kensington	5	Middlesex st., Somers town	27
Marmont road, Peckham	47	Middlesex st., Whitechapel <i>III</i>	47
Maroon st., Limehousefields	59	Middleton road, Holloway	25
Marquess road, Canonbury	38	Middleton road, Kingsland	46
Marquis road, Camden town	26	Midland road, Euston rd.	28
Marsdon st., Maitland pk.	17	Midland terminus, St. Pan- cras, Euston road	28
Marshall street, Golden sq.	23	Mildmay park, Stoke New- ington	41
Marshall street, Southwark	33	Mildmay grove north & south, Stoke Newington	41
Marsham st., Westminster <i>IV</i>	25	Mildmay rd., Stoke Newington	41
Martha street, Cable street	51	Mildmay street, Stoke New- ington	41
Martha street, Queen's road	47	Mile end road	60 56
Martin's la., Cannon st. <i>III</i>	39	Miles street, South Lambeth	26
Mary street, Arlington square	39	Milford lane, Strand	31
Mary street, Kingsland road	43	Milk street, Cheapside <i>III</i>	39
Marylands road, Harrow rd.	8 4	Mill lane, Hampstead	1
Marylebone High street	20	Mill row, Kingsland road	43
Marylebone lane	19	Mill street, Dockhead	45
Marylebone road	16	Mill street, Hanover sq. <i>I</i>	23
Marylebone workho., Great Marylebone street	20	Mill yard, Leman street	47
Mason street, Old Kent road	41	Millard road, Back road	41
Matilda st., Caledonian rd.	52	Millbank st., Westminster	25
Matilda street, Thornhill sq.	31	Millbank Penitentiary, Mill- bank	25
Maude grove, Fulham road	6	Millbank st., Westminster <i>IV</i>	25
Maude road, Peckham road	44	Mill hill pl., Welbeck st. <i>I</i>	19
Mawbey st., South Lambeth	27	Millman street, Bedford row	32
Maxwell road, Fulham	7	Millman's row, King's road	10
Maygrove road, Edgware rd.	1	Millwall, Poplar	61
Mayville street, Kingsland	41	Millwall docks	65 65
Maze Pond, Borough	42	Millwall dock railway sta- tion, Glengall road	65
Mead street, Shoreditch	48	Millwall junction railway sta- tion	66
Meadow rd., S. Lambeth	30	Millwall pier	61
Mecklenburgh square, Gray's inn road	32	Milner square, Islington	34
Medburn street, Somers tn.	27	Milner street, Chelsea	13
Median road, Clapton	53	Milner street, Islington	34
Medical Examination Hall <i>II</i>	30	Milton road, Old Ford road	59
Medway road, Roman road	60	Milton st., Cripplegate <i>III</i>	40
Medway st., Westminster <i>IV</i>	25	Milton street, Finsbury	40
Meetinghouse la., Peckham	51	Mina road, Old Kent road	42
Melbourne sq., Brixton rd.	36	Mincing la., Fenchurch st. <i>III</i>	43
Melbury ter., Harewood sq.	16	Minerva street, Hackney rd.	52
Melton street, Euston square	28	Minorities, City	47
Menotti street	52	Mint street, Borough	37
Mercer street, Long acre <i>II</i>	27		
Meredith street, Clerkenwell	36		

B R G

B R G

Mint street, Tower hill III	43	Morton rd., Islington . . .	38
Mintern street, Hoxton . .	43	Morville street, Bow . . .	64
Minto street, Bermondsey .	41	Morwell st., Bedford sq. I	28
Mitre court, Cheapside III	39	Moscow road, Bayswater . .	7
Mitre street, Aldgate . III	43	Mostyn road, Stockwell . . .	36
Modbury ter., Queen's cres.	17	Mostyn rd., Bow ¹	64
Molyneux st., Bryanston sq.	16	Motcomb street, Belgrave sq.	17
Monck st., Westminster IV	25	Mount Pleasant, Farringdon	
Monneyer street, Hoxton . .	44	rd.	36
Monkwell st., Cripplegate III	40	Mount row, Berkeley sq. I	19
Monmouth road, Bayswater	7	Mount street, Berkeley sq. I	18
Monnow rd., Southwark . . .	45	Mount street, Bethnal green	48
Montagu mews north, Mon-		Mount st., Whitechapel . . .	52
tagu square	16	Mountford road, Norfolk rd.,	
Montagu pl., Montagu sq. I	16	Dalston	45
Montagu square I	16	Munster square, Regent's pk.	24
Montagu street, Upper Ber-		Muriel st., Copenhagen st. .	31
keley street I	19	Murray street, Camden sq.	26
Montague close, Boro'	42	Murray st., New North rd.	40
Montague ho., Whitehall IV	26	Museum st., Bloomsbury II	28
Montague ho., Portman sq. I	19	Muggrave rd., New Cross . . .	56
Montague pl., Bedfordsq. I, II	28	Myddelton sq., Clerkenwell	38
Montague road, Dalston . . .	45	Myddelton st., Clerkenwell	36
Montague st., Russell sq. II	28	Myne street, Claremont sq.	36
Monteith rd., Old Ford road	59	Myrdle st., Commercial rd. ea.	51
Montpelier pl., Brompton . .	13	Myrtle street, Dalston	46
Montpelier road, Kentish tn.	51	Myrtle street, Hoxton	44
Montpelier row, Brompton . .	13		
Montpelier sq., Brompton . .	13	Nailour st., Caledonian rd.	30
Montpelier st., Brompton . .	21	Napier street, Hoxton	39
Montpelier street, Walworth	38	Narrow street, Ratcliff cross	58
Monument station. III	43	Nassau street, Middlesex	
Monument sq., Fish street		hospital I	24
hill III	43	Nassau street, Soho I	27
Moor la., Cripplegate . III	40	National Conservat. Club IV	22
Moor st., Crown st., Soho . .	27	National Gallery, Trafalgar	
Moore street, Chelsea	13	square I	26
Moore park road, Fulham . . .	7	National Portrait Gallery I	26
Moorgate railway station . . .	40	National Liberal club . IV	26
Moorgate street, City . III	39	Natural History museum,	
Morecambe st., Walworth . . .	37	Cromwell road	9
Mooreland st., City road . . .	40	Naval and Military Club IV	22
Moreton place, Moreton st. . .	21	Navarino road, Dalston . . .	49
Moreton st., Vauxhall bridge		Naylor's yard, Silver street	23
road	21	Neal st., Long acre	27
Moreton ter., South Kensgt.	21	Neate street, Cobourg road,	
Morgan street, Mile end rd.	60	Old Kent road	42
Morgan's lane, Tooley st. . .	42	Nelson sq., Blackfriars road	34
Morning lane, Hackney	53	Nelson street, Bethnal green	52
Mornington crescent, Hamp-		Nelson st., Commercial rd. ea.	51
stead road	23	Nelson street, Greenwich . . .	70
Mornington road, Bow road	64	Nelson st., Wyndham road . . .	39
Mornington rd., Regent's pk.	23	Neptune street, Rotherhithe	53
Morpeth road., Victoria pk.	55	Neptune st., South Lambeth	27
Morpeth street, Bethnal green	56	Netherwood street, Kilburn	2
Morpeth ter., Victoria st. IV	21	Netley st., Hampstead road	24
Morris road, Bromley	68	Neville street, Onslow sq. . . .	9
Mortimer crescent, Kilburn . .	7	Neville street, Vauxhall. . . .	30
Mortimer rd., Kingsland . . .	42	New Bond st., Oxford st. I	23
Mortimer road, Kilburn	7	New Bridge st., Blackfriars	
Mortimer st., Regent st. . I	24	II	35

		B R G			B R G
New Broad st., London wall			Newman street, Oxford st. <i>I</i>		24
	<i>III</i>	44	Newnham st., Edgware road		16
New Burlington house, Piccadilly		22	Newton rd., Westbourne gro.		7
New Burlington street, Regent street		<i>I</i> 23	Newton st., Cavendish st.		43
New Cavendish street, Portland place		<i>I</i> 24	Newton st., High Holborn <i>II</i>		31
New Church rd., Camberwell		39	Nicholas la., Lombard st. <i>III</i>		43
New Church road, Wells st.		54	Nicholas street, Hoxton		43
New Church st., Bermondsey		45	Nicholas st., Mile end road		56
New College Chapel		10	Nichols row, Bethnal grn.		48
New Compton st., Soho <i>I, II</i>		27	Nichols square, Hackney rd.		48
New Cross railway station		59	Nightingale lane, St. Katherine's docks		46
New Cross road, Deptford		55	Nila st., Deptford		64
New cut, Lambeth		34	Nile street, Hoxton		44
New Gloucester st., Hoxton		44	Nine Elms lane, Vauxhall		26
New Gravel lane, Shadwell		50	Nine Elms pier, Nine Elms la.		26
New inn, Wych st., Strand <i>II</i>		31	Nine Elms station		26
New Kent road		37	Noble street, Cheapside <i>III</i>		39
New King street, Deptford		62	Noble street, Spafields		36
New King's road, Fulham		4	Noel street, Islington		35
New Nichol st., Shoreditch		48	Noel street, Soho		<i>I</i> 23
New North road, Hoxton		39	Norfolk cres., Oxford sq.		15
New North st., Red Lion sq.		32	Norfolk road, Dalston lane		45
New Ormond st., Queen sq.		32	Norfolk road, Islington		42
New Oxford street		<i>II</i> 27	Norfolk road, St. John's wd.		11
New Palace yard, Westminster		<i>IV</i> 25	Norfolk sq., Sussex gardens		11
New Quebec street, Portman square		<i>I</i> 19	Norfolk street, Globe road		56
New road, Rotherhithe		53	Norfolk street, Park lane <i>I</i>		19
New road, Wandsworth rd.		23	Norfolk street, Strand <i>II</i>		31
New rd., Whitechapel road		51	Norman road, Bow		60
New sq., Lincoln's inn <i>II</i>		31	Norman road, Greenwich		67
New st., Bath st., City road		40	Norman street, Chelsea		13
New st., Bishopsgate st. <i>III</i>		44	Norman's buildgs., St. Luke's		40
New street, Borough road		33	North Bank, Regent's park		16
New street, Brompton		13	North End road, Fulham		2
New street, Covent garden <i>II</i>		27	North row, Grosvenor sq. <i>I</i>		19
New street, Dorset square		16	North street, Lisson gro.		12
New street, Golden square <i>I</i>		23	North st., Manchester sq. <i>I</i>		20
New st., Kennington pk. rd.		34	North street, Mare street		51
New street, New road, Whitechapel		51	North street, Pentonville		31
New street, Portland town		15	North street, Sloane street		13
New street, Vincent square		25	North street, Smith sq. <i>IV</i>		25
New Tothill street, Westminster		<i>IV</i> 25	North street, Walworth		37
New Weston st., Bermondsey		41	North Audley st., Oxford st.		19
New York st., Bethnal green		52	North Wharf rd., Paddington		11
Newburn st., Vauxhall		29	Northampton rd., Bowling green la.		36
Newcastle street, Farringdon street		<i>II</i> 35	Northampton square, Clerkenwell		36
Newcastle street, Strand <i>II</i>		31	Northampton street, Goswell road		36
Newcastle st., Whitechapel		47	Northampton st., Islington		38
Newgate prison, Old Bailey <i>II</i>		35	Northport street, New North road		43
Newgate st., City <i>II, III</i>		39	Northumberland alley, Fenchurch street		43
Newington butts		33	Northumberland avenue <i>IV</i>		26
Newington causeway		37	Northumberland place, Artesian road, Bayswater		3
Newington green & road		41	Northumberland street, Marylebone		<i>I</i> 20

B R G

B R G

Northumberland st., Strand <i>IV</i>	26	Onslow vils., Onslow sq.	9
Northwick ter., Maida hill	12	Opal street, Kennington	33
Notting hill High street	2	Opéra Comique, Holywell st.	<i>II</i> 31
Notting hill gate station	2	Orange street, Borough	38
Nottingham pl., Marylebone	20	Orange st., Leicester square	<i>I, II</i> 26
Nottingham st., Marylebone <i>I</i>	20	Orange st., Red Lion sq. <i>II</i>	32
Nutford place, Edgware rd.	15	Orb street, Walworth	37
Oakden st., Kennington road	33	Orchard place, Blackwall	49
Oakley road, Southgate rd.	42	Orchard street, Essex road	42
Oakley square, St. Pancras	23	Orchard st., Portman sq. <i>I</i>	19
Oakley street, Chelsea	14	Orchard st., Westminster <i>IV</i>	25
Oakley street, Lambeth	33	Ordinance rd., St. John's wd.	11
Oakley street, Bethnal green	48	Orleston rd., Holloway	33
Oat lane, Wood st. <i>III</i>	39	Oxford st., Marlborough rd.	13
Ocean street, Stepney	60	Oriel road, Homerton	57
Ockendon road, Essex road	42	Oriental club, Hanover sq. <i>I</i>	23
Office of Works & Public buildings, Whitehall <i>IV</i>	26	Orme square, Bayswater rd.	7
Offord rd., Caledonian road	30	Ormonde ter., Primrose hill	15
Old Bailey, Newgate street <i>II</i>	35	Orsett street, Vauxhall st.	29
Old Bethnal Green road	52	Orsett ter., Hyde park	8
Old Bond st., Piccadilly <i>I</i>	22	Orwell road, Bow	64
Old Broad street, Thread-needle street <i>III</i>	43	Osborn pl., Whitechapel <i>III</i>	48
Old Brompton road	5	Oseney cres., Kentish town	25
Old Burlington street <i>I</i>	23	Osnaburgh st., Regent's pk.	24
Old Castle st., Whitechapel	47	Osprey street, Rotherhithe	53
Old Cavendish street <i>I</i>	23	Ossery road, Old Kent road	46
Old Change, Cheapside <i>III</i>	39	Ossington street, Bayswater	7
Old Church road, Commercial road east	55	Ossulston st., Somers town	28
Old Compton street, Soho <i>I</i>	27	Oswald st., Vauxhall	30
Old Ford railway station, Old Ford road	63	Oswin st., Newington	33
Old Ford railway station, Coborn road	60	Otto st., Kennington	34
Old Ford road, Bow	57	Outram st., Copenhagen st.	31
Old Gravel lane, Wapping	50	Oval, Hackney road	51
Old Jewry, City <i>III</i>	39	Oval, Kennington	30
Old Kent road	41	Oval pl., South Lambeth	31
Old Kent rd. railway sta.	51	Ovington square, Brompton	13
Old King street, Deptford	62	Ovington street, Chelsea	13
Old Montague street, Whitechapel	48	Owen street, King's road	7
Old Nichol st., Shoreditch	48	Owen st., St. John st. road	36
Old Palace yard, Westminster <i>IV</i>	25	Owen's row, St. John st. rd.	36
Old Pye st., Westminster <i>IV</i>	25	Oxendon st., Haymarket <i>I</i>	26
Old Quebec street, Portman square <i>I</i>	19	Oxford mansions, Oxford st. <i>I</i>	23
Old Rochester row <i>IV</i>	21	Oxford road, Islington	38
Old square, Lincoln's inn <i>II</i>	31	Oxford road, Kilburn park	7
Old street, St. Luke's	40	Oxford square, Hyde park	15
Old Swan pier <i>III</i>	42	Oxford street <i>I</i>	19
Olympic theatre, Wych st. <i>II</i>	31	Oxford street, Whitechapel	52
Omega place, Regent's park	16	Oxford ter., Edgware road	15
Onslow crescent, Onslow sq.	13	Oxford & Camb. club, Pall mall <i>IV</i>	22
Onslow square, South Kensington	9	Packington street, Islington	39
		Paddington green	12
		Paddington railway station	11
		Paddington recreation ground	8
		Paddington st., Marylebone <i>I</i>	20
		Page street, Westminster	25
		Pakenham st., King's Cross rd.	32
		Palace gardens, Kensington	6

B R G

B R G

Palace gate, Kensington	5	Parson's green, Fulham	3
Palace street, Pimlico . <i>IV</i>	21	Paternoster row, St. Paul's	39
Palace theatre <i>I</i>	27	Patriot sq., Cambridge rd.	52
Pall Mall <i>IV</i>	22	Patshull road, Kentish tn.	21
Pall Mall East <i>I, IV</i>	27	Paul street, Finsbury	44
Palm street, Grove road	60	Paulet road, Camberwell	36
Palmer place, Holloway rd.	33	Paul's alley, Paternoster rw.	40
Palmerston road, Kilburn	2	Paulton square, Chelsea	10
Palmerston terrace, Lower Wandsworth road	19	Pavilion road, Chelsea	13
Pancras lane, Queen st. <i>III</i>	39	Payne st., Copenhagen st.	31
Panton street, Haymarket <i>I</i>	26	Peabody buildings . . . <i>III</i>	38
Panyer alley, Paternoster row <i>III</i>	39	Peacockst., Newington butts	33
Paradise place, Hackney	54	Pear Tree st., Goswell rd.	40
Paradise road, Clapham rd.	28	Pearson st., Kingsland road	47
Paradise street, Chelsea	14	Peckham gro., Camberwell	43
Paradise street, Finsbury	44	Peckham park, Hill street	47
Paradise street, Gray's inn road	32	Peckham park road	47
Paradise street, Lambeth	29	Peckham rye stat., Rye la.	48
Paradise st., Marylebone <i>I</i>	20	Peckwater st., Kentish tn.	21
Paradise street, Rotherhithe	49	Peel road, Kilburn park	4
Paragon, New Kent road	41	Peel street, Kensington	2
Paragon road, Hackney	50	Peerless street, Bath street	40
Parcel Post Central Office	32	Pelham crescent, Brompton	9
Paris street, Lambeth . <i>IV</i>	29	Pelham street, Brompton	9
Parish street, Tooley st.	41	Pelham st., Mile end New tn.	48
Park crescent, Portland pl.	24	Pembridge gardens, High street, Notting hill	3
Park crescent, Stockwell	32	Pembridge place, Bayswater	3
Park crescent mews west, Marylebone road	24	Pembridge sq., Bayswater	3
Park grove, Lower Wandsworth road	19	Pembridge villas, Westbourne grove	3
Park lane, Dorset square	16	Pembroke gardens, Kensington	1
Park lane, Piccadilly. <i>I, IV</i>	18	Pembroke mews, Chapel st.	17
Park pl., St. James's st. <i>IV</i>	22	Pembroke road, Kensington	1
Park pl. villas, Paddington	12	Pembroke road, Kilburn pk.	3
Park road, Bridge road	15	Pembroke sq., Kensington	1
Park road, Chelsea	10	Pembroke st., Binglefield st.	30
Park road, Haverstock hill	13	Pembury grove, Clapton.	49
Park road, Regent's park	15	Pembury road, Clapton	49
Park side, Knightsbridge	20	Pennington st., St. George's east	50
Park sq. east, Regent's pk.	24	Penrose st., Walworth rd.	38
Park sq. west, Regent's park	20	Penshurst rd., Sth. Hackney	54
Park st., Borough market	38	Penton place, Kennington park road	33
Park street, Camden town	23	Penton pl., Pentonville rd.	52
Park street, Dorset square	16	Penton street, Pentonville	35
Park st., East rd., City rd.	44	Pentonville road	32
Park st., Grosvenor sq. <i>I</i>	19	Penywern road, Earl's ct.	1
Park street, Limehouse	62	People's Palace	60
Park village east & west, Regent's park	23	Pepys road, New Cross rd.	56
Park walk, Chelsea	10	Percival street, Clerkenwell	36
Parker street, Drury la. <i>II</i>	31	Percy road, Kilburn park	4
Parkholme road, Dalston	46	Percy st., Tottenham ct. rd. <i>I</i>	28
Parliament, houses of . <i>IV</i>	25	Peter street, Southwark bridge road	38
Parliament square . . . <i>IV</i>	25	Peter street, Soho <i>I</i>	27
Parliament street . . . <i>IV</i>	25	Petherton road, Highbury	37
Parnell road, Tredegar road	63	Phelp st., Walworth	38
Parr street, New North road	39	Phené street, Chelsea	14

B R G		B R G	
Philip la., London wall III	. 40	Portland street, Soho . . I	. 23
Philip st., Back Church la.	. 47	Portland street, Walworth . .	88
Phillimore pl., Kensington	. 1	Portman Epis. Chapel . . I	. 20
Phillimore ter., Kensington		Portman square I	. 19
road . . . . .	. 1	Portman street, Oxford st. I	. 19
Phillip street, Queen's rd.	. . 20	Portobello road, Notting hl.	. 3
Phillipp st., Kingsland road	43	Portpool lane, Gray's inn	
Philpot lane, Fenchurch		road II	. 36
street III	. 43	Portsdown road, Maidavale	8
Philpot street, Commercial		Portsea pl., Connaught sq.	. 15
road east . . . . .	. 51	Portsmouth street, Lincoln's	
Phoenix place, Mt. Pleasant	32	inn fields II	. 31
Phoenix street, Soho . . I	. 27	Portugal st., Lincoln's inn II	. 31
Phoenix street, Somers town	28	Pott st., Bethnal green road	52
Piazza, Covent garden . II	. 31	Potter's fields, Tooley street	. 42
Piccadilly IV	. 22	Poultry, Cheapside . . III	. 39
Piccadilly circus I	. 26	Powell street, King sq. . .	40
Piccadilly place, Picadilly	. 22	Powis gardens, Powis sq. .	4
Pickering place, Bayswater	. 7	Powis sq., Westbourne pk.	. 3
Pickle Herring st., Tooley st.	. 42	Pownhall road, Dalston . .	47
Pigott st., East India dock rd.	. 63	Praed st., Paddington . . .	11
Pilgrim st., Ludgate hill II	. 35	Pratt street, Camden town	23
Pilgrim street, Upper Ken-		Prebend st., Camden town	22
nington lane . . . . .	. 30	Prebend st., New North rd.	29
Pimlico pier, Grosvenor rd.	. . 26	President st., King sq. . . .	40
Pimlico road . . . . .	. 17	Preston's road, Poplar . . .	66
Pitfield street, Hoxton . .	44	Primrose hill, Regent's pk.	14
Pitman st., Wyndham rd.	. . 39	Primrose hl. rd., Hampstead	14
Pitt street, Bethnal green	52	Prince Edward's st., Kings-	
Pitt street, Commercial rd.,		land	41
Camberwell . . . . .	. 47	Prince of Wales's crescent,	
Pitt street, Fitzroy sq. . I	. 28	Camden town	18
Platt street, Somers town	27	Prince of Wales rd., Battersea	. 19
Playhouse yard, Water lane	. 35	Prince of Wales road,	
Plough street, Whitechapel	. 47	Kentish town	18
Plumber street, Hoxton . .	44	Prince of Wales terrace,	
Pocock st., Blackfriars rd.	. 33	Kensington	5
Poet's road, Highbury . .	37	Prince's grdns., S. Kensington	. 9
Poland street, Oxford st. I	. 23	Prince's gate, Hyde park . .	9
Pollen street, Hanover sq. I	. 23	Princes road, Bermondsey	. 45
Pomero y st., Old Kent rd.	. . 55	Princes rd., Lambeth walk .	29
Pond place, Chelsea . . . .	. 9	Princes square, Bayswater	. 7
Ponsonby street, Millbank	. . 25	Princes st., Cavendish sq. I	. 23
Pont street, Belgravesquare	. 13	Princes street, Drury la. II	. 31
Poole st., New North road	43	Princes street, Hanover sq.	. 23
Popham rd., New North rd.	39	Princes street, Kingsland rd.	47
Poplar High street . . . .	. 66	Princes street, Lothbury III	. 39
Poplar railway station,		Princes street, Spitalfields	. 48
Brunswick street . . . .	. 67	Princes st., Westminster IV	. 25
Poplar railway station, East	. 66	Princes street, Wilson	
India dock road . . . . .	. 8	street, Finsbury	44
Porchester road, Bayswater	. 8	Princess rd., Kilburn park	3
Porchester sq., Bishop's rd.	. 15	Princess street, Edgware rd.	. 12
Porchester st., Edgware rd.	. . 7	Princess ter., Regent's park	18
Porchester ter., Edgware rd.	. 7	Princess's theatre, Castle	
Porson street, Nine elms	. . 23	street, Oxford street . I	. 23
Porteus road, Paddington	. 12	Princeton st., Bedford rd. II	. 32
Porthall rd., Kilburn pk. .	4	Printing ho. sq., Water la.	. 35
Portland pl., Park cresc. I	. 24	Priory grove, W. Brompton	. . 28
Portland street, Commercial		Priory park road, Kilburn	2
road east . . . . .	. 55	Priory rd., Wandsworth rd.	. . 27

		B R G			B R G
Pritchard's rd., Hackney rd.	51		Rahere street, Goswell rd.	40	
Provost rd., Haverstock hl.	18		Railway street, York road,		
Provost street, City road . . .	40		King's cross	31	
Prussia house IV	26		Raine st., Wapping	50	
Pudding lane, Eastcheap . . .	43		Ramilies st., Oxford st. I	23	
Pultney st., Barnsbury rd.	31		Randall street, Bridge road,		
Punderson gardens, Bethnal			Battersea	15	
green road	52		Randolph cresc., Maida vale	8	
Pyrland road, Highbury			Randolph grdns., Kilburn pk.	7	
New park	37		Randolph road, Maida hill	3	
Quadrant road, Islington . . .	38		Ranelagh grove, Pimlico . . .	17	
Quaker street, Spitalfields . . .	48		Ranelagh rd., Thames bank	21	
Quebec institution I	20		Rathbone pl., Oxford st. I	28	
Queen sq., Bloomsbury II	32		Raven row, Whitechapel rd.	52	
Queen street, Camden tn.	23		Ravenscroft st., Hackney rd.	48	
Queen street, Cheapside III	39		Ravensdon street, Kenning-		
Queen street, Edgware road	16		ton park road	34	
Queen street, Goswell road	36		Rawlings st., Cadogan st.	13	
Queen street, Kingsland rd.	47		Rawstorne street, St. John		
Queen street, Mayfair	18		street road	36	
Queen street, Seven dials II	27		Ray street, Clerkenwell . . .	36	
Queen street, Soho I	27		Raymont road, Grove road	60	
Queen street place, Upper			Raymond build., Gray's inn II	32	
Thames street	39		Raymouth road, Southwark		
Queen Anne street, Caven-			park road	49	
dish square I	20		Record office (Public), Chan-		
Queen Anne's gate, West-			cery lane II	35	
minster IV	25		Rectory grove, Clapham . . .	24	
Queen Elizabeth street,			Rectory sq., Whitehorse la.	56	
Horselydown	45		Red Lion passage, Red		
Queen Margaret's grove,			Lion street	28	
Stoke Newington	41		Red Lion square, High Hol-		
Queen Victoria street III	39		born II	32	
Queen's cres., Haverstock hl.	17		Red Lion street, Clerken-		
Queen's gardens, Bayswater	7		well road	36	
Queen's gate, Kensington rd.	9		Red Lion street, High Hol-		
Queen's gate gardens	5 9		born II	32	
Queen's gate place	5		Red Lion yard, Old Caven-		
Queen's gate terrace	5		dish street I	24	
Queen's Head st., Essex rd.	39		Redcliffe grdns., South Ken-		
Queen's road, Bayswater . . .	7		sington	6	
Queen's road, Chelsea	17		Redcliffe sq., S. Kensington	6	
Queen's road, Dalston	46		Redcliffe street, Redcliffe sq.	6	
Queen's road railway sta-			Redcross street, Borough . . .	38	
tion, Peckham	51		Redhill st., Regent's park	24	
Queen's road, Peckham	51		Redman's rd., Stepney grn.	56	
Queen's rd., St. John's wood	11		Redmead lane, Wapping . . .	50	
Queen's rd., Wandsworth rd.	20		Reedworth st., Kennington		
Queen's theat., Long acre. II	31		road	33	
Queen's ter., St. John's wd.	11		Reeve's mews, Grosvenor sq.	19	
Queensborough ter., Bays-			Reform club, Pall mall IV	26	
water	7		Regency str., Horseferry rd.	25	
Queensbury st., Islington . . .	38		Regent circus, Oxford st. I	23	
Quex road, Kilburn	2		Regentsquare, Gray's inn rd.	32	
Radnor pl., Gloucester sq.	11		Regent street I	23	
Radnor st., Bath st., City rd.	40		Regent street, Chelsea . . .	13	
Radnor street, Chelsea	14		Regent street, City road . . .	40	
Radnor street, Sth. Lambeth	27		Regent street, Limehouse . . .	70	
Raglan street, Kentish tn.	21		Regent's park	19	
			Regent's pk. road, Regent's		
			park	18	

B R G

B R

Regent's row, Queen's road	47		Rolls yard, Chancery la. <i>II</i>	35
Remington street, City rd.	40		Roman road, Barnsbury . . .	29
Renfrew road, Lower Ken-			Roman road, Bow	59
nington lane		33	Romford st., Whitechapel . .	51
Retreat place, Hackney . .	54		Ronald's rd., Highbury . . .	33
Rheidol terrace, Islington .	39		Romney st., Westminster <i>IV</i>	25
Rhodes st., Holloway . . .	29		Rood la., Fenchurch st. <i>III</i>	43
Rhodeswell rd., Limehouse		59	Ropemaker street, Finsbury	40
Rhyl st., Weedington road	17		Roseberry av., St. John st.	
Ricardo st., Poplar New tn.		67	rd.	36
Richard st., Liverpool rd.	35		Roseberry street, Dalston .	46
Richardson st., Bermondsey		41	Rosemary road, Peckham . .	47
Richmond cres., Islington	30		Rosetta st., South Lambeth	27
Richmond grove, Barnsbury	35		Roslyn park	9
Richmond rd., Barnsbury	31		Rosoman street, Clerkenwell	36
Richmond road, Dalston . .	46		Rotherfield street, Islington	38
Richmond rd., West Brompton		3	Rotherhithe New road . . .	50
Richmond st., Edgware rd.	12		Rotherhithe street	54
Richmond st., St. George's rd.		33	Rotherhithe wall	54
Richmond street, St. Luke's	40		Rotten row <i>IV</i>	13
Richmond street, Soho . <i>I</i>		27	Rouel road, Bermondsey . .	45
Richmond, st. Thornhill sq.	30		Roupell street, Cornwall rd.	34
Richmond ter., Whitehall			Royal Academy, Burlington	
<i>IV</i>		26	house, Piccadilly . . . <i>I</i>	22
Ridgmount st., Bedford sq. <i>I</i>		28	Royal Academy of Music <i>I</i>	23
Ridinghouse st., Regent st. <i>I</i>		24	Royal avenue, Chelsea . . .	13
Ridley road, Dalston . . .	45		Royal Catholic chapel . <i>I</i>	20
Riley street, Chelsea		10	Royal College of Surgeons,	
Riley street, Bermondsey . .		41	Lincoln's inn fields. <i>II</i>	31
Risinghill st., Pentonville .	31		Royal Exchange, Cornhill <i>III</i>	43
River st., Essex rd., Islington	38		Royal Exchange buildings	43
River st., Myddelton square	36		Royal hill, Greenwich . . .	67
River street, York road,			Royal hospital, Greenwich	70
King's cross	31		Royal mews, Pimlico . . .	21
Riverhall st., South Lambeth		27	Royal Military asylum,	
Rivington st., Shoreditch .	44		King's road	13
Robert street, Adelphi . <i>II</i>		30	Royal Mint street, Minories	
Robert st., Grosvenor sq. <i>I</i>		19	<i>III</i>	47
Robert street, Hampstead rd.	24		Royal Naval School, Green-	
Robert st., High st., Hoxton	44		wich	70
Robert st., Regent's park .	24		Royal Oak railway station.	8
Robinhood lane, Poplar . . .		67	Royal Ophthalmic hospital,	
Robinson rd., Victoria park	56		Bloomfield street . . <i>III</i>	44
Rochester pl., Camden road	22		Royal street, Carlisle street	29
Rochester rd., Camden town	22		Royal victualling yard, Dept-	
Rochester road, Westminster		21 21	ford	61
<i>IV</i>			Royalty theatre, Dean st. <i>I</i>	27
Rochester sq., Camden town	26		Rudolph road, Kilburn pk.	7
Rochester ter., Camden road	22		Rupert street, Haymarket <i>I</i>	27
Rochford rd., Haverstock rd.	17		Rupert street, Whitechapel	47
Rockingham street, Newington			Rushton street, Hoxton . .	43
causeway		37	Rushton street, New North	
Rodney rd., New Kent road		37	road	39
Rodney street, Pentonville	31		Russell square, Bloomsbury	28
Roland gdns., Brompton rd.		9	Russell st., Covent garden <i>II</i>	31
Rollo street, Lower Wandsworth		20	Russell street, Lower Wand-	
worth road			sworth road	19
Rolls buildings, Fetter la. <i>II</i>		35	Russia lane, Bethnal green	55
Rolls chapel, Chancery la. <i>II</i>		35	Rutland gate, Knightsbridge	13
Rolls road, Bermondsey . .		45	Rutland mews, Rutland gate,	
			Knightsbridge	13

B R G		B R G	
Rutland st., Hampstead rd.	24	St. George's barracks . . . I	26
Rutland street, Pimlico . . .	21	St. George's hall, Langham place I	24
Rutland st., South Lambeth	27	St. George's hospital, Hyde park corner IV	17
Rutland st., Victoria park	55	St. George's rd., Camberwell	42
Rutland street, Whitechapel	51	St. George's road, Pimlico I	21
Ryder street, St. James's IV	22	St. George's rd., Regent's pk.	18
Rye lane, Peckham	48	St. George's rd., Southwark	33 33
Sable street, Halton road . . .	88	St. George's row, Ebury bdg.	21
Sackville street, Piccadilly I	22	St. George's square, Pimlico	26
St. Agnes place, Kennington	34	St. George's street, Battersea	19
St. Alban's Nat. School . . . II	36	St. George's street, London docks	50
St. Alban's pl., St. James I	26	St. George's ter., Hyde pk.	15
St. Alban's rd., Kensington	5	St. Giles in the Fields, High street, St. Giles II	27
St. Alban's street, Lambeth	29	St. Helena rd., Rotherhithe	53
St. Andrew's Hall I	28	St. Helen's, Bishopsgate III	43
St. Andrew's ch., Holborn II	36	St. Helen's place, Bishopsgate within III	43
St. Andrew's street, Holborn circus II	35	St. James's church, Piccadilly I	22
St. Andrew's street, Wandsworth road	24	St. James's club IV	22
St. Ann st., Orchard st. III	39	St. James's grove, Lower Wandsworth road	16
St. Ann's court, Soho . . . I	27	St. James's hall, Piccadilly I	22
St. Ann's st., Westm. . . IV	25	St. James's palace . . . IV	22
St. Ann's ter., St. John's wood	11	St. James's park, Westminster IV	25
St. Anne's church, Dean st. I	27	St. James rd., Bermondsey	45
St. Augustine's road, Camden square	26	St. James's road, Holloway	29
St. Augustine's & Faith church, Old Change . . . III	39	St. James's rd., Old Kent rd.	49
St. Bartholomew's hospital, West Smithfield . . . II, III	40	St. James's rd., Victoria pk.	55
St. Bene't place, Gracechurch street III	43	St. James's square . . . IV	22
St. Botolph ch., Aldgate III	47	St. James's st., Clerkenwell	36
St. Bride st., Ludgate Circus II	35	St. James's st., Islington	39
St. Bride's ch., Fleet st. II	35	St. James's st., Pall mall IV	22
St. Christopher st., Oxford st. I	19	St. James's theatre, King street, St. James . . . IV	22
St. Clement Danes church, Strand II	31	St. John street, Islington .	39
St. Clement's inn, Strand II	31	St. John street, West Smithfield II	36
St. Clement's st., Offord rd.	34	St. John st. rd., Clerkenwell	36
St. David st., Falmouth rd.	37	St. John's lane, Clerkenwell	36
St. Dunstan's hill, Lower Thames street	42	St. John's road, Deptford New town	64
St. Dunstan's-in-the-east ch., Great Tower st. III	42	St. John's road, Hoxton . .	43
St. Dunstan's-in-the-west, Fleet street II	35	St. John's sq., Clerkenwell	36
St. Edmund's terrace, Regents park	15	St. John's st., Smith's sq.	25
St. Ethelburga, Bishopsgate III	43	St. John's wood park . . .	10
St. George's cathedral (R.C.), Westminster bridge road	33	St. John's wood road . . .	12
St. George's church, Bloomsbury II	28	St. John's wood terrace . .	11
St. George's church, Hanover square I	23	St. Jude's st., Ball's Pond rd.	41
		St. Julian's road, Kilburn .	2
		St. Katherine Cree, Leadenhall street III	43
		St. Katherine's, Regent's pk.	19
		St. Katherine's wharf . . . III	46
		St. Katherine's docks . . . III	46
		St. Leonard street, Bromley	68

B R G		B R G	
St. Leonard's road	67	St. Paul's pier, Up. Thames street II, III	39
St. Leonard's ter., Chelsea hospital	13	St. Paul's road, Bow	64
St. Luke's road, Westbourne park	4	St. Paul's road, Camden sq.	26
St. Magnus the Martyr, Fish street hill III	42	St. Paul's road, Islington . .	37
St. Margaret's church, Broadway, Westminster IV	25	St. Paul's road, Walworth . .	34
St. Margaret's church, Lothbury III	43	St. Paul's station, Blackfriars	II
St. Mark's church I	19	St. Peter street, Hackney rd.	52
St. Mark's rd., Camberwell	35	St. Peter street, Islington . .	38
St. Mark's st., Goodman's fields III	47	St. Peter's ch., Cornhill III	43
St. Martin-in-the-Fields church, Trafalgar sq. II	26	St. Peter's ch., Pimlico IV	21
St. Martin's lane, Trafalgar square II	27	St. Peter's rd., Mile end rd.	56
St. Martin's-le-Grand III	39	St. Petersburg place, Bayswater	7
St. Martin's place, Trafalgar square II	26	St. Philipp's rd., Kingsld. rd.	46
St. Martin's street, Leicester square I	26	St. Saviour's church. III	38
St. Mary Aldermary church, Bow lane	63	St. Sepulchre church, Snow hill II	35
St. Mary-at-hill, Eastcheap III	42	St. Stephen's church, Walbrook III	39
St. Mary Axe, Leadenhall street III	43	St. Stephen's road, Bow . . .	59
St. Mary-le-Bow church, Cheapside III	39	St. Stephen's road and square, Westbourne park . . .	4
St. Mary-le-Strand church, Strand II	31	St. Swithin's lane, King William street III	43
St. Mary Magdalene church, Bermondsey street	41	St. Swithin's, London Stone church, Cannon street III	43
St. Mary Woolnoth church, Lombard street III	43	St. Thomas's church and school I	19
St. Mary's church, Temple II	35	St. Thomas's hospital, Albert embankment IV	29
St. Mary's road, Canonbury	38	St. Thomas's place, Hackney	54
St. Mary's road, Queen's rd.	52	St. Thomas's ch., Borough III	42
St. Mary's sq., Kennington rd.	33	St. Thomas square, Hackney	50
St. Marylebone ch., Marylebone road	16	St. Thomas street east, Boro'	42
St. Matthias road, Stoke Newington	41	St. Thomas street, Islington	39
St. Michael's ch., Chester sq.	17	St. Vincent st., Charles st.	55
St. Michael's ch., Cornhill III	43	Sale street, Paddington . . .	16
St. Olave's church, Tooley street III	43	Salisbury ct., Fleet st. II	35
St. Pancras ch., Easton sq.	28	Salisbury st., Lisson grove	12 12
St. Pancras goods station, Agar town	27	Salisbury street, Strand II	30
St. Patrick's terrace, Falmouth road	37	Sancroft st., Kennington rd.	29
St. Paul's cathedral III	39	Sandringham Industrial Dwellings IV	27
St. Paul's church, Covent garden II	31	Sandringham road, Dalston	45
St. Paul's churchyard III	39	Sandwich st., Burton cres.	28
St. Paul's cres., Camden road	26	Sandy's row, Bishopsgate street III	44
St. Paul's pl., St. Paul's rd.	41	Sarah street, Burdett road	64
		Satchville rents, Bethnal green rd.	48
		Savage club II	30
		Savage gardens, Tower hill	43
		Savile row, Burlington gardens I	23
		Saville place, Lambeth walk	29
		Saville street, Langham st. I	24
		Savona street, Nine elms . .	23
		Savoy church, Strand . . . II	31
		Savoy street, Strand . . . II	31

B R G		B R G		
Savoy theatre	II	30	Sherwood st., Golden sq.	23
Saxon rd., St. Stephen's rd.	60		Shipton street, Hackney rd.	48
Sayer st., New Kent rd. . . .	37		Shirland rd., Paddington . . .	8 8
Scarborough st., Goodman's fields	III	47	Shoe lane, Fleet street . II	35
Scarsdale villas, Kensington		1	Shore road, Hackney	55
Scawfell st., Hackney rd. . .	47		Shoreditch High street	44
Scotland yard (new), White- hall	IV	26	Shoreditch railway station . .	48
Scrutton st., Finsbury		44	Short's gardens, Drury la. II	27
Seabright st., Hackney road	52		Shouldham st., Bryanstone sq.	16
Seagrave road, Fulham		2	Shrewsbury rd., Westbourne park	3
Seaton st., Hampstead rd.	24		Shrubland grove, Dalston . . .	46
Sebbon street, Canonbury sq.	38		Shrubland road, Dalston . . .	47
Sedan street, Walworth		42	Sibella road, Clapham	27
Sedgmoor pl., Camberwell		43	Sidmouth st., Gray's Inn rd.	32
Seething lane, City	III	43	Sidney square, Commercial road east	51
Sekforde street, Clerkenwell	36	36	Sidney street, City road	36
Selborne road, Camberwell		40	Sidney st., Mile end	63
Selby street, Bethnal green	52		Sidney street, York road	31
Selwood place, Queen's elm		9	Sigdon road, Hackney	49
Selwood terrace, Fulham rd.		9	Silver street, Stepney	56
Senior road, Harrow road . . .		8	Silver street, Wood st. III	39
Serjeants' inn, Fleet st. II		35	Silvester pl., Hackney	49
Serle st., Lincoln's inn fields		31	Simpson st., South Lambeth . .	27
Sermon la., Doctors' com. III		39	Simpson street, York road . . .	12
Sermon la., White Conduit st.	35		Sion College	35
Seven Dials	II	27	Skidmore street, Stepney	60
Seville st., Lowndes Sq.		13	Skinner street, Clerkenwell	36
Seward street, Goswell road	40		Skinner street, Somers town	28
Sewardstoner d., Victoria pk.	55		Sloane square, Chelsea	17
Seymour pl., Bryanston sq. . .	16		Sloane street, Chelsea	13 17
Seymour place, Fulham road . .		6	Sloane terrace, Chelsea	17
Seymour st., Portman sq. I	15		Smith sq., Westminster IV	25
Shacklewell la., Kingsland rd.	45		Smith street, Chelsea	14
Shacklewell road	45		Smith street, Kennington pk.	34
Shad Thames, Horselydown		46	Smith st., Northampton sq.	36
Shadwell railway station,			Smith street, Stepney	56
Sutton street east	51		Smith terrace, Smith street . .	14
Shaftesbury avenue	I, II	27	Smithfield West, King st. . . .	40
Shaftesbury street, Hoxton	39		Smyrk's road, Old Kent rd. . .	42
Shalcomb street, Chelsea	10		Snow hl., Holborn viaduct II	36
Shandy st., Whitehorse la . . .	60		Snow's fields, Bermondsey	41
Sharples Hall st., Regent's Park road	18		Soane's museum, Lincoln's inn fields	31
Sharsted st., Kennington pk.		34	Society of Brit. Artists . I	26
Shawfield street, Chelsea	14		Soho bazaar, Oxford street I	27
Sheffield ter., Campden hill	2		Soho square	27
Shellwood rd., Latchmere rd.		16	Soho street, Soho squ.	27
Shepherd street, Mayfair IV		22	Somerset house, Strand II	31
Shepherdess walk, Hoxton	40		Somerset place, Strand II	31
Shepherd's lane, Homerton	53		Somerset st., Portman sq. I	19
Shepherd's market, Mayfair		19	Somerville road, Queen's rd. . .	56
Shepherd's st., Spitalfields		48	South Audley street, Gros- venor square	18
Shepperton road, Islington	39		South Bermondsey, Ber- mondsey New road	49
Sherborne la., King William street	III	43	South Bruton mews, Bruton street	23
Sherborne pl., Blandford sq.		16	South cres., Bedford sq. I	28
Sherborne st., Blandford sq.		16	South grove, Mile end road	60
Sheridan street, Commercial road east	I	51		

B R G		B R G	
South Island pl., Brixton rd.	31	Spring street, Farringdon rd.	38
South Kensington station	9	Spring street, Paddington	11
South Kensington museum	9	Spring street, Portman sq. I	20
South Lambeth road	31	Spurstowe road, Hackney	49
South Molton lane, Grosvenor square	I 19	Squirries st., Bethnal grn. rd.	52
South Molton st., Oxford st. I	19	Stable yard, St. James's palace	IV 22
South par., Chelsea	9	Stacey street, St. Giles' I, II	27
South pl., Finsbury	44	Stafford house	IV 22
South pl., Kennington	34	Stafford road, Kilburn park	3
South square, Gray's inn II	32	Stafford road, Roman road	59
South street, Blackheath rd.	67	Stafford street, Lisson grove	16
South street, Camberwell	43	Stafford st., Old Bond st. I	22
South st., Finsbury	44	Stafford terrace, Phillimore gardens, Kensington	1
South st., Grosvenor sq. I	18	Stainsby road, Poplar	63
South st., Manchester sq. I	20	Stainforth rd., Battersea	16
South st., New North road	39	Stamford road, De Beauvoir town	42
South street, Walworth	42	Stamford st., Blackfriars rd.	34
South Wharfrd., Paddington	12	Standard st., New Kent rd.	37
Southampton build., Chancery lane	II 32	Stanford road, Fulham	7
Southampton rd., Maitld. rd.	17	Stangate st., Upper Marsh	29
Southampton row, Russell square	II 32	Stanhope gardens, South Kensington	9
Southampton st., Bloomsbury	32	Stanhope st., Clare mkt. II	31
Southampton st., Camberwell	43	Stanhope street, Euston road	24
Southampton st., Strand II	31	Stanhope st., Victoria gate	11
Southampton ter., Islington	31	Stanhope terrace, Hyde pk. gardens	11
Southboro' rd., Sth. Hackney	55	Stanley cres., Kensington pk.	3
Southgate grove, Kingsland	42	Stanley gardens, Belsize pk.	13
Southgate road	42	Stanley gardens, Kensington park	3
Southsea ho., Threadneedle street	III 43	Stanley park rd., King's rd.	7
Southville street, Wandsworth road	27	Stanley place, Stanley street	21
Southwark & Vauxhall waterworks reservoirs	18	Stanley rd., Ball's Pond rd.	41
Southwark bridge	III 38	Stanley road, Hackney	54
Southwark bridge rd., Boro'	37	Stanley street, Hoxton	40
Southwark park	49 49	Stanley street, London street	11
Southwark park rd., Bermondsey	45 49	Stanley street, Queen's road	20
Southwark street	III 38	Stanmore street, Pancras rd.	27
Southwell gardens, S. Kensington	5	Stanton st., Peckham	47
Southwick cres., Oxford sq.	15	Stanworth st., Bermondsey	45
Southwick place, Hyde Park square	11	Staple street, Long lane	41
Southwick street, Oxford sq.	15	Star street, Edgware road	16
Spa road, Bermondsey	45 45	Station road, Camberwell	40
Spanish pl., Manchester sq. I	20	Stationers' hall, Ludgate hill	II 35
Spelman st., Spitalfields	48	Steeles road, Haverstock hill	14
Spencer house	IV 22	Steinway Hall	I 19
Spencer road, Battersea	15	Stephen street, Tottenham court road	I 28
Spencer st., Canonbury sq.	38	Stepney green, Mile end road	56
Spencer street, Commercial road east	51	Stepney High st., Whitehorse st.	59
Spencer street, Goswell road	36	Steward street, Artillery st.	44
Spital street, Pelham street	48	Steward street, Isle of Dogs	65
Spitalfields market	48	Stewart's grove, Fulham rd.	9
Spring grdns., Charing cross	55	Stewart's la., Battersea fields	23
		Stibbington st., Somerstown	27

B R G

B R G

Stock Exchange, Capel court <i>III</i>	43	Sutton street, York road . . .	30
Stock orchard st., Caledonian road	29	Sutton street east	56
Stockbridge ter., Victoria st.	21	Swallow street, Piccadilly <i>I</i>	22
Stockwell green	32	Swan lane, Rotherhithe . . .	53
Stockwell park road	32	Swan lane, Upper Thames street <i>III</i>	42
Stockwell road	32	Swan pier, London bridge <i>III</i>	42
Stoke Newington road . . .	45	Swan place, Old Kent road . .	41
Stonecutter st., Farringdon st.	35	Swan street, Minories . <i>III</i>	43
Stonefield street, Islington	35	Swan street, Shoreditch . . .	47
Stoney lane, Tooley street	42	Swan street, Trinity square . .	37
Stoney street, Borough . . .	38	Swinton st., Gray's inn road	32
Store street, Bedford sq. <i>I</i>	28	Swiss Cottage railway sta., Belsize road	10
Storey's gate, Great George street <i>IV</i>	25	Sydney place, Onslow sq. . . .	9
Stork's road, Bermondsey . .	49	Sydney road, Homerton . . .	57
Strand <i>II</i>	31	Sydney street, Fulham road . .	9
Strand theatre, Surrey st. <i>II</i>	31	Symons street, Sloane sq. . . .	13
Stratford central railway sta.	70	Tabard st., Borough	37
Stratford market railway sta., High street	70	Tabernacle wk., Finsbury	44
Stratford High street	71	Tachbrook st., Pimlico	21
Stratford pl., Camden town	26	Tait street, St. George's east . .	51
Stratford road, Kensington	1	Talbot road, Westbourne pk. . .	3
Stratton street, Piccadilly <i>IV</i>	22	Talfourt road, Peckham rd. . . .	44
Streatham st., Bloomsbury <i>II</i>	28	Tallis st., Temple <i>II</i>	35
Strutton ground, West- minster <i>IV</i>	25	Tanner's hill, Deptford	64
Studley road, Clapham road	28	Tanner st., Bermondsey	41
Subway, Tower hill	42	Tanswell st., Boro'	33
Suffolk lane, Upper Thames street <i>III</i>	39	Tarling street, Commercial road east	51
Suffolk street, Pall mall <i>I</i>	26	Tattersalls	13
Suffolk st., Upper North st.	63	Tavistock crescent, West- bourne park	4
Sumner place, Onslow sq. . . .	9	Tavistock mews, Litt. Coram street	28
Sumner road, Commercial road, Peckham	47	Tavistock pl., Tavistock sq.	28
Sumner st., Southwark <i>III</i>	38	Tavistock road, Westbourne park	4
Sunderland terrace, West- bourne park	8	Tavistock sq., Woburn pl. . . .	28
Surrey gardens, Penton pl., Kennington park road	34	Tavistock st., Bedford sq. <i>I</i>	28
Surrey lane, Battersea	11	Tavistock st., Covent ga. <i>II</i>	31
Surrey row, Blackfriars rd. . . .	33	Taviton street, Gordon sq.	28
Surrey square, Old Kent rd. . .	41	Teesdale rd., Bethnalgreen	52
Surrey street, Strand <i>II</i>	31	Templar road, Homerton	53
Sussex gardens, Paddington	11	Temple, City <i>II</i>	35
Sussex pl., Hyde pk. gardens	11	Temple avenue, Victoria em- bankment <i>II</i>	35
Sussex place, Kensington . . .	5	Temple church (St. Mary's) <i>II</i>	35
Sussex place, Regent's park	16	Temple lane, Whitefriars <i>II</i>	35
Sussex square, Hyde park	11	Temple station <i>II</i>	31
Sussex street, Stainsby road	63	Temple pier, Victoria em- bankment <i>II</i>	35
Sussex st., St. George's road	23	Temple st., Hackney road	52
Sutherland ave., Harrow rd. . . .	8	Temple street, Queen's road	46
Sutherland gardens	8	Temple st., Southwark	33
Sutherland place, Bayswater	3	Temple st., Whitefriars <i>II</i>	35
Sutherland sq., Walworth	38	Temple mill rd.	61
Sutherland street, Pimlico	21	Tennison street, Lambeth	30
Sutton place, Homerton	53	Tennyson street, Queen's rd. . .	20
Sutton street, Soho <i>I</i>	27	Tenter st., Moorfields	40

B R G

B R G

Tenter street, Spitalfields <i>III</i>	48	Tower hill <i>III</i>	42
Tenter street, Goodman's fields <i>III</i>	47	Tower street, Westminster bridge road	33
Tenterden st., Hanover sq. <i>I</i>	23	Townsend st., Old Kent rd.	41
Terrace road, Well street	54	Townshend rd., St. John's wd.	15
Tetty street, Bromley. . .	67	Toynbee Hall <i>III</i>	47
Thames subways	42	Tracey street, Kennington	29
Thames tunnel	50	Trafalgar road, Greenwich	70
Thanet street, Burton cres.	28	Trafalgar road, Haggerston	46
Thayer st., Manchester sq. <i>I</i>	20	Trafalgar road, Old Kent rd.	46
The Mall, Kensington . . .	2	Trafalgar square, Charing cross <i>II, IV</i>	26
Theberton street, Islington	35	Trafalgar square, Chelsea	9
Theobald's road <i>II</i>	32	Trafalgar st., Walworth rd.	38
Theobald st., New Kent rd.	37	Tranton rd., Bermondsey	49
Thistle grove lane, West Brompton	9	Travellers' club, Pall mall	26
Thomas st., Commercial rd.	51	Treadway st., Hackney rd.	52
Thomas st., Grosvenor sq. <i>I</i>	19	Treasury, Whitehall <i>IV</i>	26
Thomas st., Kingsland road	48	Tredegar road, Bow	64
Thomas street, Limehouse	63	Tredegar sq., Mile end road	60
Thomas street, Old Kent rd.	41	Tregunter rd., W. Brompton	6
Thomas street, Stamford st.	34	Treherne rd., North Brixton	35
Thorne rd., South Lambeth	27	Trevor sq., Knightsbridge	13
Thornhill road, Barnsbury	34	Trigon road, South Lambeth	31
Thornhill sq., Islington . .	30	Trinity house, Tower hill	47
Thrawl st., Spitalfields <i>III</i>	48	Trinity sq., Borough High st.	37
Threadneedle street <i>III</i>	43	Trinity sq., Tower hill <i>III</i>	43
Three Colt st., Limehouse	63	Trinity street, Blackman st.	37
Three Cranes lane, Upper Thames street <i>III</i>	39	Trinity street, Liverpool rd.	35
Throgmorton avenue <i>III</i>	43	Trott st., High st. Battersea	11
Throgmorton st., City <i>III</i>	43	Trump street, Cheapside <i>III</i>	39
Thurloe pl., S. Kensington	9	Tudor grove, Well street	50
Thurloe square	42	Tudor road, Hackney	51
Thurlow street, Walworth	24	Tudor st., Blackfriars <i>II</i>	35
Tilson road, Peckham	43	Tufton st., Westminster <i>IV</i>	25
Times office, Printing house square <i>II</i>	35	Tullerle street, Hackney rd.	47
Tindall street, Camberwell New road	35	Turin street, Bethnal grn. rd.	48
Titchborne st., Edgware rd.	15	Turnee sq., Hoxton street	43
Titchfield rd., Regent's park	15	Turner street, Commercial road east	51
Tiverton street, Newington causeway	37	Turner's road, Limehouse	64
Tomlin's grove, Bow road	64	Turnmill st., Clerkenwell	36
Tonbridge st., Euston road	28	Turnville street, Bethnal green road	48
Tooley street, Southwark <i>III</i>	42	Tussaud's waxworks, Baker street <i>I</i>	20
Topaz street, Lambeth	29	Tweed street, Nine elms	23
Torriano avenue, Camden tn.	25	Twyford st., Caledonian rd.	31
Torrington place	28	Tyers street, Lambeth	29
Torrington square, Bloomsbury <i>I</i>	28	Tyler street, Carnaby st. <i>I</i>	23
Torrington st., Torrington sq. <i>I</i>	28	Tyneham rd., Lavender hl.	20
Tothill st., Westminster <i>IV</i>	25	Type street, Chiswell street	40
Tottenham court road <i>I</i>	28	Tysoe st., Clerkenwell	36
Tottenham rd., Southgate rd.	42	Tyssen street, Hoxton	48
Tottenham st., Fitzroy sq. <i>I</i>	24	Uffood st., Waterloo rd.	33
Totty street, Roman road	60	Ufton grove, Southgate rd.	42
Tower of London <i>III</i>	46	Ufton road, Kingsland	42
Tower bridge <i>III</i>	46	Underwood street, Mile end	48

B R G		B R G		
Union grove, Clapham . . .	28	Up. Park rd., Haverstock hl.	13	
Union road, Clapham . . .	28	Up. Park st., Liverpool rd.	34	
Union road, Millpond street	49	Upper Phillimore gardens . .	1	
Union road, Newington causeway	37	Upper Porchester st., Edgeware rd.	15	
Union sq., New North rd.	39	Upper Rathbone place	28	
Union street, Boro'	38	Upper Rupert street, Soho I . .	27	
Union street, Clapham	28	Up. Russell st., Bermondsey . .	41	
Union street, East road	44	Upper St. Martin's lane II . . .	27	
Union st., Kennington rd. . . .	29	Upper Smith street, Northampton square	36	
Union street, Kingsland rd.	48	Upper Spring street, Marylebone.	20	
Union street, Middlesex hospital	I	24	Upper street, Islington	34
Union street, Pimlico road . . .	17	Upper Thames street	39	
Union st., Whitechapel rd. . . .	51	Upper Vernon st., Pentonville . .	32	
United Service Club, Pall mall	IV	Upper Westbourne terrace	8	
United Service Institution Whitehall yard	IV	Upper Weymouth street, Marylebone	20	
University college, Gower st.	28	Upper William street, Portland town.	15	
University College hospital, University st., Gower st.	28	Upper Wimpole st., Marylebone	20	
University street, Tottenham court road	24	Upper Winchester street, Caledonian road.	31	
Upper Baker st., Marylebone . . .	20	Upper Woburn place, Tavistock square	28	
Upper Barnsbury street	34	Urawick road, Homerton	53	
Upper Bedford pl., Russell square	28	Usher road, Old Ford.	63	
Up. Belgrave st., Pimlico IV . . .	17	Uxbridge road railway stat.	2	
Upper Berkeley street.	I	15	Uxbridge street, Kensington	2
Upper Bland street, Gt. Dover street	37	Uxbridge street, Newington causeway	37	
Upper Brook street, Grosvenor square	I	19	Valentine place, Blackfriars road.	33
Upper Charles street, Goswell road	36	46	Varden street, New road Whitechapel	51
Upper East Smithfield III	46	21	Vassal road, Camberwell	35
Upper Garden street, Westminster.	21	15	Vaudeville theatre, Strand (opposite Salisbury st.) II	31
Upper George street, Edgeware road	15	16	Vauxhall bridge	26
Upper Gloucester place, Dorset square	16	45	Vauxhall bridge rd.	21
Upper Grange road, Bermondsey	45	19	Vauxhall High street	30
Upper Grosvenor street	19	7	Vauxhall pier, Millbank	25
Upper Hamilton terrace, St. John's wood.	7	23	Vauxhall railway station	30
Upper James street, Golden square	I	23	Vauxhall street, Lambeth	30
Upper James street, Oval road, Camden town	22	23	Vauxhall walk, Lambeth	29
Upper John st., Golden sq. I	23	44	Vere street, Clare market II	31
Upper John street, Hoxton	44	30	Vere street, Oxford street	19
Upper Kennington lane	30	13	Verney rd., St. James's rd.	50
Upper Manor street, Chels.	13	24	Vernon road, Roman road	63
Upper Marylebone street I	24	63	Vernon st., King's cross rd.	32
Upper North street, East India dock road.	63	12	Verona street, York road	12
Upper Ogle street, Upper Marylebone street	I	24	Verulam street, Gray's inn road.	36
			Vestry road, Peckham rd.	43
			Viaduct st., Bethnal grn. rd.	52
			Viceroy rd., Sth. Lambeth	27
			Victoria embankment II, IV	31
			Victoria grove, Fulham rd.	6

B R G		B R G	
Victoria grove, Kensington	5	Warley street, Bethnal grn.	56
Victoria park	59	Warner place, Hackney rd.	52
Victoria park railway station, Wick lane	62	Warner road, Camberwell New road	40
Victoria park road, Hackney	58	Warner street, Clerkenwell	36
Victoria park square, Green street, Bethnal green	56	Warner st., New Kent rd.	41
Victoria place, Bayswater	3	Warren street, Fitzroy sq.	24
Victoria railway bridge	18	Warren street, Pentonville	35
Victoria railway station IV	21 21	Warrington cres., Maida vale	8
Victoria road, Battersea	19	Warwick grdns., Kensington	1
Victoria road, Holloway	33	Warwick la., Newgate st. II	39
Victoria road, Kensington	5	Warwick place, Gray's inn	32
Victoria road, Kentish tn.	22	Warwick road, Kensington	1
Victoria road, Kilburn	2	Warwick road, Maida hill	8 8
Victoria rd., Ryels., Peckham	48	Warwick road north, Clifton gardens	8
Victoria square, Pimlico IV	21	Warwick square, Pimlico	21
Victoria st., Westminster IV	21	Warwick st., Belgrave rd.	21
Vigo street, Regent street I	23	Warwick st., Golden sq. I	23
Villa street, Walworth	42	Warwick st., Kensington	1
Villiers street, Strand . II	26	Water lane, Homerton	53
Vincent sq., Westminster	21	Water lane, Lower Thames street III	42
Vincent st., Westminster	25	Water street, Strand . II	31
Vincent terrace, City road	35	Waterford road, Fulham	7
Vine street, Minories . III	47	Waterloo bridge II	30
Vine street, Regent street I	23	Waterloo pier II	30
Vine street, Tooley street	42	Waterloo pl., Pall mall IV	26
Vine st., York rd., Lambeth	30	Waterloo rd., Bishop's rd.	15
Virginia road, Bethnal grn.	48	Waterloo road	33
Vivian road, Roman road	59	Waterloo railway sta., Waterloo road	34
Vyner street, Cambridge rd.	51	Waterloo st., Camberwell	39
Wadhurst rd., Battersea	23	Watling street, City . . III	39
Wake street, Lambeth	29	Watney st., Shadwell	51
Wakefield st., Gray's inn rd.	32	Waverley pl., St. John's wd.	11
Walbrook, Mansion ho. III	39	Waverley rd., Harrow rd.	4
Walbrook street, Hoxton	39	Waverton st., Berkeley sq. IV	18
Walcot square, Lambeth	33	Wayford street, Battersea	16
Walham gro., Walham grn.	3	Weatherby road & gardens, Earl's Court	5
Walker street, Poplar	67	Webber row, Blackfriars rd.	33
Wallace rd., Islington	37	Webber st., Blackfriars road	33
Walnut Tree walk, Lambeth	29	Wedderburn rd.	9
Walpole street, King's road, Chelsea	13	Weedington road, Prince of Wales road	17
Walter street, Bethnal grn.	56	Welbeck st., Cavendish sq.	20
Walterton road, Harrow rd.	4	Well street, Jewin street, Cripplegate III	40
Walton place, Queen street, Brompton	13	Well street, South Hackney	54
Walton street, Chelsea	13	Wellclose square	47
Walworth road	37	Wellesley rd., Kentish tn.	17
Wandsworth road	24	Wellesley street, Stepney	56
Wandsworth rd. rail. station	24	Wellington barracks, Birdcage walk IV	21
Wansey st., Walworth rd.	37	Wellington road, Bridge road, Battersea	11
Wapping, High street	50	Wellington road, St. James's road	29
Wapping station	50	Wellington road, St. John's wood road	11
War office, Pall mall . IV	22		
Warburton rd., Hackney	50		
Ward street, Lambeth	29		
Warden road, Kentish tn.	17		
Wardour street, Soho	27		
Warham st., Kennigton	34		

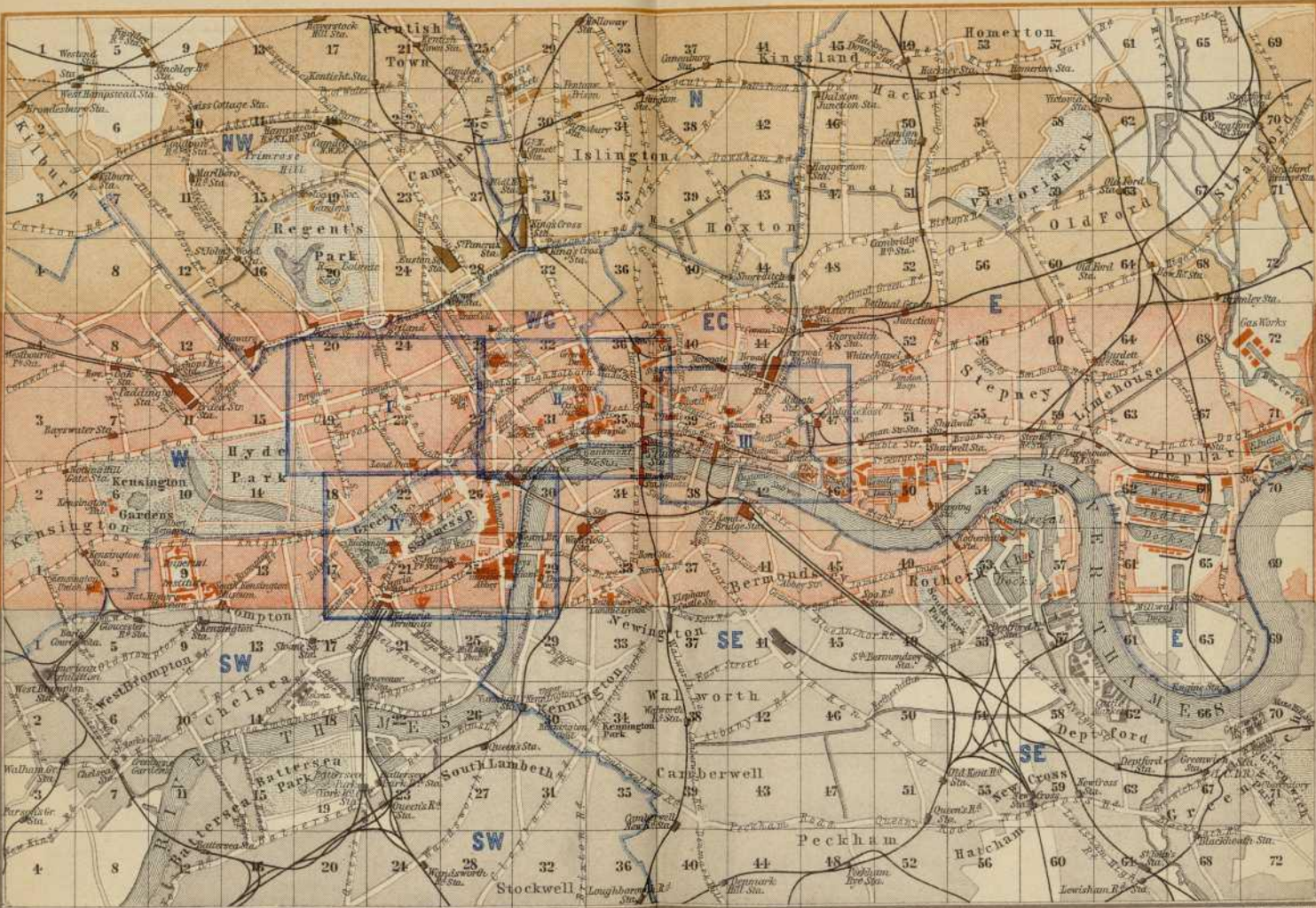
B R G		B R G	
Wellington rd., Bow rd.	64	Westcroft rd.	6
Wellington row, Bethnal grn.	48	Western ter., Notting hill	3
Wellington square, Chelsea	13	Westmacott st., Camberwell	39
Wellington st., Camden tn.	22	Westminster abbey, Old Palace yard	IV 25
Wellington street, Chelsea	14	Westminster bridge	IV 29
Wellington st., Kingsland rd.	44	Westminster bridge rd.	IV 29
Wellington street, New Kent road	III 37	Westminster bridge sta.	IV 25
Wellington street, Shackwell lane	45	Westminster hospital, Princess street, Victoria st.	IV 25
Wellington street, Strand	II 81	Westminster pier, Victoria embankment	IV 29
Wells place, Camberwell	43	Westminster school	IV 25
Wells street, Camberwell	43	Westminster Town Hall	IV 25
Wells street, Oxford st.	I 24	Westmoreland pl., Bayswater	4
Wellsfield st., Southwark	45	Westmoreland pl., City rd.	40
Welsh Chapel	I, II 27	Westmoreland road, Bayswater	4
Wenlock basin, Wenlock rd.	39	Westmoreland road, Walworth road	38
Wenlock road, City road	39	Westmoreland street, Marylebone	I 20
Wenlock street, Shepherdess walk	39	Westmoreland st., Pimlico	22
Wentworth street, Whitechapel	III 47	Weston st., Gr. Dover st.	41
Werrington st., Somers tn.	23	Weston street, Pentonville	32
West sq., St. George's road	33	Weston street, Tooley street	42
West street, Bethnal green	56	Wetherby road, South Kensington	5
West st., Mare st., Hackney	51	Weymouth mews, Portland place	I 24
West st., Mile end Old town	56	Weymouth st., Gt. Portland street	I 20
West street, Soho	27	Weymouth st., Hackney rd.	47
West street, Well street.	51	Weymouth ter., Hackney rd.	47
West Brompton railway sta.	2	Wharf road, City road	40
West Cromwell road	1	Wharf road, Pancras road	28
West End railway station	5	Wharfdale rd., King's cross	31
West Ferry road, Millwall	61	Wharton street, Lloyd sq.	32
West Ham lane, Stratford	71	Whetstone park, Lincoln's inn fields	II 32
West India docks	62	Whiskin street, Clerkenwell	36
West India dock pier	61	Whiston st., Gr. Cambridge st.	47
West India dock rail. sta.	62	Whitecomb st., Pall mall east	I 27
West India dock road	63	White st., Bethnal grn. rd.	52
West India dock road railway station	63	White street, Borough	37
West London & Westminster Cemetery	6	White st., Moorfields	40
West Smithfield	II 36	White Conduit st., Islington	35
Westbourne gro., Bayswater	3	White Hart st., Drury lane	II 31
Westbourne park	8	White Hart st., Kennington	33
Westbourne park crescent	8	White Horse la., Mile end rd.	56
Westbourne park railway station, Great Western rd.	4	White Horse street, Commercial road east	59
Westbourne park road	8	White Horse street, Piccadilly	IV 22
Westbourne rd., Barnsbury	29	White Lion street, Norton Folgate	48
Westbourne rd. east, Liverpool road	33	White Lion st., Pentonville	35
Westbourne st., Victoria gate	11	Whitechapel High st.	III 47
Westbourne street, Pimlico	17	Whitechapel road	52
Westbourne terrace, Hyde park gardens	11	Whitechapel station	52
Westbourne terrace north, Harrow road	8	Whitecross street, Borough	38
Westbourne terrace road, Harrow road	8		

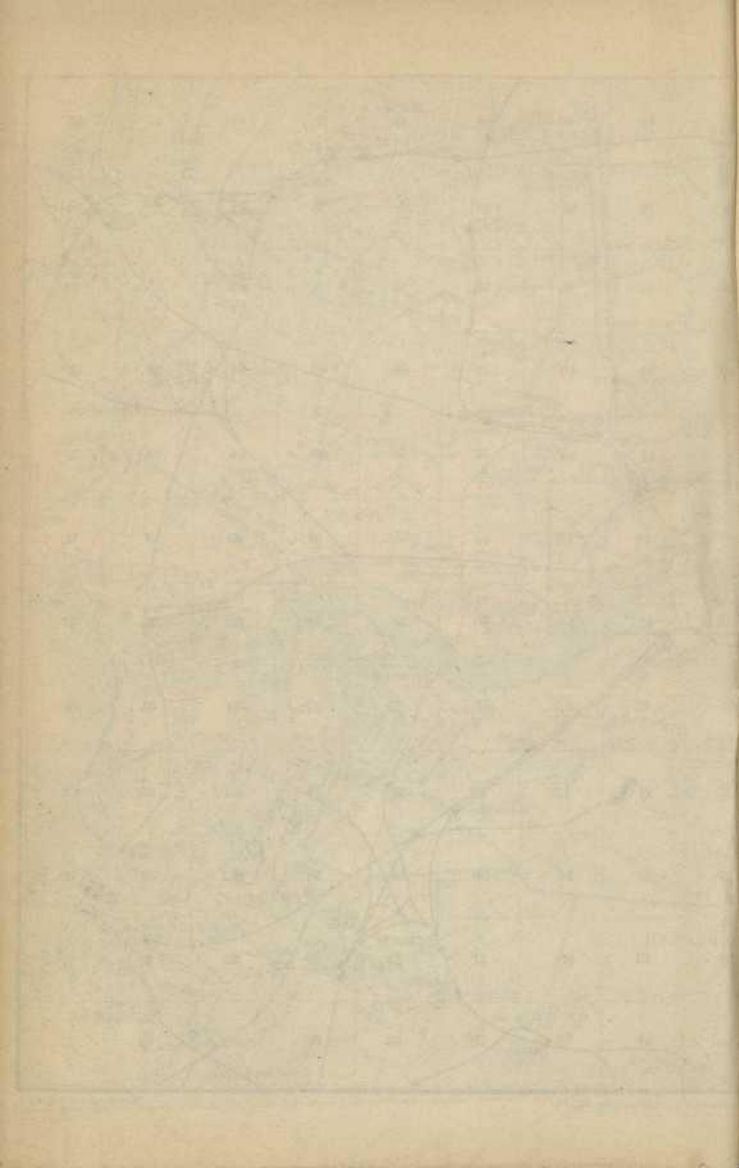
B R G

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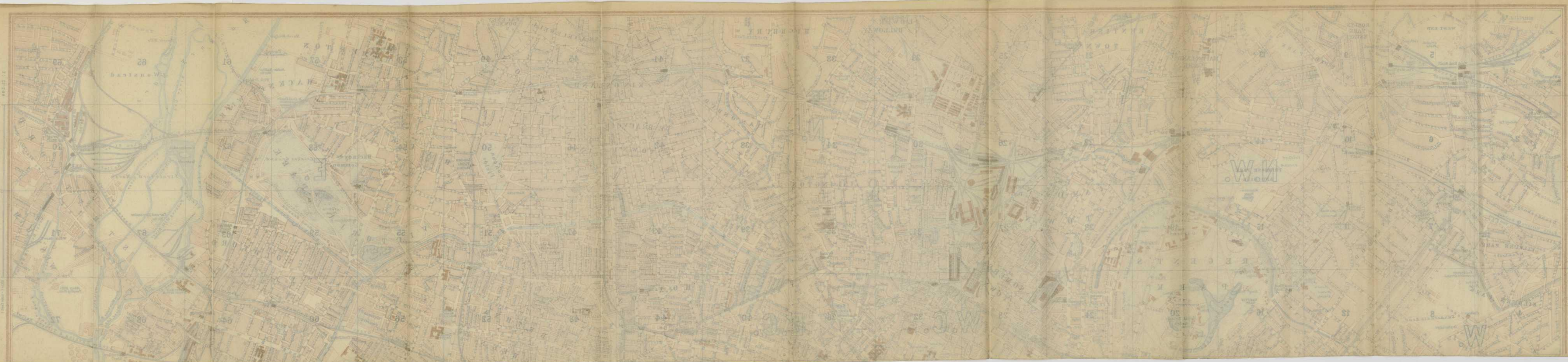
Whitefriars st., Fleet st. <i>II</i>	35	Wimbourne st., N. North rd.	39
Whitehall <i>IV</i>	26	Wimpole st., Cavendish sq. <i>I</i>	20
Whitehall court <i>IV</i>	26	Winchester gardens, Belsize park	9
Whitehall gardens <i>IV</i>	26	Winchester rd., Adelaide rd.	10
Whitehall place <i>IV</i>	26	Winchester street, Borough market	38
Whitehall stairs <i>IV</i>	30	Winchester street, Pentonville road	31
Whitehead's grove, Chelsea	13	Winchester street, Pimlico	21
White's club, St. James' street <i>IV</i>	22	Windmill lane, Deptford Lower road	57
White's ground, Bermondsey	41	Windmill st., Canterbury pl.	34
White's row, Spitalfields	48	Windmill st., Lambeth rd.	34
Whitfield st., Fitzroy sq. <i>I</i>	24	Windmill street, Tottenham court road <i>I</i>	28
Whitmore road, Hoxton	43	Windsor pl., Denmark hill	40
Whitmore street, Hoxton	43	Windsor street, Essex road	39
Wick road, Homerton	58	Windsor terrace, City road	40
Wickersley rd., Battersea	20	Winsley street, Oxford st. <i>I</i>	23
Wickham st., Lambeth	29	Woburn place, Russell sq.	25
Wicklow st., King's cross rd.	32	Woburn square, Bloomsbury	28
Widgate st., Bishopsgate st.	44	Wolsey road, Kingsland	41
Wigmore street, Cavendish square <i>I</i>	19	Wood street, Cheapside <i>III</i>	39
Wilcox rd., South Lambeth	27	Wood street, Exmouth st.	36
Wild court, Gt. Wild street	31	Wood st., Westminster <i>IV</i>	25
Wilfred St., Westminster <i>IV</i>	21	Wood street, Prince's road, Lambeth	29
Wilkes place, Hoxton street	44	Woodbridge st., Clerkenwell	36
Wilkes street, Spitalfields	48	Woodchester st., Harrow rd.	8
Wilkin st., Weedington rd.	17	Woodchurch rd.	6
William street, Adelphi, Strand <i>II</i>	30	Woodfield rd., Harrow road	4
William street, Hart's lane	48	Woodland street, Dalston	46
William street, Lisson grove	16	Woodpecker rd., New Cross	59
William street, Lowndes sq.	13	Woodstock st., Oxford st. <i>I</i>	19
William street, Marylebone lane <i>I</i>	20	Wootton street, Lambeth	34
William street, New Bridge street <i>II</i>	35	Worcester street, Pimlico	22
William street, Regent's pk.	24	Worcester street, Southwark	38
William street, St. Peter street, Islington	39	World's end passage, King's road	10
William st., Stepney green	56	Wormwood st., Bishopsgate street <i>III</i>	43
Willingham ter., Kentish tn.	21	Worship st., Finsbury sq.	44
Willis road, Prince of Wales' road	21	Wright's lane, Kensington	5
Willis street, Poplar	67	Wright's rd., St. Stephen's rd.	59
Willow walk, Bermondsey	41	Wrotham rd., Camden town	26
Willow bdg. rd., Canonbury	38	Wych street, Drury lane <i>II</i>	31
Wilmer gardens, Hoxton	43	Wycliffe rd., Wandsworth	20
Wilmington sq., Spafields	36	Wye st., York rd., Battersea	13
Wilmot place, Camden town	22	Wyndham rd., Camberwell	39
Wilmot st., Bethnal grn. rd.	52	Wyndham street, Bryanston square	16
Wilmot street, Russell sq.	28	Wynatt street, Goswell road	36
Wilson road, Peckham road	44	Yalding road, Southwark park road	45
Wilson st., Drury lane. <i>II</i>	31	Yardley street, Exmouth st.	36
Wilson street, Finsbury sq.	44	Yatton street	68
Wilton cres., Belgrave sq.	17	Yeoman's row, Brompton	13
Wilton place, Knightsbridge	17	York bldgs., Adelphi, Strand	26
Wilton road, Dalston	50		
Wilton road, Pimlico	21		
Wilton street, Grosvenor place <i>IV</i>	17		
Wiltshire road, Brixton	36		

B R G		B R G	
York gate, Regent's park . . .	20	York street, Globe road . . .	56
York place, Baker street I . .	20	York street, Hackney road . .	47
York place, Villiers street, Strand	11	York st., St. James's sq. IV . .	22
York road, Battersea	12	York street, Walworth road . .	37
York road, King's cross	31	York street, Westminster IV . .	21
York rd., Lambeth	29	York st., York rd., Lambeth . .	29
York road railway station . . .	19	York terrace, Regent's park . .	20
York square, Commercial road east	59	Young street, Kensington . . .	5
York street, Baker street . . .	16	Zoar street, Blackfriars	38
York street, Blackfriars road . .	34	Zoological gardens, Regent's park	19







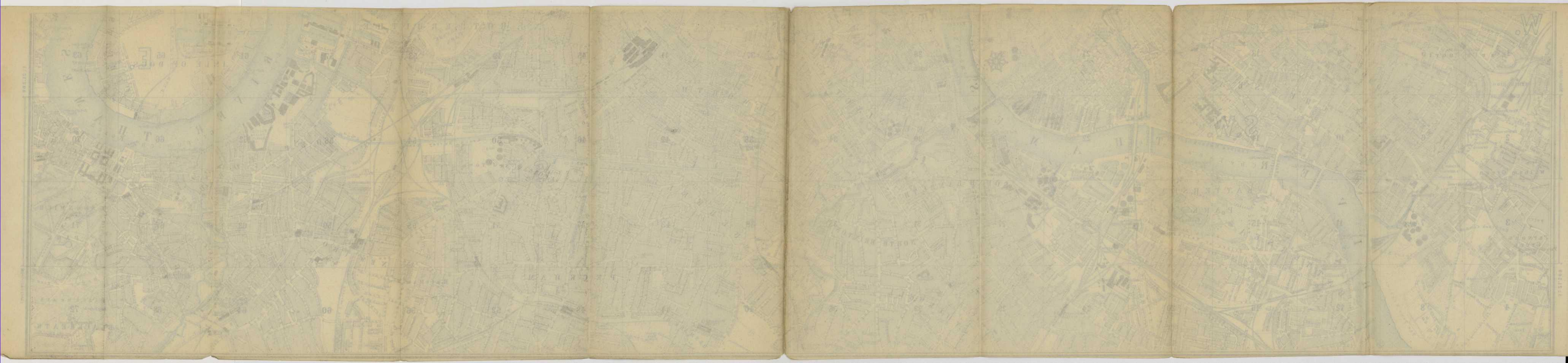


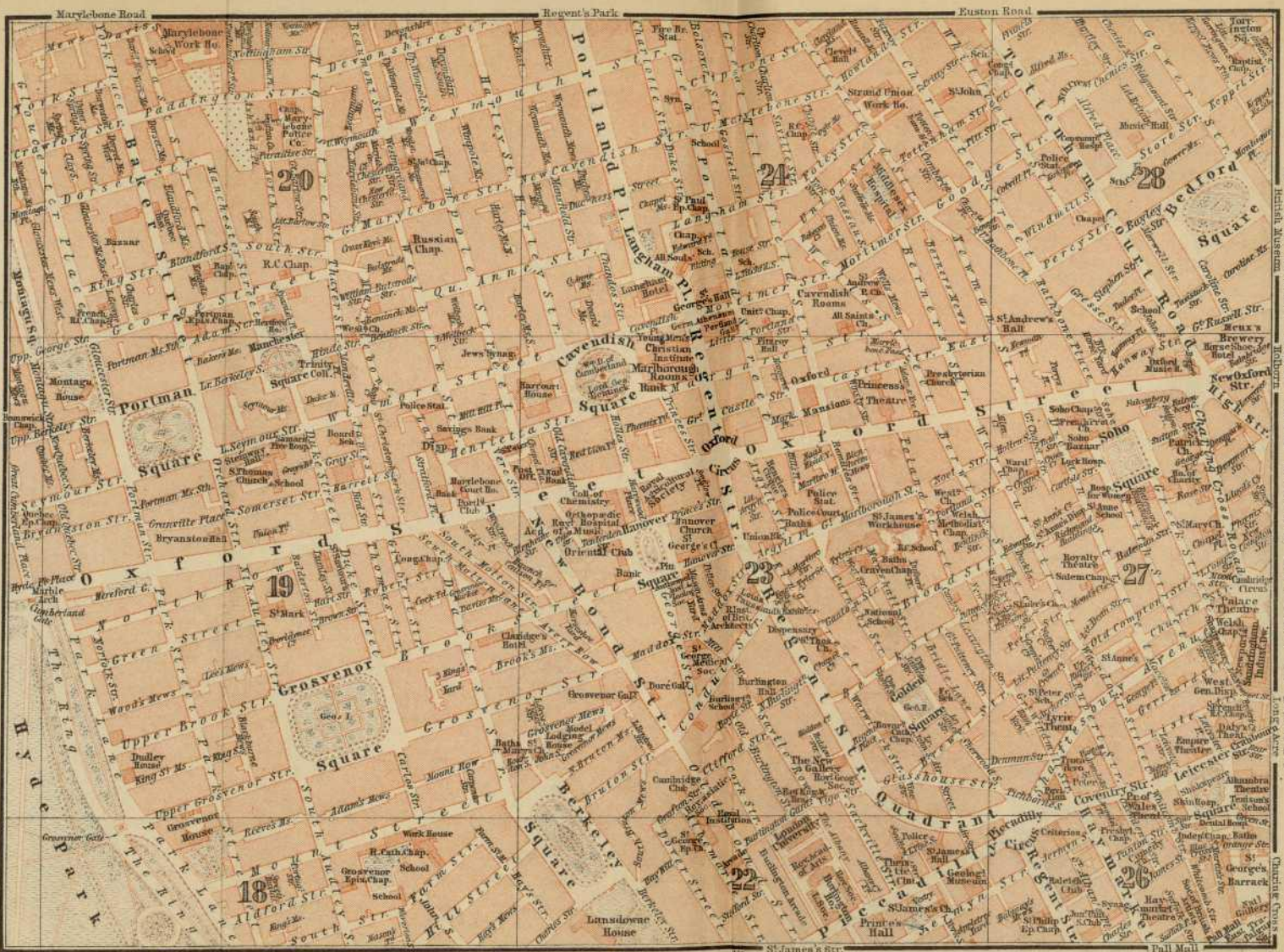
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NO. 11









I. THE WEST END FROM BAKER STREET TO SOHO.



II. HOLBORN, FLEET STREET, STRAND.

R

Geograph. Anstalt von

1:10,600

0 100 200 300 400 500 600 700 800 900 1000 Metres.

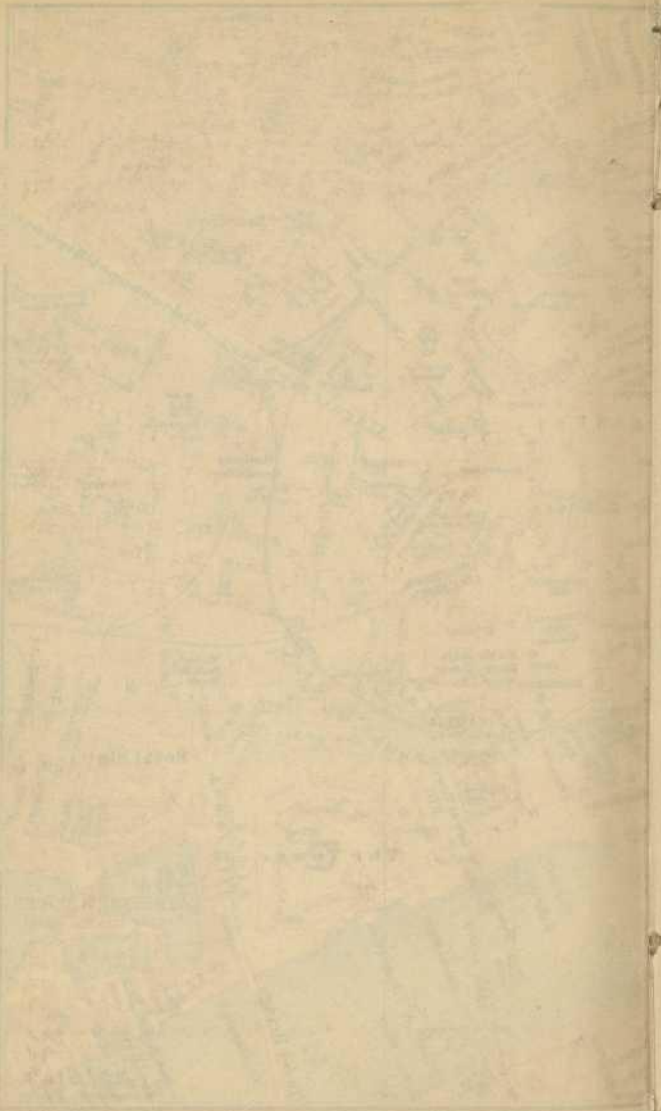
1/2 Mile (2640 Feet) = 3 Inches.

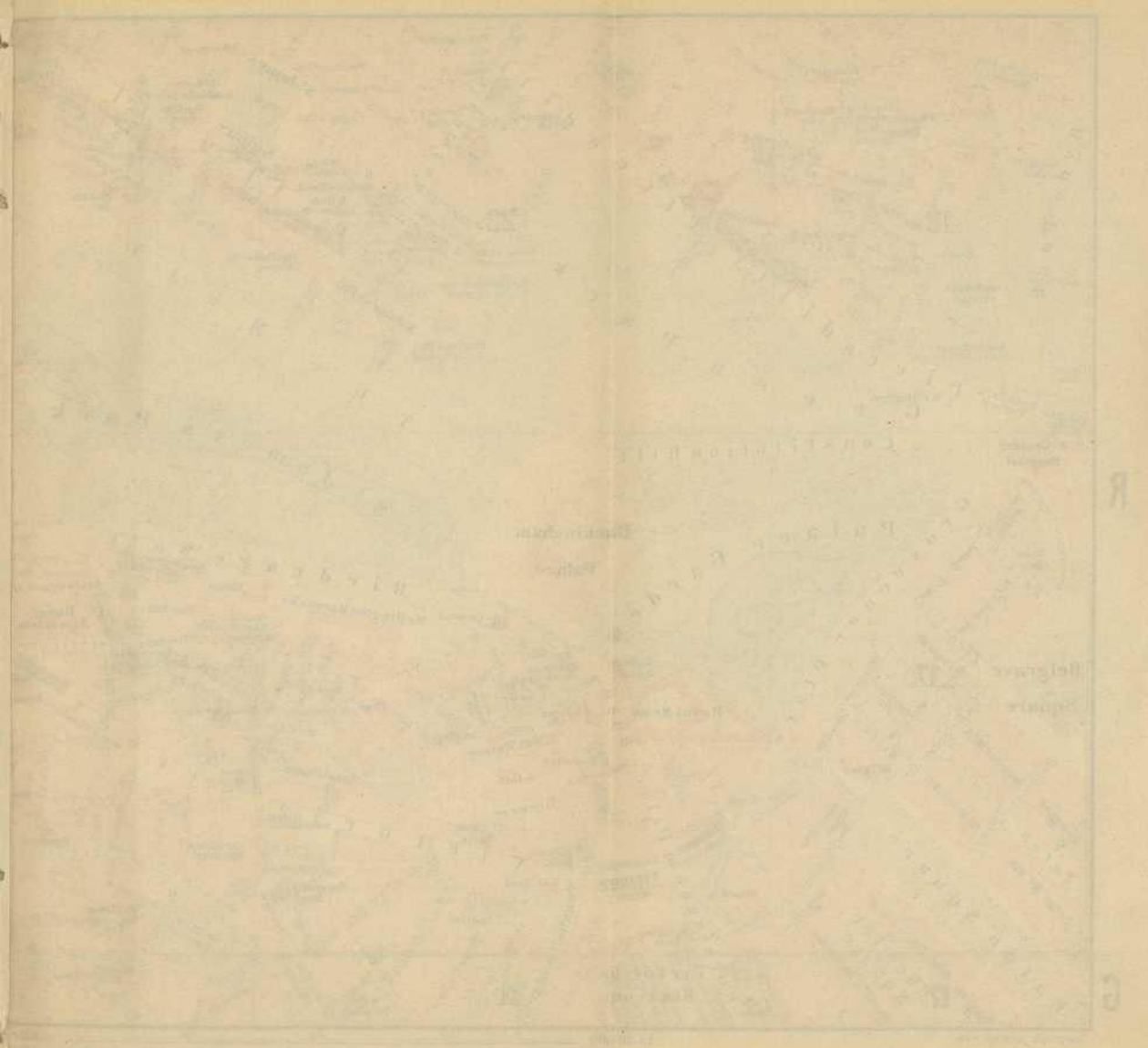
Wagner & Debes, Leipzig



III. THE CITY FROM ST PAUL'S TO THE TOWER.

THE CITY FROM ST PAUL'S TO THE TOWER



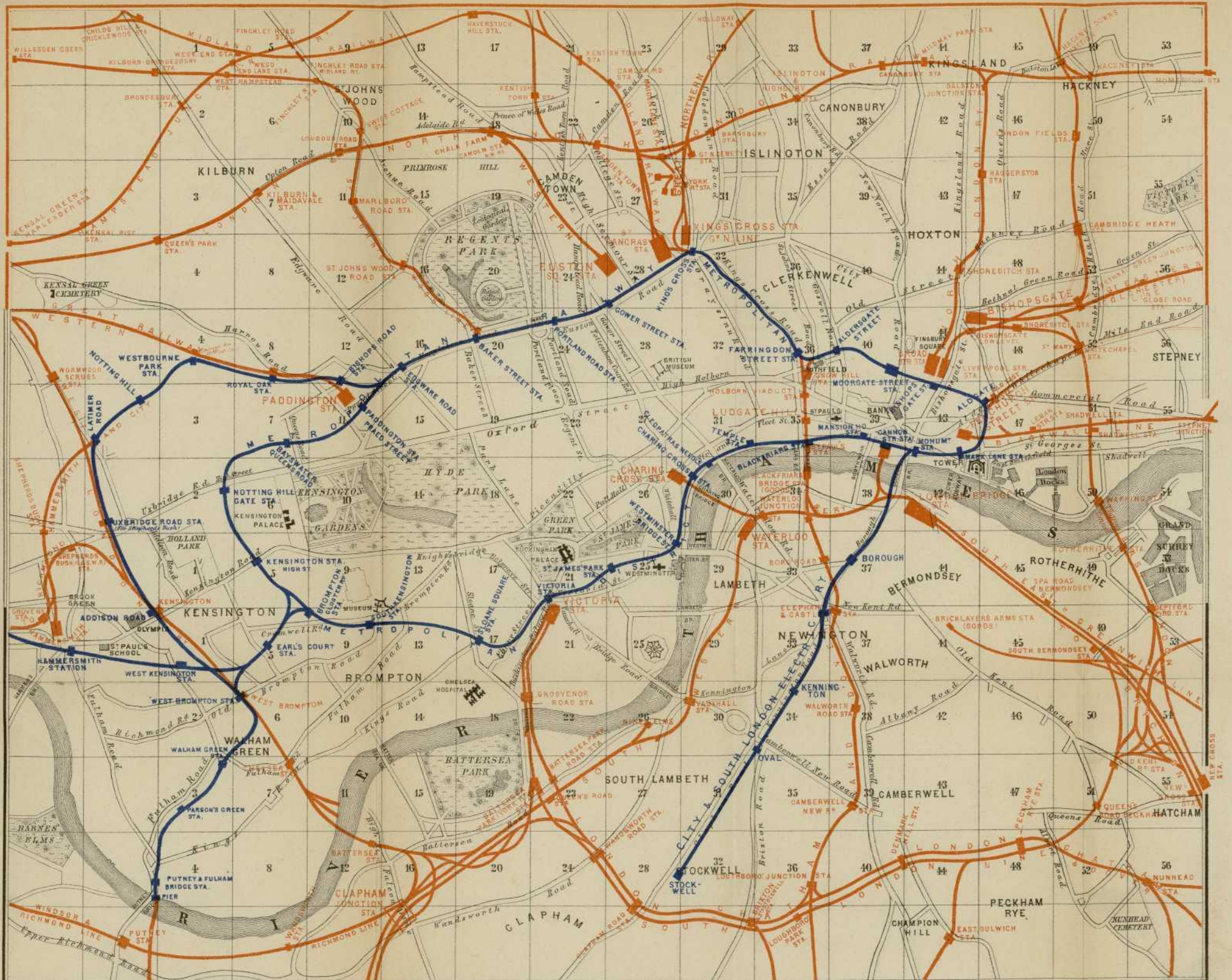


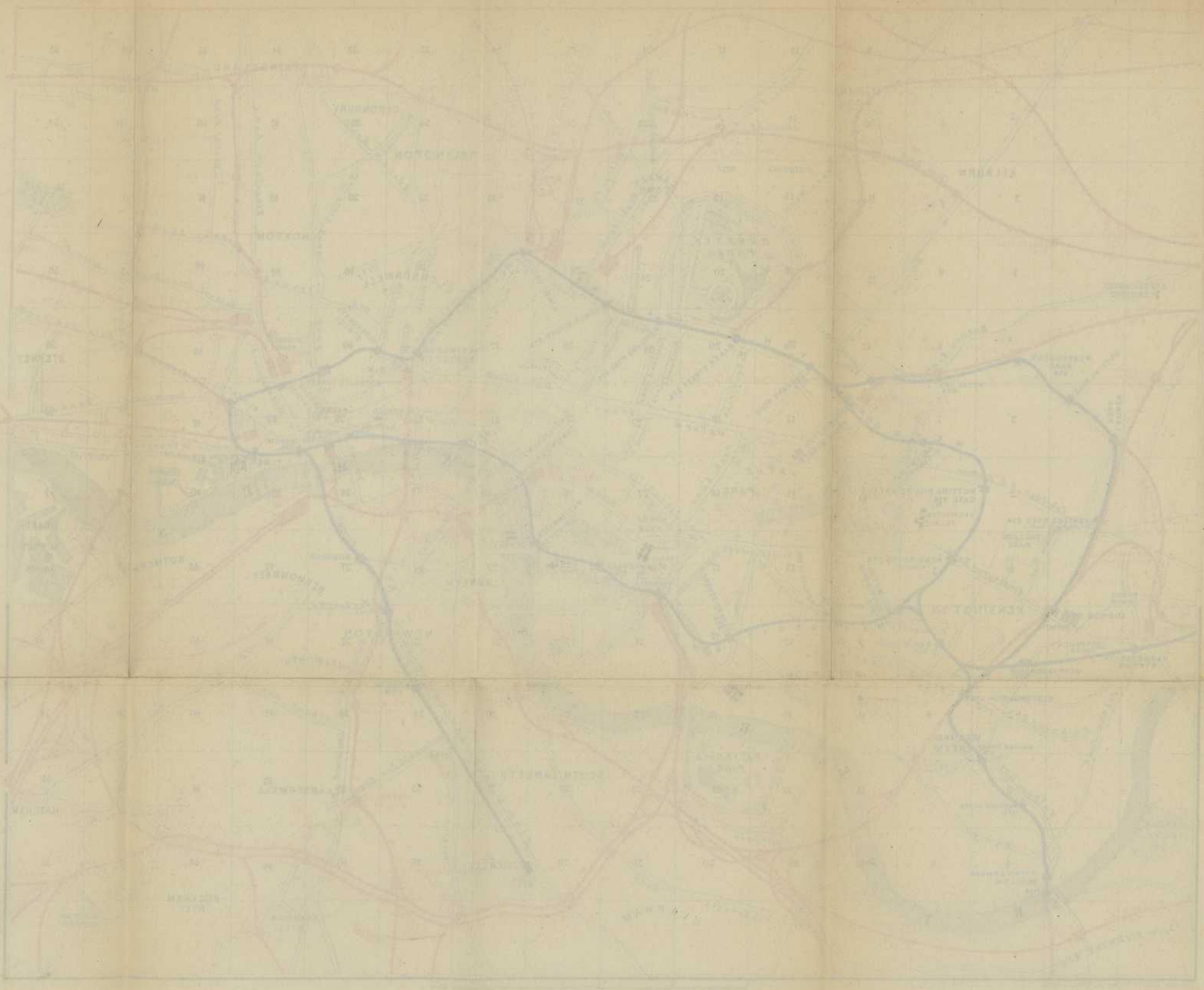
IV. THE WEST END FROM HYDE PARK AND BELGRAVIA TO THE THAMES.

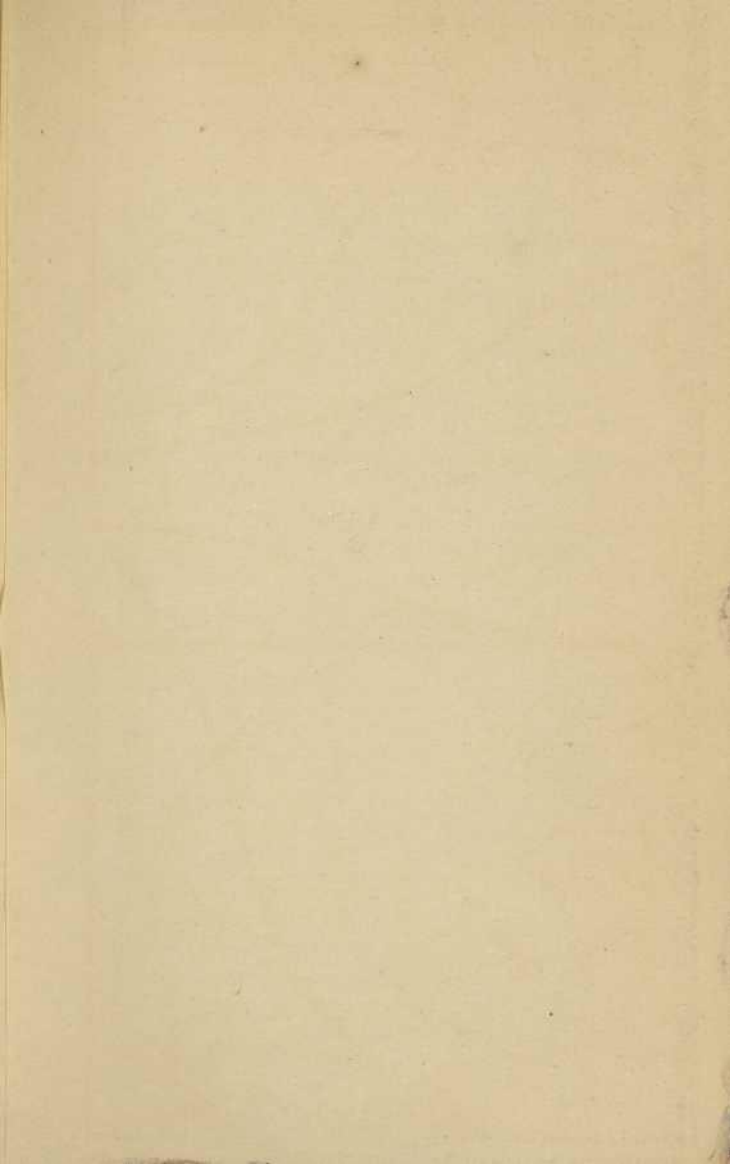


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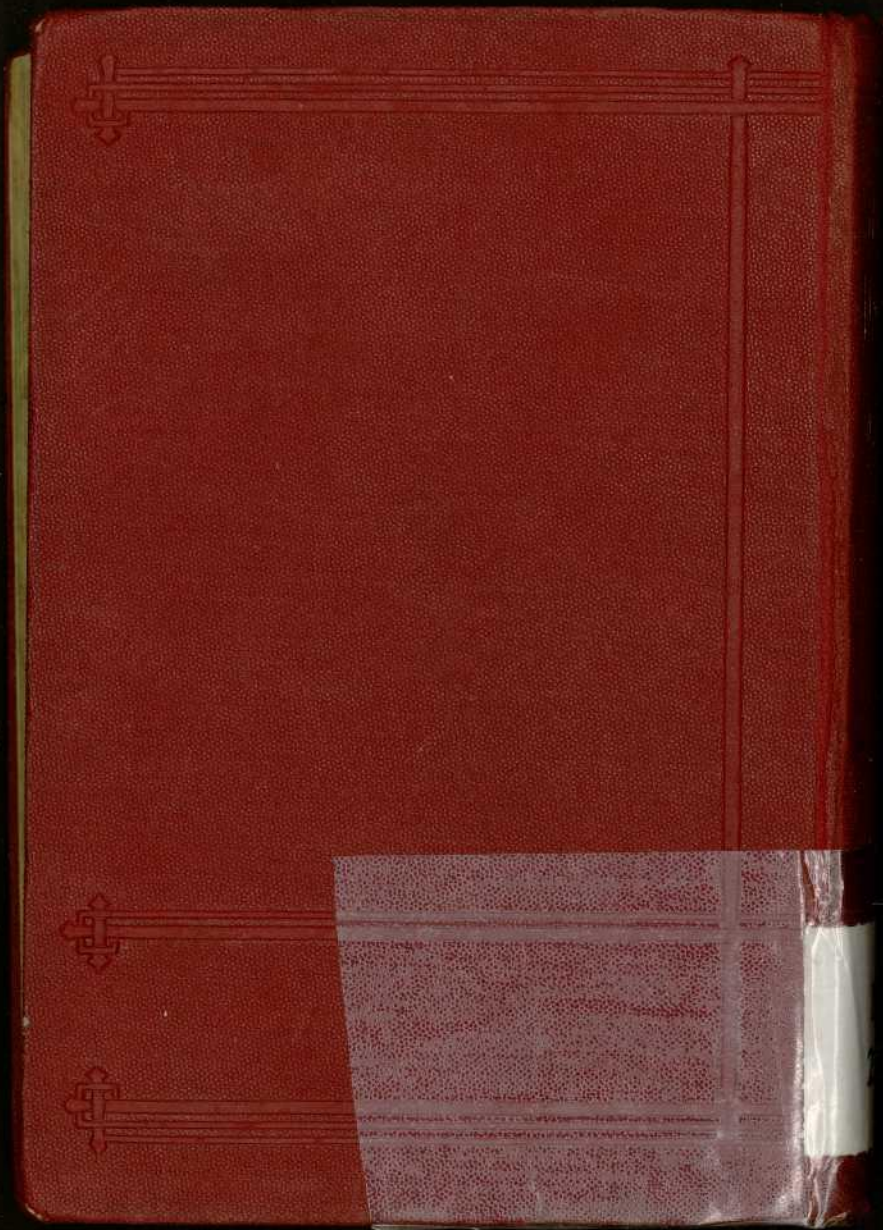






LEIPSIC: KARL BAEDEKER

1894.



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