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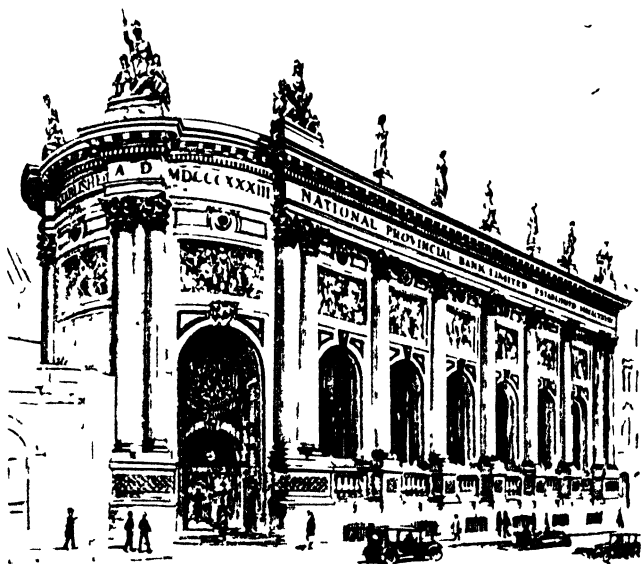
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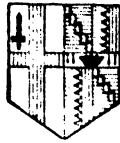
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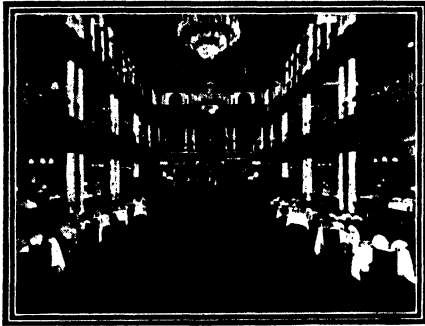
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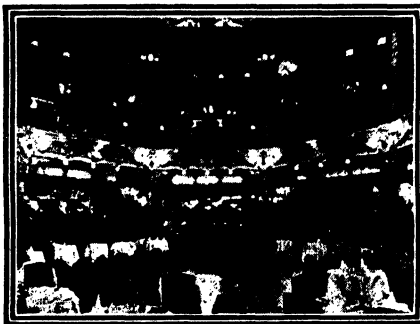
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A GUIDE FOR THE RESIDENT
AND THE VISITOR

ILLUSTRATED WITH
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AND 58 PHOTOGRAPHS

PREPARED BY
LONDON'S UNDERGROUND
AND PUBLISHED BY
THE ST. CATHERINE PRESS
STAMFORD STREET, WATERLOO,
S.E.

First published in 1928

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FOREWORD.

" We left London in a coach, in order to see the remarkable places in the Neighbourhood."—Paul Hentzner's account of his travels in England in 1598.

London is a very big town surrounded by very charming country. This country appertains to London just as much as the environs of a village appertain to the village. Guide Books to London, however, have hitherto been concerned only with London itself, the country has been ignored. Until recently, the excuse might have been advanced that London was so big that the country was difficult of access. Motor traction has changed this, and the omnibuses that traverse the streets of the town now journey far out into the rural districts. A countryside has been restored to London. Herein lies our apology for *London : Town and Country*.

This Guide makes no pretence to treat exhaustively of London and its environs. That were impossible in so small a compass. Its purpose is merely to deal briefly but informatively with the chief features of interest, which are collated in a way that enables the reader to turn at once to the feature or features that appeal most to his inclinations. The maps and plans and the aerial photographs are complementary to the text, and an examination of them will convey much information.

Whilst every care has been taken to ensure correctness, discrepancies may have intruded. Particulars of such as are detected by the indulgent reader will be welcomed by the Commercial Manager of the Underground, at 55, Broadway, Westminster.

A London Calendar.

(NOTE. --The dates given in parentheses are approximate only.)

JANUARY

- Pantomimes and Christmas plays at the Theatres.
- Grand Continental Circus at the Crystal Palace (till 24th).
- International Circus and Fair at Olympia (till 24th).
- World's Fair at Agricultural Hall (till February 4th).
- Winter Sales at the Shops (from 2nd to 10th).

FEBRUARY

- Furniture Trades Exhibition at Olympia (1st till 10th).
- Cruft's Dog Show at Agricultural Hall (8th and 9th).
- State Opening of Parliament (9th).
- Shire Horse Show at Agricultural Hall (21st till 23rd).
- British Industries Fair at the White City (February 20th till March 2nd).
- Hunter Show at Agricultural Hall (February 28th and March 1st).
- Ideal Home Exhibition at Olympia (February 28th till March 25th).

MARCH

- Ideal Home Exhibition at Olympia (till 25th).
- Drapery Exhibition at Agricultural Hall (19th till 30th).
- University Boat Race (late March or early April).

APRIL

- Epsom Spring Meeting (23rd till 25th).
- F.A. Cup Final at Wembley.

MAY

- Grand Opera Season at Covent Garden begins (1st).
- Terrier Club Show at Olympia (2nd).
- Ladies' Kennel Club Show at the Crystal Palace (3rd and 4th).
- Handel Festival at the Crystal Palace (5th).
- Royal Academy Exhibition opens (7th).
- Chelsea Flower Show (23rd till 25th).
- Royal Tournament at Olympia (May 24th till June 9th).

JUNE

- Royal Tournament at Olympia (till 9th).
- The King's Birthday: Trooping the Colour (3rd).
- Epsom Race Meeting (the Derby, etc.).
- Richmond Horse Show (14th till 16th).
- Ascot Races (19th till 22nd).
- International Horse Show at Olympia (21st till 30th).
- R.A.F. Pageant at Hendon (30th).
- Lawn Tennis Championships at Wimbledon begin.
- Summer Sales begin (about 25th).

JULY

- Summer Sales and White Sales at the Shops (till 15th).
- Lawn Tennis Championships at Wimbledon.
- Kingston Regatta (14th).
- Molesey Regatta (21st).

AUGUST

- This is the "cl" month in London.

SEPTEMBER

- Fashions Fair at Olympia (3rd till 14th).
- Confectioners', etc., Exhibition at Agricultural Hall (8th till 14th).
- Grocers' Exhibition at Agricultural Hall (22nd till 28th).
- Wireless Exhibition at Olympia (22nd till 29th).
- National Band Festival at Crystal Palace (29th).

- Kennel Club's Show at the Crystal Palace (10th and 11th).
- Shoe and Leather Fair at Agricultural Hall (8th till 12th).
- Motor Show at Olympia (11th till 20th).
- Dairy Show at Agricultural Hall (23rd till 26th).

NOVEMBER

- Brewers' Exhibition at Agricultural Hall (3rd till 9th).
- Lord Mayor's Show (9th).
- Motor-Cycle Show at Olympia (5th till 10th).
- Armistice Celebrations (11th).

DECEMBER

- Cattle Show at Agricultural Hall (10th till 14th).
- Pantomimes and Christmas plays at the Theatres, and Circuses, etc., at Olympia, the Crystal Palace, and the Agricultural Hall.



[de Longueval, Paris

THE EARLIEST REPRESENTATION OF LONDON.

The reverse of a gold medallion discovered near Arras in 1922, commemorating the reunion of Britain with the Roman Empire after the suppression of the revolt of the legions under Carausius and Allectus by the Emperor Constantius Chlorus in A.D. 296. The towered gatehouse represents London, the kneeling figure is Britannia, welcoming the Emperor, and above is the inscription *Redditor Lucis Aeterna* (*Restorer of the Eternal Light*). The ship symbolises the fleet that the Emperor brought from Boulogne. *Lon*, below Britannia, signifies *Londinium*; the letters *P TR* (*percuta Treveri*) denote that the medallion was struck at the mint of Treves.

LONDON: AN HISTORICAL SURVEY.

EARLY HISTORY.

The origin of London and the meaning of the name are matters of conjecture. Latter-day opinion inclines to an assumption that the city was founded by the Romans, but this is difficult to reconcile with the statement made by Tacitus, the Roman historian (d. 130), that the place was a trading centre as early as A.D. 61, less than twenty years after the Roman invasion began. Whatever its origin, however, the development of London as a mart can be ascribed to its situation on a wide navigable river, at a point on which the main highways of the country converged. During the Roman occupation London was the largest city in Britain, the area within the walls being about 350 acres, and, as is demonstrated by remains unearched from time to time, the villas, farms, and other habitations in the immediate vicinity were considerable. The fact that London should be represented on the gold medallion illustrated above is testimony to the importance of the city. Of the Roman city some fragments of the walls remain, and many relics are to be seen in the Guildhall and other museums. The chief roads that led from Roman London are in use to-day.

After the withdrawal of the legions, somewhere about the year 410, London was taken by the invading Saxons, when and in what

AN HISTORICAL SURVEY.



The Monogram of London, on the reverse of a silver penny struck in London by Alfred the Great.

circumstances are not known. Christianity was re-established in the early years of the 7th Century, when the cathedral of St. Paul was founded, and the Venerable Bede, the Saxon historian who flourished about a hundred years afterwards, describes London as the metropolis (*i.e.*, ecclesiastical capital) of the East Saxons "and the mart of many nations resorting to it by land and sea." Captured and ravaged by the marauding Danes, London was recovered in 880 by King Alfred, who reconstituted the city.

Somewhere about this time there was founded to the south-west of London a Benedictine monastery dedicated to St. Peter, which, from its situation, became known as the West Minster. Beside the monastery a royal palace was subsequently built. Here we have the germ of the sister city of London—Westminster. The other basic settlement was Southwark, which grew up about the approach to the bridge that connected London with the south bank of the Thames. There seem to have been settlements at Westminster and Southwark in Roman times. The palace by the West Minster became the favourite residence of Edward the Confessor (1042-66), and at the close of the Saxon period London acquired a political importance that caused it eventually to supersede Winchester, the reputed capital. Between London and Westminster ran a trackway on the rising ground—even then called the Strand—skirting the river, with the little hamlet of Charing where the road turned south towards the minster.

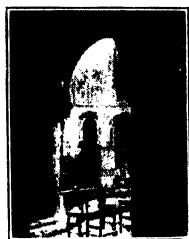
Saxon London was strangely aloof from the rest of the country. It had much the nature of a free city, and the citizens generally acted on their own initiative in national affairs. Its size, power, and wealth made it, commercially and politically, the key to the country. The sovereign who had the support of London ruled England, and thus it was throughout the Middle Ages.

The only remains of Saxon London are such relics as are in the museums, and, maybe, the oldest portions of Westminster Abbey. Many of the streets in the City, however, retain the names that they bore in Saxon times, and from the Domesday Survey we know that most of the places that now form the thickly populated districts around the City—Stepney, Lambeth, St. Pancras, Kensington, and the rest—were then tiny villages tucked away among the woods and fields. Southwark had become quite a small town.

THE NORMAN CONQUEST AND AFTER.

The Norman conquest of England contributed greatly to the advance of London. All the ancient rights and privileges of the citizens were confirmed by the Conqueror. Opulent Normans, with trading interests in France and other countries—the Norman baron was usually a very good business man—played a leading part in the affairs of the city. New crafts were introduced and trade was fostered. The influx of Normans added largely to the population, and London spread outside the walls. The old churches and convents were rebuilt and many new ones were founded. William Fitzstephen, who incorporated a description of London in the life of his master, Archbishop Becket, which

he wrote about 1180, says that in the city and the suburbs were no fewer than 126 churches, thirteen of them being great conventual churches, and his reckoning is confirmed by historical evidence. About this time the timber bridge over the Thames was replaced by the many-arched fabric of stone that endured almost until our own age. The noble fragment of St. Bartholomew-the-Great, at Smithfield, and the Round of the Temple Church attest the splendour of the conventual churches. Of the secular architecture of the period there remain the White Tower, and the Great Hall of Westminster Palace as remodelled in 1399.



St. Bartholomew-the-Great.

As a corollary to the advance of London, Westminster became established as the principal seat of the Crown, and eventually of the legislature.

In 1346 a large section of the western suburbs was absorbed by London, and in the next century a portion of the suburbs on the north was taken in. The area of the City of London was then about one square mile, and except that for a time Southwark came within the jurisdiction of the City, London proper has never exceeded its mediæval limits. Fitzstephen states that the City was already divided into wards, each under an alderman. The right to elect a mayor annually—hitherto the chief officers had been elected for life or for irregular periods—was granted by King John in 1215, and with the subsequent rise of the Craft Gilds, or trading fraternities, the form of civic organisation that obtains to-day was evolved. The City archives reflect a comprehensive system of administration and strictly enforced regulations for the ordering of the mediæval city. In the town of Westminster and the other districts, however, civic control of any sort did not exist, and such action as was taken with respect to public amenities—the repair and cleansing of highways and streets, the segregation of lepers, etc.—was usually the result of royal commands. In a measure this distinction between the City and the rest of London—the one under an adequate municipal authority, the other under no proper control—persisted until modern times.

The London of the later Middle Ages played a prominent part in the history of England. It built and manned ships for the navy, it raised and equipped troops for the army, and it provided funds in peace and in war. When there were rival claimants to the throne, or Crown and State were at variance, power and wealth made London the arbiter.

THE REFORMATION AND THE GREAT FIRE.

The Reformation wrought a great change in the aspect of London. The suppression of the religious houses throughout the country led to the migration to London of people from all parts of the provinces, on a scale unparalleled before or after. The despoiled convents of London became, first, quarries, and then the sites of festering rookeries. Squalid tenements were built in the suburbs as well. The herding together of countless thousands of people, a large proportion of them poverty-stricken, aroused in the civic authorities and the Government a dread of famine and pestilence, and Acts were passed by Elizabeth and James I prohibiting the building of new houses within a certain radius of London, but without avail. The old regulations for the ordering

AN HISTORICAL SURVEY.

of the City fell into desuetude, simply because it was impossible to enforce them in such circumstances. Charterhouse and the Inns of Court and of Chancery afford some idea of the layout of a considerable portion of mediæval London—a quarter of the area within the walls alone was occupied by convents. The narrow alleys and byways on the south of Fleet Street, which mark the site of the Whitefriars' convent and the garden-set mansions that adjoined it, are typical in layout of the sort of "re-planning" to which whole districts of London were subjected after the Reformation. Pestilence came, as feared, on a scale unknown since the Black Death, and the final outbreak was followed by the Great Fire of 1666, which purged the city.

It is estimated that before the outbreak of the Great Plague of 1665 the population of London, with Westminster, Southwark, the Tower Hamlets, and other outgrowths, was fully half-a-million.

Yet, however bad it may have been socially, the period between the Reformation and the Fire was one of the greatest in the history of London. It was the era of the Companies—the Merchant Adventurers, the Russia, the Levant, the Africa, the East India, and the rest of them. Their ships carried the English flag to new lands—some to become Dominions—and secured for London a monopoly in the trade of certain commodities of which London is still the chief mart. Gresham and other merchants laid the foundations of London as a centre of world finance.

RECOVERY.

Wren's scheme for laying out the City on entirely new lines was rightly rejected. The first consideration was the rehousing of the people and the rehabilitation of trade. In the rebuilding the old configuration of the streets was adhered to, so that, allowing for modern improvements, the layout of the City is much as it was before the Fire. Impetus was imparted to suburban development, particularly on the west—in St. Martin's, St. James's, Soho, and part of Bloomsbury—where the piazza or square came into favour. The Great Fire engendered a new form of commercial activity, of which the City is still the centre—



Insurance. A few of the brick houses that replaced the lath-and-plaster tenements of post-Reformation London can still be seen in certain of the byways of the City; and here and there, masked by offices and warehouses, are churches that once formed part of the old convents or palaces of prelates, as the Dutch Church in Austin Friars, St. Helen in Bishopsgate, and St. Etheldreda in Ely Place.

The recovery of London after the Fire was remarkably rapid. It was hastened by the widespread and diverse financial and commercial interests that were centred in the City. Even whilst rebuilding

was proceeding, new Companies—the Hudson's Bay among them—were formed and new sources of overseas trade were being developed. The old Companies prospered; one—the East India—was to become the virtual ruler of India ere the next century passed. To the City the State still came for funds, and it was a loan to the Government in 1694 that led to the establishment of the Bank of England by a body of merchants. All these things made for trade, for shipping, and for finance.

AN HISTORICAL SURVEY.

GEORGIAN LONDON.

Eighteenth-Century London presents the anomaly of a city increasing greatly in size but little in population, despite a steady influx of people from the provinces. It is estimated that the population in 1700 was nearly 700,000; the estimate for 1750 is the same, and no marked increase seems to have taken place until the last decade of the century. Typhus and smallpox caused a mortality that was in excess of the births. Contributing factors were the herding of the poor in huge rookeries as foul as any that existed in pre-Fire London, primitive sanitation, and the lack of an efficient authority to control the districts outside the City. The parish councils, individually and collectively, were powerless, and it was only when the Government itself undertook street improvements that there was any chance of the congested areas being cleared. Mediaeval London, with its occasional visitations of the plague, had a relatively lower death-rate than Georgian London, with its persistent ravages of infectious disease. The pleasant squares of Georgian London were only one feature of the period. Another was the rookeries--of Westminster, St. Giles's, Southwark, and elsewhere--that Hogarth chose for the scene of many of his pictures.

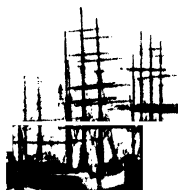
Northward the line of Georgian London is marked by the Marylebone Road, westward by Park Lane and Grosvenor Place, eastward by Mile End; whilst on the south, except at Southwark, development was merely beginning, chiefly as the result of the building of Westminster Bridge by the Government. Kensington, Chelsea, Fulham, Hampstead, Hackney, Clapham, and other places of the present County area were little more than detached villages.

VICTORIAN LONDON.

The 19th Century was a period of industrialism, the rise of the Overseas Dominions, remarkable developments in medical and sanitary science, and, last but not least, improved methods in civic administration. All were factors in the extraordinary expansion of London.

The Napoleonic Wars disorganised the mart-cities and the ports of the Continent, what time London was building new docks to accommodate an ever-increasing seaborne trade. Following the wars, the town began to spread in a manner that surpassed all previous development, and notable improvements took place in the town itself. New residential districts came into existence on every side: on the west, the wide streets and spacious squares of Belgravia, Knightsbridge, Chelsea, and Bayswater were laid out in the course of a few years. The building of several new bridges over the Thames accelerated development on the south.

New thoroughfares were driven through the rookeries of the central area. The coming of the railways brought about a further dispersal of the population; the City and other parts of the central area became places of business alone, and long before the close of the Victorian era London had spread so far into the environs that only the term, Greater London, could describe fittingly the vast settlement and its ring of satellites.



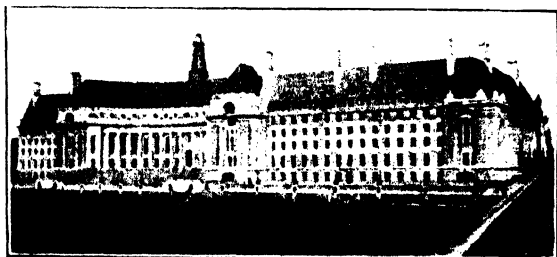
AN HISTORICAL SURVEY.

The chief landmark in the history of Victorian London, however, was the setting up of proper local authorities and of a body capable of looking after the public amenities of London as a whole. The latter was the Metropolitan Board of Works, whose monumental work is the main drainage system ; and its successors are the London County Council. In 1801 the population of London was 959,000, and the death-rate was 26 per thousand ; in 1901 the population was 6,500,000, and the death-rate 16.

MODERN LONDON, AND A RETROSPECT.

The history and development of London have been traced, roughly, from early times to the close of the 19th Century. Let us now survey modern London. The core is still the City—the one square mile. Here are the marts, the banks, the 'changes, and the warehouses, commingling with churches and with gild halls, and crowned by the great dome of St. Paul's. Westward is Westminster, spread over the land that once belonged to the minster, and now a city in name and in being. The old palace of the kings has gone ; in its place is the New Palace of Westminster—the Houses of Parliament. Still in Westminster are the Courts of Justice, the royal dwellings, and the embassies. In Westminster, too, are the State galleries, the hotels, the clubs, the theatres, the grand shops, the mansions, and the parks, and all else that are the attributes of a royal and capital city. Where the road turns south towards the minster is the former hamlet of Charing—now Charing Cross, the centre of London. Surrounding the twin cities are the twenty-seven Metropolitan Boroughs—Stepney, Lambeth, St. Pancras, Kensington, Southwark, and the rest—that, with the cities, compose the municipal County of London, with an area of 117 square miles and a population of four and a half millions. Encompassing this are the County Boroughs and the Urban Districts of the Outer Ring, and in the Outer Ring development proceeds apace.

The whole forms a vast settlement of over 400 square miles and a population of seven millions. Winding through this settlement is a wide navigable river, the Thames—its docks and wharves and warehouses extending many a mile towards the sea—which makes London still, in the words of Tacitus, " a place noted for the number of its merchants and the abundance of its supplies."



THE COUNTY HALL.

STATISTICS.

AREA AND POPULATION. Greater London (the Metropolitan Police District) embraces 700 square miles, including a belt of country of irregular width. It comprises the administrative County of London, 117 square miles in extent; and the Outer Ring of 583 square miles, consisting of the whole of Middlesex and parts of Surrey, Kent, Essex, and Hertfordshire. Outside this area are numerous detached towns—among them Southend, at the Thames estuary—which are virtually adjuncts of London. At the Census of 1921 Greater London had a population of 7,480,000, compared with the 5,620,000 of New York, the 4,343,000 of Paris, and the 3,893,000 of Berlin.

DEVELOPMENT SINCE 1801. The appended figures reflect the decline of the residential population of the City; the increase and subsequent decline of the residential population of Westminster, and the growth of population in the County and the Outer Ring. The Westminster figures are influenced by the erection of offices on the sites of rookeries. In 1801 30 per cent. of the population of what is now the County of London resided in the central cities of London and Westminster, and the great bulk of the rest of the people dwelt in the adjoining Southwark, Stepney, Finsbury, Holborn, and Marylebone. The greater part of what is now the "County" area was then country. Westminster has an area of 2,503 acres; its Royal parks exceed in area the 678 acres that compose the entire City of London. The City and Westminster have each a day population of over 400,000, exclusive of visitors.

	City of London.	City of Westminster.	County of London area.	Outer Ring.	Greater London.
1801	128,129	160,759	959,000	155,000	1,114,000
1821	124,137	189,543	1,380,000	217,000	1,597,000
1841	123,563	229,473	1,949,000	286,000	2,235,000
1861	112,013	257,232	2,808,000	414,000	3,222,000
1881	50,569	229,784	3,830,000	936,000	4,766,000
1901	26,923	183,011	4,536,000	2,045,000	6,581,000
1921	13,709	141,578	4,484,000	2,996,000	7,480,000
1926	13,230	141,800	4,615,000	3,190,000	7,805,000

WHERE THE PEOPLE COME FROM. Two out of every three persons in London were born in London. The proportion is about 68 per cent., which is higher than the proportion of natives in Glasgow, Edinburgh, Manchester, Cardiff, Leeds, and other British cities.

HEALTH. London is a very healthy place. The Death Rate of Greater London is 10·9 per thousand, Infant Mortality is 60 per thousand births—both figures are low. The Birth Rate is 16·9. Statistics show that Londoners have better expectations of long life than have the people of many other large cities in Britain and abroad.

TRADE. The Imports of the Port of London in 1926 represented, in value, 38·6 per cent. of the imports of the United Kingdom; the Exports of home produce represented 22·8 per cent.; and the Exports of foreign and colonial produce 59 per cent.

ORDER. The Metropolitan Police have an established personnel of 20,058; the City of London Police a personnel of 1,000.

PASSENGER TRANSPORT.

HOW THE PEOPLE GET ABOUT.

THE MENTORS. For the stranger to find his way about London the first thing to do is to obtain the three Guide Maps that are issued by the "Underground" group of companies. One shows the network of omnibus routes and gives a list of the services; another depicts the Underground railway system, supplemented by a good deal of useful information; whilst the third deals in like manner with the tramways that are associated with the Underground.

From the Guide-Maps one can glean far more knowledge of the travelling facilities of London and of the easiest way of getting round than could be obtained from many pages of descriptive matter here. The Omnibus and the Tramways maps can be had from the conductors of the respective vehicles, the Railways map from the Underground stations; or one or all three will be mailed, free of charge, to applicants who write to the Commercial Manager of the Underground, at 55, Broadway, Westminster.

CIRCULATION. In the course of a year the people of London make nearly 4,000 million journeys by train, omnibus and tram, an average of almost 500 journeys per head for each member of the population. Nearly 60 per cent. of these journeys are made on the railways, omnibuses and tramways comprising the Underground group of companies, the remainder on the municipal tramways, the Metropolitan Railway and other local railways, the suburban lines of the trunk railways, and certain minor omnibus agencies.

THE MUNICIPAL TRAMWAYS. Of the municipal tramways, comprising 234 miles of route, 165 miles are owned and operated by the London County Council, who took over, electrified, and extended various lines of horse tramways that had been constructed by private companies between 1870 and 1890. The rest of the municipal lines are operated by local authorities in the outer suburbs. In some cases through services are worked over connecting systems.

The tramways do not traverse the inner area, *i.e.*, the City and the West End. The lines serving the districts south of the river have their town terminals at the Thames bridges, whilst the northern lines start from various points on the verge of the inner area. The two systems are connected by a line in the western suburbs and by a subway line that runs from the Victoria Embankment to Bloomsbury.

Guide-Maps of the L.C.C. tramways can be had from the Tramway Offices on the Victoria Embankment.

THE UNDERGROUND SYSTEM.

THE RAILWAYS. Save the lines owned or worked over by the Metropolitan Railway Company, the underground railways are controlled by the Underground Company. They comprise the District Railway, which runs in covered cuttings in the central area and on the surface in the suburbs, and the deep-level lines popularly called Tubes, consisting of the City and South London Railway, the Central London Railway, and the three sections—Bakerloo, Piccadilly, and Hampstead—of the London Electric Railway. The District and the Metropolitan Railways were the first underground railways in any city, and the original

sections were constructed some sixty years ago. The District Railway extends right across London from east to west, and in the central area constitutes the southern section of a circular line called the Inner Circle, the northern section of which is part of the Metropolitan Railway. The first Tube, the City and South London Railway, was inaugurated in 1890; the others were opened between 1900 and 1907. The Tubes have been extended into the environs, where they run above ground.

The railways operated by the Underground Company, including certain sections of the lines of other companies over which the Underground trains are worked, comprise 128 miles of route, with 189 stations, which are distributed throughout the metropolis. Interchange traffic facilities at the stations where the various lines cross or converge, and at the main-line terminals with which the Underground connects, are afforded by short subways or by escalators. Besides the local services worked over the Underground, a through service is worked from stations on the District Railway to Southend at the Thames estuary.

Underground stations are in, or adjacent to, all the main thoroughfares of the City and the West End. Trains run at intervals of a minute or so. Fares are low, and, generally, bookings are in force from any one station to any other station on the system. The interchange points are printed on the tickets, and by perusing this information the stranger should have no difficulty in changing at the proper station. On most of the Underground lines return tickets are issued between important stations, and when it is intended to make a return journey such tickets will be found an advantage, if only in that they avert a double booking. Half-fares are in force for children, and during the Summer cheap return tickets are issued to Kew, Richmond, Harrow, and other places.

THE OMNIBUSES. The "General" and the associated omnibuses ("Metropolitan," "British," "Tilling's," "Public," and "Overground") operate on nearly a thousand miles of highway, and comprise about 370 different routes and sections of routes, which radiate from the central area far out into the environs.

At all the principal traffic centres and at the route terminals are uniformed "General" Inspectors, whilst at Piccadilly Circus, Charing Cross, Victoria, and elsewhere, Interpreters (distinguished by flags on their arms) also are stationed.

THE TRAMWAYS. The three undertakings associated with the Underground are the Metropolitan Electric, which operate in the northern and north-western suburbs, with outer terminals at Barnet, Waltham Cross, Edgware, Enfield, and Sudbury; the London United, which serve the Thames Valley towns between Kew and Hampton Court, and the Hounslow and Uxbridge country on the west; and the South Metropolitan, with lines in the Croydon and Penge districts. These systems connect with the L.C.C. Tramways at various points, whilst the Metropolitan Electric connect with the Underground at Finsbury Park and Golder's Green, and the London United connect with the Underground at Hammersmith, Shepherd's Bush, and Wimbledon.

In this Guide the nearest Underground station or the appropriate omnibus service is mentioned in connection with all the places described. This information should be taken in conjunction with the appropriate Guide-Map, which shows the routes and the connections.

SOME LONDON ITINERARIES.

These itineraries are designed chiefly for the sightseeing visitor, and embrace the chief features of interest in London and the suburbs with respect to historical buildings, the galleries and museums, the churches, the principal streets and quarters of the City and the West End, the river, the parks and open spaces, and places of scenic attraction. Each itinerary constitutes a day's programme, but the particular feature selected for the morning or the afternoon can, of course, be varied in accordance with individual inclinations. Itineraries of infinite variety in the environs are set out in the section devoted to London's country.

The town itineraries start from Charing Cross, and it were therefore right that they be prefaced with an account of the spot that has become the centre of the metropolis.

LONDON'S CENTRE: CHARING CROSS.

The short street called Charing Cross marks the site of the hamlet of Charing, which took name from the family of the Cyrringes, who settled here in Saxon times. Through its situation at the turning-point of the road between London and Westminster, Charing assumed the importance of a sort of half-way station. The Cross was one that was erected by Edward I in 1294 to mark the last halting-place of the funeral cortege of his dearly loved queen, Eleanor of Castile, when her body was brought from Lincoln for burial in Westminster Abbey. The Cross was demolished by the Puritans in 1647; a copy (by E. M. Barry) is in the courtyard of Charing Cross Station. The equestrian statue of Charles I was set up on the site of the cross in 1674, and is by Hubert le Sueur, a French sculptor who had settled in England. The left foreleg of the horse bears his name and the date 1633, when the statue was cast.

TRAFALGAR SQUARE was formed, in the rough, about 1826, when the Great Mews and the Back Mews were swept away and Pall Mall East was constructed, to connect the new Regent Street with the Strand. A public agitation arose for the vacant space to be laid out as a square, and this was done, by Sir Charles Barry, in 1842, although it was not until 1926 that Barry's plans were completed by the laying down of the paving of large flags. The NELSON MONUMENT (designed by William Railton, the statue by E. H. Bailey) was erected in 1843; the panels of Nelson's victories, designed by various artists and cast from captured French guns, were fixed in 1849-52; and the lions (by Sir Edwin Landseer) were uncovered in 1867. The height, at the top of the statue, is 184 feet 10 inches. The statue of Gordon is by Sir Hamo Thornycroft, that of Havelock by W. Behmes, and the one of Sir Charles Napier by G. G. Adams. The equestrian statue of George IV, by Sir Francis Chantrey, was intended to be placed on the Marble Arch, when the latter was the grand entrance to Buckingham Palace. The Royal College of Physicians, on the north-west side of the square, was built by Sir Robert Smirke in 1829; the adjoining Canadian Government Offices are a remodelling of his Union Club building. The block of buildings in which the South African Government Offices are situated was erected when the West Strand Improvement was carried out at the time the square was formed.

THE NATIONAL GALLERY (on the site of the Green Mews) was built by and at the suggestion of William Wilkins, R.A., who, happily, frustrated a scheme for erecting shops here. Wilkins was given £50,000 and the portico of old Carlton House (page 27), and in adverse circumstances—he was instructed to make two passage-ways to the St. George's Barracks behind the gallery—designed a really fine elevation, which has been sadly disfigured by the ugly excrescences of Office of Works "improvements." ST. MARTIN-IN-THE-FIELDS is by James Gibbs (1682–1754), who is erroneously described as a pupil of Wren. He was a Scottish architect who had studied under Carolo Fontana, surveyor-general to Pope Clement XI. The steeple is peculiar in that it rises direct from the roof, and not from a tower. The original church, founded in the 13th Century, was a chapel belonging to Westminster Abbey. St. Martin's is a royal church (observe the royal coat-of-arms on the portico), and births at Buckingham Palace are registered here. The church has a fine interior and is a centre of much good social work.

NORTHUMBERLAND AVENUE was opened in 1881, as an approach to the Victoria Embankment, an improvement that involved the demolition of Northumberland House, the last of the old Strand palaces. Apart from Victoria and the Metropole hotels, the principal buildings are the Constitutional Club (by Colonel R. W. Edis), and the Royal Colonial Institute.

THE ADMIRALTY ARCH (by Sir Aston Webb) forms part of the improvements carried out in St. James's Park in connection with the erection of the Victoria Memorial, a vista of which appears through the arch. The north abutment of the arch is Mall House, the residence of the First Sea Lord, and as such has been occupied by Jellicoe, Beatty, and other famous admirals. For Cockspur Street see page 27.

No. I.

MORNING—WHITEHALL, THE GOVERNMENT OFFICES,
THE ABBEY AND WESTMINSTER HALL, ST. JAMES'S
PARK, AND BUCKINGHAM AND ST. JAMES'S PALACES.

Proceeding south along Charing Cross, the first building of importance is the old ADMIRALTY, which was built by Thomas Ripley in 1722–26; the elegant screen (recently restored) was added by Robert Adam in 1764. In the Captains' Room the body of Nelson lay overnight prior to burial in St. Paul's. Observe the wireless on the domes of the new building at the rear; in the old days there was a telegraph (semaphore) on the Admiralty, by means of which a message could be transmitted to Portsmouth or Deal within an hour. Across the way is GREAT SCOTLAND YARD, formerly the police headquarters and now the chief offices for recruiting. Next, on the same side, is the fine building of the Commissioners of Woods and Forests (by John Murray), and flanking the other side of Whitehall Place is the new WAR OFFICE (by William Young, 1900–5), before which is a statue (by Captain Adrian Jones) of the late Duke of Cambridge, cousin of Queen Victoria. In Whitehall Place, which gives a vista of ST. PAUL'S, is the Ministry of Agriculture and Fisheries. The statue of the late Duke of Devonshire, on the south side of the War Office, is by H. Hampton.



ROYAL WESTMINSTER : THE PALACE AND THE ABBEY, FROM THE NORTH-WEST.
To the right of the Clock Tower is Westminster Hall, with Old Palace Yard on the south and New Palace Yard on the north. In foreground, in front of the Abbey, are St. Margaret's Church and the Middlesex Guildhall. On the other side of the river is St. Thomas's Hospital.

[Sports and General.]

One is now in WHITEHALL, which is so called after the palace built by Henry VIII, who on the fall of Cardinal Wolsey caused Parliament to make over to him by charter the mansion that Wolsey had occupied here as Archbishop of York and which belonged to that See. The Cardinal had previously "presented" it to the king. As greatly enlarged and embellished by Henry, York House, or Whitehall, as it came to be termed, extended along both sides of the roadway and was an annexe to the old Palace of Westminster, which had fallen into bad repair, just as the Government offices that occupy the site to-day are adjuncts to the new Palace of Westminster—the Houses of Parliament. The greater part of Whitehall Palace was burnt down in 1698 and not rebuilt. The sole remains are THE BANQUETING HOUSE (see *Royal United Service Institution*), and, in a way, THE HORSE GUARDS (page 202), although the latter is a rebuilding, by Kent and Vardy, of 1742-52. The Horse Guards became the office of the Commander-in-Chief, and it was here that the body of Wellington lay overnight before interment in St. Paul's. Through the archway the War Memorial of the Guards is seen, on the west side of the Horse Guards Parade (once the tiltyard of Whitehall). Just beyond the Banqueting House is Whitehall Gardens (on the site of the old Privy Garden), where, at No. 2, Disraeli lived; at No. 3, Peel.

On one side of the Horse Guards are the dismal offices of the Paymaster-General; on the other the Scottish Office, formerly Dover House, where lived George Agar-Ellis, Lord Dover, who was largely instrumental for the founding of the National Gallery. At Dover House Lord Melbourne was born. Next is the Treasury range of buildings, a remodelling by Sir Charles Barry of a building designed by Sir John Soane. The Treasury extends to DOWNING STREET, where at No. 10, is the official residence of the Prime Minister (it became such in 1735), and, at No. 11, that of the Chancellor of the Exchequer. These houses date from the latter part of the 17th Century: their proximity to the old Treasury explains their ministerial associations. On the opposite side of Downing Street is a great quadrilateral block of buildings (by Sir Gilbert Scott and Sir M. D. Wyatt, but mainly the former) containing the Home Office (fronting Whitehall), and the Colonial, Foreign, and India Offices. Passing through the gateway and crossing the great quadrangle, one comes out into King Charles Street, with a statue of Clive (by John Tweed) by the India Office, to the right, and extending along the south side a splendid range of buildings erected a few years ago from designs by J. M. Brydon, housing the Ministry of Health, the Board of Education, the Board of Trade, the Office of Works, and other departments. Turning left along King Charles Street and passing through Brydon's archway, Whitehall is regained, by THE CENOTAPH (by Sir Edwin Lutyens, R.A.). The Cenotaph originally set up, and which was saluted by the Forces during the great march through London after peace was declared, was a model. Continuing south, Montagu House (by William Burns), formerly the town mansion of the Dukes of Buccleuch and now the Ministry of Labour, is passed on the left; and farther on is NEW SCOTLAND YARD (by Norman Shaw, R.A.), the headquarters of the Metropolitan Police.

PARLIAMENT SQUARE. Here are five statues of Prime Ministers—Peel, Palmerston, Derby, Beaconsfield and Canning. That of Beaconsfield, the only one having artistic merit, is by Mario Raggi, an Italian

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sculptor who settled in England. By the fine Gothic building of the MIDDLESEX GUILDHALL AND SESSIONS HOUSE (by J. S. Gibson) is a copy of Augustus Saint Gaudens' statue of Lincoln—the original is in Chicago. For Victoria Street see page 32.

Before entering the Abbey, pass along to WESTMINSTER BRIDGE (page 182) for the views of the river. To the south, confronting the Houses of Parliament, are St. Thomas's Hospital (by H. Curry, 1860-71) and Lambeth Palace (page 89). Northwards the Victoria Embankment is seen sweeping round to the City, with St. Paul's away to the right. On one hand are THE NEW COUNTY HALL (page 40), on the other New Scotland Yard, Montagu House, and Whitehall Court (flats and clubs). Note the Boadicea monument (by Thomas Thornycroft) and the Royal Air Force Memorial (by Sir R. Blomfield and Reid Dick).

For the Abbey see page 50; for St. Margaret's page 55; for Westminster Hall and the Houses of Parliament page 77.

The return to Charing Cross should be made by way of GREAT GEORGE STREET (a fountain, by Sir Gilbert Scott, commemorating the emancipation of the slaves, is on the corner), Birdcage Walk and the Mall. In Great George Street are the institutes of Surveyors (by Alfred Waterhouse), and Civil Engineers (by James Miller), and by Storey's Gate the Institute of Mechanical Engineers (by Slade and Miller). At QUEEN ANNE'S GATE turn aside for a view of the fine old mansions, with carved door-hoods, that have been tenanted by many celebrated people. The houses date from about 1700. No. 20 was the birthplace of Lord Palmerston. WELLINGTON BARRACKS, strategically situated between Buckingham Palace and the Houses of Parliament, date from 1833, and are occupied by the Guards. The Chapel is one of the most beautiful places of worship in London, and is open to the public on weekdays, on application to the Sergeant of the Guard (10 till 12 Mon. and Sat.; 10 till 1, and 2 till 4, other days). BIRDCAGE WALK is so called because the royal aviaries were here in the time of Charles II.

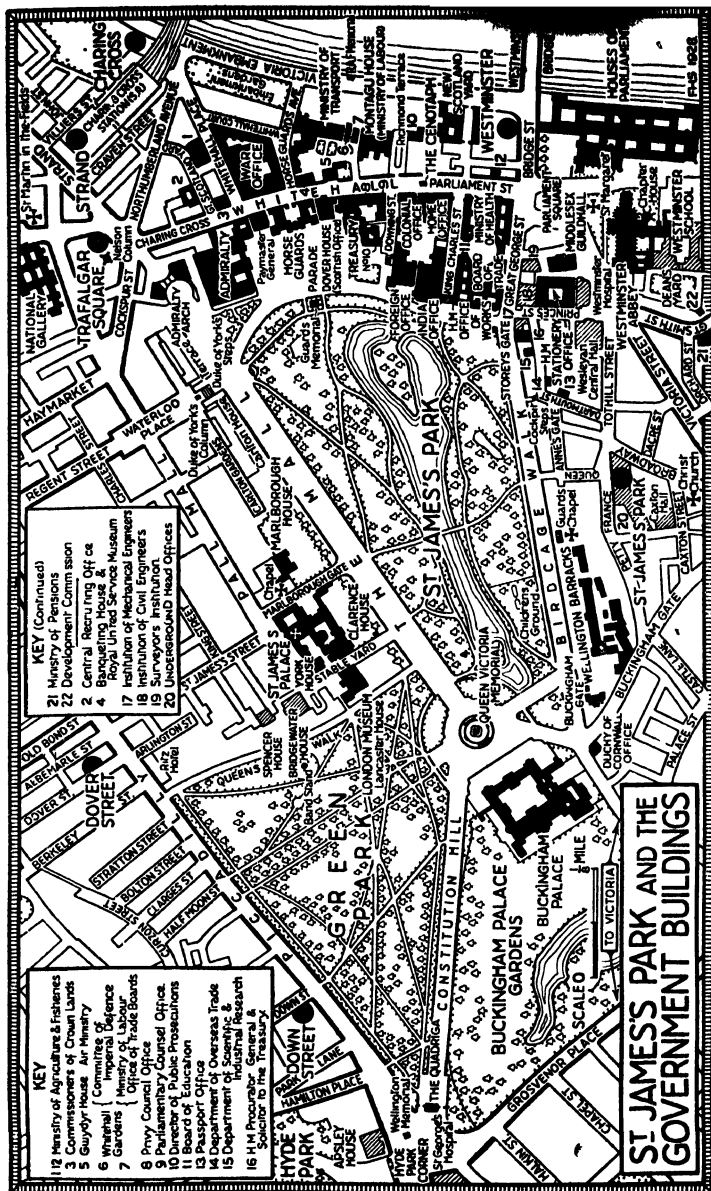
For St. James's Park see page 186; for St. James's and Buckingham Palaces page 82.

Luncheon: The Ship Restaurant, Charing Cross; "The Golden Cross," in the Strand; or the Strand Corner House.

AFTERNOON—REGENT'S PARK AND THE ZOOLOGICAL GARDENS (page 189). Tea in the Gardens.

The quickest route from Charing Cross is by Underground to Regent's Park or Camden Town Stations; but the visitor so disposed can choose for his route the grand approach to the park that is nowadays very seldom used for its original purpose—Regent Street.

REGENT STREET. The origin of what is now the grandest shopping thoroughfare in Europe is as follows. On the north of London was a great tract of wood and farmland that had belonged to the Knights of St. John of Jerusalem (page 174), and which was confiscated by the Crown at the Suppression. Part of it, known as Marylebone Fields, was subsequently let on lease to the Dukes of Portland. On the lease expiring, John Nash, the favourite architect of the Prince Regent, afterwards George IV, conceived the idea of building a palatial garden suburb on the southern margin of the fields, laying out the rest as a park, with a villa for the Regent (the villa was not built), and connecting



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the whole with the West End of London by a grand highway linking up with the Regent's palace of Carlton House in Pall Mall (page 27). The scheme was put into execution, and in ten years (it was completed by about 1821) Nash had formed his splendid new thoroughfare. The southern section was riven through the alleys of the old St. James's Market to Piccadilly, whence the course was turned westward by means of the Quadrant, and thence continued north by a widening of the narrow Swallow Street, as far as Oxford Street. From Oxford Street a new street was formed to connect with the already existing Portland Place, and thus the grand new highway was carried through to the Marylebone Road at Regent's Park. Meanwhile, the park had been laid out.

The buildings that lined Nash's street have gone. Stucco has given place to stone, not altogether with the best results, the Quadrant having become a patchwork of styles by different architects, with the once graceful cornice-line overtopped by the ugly protuberances of the Piccadilly Hotel, and, for a "feature," tall windows that are a sham. Some of the finest new buildings are between the Quadrant and Oxford Street, notable among them being Vigo House, by Sir John Burnet. Whatever its architectural merits or demerits, however, the new Regent Street is certainly foremost among shopping thoroughfares.

Observe on reaching Great Marlborough Street (the famous police court is here) the fine Elizabethan building of Messrs. Liberty (by Edwin T. and E. Stanley Hall), which is constructed partly of old ship's timber. On the other side of Regent Street is HANOVER SQUARE, with St. George's Church (by John James), which contains some good glass of the 16th Century; in this church Theodore Roosevelt was married in 1886. In the upper section of Regent Street are the POLYTECHNIC—close by is a memorial of Quintin Hogg, who did so much to convert the old foundation into a social and educational institute for young people; Queen's Hall, and Maskelyne's Theatre. All Souls Church (by Nash) was built as a terminal to the vista from Regent Street; the interior is a bizarre colour scheme of green and gold. PORTLAND PLACE was begun by the Adam Brothers, and some of their pilastered houses remain. The statue of Sir George White at the upper end is by John Tweed; the Lister Memorial is by Sir Thomas Brock; and the statue of the Duke of Kent (father of Queen Victoria) by S. Gahagan. Running parallel to Portland Place on the west is HARLEY STREET of the "specialists."

No. II.

MORNING—THE NATIONAL GALLERY AND THE NATIONAL PORTRAIT GALLERY (pages 105 and 115).

Observe before the National Gallery the statue of Washington (presented in 1921 by the Commonwealth of Virginia), which is a copy of the original, by Jean Antoine Houdon (1740-1825), a French sculptor, in the rotunda of the state capitol at Richmond. Houdon visited Mount Vernon and made a cast of the living face of Washington. The Nurse Cavell Memorial, in front of the National Portrait Gallery, is by Sir George Frampton. To the north of the latter building is a statue of Irving the actor, by Sir Thomas Brock.

Luncheon: As per Itinerary No. 1.

AFTERNOON—KEW GARDENS.

By Underground from Charing Cross Station. Refer to page 195 for an account of the Gardens, and study the map whilst *en route*, in order to become cognisant of the situation of the chief features.

Tea at the Pavilion in the Gardens.

No. III.

MORNING—THE STRAND, FLEET STREET, ST. PAUL'S,
THE CITY, AND THE TOWER OF LONDON.

(By Omnibus No. 9 or 11 from Charing Cross to St. Paul's.)

THE STRAND is seen in the final stages of a widening that has been going on piecemeal for over a century. CHARING CROSS STATION (the hotel is by E. M. Barry) was opened in 1860. The theatres, hotels, and Dominion offices (New Zealand, Western Australia, Ontario, and Australia) will be readily identified and need no introduction. THE SAVOY HOTEL is by Colcutt and Hamp; for the derivation of *Savoy* see page 65. THE HOTEL CECIL (by Joseph Sawyer) bears the family name of the Earls of Salisbury, whose mansion once occupied the site; and the titles of many of the byways—Exeter, Bedford, Arundel, Essex, and Burleigh streets—recall other old-time mansions of noblemen. Southampton Street (left) presents a vista of Covent Garden. On clear days glimpses of the Surrey hills come through the byways on the right, and from Wellington Street the Crystal Palace can sometimes be seen glistening in the distance, away to the right of Waterloo Bridge. The crescent called ALDWYCH and the contiguous buildings on the north side of the Strand are laid out on a congested area that was cleared in 1903. The Gaiety Theatre is by Norman Shaw; Bush House (page 23) by Helmle and Corbett; Australia House by Marshall Mackenzie—observe, above the main entrance, the *Horses of the Sun*, by Sir Bertram Mackennal. Opposite is

SOMERSET HOUSE (rebuilt, with a grand frontage to the river, by Sir William Chambers about 1780), the General Register Office (births, marriages, deaths, etc.), Estate Duty Office, and Probate Registry. On payment of a shilling Shakespeare's will may be inspected here. The original Somerset House was built (partly with the stones of demolished churches) by Edward Seymour, Duke of Somerset, brother of Queen Jane Seymour and Protector during the minority of her son, Edward VI. After the duke's execution in 1552, Somerset House became the dower of the queens of England, in place of Baynard's Castle in Thames Street, which had been made over to a courtier. It was superseded as such when Buckingham House (now Buckingham Palace) was purchased for Queen Charlotte (page 83). New offices being required for Government departments and certain societies, old Somerset House was demolished and the building by Chambers erected. The east wing was built by Sir Robert Smirke, in 1832, to house the newly founded King's College. The fine west front (abutting on the Waterloo Bridge approach) was added by Sir James Pennethorne in 1855. The Strand entrance (this front was modelled after an addition made to old Somerset House by Inigo Jones) leads to a spacious quadrangle, where is a monument of George III and Father Thames, by John Bacon, R.A., set up when the

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Royal Academy had its quarters at Somerset House. There is also a War memorial of the Civil Service Rifles, a Territorial battalion recruited largely from the Somerset House staff. Just past the entrance of King's College is Strand Lane, with an old watch house and that curious relic of ancient London, THE ROMAN BATH (open to public).

For the roadway churches see page 65. THE GLADSTONE MONUMENT, in front of St. Clement Danes, is by Sir Hamo Thornycroft; the Johnson statue at the rear by Percy Fitzgerald. In front of the LAW COURTS (page 99) is the TEMPLE BAR MEMORIAL (by Boehm and others), erected in 1880, when Wren's gatehouse was removed. One is now within the City of London. Next to the Law Courts is a building (by Sir Reginald Blomfield), in the style of an Italian villa, a branch of the Bank of England; and opposite are the gateways of THE MIDDLE AND THE INNER TEMPLES (page 101), above the latter being a Jacobean house, in the style of an L.C.C. "restoration." Then, on the left, is CHANCERY LANE, which, strangely enough, was the birthplace of the "rebel" Hampden and the Royalist Strafford. Observe the fine lantern of St. DUNSTON-IN-THE-WEST (by John Shaw), copied from that of St. Helen, York; and the prospect of St. Paul's with the slender spire of St. Martin, Ludgate, rising before the dome of the cathedral.

FLEET STREET, with its newspaper offices, tells its own story. The first printer here was Caxton's pupil, Wynkyn de Worde (d. 1500), the first daily newspaper *The Daily Courant*, 1703. In Wine Office Court, next to No. 146, is "The Old Cheshire Cheese," and farther on (right) is Wren's church of St. Bride, with its "telescopic" steeple. On crossing Ludgate Circus, Blackfriars Bridge will be seen to the right; to the left is Farringdon Street (marking the course of the old Fleet River) with the Memorial Hall of the Congregationalists (a French Gothic structure) on the right and Holborn Viaduct in the distance.

For ST. PAUL'S turn to page 47. On leaving the cathedral pass over to Dean's Yard (south of the West Front) for a sight of THE DEANERY, by Wren, noting the carved doorway. The building itself is spoilt by a coating of stucco. The Chapter House of the cathedral, which is on the north side of the churchyard, near the turnpike, is now occupied by a bank. Return, and cross over to London House Yard, which traverse into PATERNOSTER ROW (the quarter of the stationers and publishers) and turn left to AMEN COURT, for a peep at the picturesque retreat where dwell the Canons of St. Paul's. By the gateway is a passage leading to STATIONERS' HALL (page 98)—"Entered at Stationers' Hall" was once the hallmark of English copyright.

Turn along Warwick Lane from Amen Corner (noting, on left, Cutlers' Hall, with its frieze by George Tinworth) and so pass into NEWGATE STREET, where, opposite, is THE GENERAL POST OFFICE (by Sir Henry Tanner), on the site of Christ's Hospital, the old Bluecoat School. The post office buildings cover a large area on the north of Newgate Street. To the left, on the corner of Old Bailey, is

THE CENTRAL CRIMINAL COURT (on the site of Newgate Prison, demolished 1903). This is the principal court of assize of the kingdom, with jurisdiction over the City and County of London, Middlesex, and parts of Essex, Kent and Surrey. The present building is by E. W. Mountford—observe the dome, surmounted by Justice with the sword and scales. The interior may be inspected between 10 and 4 on Tues-

days and Fridays, when the sessions are not being held. The public are, of course, admitted to the trials. It was in the roadway of Old Bailey that the scaffold was erected in the old days of public executions—the last was on May 26, 1868. Opposite, on the corner of Giltspur Street, is ST. SEPULCHRE (page 64), the great bell of which was tolled when executions took place. Giltspur Street leads down past St. Bartholomew's Hospital to Smithfield. St. Sepulchre abuts on the east end of HOLBORN VIADUCT, which was formed, about 1869, to provide a level road across the old Holborn Valley, through which the Fleet River had flowed (it was here called the Hole Bourne, *i.e.*, the stream in the hollow). The Viaduct (by William Haywood, the City Surveyor) is 1,400 feet long and 80 feet wide and is carried on a series of stone arches. The transverse streets are spanned by iron bridges. The CITY TEMPLE and Wren's church of St. Andrew, Holborn, stand on the south side of the Viaduct. The former is the oldest Congregational foundation in London, having been originally established off Thames Street in 1640. The Temple on the Viaduct dates from 1873.

Now board a "London Bridge" omnibus. Observe CHRIST CHURCH (page 64) on the left of Newgate Street, and at the end of that thoroughfare the Post Office buildings in ST. MARTIN'S-LE-GRAND, with Empire House and Courtauld's new headquarters (by Sullivan) opposite them, on the site of the old General Post Office. Turning round past the Peel statue (by Behmes),

CHEAPSIDE is entered. Note the little shops on Wood Street Corner, beneath the famous plane tree. They were built after the Great Fire, to replace those that had stood before St. Peter's Church, which was not rebuilt—the tree marks its site. Opposite is BREAD STREET, where Milton and Governor Philip were born; and a little farther on is ST. MARY-LE-BOW, within sound of whose bells were born, besides Milton and Philip, Sir Thomas More, Defoe, Pepys, the poets Gray, Keats, Pope and Herrick, and the artists Holman Hunt and Hogarth. Observe the beautiful steeple—Wren's finest. Bennett's famous clock is the next feature of interest, and then comes a vista of GUILDHALL (page 91) through King Street (left). In the next street, Ironmonger Lane, is the MERCERS' HALL AND CHAPEL; and then is Poultry, with the great building of the Midland Bank (by Sir Edwin Lutyens) striking a new note in City architecture. The features around the Mansion House are dealt with in Itinerary V. Alight at Monument Station and pass forward to

LONDON BRIDGE for a view of the river and its shipping and the Tower Bridge. Adelaide House (which has a fine roof garden) is by Sir John Burnet; confronting it is Fishmongers' Hall (page 98); whilst over the water, above London Bridge, a pinnacled tower marks Southwark Cathedral on the old Bankside. Pass back to THE MONUMENT (page 175) and proceed to the Tower by Eastcheap or by Billingsgate and Lower Thames Street. On reaching

TOWER HILL, refer to *Allhallows Barking* and *The Royal Mint* in the Index. Abutting on Trinity Square is the fine new building of THE PORT OF LONDON AUTHORITY (by Sir Edwin Cooper), and, to the right of it, THE TRINITY HOUSE (by Samuel Wyatt, 1795), the headquarters of the Trinity Brethren—the ancient "Gild, Fraternity, and Brotherhood of the Most Glorious and Undivided Trinity and of St. Clement"—who have charge of the coastwise lights of England, and seamarks, and licence pilots. During the Napoleonic wars the Brethren undertook the

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defence of the Thames. Permission to view Trinity House, which is full of interesting mementoes, may be obtained on written application to the Secretary. On the west side of the garden enclosure a square of stone paving marks the site of an old PUBLIC SCAFFOLD, where prisoners from the Tower were executed. In passing down to the entrance to the Tower observe the kerb-posts—old ships' guns. Near the entrance to the Tower is the kiosk of the old TOWER SUBWAY, the first iron-lined tunnel of the Tube variety, which was formed for pedestrian traffic in 1869 and is now used for sub-river hydraulic mains.

Luncheon : The London Tavern in Fenchurch Street ; the Lombard Tavern in Lombard Court, Gracechurch Street ; or Hill's, adjoining Monument Station. All three places are within a few minutes' walk of the Tower.

AFTERNOON—RICHMOND AND THE RIVER.

By Underground to Richmond Station, from Mark Lane or Monument stations. Tea at "The Lass of Richmond Hill," near the Star and Garter Hostel. The inn has an interesting collection of prints. For Richmond see page 253.

NO. IV.

MORNING—THE BRITISH MUSEUM (page 137).

The nearest Underground stations are British Museum, Tottenham Court Road, and Holborn. If journeying from Charing Cross one should book to Tottenham Court Road from Strand Station, and proceed *via* New Oxford Street (page 25).

The Museum opens at 10 o'clock. The following itinerary is suggested for those desiring a short stroll beforehand.

THE ADELPHI, COVENT GARDEN, AND KINGSWAY.

From Charing Cross proceed along the Strand to the Corner House and turn off into CRAVEN STREET. At No. 36 Benjamin Franklin lived for some years while acting as agent for certain of the American colonies prior to the War of Independence. Heine, the German poet, resided for a short time at No. 32. Pass through Craven Passage into Villiers Street and cross, right-handed, to York Terrace, beside the Embankment Gardens. In the passage will be seen the water-gate of YORK HOUSE, the mansion where the archbishops dwelt for a brief period after Henry VIII acquired their original house (see *Whitehall*). York House subsequently came to George Villiers, Duke of Buckingham, whose son, the second duke, disposed of the property about 1673. The streets that were laid out on the site bear his name and title. Ascend the steps into York Buildings, and pass through the archway on the right, by No. 11—one of the entrances to THE DARK ARCHES through which Dickens used to wander as a child. It leads around to the old foreshore of the river below Adelphi Terrace. The terrace and the streets between it and the Strand were built by the Adam Brothers (*Adelphi* is Greek for *brothers*) on a series of arches constructed to raise the sloping bank of the Thames. The arches are used as wine vaults. Bear forward, pass under the next arch, and, turning left, come out into the Strand by the Tivoli. Adam Street, beside the cinema, leads on to the ADELPHI TERRACE, which presents views over the Embankment and the river. It was once an assembly-place of the old Volunteers. At No. 4, Robert

COVENT GARDEN.

and James Adam lived, at No. 5, Garrick, the actor. Nos. 6 and 7 are the Savage Club (literary and artistic). Returning to the Strand, bear right and cross over to Southampton Street, in which byway W. S. Gilbert was born—within a stone's-throw of the Savoy Theatre, where many of the Gilbert and Sullivan operas were first acted. Ascend to

COVENT GARDEN (page 175) and bear left to St. Paul's Church (by Inigo Jones). The church is spoilt through orientation, which causes the front to be without a doorway. Note the inscription on the wall, and going forward to King Street, enter the church by way of the passage under No. 7. Observe, on south wall, the tablet to Macklin the actor, and, on north wall, the one to Dr. Arne the composer. Among others buried here are Grinling Gibbons the sculptor, Wycherley the Restoration playwright, Butler of *Hudibras*, and Ellen Terry. Departing, turn right and cross to the NATIONAL SPORTING CLUB. Note the mural tablet, traverse the arcades, and then have a peep into Floral Hall (by E. M. Barry) which is now the foreign fruit market and was once used as a ballroom by the Volunteers. On reaching BOW STREET, COVENT GARDEN OPERA HOUSE (established 1732 : the present building is by E. M. Barry, 1866-68), and BOW STREET POLICE COURT (by Sir John Taylor), the principal police court of the metropolis, will be seen confronting each other. The police court was instituted in 1749 and attached to it were the famous Bow Street Runners, who may be regarded as the precursors of our modern police and the C.I.D. of Scotland Yard. Turning to the right and crossing left into Russell Street, DRURY LANE THEATRE will be reached. It was founded by royal patent in 1662 and Nell Gwyn was one of the first actresses to perform here. The present building is by Benjamin Wyatt and was opened in October, 1812. Opposite is the new Fortune Theatre. Proceed forward through Kemble Street, where a modern L.C.C. lodging-house faces blocks of Peabody dwellings—many such blocks were erected in various London rookeries through the munificence of George Peabody, the American philanthropist—and so into

KINGSWAY, which was laid out, about 1903, with Aldwych, on the site of the Clare Market slum, and has only recently been completed. Observe, at the southern end, the arch-like façade of the Bush building, with figures (by Malvina Hoffman) emblematic of peace between England and America. Among other fine examples of commercial buildings in Kingsway are Kodak House (by Sir John Burnet) and Africa House (by Trehearne and Norman). The Stoll Picture Theatre was originally the London Opera House, built by Oscar Hammerstein, of New York. Bearing north, the Roman Catholic church of SS. Anselm and Cecilia (it originated with a chapel attached to the old Sardinia embassy, which stood close by) will be observed near Africa House, and then the junction of New Oxford Street and High Holborn will be reached. The line of Kingsway is continued by Southampton Row and Woburn Place, which form the eastern boundary of the region of leafy squares known as Bloomsbury. To the east of the latter thoroughfares are Queen, Brunswick, and other squares.

In Southampton Row are the Baptist Church House and the L.C.C. Central School of Arts and Crafts (by W. E. Riley) ; and by Woburn Place the fine new building (by Sir Edwin Lutyens) of the British Medical Association. BLOOMSBURY, with its squares—Russell, Blooms-

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bury, Tavistock, Bedford, Gordon, Woburn, and Torrington—is a fine example of town-planning and will repay exploration. In recent years it has become noteworthy for boarding-houses, hotels, and various public institutions.

Our route lies to the British Museum, however. It is reached on turning left, by the Holborn Restaurant, into New Oxford Street, crossing over to Bloomsbury Square, and bearing forward to the left. This square was the first laid out in the district, and dates from 1665, the last was not formed until 150 years afterwards, which says much for the continuity of the scheme of building. Note in passing No. 6, where Isaac Disraeli, the father of Lord Beaconsfield, lived.

Luncheon: The Holborn Restaurant; or "The Horseshoe," Tottenham Court Road.

AFTERNOON—HAMPTON COURT (page 85).

By Underground from Holborn Station to Hammersmith or from Tottenham Court Road Station to Shepherd's Bush, and thence by tram from either point. Tea in the 'Tiltyard Garden at Hampton Court, or at "The King's Arms," "The Cardinal Wolsey," or "The Mitre."

No. V.

MORNING—THE CITY: THE ROYAL EXCHANGE, MANSION HOUSE, GUILDHALL, ETC.

From Charing Cross by Underground to Mansion House Station, walking thence along Queen Victoria Street to the Bank. Omnibuses Nos. 9 and 11 run direct to the Bank from Charing Cross, *via* the Strand, Fleet Street, Ludgate Hill, Cannon Street, and Queen Victoria Street. An alternative omnibus route is by No. 24 or 29 from Charing Cross to St. Giles's Circus, *via* Charing Cross Road, and thence by No. 25 to the Bank, *via* New Oxford Street, Holborn, Newgate Street, and Cheapside.

Certain of the above-named thoroughfares have already been described. The features of those not yet dealt with are as follow.

THE ROUTES.

Omnibuses Nos. 9 and 11 pass round the south front of St. Paul's into Cannon Street, the western section of which thoroughfare (traversed by the omnibuses) was formed in 1854. It is lined with warehouses dealing in Manchester, Bradford, and Leeds goods, etc. Opposite Mansion House Station is Wren's church of St. Mary Aldemary, with its striking tower. Queen Victoria Street was constructed to connect the Victoria Embankment with the Bank district. It was opened in 1871 and is flanked by blocks of offices and shops, and is one of the shopping thoroughfares of the City.

CHARING CROSS ROAD (traversed by Omnibuses 24 and 29) was formed out of existing streets in 1887, to supersede the St. Martin's Lane and High Street route between Charing Cross and the Tottenham Court Road, which route passed through the Seven Dials rookery. The new street was spoilt architecturally through the erection of large and ugly blocks of dwellings to house the people displaced by the clearances of old property. The shops below these dwellings are

NEW OXFORD STREET.

tenanted by second-hand booksellers, a new literary mart being established here chiefly by the bookdealers of Holywell Street, when the latter street was cleared to make way for the Aldwych improvement. The upper section of Charing Cross Road runs between Soho (on the west) and St. Giles's (on the east).

Several theatres are a feature of Charing Cross Road. The Palace was built by R. D'Oyly Carte for the production of English opera, but was unsuccessful as such. Opposite is Little Earl Street (running off from Shaftesbury Avenue). This was one of the seven streets laid out as a new residential suburb about 1670 and called the SEVEN DIALS by reason of a column (with six dials, not seven) set up in the centre of the small circus where the streets converged (page 256). The Seven Dials deteriorated into a notorious slum. The district has been much improved in recent years. Observe, a short distance beyond the Palace, the church of St. Mary the Virgin (marked by a Calvary), which originated with a church built in 1677 by the Greek colony in London. St. Mary's, which has a lofty and imposing chancel, was one of the first churches associated with the Oxford Movement.

On alighting at St. Giles's Circus, the church of ST. GILES's will be seen at the end of High Street. It was built about 1734 by Henry Fitcroft, on the site of an earlier structure that stood beside the Hospital (for lepers) of St. Giles's-in-the-Fields (founded by Matilda, queen of Henry I, about 1117). In the churchyard are buried George Chapman (d. 1634), the translator of Homer—his tombstone, by Inigo Jones, is now within the church; Richard Pendrell, "the country fellow" who assisted Charles II in his flight after the battle of Worcester; and Andrew Marvell, the poet (d. 1678). The west gateway has a carving of the Resurrection.

TOTTENHAM COURT ROAD is notable for furniture shops (Heal's, Shoolbred's, Maple's, etc.), the Y.M.C.A. headquarters, and Whitefield's Tabernacle. Midway on the left is Tottenham Street, where is the New Scala Theatre, now notable for the productions of amateur operatic and dramatic societies. At the lower end, on the right, is the Y.M.C.A. headquarters building (by Rowland Plumb and Partners). Tottenham Court Road marks the western border of Bloomsbury.

NEW OXFORD STREET.² This street was formed about 1843 by that great but forgotten improver of London, Sir James Pennethorne, with the dual purpose of straightening the line of route between Oxford Street and Holborn (High Street was formerly the course) and of erasing the awful St. Giles's rookery. Near the junction with Hart Street and Shaftesbury Avenue is Mudie's Library, on the corner of a street leading to the British Museum; and close by, in Hart Street, is St. George's Church (by Nicholas Hawksmoor), with a steeple copied from the Mausoleum at Halicarnassus and surmounted by a statue of George I. Models and remains of the Mausoleum are in the British Museum.

HOLBORN. The chief features are the entrance to Gray's Inn (page 102), the late 16th-Century houses of Staple Inn (page 103), the headquarters of the Prudential Assurance Company (by Alfred and Paul Waterhouse), and, left of Holborn Circus (with Gamage's and Wallis's, a busy shopping centre), Hatton Garden, where the diamond merchants now have wholesale china dealers for company. From the Circus,

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Charterhouse Street runs down to Smithfield, past Ely Place, where is St. Etheldreda's Church (page 65). The War Memorial of the Royal Fusiliers at Holborn Bars is by Albert Toft; the statue of the Prince Consort at Holborn Circus by C. Bacon. For the Viaduct see page 21.

A CITY MEDLEY: BANKS, 'CHANGES, CHURCHES, HALLS, AND GARDENS.

(The Mansion House, the Royal Exchange, and the Bank of England are dealt with on pages 92-94, which should be consulted.)

On reaching the Bank, cross over to the Royal Exchange, view the interior, and then return to the Bank and proceed to the south-east corner, where turn down Bartholomew Lane to Throgmorton Street. THE STOCK EXCHANGE (public not admitted) is on the right-hand side of Throgmorton Street, and the street itself is usually crowded with brokers and their clerks. On the left is DRAPERS' HALL (page 98)—the main buildings abut on Throgmorton Avenue. Proceed to the end of Throgmorton Street, pass under the archway of Austin Friars, and bear round to the DUTCH CHURCH (page 64), which should be entered. Regaining the archway, turn to the right along Old Broad Street, and then cross and turn left along Threadneedle Street, where, at No. 30, is the entrance to MERCHANT TAYLORS' HALL (page 98), which may sometimes be inspected on personal application. Pass back to the Royal Exchange, turn down at the rear (the Peabody statue here is by W. W. Story), and cross Cornhill left-handed to ST. MICHAEL'S CHURCH (by Wren, with an interior embellished by Sir Gilbert Scott). Leave by the south porch and step aside at once for a look at the old churchyard, a charming and little-known retreat of the bustling City. Follow through St. Michael's Alley into LOMBARD STREET (so called after the Italian bankers who settled here in the Middle Ages), where banks and insurance offices display reproductions of the hanging signs (including the curious Cat A-Fiddling) that marked the shops of former tradesmen—the Grass-hopper was the sign of the Greshams, and is suspended from a bank that stands on the site of the business house of Sir Thomas Gresham. On the north side are Wren's churches of ST. EDMUND KING AND MARTYR and ALLHALLOWS, the latter now hidden by financial offices. Leave Lombard Street by Abchurch Lane, which leads to KING WILLIAM STREET, all newly built in stone. This street was formed about 1830, as a new approach to London Bridge, and had the stucco-fronted houses that were then the vogue. Turn to the right, enter ST. MARY WOOLNOTH (by Wren's pupil, Nicholas Hawksmoor), and then cross over and follow through St. Swithin's Lane, where are New Place, ROTHSCHILD'S headquarters—the Red Shield overhangs the street; and SALTERS' HALL, with its garden forecourt (page 97). At the end of the lane, fronting Cannon Street Railway Station, is ST. SWITHIN'S CHURCH (by Wren), with London Stone in the wall—observe the inscription. Bear to the right, turn along WALBROOK, which marks the left bank of an ancient stream of this name (it still runs below ground), which wore out the "dip" in Cannon Street. Enter ST. STEPHEN'S CHURCH (page 64) at the end, and then bear along past the Mansion House and descend the subway on the corner of Walbrook, for a sight of the busy railway station beneath the Bank crossways. Emerging from this unsuspected

THE HAYMARKET.

underworld, proceed down Cheapside, and turn along King Street for Guildhall (page 91).

Luncheon : Pimm's in Poultry ; Birch's in Old Broad Street ; or Simpson's, at No. 76, Cheapside. At the last-named (1 o'clock) one may have a guess at the weight and size of the cheese—*success means champagne and cigars all round !*

AFTERNOON—A RIDE THROUGH EPPING FOREST.

By Omnibus No. 100A from Monument Underground Station. The route gives a survey of the East End of London, and lies through White-chapel and Bow (see page 66 for a note on Bow Church, which stands in the middle of the road). The Lea, the eastern boundary of London County is crossed, and the way is then through a bit of London's Black Country to Stratford Langthorne, which, with its great church (by Edward Blore) on what was once the village green, is one of the few suburbs of London having a touch of individuality about it. Thence the way is *via* Maryland Point (so called because the original hamlet was built by a merchant who had made a fortune in Maryland) and Leytonstone, and so through Wanstead and Snaresbrook into the forest. Turn to page 244 for notes on Epping Forest.

Tea at "The Cock," at Epping.

No. VI.

MORNING—THE WEST END : CLUBS, MANSIONS, PALACES, SHOPS, AND THE CHANGING OF THE GUARD.

From Charing Cross proceed west along COCKSPUR STREET, which has become the centre of the West End shipping and tourist offices. The Cunard building formerly belonged to the North German Lloyd Company, the P. & O. building to the Hamburg-Amerika Company. The equestrian statue of George III, at the junction with Pall Mall East, is by M. C. Wyatt.

THE HAYMARKET, which runs up to Piccadilly Circus, was a hay market in reality from the time of Elizabeth until 1830. Kinnaird House, on the east corner, is by A. Blomfield and A. J. Driver. The Carlton Hotel and His Majesty's Theatre (associated with the Shakespearean productions of Tree) occupy the site of the old Opera House, which was established in 1705 and demolished in 1893 ; whilst the Haymarket Theatre (founded in 1702) was built by John Nash in 1820. On the west side of the street are two new theatres, the Carlton and the Capitol Cinema. Facing the latter is No. 34, with a fine example of a Queen Anne shopfront. Proceeding along Pall Mall, the ROYAL OPERA ARCADE, a curious relic of the Regency, will be observed beside the Carlton Hotel, and then

WATERLOO PLACE is reached. Flanking the southern section are the United Service and the Athenæum clubs—the former by John Nash and the latter (a literary and learned institution) by Decimus Burton—which were erected on the demolition of Carlton House, the palace of the Prince Regent (afterwards George IV) in 1827. The open space marks the site of the palace, the portico of which (by Henry Holland) will be seen incorporated in the National Gallery, on looking back along Pall Mall. Observe the copy of the frieze of the Parthenon on the

LONDON ITINERARIES.

Athenæum and the figure of Pallas Athené—the Elgin Marbles (page 138) had recently been brought to England when the club was built. The old horse-blocks by the clubs were placed here at the request of the Duke of Wellington. The various monuments of this section of Waterloo Place are as follow :—Captain Scott (by Lady Scott), Lord Clyde (by Marochetti), Lord Lawrence (by Boehm), Burgoyne (by Boehm), Franklin (by Matthew Noble), King Edward VII (by Sir Bertram Mackennal), and the DUKE OF YORK COLUMN (by Benjamin Wyatt, the statue by Westmacott). The column (138 feet high) commemorates the brother of George IV; the Duke was for many years commander-in-chief. Carlton House Terrace, the fine mansions overlooking St. James's Park, stands on part of the gardens of Carlton House. No. 9 is the German Embassy, No. 10 the Union Club; at No. 11 Gladstone lived, and other of the houses have been tenanted by celebrated people. The northern section of WATERLOO PLACE is the beginning of Regent Street (page 16). The GUARDS' CRIMEA MEMORIAL is by John Bell. The figures of the soldiers were cast from Russian guns, and a trophy of Russian guns from Sebastopol is at the rear. The statue of Florence Nightingale is by A. G. Walker; that of Lord Herbert, who sent her to the Crimea, is by Henry Foley. Continuing along

PALL MALL, the Travellers' and the Reform clubs (both by Sir Charles Barry) are passed on the left and between them and the chief Conservative club, the Carlton (the exterior lately remodelled by Sir R. Blomfield), is Carlton Gardens, leading round to a terrace overlooking the Mall, at the rear of the Royal Automobile Club. On one side is No. 2, where Kitchener lived during the War, on the other No. 4, where Lord Palmerston resided. Return and cross over Pall Mall to ST. JAMES'S SQUARE, which, with the streets around it, was laid out about 1666, the Great Fire of London giving impulse to the development of the district. The statue of William III (by J. Bacon, junr.) was set up in 1808. Bear to the right around the square; the chief houses of note are :—No. 31 (Duchess of Norfolk), in the rear portion of which George III was born; No. 8, the Sports Club; No. 9, the Portland Club (social); No. 10, the Royal Institute of International Affairs, and at various periods the residence of three Prime Ministers, Chatham, Derby, and Gladstone (observe the old link extinguishers here); No. 12, the British Empire Club; No. 13, the Windham Club (social); No. 14, the London Library (founded in 1840, by a circle of literary men—Carlyle, Hallam, Dean Milman, Gladstone, and others); No. 16, the East India United Service Club; No. 18 (on corner of King Street), once the residence of Lord Castlereagh, the great minister of the Napoleonic era.

KING STREET and the courts and byways leading from it are famous for art dealers, and the shop windows here—with their pictures, china, furniture, silverware, etc.—are always an attraction. At No. 8 are Christie's auction rooms, and opposite are Willis's Rooms, a famous mid-Victorian resort now given over to the commercial side of art. At the far end, beside the St. James's Theatre (opened 1835) is Crown Court, with a rag and bottle dealer's by way of contrast. At No. 10, King Street, Napoleon III lived for a time during his first "exile" in England; No. 29 is the Orleans Club (social).

Continuing in St. James's Square, Pall Mall is regained, with the Army and Navy Club on the right and the Junior Carlton on the left (like the Travellers' and the Reform, they are copied from Italian palaces).

Opposite is the Royal Automobile Club (by Mewes and Davis), on the site of the old War Office. Proceeding west, SCHOMBERG HOUSE (No. 80) is passed on the left. This mansion was built for the third Duke of Schomberg, a son of the marshal of William III; the west wing was subsequently occupied by Gainsborough the painter, who died here. No. 78 is the residence of the Princesses Helena Victoria and Marie Louise, and next to it is the Oxford and Cambridge Universities Club; with the very select Marlborough Club (with oriel) opposite. For Marlborough House and St. James's Palace, see page 82; for the Changing of the Guard, page 202; and the London Museum, page 161. Having seen the Changing of the Guard and viewed the Museum, cross over to

ST. JAMES'S STREET. Next to the post office is the Thatched House Club (social), with the Conservative (by Sydney Smirke and George Basevi) adjoining. Across the way—beside the quaint old hatshop that is a relic of the original street—is Pickering Place (with a portrait in stone of Lord Palmerston), a quiet corner where, so 'tis said, the gentlemen of other days used to retire and settle their disputes through the medium of the rapier. Next to Chubb's in St. James's Street is Arthur's (social), built by Henry Holland in 1778; above the saddler's at No. 64 are the Cocoa Tree and the American Universities clubs; and at No. 63, the Royal Societies'. Brooke's (by Henry Holland), the old club of the Whigs, is on the corner of Park Place; Boodle's (by Robert Adam) is opposite. The next club, on the left, with pointed porch, is the New University (by Alfred Waterhouse); higher up is the palatial Devonshire (Liberal), formerly Crockford's gaming house; and confronting it is the Tory White's (by James Wyatt), the oldest and most famous club of all. On reaching Piccadilly turn right and cross over to

OLD BOND STREET, so called after Sir Thomas Bond, the head of a syndicate of financiers who laid out this and certain adjoining streets on the Clarendon House estate, about 1690. Originally the street was lined with private residences, which were gradually replaced by shops and offices, etc. Bond Street owes its pre-eminence as a shopping thoroughfare and resort of art dealers to the proximity of the aristocratic Mayfair, of which it is virtually the high street. Unlike Regent Street, it has provision shops and other touches of a local domestic nature. Turn aside for a look at the Royal Arcade, and on reaching Messrs. Atkinson's striking new Gothic building (by E. Vincent Harris)—the bells in the steeple chime the hour, and clang out a rousing jingle at 12 and 4—cross over to BURLINGTON GARDENS. On the right are that pleasing survival of Georgian days the BURLINGTON ARCADE, where one may buy a picture postcard or a two-thousand-guinea pearl necklace; and the CIVIL SERVICE COMMISSION, with its twenty-two statues of scientists and philosophers. This building (by Sir James Penne-
thorne) was erected in 1869 to house the ever-moving London University. Beyond it is ALBANY (page 35), with glazed doors that present a vista of the most curious and most charming residential retreat in London. Opposite is Uxbridge House (by Vardy)—once the residence of Lord Uxbridge, who commanded the cavalry at Waterloo and buried his lost leg on the field of battle—and now a branch of the Bank of England; and beside it is Savile Row, with Poole's, the famous tailors, whose premises used to be aglow on the Illumination Nights of Victorian days. Now return, and proceed along

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NEW BOND STREET, which was begun about 1721. No. 147 (left) was occupied by Nelson (note the tablet). Opposite is Sotheby's, the celebrated literary mart. On reaching Grosvenor Street, Grosvenor Square is seen to the left. Brook Street (where are the Guards' Club and Claridge's Hotel) is so called from the old Tyburn, which once meandered along here. A few yards farther on is Oxford Street, where, to the left, is Selfridge's, with Manchester Square and the Wallace Collection at the rear.

Luncheon : The Maison Lyons in Oxford Street.

AFTERNOON—THE WALLACE COLLECTION (pages 124 and 143), AND THE SHOPS OF MAYFAIR.

After viewing the Wallace Collection, the return to Charing Cross can be made by way of Oxford Street and Regent Street, with the shops for attraction. If the reader be interested in books, medical matters, or hospital work, the course to Regent Street should be Wigmore Street (page 177). For those who prefer to see something of the select residential district between Oxford Street and Piccadilly, the following itinerary through Mayfair is suggested.

MAYFAIR OLD AND NEW.

Returning to Oxford Street from Manchester Square, cross over and proceed along the southern section of Duke Street. On the left, on the corner of Robert Street, is THE KING'S WEIGH HOUSE CHURCH (by Alfred Waterhouse), a Congregational place of worship that was originally established in an old royal weigh house off Eastcheap, in 1833 ; and opposite is THE DUKE STREET GARDEN, laid out on an electric sub-station, the only public roof garden in London. At the other end of Robert Street is St. Anselm's Church. Pass over or round the roof garden, and traverse Providence Court into NORTH AUDLEY STREET, which is named after Hugh Audley (d. 1662), the lawyer and money-lender who purchased the then rural manor of Ebury. Through the marriage of Mary Davies, the daughter of Audley's nephew and heir, with Sir Thomas Grosvenor, Ebury passed to the Grosvenors and is to-day represented by their West End properties—Mayfair, Belgravia, etc. To the right is ST. MARK'S CHURCH, which was built in the Greek style by J. P. Deering in 1822, and the interior remodelled on Romanesque lines in 1878. In the porch is a tablet to Sir Hudson Lowe, the custodian of Napoleon at St. Helena. Lowe is buried in the vaults, with his wife. The inscription defends him from the allegations made against him of harsh treatment of the emperor. North Audley Street leads south to

GROSVENOR SQUARE, which was begun about 1700. To the left (at No. 20) is the Italian Embassy ; to the right, on the corner of Upper Brook Street, is No. 24, where Lord Shaftesbury, the social reformer, was born. On the south side is No. 44. This is the house associated with the Cato Street Conspiracy of 1820 (so called because the conspirators met in a stable in Cato Street, now Homer Street, off the Edgware Road), and it was here that the ministers of the day were to be assassinated whilst they were at dinner with Lord Harrowby. At No. 6, Walter Hines Page, the late American ambassador, lived.

MAYFAIR.

Proceed east along Brook Street, and on reaching CLARIDGE'S HOTEL (which has long been patronised by the royal families of Europe generally) turn to the right along Davies Street. At the end is BOURDON HOUSE (No. 2), which legend asserts to have been the old manor house of Ebury and the residence of Mary Davies. The house has no connection with Mary Davies, having been built in 1722 by a Major Bourdon, but it is of interest as an example of a suburban mansion of the period. It is now the residence of the Duke of Westminster.

Cross right-handed into Mount Street and passing down to the JESUIT CHURCH (page 68) continue through the MOUNT STREET GARDEN (once a burial ground) to the GROSVENOR CHAPEL in South Audley Street. This fashionable church dates from 1730. Many celebrated residents of the district were buried here, among them John Wilkes, the patriotic demagogue. Following along South Audley Street, the Egyptian Legation (No. 75) will be passed, and just beyond it, on the left, is CHESTERFIELD HOUSE, now the town residence of Princess Mary and Viscount Lascelles. It was once the London house of the celebrated Lord Chesterfield, statesman and writer, and the scene of the famous painting, by E. M. Ward, R.A., of Dr. Johnson waiting in the ante-room, to seek the patronage of his diffident Lordship. On turning round by Chesterfield House,

CURZON STREET will be reached. To the right is No. 19, where Lord Beaconsfield died, and just beyond it is CURZON HOUSE, the residence of Lord Howe (the family name is Curzon). Farther on are CREWE HOUSE (Lord Crewe), standing back in a garden, and, opposite, SUNDERLAND HOUSE, which was built for the present Duke of Marlborough. Proceeding, that quaint backwater of Mayfair, SHEPHERD'S MARKET, will be observed on the right. The market was built in 1735 on ground where was held, in May, the riotous fair from which the district takes name. Opposite is a CHRISTIAN SCIENTIST CHURCH (by Lanchester and Rickards). On turning to the left through Queen Street, and then right, along Charles Street, Dartmouth House (No. 37), the quarters of the English-Speaking Union (note the fine ironwork) is conspicuous, and then

BERKELEY SQUARE (laid out *circa* 1700) is reached. On the south is LANSDOWNE HOUSE (built by Robert Adam for the Marquis of Bute, the minister of George III, and now the property of Lord Lansdowne), which is occupied by Mr. Gordon Selfridge. Turn left around the square and in passing observe the link extinguishers on the railings of many of the old houses. No. 45 was the residence of Clive, and it was here that he took his own life. At No. 11, Sir Robert Walpole the Whig statesman lived, at No. 10, Lord Clyde the Indian general, at No. 9, the poet Pope, and at No. 6, the great Earl of Chatham. BERKELEY STREET was until recently a leafy byway, but where Devonshire House and its garden stood are now the Mayfair Hotel and great blocks of flats and offices, including the new headquarters of Messrs. Cook. Turn left up Hay Hill and left again, in DOVER STREET, where, at No. 4, Lord Brougham the lawyer-statesman lived; and so proceed through GRAFTON STREET, where are the Grafton Galleries and the shop of Quaritch, the famous bookdealer. To the right is ALBEMARLE STREET, with the Royal Institution (for the encouragement of science), built by Lewis Vulliamy out of a number of private houses. From Grafton Street there is the

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choice of routes to Charing Cross—Albemarle Street and Piccadilly, or St. James's Street and Pall Mall ; or Bond Street, the Burlington Arcade, and Piccadilly.

No. VII.

MORNING.—VICTORIA STREET, WESTMINSTER CATHEDRAL, AND THE TATE GALLERY.

Omnibuses No. 24 and 29 run to Westminster Cathedral from Charing Cross, *via* Whitehall and Victoria Street. The latter thoroughfare was formed about 1850 and was riven through one of the worst of the old London rookeries. As was the case with New Oxford Street (page 25), Victoria Street brought reclamation to the district it traversed. It was one of the first streets in which flats were built, and is to-day notable for flats, offices, and furniture shops. The Peabody dwellings in the side streets were erected to house the residents of the old rookeries. They are the prototype of the flat.

VICTORIA STREET begins at the Sanctuary (the old sanctuary of the Abbey stood here) and runs parallel to TOTHILL STREET, on the corner of which is THE WESLEYAN CENTRAL HALL, on the site of the old Royal Aquarium. The Central Hall (by Lanchester and Rickards) is the headquarters of the Wesleyan Methodists and contains a number of halls and other apartments in which religious meetings, concerts, exhibitions, etc., are held. Observe that the upper part of the east front is unfinished—a matter of ancient lights with the neighbouring WESTMINSTER HOSPITAL. The hospital (founded in 1719) was built on its present site in 1834, and has recently been remodelled. In the distance, at the end of Tothill Street, is the huge brick pile known as QUEEN ANNE'S MANSIONS (built about 1884, and the prototype of the skyscraper) confronting the headquarters of the Underground (by Charles Holden). Opposite the hospital are SANCTUARY CHAMBERS, a Gothic structure by Sir Gilbert Scott, who designed also the column here to the Westminster scholars who fell in the Crimea War. The archway beneath the tower leads to Dean's Yard and Westminster School (page 55). Running down beside Sanctuary Chambers is Great Smith Street, where are THE RED PALE PRESS (somewhere about the site of the house called the Red Pale, in which Caxton set up the first English printing press, in 1476) ; the Westminster Public Library ; and THE CHURCH HOUSE, a Tudor building by Sir Reginald Blomfield, in which meetings pertaining to the administration of the Church of England are held. The Great Hall may be inspected on application.

Proceeding along Victoria Street, CHRIST CHURCH (an Early English structure by Ambrose Poynter, 1834), with its screen of tall planes, is passed on the right. The garden was once a burial-ground, and among those interred here was Colonel Blood, who attempted to raid the Crown jewels. Across the way is STRUTON GROUND, a street market that presents a very good idea of what the whole district was like not so very many years ago. This street leads to Horseferry Road, where is THE WESTMINSTER TRAINING COLLEGE of the Wesleyans, which was the administrative headquarters of the Australian Imperial Forces during the War. Strangely enough, the elementary schools adjoining St. Stephen's Church near by were attended by Mr. W. M. Hughes, Prime Minister of the Commonwealth 1915-22, when a boy. Standing back to the left of Christ Church is the red-brick CAXTON HALL (formerly the West-

BEHIND THE ABBEY.

minster Town Hall), notable for political and other meetings. Farther on is BUCKINGHAM GATE, with some Peabody dwellings transformed into flats and offices and renamed Chandos House ; and the drill halls of the Queen's Westminster and the London Scottish territorials, in the latter of which the enquiry into the "Titanic" disaster was held. At the farther end of Buckingham Gate is the Westminster Chapel of the Congregationalists.

On the left-hand side of Victoria Street are THE ARMY AND NAVY STORES, one of the first of the big London stores to be established. The shopfronts and the new wing were designed by Sir Aston Webb, P.R.A. A short distance ahead is Ashley Place, which leads round to Westminster Cathedral (page 59). At the western end of Ashley Place is ST. ANDREW'S CHURCH, by Sir Gilbert Scott, a Gothic Revival structure, with a lofty nave, an apsidal chancel, and good decorative work.

On leaving the Cathedral pass along to VICTORIA STATION (opened October 1st, 1860), a terminus of the Southern Railway, and from the corner of the Vauxhall Bridge Road take Omnibus No. 2A or 36 to the Tate Gallery, which is situated at the far end of the thoroughfare. The Vauxhall Bridge Road divides Old Westminster from the SOUTH BELGRAVIA district, a region of spacious squares and broad streets, with many-storied stucco-fronted houses, laid out by Thomas Cubitt in the Eighteen-Forties. HOLY TRINITY CHURCH, the alighting point at the foot of Vauxhall Bridge (page 182), is by J. L. Pearson, R.A. In passing along to the Tate Gallery (page 118), observe the old figureheads that adorn Messrs. Castle's offices.

BEHIND THE ABBEY.

Omnibuses No. 88 and 180 run direct to Charing Cross from the Tate Gallery and present *en route* a survey of model dwellings erected by the L.C.C., each block being named after a famous artist. Like the gallery, the Queen Alexandra Hospital, and the Royal Army Medical College, they stand on ground that was occupied by the old Millbank Penitentiary. As an alternative return the following stroll is suggested.

Proceed along Grosvenor Road, with views across the river of Doulton's Pottery (by Tarring and Wilkinson) and Lambeth Palace (page 89). Passing the Speaker's Stables (his coach and horses are kept here) the Ice Club and Chemical Industries House (by Sir Frank Baines) turn off from Millbank into Smith Square, where is ST. JOHN THE EVANGELIST (by Thomas Archer, 1722). The church is interesting both as architecture and engineering, the lantern-towers being added by Archer on finding that the foundations were insecure, to obtain an equal settlement at all points. The square has some of the original houses left. Turn along North Street, cross Wood Street (the building of the Ecclesiastical Commissioners to the right here is by Caroe and Passmore), traverse Cowley Street and Barton Street (laid out by Barton Booth, the actor, in 1724—he resided at Cowley near Uxbridge), turn left in Great College Street, and so into Dean's Yard. A few years ago the old Georgian houses of the byways behind the Abbey were let out in tenements to working-class people. They have now reverted to their former status as delectable residences of well-to-do folk.

Luncheon : As per Itinerary No. 1, or the St. Stephen's Tavern in Bridge Street (by the Houses of Parliament).

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No. VIII.

AFTERNOON—CHELSEA AND ITS MEMORIALS ; THE ROYAL HOSPITAL, CHEYNE WALK, THE OLD CHURCH, CROSBY HALL, AND THE HOUSES OF THE ARTISTS.

By Underground from Charing Cross or Westminster to Sloane Square Station, whence a short walk along Lower Sloane Street makes the Royal Hospital (page 170). After inspecting the Hospital pass along the lime walk, on the east side of the grounds, to

THE CHELSEA EMBANKMENT, by Chelsea Bridge. Across the water is BATTERSEA PARK (page 199). Proceeding west, turn aside into TITE STREET for a sight of the houses where dwelt three famous American artists. At No. 42 (Chelsea Lodge) E. A. Abbey lived. The White House, opposite, was one of the Chelsea residences of Whistler, and a little farther on is No. 31, where John Sargent lived. Returning to the Embankment, the old PHYSIC GARDEN that was presented to the Apothecaries' Society by Sir Hans Sloane, P.R.S. (there is a statue of him, by Rysbrack here), is passed, and the Eighteenth-Century mansions of Cheyne Walk are reached, lying back behind a strip of public garden. At No. 4, George Eliot the novelist passed the last three years of her life ; No. 16 was the residence of D. G. Rossetti, the artist and poet, of whom there is a memorial in the public garden. Proceeding past the Albert Bridge (built in 1873 by R. M. Ordish),

CHEYNE ROW is the next feature of interest, No. 24 having been the residence of Thomas Carlyle. It is open to the public on weekdays (6d. Monday, 1s. other days), and has numerous mementos of Carlyle, his wife, and his friends. A statue of Carlyle (by Boehm) is in the Embankment Gardens. Farther along Cheyne Walk is CHELSEA OLD CHURCH (page 67) and just beyond it is

CROSBY HALL, the old Great Hall of Crosby Place, a mansion that was built in Bishopsgate Street about 1466 by Alderman Sir John Crosby and subsequently became the residence of Sir Thomas More. The hall, which is a fine example of Perpendicular architecture, was dismantled in 1910, on the Bishopsgate site being required for a bank, and re-erected here as the dining hall of the International Residence for University Women, which it adjoins. The ground on which this institution and adjacent buildings stand was once occupied by the Chelsea residence of More. The interior of the hall may be inspected on application (1s.). The new BATTERSEA BRIDGE (by Bazalgette), close by, replaces the tottering structure (built in 1772, by Henry Holland) of Whistler's *Nocturne*.

In Beaufort Street is a Roman Catholic church dedicated to Blessed Thomas More. Continuing along Cheyne Walk past LINDSEY HOUSE (a fine mansion built in 1675 for the Earl of Lindsey and now divided—Whistler lived at No. 96), No. 118 will be reached. It was here that Turner the artist spent the last years of his life, on the bank of the river beside which he was born. At the end of Cheyne Walk, where the Underground power house now stands, was that attraction of Victorian days, Cremorne Gardens, of which "The Cremorne Arms" is now the sole survival. Returning to Battersea Bridge, Omnibus No. 39 is convenient for the return to Charing Cross.

No. IX.

MORNING—LEICESTER SQUARE, PICCADILLY, BROMPTON ROAD, AND THE SOUTH KENSINGTON MUSEUMS.

From Charing Cross pass round the National Portrait Gallery and along Green Street (here was the Old Curiosity Shop of Dickens) to

LEICESTER SQUARE, with drapers, restaurants, theatres, Thurston's billiard saloon, the Automobile Association headquarters, and hospitals, all in fine medley. An inscription on the Shakespeare monument tells how Baron Grant laid out the garden for the public, and busts of Newton, Hogarth, Reynolds, and Hunter the surgeon are reminders of famous residents of the square in days gone by. Reynolds's house, No. 47, still stands. On the north-east is the French church of Notre Dame de France. Pass through Coventry Street and on reaching Scott's turn aside for a peep into that quiet hermitage, St. Peter's Church, where Gladstone and Lord Salisbury worshipped; and so to

PICCADILLY CIRCUS, the hub of the West End. The rebuilt Quadrant and Swan and Edgar's new building, all in goodly stone, demand attention. To the south rise the towers of Westminster, on the north is Shaftesbury Avenue, now rivalling the Strand as a street of theatres. From the corner of the Avenue an omnibus for South Kensington can be boarded.

PICCADILLY is generally said to be so called after Piccadilly Hall, which stood near the Haymarket, and was a gaming resort built by a tailor whose sartorial speciality was a frill known as a pickadillie. The street seems to have been originally a part of the Roman road to Staines and Bath. At the eastern end is the Piccadilly Hotel (by Norman Shaw), and farther on is ST. JAMES'S CHURCH (the only West End church by Wren), which has a finely decorated interior, a splendid font by Grinling Gibbons, and many memorials, of doctors in particular. The elder Pitt was baptized here. Across the way is the narrow Swallow Street, the greater part of which Nash formed into the northern section of Regent Street. Just beyond the church are Prince's Restaurant and the Royal Institute of Painters in Water Colours. Then, on the north side of the street, are Albany Courtyard (the approach to the delectable alleyway of gentlemen's chambers called Albany, after the secondary title of the Duke of York, brother of George IV, whose house and garden once occupied the site) and BURLINGTON HOUSE, the quarters of the Royal Academy and of the Royal, the Geological, the Chemical, and Royal Astronomical, the Linnean, and the Antiquaries societies, some of which removed thither when Somerset House was required wholly for Government offices. The original Burlington House, now occupied by the Royal Academy, stands on the north side of the courtyard. It was built about 1667 by the first Earl of Burlington and greatly embellished by the artistic third Earl. In 1854 it was acquired by the Government and a new storey (now housing the Diploma and the Gibson galleries) was added by E. M. Barry, who designed also the buildings abutting on Piccadilly and flanking the eastern and western sides of the Courtyard. Adjoining on the west is the BURLINGTON ARCADE (page 29), which dates from 1819. Opposite is the Piccadilly Arcade, on the site of the old Egyptian Hall. Bond Street is dealt with on page 29;

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St. James's Street presents a view of the old gatehouse of the palace. Farther on are two fine modern buildings (both banks) by Curtis Green, confronting each other. The select Ritz and Berkeley hotels, and the great blocks of flats and offices that mark the site of old Devonshire House are passed, and then the way lies through the pleasantest section of Piccadilly, with clubs and mansions on the one hand and the leafy knolls and grassy vales of the Green Park on the other. In the distance Buckingham Palace, the Victoria Memorial, and the tower of Westminster Cathedral are seen. The "dip" in Piccadilly marks the site of old Cowford, where the Tyburn crossed the road.

THE CLUBS AND MANSIONS are best identified by their respective numbers. No. 82 (Bath House) was once the residence of Baron Hirsch and is now the town house of Lady Ludlow; No. 85 (on the corner of Clarges Street) is the Turf Club; No. 94 (once a private mansion and occupied for a time by Lord Palmerston, who died here) is the Naval and Military Club; No. 95, adjoining, is the American Club. On the other corner of Whitehorse Street is No. 96, the Junior Naval and Military Club; No. 100 (above the chemist's) is the Badminton (a sports club); No. 101 (an ornate building by Colonel R. W. Edis) is the Junior Constitutional; and No. 106 (originally a private mansion) is the St. James's Club (social). On the east corner of Down Street is the Junior Athenæum (literary), in a mansion that belonged to the Hopes, of the Deepdene at Dorking; and then is a long range of clubs, No. 119 being the Cavendish (social), No. 127 the Cavalry; 128, the Royal Air Force, and No. 138, the Lyceum (ladies). Passing the extremity of Park Lane, which was the original Hyde Park Corner, Hamilton Place is crossed. Extending to Hyde Park Corner is a row of private mansions on Crown property. No. 145 is the residence of the Duke and Duchess of York, and adjoining Apsley House (where the great Duke of Wellington lived) is the town house of the Rothschilds. Apsley House was not presented to the Duke of Wellington by the nation, as is frequently asserted, but was purchased by the Duke from his brother, the Marquess Wellesley, Governor-General of India.

HYDE PARK CORNER. The triple gateway here and the Roman-Corinthian arch at the top of Constitution Hill opposite are the work of Decimus Burton, and were erected about a hundred years ago in connection with his scheme for improving the parks and the approach to Buckingham Palace. The Marble Arch was subsequently erected at the Cumberland Gate of Hyde Park, to complete the scheme of approach from Paddington (the station for Windsor Castle). The Quadriga surmounting the Constitution Hill arch is by Captain Adrian Jones, and, as an inscription on the arch records, was presented by Lord Michelham. The Wellington Monument is by Sir Edgar Boehm, the War memorial of the Royal Artillery by C. Sargent Jagger, and the War memorial of the Machine Gun Corps by Derwent Wood. ST. GEORGE'S HOSPITAL was founded in 1733; the present building is by William Wilkins, who designed the National Gallery. Observe, above the Knightsbridge entrance, the bust of Hunter the surgeon, by Alfred Gilbert. At the lower end of Grosvenor Place is the War memorial of the Rifle Brigade (by John Tweed). For Hyde Park see page 187.

KNIGHTSBRIDGE gives views of Rotten Row. On the other side of the thoroughfare is the Belgravia district of fine streets and squares (Belgrave, Lowndes, and Eaton Squares), which was laid out by Thomas



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Cubitt in 1826. Just before reaching the small shops that skirt the park, observe the ivy-clad conduit house, a relic of the old water supply of Whitehall. On the east corner of Albert Gate is the French Embassy. Passing the shops of Knightsbridge and Sloane Street (the statue of Lord Strathnairn here is by Onslow Forbes), the way lies along the Brompton Road, with Harrod's great store for attraction. A little farther on are Brompton Square and Trinity Church, then the ORATORY (page 67), and so the museums and colleges of South Kensington are reached. Turn to pages 144-161 for the museums. It is, of course, impracticable to view them all in a day, and the stranger paying a casual visit should inspect the particular museum that appeals to him most. The idea of including the museums in the itinerary is merely to introduce them.

Luncheon: The Restaurant of the Victoria and Albert Museum, or the Whitefriars Restaurant, near South Kensington Station.

AFTERNOON—THE ALBERT MEMORIAL, THE KENSINGTON SHOPS, KENSINGTON GARDENS AND HYDE PARK, PARK LANE.

From the museums Exhibition Road leads up to the Kensington Road, by the junction of Hyde Park and Kensington Gardens. On the corner here is the former Lowther Lodge (like the adjoining flats, by Norman Shaw), now the headquarters of the Royal Geographical Society, and a little to the west is

THE ALBERT HALL, built in 1868-71 as a memorial of the Prince Consort, from designs by Captain Francis Fowke. Fowke died before the work was put in hand and it was carried out by Maj.-Gen. H. Y. D. Scott. The hall is an ellipse in plan; measuring 200 feet by 160 feet; and the domical roof is 140 feet high. The frieze (by various artists) around the upper part of the exterior is symbolical of the arts, sciences, and manufactures. The hall seats about 9,000 people, and has a famous organ. The musical art is now supplemented by the "noble art" here.

THE ALBERT MEMORIAL, designed by Sir Gilbert Scott, is the work of various sculptors and artists. The names of the sculptors of the marble groups—Foley, Macdowell, Theed, Bell, Marshall, Weekes, T. Thornycroft, and Lawlor—will be found inscribed on the base of their respective works. Around the podium are 169 portrait figures in high relief of eminent poets, musicians, painters, sculptors, and architects of all periods; the figures on the north and west being by J. B. Philip, and those on the south and east by H. H. Armstead. These figures merit study. The mosaics of the canopy are by Salvati, from designs by Clayton and Bell. The colossal statue of the Prince Consort, in gilded gunmetal, was designed by J. H. Foley.

THE KENSINGTON SHOPS, which are a short stroll westward, deal in every variety of merchandise, and the big stores alone—Barker's, Ponting's, and Derry and Toms—have a shop-window frontage of well over half-a-mile. Adjoining Barker's in Young Street is the Old Cottage (No. 16), where Thackeray lived for a time. ST. MARY ABBOT'S, the fine parish church here, is by Sir Gilbert Scott, and has a richly decorated interior. The suffix denotes old-time associations with the abbots of Abingdon. In Church Street (noted for antique dealers) is

the Carmelite Church (by Pugin). On leaving the shops, proceed eastward and turn down to Palace Green (beside Barker's new store, by Sir R. Blomfield). At No. 2 Thackeray died. Almost opposite is

KENSINGTON PALACE (page 84), and on crossing over the Green, one will pass into KENSINGTON GARDENS, which are dealt with on page 188. It is a pleasant saunter through the woodland of the Gardens to Hyde Park, where one can proceed beside either Rotten Row or the Serpentine to the Band Stand, for half-an-hour's music. The Ring Tea House is a little to the west.

For the return to Charing Cross, omnibuses can be taken from either side of the park—Knightsbridge is on the south, the BAYSWATER ROAD (part of the old Roman road to Bath) on the north.

THE BAYSWATER ROAD. The fine houses of this district date from about 1840. Near the Marble Arch is THE CHAPEL OF THE ASCENSION, a wayside hermitage decorated with paintings by Frederick Shields. It was formerly the chapel attached to the old burial-ground of St. George, Hanover Square, which is at the rear, with some of the gravestones still *in situ* and others ranged against the enclosing walls. Observe, near the big plane to the right of the chapel, the grave of Paul Sandby, R.A.; and, by the plane over against the wall on the west, the gravestone of Lawrence Sterne, the author of *Tristram Shandy* (Sterne's body was removed by body-snatchers soon after interment). Near the chapel, at No. 6, Hyde Park Place, is TYBURN CONVENT, and in the middle of the roadway of the Edgware Road, at its junction with the Bayswater Road, a stone that marks the site of Tyburn Tree, where besides criminals (many of whom would nowadays have been let off with a caution) Roman Catholic martyrs were executed. It is said that one Roman Catholic who suffered here prophesied that a convent would one day be built near the spot. The Edgware Road marks the beginning of the northern section of the Roman road called Watling Street, which ran from London to Chester. Skirting the eastern side of Hyde Park, between Oxford Street and Piccadilly, is PARK LANE, which was anciently called Tyburn Lane, and marks approximately the course of the Watling Street towards the Thames. This select thoroughfare is a curious medley of fine mansions and back-yards—many of the houses front on to contiguous streets. Flats and shops have recently become a feature. The chief houses of note (starting from the Oxford Street end) are as follow:—Brook House (on corner of Upper Brook Street), now the residence of Lord Louis Mountbatten; Dudley House (with glazed verandah), which belongs to Earl Dudley; and No. 29 (on corner of Grosvenor Street), for many years tenanted by Disraeli. Next are the huge blocks of flats that mark the site of Grosvenor House, where the Duke of Westminster lived; and then is Aldford House (between Aldford and South Streets), which was built for the late Alfred Beit. Stanhope House, the gloomy Tudor phantasy now occupied by a building society, was built for the late R. H. Hudson, the soap manufacturer; and on the other corner of Stanhope Street is No. 25, which was built for the late Barney Barnato. At the end of Stanhope Street is Chesterfield House (page 31). Near the Poets' Fountain (Chaucer, Shakespeare, and Milton) is Londonderry House (Marquess of Londonderry). The fountain (by T. Thornycroft) was built by Government out of a sum of money left by a lady who died intestate.

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Many of the smaller houses—some of them very picturesque houses—have been occupied by celebrated people, but limitations of space debar aught but this passing note to that effect. In HAMILTON PLACE (which was not connected with Park Lane until 1871) are the Bachelors' and the Argentine clubs, facing each other.

No. X.

MORNING—GOVERNMENT, IMPERIAL AND MUNICIPAL : THE PALACE OF WESTMINSTER AND THE COUNTY HALL.

This is an itinerary for a Saturday or a Bank Holiday, the Palace of Westminster (page 77) and the County Hall being open for inspection only on the days named.

On leaving the Palace of Westminster cross Westminster Bridge to THE COUNTY HALL, which should be entered from the Belvedere Road. The imposing English Renaissance building that is the headquarters of the London County Council was opened by the King on July 22nd, 1922 ; and was designed by Ralph Knott, a young London architect who was unknown when the competitive designs were invited. It was the first modern building in London to have a high-pitched, red-tiled roof, a feature that had been adopted for buildings erected elsewhere in London. The river façade, consisting of a crescent-shaped centre with wings, is about 700 feet long, and, like the river front of the neighbouring St. Thomas's Hospital, abuts on an embanked promenade for foot passengers. The south wing contains a spacious internal courtyard, which is entered from Westminster Bridge. Including the storage rooms, etc., in the basement, the County Hall contains about 900 apartments. The main corridors and the principal apartments are decorated in the Adam style, marble and oak panelling being freely used. The features shown to the public are the Public Waiting Room, which contains a number of portraits ; the Grand Staircase ; the Council Chamber, a fine apartment of octagonal form ; various Committee rooms ; and a number of other apartments, including one in which is exhibited a selection of engravings of Old London from the collection belonging to the Council.

TIMES OF OPENING. The public are admitted to the County Hall on Saturdays, Easter Monday, Whit Monday, and the August Bank Holiday, from 10.30 till 12, and from 1.30 till 3.30 (4.30 on the Bank Holidays). People interested in Old London are generally permitted to view the engravings on personal application to the Librarian. The meetings of the Council, which take place on Tuesday, are open to the public.

A PROSPECT OF LONDON. On quitting the County Hall, turn left along Belvedere Road (Pedlar's Acre it used to be called—see page 90), and on reaching Hungerford Bridge ascend the steps leading up to the footbridge. This bridge presented until recently what was probably the noblest prospect of the Thames and London to be obtained in the central area. The view is now curtailed by the girders of the temporary bridge erected beside Waterloo Bridge. The latter is seen with the defective piers in splints. When Hungerford Bridge is replaced by the new Charing Cross Bridge, and Waterloo Bridge is rebuilt, the prospect of this section of the river will be splendid in the extreme. It discloses the majestic sweep of the Victoria Embankment, flanked by magnificent buildings, with Waterloo Bridge in the near distance, the spires and domes and towers of the City churches

and public buildings breaking the skyline, and the majestic dome of St. Paul's crowning the whole. Cross the footbridge and, descending to the Embankment by the staircase near the Underground station, pass along to Cleopatra's Needle and the Memorial of Belgium's Gratitude (page 184). The companion obelisk of Cleopatra's Needle is in Central Park, New York. Return through the gardens into Villiers Street. Cross over to the archway just to the left of the stairs leading up to the bridge, pass straight through, turn right, and so make the Strand and Charing Cross by way of that curious and little-known byway, Brewer's Lane, with which few Londoners and fewer visitors are familiar.

AFTERNOON—OLD HAMPSTEAD AND THE HEATH.

By Underground to Hampstead Station.

On leaving Hampstead Station turn left along High Street to CHURCH Row, a picturesque Georgian byway that leads to the parish church of St. John the Evangelist. Opposite the War memorial is a detached portion of the burial-ground, where, to the right, close to the footwalk, is the grave of George du Maurier, inscribed with the lines from *Trilby*: "A little trust that when we die, we reap our sowing and so—good-bye." Behind it is the grave of Sir John Hare the actor, marked by a pedestal surmounted by an urn; and a little to the left is the grave of another actor, Tree. Cross over to the church (by Fitchcroft, the architect of St. Giles's-in-the-Fields), which is peculiar in having the sanctuary at the west end. The interior is not of much interest, the monuments being of minor worthies of Hampstead. Near the lectern is a bust of Keats. (KEATS' HOUSE, Lawn Bank in Keats Grove, is reached by following down the High Street and turning off along Downshire Hill. It contains mementos of the poet and is open to the public on Monday, Wednesday and Saturday, April-October, 10-6, November-March, 10-4, and at other times by appointment with the resident curator). In the south-east corner of the churchyard is the grave of Constable, the painter, and a little to the north of it, in the shade of a yew, that of Norman Shaw the architect. Beside the south wall of the church is the tomb of Harrison, the inventor of the chronometer. On leaving, follow through HOLLY WALK, which skirts the burial-ground, and in passing observe the rose-framed grave of Besant, the novelist and historian of London—it is near a canopied tomb. Holly Walk leads, right, to Holly Hill, where Romney the artist lived. Turn left here, and proceed through THE GROVE, where is New Grove House, which was the residence of George du Maurier. Follow down the rustic byway just beyond it on the left. THE ADMIRAL'S HOUSE (built about 1750 by Admiral Barton, who mounted a battery of saluting guns on the roof or quarterdeck) is where Sir Gilbert Scott the architect lived. On bearing round to the right and passing through the passage on the North Terrace one will come out on to JUDGES' WALK, with distant views of the Hertfordshire ridges across the broken woodland of the West Heath. Over to the left is Golder's Hill, to the right the Spaniards Road, which leads forward to Ken Wood, where is the Iveagh Picture Gallery. In North End Road is Pitt House (Earl of Clarendon), which, as Wildwood, was for a time the residence of the great Earl of Chatham. Turn to page 201 for notes on Hampstead Heath and Ken Wood and refer to the map overleaf for the situation of the various features of interest.

Tea at "The Spaniards" or "Jack Straw's Castle."

NO. XI.

MORNING—THE SURREY-SIDE: KENNINGTON, BRIXTON,
DULWICH AND ITS ART GALLERY, AND A RURAL
BACKWATER.

The omnibus ride to Dulwich presents a survey of a portion of London "over the water." The service is the No. 38 from Charing Cross, and the course is along Whitehall and over Westminster Bridge into Lambeth at Stangate (*i.e.*, the stone or paved way, in allusion to the Roman Watling Street, which came across the Lambeth marshes to the river). Itineraries I and X give the features to this point. Just beyond the railway bridge, a street market appears to the left. This end is Lower Marsh, the farther end THE NEW CUT, and when laid out in the 18th Century, the line of road was actually a new cut over the marshes, which embraced St. George's Fields, where Falstaff and Justice Shallow sought adventure in the days of their youth. A little farther on is CHRIST CHURCH, architecturally the finest Nonconformist church in London. It was built by public subscriptions, partly of Americans, as is commemorated by the Lincoln Tower, the steeple of which bears a representation of the Stars and Stripes. Here the Kennington Road is taken, and at the first cross-road (Lambeth Road) the dome of the old buildings of BETHLEHEM HOSPITAL is seen to the left. This ancient asylum was founded in 1247 in the City and removed to Lambeth in 1814. At the time of writing, the hospital is about to be transferred to a country site and the grounds converted into a public garden. Then, on the right, is Kennington Green, once the green of the village of Kennington, where stood a royal palace. The manor of Kennington belongs to the Prince of Wales. Rising behind the green is a huge gasholder, famous among cricketers as marking one end of the wicket at Kennington Oval. Just ahead is KENNINGTON PARK, the old Kennington Common where the Chartist assembled. The houses of the keepers are interesting as being model dwellings for artisans designed by the Prince Consort and exhibited at the Great Exhibition of 1851. Passing ST. MARK'S CHURCH, a Doric structure that is one of four churches (Brixton Church is another) erected to commemorate the Battle of Waterloo, and marks the spot where stood the gallows of this district of Surrey, the Brixton Road is followed to the Bon Marché and the other shops of BRIXTON. Just beyond them is the church, with Lambeth Town Hall to the right, and, to the left, the Tate Library, which was built by the founder of the Tate Gallery. The way is then along the Effra Road (the Effra was Brixton's river, and its waters now run under ground) and round by BROCKWELL PARK (page 199) to Herne Hill Station, the alighting point.

Passing under the railway bridge, Half Moon Lane and Dulwich Way are traversed to DULWICH VILLAGE (omnibus 37 runs to this point), which is the title of a leafy road that runs down through the village street of Dulwich to the OLD COLLEGE. The College of God's Gift was founded, as a school and almshouse, in 1619, by Edward Alleyn, the actor-manager and friend of Shakespeare, Ben Jonson, and other Elizabethan playwrights. The east wing consists of almshouses, the west wing of the old school (now the Estate Office), and the centre of Christ's Chapel (open to public). Within are buried the founder

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and his second wife and her mother. Alleyn's grave is marked by a slab of black marble in the nave. On the walls of the chapel are copies of famous pictures by Raphael. For the Picture Gallery (page 130), at the rear of the Old College, leave by the gate under the cedar.

On leaving the gallery there is a choice of returns to town, one by Half Moon Lane (lunch may be had at "The Half Moon"), the other by College Road, which leads up to the Crystal Palace. This road is a singularly rural lane, and unique in that it has a toll-gate, where tolls are still levied (except for pedestrians).

At the beginning of College Road is DULWICH PARK (page 199), and farther along, on the right, Dulwich College. From the toll-gate a rustic lane runs off to Dulwich Wood Farm, which, although in the Metropolitan Borough of Camberwell, is, with its cattle and pigs and ducks and geese, as real a farm as one could find outside London. Beyond the toll-gate ST. STEPHEN'S CHURCH will be seen, facing Dulwich Wood. It contains a fresco by Sir E. J. Poynter, P.R.A.

THE CRYSTAL PALACE was originally set up in Hyde Park to house the Great Exhibition of 1851 (page 145), and it was there that the building acquired its popular title. It was re-erected at Sydenham in 1853, the central transept being made much higher, and the north and south transepts and the two towers being added. The building is composed of 9,642 tons of iron and 25 acres of glass, and was re-erected under the superintendence of Sir Joseph Paxton, who designed the original structure. The scheme was to make the Crystal Palace a permanent centre of arts and crafts, on popular lines, the venue of special exhibitions, and a general pleasure for the people. In the last-named connection a 200-acre tract of the adjoining land—Sydenham was then quite rural—was laid out as gardens. The grounds of the Crystal Palace, with their terraces, flower beds, and boating lakes, are still famous as a fine example of landscape gardening.

The interior of the building contains, among other features, a number of courts—the Egyptian, the Greek, the Roman, the Alhambra, and the Byzantine courts, the Mediæval courts (English, German, French and Italian), and the Renaissance courts—illustrating the architectural styles of various periods; whilst in the grounds are casts of extinct animals, illustrating the forms of animal life on the earth in various geological ages.

The Crystal Palace is still a grand attraction at holiday time, when all sorts of special features in the way of entertainments are provided; and on the occasions of the Dog Shows, the Brass Band Contest, the Handel Festival, the exhibitions, and the other functions that are identified with the building. Among the permanent attractions is a cinema; and dirt-track cycling now figures in the weekly programme. The Fireworks (on Thursdays during the Summer) are the last word in pyrotechnics. For the current programme the newspapers should be consulted.

The Crystal Palace is served by Omnibuses Nos. 2A, 2B, 3B, 49B, and 49C.

AFTERNOON—THE INNS OF COURT.

By omnibus (No. 9, 11, or 33) from Charing Cross to the Temple. This inn should be viewed first, next Lincoln's Inn, then Staple Inn, and finally Gray's Inn. See pages 99-103 for description and map.

SUNDAY IN LONDON.

MORNING : CHURCH.

Generally the choral services at the Anglican churches begin at 11 o'clock. The chief exceptions are St. Paul's Cathedral (10.30) and Westminster Abbey (10.15). High Mass at the Roman Catholic churches begins at 11, except at Westminster Cathedral, where the time is 10.30. The principal Anglican and Roman Catholic churches are dealt with under *Cathedrals and Churches*. A selection of the places of worship of other denominations is appended. The nearest Underground station is given in italics.

CHURCH OF SCOTLAND. St. Columba, Pont Street (*Hyde Park Corner*).

BAPTIST. Bloomsbury Chapel, Shaftesbury Avenue (*Tottenham Court Road*); The Metropolitan Tabernacle (Spurgeon's), Newington Butts (*Elephant and Castle*).

CATHOLIC APOSTOLIC CHURCH, Gordon Square (*Russell Square*).

CHRISTIAN SCIENTIST. First Church, Sloane Terrace (*Sloane Square*), Third Church, Curzon Street (*Dover Street*).

CONGREGATIONAL. Westminster Chapel, Buckingham Gate (*St. James's Park*); King's Weigh House Church, Duke Street (*Bond Street*); Whitefield's Central Mission, Tottenham Court Road (*Goodge Street*); The City Temple, Holborn Viaduct (*Post Office*); Christ Church, Westminster Bridge Road (*Lambeth North*).

THE ETHICAL CHURCH, Queen's Road, Bayswater (*Queen's Road*).

FRIENDS. Central Meeting House (and offices and Library), Euston Road (*Euston*).

MORAVIAN. Fetter Lane Chapel (*Blackfriars or Post Office*).

PRESBYTERIAN. Emperor's Gate Church, Kensington (*Gloucester Road*); Welsh Presbyterian Church, Charing Cross Road (*Leicester Square*).

SALVATION ARMY. Regent Hall, Oxford Street (*Oxford Circus*).

WESLEYAN METHODIST. The Central Hall, Westminster (*Westminster*); Wesley's Chapel, City Road (*Moorgate*).

FRENCH. Notre Dame de France, Leicester Square (*Leicester Square*); The French Protestant Huguenot Church, Soho Square (*Tottenham Court Road*).

ITALIAN. St. Peter, Clerkenwell Road (*Chancery Lane*).

GERMAN. St. Mary-le-Savoy, Cleveland Street (*Goodge Street*).

GREEK ORTHODOX. St. Sophia, Moscow Road, Bayswater (*Queen's Road*).

MUSLIM. The Muslim Prayer House, 111, Campden Hill Road (*Notting Hill Gate*). Lectures on Islam are given on Sunday.

Of Sunday morning sights and scenes about town there are the Changing of the Guard; Church Parade, near the eastern end of Rotten Row in Hyde Park, and the political and other disputants near the Marble Arch (page 187); and the street markets (see *Markets*).

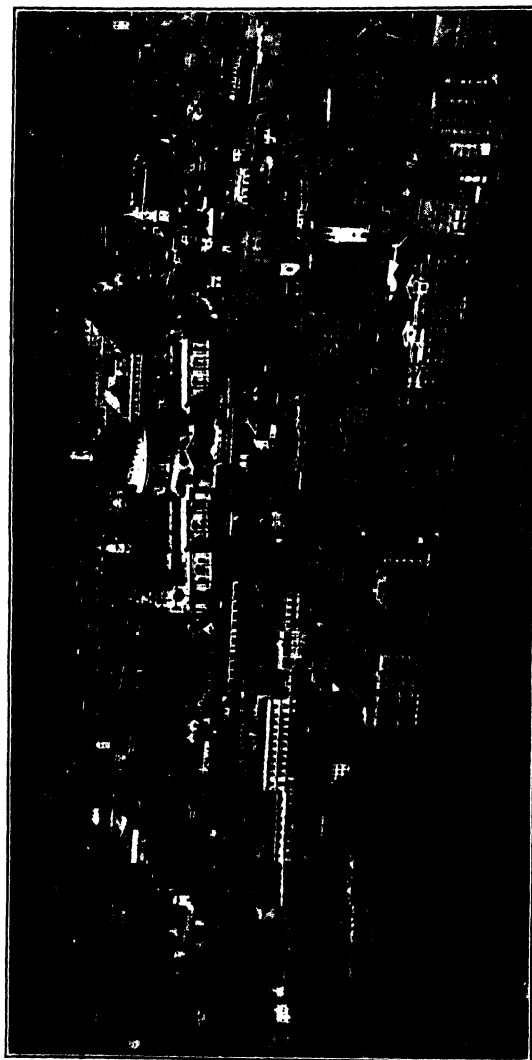
AFTERNOON.

The museums, art galleries, Kew Gardens, the parks (with band performances), Hampton Court, the river, and the various resorts of the environs dealt with under *London's Country*, present a wide choice that meets every taste and inclination and refutes the foolish legend that London is a dull place on Sunday. In Winter, when outdoor attractions are few, the Albert Hall, the Sunday League concerts, and other entertainments, and the Corner Houses, help to fill up a new programme.

*St. Martin,
Ludgate. Sepulchre. Court.*

*Christ
Church, Post Office.*

*St.
Augustine,
Fleet.*



*St. Andrew-
by-the-Wardrobe.*

*St. Benet,
Paul's Wharf.*

*St. Nicholas
Cole Abbey,
Somerset.*

*[Surrey Flying
Services.*

THE HEART OF LONDON, THE CITY AT ST. PAUL'S.

In the foreground is Thames Street, the quayside of the City. Many of the riverside warehouses mark the sites where stood the mansions of noblemen and prelates in the mediæval city

CATHEDRALS AND CHURCHES.

ST. PAUL'S CATHEDRAL.

The present cathedral, the first great Protestant church built in England, is the masterpiece of Sir Christopher Wren (1632-1723), and replaces the old cathedral, which was damaged beyond repair in the Great Fire of 1666. Whilst engaged in building St. Paul's, Wren was acting as Surveyor-General and Principal Architect for the rebuilding of the City of London, and in this capacity he designed not only St. Paul's, but fifty parish churches and many other public buildings. The foundation stone of the new cathedral was laid on June 21st, 1675, and twenty-two years afterwards, on December 2nd, 1697, the first service—a consecration service and a thanksgiving for the peace of Ryswick—was held in the choir. The last stone—the topmost stone of the lantern that surmounts the dome—was put into position in 1710.

St. Paul's is in the Renaissance or Classical Revival style of architecture, and is a Latin cross in plan, with transepts that are greater in breadth than in length; the eastern end terminates in an apse. The lower stage of the exterior is in the Corinthian order, the upper stage Composite. The western towers are campaniles; one (north) contains a peal of twelve bells; the other, three on which the time is struck, and Great Paul, which weighs 17 tons and is rung for five minutes daily at one o'clock.

PRINCIPAL DIMENSIONS. Exterior: length, 515 feet; width of the West Front, 180 feet; height of the western towers, 221 feet; height of the top of the cross (from the pavement), 365 feet. Interior: length, 479 feet; width across nave and aisles, 102 feet; width across transepts, from the north door to the south door, 250 feet; height of nave, 89 feet; diameter of dome, 102 feet. The dome consists really of two domes—an outer and an inner—with a brick cone between them. On this cone the lantern rests, and it would still be safely supported if the outer dome were removed or badly damaged.

THE CHURCHYARD. The railings were cast at Lamberhurst in the Weald (page 260), whence came also the iron of the choir gates and the screens, etc. The Queen Anne Monument is a copy of the one (by Francis Bird) set up in 1712 to commemorate the completion of the cathedral; the figure of the Indian girl symbolises the American colonies of the period. On the south side of the churchyard are some fragments of Old St. Paul's; and on the north-east the Paul's Cross Memorial (designed by Sir R. Blomfield, the figure by Sir Bertram Mackennal), consisting of a column surmounted by a statue of St. Paul, which marks the site of the famous open-air pulpit of Old St. Paul's. This portion of the churchyard—maybe it is a remnant of the "village green" of early London—was in Saxon times the meeting-place of the folk-mote of the city.

For the Deanery and Amen Court see page 20.

THE INTERIOR.

Owing to the great scheme of repair, which was begun in 1926 and is likely to be in hand for some few years to come, only a small portion of the interior of the cathedral is open for inspection. This consists of the western part of the nave, which has been fitted up as a temporary

ST. PAUL'S CATHEDRAL.

church in itself ; the chapels of SS. Michael and George and of St. Dunstan ; and the newly opened ALL SOULS' CHAPEL under the north tower. The last-named is a memorial of Earl Kitchener, and contains a recumbent effigy of Kitchener and figures of St. Michael and St. George, by Reid Dick. In a recess on the north side are deposited the Rolls of Honour of the Royal Engineers, the engineer corps of the Dominions, and the Sappers and Miners of the Indian army. Kitchener began his military career in the Royal Engineers.

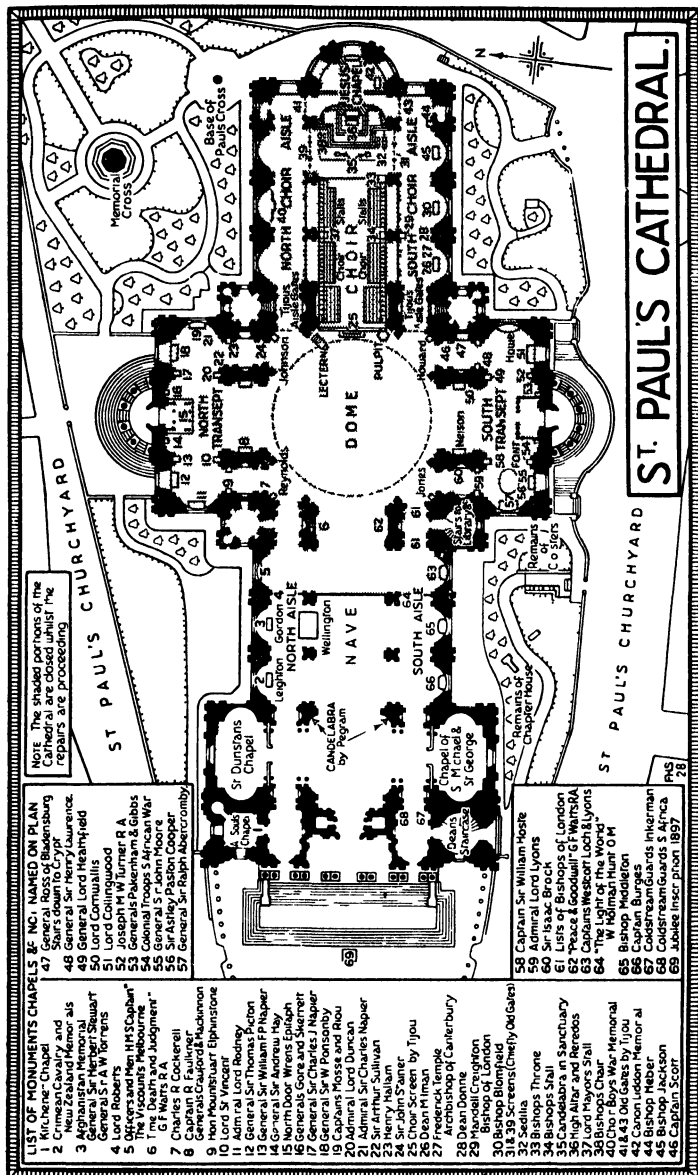
The few monuments on view in THE NAVE include that of Lord Leighton (by Brock) and Alfred Stevens' Wellington memorial, which is considered to be the finest monument designed by an English artist in modern times. In the south aisle are the replica of Holman Hunt's *Light of the World*, and Watts' *Time, Death, and Judgment*, and *Peace and Goodwill*.

THE CRYPT, which extends beneath the entire area of the cathedral, and is the largest crypt in Europe, is still open to the public. It is the place of burial in St. Paul's, and besides many graves has a large number of memorials, chiefly mural. The place of interment is the eastern end and the area under the Dome. Having obtained the requisite ticket at the office in the south aisle, one proceeds round to a staircase that leads down from the South Transept, and, in passing to the latter spot, a very good impression is gained of the complicated nature of the repairs being carried out to the piers of the Dome.

The staircase descends to the CHURCH OF ST. FAITH (there was a St. Faith-under-St. Paul's in the old cathedral). On the right, by the third recess, is the grave of Wren, in Painters' Corner, where lie Reynolds, West, Lawrence, Opie, Landseer, Turner, Millais, Leighton, Poynter, and Holman Hunt. On the wall close by is a memorial of War Correspondents, and at the east end of this aisle a slab inscribed with the names of the celebrated personages who were buried in Old St. Paul's. Musicians—Parry and Sullivan among them—are buried on the north side of St. Faith's. Before the altar are the graves of Bishop Creighton and Dean Milman, the historian of the cathedral.

Proceeding westward, the grave of Picton is passed on the right, and immediately beyond it is the sarcophagus of Cornish porphyry in which lie the remains of Wellington. Passing forward (note the mural memorial of Florence Nightingale on the left), the tomb of Nelson is reached, directly beneath the Lantern. The fine bronze sarcophagus was made for Cardinal Wolsey (the cardinal intended it to be his own sepulchre) by Benedetto da Rovezzano, a Florentine artist. Left and right, respectively, of Nelson lie his companions in arms, Collingwood and Northesk, whilst to the north are monuments of Captain Cooke (of the "Bellerophon") and Captain Duff (of the "Mars"), who fell with him at Trafalgar. In the recess on the north-east are the graves of Wolseley, Roberts, and Sir Henry Wilson. Napier of Magdala is buried on the south-west ; near his grave is a bust of Washington. On entering the nave the graves of Sir Bartle Frere and Sir George Grey will be seen to the right. Here, too, is a memorial of Seddon, the New Zealand Prime Minister. In the western end of the nave of the Crypt is the funeral car of Wellington.

THE DOME GALLERIES. The upper parts of St. Paul's open to the public comprise the Whispering Gallery, which runs round the



- LIST OF MONUMENTS CHAPELS & NO. NAMED ON PLAN**
- 1 Kitchener Chapel
 - 2 General Ross of Bladenburg
 - 3 General Sir Henry Lawrence
 - 4 General Sir Henry D'Almeida
 - 5 General Sir Herbert Stuart
 - 6 General Sir A.W. Torrens
 - 7 Lord Roberts
 - 8 Lord Rivers
 - 9 Lord Rivers
 - 10 Lord Rivers
 - 11 Lord Rivers
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WESTMINSTER ABBEY.

lower part of the interior of the dome; the Stone Gallery around the exterior of the dome, which commands fine prospects over London; the Golden Gallery, at the base of the Lantern, presenting an even finer panorama; and the Ball, on which the cross rests. Another feature that is shown to the public is THE LIBRARY, which is situated immediately above the Chapel of SS. Michael and George. Besides a valuable collection of books and manuscripts, it contains many interesting exhibits, including personal relics of Wren.

ADMISSION, ETC. *St. Paul's is open for inspection on Weekdays, the hours available being from about 9 to 3.30, with the addition during the Summer months of about an hour after Evensong. The Cathedral proper is free; a fee of 6d. is charged for admission to the Crypt; the fees for the Dome, etc., are as follow:—Library, Whispering Gallery, and Stone Gallery, 6d. (inclusive); Golden Gallery, 1s. extra; and a further charge of 1s. for the Ball. Authorised guides are on sale (1s.) at the Ticket Office in the South Aisle. Services: Sundays, Choral Services at 10.30, 3.15, and 7; Weekdays at 4. Underground Stations: Blackfriars and Post Office.*

WESTMINSTER ABBEY.

A.D. 1065. About midwinter King Edward came to Westminster, and had the minster there hallowed, which he had himself built to the honour of God, and St. Peter, and all God's saints. The church-hallowing was on Childermas-day [Holy Innocents Day]. He died on the eve of twelfth-day, and he was buried on twelfth-day in the same minster.—*The Anglo-Saxon Chronicle.*

Westminster Abbey, or, to use what is now the correct title, the Collegiate Church of St. Peter at Westminster, is not only the most historic and interesting religious building in England, but it is an exceedingly fine example of the architecture of the Middle Ages. Moreover, it is one of the few abbey churches in this country that retain any considerable portion of the conventual buildings.

The origin of Westminster Abbey is unknown, and the earliest date that can be assigned to its foundation is somewhere about the year 800. With the exception of Henry VII's Chapel, the Abbey Church—which replaced the one rebuilt by Edward the Confessor—was planned and, in the main, erected by Henry III (reigned 1216-72), in veneration of St. Edward (the Confessor was canonised by Pope Alexander III in 1163), and to provide a fitting burial-place for the English sovereigns. Although the work of construction proceeded over a long period (the nave was not completed until about 1500), the Early English style of architecture was adhered to, with some slight distinction in details. The Western Towers (from designs by Wren) were added in the early years of the 18th Century; a central tower and steeple, which would seem to have been contemplated in the original design, have never been built. The Conventual Buildings are of the 13th Century and later, with some remains of the earlier monastery. The fabric has undergone various schemes of restoration from time to time, notably one carried out by Wren, and another, about fifty years ago, by Scott and Pearson. Quite recently funds have been raised by public subscription to defray the cost of the repairs now in progress. The Abbey ceased to be the royal burial-place with the interment here of George II (d. 1700); since when the sovereigns have all been buried at Windsor.

WESTMINSTER ABBEY.

AN ITINERARY.

The majority of the monuments are explained by inscriptions, and each section of the Abbey contains a printed plan indicating the situation of the chief memorials. Save on Mondays, visitors are conducted through the Royal Chapels by attendants, who impart a fund of information.

GENERAL VIEW OF THE INTERIOR. On entering at the North Porch one should proceed forward to the open space beneath the central Lantern, whence the interior can be observed in one general view, and the cruciform plan and uniform design of the Early English church at once comprehended. The Nave, 102 feet in height, is the highest Gothic nave in England. Originally the walls of the church were adorned with fresco painting, and the triforium with diaper work of variegated colours picked out in gold, while the sculptured bosses were painted and gilded. Although the fabric has now very little in the way of mural decoration, an aspect of singular richness is imparted by the stained glass of the windows and the soft brownish tint of the old Reigate stone. The stained glass is modern. Observe the beautiful Rose Windows of the Transepts; the vista of the Nave through the Choir; the arcading of the Apse, sweeping round on the east; and the vistas through the long, narrow vaults of the Aisles. The eastern end of the church—that is, the Apse—with its chevet, or range of side chapels, follows the design of French cathedrals; the rest of the building is essentially English in design and feeling.

THE SANCTUARY. The Altar and Reredos are modern, but the pavement within the rails is the restored remains of that brought from Rome about 1263, when Henry III was rebuilding the church. On the right are the Sedilia, or stone seats that were used by the priests during Mass, and a portrait of Richard II, painted about 1384. Beneath the picture is the tomb of Anne of Cleves, fourth wife of Henry VIII. The three canopied tombs on the left, of the period of Edward I (*circa* 1300), are among the finest in the Abbey; traces of the rich decorative work remain. The nearest is that of Aveline Countess of Lancaster; the central one of Aymer de Valence, Earl of Pembroke, who was captured and put to death by the Scots; whilst the farthest one is of Aveline's husband, Edmund, second son of Henry III. It is before the High Altar that the ceremony of coronation takes place, the Archbishop of Canterbury placing the crown on the head of the sovereign, who then ascends a raised throne beneath the Lantern and receives the homage of the Peers.

THE ROYAL CHAPELS. These consist of the Apse of the church built by Henry III, and the adjoining Henry VII's Chapel. Immediately behind the High Altar is the Chapel of St. Edward, encompassed on three sides by the Ambulatory, from which radiate side chapels dedicated to various saints. On entering the Ambulatory by the south gate observe the 13th-Century paintings, including one of St. Edward, on the backs of the Sedilia; and, farther on, the retable, or altarpiece, of the same period.

THE CHAPEL OF THE CONFESSOR. Of the once magnificent shrine of St. Edward—which rivalled even that of St. Thomas at Canterbury—only the base remains, and this is a piecing together of fragments recovered after the Spoliation. The body of the Confessor

WESTMINSTER ABBEY.

lies in a wooden coffin above. Ranged around the shrine are the tombs of Plantagenet sovereigns, reflecting in their ordered array the conception of Henry III's church as a royal mausoleum, and the religious spirit and simple faith of pre-Reformation days. On the north side is the tomb of Henry III, with that of his son, Edward I (so called through his father's reverence of the Confessor), at his head, and of Edward's queen, Eleanor of Castile, at his feet. On the south lies Edward III (grandson of Edward I), between his wife, Philippa of Hainault, and his grandson, Richard II, who is buried with his first wife, Anne of Bohemia. On the east, by the stairway, is the tomb of Henry V, surmounted by a headless figure of heart of oak, once covered with silver plates and having a head of solid silver. In the chantry above his tomb lies his queen, Katherine of Valois. Save that of Edward I—a stone sarcophagus—all the other tombs are surmounted with effigies in a fair state of preservation; those of Henry and of Eleanor—by Torel, a London goldsmith—being particularly fine examples. The beautiful effigy of Eleanor is said to have been a model for figures of the Virgin. Observe the glass mosaic work on the tomb of Henry, and the traces of decorative work on the base of the Shrine. Beneath the seat of the Coronation Chair is the Stone of Scone, brought from Scotland by Edward I, as a trophy of his victories. Beside the Chair, which was once beautifully decorated, are the Sword and Shield of State.

HENRY VII'S CHAPEL. This beautiful structure—really the Lady Chapel—is virtually a separate church. The aisles, shut off by the finely-carved stalls of the nave, are termed chapels. Observe the fine bronze entrance gates, and the exquisite fan-tracery of the roof. The banners are those of Knights of the Bath. In the centre is the magnificent tomb of Henry VII, by Torrigiano, a Florentine artist. Henry lies with his consort, Elizabeth of York; their union ended the discord of the Roses. Below, and in the vaults around, other sovereigns lie interred, with naught save name and date to mark their graves. Besides Henry VII, the only English sovereigns commemorated by monuments are the child king, Edward V (a sarcophagus), and Queen Elizabeth, who lies with her half-sister, Queen Mary. Mary Queen of Scots is buried in the Lady Margaret Chapel, in a tomb, with effigy, prepared by her son, James I, less for a queen than for a mother. She is the only Stuart sovereign having a monument in the Abbey; with her lies her niece, Lady Arabella Stuart, who died in the Tower in 1615. The chapels contain several fine monuments of members of the royal houses, notable among them that of Margaret Beaufort (mother of Henry VII), by Torrigiano. In the eastern end of the Chapel, above the vault wherein were buried Cromwell, Bradshaw, and other of the Commonwealth leaders, stands the second Coronation Chair, which was made for Mary, queen of William III and sovereign of England in her own right.

THE APSE CHAPELS. These are now altarless and are crowded with monuments, the majority remarkable for size rather than design. One of the most notable is that of William de Valence (half-brother of Henry III) in St. Edmund's Chapel, which is said to be the only existing example in England of an effigy in Limoges enamel work. In the upper part of the Islip Chapel are those curious funeral relics, the Wax Effigies. The chapels of the North Transept, which are shut off by the gates of the Ambulatory, also contain many interesting

WESTMINSTER ABBEY

The diagram illustrates the floor plan of Westminster Abbey, highlighting the locations of 17 specific points of interest. The plan shows the main body of the church, including the nave, choir, and transepts, along with the surrounding cloisters and ancillary buildings like the refectory and chapter house. The numbered locations are distributed across the entire site, from the western entrance to the eastern end.

INDEX TO THE CHAPELS	
Apse of the Abbey Church	
1	Sr Edward the Confessor
Ambulatory	
2	Sr Benedict
3	Sr Edmund
4	Sr Nicholas
5	Sr Paul
6	Sr Erasmus
7	Sr John the Baptist
8	Islip (Wax Effigies)
9	Henry VIII's Chapel
10	Lady Margaret
11	Queen Elizabeth
North Transept	
12	Sr John the Evangelist
13	Sr Michael
14	Sr Andrew
South Transept	
15	Sr Faith
Nave	
16	Chapel of the Holy Cross
17	Entrances to Conventual Buildings

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WESTMINSTER ABBEY.

monuments, among them the stately Vere monument, with its four kneeling knights, and Roubiliac's *Death Issuing from the Tomb* (the Nightingale monument).

THE NAVE AND TRANSEPTS. The North Transept is known as **STATESMEN'S CORNER**; several of the statues of Prime Ministers were set up by Act of Parliament. Here lie buried the elder and the younger Pitt; Fox, Castlereagh, Gladstone, and Canning. Canning's son, the first Viceroy of India, is also interred here. Bonar Law is buried in the South Aisle of the Nave. **POETS' CORNER** is in the South Transept. Its monuments embrace all the great names in English literature. Here lie Chaucer, Spenser, Dryden, Browning, Tennyson, Dickens, Hardy, and many other famous poets and writers. From Poets' Corner a door leads into the **CHAPEL OF ST. FAITH**, over the altar of which is a 13th-Century wall-painting of St. Faith.

The North Aisle of the Choir is called **MUSICIANS' AISLE**. Here are the graves of Purcell, Blow, and Bennett; and memorials of Orlando Gibbons, Dr. Burney, Balfe, and other composers. Handel is buried in Poets' Corner. West of the musicians' monuments are the graves and memorials of the great **SCIENTISTS**. Darwin, Russel Wallace, Hooker, Stokes, and Lister are commemorated by medallions, Joule by a tablet. Newton lies in the Nave, near the Choir Screen, and beside him is interred Kelvin; while close by are the graves of Darwin and Sir John Herschel. Midway along the North Aisle are buried John Hunter and Lyell. Hunter's grave is beside that of Ben Jonson, whose monument is in Poets' Corner. Brasses in the centre of the Nave mark the graves of **ARCHITECTS AND ENGINEERS**—of Barry, Scott, Street, and Pearson; and of Robert Stephenson and Telford. Here, too, are buried Lord Dundonald, Outram, Clyde, and Lord Lawrence. Livingstone lies a little to the west, his grave adjoining that of Tompion, the Father of English Watchmaking.

Graves and monuments of soldiers and sailors are scattered throughout the Abbey; but there is, by name, neither a **Soldiers' nor a Sailors' Corner**. If the visitor seek one, it will be found by the West Door, where "rests the body of a British Warrior, unknown by name or rank, brought from France to lie among the most illustrious of the land. . . . November, 11, 1920."

The Chapel of the Holy Cross, beneath the South-West Tower, is known as **Little Poets' Corner**, and contains memorials of Wordsworth, Keble, Charles Kingsley, and others. The North-West Tower is **WHIGS' CORNER**, and has memorials of Fox, Lord John Russell, Sir Henry Campbell-Bannerman, and other Liberal statesmen. The fine altar-tomb of the late Lord Salisbury and the bust of Chamberlain tend to change the political character of this corner of the Abbey, however.

THE CONVENTUAL BUILDINGS. Doors in the South Aisle of the Nave open on to the Cloisters, about which are ranged the old monastic buildings. Originally the walls of the Cloisters were exquisitely decorated, and the windows were filled with painted glass. In the East Walk are the beautiful **CHAPTER HOUSE** built by Henry III and restored by Sir Gilbert Scott, after long years of usage as a storeroom for State archives; and the **CHAPEL OF THE PYX** (the pyx was the chest wherein the standards of gold and silver were kept). From the time that

ST. MARGARET, WESTMINSTER.

the two houses were separated by Edward III until the death of Henry VIII the Chapter House was the meeting-place of the House of Commons, and it was here that Sir Thomas More presided towards the end as Speaker.

A massive stone passageway, typically Early Norman work, leads forward from the East Cloister to the NORMAN UNDERCROFT (a sort of crypt beneath the old dormitory of the monks) and the LITTLE CLOISTER. The Undercroft contains a collection of architectural relics, seals and funeral effigies. The Little Cloister (reached through the Dark Entry, another fragment of the Norman monastery), where reside the Abbey clergy, occupies the site of the old infirmary of the monks, and, although comparatively modern, is a picturesque corner of the Abbey that the visitor should see. The main passage leads forward to the courtyard of WESTMINSTER SCHOOL, a school that arose in the Abbey in the old monastic days. Returning, and traversing the South Cloister, the ABBOT'S PLACE (the residence of the Dean) will be reached. On the left of this old-world courtyard is the Abbot's Hall, with the kitchen beneath it now part of the School. Adjoining on the north is the Jericho Parlour. The range of outbuildings extending south from the Cloister Gate and skirting Dean's Yard is known as the CELLARER'S BLOCK and is occupied by Westminster School. On passing through the archway of Dean's Yard the JERUSALEM CHAMBER (built partly of Roman masonry) will be observed by the South-West Tower (behind the office of the Receiver-General). In the Jerusalem Chamber, in 1413, died Henry IV who was brought hither when seized with a fit whilst praying at St. Edward's Shrine.

ADMISSION, ETC. The Abbey is open for inspection on Weekdays, except during hours of service, the period available being from 11 till 3 in Winter, and, in addition, from about 4 till 5 in Spring and Autumn, and till 6 in Summer. Visitors are not admitted after 3 in Winter. The hours available for inspection apply also to the Chapter House, and, on the days that they are open (Tuesdays and Fridays), to the Norman Undercroft and the Chapel of the Pyx. Fees: Abbey Church—The Royal Chapels, Free on Monday, 6d. other days; the Islip Chapel (with Wax effigies), 3d. all days; the Nave and Transepts are Free. The Chapter House and the Chapel of the Pyx are free; 3d. for the Undercroft. The Cloisters and the Abbot's Place are open to the public throughout the day. Underground Station: Westminster. Omnibuses from all parts of London pass the Abbey.

ST. MARGARET, WESTMINSTER, adjoining the Abbey, is the Parish Church of the House of Commons and of the Dominions Overseas, and originated—whether in Saxon or Early Norman times is not clear—as a place of worship for the people dwelling round about the old monastery. The present structure, in the Perpendicular style, dates from the 15th Century and was restored by Sir Gilbert Scott. It is now much favoured for Society weddings.

Observe, on entering at the East Porch, the mural monument to Raleigh, who is buried near the altar, with his son Carew (d. 1667); and, above the vestry door opposite, the memorial in *opus sectile* work to Lady Arabella Stuart (cousin of James I); it was under an old charge of alleged complicity in a plot to set her on the throne that Raleigh was executed on returning from Guiana. The West Window, erected by

SOUTHWARK CATHEDRAL.

Americans in 1882, depicts scenes in Raleigh's life. Among others commemorated by windows are Caxton, the first English printer, who was buried in the church; Admiral Blake, whose body, with that of Cromwell's mother, was removed from the Abbey at the Restoration and re-interred in St. Margaret's Churchyard; and Milton, whose second wife is buried here. The Milton window was set up by G. W. Childs, of the *Philadelphia Public Ledger*. Among the numerous monuments note in particular those of Thomas Seymour (left of the vestry), grandson of the Protector Somerset, with effigies of the deceased and his wife; the *opus sectile* memorial of Phillips Brooks, Bishop of Massachusetts (right of the vestry); and the tomb (with coloured effigy), close by, of Mary Lady Dudley, sister of Lord Howard of Effingham, commander against the Armada. In the niche above this tomb is an old image of St. Margaret of Antioch. Beneath the Milton window is a tablet to Captain Sir Peter Parker (first cousin of Byron), who was killed in the *Chesapeake* in the war of 1812-14. Among those buried in the church, without monuments, are John Skelton, poet laureate to Henry VII and Henry VIII, who died in the Sanctuary, whither he had fled after lampooning Cardinal Wolsey in verse; Nicholas Udall (d. 1556), the dramatist and headmaster of Westminster School; and James Harington (d. 1667), author of *Oceana*—a defence of republicanism—who is buried beside Raleigh. The East Window is one of the finest examples of stained glass in this country. It was made in Holland for presentation by Ferdinand and Isabella of Spain to Henry VII on the betrothal of his son Arthur to their daughter, Catherine of Aragon. After passing through many hands, it was set up here in 1758, amid much opposition, through the central compartment depicting the Crucifixion. Note, in the lower left-hand corner, the figure of Prince Arthur (d. 1502, age 15), and in the opposite compartment that of Catherine. Their marriage (never consummated) was made the pretext for the divorce of Henry VIII from Catherine.

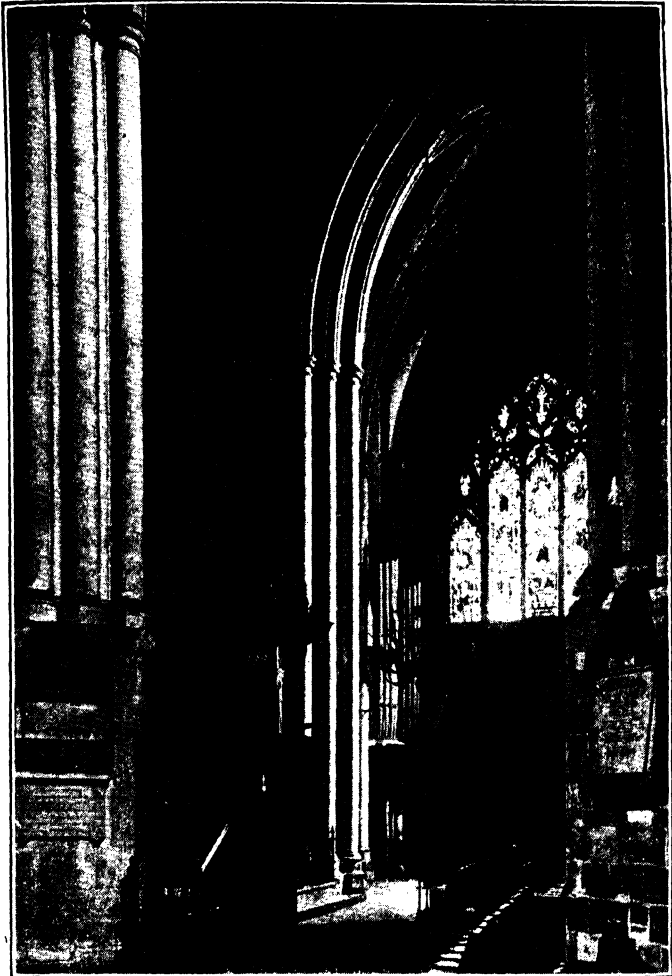
The Church is open for inspection from 11 till 4, from Monday to Friday. On Saturday morning admission may be had by knocking at the door of the East Porch.

SOUTHWARK CATHEDRAL.

Like St. Bartholomew-the-Great at Smithfield, the cathedral of St. Saviour at Southwark was the church of an Augustinian priory that was established in the reign of Henry I (1100-1135). The origin of St. Saviour goes back to a much earlier period, however, for a house of sisters had been founded here about the year 800. At the Suppression the conventual church was made parochial as St. Saviour, and in 1905 it became the cathedral of the newly-created diocese of Southwark.

As an example of Gothic architecture, Southwark Cathedral is second only to Westminster Abbey among the London churches. It is coeval with the Abbey, and was in course of reconstruction (the Norman priory was badly damaged by fire in 1207) at the time the Abbey was being rebuilt by Henry III. The church is cruciform in plan. The transepts, the tower, and the east end date from *circa* 1230; whilst the nave was built by Sir Arthur Blomfield in 1890-97, in the style of the original Early English nave, which had previously been rebuilt in the sham Gothic of the Eighteen-Forties. The transepts and the tower were remodelled in the 15th Century. A beautiful Lady Chapel

SOUTHWARK CATHEDRAL.



[Will F. Taylor.]

**SOUTHWARK CATHEDRAL: THE CROSSING AND THE SOUTH
TRANSEPT.**

'This ancient priory church is the finest example of Gothic architecture in London
after Westminster Abbey.

SOUTHWARK CATHEDRAL.

was demolished—needlessly, it would seem—when the southern approach to the new London Bridge was formed.

THE INTERIOR. On entering by the door of the South Transept, observe, on a pillar to the right, the arms and cardinal's hat of Henry Beaufort (son of John of Gaunt), cardinal-bishop of Winchester (d. 1447), a statesman of the period and a benefactor of the priory. Among the monuments in this transept is one to William Emerson (d. 1557), an ancestor of Ralph Waldo Emerson, the American essayist. In the North Transept is a muniment chest of 1588. Observe the fine tracery in the windows of the transepts (the glass, like that of the other windows in the church, is modern) and the massive piers of the crossing, which probably formed part of the Norman church. On the east side of the North Transept is the Harvard Chapel (the left-hand archway opening into it is Norman), which was restored in 1907 in memory of John Harvard, "by sons and friends of Harvard University." Harvard was baptised in St. Saviour, of which his father was a churchwarden. Next, view the Choir. The splendid altar screen was set up in 1520 by Richard Foxe, Bishop of Winchester; the statues that now fill the niches are modern, the work of a Southwark craftsman. On the floor of the choir are some old gravestones inscribed with the names of Edmund Shakespeare, "a player" and brother of the poet; and Fletcher and Massinger, the dramatists, all of whom were buried in St. Saviour. On the south side of the Sanctuary is the tomb of Lancelot Andrewes, Bishop of Winchester (d. 1626), and on the north side that of Alderman Richard Humble (d. 1616), with kneeling effigies of himself and his wife and their children.

Proceed through the North Aisle of the Choir—note the monuments here, among them an oak effigy of a Crusader—to the Retro-Choir, which is now the Lady Chapel and is used as the parish church. It is a beautiful example of Early English work. The middle light of the north window commemorates Thomas Becket, to whom was dedicated the hospital that was attached to the priory, and which survives to-day in the form of St. Thomas's Hospital at Lambeth. The inscriptions on the windows, and the various monuments, should be observed. On returning through the South Aisle to **THE NAVE** observe the 15th-Century carved oak bosses on the right.

In the North Aisle of the Nave is the tomb of John Gower (d. 1408), the poet-friend of Chaucer. The chief works of Gower are inscribed on the volumes on which the head of the effigy rests. Opposite, in the South Aisle, is a monument of Shakespeare, with a panel depicting the old Bankside and the Globe Theatre, "a tribute from English and American admirers." The windows of the Nave constitute a unique series of memorial windows, and commemorate celebrated dramatists, actors, poets, and others who were associated with Southwark. Those on the north side are to Chaucer, Gower, Bunyan, Cruden (of the *Concordance*), Sacheverell, Dr. Johnson, and Goldsmith; whilst the south range are in memory of Shakespeare and Spenser, Philip Massinger, John Fletcher, Francis Beaumont, and Edward Alleyn. All bear inscriptions. Observe at the west end of the South Aisle some remains of the arcading of the original Early English nave. In the North Aisle are two Norman doorways that led into the cloisters of the old priory. The vistas through the Nave and the Aisles are exceedingly fine, and the

WESTMINSTER CATHEDRAL.

architectural details of this beautiful old church should be closely examined.

The Cathedral is open for inspection daily. The nearest Underground Stations are London Bridge and Monument. All omnibuses crossing or passing London Bridge are convenient.

WESTMINSTER CATHEDRAL.

Westminster Cathedral—the first new cathedral built in England since the Reformation—is the largest Roman Catholic church in England and the finest ecclesiastical building erected in London since Wren built St. Paul's. It is in the Early Christian Byzantine style of architecture, the prototype being St. Sophia at Constantinople. Owing to the peculiarities of the site, the church is not orientated, but extends from south-east to north-west, the sanctuary being at the former end. It is built throughout of brick, with bands of Portland stone on the exterior, and consists of four great domical bays, with an apsidal south end, and a domed campanile 284 ft. high (St. Edward's Tower) at the north-east angle. In the tympanum of the North Doorway is a mosaic, by R. Anning Bell, representing Our Lord, St. Peter, St. Edward the Confessor, the Blessed Virgin and St. Joseph.

The architect of the cathedral, John Francis Bentley (1839-1902), died shortly before the fabric of his masterpiece was completed. Before preparing his designs Bentley studied St. Mark's at Venice, and other Byzantine churches in Italy.

THE INTERIOR. The internal dimensions are : length, 342 feet ; extreme width, with the chapels, 149 feet ; height at the main arches, 90 feet, at the crown of the domes 112 feet. The nave, 232 feet long by 60 feet wide, is the widest nave of any English church. The effect of so vast an interior is most impressive, and when, in the years to come, the piers and the arches are cased throughout in marble and the domes are encrusted with mosaics, the aspect will be splendid in the extreme.

The southernmost bay is occupied by the Sanctuary and the Choir. A crucifix, 30 feet long—with figures of the Saviour on one face and the Blessed Virgin on the other—is suspended from the great arch of the Sanctuary. The High Altar is a block of grey Cornish granite, weighing twelve tons, and above is a magnificent Baldacchino of white marble, supported by columns of yellow marble. On the east side of the Sanctuary is the Chapel of the Blessed Sacrament, on the west the Lady Chapel. Both are richly decorated with coloured marbles, and the former is enclosed by handsome metal gates and grilles. The five Side Chapels of the East Aisle (to the left of the porch on entering) are dedicated, respectively, to All Souls, St. George and the Martyrs of England, St. Joseph, St. Thomas of Canterbury (this is the Vaughan Chantry), and the Sacred Heart and St. Michael. The marble panels on the lower walls of the Chapel of St. George are inscribed with the names of Catholic soldiers who fell in the Great War. In St. Thomas's Chapel is a recumbent effigy of Cardinal Vaughan, to whose unceasing labours the erection of the cathedral is largely due. On the wall of the aisle close by is a mosaic of St. Joan of Arc. In the West Aisle are, first, the Baptistry, with a magnificent font, modelled on that of San Vitali at Ravenna ; and

THE CITY CHURCHES.

then the respective chapels of SS. Gregory and Augustine, St. Patrick and the Saints of Ireland, St. Andrew and the Saints of Scotland, and St. Paul the Apostle. Around the lower walls of St. Patrick's Chapel are slabs of green Irish marble bearing the badges of the Irish regiments that fought in the Great War. Certain of the chapels in both aisles are completed. On the piers of the aisles are *bas-reliefs* of *The Stations of the Cross*, by Eric Gill. In the Crypt of the cathedral are the Chapels of St. Edmund and St. Peter, the latter containing the remains of Cardinals Wiseman and Manning.

Services : Low Masses from 7 a.m. to 9 a.m. on Weekdays ; from 6 a.m. to 9 a.m. on Sundays. High Mass, 10.30 daily ; Vespers, 3.15 daily ; Benediction, 8.15 (7.0 on Sundays). The whole of the Divine Office is chanted daily.

The Cathedral is open from 6.30 a.m. till 9.30 p.m., and visitors are allowed to inspect the interior during the intervals between the services. Fees : Crypt, 6d. ; Ascent of Tower (affording fine prospects over London), 6d. Underground Station : Victoria.

THE CITY CHURCHES.

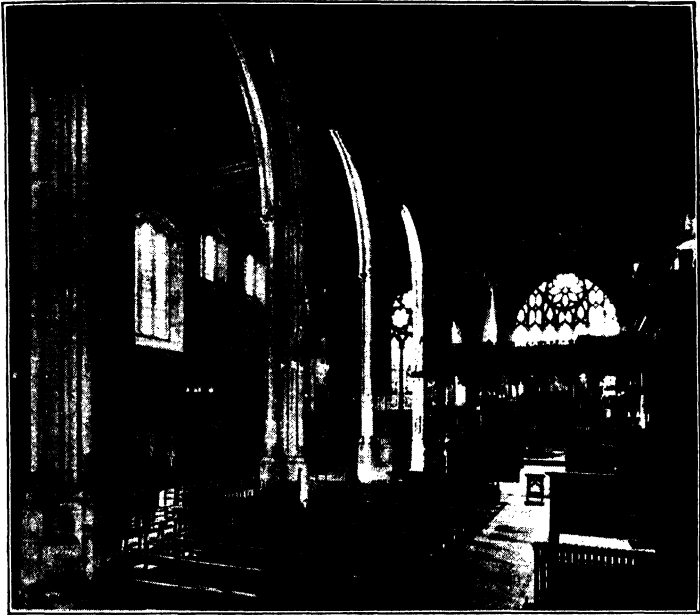
At the time of the Great Fire of 1666 there were 107 parish churches in the City of London ; 85 were badly damaged by the flames. Of the latter, 50 were rebuilt by Wren. The remaining 35 were not rebuilt—the parishes they served were combined with adjoining ones—and the sites of many, screened by the London plane, are to be seen in the City byways. Thus the rebuilt City had 72 parish churches. During the ensuing two and a half centuries 18 of Wren's churches and five others have been demolished. The count to-day is, therefore, 49 parish churches ; in addition, there are the Temple Church, the Austin Friars' Church, the Mercers' Chapel (in Cheapside), and, of course, St. Paul's Cathedral ; besides certain Nonconformist places of worship—all within an area of one square mile !

While the ostensible purpose of the City churches may have lapsed through the withdrawal of the residential population, these churches, besides being objects of architectural and historical interest, play a commendable part in the life of the City workers. Nearly all are open at mid-day for prayer and meditation—in many organ recitals and short addresses are given periodically ; while a few open in the early morning and provide shelter and recreation for workpeople coming into the City by workmen's trains, before their period of labour begins.

The appended summary is supplemented by notes on the older churches ; the attendants on duty in all of them will impart a store of information to visitors. The times of weekday opening are given in parenthesis ; an asterisk (thus *) denotes that the church concerned is closed on Saturdays.

PARISH CHURCHES THAT SURVIVED THE FIRE (8).

Allhallows-Barking-by-the-Tower (8-7).	St. Ethelburga-the-Virgin (12-4).
St. Andrew Undershaft (12-3).	St. Giles, Cripplegate (10-4).
St. Bartholomew - the - Great, Smithfield (all day).	St. Helen, Bishopsgate (*11.30-4).
	St. Katherine Cree (12-2).
	St. Olave, Hart St. (8-9.30, 12-4).



ST. HELEN, THE WESTMINSTER ABBEY OF THE CITY.
Showing the old Nuns' Choir on left and the Parish Church on the right.

ST. BARTHOLOMEW, the oldest church in London, was built about 1123 by one Rahere, the founder of St. Bartholomew's Priory (of which the church formed part) and Hospital. It is a noble example of Norman architecture, unique among parish churches in London. It is, however, merely the choir of the original church. The East Cloister has recently been restored. Among the tombs is that of Rahere. ST. HELEN, aptly termed the Westminster Abbey of the City, is rich in monuments, among them those of Sir Thomas Gresham and other merchant princes who are buried here. The interior consists of a nave and an aisle, the former the old parish church (13th Century), and the latter the 13th-Century church of St. Helen's Priory. The two were originally separated by a screen. ALLHALLOWS BARKING is largely 15th Century, and is justly noted for its fine old brasses. William Penn (born in the Tower Liberty) was baptised here, an association that is commemorated by a tablet; John Quincy Adams (afterwards sixth President) was married here (while secretary to his father, John Adams, first American minister in London and the successor of Washington as President). Allhallows was the burial-place of many who suffered on Tower Hill Scaffold. The church is closely associated with the Toc H ex-Service men's institution. ST. ETHELBURGA (built *circa* 1400) is, externally, the quaintest old church in London. Here Henry Hudson, the navi-

THE CITY CHURCHES.

gator, and his crew attended Communion before setting out on their first voyage. There is a memorial window, set up by the Hudson's Bay Company, whose offices are next door. ST. GILES (partly 16th-Century) is the burial-place of Milton and his father, and of Frobisher the navigator. Cromwell was married and Defoe baptised here. In the churchyard is a bastion of the old wall of London, and in front of the church is a statue of Milton. ST. ANDREW UNDERSHAFT (the shaft was a maypole, which overtopped the church) was rebuilt about 1530 (the tower is earlier); its most interesting monument is that of John Stow, of the *Survey of London* and the *Annals of England*. The neighbouring ST. KATHERINE CREE (Cree, *Christ*) stands on the old cemetery of the Holy Trinity Priory (Christ Church), hence suffix. It was rebuilt about 1630, and is attributed to Inigo Jones. Contains several memorials. ST. OLAVE (rebuilt in 15th Century) is the church of the Trinity Brethren. Pepys, the diarist (an Elder Brother), and his wife are buried here; there are many monuments. The 15th-Century tower of Allhallows Staining (the body was demolished in 1870) may be seen behind the London Tavern in Fenchurch Street.

PARISH CHURCHES REBUILT BY WREN AFTER THE FIRE (33).

Allhallows, Lombard Street (*11-3.30).	St. Margaret Pattens (11-3).
St. Alban, Wood Street (*12-3).	St. Martin, Ludgate (12-2).
†St. Andrew, Holborn (10-5, Sat. 10-1).	St. Mary Abchurch (8-9.30, 12-3).
St. Andrew-by-the-Wardrobe (8.30-9.30, 12-2).	St. Mary Aldermary, Queen Victoria Street (12-3).
St. Anne and St. Agnes, Gresham Street (*12-2).	St. Mary-at-Hill (10.30-4).
St. Augustine with St. Faith under St. Paul's (*11-2).	St. Mary-le-Bow (10-4).
St. Benet, Paul's Wharf.	St. Mary-the-Virgin, Aldermanbury (11-2.15).
St. Bride, Fleet Street (10-4).	St. Michael-upon-Cornhill (12-3.45).
Christ Church, Newgate St. (12-3).	St. Michael Paternoster Royal (12-2, Lady Chapel all day).
St. Clement, Eastcheap (12-3).	St. Mildred, Bread St. (*12-2).
St. Dunstan-in-the-East (10-4).	St. Nicholas Cole Abbey (8-4, 8-12, Saturday).
St. Edmund, King and Martyr, Lombard St. (10-4).	St. Peter-upon-Cornhill (*10-4).
St. James, Garlickhithe (11.30-2.30).	St. Sepulchre, Holborn (*10-4).
St. Lawrence Jewry (*10-4).	St. Stephen, Coleman Street (*12-2).
St. Magnus-the-Martyr, Thames St. (8-9, 12-6.30).	St. Stephen, Walbrook (*12-3).
St. Margaret, Lothbury (9.30-6).	St. Swithin, London Stone (12-3).
	St. Vedast alias Foster (*12-3).

The graceful lanterns and spires and steeples of Wren's churches lend to the City an architectural adornment that is unique in its way. Notable among such features are the lantern and spire of St. Dunstan (of similar design to those of St. Nicholas, Newcastle, and St. Giles, Edinburgh), the lanterns of St. Magnus, Christ Church, and St. Stephen Walbrook; the spires of St. Martin and St. Margaret Pattens; and the steeples of St. Mary-le-Bow (the finest of all), St. Bride, and St. Vedast. The

† Escaped the Fire, but, being in bad repair, was rebuilt

THE CITY CHURCHES.

tower of St. Michael, Cornhill (page 26), is another fine achievement. The prospect of Wren's churches rising above the mass of buildings is of great charm when viewed from the Thames bridges; whilst pleasing vistas of individual church towers catch the eye as one passes through the narrow City byways and courts. Internally Wren's churches are not quite so effective, many partaking somewhat of the aspect of a courthouse. The greater number are remarkable for sumptuous woodwork—panelling, organ-cases, pews, and pulpits and sounding boards—much of which was executed by Grinling Gibbons and his assistants; the memorials are of interest. All Wren's churches should be seen, in particular St. Stephen Walbrook, the interior of which is in the form of a dome. St. Benet, a small but pleasing structure of red brick, is no longer parochial; it is now the church of a Welsh congregation. St. Lawrence Jewry is mentioned on page 91. Christ Church was the church of Christ Hospital (the Bluecoat School), which was founded in the old Franciscan convent that stood here. The towers of two of Wren's demolished churches still stand—St. Mary Somerset (now a girls' social institute), by Broken Wharf in Thames Street, and St. Olave Jewry (now a rectory and offices), in Ironmonger Lane, Cheapside. **ST. SEPULCHRE** (founded about the period that the Holy Sepulchre was taken by the Crusaders) is the burial place of Captain John Smith, "sometime Governor of Virginia and Admirall of New England," the pioneer whose life is said to have been saved by the Indian maiden, Pocahontas. The church might be regarded as pre-Fire, for it was restored rather than rebuilt; the tower and fine porch are 15th Century. See also page 21.

PARISH CHURCHES THAT ESCAPED OR WERE NOT SEVERELY INJURED BY THE FIRE AND WERE REBUILT AT LATER PERIODS (8).

Allhallows-on-the-Wall (10.30-3). St. Botolph, Aldgate (12.30-1.30).

St. Alphage, London Wall (*11-2.15). St. Botolph, Bishopsgate (10-4, 1 Saturday).

St. Bartholomew-the-Less (all day) St. Dunstan-in-the-West (12-3).

St. Botolph, Aldersgate (12-4, 12-2 Saturday). St. Mary Woolnoth (10-4, 12 Saturday).

St. Botolph's, Bishopsgate, has several fine monuments, and, like St. Botolph, Aldersgate, stands in a large churchyard that is a leafy oasis of the City. St. Bartholomew was originally the church of Rahere's hospital; it stands within the modern hospital. In the churchyards of Allhallows and St. Alphage are fragments of the mediæval wall of the City. **ST. ALPHAGE** now consists of the early 14th-Century tower, with a modern frontage to the street, which has been converted into a Chapel of St. John the Baptist; the body was demolished in recent years. St. Mary Woolnoth, a landmark at the Bank, is by Nicholas Hawksmoor, Wren's pupil, and now has a railway station beneath it. The fine lantern of St. Dunstan, copied from St. Helen, York, is a notable landmark of Fleet Street.

THE AUSTIN FRIARS' CHURCH (see also page 26), hidden away among banks and stockbrokers' offices off Old Broad Street, comprises a nave of a church built in the 14th Century for the Augustine Priory that occupied the site around. It was granted at the Reformation to Protestant refugees from the Continent and became the recognised place of worship of the Dutch colony in London, who still hold it, and, to

THE STRAND CHURCHES.

their credit, have frequently refused large sums of money for the site. It is open daily. The windows are good examples of Decorated tracery.

S'T. ETHELRED, although noted on the Map, is not really a City church, being just over the border. It is a beautiful structure of the early 14th Century, and was the chapel attached to the old palace of the Bishops of Ely. Acquired and carefully restored by the Roman Catholics in 1873, it is remarkable in being one of the two pre-Reformation churches (the other is at Northampton) that have been restored to the Old Faith. Beneath is a crypt, also used as a place of worship. For the Temple Church, see page 101.

THE STRAND CHURCHES.

The two churches that stand in the roadway at the eastern end of the Strand and impart such a pleasing aspect to that section of the thoroughfare were formerly shut in by mean buildings. St. Clement Danes was insulated as the result of clearances made in the early years of last century; St. Mary through the Aldwych Improvement of recent date.

S'T. CLEMENT DANES is of ancient foundation, and was originally the church of a Danish settlement of Anglo-Saxon London. Once a year, on June 15, the Danish Colony in London attend a special service here, in memory of past associations. The body of the present church was built by Wren in 1680-82. The tower is a relic (refaced) of a former church; the two upper stages and the fine steeple were added by James Gibbs in 1729. The interior is richly decorated and is lighted by an upper and a lower series of stained-glass windows, the one at the east end of the north gallery being a memorial of Dr. Johnson. Near it is the pew in which Johnson was wont to sit. The fine pulpit is by Grinling Gibbons. Suspended by the organ are two small anchors, symbols of St. Clement (the successor of St. Peter as Pope), who was martyred by being tied to an anchor and cast into the sea. An iron tablet on the railings of the churchyard—near Fitzgerald's statue of Dr. Johnson—marks the site of the ancient St. Clement's Well. At 9, 12, and 5 daily the chimes of the church ring out the old nursery rhyme of "Oranges and Lemons, say the Bells of St. Clement's." The ballad, however, probably refers to St. Clement, Eastcheap. The church is open from 10 till 3 on Weekdays (till 1 on Saturdays).

S'T. MARY-LE-STRAND is so called after an earlier church, which stood a little to the south-west and was pulled down in 1547 by the Protector Somerset, who used the masonry in building the first Somerset House. The present church—elegant without and within—was built in 1714-17 by James Gibbs (page 13), the Savoy Chapel having meanwhile been used as the parish church. St. Mary was the first work carried out by Gibbs after his return from Rome. Dickens's parents were married here, shortly before the novelist's father (a clerk in the Navy Pay Office at Somerset House) was transferred to Portsmouth.

THE CHAPEL OF THE SAVOY (in Savoy Street) is, with the exception of St. Margaret's, the oldest church in the City of Westminster. It was originally the chapel attached to the Hospital of St. John the Baptist, founded under the will of Henry VII and completed in 1517 by Henry VIII, on the site of the old royal palace of the Savoy, which had been burnt down in the Wat Tyler rising of 1381. The palace was built about 1240 by Peter, Count of Savoy and Earl of

THE EAST LONDON CHURCHES.

Richmond, uncle of Eleanor of Provence, wife of Henry III. The Hospital deteriorated into a sort of "sanctuary" and was dissolved in 1702, subsequently becoming a barracks and a military prison. It was swept away to form the Strand approach of Waterloo Bridge.

The old chapel was badly injured by fire in 1864, and was restored for Queen Victoria by Sydney Smirke. It is a small building—merely a nave and chancel—in the Late Perpendicular style, and extends from north to south, with the altar at the former end. Among those buried here are Gawin Douglas (d. 1522), Bishop of Dunkeld and translator of the *Æneid* of Virgil, who died in exile at the court of Henry VIII; George Wither (d. 1667), the poet and satirist; and Archibald Cameron, brother of Cameron of Lochiel, executed for participation in the Jacobite rising of 1745. The grave of Douglas is marked by a brass in the chancel; Cameron is buried beneath the altar, and Wither by the east door, but his grave is not marked. The stained-glass windows are of interest; one, by Burne-Jones, commemorates Archibald Cameron; another R. D'Oyly Carte, the producer of Gilbert and Sullivan's operas at the Savoy Theatre; and a third Richard Lemon Lander, the explorer of the Niger. The fine bronze lectern (like the War memorial on the west wall, by Gilbert Bayes) is in memory of Laurence Irving and his wife, who went down with the "Empress of Ireland" in 1914; the font is a memorial of Peter de Wint and William Hilton, the painters, who are buried in the churchyard. Observe, in chancel, the piscina (basin for rinsing the chalice, etc.) and the sedilia (seats for the Mass priests).

The Chapel is open on Weekdays, except Saturdays, from 11 till 1, and from 2 till 3. Underground Stations: Charing Cross and Aldwych.

THE EAST LONDON CHURCHES.

Outside the City area it is to East London that one must go to seek ancient parish churches. Five in the East End date back to pre-Reformation times, and will repay inspection, namely, St. Dunstan, at Stepney (*Stepney Green Underground Station*); St. Mary, Stratford-atte-Bow (*Bow Road Underground Station*); All Saints, West Ham (*West Ham Underground Station*); which is near Stratford Langthorne (page 27); St. Mary, Magdalene, East Ham (*East Ham Underground Station*); and St. Margaret, Barking (*Barking Underground Station*). All these churches, which are open throughout the day, have interesting memorials, particularly Barking Church, which has some noteworthy examples of monumental art.

ST. DUNSTAN, in a spacious churchyard that has been converted into a public garden, is mainly 15th Century, and retains the sedilia and the rood-stairs. In the south aisle is a stone from the walls of ancient Carthage. ST. MARY, which has a fine tower, also dates chiefly from the same period; part of the walls are 14th Century. It stands in the middle of the main highway. The church (rebuilt) of Bromley-by-Bow close by originated as the chapel of the convent at Bow mentioned by Chaucer as notable for teaching the old Norman-French to the pupils. ALL SAINTS is a medley of various periods. The nave was rebuilt about 1240, and has a clerestory of the previous century. The west tower and chancel date from 1400, the aisles are 15th Century. ST. MARY MAGDALENE was built in the 12th Century, and is the only example of a Norman parish church in London. It consists of a nave and

CHELSEA OLD CHURCH

apsidal chancel. The tower is an addition of the 16th Century. ST. MARGARET has a 13th-Century chancel, the nave is partly 15th Century, and there are chapels of the same period. The churchyard adjoins the site of Barking Abbey, which is laid out as a public garden and has the ground-plan of the conventual buildings marked out, partly by the stones of the foundations. The Curfew, or Fire-Bell Gate Tower of the Abbey, which is Early 15th Century, is the approach to the church, and in the upper floor, which was formerly the Chapel of the Holy Rood, is a stone rood of *circa* 1200.

HAWKSMOOR'S CHURCHES. Nicholas Hawksmoor (1661-1736), who was a pupil of Wren, completed various works designed by his master, and built in London five churches that are notable for originality of design. Two of these—St. Mary Woolnoth, and St. George, Bloomsbury—are referred to elsewhere. The three others are in East London, and by reason of their striking composition and the beautiful weathering of the Portland stone of which they are built they are landmarks of the East End. Chief among the three is Christ Church, Spitalfields (near Liverpool Street Station), with its finely proportioned tower. The others are St. Anne, Limehouse (*Omnibuses* 15 and 23), and St. George's-in-the-East (*Shadwell Underground Station*).

CHELSEA OLD CHURCH, CHEYNE WALK.

This is the only old church in the West End of London. The fine brick tower and the body of the church were built about 1670; the chancel, with a chapel on each side, is the remains of a church founded in the 13th Century. The chapel on the north belonged to the manor house, and was built about 1330. The southern chapel was rebuilt in 1527, probably by Sir Thomas More.

The church contains many interesting monuments of people who lived in Chelsea from More's time onwards. The finest are those of Lord and Lady Dacre (1595) on the south side of the nave; and of Lady Jane Cheyne (1669) on the north, which was made in Rome. Sir Thomas More's is in the chancel, with a Latin inscription composed by himself. The memorials of the Lawrence family (17th Century) in the north chapel are most quaint and interesting, and are mentioned in Henry Kingsley's novel, *The Hillyars and the Burtons* (Henry and Charles Kingsley were sons of the Rector of Chelsea, and lived here for many years). In the south chapel is a fine monument to Sir Robert Stanley (1632) and the remains of that of the Duchess of Northumberland, widow of John Dudley (1555). The chained books were presented by Sir Hans Sloane, P.R.S., owner of the manor of Chelsea, whose tomb is a noticeable feature of the churchyard. Amongst those buried here may be mentioned Thomas Shadwell, the Laureate; Mary Astell, an early advocate of women's rights; and Margaret Roper, More's daughter. The tower contains a small museum.

The church is open for inspection from 10.30 to 1.0 and 2.30 to 6 p.m. daily. To Cheyne Walk by Omnibus 49C or 49A from South Kensington Station.

BROMPTON ORATORY.

The Oratory (adjoining the Victoria and Albert Museum) was built for the Institute of Oratorians, founded in Rome by St. Philip Neri,

MODERN CHURCHES.

and introduced into England by Cardinal Newman, whose seated effigy under a canopy (by Chavalliand) faces the Cromwell Road. The Oratory is a large florid building, by H. Gribble, in the Italian Renaissance style of the mother church of the Oratory in Rome, the most striking external feature being a large dome. The interior is sumptuously decorated, and furnished in some of its chapels from older buildings, notably with an altar from Maestricht in St. Wilfrid's Chapel, and another in the south transept from Brescia. Attached to the church is a library.

The Oratory is open on Weekdays from 6.15 a.m. to 12.30 ; from 2.30 to 6.30 ; and from 7.30 to 10. Except on Saturdays, the interior may be inspected when services are not in progress. Underground Station : Brompton Road.

MODERN CHURCHES.

Among modern Anglican churches in London of special architectural interest are John Dando Sedding's Holy Trinity, Sloane Street (*Sloane Square Station*), and William Butterfield's St. Alban, Holborn (*Chancery Lane Station*), and All Saints, Margaret Street (*Oxford Circus Station*), which are notable examples of the Gothic work of the last century. Holy Trinity is a free rendering of Perpendicular, with a splendid series of stained-glass windows and other rich decoration. The gorgeous east window of twelve lights is by Burne-Jones and Morris. Butterfield's churches were closely associated with the Catholic Revival and are noteworthy for both design and decoration. All Saints has paintings at the east end by William Dyce, R.A. In Wells Street, close by, is the Gothic church of St. Andrew, which has a handsome interior. Certain other good examples of modern church architecture—by Scott, Bodley, and others—are referred to elsewhere in this Guide—see *Index*.

Roman Catholic churches of more than ordinary interest include St. George's Cathedral, Southwark (*Lambeth North Station*), Corpus Christi at Brixton Hill (*Onnibus 59 or 59A from Westminster Station*), and St. James's, Spanish Place (*Bond Street Station*). St. George's Cathedral, by A. W. Pugin, a pioneer of the Gothic Revival, is a spacious structure, with good stained glass and other decorative work. It was the first important Roman Catholic church erected in London in modern times. The fabric is still unfinished, the upper stages of the tower and the intended spire not having been built. Corpus Christi is by John Francis Bentley, the architect of Westminster Cathedral. St. James's, by Goldie, is one of the finest examples of modern Early English in London, pleasing alike without and within, the beautiful interior not being marred by garish statues, as is the case with many Roman Catholic churches. St. James's has a fine War Memorial chapel. The church is attended by the King and Queen of Spain when visiting London. The Jesuit Church in Farm Street (*Down Street or Bond Street Stations*), by Scoles, Clutton, and other architects, in the Decorated style, has a richly appointed interior, and is remarkable for flying buttresses being within the building. It contains some good mosaics and stained glass, and has a Jesse window above the high altar. Major-General Luke O'Connor, V.C., is buried here ; his memorial bears his Victoria Cross and medals. In St. Patrick's, Soho Square (*Tottenham Court Road Station*), a church in the Italian style, with a campanile, by J. Kelly, the colours of certain of the disbanded Irish Catholic regiments are preserved. As a foundation this is one of the oldest Roman Catholic churches in London.

CASTLES AND PALACES.

A.D. 1097. This was in all things a very heavy-timed year. . . . Many counties that were confined to London by work were grievously oppressed on account of the wall they were building about the tower . . . and the work of the king's hall that they were building at Westminster.—*The Anglo-Saxon Chronicle*.

THE TOWER OF LONDON.

To obtain a proper conception of the Tower of London and its place in English history, one must discard the common impression that the Tower was merely a stronghold and a prison. As a prison, indeed, the Tower has served in our own time, for it was here that enemy spies taken in England during the war were imprisoned, and where the execution took place of those who were condemned. The pathos and romance of its old-time associations as a prison, however, have been allowed to obscure other aspects of the history of the Tower.

A SYNOPSIS. The Tower of London was a fortress guarding London Bridge and the river approach to the city; it was an arsenal and a magazine, a mint—the mint; and it was a naval station. In mediæval times certain of the King's ships—"Ships of the Tower," as they were called—had their peace moorings off Tower Wharf, where reserves of naval equipment were stored. The Constable was then also the Admiral of the Tower. Thus, besides being a fortress, the Tower of London was a State depot and workshop—the germ of old Deptford Dockyard and of Woolwich Arsenal. Moreover, within the Tower was a royal palace, where the sovereigns held court, and whence, on the occasion of their coronation, they rode forth to Westminster.

THE CASTLE OF LONDON. The Tower is the finest and best preserved example of a mediæval castle in England. It is of the concentric type, and comprises the White Tower (so called because it was whitewashed in early times) or central keep, built by William the Conqueror, and certain other structures (some are now incongruous modern buildings), encompassed by the double line of fortified walls that were built by the Conqueror's successors. The Inner Wall was erected by his son, William Rufus, and the Outer Wall and the general layout were completed by Henry III (d. 1272). The inner or ballium wall is strengthened by thirteen towers, the outer wall by six towers on the river side and three great bastions on the land side. Including the garden-fringed drill ground that was formerly the moat (the moat was drained by the Duke of Wellington, when Constable, in 1843), the Tower covers an area of eighteen acres and constitutes a distinct Liberty.

OFFICERS AND GARRISON. The ancient offices of Constable and Lieutenant of the Tower are posts of honour held by distinguished soldiers. The Resident Governor is known as the Major of the Tower. Under him is a special body of men—veterans of meritorious service—called the Yeoman Warders, who wear a picturesque Tudor costume and are about forty-five in number. They are also members extraordinary of the King's Body Guard of the Yeomen of the Guard. Usually the garrison consists of a battalion of the Foot Guards. Guard-mounting, which takes place on Tower Green between 10 and 11 o'clock, is a touch of stately pageantry that it is the privilege of the morning visitor to witness. Every night the Tower is closed with an old-time ceremony called the King's Keys, and thereafter none can enter or leave his Majesty's Tower without the password. As of old, the password is

THE TOWER OF LONDON.

furnished to the Lord Mayor, subscribed by the Sign Manual of the King.

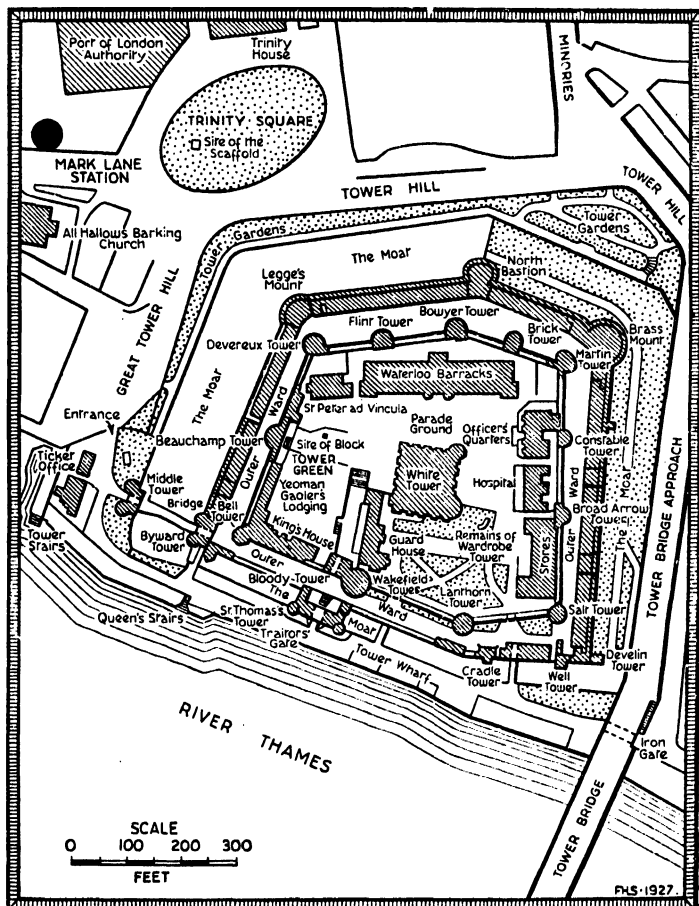
AN ITINERARY.

THE FORTIFIED WALLS. Having obtained the requisite ticket (or tickets) at the office by the wooden gate that now serves as the entrance from Tower Hill, the visitor passes through the Middle Tower, which is so called because there was an outer gatehouse tower known as the Lion Gate, where the royal menagerie (transferred to the Zoological Gardens) was kept. The moat bridge is then crossed and the Outer Ward is entered through the Byward Tower, wherein are the quarters of the Chief Warder. The visitor is now between the double line of walls. On the left, as one proceeds, are the Bell Tower (surmounted by the belfry in which the alarm bell hangs), wherein Bishop Fisher, Sir Thomas More, and other victims of royal disfavour were imprisoned; and the Lieutenant's Lodging, or the King's House, in the council chamber of which Guy Fawkes and some of his accomplices were examined. On the right is St. Thomas's Tower, which was built by Henry III, and contains an oratory dedicated to St. Thomas of Canterbury; beneath it is the water gateway called 'Traitors' Gate. Passing the Bloody Tower—which was the original entrance to the Inner Ward and has still a portcullis in working order—and the adjoining Wakefield Tower or Jewel House, one turns off into the Inner Ward through an opening in the ballium wall. In front is the White Tower, to the right the Lanthorn Tower, in the turret of which a light used to be burnt at night. The space between the ballium wall and the White Tower was the site of the royal palace and the Great Hall, which were demolished during Cromwell's regime. The way lies past a fragment of the old Wardrobe Tower, and along by the Stores, the Hospital, and the quarters of the officers of the garrison, a range of buildings that back on to the eastern section of the ballium wall. To the right of the Stores, in the angle of the wall, is the Salt Tower; to the left the Broad Arrow Tower. Both of these towers contain inscriptions left by prisoners. Behind the Officers' Quarters is the Constable Tower, once the official residence of the Constable; and in the north-east angle of the ballium wall the Martin Tower, where the Crown Jewels were kept when Colonel Blood attempted to raid them in 1673. The castellated building extending along the north section of the ballium wall is the Waterloo Barracks, which date from 1845. The visitor now enters

THE WHITE TOWER. This is *the* tower, whence the fortress takes name. It rises to a height of 90 feet at the battlements and measures 118 feet by 107 feet (the plan is irregular and all four angles differ), whilst the walls vary in thickness from 15 feet in the lower part to 11 feet in the upper. The interior is divided into four floors, including the basement or vaults. On the third floor, in the rounded south-east "angle," is St. John's Chapel, which is the oldest place of worship in London and the most perfect example of an Early Norman chapel in England. On the floor above is the former Council Chamber, now the Horse Armoury. Among other historic scenes enacted here was the abdication of Richard II in favour of his cousin Bolingbroke (Henry IV) in 1399. The White Tower has been put to many purposes, having been used, among other things, as a powder store and a repository for State archives—at one and the same time! The round turret at the north-east angle was used as an observatory by Flamsteed, the first Astronomer

THE TOWER OF LONDON.

Royal (page 195), when staying with his scientific friend, Sir Jonas Moore, the Surveyor-General of the Ordnance. Another celebrated scientist, the great Newton, was associated with the Tower of London for many years as Master of the Mint. The White Tower now contains the national collection of arms and armour, supplemented by naval and military relics, and by the block and axe and instruments of punishment. All the exhibits are fully explained by inscriptions. When in the vaults the visitor should be sceptical of any tales that may be told him about the imprisonment of Jews here. Jews were confined in the Tower, but often they had the run of the fortress.



THE TOWER OF LONDON.

TOWER GREEN. On leaving the White Tower one passes along to the picturesque corner called Tower Green, where the Tower ravens will perhaps be seen. On the north are the church of St. Peter-ad-Vincula and an enclosure marking the site of the private scaffold, where Anne Boleyn, Catherine Howard, Lady Jane Grey, the Countess of Salisbury, and the Earl of Essex were executed. A Yeoman Warder will show the visitor over the church, on request, and impart much information respecting its history and its memorials. It is the burial-place of many victims of royal anger and political intrigue. St. Peter-ad-Vincula is the church of the garrison, and, if room be available, members of the public are allowed to attend the 11 o'clock service on Sunday mornings. On the west side of Tower Green is

THE BEAUCHAMP TOWER of the ballium wall (open to the public), the interior walls of which bear inscriptions made by prisoners. The 16th-Century houses that abut on the south-west angle of the Green comprise the King's House, already mentioned, on the south, and the Yeoman Gaoler's Lodging on the west. The former contains a room in which Anne Boleyn spent the last hours of her life, and in the latter Lady Jane Grey was imprisoned. To the left of the King's House is

THE BLOODY TOWER, which is believed to have been the tower in which the boy king, Edward V, and his brother, the Duke of York, were murdered in 1483. It was formerly called the Garden Tower (it overlooked the Constable's garden), and is said to have acquired its present name because Henry Percy, eighth Earl of Northumberland, committed suicide whilst imprisoned here in the time of Elizabeth. It was in the Bloody Tower that Raleigh was detained prior to his ill-fated voyage to Guiana in search of Eldorado, his wife being allowed to stay with him. A copy of his *History of the World* is on view.

THE WAKEFIELD TOWER. Leaving Tower Green and descending the steps near the White Tower, the Main Guard is passed and the Wakefield Tower is reached. In an upper apartment the Crown Jewels are kept. They comprise the Imperial State Crowns made for Queen Victoria and King Edward VII, respectively; various other crowns; the gold coronet of the Prince of Wales; and orbs, sceptres, and other insignia, the whole being fully inscribed. The deep window-recess in this apartment was formerly an oratory, and it was here that Henry VI is traditionally said to have been murdered in 1471, whilst at prayer.

TOWER WHARF. On returning through the Middle Tower, one should pass on to Tower Wharf, for the views of the river and its shipping and of the outer walls of the Tower on this side. Arranged along the wharf are a number of old cannon. For a note on the Public Scaffold (where prisoners handed over to the Sheriff of London were executed), see page 22.

ADMISSION, ETC. *The Tower is open to the public on Weekdays, from 10 till 4 in Winter, and from 10 till 5 in Summer. The fees are: White Tower, 6d.; Bloody Tower, 6d.; Crown Jewels, 6d.; any of these charges includes admission to the Beauchamp Tower and St. Peter-ad-Vincula. The Byward, Salt, Broad Arrow, Constable, and Martin towers may be viewed at 10.30 and 11.15, and at 2.0, 2.45, 3.30 and 4.15 on application to the Yeoman Warder on duty at the Byward Tower.*

WINDSOR CASTLE.

Admission is covered by any one of the foregoing fees. On Saturdays and Bank Holidays admission is free to all towers except the Bloody and the Wakefield. Tower Wharf is accessible to the public daily, including Sundays. Mark Lane Underground Station is opposite the Tower; all omnibuses running near to London Bridge are convenient.

WINDSOR CASTLE.

Edward, on his return to England, resolved to rebuild and embellish the great castle at Windsor. . . . He further resolved to institute an order of knighthood, to be denominated the Knights of the Blue Garter; the knights were to be, according to report and estimation, the bravest men in Christendom; at this time also he founded Windsor Chapel, and appointed canons there to serve God.—*Froissart's Chronicle.*

HISTORY. In the Tower of London we have a castle that was primarily a fortress and a State depôt; above London, at Windsor, one that was less a stronghold than a castle-palace associated with chivalry and the courtly side of sovereignty. For eight centuries and more Windsor Castle has been a residence of the English monarchs, a continuity of royal association unapproached by the record of any other royal dwelling in England. From Windsor the royal line appropriately takes name.

Like the Tower of London, Windsor Castle seems to have been built originally by William the Conqueror, merely as a keep or tower. Various additions were made by his successors, notably Henry III, who built a chapel, a Great Hall, and other new edifices. Edward III (reigned 1327-77) carried out a great scheme of reconstruction and the plan and arrangement of the castle of to-day date from this period. The old castle was remodelled by Edward as two sections—the Lower Ward and the Middle Ward—of a much larger castle, the new portion of which comprised a third ward, called the Upper Ward. Each of these three wards had, as will be seen, its own particular purpose in a scheme that was characteristic of a period when chivalry was at its height. Many additions and alterations were made by later sovereigns, chief among them being the improvements made by Wren for Charles II and those carried out by Sir Jeffrey Wyatt (called Wyattville) for George IV and William IV. It was Wyatt who made the Round Tower—which, as built by Edward III was a low, squat structure—the dominating feature of the castle, by greatly increasing the height and adding the turret.

The visitor to Windsor desirous of acquiring some idea of what the castle looked like formerly should turn aside from Thames Street into the passage against the chemist's shop opposite the Curfew Tower, where is a tilework reproduction of a drawing by Macdonald Gill of Hollar's engraving of the castle in 1663.

The three towers that abut on Thames Street are, respectively, the Curfew, the Garter, and the Salisbury towers of the Lower Ward. Although obviously much restored, they formed part of the old castle, and were built originally by Henry III. The Curfew Tower is the oldest of all the buildings.

PUBLIC ENTRANCES. There are two public entrances to the castle precincts, one by Henry VIII's Gateway on Castle Hill (a statue of Queen Victoria stands here), and the other by the Hundred Steps

WINDSOR CASTLE.

- (the present steps, 122 in number, date from about 1860), which lead up to the Canons' Cloisters. Normally the public can enter the castle precincts by either way daily, from 9 a.m. till dusk.

THE LOWER WARD : RELIGION. Passing through Henry VIII's Gateway into Castle Yard, St. George's Chapel will be seen in front, with the Albert Memorial Chapel to the right of it and the picturesque Horseshoe Cloister (where dwell the Lay Clerks of the Chapel) to the left. Built originally by Edward IV (one of his badges was a falcon within a fetterlock, hence the configuration of the Cloister), the Horseshoe Cloister was rebuilt by Sir Gilbert Scott, partly with the old materials, about 1874. In the north part of the Cloister is the entrance to the Curfew Tower, the interior of which may be inspected on application. On the south side of Castle Yard, extending from Henry VIII's Gateway to the Henry III Tower, are the residences of the Military Knights of Windsor, who were originally founded by Edward III as an order of poor or alms knights.

Both without and within, St. George's Chapel is a magnificent example of Perpendicular work. It was begun by Edward IV—the Yorkist rival of the Lancastrian Henry VI, whose own noble church is across the river at Eton—and in modern times has been restored and embellished on various occasions, notably by Sir Gilbert Scott. Another scheme of repair has recently been carried out. The interior consists of a nave and choir, with three chantry chapels on each side, the whole being superbly decorated. Among those buried here are Edward IV, Henry VI, Henry VIII, Charles I, and Edward VII, and Queen Alexandra. In the choir are the stalls of the Knights of the Garter. A detailed description of this beautiful church is quite outside the scope of these notes : official guides explain everything to visitors.

The adjoining Albert Memorial Chapel is a rebuilding by Henry VII, of an earlier chapel. It was granted by Henry VIII to Cardinal Wolsey, who himself prepared it for his own sepulchre (see *The Nelson Sarco-phagus*, page 48). In 1810 George III caused a royal tomb-house to be formed beneath it, and here lie the bodies of that king, of George IV and William IV, and various members of the Royal Family. The chapel proper (which is seen through an open doorway) was formed by Queen Victoria into a memorial of the Prince Consort (the Prince lies with the Queen in the mausoleum at Frogmore, in the Home Park), and is the burial-place of the Duke of Albany (Queen Victoria's son) and the Duke of Clarence and Avondale (brother of King George V). The splendid tomb of the latter is by Alfred Gilbert.

A passage leads from the Albert Memorial Chapel to the Dean's Cloisters, which date from the time of Edward III—observe on the south wall (which was part of a chapel built by Henry III) a drawing of Henry III. The Deanery is on the east. Adjoining these cloisters are the timbered Canons' Cloisters (around which are the residences of the Canons), which also were formed in the time of Edward III.

THE MIDDLE WARD : CHIVALRY. Returning to Castle Yard, one turns left to the Round Tower, the mound and the moat of which are a charming garden—of particular attraction in daffodil time—and on passing beneath the so-called Norman Gateway (it was built by



[Aerofilms, Limited.

WINDSOR CASTLE, FROM THE SOUTH-WEST.

Showing the three Wards: the Lower Ward, with St. George's Chapel, for Religion; the Middle Ward, with the Round Tower, for Chivalry; and the Upper Ward, with the State Apartments (on left), for the Royal Dwelling. In the foreground is Thames Street, with the Curfew, Garter, and Salisbury towers. To the right is Castle Hill, with Henry VIII's Gateway, the main entrance to the castle. Opposite this gateway, to the right of Castle Hill, are the Royal Stables.

WINDSOR CASTLE.

Edward III), the stairs leading up to the roof of the Round Tower will be seen through a doorway on the right. The Round Tower played an important part in mediæval chivalry. It was built by Edward III as a meeting-place for his knights of the Garter, who were to assemble within a great and resplendent circular chamber, after the style of the legendary Knights of the Round Table. The Round Tower is now the official headquarters of the Constable and Governor of the Castle. From the summit a wonderful panorama is disclosed, the views extending over twelve counties.

THE UPPER WARD: THE ROYAL DWELLING. From the Round Tower an archway leads to the North Terrace, which was formed by Queen Elizabeth, and is on the verge of the precipitous bluff of chalk on which this part of the castle stands. It is another view-point of the castle. On the terrace is the entrance to the State Apartments, which comprise a range of some fifteen chambers—richly appointed and furnished, and adorned with valuable tapestries and pictures, arms and armour, and trophies—which are used for ceremonial purposes and for the residence of sovereigns and other high personages paying State visits to the castle. Some of the finest carving of Grinling Gibbons is to be seen here. The pictures include superb collections of works by Rubens, Van Dyck, and other celebrated artists. Among the apartments is the splendid St. George's Hall, the largest chamber in the castle, which is used for State banquets. Visitors are conducted through the apartments by official guides.

On leaving the North Terrace one should return to the Round Tower and pass to the left, and then right, to the Great Quadrangle (the exit from the State Apartments, which flank the north side of the quadrangle, is close by). On the east (in front of one) are the King's Private Apartments, to the right are the Visitors' Apartments. The King's Private Apartments front on to the East Terrace. The equestrian statue of Charles II in the quadrangle was presented to that sovereign by the Keeper of the King's Wardrobe, as a gift to "the best of Kings." Proceeding past St. George's Gateway, one comes out on to Castle Hill, by which the sovereigns and their guests enter and leave the castle, except on State occasions, when the Sovereign's Entrance from the Long Walk is used. Observe that the side of the Round Tower facing the Hill is not curved but flat!

THE ROYAL MEWS. These are reached by a roadway leading off from the south side of Castle Hill. The features shown to the public are the Stables, the Riding School, and a coach-house that contains many interesting and historic vehicles.

ADMISSION, ETC. *The State Apartments (when shown during the absence of the Court—the intending visitor should consult the Court column of the newspapers in this connection) are open to the public on weekdays, except Friday: from 11 till 3 November–March; from 11 till 4 in October and April–June; and from 11 till 5 July–September. Fees: Adults, 1s.; Children, 6d. Half-price on Bank Holidays. Entrance at the North Terrace, where guide books may be purchased. The Albert Memorial Chapel and The Round Tower are open on the same days and at the same hours, except that the Round Tower is closed in Winter (October–March). St. George's Chapel: Certain portions may be viewed on weekdays, Friday excepted, whilst the present scheme of*

THE PALACE OF WESTMINSTER.

repairs is in progress, in Summer between 12.30 and 4. The chapel is closed during August. The Curfew Tower may be seen on application to the Keeper. The Royal Stables and Riding School may be viewed daily between 1 and 3. The East Terrace is open from 11 till 6 (on Sundays when the Sovereign is in residence, the time is from 2 till 4). On Sundays during the Summer Guards' bands play here by Royal command.

For the town, the parks, and other features of the Windsor district, and means of access, from London, see pages 221-225.

THE PALACE OF WESTMINSTER.

The foremost of all palaces would probably be more readily identified by the reader if it were referred to by its popular designation of The Houses of Parliament. The latter title indicates the purpose for which the Palace of Westminster is now exclusively used; but the correct title reflects the history of both the palace itself and of the British Constitution—the development and establishment, within the principal palace of the king, of the legislature of a kingdom.

THE OLD PALACE. The origin of the Palace of Westminster is obscure. The definite record begins with Edward the Confessor (d. 1065), who rebuilt the palace at the time that he rebuilt the Abbey. Palace and Abbey were virtually one foundation, comparable in their relation to each other with St. George's Chapel and the royal dwelling at Windsor of to-day. The proximity of Westminster to London, the chief city of the realm, caused the palace here to outrival all others in importance, to become the chief meeting-place of the sovereigns and their counsellors, and eventually to be given up entirely to Parliament and the law. The last king who resided in the Palace of Westminster was Henry VIII, by whom it was abandoned as a dwelling for Whitehall (page 15). The old palace, a medley of buildings of all dates, encroached upon by the squalid slums of the old city of Westminster, was burnt down in 1834, the only structure of importance that escaped the flames being, fortunately, the Great Hall (Westminster Hall) that had been erected in 1097 by William Rufus, as part of his scheme for rebuilding the Confessor's palace on a grand scale. The title of the courtyard—New Palace Yard—on which the north end of the hall abuts, is a memento of the intentions of the Norman king.

THE NEW PALACE. The New Palace of Westminster is both the largest and, externally and internally, the most sumptuously decorated building that has been erected in England since the Reformation. It was designed by Sir Charles Barry, who, strangely enough, was born in a house in Bridge Street that was demolished to make way for the new palace. The construction of so magnificent a building exercised a profound influence on English arts and crafts, special schools of design being formed to deal with the various features of decoration—mural painting, mosaics, stone and wood carving, tilework, stained glass, metalwork, etc.

The palace is in the Early Tudor style of architecture. It covers an area of eight acres, and the river frontage (which has a terrace 700 feet long) is 940 feet in length; the width, at the South Front (abutting, on the Victoria Tower Garden) is 284 feet. There are 500 apartments large and small, and eleven internal courts or quadrangles. The

THE PALACE OF WESTMINSTER.

Victoria Tower, at the south-west angle, is the largest square tower in the world, being 75 feet square and 336 feet high at the top of the pinnacles. The Union Jack is flown on this tower when Parliament is sitting. The Central Tower, which serves as a great ventilating shaft, is 300 feet in height. The Clock Tower (it stands on the site of a clock and bell tower erected by Edward I) is 316 feet in height at the tip of the sceptre. The dials of the clock are $22\frac{1}{2}$ feet in diameter, with figures 2 feet long; whilst the minute hands are 14 feet long, and the hour hands 9 feet. The great bell called Big Ben (after Sir Benjamin Hall, the First Commissioner of Works of the period), weighs $13\frac{1}{2}$ tons. A light is shown at the summit of this tower at night when Parliament is sitting.

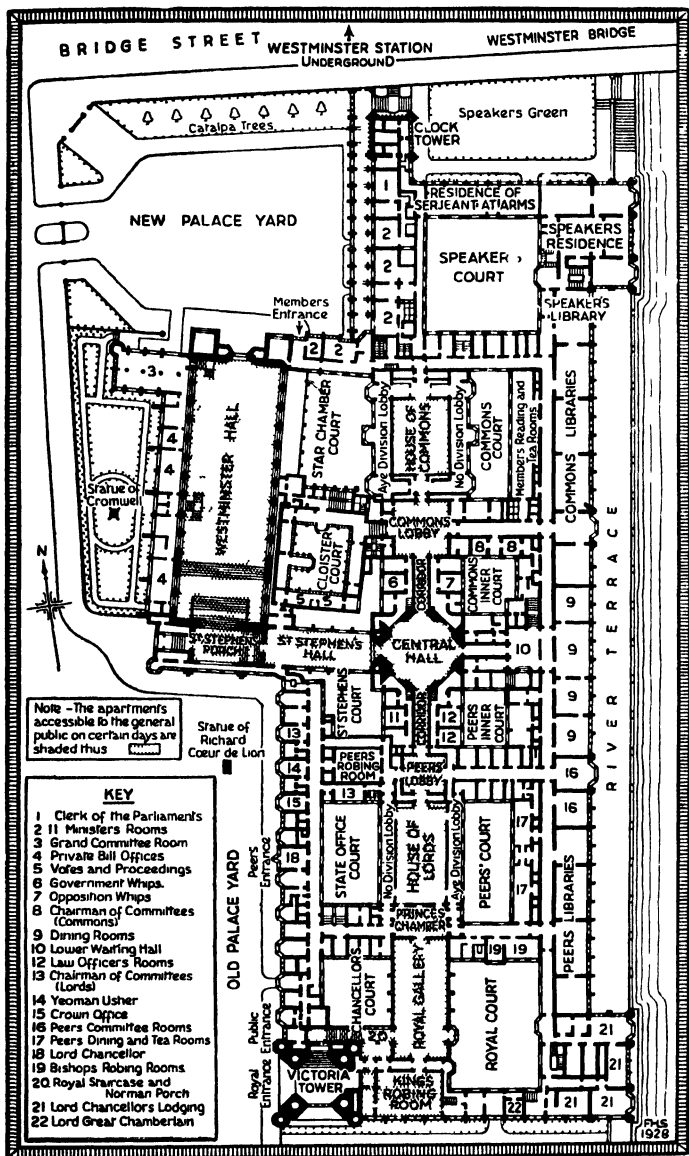
The statues of sovereigns of the various dynasties and the heraldic carving on the exterior of the palace were executed by J. Thomas. Unfortunately, the Yorkshire stone of the exterior is not suited to the London atmosphere, and a costly scheme of repair is in progress. The majority of the pinnacles, etc., are in a state of decay.

The principal entrances are at the Victoria Tower (for the sovereign); St. Stephen's Porch (adjoining Westminster Hall), a sort of main entrance and used also by visitors desiring to attend the debates of the Commons; and the Peers' Entrance, in Old Palace Yard (the yard is so called because it was originally the courtyard of the Confessor's palace).

THE MONUMENTS. The three monuments in front of the palace are, respectively, Oliver Cromwell, by Sir Hamo Thornycroft (before Westminster Hall); Richard Cœur-de-Lion, by Marochetti, in Old Palace Yard; and the Burghers of Calais, by Rodin, which was presented by the National Arts Collection Fund, and, at Rodin's request, placed before the Victoria Tower, in the adjoining garden.

THE STATE APARTMENTS. The portions of the palace that are open to the public on certain days comprise a suite of ceremonial chambers that are used by the sovereign at the State opening of Parliament, the House of Peers, the House of Commons, and a number of halls, lobbies, etc. (the visitor fortunate enough to be shown round by a Member of Parliament sees considerably more). A volume much larger than this guide would be required to describe the decorative work of the various apartments adequately, and the visitor would do well to study closely the ceilings, vaultings, pavements, windows, doorways, and the stone and wood work. The oil paintings, the frescoes, the more important mosaics, and the chief statues bear inscriptions in the majority of cases, and from these a deal of information can be acquired. Entry is by a doorway against the Victoria Tower, and the apartments are traversed in the following sequence:—

THE ROYAL STAIRCASE, by which the sovereign ascends from the entrance in the Victoria Tower to the **NORMAN PORCH**, which is so called because of an intention to set up statues of the Norman kings here and to paint the walls with subjects from Anglo-Norman history. **THE KING'S ROBIN ROOM**, where is the Chair of State. The frescoes (by William Dyce, R.A.) and the carved panels (by H. H. Armstead) below them, which adorn the walls of this beautiful chamber, depict episodes from the Arthurian legend. **THE ROYAL GALLERY**, through which the sovereign proceeds to the House of Peers, a richly decorated apartment of fine proportions, on the walls of which are the two largest



THE PALACE OF WESTMINSTER

THE PALACE OF WESTMINSTER.

and finest of all English historical frescoes, *The Meeting of Wellington and Blucher*, and *The Death of Nelson*, by Daniel Maclise, R.A. Each of these paintings is 45 feet 8 inches in length by 12 feet in height. The artist received £8,500 for executing them. THE PRINCE'S CHAMBER, a panelled room in which the sovereign is received by the chief peers, with John Gibson's statue of Queen Victoria, between Justice and Mercy, facing the entry. On the walls are portraits of sovereigns and their consorts, and princes and princesses of the House of Tudor. THE HOUSE OF PEERS, perhaps the most splendidly decorated chamber in England. At one end is the Throne, with the respective chairs of the King and the Queen, and the State chair of the Prince of Wales, with the Woolsack of the Lord Chancellor before them; at the other end the Bar, at which the Commons assemble to hear the King's Speech and the Royal Assent to Bills, with the galleries for strangers and reporters above. In the windows are portraits of the sovereigns of England from the Conqueror to William IV, with their consorts, and of Scotland from Robert Bruce to Mary, also with their consorts. Around the apartment are statues of the eighteen barons who were prominently associated with Magna Carta; whilst in the recesses at the north end are three frescoes symbolical, respectively, of Justice, Chivalry, and Religion; and at the south end three others, the subjects being Edward III conferring the Order of the Garter on the Black Prince, the Baptism of King Ethelbert, and Prince Henry submitting to Judge Gascoigne.

Crossing the PEERS' LOBBY and THE PEERS' CORRIDOR (twelve paintings of subjects from Stuart history are here), one reaches THE CENTRAL HALL, a beautiful groined octagon, said to be the largest Gothic vault without a supporting shaft. It is the base of the Central Tower. Over the four doors are mosaics of the respective patron saints of England, Scotland, Ireland, and Wales. Next are THE COMMONS' CORRIDOR (a further twelve paintings from Stuart history are here) and THE COMMONS' LOBBY, from which is entered THE HOUSE OF COMMONS, which is much less richly appointed than the House of Peers. The Bar is near the entry, with the chair of the Serjeant-at-Arms; and at the other end are the Speaker's chair and table, and the Clerks' table, the rests for the Mace being on the latter. At this end, too, are the Reporters' and the Ladies' (Members') gallery. The Public and the various special galleries are at the Bar end. On the Speaker's right are the Government benches, on his left those of the Opposition. Returning to the Central Hall, one passes into ST. STEPHEN'S HALL, the ground plan of which conforms exactly with that of the old Chapel of St. Stephen, in which the Commons met from the time that they left the Chapter House of the Abbey, in 1547, until the fire of 1834. Observe the various inscriptions. On the walls are frescoes, by various artists, depicting episodes in the Building of Britain from the reign of Alfred to that of Anne. Proceeding forward into ST. STEPHEN'S PORCH (the War Memorial of the two Houses is here), the visitor now descends into the grandest, oldest, and most historic chamber of the palace,

WESTMINSTER HALL, the south end-wall of which was moved back by Barry to open up the hall from the porch. Until the inauguration of the Royal Courts of Justice in the Strand, in 1882, the chief courts were in Westminster Hall (which was then partitioned into various compartments) and in buildings (since demolished) adjoining

THE PALACE OF WESTMINSTER.

on the west. In Westminster Hall took place many of the most memorable State trials—of Wallace, Sir Thomas More, the Protector Somerset, Strafford, Charles I, and Warren Hastings, among others. Brass tablets indicate where Strafford, Charles I, Wallace, and Hastings stood during their trials, and others where the bodies of Edward VII and Gladstone rested when they lay in state.

Three hundred years after it was built by Rufus, Westminster Hall was damaged by fire and was remodelled by Richard II. The aisles were removed, the walls were raised by two feet, a new porch was formed and the hammerbeam roof—the noblest and most wonderful example of its kind in existence—was constructed. The hall is 68 feet wide (the length was originally 239 feet), and the roof spans this great space, supported only by the buttressed walls and by certain inherent elements of strength developed by the interlocking on geometrical principles of the timbers of Sussex oak. It was Hugh Herland, the King's Master Carpenter, who swung this wonderful piece of carpentry across the hall. Observe the angels that look down from the hammerbeams, holding shields that bear alternately the arms of Edward the Confessor and the ill-fated Richard. Scarcely was his Great Hall completed than Rufus met his death in the New Forest; before Richard had completed the remodelling of the hall his formal deposition took place within it and he was shortly afterwards murdered.

The roof has recently been repaired (the death-watch beetle had made great ravages) and is now strengthened by steel trusses that are concealed in the timbers. In the south-east corner of the hall is the entrance (notice the inscription near the head of the staircase) to

ST. STEPHEN'S CRYPT, which escaped the fire. It dates from the 14th Century and is used occasionally for the marriages of Members and officials and the christening of their children. This beautifully decorated chapel inspires a thought of what the Abbey must have looked like before the Suppression. Adjoining the Crypt are the old cloisters. These are not shown to the public. Leaving, one ascends to Old Palace Yard, where, across the way, is the old House of Commons—the Chapter House of Westminster Abbey.

The range of apartments, etc., described is open to the public from 10 to 4 on Saturdays (no admission after 3.30), and on Easter Monday and Whit Monday and the Tuesdays following. Westminster Hall is open to the public daily, from 10 till the hour of meeting of the House of Commons (about 2.45); or from 10 till 4 when the House is not sitting. Westminster is the Underground Station.

ADMISSION TO DEBATES, ETC. *House of Commons—By an Order from a Member, or by applying at the Admission Order Office in St. Stephen's Hall. The former is the preferable method, as Order Holders have first consideration. These privileges are now available to men and women alike. For the Ladies' Gallery proper, however, admission is by Order only. Visitors are permitted to send up their cards to Members after 2 o'clock. The Commons meet on Mon., Tues., Wed., and Thurs. at about 2.45 p.m., and sit on these days until about 11.30. On Fridays the period is from about 11 a.m. till 4 p.m. Visitors should obtain a copy of the Order Paper (official programme of proceedings).*

House of Lords—When the Court of Appeal is sitting the House is

MARLBOROUGH HOUSE.

virtually a public court of justice and is then open free to the public. The Court sits from about 11.30 a.m. till 4.15 p.m. on Mon., Tues., Thurs., and Fri. For the Peers' Debates, which begin at about 4.30, admission is by an Order from a Peer.

ST. JAMES'S PALACE.

St. James's Palace, at the western end of Pall Mall, is the most intimate of the royal palaces of London, in the sense that, save on the park side, it is unenclosed and the public are allowed to walk through certain portions of the precincts. It was built by Henry VIII, partly with material from the old palace at Kennington, on the site of an ancient leper hospital dedicated to St. James the Less, and was originally a sort of domestic adjunct to Whitehall. With the latter palace and the park, it formed the King's Manor of St. James. When Whitehall was burnt in 1698 the Court became established at St. James's Palace, and it is still to the Court of St. James's that foreign ambassadors are accredited. Of the original palace, the Great Gatehouse (facing St. James's Street), the adjoining Chapel Royal (the public are admitted to the Sunday morning services, at 8 and 11.15), and the Presence Chamber are the chief remains, the rest of the buildings being additions or reconstructions made by Charles I, Anne, and the Georges. An archway near the Great Gatehouse leads to Ambassadors Court, on the north side of which is the York House that was until recently the residence of the Prince of Wales. On the west are the original York House of St. James's and Clarence House, which were built, respectively, for the Duke of York and the Duke of Clarence (afterwards William IV), the sons of George III. York House is now the London Museum (page 161), Clarence House the town residence of the Duke of Connaught. The State Apartments of St. James's Palace are used by the sovereign only on the occasions of levees (page 203) and other special functions; the ordinary apartments are occupied by members of the royal household. Royal weddings take place in the Chapel Royal. On the east side of the palace is the old-world Friary Court, where the Changing of the Guard is carried out (page 202).

Queen Mary I died at St. James's Palace, and Charles II, James II, Mary II, and George IV were born here. It was here, too, that Charles I parted from his two youngest children, the Princess Elizabeth and the Duke of Gloucester, ere crossing St. James's Park on his last journey to Whitehall—"Then the King taking the Duke of Gloster upon his knee, said, Sweet-heart, now they will cut off thy Father's head. Upon which words, the Child looked stedfastly at him."—*Appendix to Eikon Basilike*. An historic incident of happy memory that took place at the palace was the presentation here to Queen Anne, by the English and Scottish commissioners, of the articles of agreement for the Parliamentary union of England and Scotland.

MARLBOROUGH HOUSE.

This red-brick mansion, which is separated from St. James's Palace by the road leading into the park, was built by Wren, on Crown land, for the great Duke of Marlborough. In 1817 it came to the Crown and after being tenanted by various members of the royal family, it was, in 1852, provided by Queen Victoria to house a school of design (page 145). When the school was removed to South Kensington, Marlborough

BUCKINGHAM PALACE.



BUCKINGHAM PALACE AND THE VICTORIA MEMORIAL.

House became the residence of the Prince of Wales (afterwards King Edward VII), who lived here from 1861 until his accession. It was in the garden of Marlborough House that he received the detachment of the Honourable Artillery Company of Boston (page 168) that visited England in 1896. After the death of King Edward, Marlborough House was occupied by Queen Alexandra. It is now the residence of the Prince of Wales. The detached Chapel near Marlborough Gate was built originally for Henrietta Maria, the Roman Catholic consort of Charles I, and then formed part of St. James's Palace.

BUCKINGHAM PALACE.

The site of this palace was once a mulberry garden that had been formed by James I in connection with an attempt to introduce the silk industry into England. The attempt failed and the house of the keeper of the mulberry garden was replaced by a mansion that eventually came to John Sheffield, Duke of Buckinghamshire and Normanby, who rebuilt it about 1703. Buckingham House, as it was called, was bought by George III in 1761, and in 1775 it was settled by Parliament upon Queen Charlotte, in order that Somerset House (page 19), which had been settled upon the queen in 1761, could be appropriated to Government purposes. Buckingham House became known as the Queen's House. It was here that George III formed the splendid literary collection that is now in the British Museum as the King's Library. Buckingham House was rebuilt on a greatly enlarged scale (with the Marble Arch for the main entrance to the courtyard) by Nash for George IV, to supersede the King's former residence of Carlton House (page 27), and in 1847 Edward Blore added the East Front for Queen Victoria. This front was remodelled and faced with stone by Sir Aston Webb in 1913, to render it a fitting background for the Victoria Memorial. The East Front contains a range of richly appointed State apartments, which are notable for the collection of paintings and other works of art. It is in these apartments that their Majesties' Courts (page 203) are held. The grounds, comprising some fifty acres and extending west to Grosvenor Place, are the scene of the royal garden parties. No portions of the palace or grounds are open to the public.

KENSINGTON PALACE.

but permission to view the Royal Stables and the Riding School (in the Buckingham Palace Road) may be had on applying in writing to the Master of the Horse. For the Changing of the Guard at the palace, when the sovereign is in residence (the Royal Standard is then flown), see page 202.

The VICTORIA MEMORIAL was designed by Sir Aston Webb ; the sculptures are by Sir Thomas Brock. The marble groups flanking the statue of the Queen symbolise Truth and Justice ; the group on the west Motherhood. The bronze groups by the steps are symbolical of Peace and Progress, on the east ; and of Industry and Agriculture, on the West. At the feet of the gilded Victory surmounting the Memorial are Courage and Constancy. The piers and gates at the diverging roadways form part of the scheme, Canada and Newfoundland being represented on the north, Australia and the Malay States on the south, and South Africa and West Africa on the east. The groups of Industry and Agriculture on the Memorial were presented by New Zealand.

From Charing Cross the Mall leads past St. James's Palace to Buckingham Palace. The Underground Stations are Trafalgar Square, St. James's Park, and Dover Street. Victoria and Hyde Park Corner also are convenient.

KENSINGTON PALACE.

Like Buckingham Palace, Kensington Palace was originally a private mansion, known as Nottingham House. In 1689 Nottingham House was purchased by William III (the king was asthmatic and found the riverside palace of Whitehall an uncongenial dwelling-place in winter), for whom Wren built the pleasing red-brick South Wing of the present palace. Additions were subsequently made by Kent and other architects. The palace is a curious jumble of buildings, and, with the exception of the South Wing, homely rather than dignified in aspect. The grounds (see *Kensington Gardens*) were enlarged and greatly improved by Queen Caroline, wife of George II.

Kensington Palace was a residence of the sovereigns until the death of George II. (William and Mary, Anne, and George II died here), since when it has been tenanted by members of the Royal family. It was whilst the Duke of Kent (son of George III) was residing here that his daughter, the Princess Victoria, was born in 1819, and it was here that she received the announcement of her accession in 1837. Kensington Palace was the birthplace also of her Majesty Queen Mary.

The main entrance to the palace is from the picturesque Palace Green (page 39), on which the Clock Court abuts. The interior contains a range of State Apartments, some by Wren (with carving by Grinling Gibbons and ironwork by Jean Tijou), and others by Kent, among them being Queen Mary's Gallery, Queen Caroline's Drawing Room, the Cupola Room, which was used for balls and receptions, the King's Drawing Room, the King's Gallery (the finest of all the apartments), and the Princess Victoria's Bedroom. The apartments are hung with pictures, which include a large number of portraits.

Flanking the Sunk Garden and the Parterre that separate the palace from the Broad Walk is the Banqueting House or Concert Room (generally called the Orangery), a graceful red-brick structure by Wren and the most admired of his minor works. It is open to the public.

HAMPTON COURT.

At the Western end are two beautiful red-brick gate piers, also by Wren, which merit attention. The marble statue of Queen Victoria that faces the G and Vista of the Gardens is by the Queen's daughter, the Princess Louise; whilst the bronze statue of William III, before the South Front, is by H. Baucke, a German sculptor, and was presented by the Kaiser William II.

The State Apartments are open to the public (entrance near the Sunk Garden) on Saturday and Sunday afternoons, from April 1st to November 30th, from 2 till 4, 5, or 6, according to the season. Admission 6d.

The nearest Underground stations are Kensington High Street and Queen's Road; numerous services of omnibuses pass the Broad Walk.

HAMPTON COURT.

Why come ye not to court?—
To whyche court?
To the Kyng's court,
Or to Hampton Court?

—From Skelton's satire on Wolsey.

HISTORY. Hampton Court, on the Thames above Kingston, was built in 1515-20 by Thomas Wolsey, Cardinal-Archbishop of York and Chancellor (i.e., chief secretary) to Henry VIII. At this time Wolsey was a leading figure in European politics and at Hampton Court he maintained an establishment rivalling that of the King himself. To propitiate his Royal master, whose favour he was then losing, Wolsey in 1525 presented Hampton Court to the King, who took possession on the disgrace of his minister and made various alterations, including a new Great Hall and a new chapel. Thenceforward Hampton Court was a favourite residence of the English sovereigns until the death of George II in 1760, since when it has ceased to be occupied by the Crown. During the Commonwealth the palace was occupied by Cromwell, a circumstance that preserved it from demolition with the other Royal residences that were pulled down at this period.

For William III and Queen Mary, who had a great liking for Hampton Court, Wren dismantled certain of Wolsey's Tudor structures and erected on their site a great new block of buildings in the Renaissance style of architecture.

Many of the suites of apartments are now tenanted by people distinguished in the service of the State, or by their widows or other relations. The State Apartments and the gardens were first thrown open to the public by Queen Victoria (ever prominent in good works of this sort) in the early years of her reign.

There are two entrances to the palace, one from Hampton Court Green on the west, by the Trophy Gate, the other on the north, by the Lion Gate, which faces the Chestnut Avenue of Bushey Park. This avenue was formed by Wren as a grand approach to a proposed new quadrangle. The former entry presents the buildings in their most pleasing aspect.

THE COURTYARDS. From the Trophy Gate the way lies past the long range of stables built by Charles II and subsequently used as barracks, and crossing the newly restored bridge over the moat (observe the heraldic King's Beasts on the parapets), one passes through the Great Gatehouse, which was built by Wolsey and much reduced in height in the time of George II. The first court, enclosed by low Tudor

HAMPTON COURT.

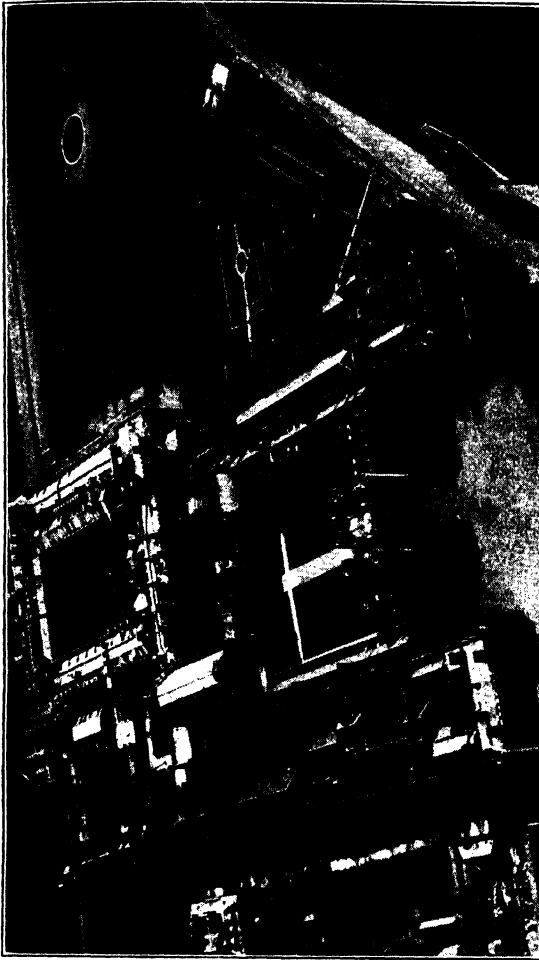
buildings, is the Green or Base Court. Directly in front is another Tudor gatehouse, known as Anne Boleyn's Gateway and adorned, as are the fronts of the other gatehouses, by terracotta medallions of Roman emperors that were presented to Wolsey by Pope Leo X (1515-22). On passing through this gateway, notice on the east front the arms of Wolsey, with the motto *Dominus michi Adjutor* (*The Lord is my Helper*), and that remarkable example of mediæval craftsmanship, the Astronomical Clock, which was set up by Henry VIII and tells time o'day, the phases of the moon, the day and month of the year, and quite a lot of other things. The second court is called after it, the Clock Court, and is flanked on one side by the Great Hall (entered from Anne Boleyn's Gateway) and on the other by a somewhat incongruous Classical colonnade by Wren. From this colonnade the State Apartments, which enclose the Fountain Court built by Wren, are entered. A cloister walk skirts the latter court and leads into the gardens. From the cloister a passage runs off, past the Chapel on one hand and the Great Kitchen and Serving Place on the other, to Tennis Court Lane. Observe on each side of the door of the Chapel the arms of Henry VIII, impaled with those of his third wife, Jane Seymour, finely carved and coloured. Abutting on Tennis Court Lane are King Henry VIII's "Newe Wyne Seller" and a range of small but very picturesque Tudor courts—the Chapel, the Fish, the Master Carpenter's, and the Lord Chamberlain's courts—that the casual visitor is apt to miss.

THE GARDENS. The Great Fountain Gardens, which are overlooked by Wren's imposing East Front, were laid out for William and Mary, and are especially notable for their herbaceous beds and borders. Beyond them is the Home Park, with the Long Canal (formed by Charles II) framed by a splendid avenue of elm and lime. On facing towards the East Front, Henry VIII's Tennis Court—the oldest in England, and still in use—will be seen to the right, and in this direction, skirting the north side of the palace, are the Wilderness or wild garden—of especial charm in daffodil time—the Maze, wherein one may get lost and recovered for a penny; and, on the site of the old Tiltyard, the Lawn Tennis Courts and the Tea Garden.

Between the South Front and the river are the Privy Gardens—with Henry VIII's Pond Garden, Queen Mary's Bower, the new Tudor Knott Garden, the Great Vine, and the Orangery. The Orangery (by Wren) contains the splendid series of paintings in coloured tempera, *The Triumph of Julius Caesar*, by Andrea Mantegna (1431-1506), which were acquired by Charles I. Near the river end of the Broad Walk are the series of fine wrought-iron screens by Jean Tijou, a French artist in metal who was patronised by Wren.

THE GREAT HALL. This splendid chamber (108 feet long by 40 feet wide and 60 feet high) was used for banquets, receptions, masques and balls, and other functions. It has recently undergone repair, the gorgeous hammerbeam roof, like that of Westminster Hall, having suffered badly from the ravages of the death-watch beetle. With its finely carved minstrel's gallery and screens, stained-glass windows, and magnificent tapestries, the hall presents a picture of singular richness and beauty. The glass is modern, that in the west window relates to Henry VIII and his wives and children, whose badges are a feature; whilst the east window illustrates the genealogy of the king. In the oriel to the right of the dais the arms of Wolsey and of his several

HAMPTON COURT



[Central Aerophoto Co.]

HAMPTON COURT PALACE, FROM THE WEST.

Showing the three main courts—the Base Court and the Clock Court (with Henry VIII's Great Hall on the left), which were built by Cardinal Wolsey; and the Fountain Court (containing the State Apartments) that was built for William III. Tennis Court Lane (on the extreme left) flanked on the right by the small Tudor courts—the Master Carpenter's, the Lord Chamberlain's, the Fish, and the Chapel courts—and, to the right of the Palace, the range of Privy Gardens.

HAMPTON COURT.

dioceses appear ; and the side windows contain alternately the badges and devices of Henry VIII and the pedigree of his wives. The Brussels tapestries on the side walls, *The History of Abraham*, date from the early 16th Century and are one of the finest sets of their style and kind in existence. Two pieces of the series are in the Victoria and Albert Museum (page 148). The tapestries under the gallery represent the *Triumph of Fate* and the *Story of Hercules*.

THE STATE APARTMENTS. These consist of an extensive range of chambers, large and small, opening one on to another, and the provision of which formed the motive of the Wren block of buildings. Certain adjoining Tudor rooms, some of which have beautiful linen-fold panelling, are also shown. Many of the apartments have carving by Grinling Gibbons ; the Queen's Drawing Room has the walls and ceiling painted by Verrio, and the ceilings of the King's Bedroom and the King's Dressing Room are by the same artist ; whilst the ceiling of the Queen's Bedroom is by Thornhill. All the apartments are hung with pictures, which form a miscellaneous collection. A few are noteworthy originals—among them, *A Shepherd*, by Giorgione (King's Audience Chamber) ; *A Knight of Malta* (King's Dressing Room) and *The Nine Muses* (Prince of Wales's Dressing Room), by Tintoretto ; and *A Woman* and *A Rabbi*, by Rembrandt (Queen's Audience Chamber) ; some are copies after Van Dyck, Velasquez, and other painters ; and there are a large number of portraits of sovereigns, princes, and courtiers, by various artists. In the last-named connection the Tudor portraits—some by the Holbeins—in the King's Dressing Room are of special interest. Kneller's *Beauties of the Court of William and Mary* are in the King's Bedroom ; Lely's *Beauties of the Court of Charles II* are in the Communication Gallery—neither set need detain one.

The Grand Staircase leading up to the State Apartments is painted by Verrio in a wonderful extravagance of mythological deities and Roman emperors. On entering the King's Guard Chamber (the trophies of arms here should be observed) one should turn aside into the Wolsey Rooms, where, among other pictures, is a contemporary portrait of the Cardinal.

The finest of the Wren apartments is the Cartoon Gallery, which contains a set of seven Brussels tapestries after the celebrated cartoons by Raphael that are now in the Victoria and Albert Museum (page 128). The titles are : *Paul and Barnabas at Lystra* ; *The Death of Ananias* ; *Elymas the Sorcerer Struck with Blindness* ; *Peter and John Healing the Lame Man at the Beautiful Gate of the Temple* ; *Christ's Charge to Peter*, "*Feed My Sheep*" ; *Paul Preaching at Athens* ; and *The Miraculous Draught of Fishes*.

From the Cartoon Gallery one proceeds through the Communication Gallery to Cardinal Wolsey's Closet, a beautiful chamber, the walls painted by an unknown 16th-Century artist with scenes in the Passion of our Lord : *The Last Supper*, *The Scourging at the Pillar*, *The Carrying of the Cross*, and *The Resurrection*.

Next is the Haunted Gallery (so called because the ghost of Catherine Howard, the fifth wife of Henry VIII, is said to appear here), from which access is gained to Henry VIII's Holy Day Closet, originally an oratory, in which the king was married to his sixth and last wife, Catherine Parr. The Closet and the adjacent Royal Pew present views of the interior of the Chapel, in the upper part of which they are situated.

LAMBETH PALACE.

The tour of the State Apartments concludes with two other Tudor rooms, Henry VIII's Great Watching Chamber or Guard Chamber, and the Horn Room (formerly adorned with antlers), both of which are hung with tapestries.

ADMISSION, ETC. The Courtyards and the Gardens are open free daily (Sundays from 2 p.m.). The State Apartments (including the Great Hall) are open on Weekdays, except Fridays, from 10 till 4 (November-February), 5 (March, April, and October), and 6 (May-September); on Sundays from 2. Admission: Free on Sunday; 1s. Tuesday; 6d. other days of opening. A fee of 2d. is charged for the Mantegna pictures, and 3d. for the Tudor Kitchen and the Cellars. The Trams from Shepherd's Bush, Hammersmith, and Wimbledon Underground Stations run direct to the main gates of the Palace. Omnibuses No. 27 connect with the Trams at Twickenham, and in the Summer months various Routes run direct to the Palace (see current "General" Guide).

ELTHAM PALACE.

Eltham Palace was among the royal palaces that were ordered to be demolished during Cromwell's regime. Certain portions escaped destruction, however, among them the Great Hall, which had been rebuilt by Edward IV. Although very badly damaged, and until recent years used as a barn, it is an interesting memorial of the past glories of Eltham. The double hammerbeam roof is particularly fine. The Great Hall, which is approached by a 15th-Century bridge that crosses the old moat, is open to the public. Eltham Palace was a favourite residence of the sovereigns, but lapsed from royal favour after Henry VIII built his new palace at Greenwich (page 171).

Eltham, which is in the Metropolitan Borough of Woolwich, is reached by the 21 service of omnibuses from Monument Underground Station. Until 1914 it was little more than a village, but the proximity of WOOLWICH ARSENAL inspired housing development for munition workers during the war, and Eltham to-day is but a suburb of London. Before reaching Courtyard, the alighting point for the palace, the new arterial road to Maidstone is crossed. From Eltham, Well Hall Road leads past the Royal Military Academy and Shooter's Hill to Woolwich town and the Arsenal. Permission to view certain portions of WOOLWICH ARSENAL may be obtained on written application to the Chief Superintendent of the Ordnance Factory, the visiting day being Thursday and the hours from 2 till 4.

From Eltham omnibuses make the short run to Chislehurst (page 288).

LAMBETH PALACE.

The residence of the Archbishops of Canterbury since the close of the 12th Century, Lambeth Palace is the last of the old riverside palaces of London. It was originally the manor house of Lambeth, and in the proximity to it of the "village" church we have a touch of the old manorial system that is unique in the central area. The older brick buildings of the palace are the earliest examples of brickwork in London. Conspicuous from the riverside and Lambeth Bridge are the massive gatehouse called Morton's Tower, the Great Hall, and the so-called Lollards' Tower. The gatehouse was built about 1490 by John Morton,

VARIOUS PALACES.

the Cardinal Archbishop who was the chief minister of Henry VII; the Great Hall, wherein the valuable library of the palace is now housed, was erected by Archbishop Juxon in 1663, to replace an earlier structure dismantled by the Cromwellians; while the Lollards' Tower dates from 1435, and was used at times for the detention of political and religious offenders. Observe on the river front of the Lollards' Tower the niche in which there was formerly an image of St. Thomas of Canterbury (Becket)—strangely enough, it is to the riverside adjoining Lambeth Palace that the hospital dedicated to St. Thomas of Canterbury (see page 58) has been removed in recent years. Other old buildings include the Early English Chapel, with a late 12th-Century crypt; and the Guard Chamber, now used as the dining hall and containing portraits of archbishops by celebrated painters. The buildings named are shown to visitors on Tuesday, Thursday, and Saturday afternoons; written application must be made to the Archbishop's Secretary. The Archbishop's residence is a pleasing Gothic building designed by Edward Blore in 1829-30; it abuts on the eastern courtyard, which has an aspect remindful of a Cambridge college. The greater part of the grounds that were attached to the palace now composes ARCHBISHOP'S PARK (entered from Lambeth Road), whence come other views of the palace.

ST. MARY'S CHURCH is a reconstruction, by Philip Hardwick, of one erected in the 14th Century. The interior has an aspect of age about it. In the chancel five archbishops, including Tenison, lie buried; and among other people of note interred in the church is Elias Ashmole the founder of the Ashmolean Museum at Oxford; John Tradescant, and his son, who first formed the Ashmole Collection, are buried in the churchyard. Observe the memorial of Archbishop Benson in the tower, and, in the Chichester Chapel, the Pedlar's Window, to the memory of a pedlar, who, long ago, is said to have presented to the parish the piece of land on which the new County Hall stands. This version has been disputed, however. Among the tombs in the churchyard is that of Admiral Bligh, the Lieutenant Bligh of the "Bounty." The church is open daily from 10 till 12.30 and from 2.30 till 4.30.

Lambeth Palace is a short stroll from Westminster Underground Station. Omnibus services crossing Westminster or Vauxhall bridges are convenient.

OTHER PALACES.

Some portions of the one-time splendid palace at Richmond (the greater part was demolished during the Commonwealth) remain, see page 253. All that is left of Theobalds at Cheshunt and Langley Palace at King's Langley (see *Index*) are some fragments of brick walls. For Hanworth and Oatlands see page 256; for Nonsuch page 268. For Kew Palace see *Kew Gardens*, for Fulham Palace, page 185; for Croydon Palace, page 274.

Hatfield House and Knole, two of the most splendid of the many fine private palaces around London, are open to the public on certain occasions. See *Hatfield* and *Sevenoaks*.



[E.N.A.]

GUILDHALL: THE GREAT HALL, LOOKING NORTH-EAST.

THE CITY BUILDINGS.

GUILDHALL.

The Guildhall of the City of London (at the end of King Street, Cheap-side) is the much altered and enlarged form of one that was built in 1411-26 and badly injured in the Great Fire of 1666. Of the original Gothic structure, only the Porch, the shell of the Great Hall, and the Crypt remain, the rest of the buildings being modern. Guildhall is approached by way of a forecourt, on one side of which are the Church of St. Lawrence Jewry and the Magistrates' Court; on the other, the Art Gallery, which occupies the site of the old Guildhall Chapel and of Blackwell Hall (the mediæval Cloth Hall). St. Lawrence (open daily, except Saturday, from 11 to 4) is the especial church of the Lord Mayor and Corporation. It was rebuilt by Wren, contains many memorials, and has the richest interior of all his City churches. The vestry has some splendid wood carving by Gibbons.

On entering Guildhall, observe the beautiful groined roof of the old Porch which gives access to the Great Hall. This richly appointed chamber—perhaps the most historic city hall in existence—is 152 feet long by 59½ feet wide and 89 feet high. It was here that the unfortunate Earl of Surrey (the poet) was tried and condemned in 1547; and here also took place the trials of Lady Jane Grey, Lord Guilford Dudley (her husband), and Archbishop Cranmer, in 1553. After the Fire the Hall was restored by Wren, who replaced the original open roof by a flat one. The present fine open roof and the side window date from a restoration of 1866-68. The great East and West Windows are those of the original structure; the stained glass in the former was presented by Lancashire cotton operatives, in acknowledgment of help rendered by the Corporation during the Cotton Famine years.

THE ROYAL EXCHANGE.

of the American Civil War. The banners with which the hall is hung are those of Livery Companies, as follow (from east to west) : south side—Grocers, Fishmongers, Skinners, Haberdashers, Ironmongers, Clothworkers, Leathersellers, and Girdlers ; north side—Mercers, Drapers, Goldsmiths, Merchant Taylors, Salters, Vintners, Dyers, and Pewterers. The various statues are explained by inscriptions. In the corners of the Gallery are wooden figures of the mythical giants, Gog (left) and Magog (right), who seem to have been known in the East as well as in Ancient Britain, for they are mentioned in the Bible and the Koran. Figures of Gog and Magog were once carried in the Lord Mayor's Show. The courteous beadle in attendance will supplement the brief notes given above by much information respecting the great banquets, meetings, and other functions that take place here ; and further data may be gathered from the "horn books" near the door of the Crypt. A tablet set up in June, 1924, records the trials. The dais at the western end of the Hall is the meeting-place of the ancient Court of Hustings of the City. At Christmas the hall is used for the feasting of poor children, who are the guests of the Lord Mayor.

On the north a vestibule leads to the Council Chamber, in which the Lord Mayor and Corporation meet, the Aldermen's Court Room, and the Old Council Chamber. These finely appointed apartments may be seen on request.

Descending to the CRYPT, notice the wonderful vaulting and the beauty of the clustered pillars, imparting an aspect of great strength combined with elegance. The section accessible to the public is the most perfect example of its kind in London. The vaulting ribs are of sandstone that was quarried at Godstone (page 277). The bosses—heads, floral emblems, shields, etc.—should be observed.

The MUSEUM and the ART GALLERY are described on pages 162 and 128. Besides these features of interest visitors should make a point of seeing the LIBRARY, a beautiful apartment in the Perpendicular style. It is here that the Freedom of the City is presented.

Guildhall is open from 10 till 5 on Weekdays. It is closed to the public from November 4 to November 11. Underground Stations : Bank and Mansion House, which, of course, serve also the Bank, the Royal Exchange, and the Mansion House.

THE ROYAL EXCHANGE.

The Royal Exchange, the parent of all the 'changes of the City, was founded by Sir Thomas Gresham, an affluent member of the Mercers' Company, who built the original structure, modelled on the Bourse at Antwerp, in 1566-68. This was burnt down in the Great Fire of 1666, and its successor met with a like fate in 1838. The present Exchange, with an elegant Corinthian portico, was designed by Sir William Tite, and erected in 1842-44. In general plan it follows the arrangement of the former buildings, having an interior courtyard (covered by glass in recent years), with ambulatories on all four sides ; and shops in three sides of the exterior. These shops are the modern counterparts of those formed by Gresham, and from which he hoped to recoup himself for the expenses of the building. The vane on the campanile at the eastern end is the original grasshopper (the symbol of the Greshams) that was set up on the first Exchange ; while the pavement of the interior court contains a number of old Turkey stones

THE BANK OF ENGLAND.

preserved from the same building. The walls of the interior are decorated with a very interesting series of paintings, depicting various subjects from civic and national history and ranging from the Phœnicians trading with the Ancient Britons to the blocking of Zeebrugge Harbour in the Great War. All are fully explained by inscriptions. There are also a number of statues; that of Charles II is by Grinling Gibbons.

The Royal Exchange still serves the purpose of a meeting-place for City merchants—smaller bodies having no halls of their own—who meet here on certain afternoons. In the eastern end of the building, the headquarters of Lloyd's, the famous underwriters, were formerly situated. The Royal Exchange is under the joint control of the Mercers' Company and the Corporation. The beadles in attendance are ever willing to answer the inquiries of visitors. The public are admitted free. The chimes of the Exchange ring out tuneful English, Scottish, Irish, or Welsh airs at 9 a.m., at noon, and at 6 and 9 p.m. daily. During the week preceding Christmas midday carol singing, by Lloyd's Choir, is a noteworthy feature in the Exchange. The statue of Wellington outside the Exchange is by Chantrey, the War Memorial of the London regiments is by Sir R. Blomfield (sculpture by Alfred Drury).

The rents of the Royal Exchange were, with his house in Bishopsgate Street, left by Gresham to the College that he had founded. GRESHAM COLLEGE is now established in Basinghall Street, near Guildhall, and here the Gresham lectures (on law, physics, music, divinity, geometry, astronomy, and rhetoric) are still delivered. It was whilst these lectures were held in Gresham's house in Bishopsgate that the Royal Society was instituted by Wren and others who gave the lectures or attended them and the debates.

THE BANK OF ENGLAND.

The Bank of England—the bank of the State—was founded some few years prior to the union of the English and Scottish parliaments, which explains the reason why it is not called the British Bank or the Bank of Great Britain. It originated at the suggestion of a Dumfries-shire man, William Paterson, a prominent financier in the City of London and a promoter of waterworks schemes for the metropolis. The Bank was first established in Grocers' Hall, in 1694, and the first business was the raising of a loan of £1,000,000 for the Government of William III. In 1734 the Bank was removed to a building in the neighbouring Threadneedle Street, and the growth of business necessitating continual increase in accommodation, the buildings eventually covered the three-acre island site that is occupied to-day. The architect of the old Bank was Sir John Soane, and his designs were based largely on celebrated classical buildings. The "fortified wall" with which he enclosed the Bank, and which is being retained in the scheme of reconstruction now in progress, was inspired by the Bank of England having been attacked by the Gordon Rioters in 1780. The Roman-Corinthian details were copied from the Sybilline Temple at Tivoli. The wall gave the old Bank the appearance, externally, of a one-storeyed building, although many of the interior structures were of several storeys. The architect of the buildings now in course of erection is Sir Herbert Baker, the collaborator of Sir Edwin Lutyens in designing the new capital at Delhi.

THE CITY BUILDINGS.

THE MANSION HOUSE.

The Mansion House was designed by George Dance the elder, as an official residence for the Lord Mayor. It was completed in 1753, prior to which the Lord Mayors made use of their private houses or of the Hall of the respective Livery Company of which they were members. It contains several splendid reception rooms. The largest of these is termed the Egyptian Hall (because modelled on a so-called Egyptian chamber described by Vitruvius, a Roman architect and writer), which is 90 feet long and 60 feet wide, and has a vaulted ceiling installed in 1795. It is used for banquets and balls. Others are the Long Parlour, the Venetian Parlour, the Old Ball Room, the State Drawing Rooms, and the Saloon, which contains some interesting sculpture and tapestries. Observe the flag of London, flown above the building, showing the cross of St. George and the sword of St. Paul.

Permission to view the interior may usually be obtained through written application to the Lord Mayor's Secretary. The public may enter the Lord Mayor's Court when cases are being tried. Proceedings begin at 11 a.m. Underground Stations: Bank and Mansion House.

THE COLLEGE OF ARMS, QUEEN VICTORIA STREET.

This picturesque red-brick structure, in aspect like a private mansion, is a reconstruction of Derby House, which was badly damaged in the Great Fire. The College was incorporated in 1484, and was granted Derby House (the City mansion of the Stanleys, Earls of Derby) by Queen Mary in 1555. The corporation, comprising the three Kings of Arms, the six Heralds, and the four Pursuivants, transacts the work pertaining to the marshalling of State ceremonies, the granting of armorial bearings, and genealogical records. The College contains some finely panelled apartments, notably the Earl Marshal's Court (on the ground floor, by the entrance), which has a number of portraits of famous members, besides one of Wren. The Coronation banners of the Kingdoms and the Dominions are displayed here. Visitors are generally allowed to view the Court. *Underground Station—Blackfriars.*

THE CUSTOM HOUSE, LOWER THAMES STREET.

This is the headquarters of the Joint Board of Customs and Excise; the various Custom offices of the Port of London are scattered about the docks and along the riverside. The Custom House was built in 1814-17 by David Laing, a pupil of Sir John Soane. Owing to defective piling, the river front collapsed in 1825, and the building was then reconstructed by Sir Robert Smirke. The river façade, 488 feet long, abuts on an esplanade, to which the public formerly had access. The feature of the interior is the Long Room, 190 feet by 66 feet, one of the largest apartments used for clerical purposes in this country. The original Custom House of London stood a little to the east. It was rebuilt by Wren after the Fire, burnt down again in 1718; rebuilt by Ripley and yet again burnt in 1814. *Underground Station—Monument.*

THE ROYAL MINT.

The Mint is just without the City border, and is therefore, strictly speaking, not a City building. It stands on the east side of Tower Hill and occupies the site of an old abbey called St. Mary Graces,

founded by Edward III, and was built in 1810 by Sir Robert Smirke, to supersede the old Mint (which was in the Tower), and has since been very considerably enlarged. It is shown to visitors by permit (for not more than six at a time) obtained by written application to the Deputy Master, who controls the establishment. The office of Master, which was held by Sir Isaac Newton from 1699 to 1727, and by Sir John Herschel from 1850 to 1855, is now merged in that of Chancellor of the Exchequer. All the coins in the United Kingdom are struck here, and the ingenious modern machinery is extremely interesting. In the Museum is a series of British coins from the time of the Roman occupation down to the present day, including specimens of Royal Maundy Money distributed annually to the poor at Westminster Abbey on the Thursday before Easter; also a collection of naval, military, and other medals, and impressions of the Great Seals from the time of King Offa (d. 795), down to the present day. *Underground Station—Mark Lane.*

For the Central Criminal Court and the General Post Office, see page 20; for Trinity House, page 21; for the Stock Exchange, page 26.

THE LIVERY COMPANIES AND THEIR HALLS.

ORIGIN AND FUNCTIONS. The Gilds or Livery Companies of London date from the time when the City was the chief centre of trades and crafts in England. The antiquity of the Craft Gilds is demonstrated by early charters, and their purpose was the control of trades and handicrafts, a function usually combined with social and religious activities. The pre-Reformation Gilds (the majority of the Livery Companies were in existence by the 16th Century) were dedicated to especial patron saints; the Goldsmiths to St. Dunstan (a gilded statue of the craftsman-archbishop stands in their hall to-day), the Fishmongers to St. Peter, the Shipwrights to SS. Simon and Jude, the Drapers to St. Mary, the Merchant Taylors to St. John the Baptist, and so on. The earliest charter known to have been granted to a Craft Gild is one given about 1160 by Henry II to the Weavers, confirming privileges they possessed in the time of Henry I (1110-1135). The Craft Gilds became firmly established in the reign of Edward III (1327-77), and that sovereign was himself a member of the Linen Armourers (now the Merchant Taylors). The King and the Prince of Wales are honorary freemen of Livery Companies. Distinctive costumes were adopted, and thus arose the term *Livery Company*. The central and distinctive feature of the Craft Gild in its fully developed form was the court which had jurisdiction over its members and over outsiders engaged in the same trade. By its judgments unruly apprentices and journeymen were punished and defaulting masters fined. In all, about 100 Livery Companies were formed, the last being the Fanmakers, who were incorporated in the reign of Queen Anne. In addition to the Livery Companies, there are three other Gilds, namely, the Parish Clerks', the Watermen's, and the City Solicitors' companies. These take no direct part in the civic organisation, however. The Trinity Brethren (page 21) are another Gild.

THE GILDS OF TO-DAY. The 78 Livery Companies still existing are:—

THE TWELVE GREAT COMPANIES: Mercers, Grocers, Drapers, Fish-

THE LIVERY COMPANIES.

mongers, Goldsmiths, Skinners, Merchant Taylors, Haberdashers Salters, Ironmongers, Vintners, and Clothworkers.

TWENTY-THREE OTHER COMPANIES HAVING HALLS: Apothecaries, Armourers and Brasiers, Bakers, Barbers, Brewers, Butchers, Carpenters, Coachmakers, Coopers, Cordwainers (makers of leather goods), Cutlers, Dyers, Founders, Girdlers, Gunmakers, Innholders, Leathersellers, Painter-Stainers, Pewterers, Saddlers, Stationers, Tallow Chandlers, and Wax Chandlers.

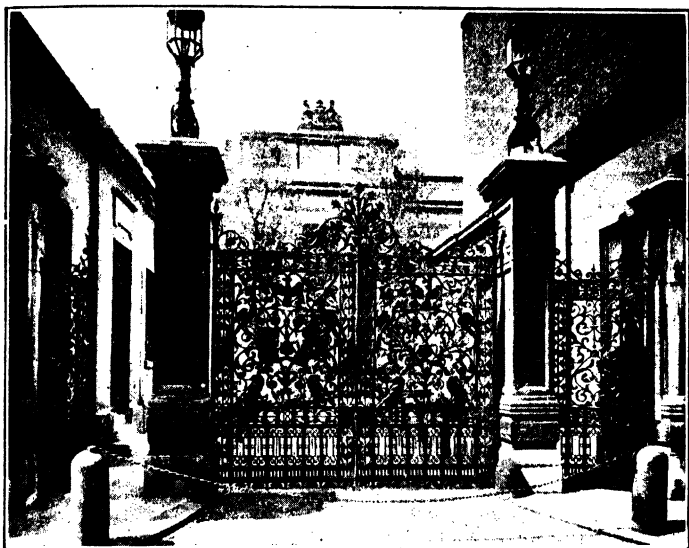
FORTY-THREE COMPANIES WITHOUT HALLS: Basket Makers, Blacksmiths, Bowyers, Broderers, Carmen, Clockmakers, Coachmakers, Cooks, Curriers, Distillers, Fanmakers, Farriers, Felt Makers, Fletchers (arrow makers), Framework Knitters, Fruiterers, Gardeners, Glass Sellers, Glaziers, Glovers, Gold and Silver Wire Drawers, Horners (makers of horn vessels), Joiners, Loriners (bit, bridle, and spur makers), Masons, Musicians, Needle Makers, Playing-Card Makers, Pattenmakers, Pavors, Plasterers, Plumbers, Poulterers (poulterers), Scriveners (law writers), Shipwrights, Spectacle Makers, Tin Plate Workers, Turners, Tylers and Bricklayers, Upholders (originally dealers in second-hand goods, but afterwards upholsters), Weavers, Wheelwrights, and Woolmen.

The Companies no longer having halls transact their business in Guildhall, in the halls of other Companies, or in ordinary offices, the last-named being in some cases outside the City. Ironmongers' Hall was destroyed by an air-raid bomb in 1917. From the list it will be observed that certain Gilds—Fletchers, Bowyers, etc.—survive, although the crafts are extinct.

PRESENT-DAY ACTIVITIES. With some few exceptions, the ostensible purpose of the Gilds has lapsed, but the administration of estates, schools, and charitable foundations, and various duties connected with civic organisation cause the Gilds to be much more than a mere survival from the past. In almost every Company there are three classes of members—Court, Livery and Freemen—presided over by a Master, Wardens, and Assistants.

CIVIC. The Liverymen have the right to vote in the Common Hall of the City for the election of the Lord Mayor, the Sheriffs, and other officers of the Corporation. Touches of the picturesque are to be seen in Guildhall Yard when the Liverymen assemble to vote at the election of the Sheriffs on June 24, and of the Lord Mayor on September 29. A tall barrier, with a number of doorways and inscribed with the names of the 78 Gilds, is then set up before the porch of Guildhall, which the Liverymen enter by passing through the appropriate door in the barrier.

TRADE. Gilds conducting old-time functions include the Goldsmiths, with respect to the assaying of plate—the British and Colonial gold and silver coinages are tested at the Hall; the Apothecaries, who issue diplomas for medicine, surgery, and midwifery, and certificates for dispensing and compounding; the Fishmongers, who seize unsound fish, analyse samples of shell-fish, and prosecute offenders against the Salmon and Freshwater Fisheries Acts; and the Gunmakers, who test gun barrels at their Commercial Road and Birmingham proof-houses. Until recently the Stationers were a very important factor with regard to copyright. The Gold and Silver Wire Drawers Company consists largely of members actively engaged in the craft.



SALTERS' HALL, ST. SWITHIN'S LANE.

The present hall of the Salters' Company was built in 1825-27, and with its garden-set forecourt and fine entrance gates has much the aspect of a country mansion. The site was once occupied by the house of Henry Fitzaylwin, the first mayor of London (1191).

EDUCATION. Among the Livery Companies controlling public schools that were founded by members are the Mercers (St. Paul's) and Skinners (Tonbridge). Merchant Taylors', like St. Paul's, is one of the nine great English public schools. Oundle School is an establishment of the Grocers. The Goldsmiths are closely associated with London University, and maintain schools. The Drapers built the new Radcliffe Library at Oxford and also provided the University with an electrical laboratory. The Clothworkers contribute liberally to textile and research work at Leeds University, the Skinners support the Leather Industries Department at the same institution; whilst pre-eminent among all the technical colleges of Great Britain is the splendid City and Guilds Engineering College at South Kensington. The Salters, Leathersellers, Carpenters, Painter-Stainers, and Plumbers are other Gilds actively engaged in promoting the welfare of the crafts with which they are associated.

ALMSHOUSES, ETC. Among the more notable administered by Gilds (the majority maintain such institutions) are the Jesus Hospital at Bray (Fishmongers) which forms the setting of Fred. Walker's *Harbour of Refuge*; and the picturesque old Hospital of the Holy and Indivisible Trinity (Mercers), near Greenwich Hospital. The Grocers built a new wing to the London Hospital.

The Dyers and the Vintners preserve ancient rights of keeping swans on the Thames—the other swans belong to the Crown. Time was when

THE GILD HALLS.

the swans of the Gilds were so numerous on the Thames in London as to arouse the wonder of foreign visitors. There are now about 500 swans on the lower and upper reaches.

THE HALLS. The more notable Halls may be grouped as follows : **GRESHAM STREET** (western end)—Goldsmiths', Wax Chandlers', Haberdashers', Barbers' (Monkwell Street); Brewers' (Addle Street, Wood Street), and Girdlers' (Basinghall Street). **CHEAPSIDE**—Saddlers' (141), Mercers' (corner of Ironmonger Lane). **BANK**—Grocers' (Princes Street); Drapers' (Drapers' Gardens), Merchant Taylors' (30, Threadneedle Street); Salters' (St. Swithin's Lane). **DOWGATE** (near Cannon Street Station)—Dyers', Skinners', and Tallow Chandlers' (Dowgate Hill); Innholders' (College Street). **UPPER THAMES STREET**—Fishmongers' (London Bridge), Vintners' (near Southwark Bridge—this is Vintry Ward), Painter-Stainers' (Little Trinity Lane). **ST. PAUL'S**—Stationers'; Cutlers' (Warwick Lane). Leathersellers' Hall is in St. Helen's Place; Apothecaries' in Water Lane, Blackfriars. The situation of the streets mentioned is shown on the City Churches map, page 63. Permission to view the Livery Halls is usually granted, on written application to the Clerk. The majority of the halls contain paintings and other features of interest. Many of the Companies have valuable collections of plate. **PAINTER-STAINERS' HALL** can be viewed on making a contribution to the alms-box. It is by Wren (the carving on the doorway is assigned to Gibbons), and among the portraits is one of Camden, the antiquary, who was the son of a painter and was a member.

MERCERS' HALL occupies the site of the house in which Archbishop Becket was born in 1119, and where subsequently stood a hospital and chapel dedicated to St. Thomas. It is unique among the Gild Halls in that it has a chapel (the Sunday evening services here are public). **VINTNERS' HALL**, partly by Wren, has a beautifully appointed interior. **DRAPERS' HALL** is a large quadrilateral building containing a suite of fine chambers—Livery Hall, Committee Room, Dining Hall, and Drawing Room—adorned with portraits, sculpture, and tapestry. **GROCCERS' HALL** is another building of considerable size, with a richly appointed interior. It was rebuilt about thirty years ago, and the exterior is remindful of a Tudor mansion of Old London. **APOTHECARIES' HALL** occupies the site of the Guest House of the Blackfriars' convent and is a picturesque Carolean building. The beautiful Italian building of **GOLDSMITHS' HALL**—the interior is as fine as the exterior—was erected by Philip Hardwick in 1832. **FISHMONGERS' HALL** (by Henry Roberts), so pleasing a landmark of London Bridge, was built about the same period. One of the prized relics here is the dagger with which Sir William Walworth—a Fishmonger—killed Wat Tyler. **SKINNERS' HALL** has paintings by Frank Brangwyn. The Court Room of **BARBERS' HALL** is attributed to Inigo Jones, **BREWERS' HALL** to Wren. **STATIONERS' HALL** is in part pre-Fire; it contains many interesting literary souvenirs, and among other relics is the composing stick used by Benjamin Franklin whilst working as a printer in London. Here it may be observed that Caxton, the first English printer, was of the Mercers' Company. **HABERDASHERS' HALL**, by Wren, is enveloped by modern buildings, and there are one or two other halls tucked away in similar fashion; but the hidden gem of the City is the beautiful Livery Hall of **MERCHANT TAYLORS**, which is coeval with the Great Hall of Guildhall. This hall was badly damaged by the Fire, which destroyed the open

timber roof. As was done when the Great Hall of Guildhall was repaired, a flat roof was constructed, and this remains. Beneath the Livery Hall is a small Crypt, which escaped the Fire. CARPENTERS' HALL, in London Wall, close by Drapers' Hall, is an ornate building designed by W. W. Pocock in 1880.

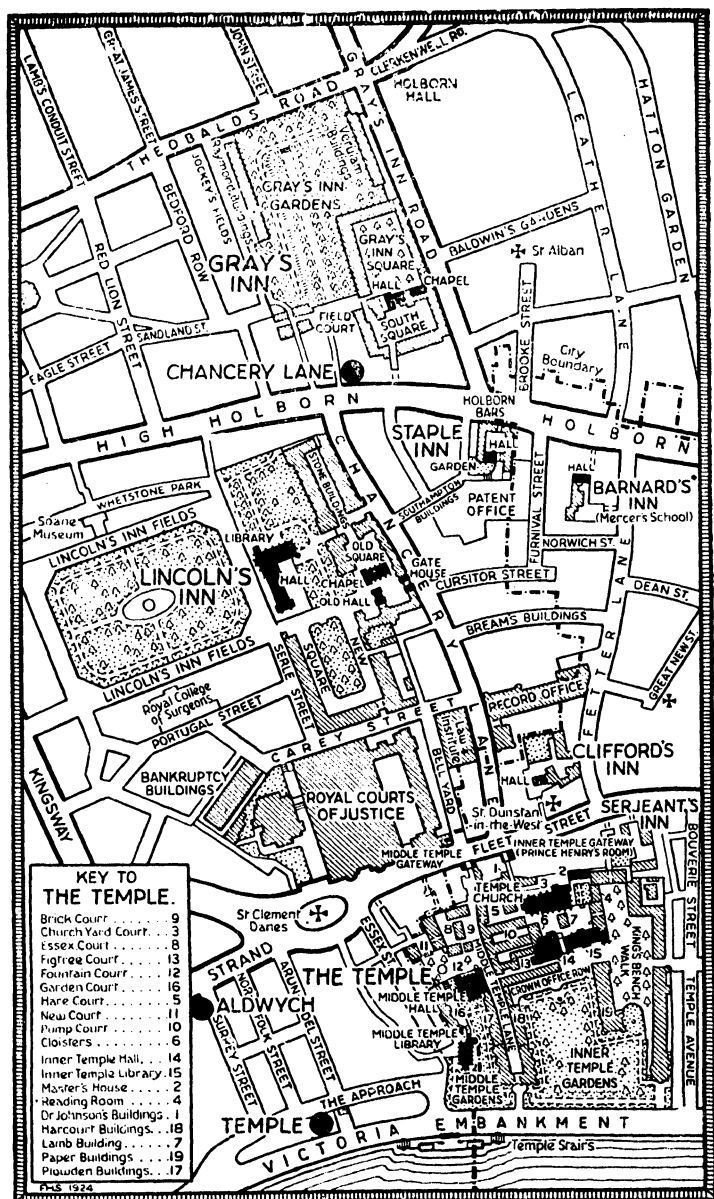
Generally the old halls were situated in the particular quarter of the City in which the respective craft was centred. This segregation of the various crafts and trades in Old London facilitated supervisory control by the civic authorities. In two instances halls of to-day are in appropriate quarters of the City, namely, the Stationers', near the stationers and publishers of the Paternoster Row district; and the Skinners', in the vicinity of the latter being many fur and skin dealers, including the Hudson's Bay Company.

THE LEGAL QUARTER.

The accompanying Map depicts the tract of territory, extending from the Victoria Embankment to the Theobalds Road, that is the Legal Quarter of London. Here, besides the Royal Courts of Justice and the Inns of Court, are the Law Institute (solicitors), and other legal institutions; while close by is Somerset House (page 19). The inception of this district as the Legal Quarter of London arose when the newly-formed Societies of the Inns of Court acquired certain estates that fringed the City and were conveniently near to Westminster Hall.

THE ROYAL COURTS OF JUSTICE.

This extensive range of buildings was erected in order to provide better accommodation for the courts of law than had hitherto been furnished by the ancient courts at Westminster Hall (page 80), and the site in the Strand was chosen owing to its proximity to the Inns of Court. The New Law Courts—to use the popular designation—were designed by G. E. Street, R.A., and are in a free rendering of Early English Gothic, with an imposing main entrance and an eastern tower as the chief external features. They were commenced in 1874 and opened in 1882. The buildings have a total frontage to the Strand (without including the screen on the western side) of over 500 feet, and extend northwards to Carey Street for about the same distance. Including the additions made on the west in 1911-13, there are about 1,100 rooms, the chief apartments being the Central Hall and the 23 courts of the King's Bench, Chancery, and the Probate, Divorce, and Admiralty divisions, and the Court of Appeal. The main scheme of the interior is to have all the different courts ranged round the Hall, divided from it by a corridor running the whole way round; while on each side are the great blocks of buildings containing the offices and chambers in which the bulk of the lawyers' business is transacted. The Central Hall is 138 feet long by 50 feet wide, and 80 feet high, and is paved with mosaic. It contains statues of Blackstone (by Paul W. Bartlett) presented in 1924 by the American Bar; of Lord Russell of Kilowen (by A. Bruce-Joy) and of Street (by Arnstead). The public are admitted to the Central Hall during the vacations (permission may usually be obtained to enter at other times) and to the Courts during the trying of cases.



THE LEGAL QUARTER.

THE INNS OF COURT.

Here, in *Term-Time*, the students of the law attend in great numbers, as it were to public schools, and are there instructed, in all sorts of *Law-Learning*, and in the practice of the Courts: the situation of the place . . . is between *Westminster* and the city of *London*, which, as to all necessities and conveniences of life is the best supplied of any city or town in the kingdom: the place of study is not in the heart of the city itself . . . but in a private place, separate and distinct by itself. —Sir John Fortescue's *Commendation of the Laws of England* (circa 1463).

The four Honourable Societies of the Inns of Court—comprising what is virtually the English university of the law—were established in the early years of the 14th Century, through legal reforms made by Edward I. In a way, the inns are comparable with the colleges of Oxford and Cambridge and, although private property, are accessible to the public. Apart from their rich historical interest, they are leafy, old-world backwaters of London.

THE TEMPLE. This was originally the headquarters of the English branch of the Knights Templars, an order formed for the protection of pilgrims travelling to the sacred places in the East. Their ostensible function lapsed when the Christians were expelled from Palestine in 1291, and the Templars were suppressed in 1312 by Pope Clement V, a part of their London property being subsequently acquired by the lawyers. The Temple comprises two Inns—the Inner Temple and the Middle Temple—with entrances from Fleet Street. Middle Temple Lane runs down from the gatehouse (by Wren) of the latter Inn to the Embankment. Abutting on this lane is Middle Temple Hall, built about 1570 and having, with its panelled walls, stained-glass windows, carved screen, and splendid hammerbeam roof, an interior unexcelled for beauty. Hither, at 6.30, the Horn Blower summons the Benchers and the Students to dinner in Term. Close by are Fountain Court, which Dickens made the scene of John Westcott's wooing of Ruth Pinch; and Brick Court, where, at No. 2 (there is a tablet beside the window of the room), Goldsmith died, on April 4, 1774. East of the Hall is Crown Office Row (Charles Lamb was born at No. 2), overlooking the gardens and leading past Inner Temple Hall and Library to King's Bench Walk, where are some houses assigned to Wren. Inner Temple Hall was rebuilt by Sydney Smirke in 1868–70, and has a fine interior. As in Middle Temple Hall, the walls are adorned with paintings of sovereigns and of famous lawyers, and the panelling is decorated with the arms of Lectors (Readers or Lecturers). Under the Gallery are four bronze statues by Armstead: two of Templars, and two of their rivals the Hospitallers. Both Halls may be viewed (ring bell, if closed) on weekdays from 10.30 to 12.30, and from 3 to 5; during August and September they are open throughout the day.

Adjacent to Inner Temple Hall are Pump Court, dating from the late 17th Century, with a cloister at the east end; and THE TEMPLE CHURCH, which was the church of the Templars (admission on knocking, between 10.30 and 1 and between 2 and 4 on weekdays, except Saturday). The original London house of the Templars was in Holborn; a removal to the riverside was instrumental in adorning London with a Round Church that, as an example of Norman Transitional work, is unique. Observe the particularly fine Norman doorway. The Round of the church (after the style of the Temple of the Holy Sepulchre in Jerusalem) was built in 1185; the rectangular Choir dates from 1240. The interior, with its clustered pillars of Purbeck marble, stained-glass windows, and

LINCOLN'S INN.

*rich decoration, is exceedingly fine. On the floor of the Round are nine recumbent effigies of mail-clad knights, among them those of William Marshall, Earl of Pembroke (one of John's representatives at Runnymede) and his sons William and Gilbert. Among those buried in the church are John Selden, the jurist and author of *Table Talk*, who in 1622 was a member of the committee that revised the laws of the London Company of Virginia. Goldsmith was buried in the graveyard; a stone inscribed "Here lies Oliver Goldsmith," set up in 1860, does not, however, mark the actual spot where the poet was interred. East of the church is the house of the Master, or Incumbent, a pleasing old mansion attributed in part to Wren. Above Inner Temple Gateway is a Jacobean house (the overhanging front is a latter-day "restoration"), No. 17, Fleet Street, containing the old council room of the Duchy of Cornwall—observe the inscription by the doorway.*

LINCOLN'S INN, which belonged originally to the Bishops of Chichester, is so called after Thomas de Lincoln, a King's Serjeant, who in 1313 founded, in Holborn, the Society of the Law which has occupied the Chancery Lane property since *circa* 1430. It is entered from Chancery Lane by a fine gatehouse of red brick, built in 1518. Behind this is Old Square, with mellow brick buildings of the Early 17th Century. Here stands the Old Hall, which was rebuilt in 1506 and has recently undergone a rather drastic scheme of restoration. In it the Court of Chancery was formerly held. On the north is the Chapel, rebuilt in 1623 by Inigo Jones. It is raised on an open undercroft which is said to have been used as an ambulatory by the lawyers and their clients. The north wall of the Chapel is pitted with the marks of German bombs. The west side of the Inn comprises the old-world New Square (observe the fine iron screen and the War Memorial); and the Gardens, which are flanked by the new Hall and Library, built in the Tudor style by Philip Hardwick in 1842. Both have fine interiors. Permission to view the Halls, the Library, and the Chapel may usually be obtained on written application to the Under Treasurer of the Inn. Curfew is still rung in Lincoln's Inn.

A Tudor gateway (by Hardwick) leads into LINCOLN'S INN FIELDS, the garden of which contains a memorial of the wife of Mr. Ramsay MacDonald. A tablet in the floor of the pavilion in the centre of the garden commemorates the execution of Lord William Russell here in 1683, when the Fields were a sort of common. On the north side of the square is the Soane Museum (page 164); on the west, Lindsey House, (now No. 57 and 58) by Inigo Jones, and Newcastle House (No. 66), a picturesque old mansion of the late 17th Century. On the south is the Royal College of Surgeons. Near the south-west corner of the Fields is Portsmouth Street, with an old cottage that is blatantly proclaimed to be "The Old Curiosity Shop immortalised by Dickens." It has no connection whatever with the novelist or his works. It is said that it was originally a dairy-house attached to a mansion that was the residence of the Duchess of Portsmouth, one of Charles II's fair ladies. In the late years of the last century the house was taken by a curio dealer, who painted on the front the inscription "The Old Curiosity Shop." Subsequently the place was occupied by a waste-paper merchant, who added "immortalised by Charles Dickens," and thus gave spurious fame to his premises. In August, 1923, "The Old Curiosity Shop" was sold for £2,250 and has since been a curio shop.



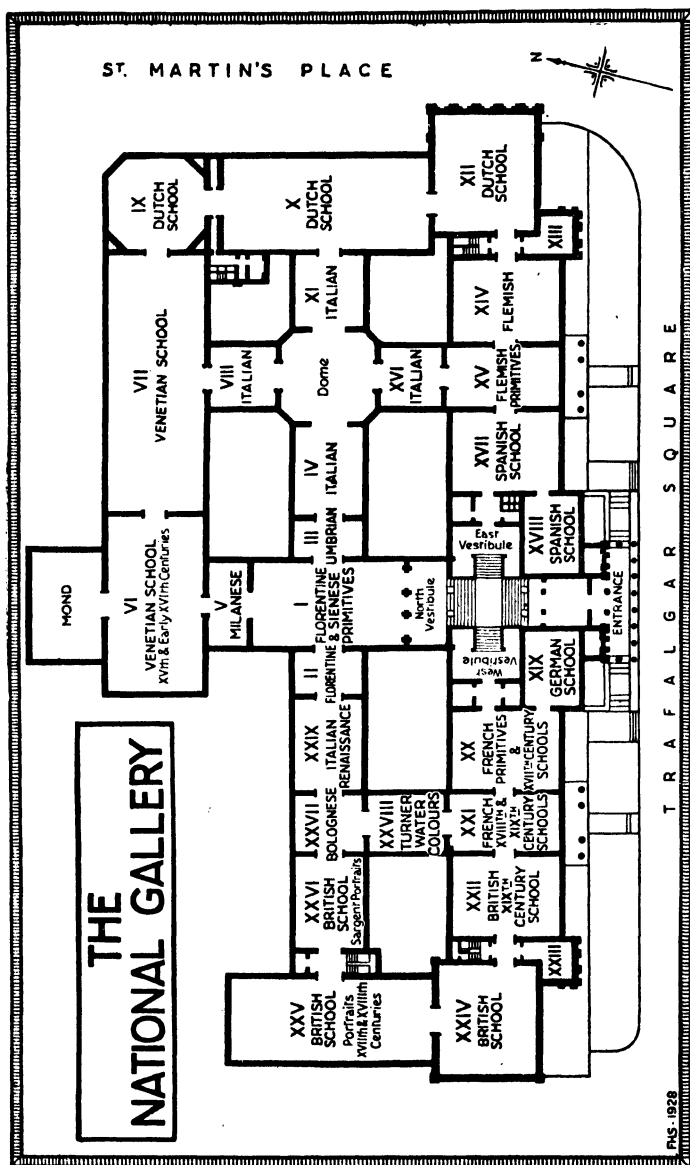
THE MIDDLE TEMPLE CLOISTER.

[Whiffin

The Cloister, which was designed by Wren, is built on the site of the old Cloister of the Temple Church.

GRAY'S INN, so called after the old-time owners, the Lords Grey of Wilton, is entered through a gatehouse in Holborn, whence one passes to South Square. Here stand the Hall and Chapel, the former an Elizabethan structure in the style of the Middle Temple Hall. In the Square is a statue (by F. W. Pomeroy) of Bacon, the lawyer-philosopher, who was a student of the Inn. On the north is Gray's Inn Square, a plane-lined quadrangle of old brick houses; and west of this the Gardens, in the far end of which is a catalpa tree that was planted by Bacon. Requests for permission to inspect the Hall, Chapel, and Library should be made in writing to the Under Treasurer.

THE INNS OF CHANCERY. Attached to the Inns of Court were various smaller Inns of Chancery, most of which have been demolished. A part of Clifford's Inn, including the Hall, still exists behind St. Dunstan's Church in Fleet Street. In Holborn is Staple Inn, with a gabled front rebuilt about 1600 and restored in recent years; a picturesque inner court, flanked by the Hall (now used by the Institute of Actuaries); and a small Paved Garden at the rear. This Inn had originally some connection with the merchants of the Wool Staple. It is the property of the Prudential Assurance Company, who restored the Holborn front. The old Hall of Barnard's Inn, near by, is occupied by the Mercers' School. Serjeants' Inn, in Fleet Street, was until 1730 (the houses date from this period) an inn of the now abolished Serjeants of the Law.



ART GALLERIES.

Nearly every kind of painting is represented in the public art galleries of London. In the National Gallery are masterpieces of all European schools from the 14th Century to the 19th Century ; while the Tate Gallery section covers British art from the 18th Century to the present day, and, for the time being, houses a collection of modern foreign works. In the Victoria and Albert Museum are a unique collection of English water-colours, British oil paintings of the early 19th Century, and a group of works by modern French artists. French 18th-Century painting in particular and a general collection of Old Masters will be found in the Wallace Collection. For portraiture there is the National Portrait Gallery, with paintings of celebrated people in all spheres of life, and containing, besides works by modern artists, many examples of the early portrait painters. The Dulwich Gallery also is rich in portraits, and has a number of Old Masters. The Guildhall Gallery has a mixed collection of 19th-Century paintings. The only other municipal gallery is at Camberwell, where a loan collection is usually on view. The works in the Diploma Gallery reflect the history of the Royal Academy. A notable addition to the public collections are the Iveagh pictures at Ken Wood.

THE NATIONAL GALLERY, TRAFALGAR SQUARE.

In 1824 Parliament voted some £60,000 to stock and maintain a National Gallery. Thirty-eight pictures bought from the Angerstein gallery were the nucleus of the Collection, which entered the present building in 1838. The architects responsible for the building we now see were W. Wilkins (1832-38), at whose suggestion the National Gallery was erected, and E. M. Barry (1876), Sir J. Taylor (1887), and the Office of Works (1911), who remodelled the interior and made additions. The Mond Room was added in 1927.

The Collection has risen to a leading place among the galleries of the world, and it is more representative of all the great Schools of painting than any other gallery. A complete Catalogue and Illustrated Guides, etc., are on sale at the Publications Stall. Our purpose is to indicate the outstanding examples which visitors should study. The itinerary suggested is, perhaps, the one most easily followed. Half-way up the main staircase mount to the left. At the top, on the right, is the monumentally grave altar-piece of Domenico Veneziano. Opposite hang a group of drawings by the English master, Alfred Stevens, and the door is flanked by Turners, as an introduction to the British wing. Enter Room XX. In the left corner is Room XIX, THE GERMAN ROOM, Holbein's *Ambassadors*, his largest extant portrait, perfectly exhibits his craftsmanship ; throughout we find a sureness of technique and faultless calligraphy unequalled on so large a scale. The *Duchess of Milan*, painted in 1538 to give Henry VIII an idea of his projected bride, is one of Holbein's supreme masterpieces. Note the gleaming black dress, the gold-brown fur, and white wristlets, relieved against the matrix-blue background, the placing of the figure in its panel, the young widow's simple dignity and friendliness, and the exquisite character of the hands. SS. *Peter and Dorothy*, by the rare "Master of S. Bartholomew," is a striking colour scheme of gold, turquoise and sapphire, white and brick-red. The *Virgin and Child and Saints*,

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by Cranach, lent by H.M. the King, is one of this master's greatest works. The princely charm of the Child and the grave devotion of the Mother and women Saints are set off by the contemplative dignity of the Saints in the side panels front and back. The emotion in Baldung's *Dead Christ* suggests the tense feeling of the greatest of the German School. Lastly, note Dürer's uncannily intimate portrait of his *Father*.

Return to Room XX and the FRENCH PRIMITIVE AND 17TH-CENTURY SCHOOLS. The outstanding early pictures are *Mary Queen of Scots*, with its exquisite refinement of costume painting, the curious white, green, and rose picture of the *Trinity*, an unusual example of some Franco-Rhenish School; and the brilliant *Joachim and Anna*, by the rare "Master of Moulins." Poussin dominates the 17th Century. His dexterity in weaving limbs and bodies into arabesques, the classic severity which prevents his pattern from becoming florid, and his rich colour are perfectly exhibited in *Bacchanalian Dance*, the *Nursing of Bacchus*, *Cephalus and Aurora*, and *Phocion*. The white, pale blue, sapphire and golden draperies, the tawny flesh of these half-men, and, in *Phocion*, the azure sky with its clouds of flashing white and pewter-grey, prove Poussin one of the rare colourists. Claude, the greatest landscape painter before Turner, is splendidly represented. His expression of the ideal serenity and expanse of Italian landscape is still unrivalled. In the *Cave of Adullam*, and the small *Landscape* (61) the spell of a land dreaming in perpetual afternoon, under flawless skies, and softened by the gossamer of sunny haze, is entrancingly interpreted. In Champaigne's portraits of the subtle Richelieu we see strange ingredients of meanness, competence, and weakness.

Room XXI contains the 18TH AND 19TH CENTURY FRENCH SCHOOLS. Watteau's *Gamme d'Amour* is the centre of a group. How full the sense of colour in his amber and washed rose, how close the feeling of life and sad beauty expressed in the droop of a woman's figure or the turn of her head; how audible the undertone of passionate regret for transient loveliness! The speciality of Greuze is clearly illustrated in his *Head of a Girl* and *Girl with an Apple*. Many qualities of Chardin appear in *The Lesson*, the *House of Cards*, and the *Still Life* (1258). To this bottle and loaf he has given the simple dignity of a little monument; note the fine unity, the textures of smooth, thick glass and crisp baked crumb and crust, and the rich pigment on the loaf. Tocqué's *Man in a Flowered Vest* is of his highest level, as is Largillière's *Princess Ragotsky*. The famous rivalry of the Classic and Romantic schools of the 18th Century is typified in Ingres and Delacroix. The keen and hawk-like *Norvins* embodying Ingres' creed that sheer drawing is the integrity of Art; the *De Schwiter* expressing the Byronic spirit of Delacroix. Corot's distinct manners are shown in his early *Claudian Aqueduct*, so sharp and actual, and in his mature *Bent Tree*. Manet, the greatest of the Impressionists, is represented by two virile fragments of his *Execution of Maximilian*. Painted with the superb freedom and rightness of Frans Hals, and modelled with the directness of sculpture, these pictures dominate the room. Lastly, note two aspects of Fantin-Latour—his sensitive and atmospheric *Flower Pieces*, so different from the metallic glitter of a Dutch flower painting, and his *Mr. and Mrs. Edwards*, with its restraint and senatorial dignity.

Room XXII contains masterpieces of BRITISH 19TH-CENTURY



MOONRISE ON THE MARSHES OF THE YARE (JOHN CROME. 1768-1821).

PAINTING. On the right, Millais' *Ophelia* and Rossetti's *Annunciation* are the epitome of the romantic fervour and naturalism of the Pre-Raphaelite movement ; the one full of delicate detail, from the piping robin on the left to the foxgloves on the right, and so sincere in its boyish poetry and charm ; the other so purely inspired in its understanding of Mary's wonderful experience. With these hang Whistler's *Little White Girl*, a "symphony" of gradated whites and values, and one of his turquoise *Nocturnes* of the Thames. On the left, Alfred Stevens's *Mrs. Collmann* has the dignity and sculptural solidity of the great Italians, qualities which Stevens alone of all their followers attained. In F. Madox Brown's *Christ washing S. Peter's Feet* is a deep understanding of Jesus and the varied emotions of embarrassment, perplexity, and mere curiosity exhibited in the disciples. Next we see the fine unity of design and theme in Watts' *Love and Death*. Farther on we are entertained by the Victorianism of Frith's *Derby Day*, crowded with anecdotes and enlivened with countless passages of delicate and masterly painting. The things which make the English landscape school supreme are represented here by Constable's *Cenotaph*, *Haywain*, and *Cornfield*, with their robust and vivid actuality of English country and weather, and by Turner's great "impressionism" of the railway—*Rain*, *Steam* and *Speed*.

Room XXIV is the Pantheon of Crome, Constable and Turner. Here the supremacy of the English School is realised. On the right, Crome's early *Moonrise* shows us how the 17th-Century Dutch moonlight piece was ennobled to a monumental plane. Never before or since have the sullen mystery of twilight, the ever-new wonder of moonrise and the pregnant significance of shapes looming against the sky been thus revealed. In mid-career, "for the sake of light and air," Crome painted *Mousehold Heath*, restricting himself to the fewest elements—two vast ridges of down, the great sky, and all-pervading air and light. Of all landscapes

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this is the most eloquent of the spacious bulk and solemn stillness of Nature. Crome's *Nunc Dimittis* is the *Poringland Oak*, which, transfiguring the art of Hobbema and Ruysdael, is a hymn to light and to his beloved tree. Lawrence is here seen in a youthful work, his *Queen Charlotte*, brilliantly painted and unusually subtle in colour. Turner's *Spithead* and *Calais Pier*, in his dark early manner, show how he expanded the achievement of Van de Velde and Ruysdael to a larger and more elemental scale. In the same way the distance in *Crossing the Brook* surpasses in content and intimate emotion his next exemplar, Claude; his *Frosty Morning* is comparable only with Crome's *Mousehold*, so spacious are its light and air. The gorgeous *Temeraire* and *Ulysses* are unique, the one a mighty dirge, the other symbolic of all the real and dreamed-of pageantry of Dawn. The *Petworth* is a great Impressionism in which the ordinary person's perception of light and colour is transfigured into the vision of genius.

Room XXV is hung with salient examples of BRITISH PORTRAIT PAINTING of the 17th and 18th Centuries. The English Holbein school is indicated by the portrait *Dr. Butts*, by John Bettes, and by the handsome swaggering portrait *Lord De la Warr*. Mytens' *Marquess of Hamilton*, in black dress with scarlet hose, represents late Jacobean work, which in 1632 was transformed by Van Dyck, whose splendidly idealised *Charles I* aptly dominates the room. In this, one of the last heroic portraits, we see the passing of the courtly and romantic age which blossomed in Elizabethan England. Dobson's *Endymion Porter* and *Unknown Gentleman* are the English version of Van Dyck's dignity and charm, as Lely's sombre *Van Helmont*, expressed in a technique as fine as Van Dyck's, brings into English portraiture a dour realism which is intensified in the insolent and powerful head of *Tweeddale*, so brilliantly painted by Kneller. Hogarth is a master who in his *Shrimp Girl* echoes Velazquez, whom he never knew, and foreshadows Manet, and in his group of *Servants* achieves a downright simplicity which is unique. Note the boy in this group, his "shining morning face" and childlike unconsciousness. Only Gainsborough has equalled this expression of English character.

The golden age of Reynolds, Romney, and Gainsborough, who portrayed the most cultured society of modern history, displays to us the opposition of romance and realism. Reynolds is the arch-romantic in his mellow, grand-style *Graces* and his noble *Heathfield*, emblematic of Britain's victory at Gibraltar. The popular *Age of Innocence* and *Angels' Heads* are saved by sincerity, subtle perception and masterly technique from the sweetness we have come to dread. Note also his Van Dyckian *Two Gentlemen*, and charming *Holy Family*. Gainsborough throughout is coolly practical and actual; contrast his *Baillie Family*, *Bate Dudley*, and *Schomberg* with Romney's *Beaumont Family*, which would admirably illustrate some scene in "Evelina," and the exquisite childish wonder and freshness in both versions of Gainsborough's *Daughters* with the insipidly romantic *Parson's Daughter* by Romney and the precocious children in Reynolds' *Lady Cockburn*. On the other hand, not even Gainsborough surpasses the beautiful perception of childhood in Romney's *Lady and Child*. Gainsborough's landscape can be well appreciated in *Cornard Wood*, wherein a new sense of out-of-doors light and air is realised.

From this gallery we cross a landing to Room XXVI, in which hang



ANCIENT ROME: AGRIPPINA LANDING WITH THE ASHES OF GERMANICUS (J. M. W. TURNER, R.A. 1775-1851).

the LATE VENETIANS. Chief is Canaletto who can be studied in no public gallery so fully as here. No master sustains his highest level so consistently. He draws with the trained severity of an architect and paints with the crisp touch of a master musician. His rendering of sunlight is amazing. His masterpieces are *View in Venice* and *Maundy Thursday*. For the rest note Guardi's less architectural but more atmospheric tendency; Longhi's amusing genre; the bold portrait by Piazzetta, and the group of Tiepolos. In Room XXVII may be studied the once worshipped BOLOGNESE—e.g., the *Three Maries* by Carracci, and Sassoferrato's *Virgin in Prayer*, Dolci's *Madonna* and Guido Reni's *Ecce Homo*.

On our right lies Room XXVIII, in which are our most incomparable possessions—the TURNER WATER-COLOURS. They who have never visited this collection, or the Tate Gallery, are unaware of an enchanted continent, rich in a magic depth and delicacy of perception attained by this artist alone.

Return to Room XXVII and proceed to XXIX, where the full tide of the ITALIAN RENAISSANCE can be seen. Pollaiuolo's great *S. Sebastian* shows the transition from the static quality of the earlier Florentines (for example, Gozzoli's *Virgin Enthroned*) to Michelangelo's *Entombment*. Its stern spirit and intensely realised action (note how the bowmen strain their strings and thrust upon the earth with their strong legs) typify the Florentine ideal and achievement. In Michelangelo the difficulties of representation seem overcome. His figures fill their space like sculpture of the grandest period, and tragically express the

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epic meaning of the Entombment. His *Virgin and Angels* in the unfinished No. 809 are among the most lovely conceptions in Art. Note the *terra-verde* under-painting of this picture. Less sculptural is Signorelli's *Circumcision*. The woman with her back turned typifies the grand simplicity of great mural decoration, as the ecstasy in Simeon's uplifted head typifies the conviction of an earlier age. Piero di Cosimo's *Cephalus and Procris*, Botticelli's *Mars and Venus* and Bronzino's *Venus, Cupid, Folly and Time*, exhibit an interesting evolution. The first is gently romantic; the second a masterpiece of abstract and passionless beauty of colour and rhythmic line; the third, with all its splendid colour and skill of patterning, foreshadows the decadent taste of a later generation. Filippino Lippi's large *Virgin and Child with Saints*, one of his finest works, breathes the gentle charm of a placid fairy tale. The wistful beauty of Mary in Botticelli's round *Virgin and Child and Angels* has endeared this to the world. Correggio's *Christ leaving His Mother* touchingly realises the poetic inspiration and emotion of his youth. In his *Teaching of Cupid* and *Madonna of the Basket*, in Sarto's *Madonna and Child* and romantic *Sculptor*, we see a younger generation's enthusiasm for new problems of chiaroscuro and atmosphere, and its tendency to take a playful view of religious subjects. Raphael can be studied in his early *Vision of a Knight*, fresh and naïve in feeling, and in his more accomplished but less animated *S. Catherine* and *Virgin and Child and S. John*. In these his faultless instinct for balance and flow of line is exemplified.

Room II (exclusively FLORENTINE) contains an earlier and more intensely religious generation. Here is Filippo Lippi's tender and devout *Annunciation*, and his gravely inspired *S. Bernard*. His pupil Botticelli is represented in different phases: in his sensitive yet robust *Portrait*, so frank and natural; in his very early *Adorations*, pervaded by the earnest and elaborate invention of youth and the genius of a born colourist. In the oblong *Adoration* note especially the deep saturation of rich colour, and the queenly dignity of the girl Mother. His latest phase is represented by the *Nativity* with its wheel of dancing angels and its mystic meaning, indicated in the inscription. The sculptural quality of the Florentines is realised in No. 2508, *Virgin, Child and Angels*, by an unidentified master. They are gathered in the Enclosed Garden, and among them passes a deep understanding, at which we can only guess. Another characteristic Florentine piece is the gay *Tobias and the Angel*, with its springing action and rhythmic elegance. This belongs to Verrocchio's great school of sculptural draughtsmen, as does the majestic *Virgin Adoring*. In the delicacy and radiance of the Angel on the left some see the hand of Leonardo da Vinci—Verrocchio's choicest scholar. Ghirlandaio's *Costanza dei Medici* is an arresting portrait, of charming colour.

In Room I we have the FLORENTINE AND SIENESE PRIMITIVES. On our left hangs Botticini's vast *Assumption*. Farther on is Castagno's *Crucifixion*, a tiny picture of monumental mood. In these gaunt figures, and stark landscape, the stern emotion of Donatello is echoed. One of the most profound of the Sienese—Matteo di Giovanni—is represented by his *Virgin of the Girdle*, *Ecce Homo* and *S. Sebastian*. In Masaccio's *Virgin and Child* we see the grave meaning and monumental massiveness which had been all but lost since Giotto's time. In Gentile da Fabriano's sumptuous flowered brocade and in the lovely

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carpet of red-orange, ultramarine, and gold, on which Orcagna's *Three Saints* stand, engrossed in self-communion, we realise the splendidly sensuous side of early Renaissance painting. Ucello's superb *Rout of San Romano* cannot be matched in any gallery. It is a perfect example of the finest "heraldic" decoration. Note the lovely scheme of white, black, pale blue and gold; the exciting pattern of lances, and in the fallen warrior and the spears on the ground Ucello's naïve zest for the new science of perspective. Fra Angelico's loving, gentle art is typified by his *Christ in Glory*, in which each little figure is so tenderly felt that the total, of some 266, composes an anthology of this artist's sweet sincerity and charm. The *Annunciation* by a scholar of his truly echoes his mood. Throughout the room the colour effect is that of richly coloured mosaic or Eastern rugs. Never since has such wealth and beauty of colour been attained in European painting. Duccio is the greatest Siennese master represented here, and the measure of his austere and pregnant art can be taken in his *Christ healing the Blind* and the *Transfiguration*. A relic of the pre-Duccio Siennese is the large cruciform *Crucifixion* by Segna di Bonaventura.

In Room III, facing Room II, are UMBRIAN masterpieces. Perugino's triptych, No. 288, expresses his special feeling for the serene repose of far-stretching landscape. In Piero della Francesca's *Baptism* we have the finest gallery example of this incomparable master. His lovely milky colour—pale and deep blues, lavender, white, and washed rose, and the silvered ivory of the flesh, all merging in the soft light under the pale sky, make this one of the most beautiful pictures. And to this are added the grave dignity of conception and the pioneer's enjoyment of new discoveries—for instance, the artistic problem of the human figure, and of what we now call *plein air*. Similar qualities and beauty appear in *The Nativity*, with its adoring Mother and chanting angels, and in the *S. Michael*. In Pinturicchio's *Virgin and Child*, with its glowing ivory colour, the blue dress and pure, still sky, we have again the Umbrian sense of colour and of landscape.

Returning through Room I to Room V, we find the MILANESE, whose independent quality can be gauged in Borgognone. His *Virgin and Child with S. Catherine* has charming colour—the black and white dresses, and the white lilies against the turquoise sky. His aloof and virginal Madonnas are among the most inspired; in Boltraffio's physically attractive Mother, No. 728, we see a different interpretation. Solario's *Portraits* are interesting: No. 923 in the Primitive tradition of Antonello da Messina, No. 734 influenced by Leonardo's fusion and atmosphere. Leonardo's *Virgin of the Rocks* dominates the room, modelled like a marble group, mysterious with hidden meaning and imbued with human loveliness. Note, too, the *Adoration of the Kings* by Bramantino, with the Mother like a queen seated amid a bodyguard of princes.

Room VI contains the VENETIAN, PADUAN and VERONESE SCHOOLS of the 15th and early 16th Centuries. On the left is Pisanello's *SS. Anthony and George*, the latter in silver mail and a great straw hat. The *Virgin and Child*, next, is one of Mantegna's most humanly appealing pictures. Gentile Bellini's *Sultan Mohammed* and crowded *Adoration* are of his most famous works. More beautiful by far is his *S. Dominic*, on the opposite wall, in its rendering of saintly old age and in the exquisite colour of the background. A superb example of Venetian colour is Marziale's *Circumcision* on the end wall, of which the centre is Mantegna's

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Scipio, an imitation of a Roman frieze. Next we note Crivelli's *Annunciation* with its elaborate and almost stonelike detail : an interesting contrast with this, with Mantegna's *Virgin and Child* and those by Bellini, further on, is Cima's *Virgin and Child* charmingly and placidly human compared with the brooding absorption of the others. Here is the entrance to

The MOND ROOM. On the left are Milanese and Lombard painters, notably Gaudenzio Ferrari and Luini ; on the long wall, to the left are Giovanni Bellini's *Virgin and Child* and *Dead Christ*, and Gentile's sumptuously brocaded *Virgin Enthroned*. Flanking the large early *Crucifixion* by Raphael are two Botticellis of special beauty, followed by Fra Bartolommeo's *Holy Family* and the precious *Mother and Child*, typical of Titian's late painting. Peruzzi's striking *Alberto Pio* and *Boltraffio's* masterly profile portrait are conspicuous on the next wall, and as we regain the door we note Cranach's delightful *Jealousy*, and an interesting Murillo. Re-enter Room VI, and on the left we find Giovanni Bellini's famous *Loredano*, the best known of all his portraits, and his *Agony in the Garden*, where Christ kneels silhouetted against the sunset, solitary in the quiet twilight. Bellini is supreme in Italian art in thus realising how Nature seems at one with human emotion. Balancing his *Agony* is Mantegna's, lacking its emotion, but more intellectually wrought, and then his brilliant-hued *Virgin and Child with Saints*. On the end wall Antonello da Messina's noble little *Crucifixion* reaches the height of imaginative understanding, and his *Self Portrait* shows how near to Flemish modelling the Italian temperament could go, retaining a larger human sympathy and perception, Bellini's intensely devout *Blood of the Redeemer* and a group of small Antonellesque portraits of exceptional quality complete this wall. We pass on to the austere, almost harsh, intensity of Tura's *S. Jerome* and *Virgin in Prayer* and his curious metallic *Allegorical Figure*. In all these Paduan and Ferrarese masters we note a strain of asceticism and rather rigid angularity of line, separating them from the purer Venetian style. Next the door at which we entered this room is Pisano's *S. Eustace* full of delightful detail of birds and animals.

Retracing, Room VII is entered. Here is LATER VENETIAN PAINTING—the decorations of Titian, Palma, Tintoretto, and Veronese ; the diverse portraiture of Titian, Palma, Lotto, Moroni, Bordone, Moretto, and Tintoretto. Immediately on the left is a group of Giorgionesque inspiration in which romance replaces religious interest. Giorgione's *Knight* and the little *Classical Subject*, perhaps by Titian or Giorgione, with its vivid sense of sunlight and cloud shadow, signify the younger generation's interest in new problems. A little farther on Palma's *Knight Adoring* is typical of this romantic interest. Titian's subtle modelling, rare colour, and rich landscape are amply expressed in the *Bacchus and Ariadne*, with its thundery light and shadow playing over the distant bay and mountains ; note the blue sky glinting through the deep green trees, the coppery flesh of the figures, and the blues and rose, scarlet and indescribable pomegranate of the draperies. Note, too, the fleeting light and shade, over the distance and over the panthers in the foreground, and the pagan beauty of the little gleaming faun. In the skies and backgrounds of the *Noli Me Tangere* and Nos. 4 and 635, and in their sonorous colour, we see the same incomparable gifts. A later and Baroque example is the study for the Prado "*Gloria*" (4222).



BACCHUS AND ARIADNE (TITIAN, 1477-1576).

Tintoretto's *Milky Way* and Veronese's decorations show a largeness and fecundity of style and invention never again attained; observe the sense of bulk, the grave restraint of colour and the firm pattern of limbs and trees in Veronese's *Unfaithfulness*, and in his *Darius* the opulence and dignity of the main masses and the invention in the figures perched high against the sky. A comparison of Palma's almost overwhelmingly romantic *Poet*, Moretto's rather abstracted portraits such as the *Cesaresco*, and Moroni's realistic and even photographic *Tailor*, and cold, guarded *Lawyer*, is most instructive. Finally, in Tintoretto's *Morosini* we have a psychologic penetration, more like Rembrandt's. Lotto's *Lucretia* and Bordone's *Lady* are different interpretations of the Venetian feminine ideal. The most impassioned picture here is Savoldo's *S. Jerome*, wrestling in prayer, against a turquoise and primrose sky.

In Room IX are small pictures of THE DUTCH SCHOOL, which spreads through Rooms X and XII. This collection is probably the finest in the world. Note especially the fastidious tone and detail of Dou's *Poulterer* (X); the more sensitive tone and atmosphere of Metsu's *Duet* and *Music Lesson* (XII); Steen's crisper touch and more metallic colour in his *Music Master* and *Terrace Scene* (XII); Terborch's incomparable *Munster* (XII) with its broad envelopment, delicate detail and shrewd character; De Hooch's *Courtyard* and *Interior* (XII), suffused with light and air; de Witte's sunny out-of-doors

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Fishmarket; and Vermeer's two interiors (XII) flooded with cool daylight and painted with a perfection of technique which eludes analysis. In landscape we have Hobbema's love of the fleeting light and shadow of a summer afternoon. Note *Brederode* (X) and *Watermills* (XII), and the famous *Avenue*, his noble epic of steely clouds, piled above a wide landscape filled with clear steely light. In Ruisdael we feel a more dramatic mood in his great *Landscape*, 990 (X), with sullen clouds brooding over the flat land, on which one distant gleam relieves the tragic gloom, and in *Scheveningen's* (X) leaden sea and far, sun-lit dunes veiled in wet air. Equally grand and elemental is the great P. Koninck in Room XII, with its lowering sky and vast expanse. In contrast, a lyrical note is struck in the dusky distances of Van der Neer's *Dawn* and *Sunset* pieces (X and XII). Cuyp is the greatest pastoral and sky painter. His lovely distances lost in golden haze, his sun-steeped foregrounds in which great cattle drowse and ruminate, his veiled luminous skies, are perfectly represented in Nos. 2547 (IX) and 961 and 53 (X.). The great marine painters are Van Goyen, Van de Velde with his limpid milky light (871 in X), and Van de Cappelle, master of cloud painting and silver atmosphere (No. 966, Room XII). For portraits we turn to Hals' large group, and especially his shrewd, jolly *Woman*, 1021 (both in X), and to his No. 2528, 2529 (in XII); to Fabritius's *Man in a Fur Cap* devoid of the ordinary conventional lighting; to Van der Helst's handsome 1937 (XII), and to the incomparable Rembrandt. His *Old Lady* (775), his debonair *Self Portrait* (672), the *Jew Merchant* (51), the *Burgomaster* (1674) and *Old Lady* (1675) light up his passage from youth to age, from brilliance to an embracing knowledge of humanity. This deep wisdom and intuition are seen in the *Adoration of the Shepherds* (X), so touching in its humble reverence, and in the little *Crucifixion* (X). Note, too, the *Woman Wading* (XII), one of his richest paintings and most beautiful pieces of colour, and *The Philosopher*, with its almost tragic light and shade.

In Room XIV are the LATER FLEMISH; the fecund and splendid spirit of Rubens is variously evident in the *Sabines*, the *Judgment of Paris* and *Silenus*; in his rich and wonderfully modern landscapes and in his *tour de force* of light and shade, the famous *Chapeau de Paille*. Van Dyck can be studied in all his phases; in *Van der Geest*, a marvel of technique, painted when he was about 20; in the charming *Lady and Child*, and Lady Lucas' princely *Balbi Children*, painted at Genoa—the latter showing Titian's influence—and in the *Villiers Boys*, one of his last English works, typifying the gallantry and breeding of the Cavalier.

Room XV has the FLEMISH PRIMITIVES—a remarkable collection. Pre-eminent are Van Eyck's *Arnolfini* and his two men *Portraits*. In these his perfection of quality, miraculous sureness of hand and sharpness of eye—for character as well as detail—are unsurpassed. You will study the *Arnolfini* for years and never fail to discover new subtlety. Of Van Eyck's immediate followers, men of sombre, almost harsh, earnestness, jewel-like colour and perfection of craft, are Bouts—note his matt and muted *Entombment* (on linen) and the sparkling depth of sapphire and ruby colour in No. 2595; Campin—note the perfection of his *Portraits*, No. 653 A and B, and the massive, sculptural gravity of his *Virgin*, 2600; an unknown master whose deeply imaginative little *Death of Mary*, 658, with its lovely notes of green, puce, and deep rose, repays close study. The charming and gentle Memlinc, seen in *The*

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Virgin and Saints, 686, and the delicate and refined *Duke of Cleves*, is the most lovable of these early masters. Geertgen's little night-lit *Nativity* shews a rare master in a uniquely charming moment. Note especially the delightful angel choir. Gerard David, No. 1045, 1432; Massys, whose picture on linen, 3664, has a lovely ashen quality of colour not seen in his panels, and Mabuse, whose *Adoration of the Magi* is an encyclopædia of detail, are later. So are Lucas van Leyden, whose finest pitch of portrait work appears in No. 3604, and the last of the great Primitives, Brueghel. His rich colour, large sense of bulk and strange satiric mood are represented in the *Adoration of the Kings*.

From Room XV we pass in to the CENTRAL DOME, disposed like a church nave and transepts. Four great altar pieces occupy the dome. Francia's, Grandi's, Cima's and Signorelli's. Raphael's *Ansidei Madonna* is over the high altar, with sumptuous pieces of Orcagna's school and by Crivelli, and Tura on either side. In the right transept are pieces by Veronese, Romanino and Moretto, in the left by Perugino. Returning through the Flemish Primitives to Rooms XVII and XVIII, we have THE SPANIARDS. Greco impassioned and strained in his *Agony in the Garden* and *S. Peter*; Goya's provocative *Doña Isabel* and cold, sardonic *Dr. Peral*; Velazquez's *Christ at the Column*, so massive in weight, so touching in its simple sincerity; his proudly reserved *Young Philip* and his *Philip when Old*, with its haunting sense of failure and its incomparable impressionism and handling; his Rokeby *Venus* famous for its various adventures; the *Dead Christ* by Ribera, and the great *Adoration of the Shepherds* by an unknown artist who is second only to Velazquez, are the outstanding pictures here.

We find ourselves now out in the Vestibule, facing the flight of stairs by which we started. Note Rubens's version of Mantegna's *Triumph of Julius Cæsar* (at Hampton Court) and Veronese's two *Allegories*.

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THE NATIONAL PORTRAIT GALLERY

(ADJOINING THE NATIONAL GALLERY).

The National Portrait Gallery was founded in 1856, and, after being housed at various places, it was in 1896 established in the present building, which is chiefly the gift of Mr. W. H. Alexander. The Gallery was designed by Ewan Christian.

As every portrait in this Gallery depicts a person who in some way made a mark in the history of our country, it is impossible in this short Guide to do more than indicate the order and sequence of the Collection. The primary function of the Gallery is to afford concrete images of those who made our history, so that in reading or pondering it the names light up into visualised people with known personalities. The portrait is, therefore, more important than the painter. But in many notable cases we find portraits of first artistic rank.

Ascend to the top floor and take the second door on the left. Here, in the only public collection of BRITISH PRIMITIVE PORTRAITS

NATIONAL PORTRAIT GALLERY.

in existence, are the earliest known portraits of sovereigns, from Richard II onward to Queen Elizabeth. Note among the pictures, generally, Henry VIII, Margaret Beaufort, the sly and ruthless Thomas Cromwell, the vast, boar-like Nicholas Bacon, and Elizabeth's favourites, Essex and Leicester.

Straight on is Room II, a gallery of the Elizabethans, dominated by Shakespeare. With him hang Ben Jonson, Drayton, and Donne. Opposite, note Mary Queen of Scots and her son James I, as a pretty boy. In Room III the chief interest lies in the famous Buckingham, popularised in *The Three Musketeers*; Elizabeth, Queen of Hearts; and Francis Bacon. Turn to the left into Room V, Charles I's room. With him are Laud, Kenelm Digby, a group of artists, Inigo Jones, and a fine self-portrait by Van Dyck. Next, in VI, is the Protector Cromwell, in Walker's most convincing portrait. With him are Hampden, Lambert, and Vane, immortally enshrined in the history of democracy; and Milton, Izaak Walton, and Marvell. Room VII is filled with the Restoration portraits: Charles II and his ladies—Nell Gwyn, sumptuous and jolly, Portsmouth, and Barbara Villiers—the great sailors of the Dutch wars, the patriot William Lord Russell and the notorious *roués* and blackguards of that reign. We are now back in Gallery VIII, the period of Charles II, James II, and William III. Judge Jeffreys, Congreve, and Wren, Monmouth (dead), and the Old Pretender are among the more important portraits. Through the third doorway on the left we find Room IX, with Queen Anne and her time, and that of George I and II. Note especially the great Marlborough and his Duchess; the surprisingly mild-looking Swift; Harley, Prior, Cloudesley Shovel, and Chesterfield. Room X has a miscellany—Wesley and Whitefield, the Duke of Cumberland, the brilliant and unstable Bolingbroke; Handel, Hogarth, poor Peg Woffington, and Pope. In Room XI we are on the fringe of modern history—the personalities of Chatham and Pitt; Warren Hastings, Amherst, and Wolfe; Nelson, Howe, and Hood; throng about us, vivifying that crowded 18th Century. In Room XII are the actors, dramatists, writers, artists, and men of science of the same time—Kemble, Garrick, Johnson and "Bozzy"; Burns, Reynolds, and Romney; John Hunter and James Watt. On this floor the evolution of British painting can be studied, as nowhere else, from its very infancy to the ripe harvest of Reynolds, Gainsborough, and Romney. On every hand are works of outstanding quality.

Descend the main staircase to the next landing, whence, through a swing glass door, the REFERENCE SECTION is gained. Turn left through Rooms XIV–XVI, a succession of bays, in which are placed duplicates and minor personages of interest to the specialist. But note the fine copy of the Westminster Abbey Richard II, and the busts of Shakespeare. This gallery takes us to *c.* 1760, and on the right we find a central corridor (XVII) devoted to the 18th–19th Centuries transition. Note especially Banks, Sir William Hamilton, Jeremy Bentham, and a fine head of Dr. Johnson by the rare artist Barry. At the end of this central corridor is Gallery XVIII with artists of 1750–1800; notable are Bewick and Flaxman. Here is a small group of death masks—including Cromwell's, Turner's, and Carlyle's. From this end of the gallery, on our left, is another suite of small rooms—XIX–XXII. In XIX are celebrated soldiers and sailors, and artists and actors and musicians. XX has a miscellaneous group—note Colenso, Grote,

NATIONAL PORTRAIT GALLERY.

Delane of *The Times*, and Sir Isaac Pitman ; in XXI are authors and poets, such as Dickens (when young), Shelley, Miss Strickland ; note, too, Mrs. Norton, the prototype of Meredith's *Diana of the Crossways*, Meredith himself, Charles and Mary Lamb, John Clare, the Brownings, Wordsworth, and Ruskin. At the end of this suite are a portrait, by Sargent, of Russell of Killowen, and one by Grant of the famous Lord John Russell of the Reform Bill.

Returning to the landing (XXIII), where George II presides, we descend to the next (XXIV), where hang monarchs from George IV to King George V (in a group, by Lavery). From this landing we reach the extraordinarily rich collection of 19th-Century celebrities, a collection as notable artistically as historically—such a series of Watts portraits as is here is unparalleled. The recital of a few picked names will indicate the richness of the interest. Allan's portrait of Scott ; Meredith and Henry James ; "R.L.S." and Patmore ; Newman and Manning ; Browning and Tennyson ; Carlyle, J. S. Mill, Darwin, Huxley, Herbert Spencer, Swinburne, Blake, Thackeray, the Brontës, and Keats, are some of those in Room XXV. In XXVI are scientists—Russell Wallace, Tyndall, Humphrey Davy, Faraday ; and engineers, Brunel and Stephenson. In XXVII we have a most interesting group of painters, actors, and musicians of the 19th Century. Crome and Constable, Girtin, D. G. Rossetti, Landseer, and Leighton indicate the scope as regards painting ; and among the actors, Bastien Lepage's Irving and the Sullivan represent the most celebrated figures in Victorian drama and music. Return to the landing and descend to the Catalogue and Photograph Stall, facing which are Kitchener, Gordon, Roberts, and Wolseley. The section of DRAWINGS lies on our right, as we face the stall. There are to be found the only portraits of certain celebrities in the Gallery, for instance, Sir Thomas Browne and Priestley. Moreover, the drawings include many of the sprightliest and wittiest likenesses in the Collection. Note especially George Eliot, Charlotte Brontë, Elizabeth Barrett Browning, and the Rossettis. And from the main gallery, XXX, the best view can be had of the two large groups of ADMIRALS AND GENERALS OF THE GREAT WAR, on the east wall of XXXV.

Again return to the stall and descend the last stairs to the turnstile. On our left, round a corner, is XXXV, containing the War groups, the House of Commons in 1793, and Queen Caroline before the Lords in 1820. Adjoining is XXXVI, set apart for the heroes of Polar Exploration. Regaining the turnstiles, pass round them to the right into the long wing containing 19th Century statesmen and naval and military commanders. This suite of rooms (XXXII-XXXIV) is rich in household names and interesting paintings. A brief list will suggest the variety and fullness : W. Cobbett, John Bright, Cobden, Peel, Castle-reagh, W. Wilberforce, Canning, Melbourne, Lord Grey of the Reform Bill, Stanley the "Rupert of Debate," Lord Lawrence of Indian Mutiny fame, Picton, Sir John Moore of Corunna, Wellington, Sir Charles Napier, Outram, Disraeli, Gladstone, Salisbury, and Joseph Chamberlain—the great age we used to despise as "Victorian," but which we now eye with increasing respect, for its extraordinary achievement and breed of giants comes alive in this assembly.

ADMISSION, ETC. Open on Weekdays from 10 till dusk (6 in summer) ; Sundays from 2 p.m. Free on Sunday, Wednesday and Saturday ; 6d.

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other days ; School Parties free every day. Free Lectures every afternoon except Saturday and Sunday.

THE NATIONAL GALLERY OF BRITISH ART (TATE GALLERY), MILLBANK.

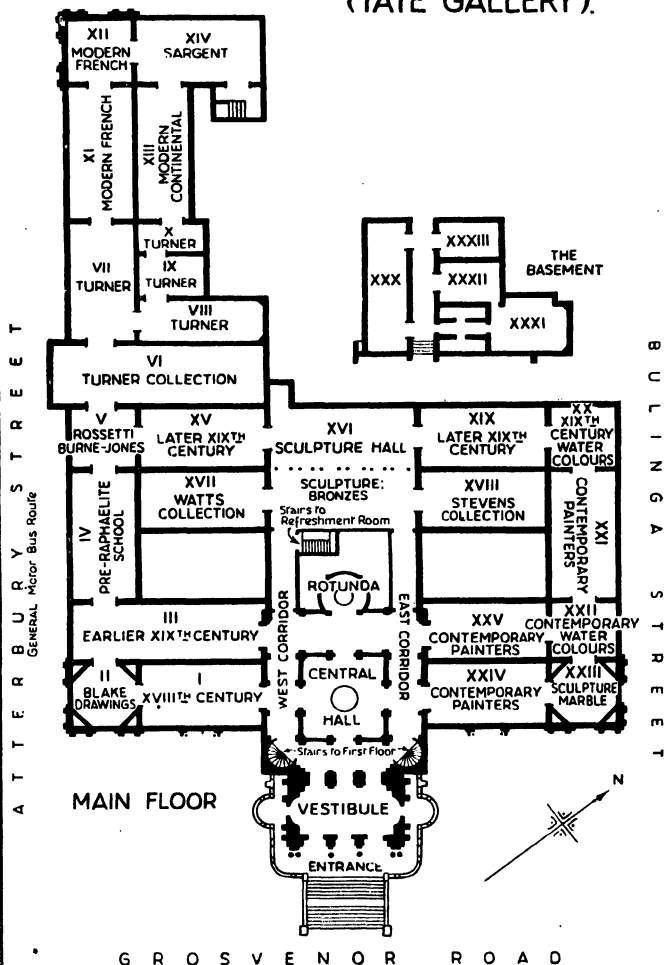
The function of this Gallery, which was presented to the nation by Sir Henry Tate, and opened in 1897, is to represent the history of British Art. Reaching the fountain, take the room on the left, in which the 18th Century is shown. Hogarth's famous *Marriage à la Mode* is here, equalled only by the *Rake's Progress* series in the Soane Museum (see p. 133). His humour and satire, his relentless realism and wealth of allusive detail are one side of his art, but the visitor should look rather for the other and more important—his subtle and rich colour, his sense of atmosphere and his brilliant handling. The dignity and noble design of Reynolds are seen in several portraits, notably *Captain Orme*, the charm of Gainsborough in the *Parish Clerk* and *Musidora*, and the best side of Romney comes out in the unaffected truth and original colour scheme of *Mr. and Mrs. Lindow*. Wilson, the first considerable English oil landscape painter, is well represented.

Straight through is Room II with its collection of BLAKE DRAWINGS and the Anrep Mosaic Floor. Blake is remarkable on the score of his extra-perception of life. His people are a super-race, with superhuman emotions, making gestures of more than mortal grandeur and significance. They are involved in drama and tragedy more epic and more cataclysmal than we could bear. Blake's very use of colour is attuned to this god-like world. Note his *Elijah in the Chariot*, *Satan Smiting Job*, *Nelson*, *Hecate* and *Pity*. Here, too, is a collection of early watercolours and drawings by Cotman, Rowlandson, Sandby, and Gainsborough.

Room III is next, illustrating the general run of British art in the 19TH CENTURY. For example, the skilful and ever popular *Bay Mare* by Landseer ; Wilkie's thoroughly Scottish translation of the Dutch masters, whom he renders into his special pearly atmosphere ; note his *Parish Beadle* and *Newsmongers*. Then we have the grave and serene landscape of Crome, in his solemn, Velazquez-like *Slate Quarries*, his *Brathay Bridge* and *Hingham*, and Constable's more instantaneous and impressionistic art. In no picture are his perfect eye for tone and his exquisite appreciation of sunny sky and atmosphere more beautifully exhibited than in the unfinished *Dedham Mill*. On the opposite wall his *Valley Farm* typifies the power and liveliness of his elaborated work. Lastly, note Haydon's *Punch and Judy*, not only as an amusing document of old days, but also as a picture which by its unconventional vigour and breadth once seemed revolutionary. Thomas Barker's and de Wint's fine oil landscapes and the watercolours on the screen.

In Room IV we find THE PRE-RAPHAELITES, a school which crystallises so much that seems peculiarly English in mood and perception. Nearly all their pictures are based on literature or on a story. If we know not the poem or the story (for example, Egg's *Past and Present* series or Windus' *Too Late*) we cannot wholly understand the picture. But, on the other hand, what intensity of feeling and delicacy of perception were stimulated by this passion for poetry and the old ideals of chivalry ! In the masterpieces of the Pre-Raphaelites we recognise, besides exquisite and loving craftsmanship, a tenderness and idealism, a fervour and

THE NATIONAL GALLERY OF BRITISH ART. (TATE GALLERY).



TATE GALLERY.

romance not quite paralleled in any other school. With this in mind, study Windus' *Too Late* (an absentee husband returned at last to find his wife dying), Hughes' *April Love*, and further on *Fair Rosamund*; Millais' *Carpenter's Shop*, one of the few religious pictures painted later than the 16th Century that are really convincing; Hunt's *Claudio and Isabella*; Madox Brown's *Chaucer and Last of England*; Brett's *Lady with a Dove*; Martineau's *Kit's Writing Lesson* and *Last Day in the Old Home*. In *The Vale of Rest* and *Order of Release* we see Millais' developed style, and in Stevens' portraits of *Spence* and *Morris Moore*, an English portrait painter of the 19th Century comparable with, and in some ways greater than, Ingres.

Room V holds the romantic and chivalric art of Rossetti and Burne-Jones. The purest and clearest flame of Rossetti's art is seen in these watercolours—*Chapel before the Lists*, the *Wedding of St. George*, *The Passover* and their group. His later and more luxuriant art is typified in *Beata Beatrix*, *Monna Vanna*, and their like. Burne-Jones' sweet and dreamy mood is expressed in *King Cophetua*, *The Passing of Venus*, and *Temple of Love*; his gentle figures, pitiful and listless, sunk in sad reverie, are of a world essentially Victorian. Note, hanging with them, two admirable sculpturesque designs, Poynter's *Paul and Apollos*, Stevens' *King Alfred and his Mother*, and Watts' *Psyche*.

Keep straight through into THE TURNER WING, the gift of Sir Joseph Duveen, senior. In one respect Turner is the greatest Englishman, because he has no parallel or peer. Foreign painters have been pre-eminent in sculpture, portraiture, and religious and subject painting. But in this Turner Wing we realise a quality of genius and imagination unapproached elsewhere. In Room VI a magnificent pageant of his oil paintings is arranged. From his dark, earlier work—for example, *The Shipwreck* and *Garden of the Hesperides*—we pass ever towards a fuller perception of the miraculous beauty of light and atmosphere. His earlier inspiration was Dutch; then came his Claude period, viz., *Dido and Æneas*, *Appulia in search of Appulus* (1814). His *Windsor* (1810) already shows us the Turner whose vision is unique. At the end come pieces like the *Bay of Baiae*, *Apollo and the Sibyl* (1823) with its dream-like synthesis of all the serenity and beauty longed for in sea and distance; *Caligula's Palace* and *Orvieta* (1830); the tragic mood of the *Burial of Wilkie* and the transcendent understanding in the *Eve of the Deluge* and the *Morning After* (1843). Room VII is mainly given to his late work and sketches from Nature. In such a gathering one discovers that, compared with Turner's, our ordinary eyes are scaled and clouded. His vision of light has the glory and mystery of dreams. Note especially *The Chain Pier*, drenched in still light; the dusky *Evening Star*; *A Ship Aground*; *Chichester Canal*; *Petworth Park*; *Snowstorm, with Steamboat signalling*; *Sunrise, with a Boat between Headlands*; *Rocky Bay with Classic Figures*; and *Norham Castle*. Rooms VIII, IX and X contain an incomparable collection of Turner watercolours, which reveal another and equally important side.

The MODERN FOREIGN SECTION begins in Room XI, presented by Sir Joseph Duveen. A considerable number of the pictures have been lent by public spirited collectors; but the permanent Collection is steadily growing. The chief sources of it were the Lane Bequest, containing Manet, Monet, Renoir, Degas, and Corot and the fund so generously given by Mr. Samuel



CHRIST IN THE HOUSE OF HIS PARENTS
(SIR JOHN EVERETT MILLAIS, P.R.A., 1829-1896).

Courtauld. Pictures thus acquired are Manet's *Servante des Bocks and Plage, Trouville*; Monet's *Nymphs*; Sisely's *L'Abreuvoir*; Renoir's *La première Sortie* and *Nu dans l'Eau*; Camille Pissarro's *Boulevard*, Cézanne's *Self Portrait* and Degas' *Femme assise* and *Spartiates*. In the next Room (XII) are Gauguin's *Flowers*, Van Gogh's famous *Chair*, his carpet-like *Field at Arles*, his *Landscape with Cypresses* and *Sunflowers*. Seurat's great *Baignade* and Puvis' *S. John the Baptist* make a most interesting contrast. Other masters here are Degas, Forain, Pissarro, Cézanne, Toulouse Lautrec and Bonnard. On the right is THE SARGENT GALLERY (given by Sir Joseph Duveen), in which the American master is widely represented. Conspicuous is the *Wertheimer* series, the *Misses Hunter, Ellen Terry, Carnation, Lily* and *Lord Ribblesdale*. Many fine loans complement the permanent Collection. Leading out of this gallery is Room XIII, with its special device for eliminating reflections. Here are shown the French and Dutch Schools of the 19th Century and the Belgian Alfred Stevens.

Return through the Turner Wing to Room V, and turn left into XV, Here are many popular works of the ROYAL ACADEMY—for example, Dicksee's *Harmony* and Fildes' *Doctor*. Millais' Academic period is well represented by *The North-West Passage* and *Boyhood of Raleigh*, in which, respectively, the old explorer and the fascinated boy are realised with true imagination. The classic Academy style is exhibited in Leighton's *Psyche* and *The Sea gives up its Dead*, Poynter's *Aesculapius* and Tadema's *Favourite Custom* and *A Foregone Conclusion*. Next is XVI, the spacious Sculpture Hall, with large decorations by A. E. John and Watts, and the following characteristic and important sculpture: Mestrovic's *Deposition*, Leighton's *Athlete*, Epstein's *Nan*, Rombaux's *Premier Matin*, and A. Turner's *Psyche*. Before crossing over take XVII, alongside the room we have just left. Here the intensely sincere art of Watts, with its noble invention and large style, can be thoroughly gauged. It stands quite apart

TATE GALLERY.

in English painting. Right across the hall, opposite XV, is XIX. The ideal and tenderly romantic art of Fred Walker is typified in his *Old Gate and Harbour of Refuge*. Orchardson's distinct quality as a colourist and painter and his keen sense of character are clear in his *Napoleon on the "Bellerophon"* and the portraits of *Mr. and Mrs. Moxon*. The splendid effort towards monumental portraiture in Furse's, loaned, group of *Lord Roberts*; the sincerity and truth in Clausen's *Gleaners* and much earlier *Girl at the Gate*, and in Stott's lyrical *Changing Pastures*; the genuine simplicity and devotion in Legros' *Femmes en Prière*; and lastly the brilliant and shrewd *Sir W. McCormick* by Orpen, and Shannon's interesting study of Phil May, will specially attract the visitor. Mark, too, the admirable portrait in marble of *Henry James* by Derwent Wood.

In Room XX the drawings of Brabazon, Müller, F. Walker, Pinwell, and Swan are of special note. Continuing to XXI, we find the more modern manifestations of British painting—the movements made outside, if not in opposition to, the Royal Academy. The range is fairly wide—from Frank Potter's touching and sensitive *Little Dormouse* and *Music Lesson* and Whistler's world-famous *Battersea Bridge* and *Miss Alexander*, with their insistence on "values" and design, to Guevara's vivid *Miss Sitwell* and Duncan Grant's *Lemon Gatherers*, fine in colour and design. We see the English Impressionist movement in Wilson Steer's *Music Room*, while in his *Chepstow* and dramatic *Richmond* we recognise how the robust tradition of Constable has been enriched. In his *Mrs. Raines* is apparent the research into form and character of this master's mature period. Another outstanding painter is Sickert. His *Dieppe* is a good example of remarkable perception of tone, colour and atmosphere, and his incommunicable sense of life thronging in the streets and haunting the houses. A younger generation is represented by Augustus John, McEvoy, and Orpen. John's *Smiling Woman*, *Robin*, and *Rachel* are almost disturbingly alive, and conspicuous for their draughtsmanship and painting. The *Burning Kiln* and the *Red Ruin* by C. J. Holmes, with their special emphasis on silhouette and rhythm, are in a class apart. The atmosphere of Ibsen is suggestively expressed in W. Rothenstein's *Doll's House*, and in Greaves' *Hammer-smith Bridge* (on Boat Race day) we have a document of considerable interest and gaiety.

In XXII is a good and varied assembly of MODERN WATER-COLOURS AND DRAWINGS by Brabazon, Sargent, Conder, Steer, Tonks, Holmes, MacColl, Bone, John, and Dodd. The standard is so high that we realise that in watercolour and drawing, at any rate, the modern British school takes a distinguished place. Passing through XXIII, a little sculpture room in which note specially Bate's *Pandora* and Colton's *Springtime*, we come again, in XXIV, to Royal Academic art. Herkomer's *R.A. Council*, a vigorous piece of illusionism, dominates the room. Bramley's *Hopeless Dawn* is unaffected in its simple appeal, and Hemy's *Pilchards* is a sound piece of work. Leaving XXIV and turning to our right along the corridor, we find XXV next door. Here is another group of Royal Academicians. Sargent's *Ellen Terry* and *Carnation*, *Lily* represent his earlier work. Tuke's *August Blue* and Mark Fisher's *Feeding Poultry* are brilliant pieces of plain air and sunlight. In Sims' *Fountain* we have one of the few successful modern essays in figure composition. Furse's *Return from the Ride* is a dignified design, and Anning Bell's *Mary in the House of Elizabeth*



NAPOLEON ON THE "BELLEROPHON" (SIR W. Q. ORCHARDSON, R.A., 1835-1840).

a scholarly work of genuine emotion. In Arnesby Brown's *Line of the Plough* there is fine spacious feeling and a personal sense of colour. Again following the corridor to the right, we reach XVIII, the ALFRED STEVENS ROOM. This master is unique in modern art in that in him is reanimated something of the genius of the great Florentine Michelangelo. In him alone we see the calm and reticent expression of noble form and gesture, and the invention of types which are truly classical and Olympian. As draughtsman, painter, and sculptor he moves easily in the high air of the Renaissance, as to the manner born. He makes no parade, he has no showy virtuosity; to him the "stunt" would have been abhorrent and impossible. Of his sculpture we see examples in the noble groups and figures for the Wellington Monument in St. Paul's and in the Dorchester House Fireplace. The room is full of his drawings, cartoons, and portraits.

Before leaving the Gallery, ascend the staircase to the Upper Floor. Room XXVI contains a number of well-known Academy pictures. Among them are Gow's *Cromwell at Dunbar*, Waterhouse's *Lady of Shalott*, Boughton's *Weeding the Pavement*, Orchardson's *The First Cloud*, Hunt's *The Dog in the Manger*, MacWhirter's *June in the Austrian Tyrol*, and Alfred Parson's *When Nature Painteth All Things Gay*. Millais' *Disciple* also is here.

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THE WALLACE COLLECTION, HERTFORD HOUSE,
MANCHESTER SQUARE.

This magnificent collection of pictures and other objects of art was formed by the third and fourth Marquises of Hertford and Sir Richard Wallace, who is generally considered to have been the natural son of the latter. It was bequeathed to the nation by Lady Wallace, in 1897, and first opened to the public, under Government auspices, in 1900. In this notice the pictures only are dealt with ; the other features of the galleries are treated on page 143.

In the collection of pictures we get what is unobtainable elsewhere in England—a comprehensive view of French 18th-Century painting. Watteau is the great figure in this school, whose function was to embellish the salons, pavilions and boudoirs of an over-civilised and exquisitely polished society. For such patronage was required an art of gallantries and masques, of shepherds and shepherdesses, and the amours of a frivolous Parisian Olympus. Ascend the main stairway, which is hung with large decorative pieces by Boucher, taking the left flight from the halfway landing. At the top turn right, into Gallery XX, where is Greuze's love-sick *Votive Offering*, de Troy's facile sketch of *The Hunt Breakfast*, and characteristic pieces of sentiment by Boilly. In Gallery XIX is a series of four panels by Boucher dealing with the love affairs of Venus, typical of his most brilliant period ; apparently effortless in technique, tasteful in colour and doubtless of the required amorous appeal. Note, too, his admirable portrait of his patroness *Mme. Pompadour*. One of Watteau's masterpieces hangs here—his *Toilet*—a lovely scheme of hydrangea-blue, white, silver, rose and cinnamon. In the next Gallery, XVIII, is a remarkable collection of Watteau, Fragonard, and Watteau's two chief imitators—Lancet and Pater. The reality of Watteau's figures, his rich colour, his persistent consciousness of the ironic sadness lying behind the mask of gaiety, his incomparable love of the forms and textures of women's frocks—are exhibited in his 381, *Gilles and His Family*. Fragonard's is a lighter art ; his most frivolous and brilliant mood is shown in *The Swing* ; his more homely and natural in the charming little *Schoolmistress*, and his very personal feeling for design and landscape in *Gardens of a Roman Villa*. The pictures by Lancet and Pater are as typical as can be found ; it will amuse the curious visitor to distinguish between their work and to measure the gulf separating them from Watteau.

Gallery XVII is the anteroom to the great gallery ; in passing note a fine Ruisdael, Philippe de Champaigne's two religious pictures, Crivelli's little *S. Roch* and Andrea del Sarto's *Madonna and Child with S. John and Angels*. Gallery XVI is hung with famous pictures, all meriting close attention. The genius of Rubens is typified in the splendid "go" of his sketches—notably the *Maxentius* and in the superb orchestration of his *Rainbow Landscape*, an astonishing foreshadowing of Turner and modern landscape. Jordaens' *Autumn* is characteristic of his robust and more prosaic inspiration—note especially his brilliant realistic lighting. Van Dyck's supremacy among Northerners as the painter of courtly and dignified portraits is illustrated by his *Italian Nobleman*, *Philippe le Roy*, and the tender and charming *Mme. le Roy*. With these compare the more aloof and graver attitude of Velazquez in his *Lady with the Fan*, and the delightfully dignified and touching *Don Baltasar Carlos* and



THE SCHOOLMISTRESS (JEAN HONORÉ FRAGONARD, 1732-1806).

Don Baltasar on a Pony in this master's incomparable series of child portraits. The quality of English portraiture can be gauged in Reynolds' *Strawberry Girl*, in the lovely invention of light and tone in his *Nelly O'Brien* ; in his *Love Me, Love my Dog*, and in Gainsborough's *Perdita*, an exquisite scheme of ivory, silver white and blue, and *Miss Haverfield*, in a black mantle and large white hat, one of his best child portraits. The Dutch masters represented are de Hooch, by two interiors filled with light, with peeps through into the sunny out-door world ; Frans Hals by his brilliant *tour de force* of technique—the famous and infectious *Laughing Cavalier* ; Steen with a crowded *Christening Feast*, full of his robust humour ; Cuyp with two typical examples of his serene golden atmosphere and masterly skies—his *View of Dort* and the smaller *Ferry Boat*, and lastly Rembrandt. His two portraits, the *Pellicornes*, are of his earlier manner, most thorough and realistic. His *Titus* belongs to his ripper and more deeply human time, and the *Centurion Cornelius* shows us how subtle and varied are his reading and expression of character. Two of Watteau's largest works, in which his lovely colour, his grace and subtlety of movement and that haunting wistfulness of mood are perfectly expressed, and Titian's *Perseus and Andromeda*, rich with his magic quality, complete the tale.

In Room XV we have a preponderance of 19th-Century French painters ; the orientalist like H. Vernet and Decamps ; Prud'hon, who is in a class apart, barely represented elsewhere in London—his *Psyche* and *Venus and Adonis* are admirable specimens of his gentle art, largely inspired by Correggio ; and Delacroix, the leader of the Romantic School. His *Execution of Faliero*, taken from Byron's tragedy, is an important example of his free and sumptuous painting. In his company

WALLACE COLLECTION.

hangs the English painter Bonington. His lovely colour and delicate sense of light are rendered in *Anne Page* and *Henri III and the Ambassador*, and his *Seapiece* and *Landscape with a Waggon* place him near Turner in our School. Note, too, the exquisite colour, atmosphere, and handling in Wilkie's *Scottish Toilet*. It is interesting to compare with their breadth the astonishing neat photographic skill of Meissonnier's *Les Bravi*, *An Artist showing his Work*, and *Roadside Inn*. The Barbizon school is represented by one of Rousseau's masterpieces—his *Forest Glade*. This is the only example in London which adequately suggests the profound and poignant beauty of his vision. Corot, too, is impressively illustrated by his large *Macbeth*. Lastly, note Lawrence's *Lady Blessington*, the friend of Byron and Count d'Orsay. Straight on we find a superb collection of the little Dutch masters. In XIV and XIII the standard is so high that virtually every picture is of "starred" rank. Steen is seen to especial advantage: as a descendant of the great Brueghel, in *The Alchemist* (XIII), a monumental little work; as a great colourist in the *Lute Player* (XIV)—note the blue, dove-rose, and lemon yellow, and as one of the most refined and sensitive of his school in the pathetic charm of *The Harpsichord* (XIV). Metsu's delicate tone and atmosphere and subtle fusion are seen in *The Letter Writer*, with her lovely golden-rose dress, and the *Sleeping Sportsman* (both XIV). Maes' *Listening Housewife* is an important work, and the masterly breadth of Brouwer is perfectly expressed in his *Boor asleep*. Note specially the *Interior* by Boursse, of which the design and colour show that this rare artist was one of the front masters; Rembrandt's *Ideal Landscape* (XIV), and, in passing, the miraculous craftsmanship allied with delicate vision of Van der Heyden's *Westerkerk* (XIV). In XIII Paul Potter's *Milkmaid* gives a good idea of the large timbre of his conception; his cattle are not sleek domestic pets but massive elemental creatures. A. van Ostade's *Buying Fish* and O. Netscher's *Lace Maker* are as good examples of these as we can wish for. The greatest picture in the room is almost the smallest—Rembrandt's *Good Samaritan*, full of his incommunicable subtlety of feeling and perception. Passing into XII note the examples of Canaletto and Guardi; the former's grave and classical *S. Simone* and *Fête on the Canal*, the latter's sligher but more vibrant and atmospheric *Dogana* and *Sta. Maria Salute*. From the far end of this room we gain Galleries XXII and XXI, containing French and Flemish pictures; note De Vos's fine *Portrait of Lady* in XXI. By traversing a short corridor we find XX, where we started, and so return to the Grand Staircase. At the bottom, to the left, is Room I with portraits by Nattier and Largillière; to the right is Room IX with Romney's version of the beautiful *Perdita*; farther on is the Founders' Room, with charming portraits by Reynolds.

ADMISSION ETC. Open Weekdays 10 a.m. to 5 p.m.; Sundays 2 p.m. to 5 p.m. Free, Mondays, Saturdays, and Sundays; 6d. entrance Tuesdays, Wednesdays, Thursdays, and Fridays. Free Lectures Tuesday and Friday afternoons, Saturday mornings. Station, Bond Street.

THE VICTORIA AND ALBERT MUSEUM GALLERIES.

The paintings in the Victoria and Albert Museum are divided into miscellaneous bequests and a thorough collection illustrating the history of Watercolour Painting in England. The collection is on the north-east section of the first floor, to the right of the main entrance. Begin with



SALISBURY CATHEDRAL (JOHN CONSTABLE, R.A., 1776-1837).

Rooms 92 and 91, the Ionides Collection, of which the chief feature is the group of modern French artists. Millet is better represented than elsewhere in London. Note his *Sawyers* with its fine design and vigorous action, the *Shepherdess* and his *Sea and Woodland Landscape*. Rousseau's *Oak* illustrates, on a small scale, his special interest in the forest trees of Barbizon. In Ingres's *Odalisque* and Degas's *Roberto il Diavolo* we have most important characteristic works. In the former Ingres's passion for form and perfected design, in the latter Degas's virile grip of character, his genius for striking and original composition, and his subtle colour—note the rich blacks and the moonlight whites and blues—are typically expressed. Courbet's *Immensité*, so adequate to its title, is one of his finest seascapes, and Fantin's *Flowers* and M. Mariis's *Hay Cart* are good examples. Among the older masters note the Le Nain, the most interesting work by this rare master in London, and an exceptionally fine Bonington, his *Place du Molard*, grave, luminous and spacious. In the second room, 91, is a series of Watts portraits of the Ionides family, Legros's *May Service*, full of his tender charm, Rossetti's *Day Dreams*, typical of his passionate dream-world, and a set of Rossetti and Burne-Jones drawings.

Passing on, through 90, in which, usually, temporary exhibitions are arranged, we reach a series of rooms illustrating the evolution of Water-colour. To the close student in particular Rooms 82, 81, 87, 88 are of vital importance. The whole course—from the topographical artists—Dayes, Malton, Miller, Pouncy; through Paul Sandby, Cozens, Varley, De Wint, Girtin, Turner, Cotman, Stanfield, Fielding, and Samuel

GUILDHALL ART GALLERY.

Palmer, we arrive eventually at Fred Walker, Pinwell, the Pre-Raphaelites, and quite modern artists. At right angles to Room 87 is 94, in which hang the exceptionally important cartoons designed by Raphael for tapestries now in the Vatican. These cartoons, made in 1516, were in time bought by Charles I, and at his death secured for the nation by Cromwell. Traverse this room to the SHEEPSHANKS BEQUEST, arranged in Rooms 96, 97, 98 and 99. This is a collection, made in the early part of the 19th Century, of the best and most typical British art available; while some of it now seems to us interesting mainly on historical grounds, much—for instance, the Cromes, De Wints, Turners, and especially the Constables—is of capital artistic value. In 96 note a good set of Wilsons, an interesting example by Heighway, now all but forgotten, and a landscape by Benjamin West curiously foreshadowing Turner. Note, too, *The East India Wharf*, the masterpiece of P. Monamy, one of our first marine painters, who died in 1749. The outstanding pictures in 97 are Crome's *Shirts of the Forest* and *Boy keeping Sheep*, classic examples of this master's grave dignity and serenely spacious open air. For the amateur of Landseer and Leslie this room is full of material. Note, too, J. Chalon's *Hastings*, Gilbert's *Don Quixote and Sancho Panza*, a brilliant bit of painting, and a strong work by James Ward—*Bulls*. In 98, Landseer, Leslie, Frith, and Mulready are typically exhibited. But the outstanding works are De Wint's oils, his *Lincoln*, *Cornfield*, and *Old Houses and Bridge*. Only in exceptional watercolours does this master achieve such dignity and large spaciousness. Here, too, is a fine group of Turner's oils—his *Hastings*, *Vessels off Yarmouth*, *Cowes Regatta*, and *S. Michael's Mount*. None else has ever expressed such depth of content, such magic light and atmosphere. In 99 we find the special asset of this collection of pictures—the group of CONSTABLE SKETCHES. Just as the Tate and National Galleries are indispensable for the lover of Turner and Crome, so this room is of unique importance to our understanding of Constable. Nowhere else can we properly estimate his daring vigour, his directness of execution, his tireless experiments, the elaborate and delicate thoroughness of his studies, and the peculiar intimacy of his commune with nature. And one feels here that if from our landscape masters one had to single out the artist who pre-eminently expresses the very heart and spirit of English light, weather, and countryside, he must be Constable. Proceeding to the Jones Collection (see page 150), a *Mudonna and Child* by Crivelli, an exceptionally attractive example of his strange charm, and *The Swing* ascribed to Watteau, should be especially noted.

See *Victoria and Albert Museum* (page 151) for times of opening, etc.

THE GUILDHALL ART GALLERY, KING STREET.

The City Art Gallery, founded in 1886, is supplied by private generosity and by an annual grant voted by the Corporation of London. Begin with the left-hand wall of Room I. The first thing to arrest us is Tissot's *Last Evening*. This problem picture, of which no explanation seems satisfactory, is a capital example of this curious painter's art, in which the registration of a camera lens, great skill of hand, pleasant colour, original design, and effective character are surprisingly blended. Of his particular school of illustrators Tissot is, perhaps, the most considerable figure, because of his competence as a designer. Note in this picture the large pattern and the clever invention by which the bentwood chair and

deck fittings form a striking *motif* of design. Note, too, the remarkable intricacy and rightness of the rigging. In this room are pictures of historical City celebrations—*The Thanksgiving of the C.I.V.*, the *Coronation Lunch of King George and Queen Mary* and *Victoria's Diamond Jubilee*. Specially note Sir John Gilbert's *Agincourt*, which is much truer in spirit and broader in vision than the ordinary modern battle-piece. Continuing round the room, we find characteristic examples of the Impressionist English movement in La Thangue's *Mower* and Tuke's sunny *Boys bathing*. The most vivid picture in the room is Orpen's brilliantly realistic *Sir Marcus Samuel*. An interesting historical series of 17th-Century Judges' portraits hangs round the top part of the walls, broken in the centres by Opie's *Murder of Rizzio*, a typical conventional design, and Copley's huge *Defeat of the Spanish Batteries*, over the balcony. On its left is the entrance to Room II, in which is a collection of earlier works by Collins, Landseer, Müller, and their like. Perhaps the most interesting of them is Egg's *Winter's Tale*, an early work not unworthy of secondary rank in the Pre-Raphaelite following. The outstanding exhibits in this room are the Irving statue and, in the cases, Pennell's etchings and mezzotints, and an unusually fine set of Swan's drawings of lions and tigers. In the passage to Room IV are four typical panels by the Belgian, A. Stevens, charmingly feminine and accomplished, and some interesting paintings of old London. In III is a very representative collection of drawings by Sir John Gilbert, of which the most important are *After the Battle*, *The Enchanted Forest*, *Northallerton*, and the *Witch*. With them hang a series of A. Goodwin's sunset watercolours. Ascending four stairs, we gain Room IV and take the wall on our left. Millais' *My First* and *My Second Sermon* and Lady Alma Tadema's *Sonnet* are the most distinguished paintings on this wall. We stop next at Mrs. Stokes' *Net Mender*, a work of quiet emotion designed with a science which is too rarely seen. Poynter's large *Israel in Egypt*, one of his finest works, is a monument of scholarship and application. Very different from this classic style is J. Phillip's piece of Spanish *genre*, *Women and a Priest round the Braseró*, allied to the free technique and spirit of the Romantics. Constable's *Showery Weather* is the centre piece; in every way a great picture—in emotion, experience, and rich, suggestive handling. At once it takes us into the presence of large elemental things. In Holl's rendering of a family of mourners we recognise, what is so rare in the *genre* of his day, feeling which is deep and simple enough to express itself without embellishment and sentimentality. In complete contrast with his sad theme is Tissot's *Too Early*, in which we see again a photographic vision enlivened by extraordinarily apt and clever design, charming colour and humour. The *Pyrrhic Dance*, painted in 1869, is one of Tadema's most successful works, in virtue of its massing and design, and hint of movement. Then we come to an interesting little group of Pre-Raphaelites. Burton's *Wounded Cavalier* is good in colour and serious in inspiration; in particular the jealous Puritan is finely realised. Millais' *Woodman's Daughter*, if not one of his best, is fresh and vivid, and Dyce's *George Herbert* is interesting evidence of the marked effect which, in its earlier days, photography had on painters. In the *Burgesses of Calais* we see an admirable example of Henry Holiday, a sincere artist, whose work is relatively scarce; his best known piece—*Dante and Beatrice*—rather obscuring no less estimable pictures like this. Last of this little group is James Archer's charming little *My Great Grandmother*, strongly

DIPLOMA GALLERY.

reminiscent of Millais's best period. Finally, we have Watts's *Ariadne*, inspired by Venetian art, yet in emotion wholly Watts's own, and a delightfully artistic little flowerpiece by Fantin-Latour.

The Gallery is open, free, on Weekdays, from 10 till 4 in Winter, and from 10 till 5 in Summer. It is closed on Sundays. Underground Stations: Bank and Mansion House.

THE DIPLOMA GALLERY, BURLINGTON HOUSE, PICCADILLY.

On becoming a Royal Academician an artist has to present a work to the Royal Academy Diploma Gallery. This collection, above the Royal Academy Galleries, is thus an encyclopædia of British academic painting from the 18th Century until to-day. Many of the pictures have historical, and some artistic value. In the first room note Wilkie's *Boys digging a Rat* and Mulready's *Buffoon*, both admirably painted and sensitive. Turner's dark and solemn *Dolbaddern* is specially interesting for its affinity with Crome's early work. On the opposite wall Elmore's *Two Gentlemen of Verona*, in the Pre-Raphaelite tradition, Raeburn's suave and charming *Boy and Rabbit*, Constable's vigorous and largely unseen *Landscape* and Peters' masterpiece—*Children*—are of outstanding merit. In the room on the right the chief Academy works are Watts's grandly conceived *Expulsion* and *Death of Cain*, Etty's *Sleeping Nymph*, one of the few good figure designs produced in England, and Constable's *Leaping Horse*, of which the noble sketch is in the Victoria and Albert Museum (see below). More modern works are in the end room, offering a variety of interest; note Oules's striking *Portrait of J. Hodgson*; brilliantly Impressionist *Interiors* by Sargent and Lavery, Lewis's elaborately wrought *Café Door*, 'Tadema's *Road to the Temple*, Arnesby Brown's *Rain Cloud*, Millais' *Souvenir of Velazquez*, Clausen's *Barn*, one of his best pieces, D. Y. Cameron's *Durham*, and C. Shannon's scholarly *Vanity and Sanctity*.

The GIBSON GALLERY adjoins, housing the collection of sculpture bequeathed by John Gibson, R.A., and comprising works in marble and plaster which were in his studio in Rome when he died in 1866.

The Galleries are open Free from 11 till 4 on Weekdays. Underground Stations: Dover Street and Piccadilly Circus.

THE DULWICH PICTURE GALLERY (ADJOINING THE OLD COLLEGE, DULWICH).

This gallery belongs to Dulwich College and comprises a few works that were bequeathed by Edward Alleyn (d. 1626), the founder of the College; others that were left in 1686 by William Cartwright, an actor and bookseller; and the really important collection that was bequeathed in 1811 by Sir Francis Peter Bourgeois, consisting of the large number of works that had been acquired by Noel Joseph Desenfans, a dealer and collector. Some of these pictures had been purchased by Desenfans for Stanislaus II, king of Poland. The partition of that country took place, however, and Desenfans had the pictures left on his own hands. He bequeathed the whole of his collection to his friend Bourgeois, who, in turn, devised them to the College, with an endowment fund of £10,000 and a further sum of £2,000 for the improvement of the College buildings. The latter sum, being greatly augmented by Madame Desenfans,

DULWICH GALLERY.

a new gallery was built from the designs of Sir John Soane. The Desenfans and Bourgeois lie buried in a mausoleum within the gallery, surrounded by their pictures in death as in life.

The outstanding features of the collection are the groups of English portraits, 17th and 18th Century, some by little-known secondary painters; a set of Nicolas Poussin's works, and supreme pieces by Rembrandt and Watteau. Entering Room I, immediately on the left we find VII, in which most of the 17th-Century English portraits hang. The most interesting is the romantic and appealing *Richard Lovelace*, the Cavalier poet. Leading from VII is VIII, mainly hung with Dutch masters of minor rank. Among them the great Ruisdael's *Mill*, full of dignity and large design, and W. van de Velde's delightfully opalescent *Calm* stand out as masterpieces. Note, too, a spirited sketch by Tiepolo, in which his famous milky blue, white and gold have full play. Return to I and follow the wall on the left hand. Note a fine study of *Horses* by Cuyp, and in II two more Tiepolos. His brilliant style, free invention and delightful colour are admirably illustrated. In III we find Van Dyck's *Earl of Pembroke*, of which the easy directness of the painting, the expressive drawing and courtly character are very typical of the master's own touch all through. Among the little Dutch masters note Ostade's *Man and Woman* and Dou's *Lady at the Virginals*, one of his most tenderly seen and charming works. The great picture here is the famous *Girl at a Window*, by Rembrandt. As we look into it we are absorbed, realising the Master's almost supernatural insight into the thoughts and feelings of this child. Note the exquisite colour of the flesh against the white chemise. Passing through IV, where hang a handsome large *Wood Scene* by Ruisdael and Wilson's serenely beautiful *Cascatella*, with its pearl and gold sky, we gain V, whence we find VI on the left. Here are numerous small Dutch pieces, a pleasant seapiece by Monamy, one of our earliest marine painters, and the inspired *Mrs. Siddons as the Tragic Muse* by Reynolds, the more precious now in that the replica, once owned by the Duke of Westminster, has been lost to England. This noble work is flanked by Reynolds' own portrait and that of J. P. Kemble. We pass on, beginning our return journey, still keeping to the wall on our left. In the centre hangs Van Dyck's *Lady Digby* on her death-bed, an interesting and curious work; next the door is Reynolds' *Mother and Sick Child*, a most instructive specimen of his Italianate studies. Now we regain V. Keeping to the wall on our left, we note a vigorous dark portrait of a *Youth* by P. di Cosimo, and three highly typical examples of Murillo, two *Peasant Boys* and the *Madonna del Rosarios*. In Rubens' *Venus, Mars, and Cupid* we have a good specimen of his most fleshy type of picture. Halfway down IV is the doorway into XII, where the French school is mainly grouped. Note a fine but puzzling portrait of Molière by an unknown painter. One of Poussin's more elaborate and crowded works is the *David*. C. Le Brun's *Massacre of Innocents*, and especially his *Horatius*, should be studied as examples of a very competent and often inventive craftsman, seldom seen in England. Note S. Bourdon's *Guard Room*, and its full chiaroscuro and atmosphere; we can readily understand the popularity of this sort of painting in its day. Three Poussins remain; the *Flight into Egypt*, in which specially note the Child gazing upward and the gracious figure of Mary; *Anacreon*, one of his best designs and richest colour schemes, distinguished too, by the poet's lovely pose and



THE LINLEY SISTERS - MRS. SHERIDAN AND MRS. TICKELL
(THOMAS GAINSBOROUGH, R.A., 1727-1788).

gesture of ecstasy as he drinks of Apollo's cup ; and *Adoration of the Magi*, a smaller version of the Louvre picture.

Back in IV, we find Rubens' *Hélène Fourment*, one of his freshest and most spontaneous works. The swift, transparent pigment, the lovely sea-green dress and silver-grey linen, and the pretty charm of the sitter, give this picture unusual refinement. Poussin's *Rinaldo and Armida* is of special quality as a design and colour scheme, and as interpretation of the legend. Note the blue of Armida's dress, the steely blue wing of Cupid, who converts her murderous intention to something softer, and the orange in Rinaldo's dress. Passing into III, turn left into IX. On the left of the door is Watteau's *Ball*, one of his supreme works. Indeed, it is unsurpassed for exquisite atmosphere, delicate detail,

SIR JOHN SOANE'S MUSEUM.

tenderness of feeling and jewelled colour. Murillo's *Flower Girl* and Van Dyck's *Emanuel of Savoy* are capital examples of these artists; the latter is one of the most physically attractive of Van Dyck's men. Two large and splendid Cuyps, full of his luminous golden air, and Gainsborough's *Mrs. Sheridan* and *Mrs. Tickell*—note the gracious beauty of the left-hand figure, and the delicious bird's-egg blue and deep cinnamon colour scheme—and two scraps of a larger picture by Raphael, on the screen, complete this room. Return to III and note Rubens' brilliant sketch of the *Graces*, Canaletto's dramatic *Walton Bridge* and Salvator Rosa's *Soldiers Gaming*,

Turning left into X, with an important collection of ENGLISH 17TH-CENTURY PORTRAITURE. Save in the National Portrait Gallery, this interesting period of our art cannot be adequately seen elsewhere in London. All the portraits will have special interest to the student. The most striking are *Aubrey de Vere*, apparently by Soest; Highmore's *Lady in Blue*; Hogarth's *Anglers*; *Miss Ebberton*, a most charming and capable work by Knapton; Gainsborough's sensitive *Loutherbourg* and the *Linley Boys*; Lely's *Cowley*; Romney's manly *Hayley*; and Gainsborough's delightful little early portrait of a *Gentleman and Lady*. Return through II and I, and take XI, on the left. Here is another fine Poussin—the *Infancy of Jupiter*, with rich blues and gold; a first-class Hobbema, with his best effect of light and reflected light; a delicately atmospheric Wouwerman, Gainsborough's important *Mrs. Moodey* and one of Cuyp's great serenely bathed afternoons. Lastly we see the best known portrait by a rare artist, Pieter Nason, a work of agreeable blond tone, and Rembrandt's small portrait of a *Young Man*, most richly painted.

The Dulwich Gallery is open, Free; on Weekdays from 10 till 4, from October 16th to March 15th; from 10 till 5, March 16th to April 30th. and from September 1st to October 15th; and from 10 till 6, May 1st to August 31st. Sundays: 2 till 6, May 1st to August 31st; from 2 till 5, April and September.

The Gallery is situated at the southern end of Dulwich Village, a short walk from Brockwell Park, by way of Half Moon Lane. Omnibuses No. 3B (passing Piccadilly Circus and Charing Cross); Nos. 2 and 2A (passing Marble Arch and Victoria); and No. 40 (passing Monument Station) serve the Brockwell Park end of Half Moon Lane. No. 37 runs from this point past Dulwich Village.

SIR JOHN SOANE'S MUSEUM, 13, LINCOLN'S INN FIELDS.

The small collection of Soane's pictures is of special interest. It contains the most important group of Hogarth's paintings in any gallery, and a Watteau which is not surpassed even in the Wallace Collection. The Hogarth Room, with its ingenious double walls (the curator will unfold them), holds in all twelve of his most characteristic works. Eight display the *Rake's Progress*, four are his *Election* series. In both the rich and fluent mastery of Hogarth's technique, his wealth of satirical invention and his "quality" and colour are freely exhibited. In No. 1 of the *Rake's Progress* we see the heir being measured for his mourning in his miser-father's den. At the same time he tries to pay off his discarded mistress. In II he is the young swell, surrounded by the

THE IVEAGH COLLECTION.

rogues and bullies designed by nature to fleece him. Note the masterly painting of the musician in the left corner. III reveals our hero in a night-club, much at the mercy of the fair sex ; his profligacy results in his arrest (No. IV) to which a sentimental touch is given by the presence of his old love, coming to his aid with money. This and the next are two of Hogarth's happiest designs. In V we see the Rake marrying money ; in the background we see the girl he ruined, carrying his child. Note the fine painting of the parson and the aged bride's little page. Henceforward the Rake's fortunes decline. From the Gambling House in VI, where he raves against his luck, he passes into the fell shades of the debtor's prison and the madhouse. In the last he lies shaved and naked, mourned by his true love, and a spectacle for the entertainment of a fashionable sightseer.

The four large *Election* scenes throw an amusing light on the election manners of those days. On the left is *The Entertainment*, Hogarth's *chef-d'œuvre* as regards still life and exuberant satire. With it hangs *Polling*, full of pointed criticism of the corruption rampant at the hustings. Opposite hang *Canvassing*, with a farmer in the front, bribed by both sides, and a candidate buying jewellery for two syrens on a balcony ; and the fourth piece, which is, perhaps, the best design Hogarth ever made. It shows *Chairing the Members*. Note the shadow of the second member, thrown on a distant wall, and the very masterly draughtsmanship and painting. From the Hogarth Room pass right across under the dome to the Ante-Room, where are Turner's dramatic watercolour *Val d'Aosta* and his larger luminous *Van Tromp's Barge*, and Watteau's *Les Nocés*. This, with its silvery blue sky with silver white clouds and the rich and jewel-like mass of colour in the dresses of the crowd, composed of some fifty figures, is one of the finest of this master's works. At the end of the room is a large and unusually fine Canaletto.

For times of Opening, etc., see page 164, where reference is made to the exhibits generally.

THE IVEAGH COLLECTION, KEN WOOD.

The bequest to the nation of Lord Iveagh's collection was a princely act worthy of the finest tradition of private munificence. Though the collection is composed mainly of English 18th-Century portraits, the outstanding pictures thus secured for England are Rembrandt's *Portrait of the Artist*, Vermeer's *Lute Player*, and Hals' *Man with a Cane*. Of all the portraits of Rembrandt in his old age this *Portrait* is universally regarded as of the noblest, shewing the master, not in a mood of doubt or resignation, but impregnable in his serene outlook on and understanding of life and adversity. Vermeer is almost the rarest Dutch master, and *The Lute Player* makes only the third example in English public possession. Another version is in Philadelphia, but recent criticism has concluded that the original is here at Ken Wood.

The laurels of the English portraits are shared by Gainsborough and Reynolds. The former is represented chiefly by two masterpieces : *Mary Countess Howe*, walking lightly forward in a faded rose dress, an example of his earlier work ; and *Lady Brisco*, of nearly twenty years later, a perfect specimen of Gainsborough's silver colour and dignified aloofness. Reynolds is seen in greater variety and in nearly every aspect of his genius, from the charming and playful *Brummell Boys* and the *Master Philip Yorke*, first-rate examples of his children portraits ; his classical *Lady Louisa Manners* and *Mrs. Musters* ; to the more

PERIODICAL EXHIBITIONS.

intimate and vivacious *Lady Diana Beauclerk* and *Lady Mary Leslie*. The collection is unusually rich in good child portraits. In no portrait of a child is Lawrence more brilliant and delightful than in his *Miss Murray*, and Raeburn's *Sir George Sinclair* has all that artist's skill in depicting boyhood. Romney, too, is on his best level of women portraits in his *Countess of Albemarle and her Son*, and *Miss Linley*, and if his famous *Lady Hamilton spinning* may seem a little academic, none will deny its grace and scholarly design. But of all the Romneys here many may prefer little *Miss Martindale*, which shews us Romney in a vein unrivalled by either Gainsborough or Reynolds. English landscape painting is represented by *The Yarmouth Water Frolic*, by John Crome and his son, John Berney Crome, and by Turner's impressive early stormy sea. Interest of another kind will be found in de Jongh's *London Bridge in 1630*, before the traffic problem had become a curse. Two good Venetian scenes by Guardi, two characteristic Paters, and Van Dyck's stately portrait of *Henrietta of Lorraine* round off the collection. The pictures are displayed in the lower range of apartments of the mansion at Ken Wood, which contain also Georgian furniture and some china, etc. The mansion and the beautiful grounds attached to it form part of the Iveagh Bequest.

ADMISSION, ETC. *Open on weekdays from 10 till 5, Sundays from 2.30 till 5. One shilling on Wednesday and Friday. Free other days. Catalogues are on sale. The nearest Underground station is Hampstead, whence the Gallery is reached by way of the Spaniards Road. Omnibus 110 (Golder's Green and Finsbury Park Stations) passes the main entrance of Ken Wood.*

OTHER GALLERIES.

The Royal Collections that are accessible to the public are those at Hampton Court (page 88), Kensington Palace (page 84), and Windsor Castle (page 76); the last-named containing magnificent collections of works by Rubens and Van Dyck, besides examples of Holbein, Rembrandt, and other Old Masters. For a note on the pictures at the Bethnal Green Museum, see page 164. The London Museum (page 162) contains a large collection of Water-Colour Sketches. The Watts Galleries at Compton are referred to on page 265; the Knole pictures on page 291.

PERIODICAL EXHIBITIONS.

Chief among these is the Summer exhibition held annually at Burlington House by the Royal Academy. The other galleries where noteworthy exhibitions take place from time to time, are as follow :—

Royal Society of British Artists, Suffolk Street, Pall Mall East (*Piccadilly Circus and Charing Cross*).

New English Art Club, and The London Group, New Burlington Gallery, Burlington Gardens (*Piccadilly Circus*).

Royal Society of Painters in Water Colours, the Royal Society of Painter Etchers, Pall Mall East (*Charing Cross*).

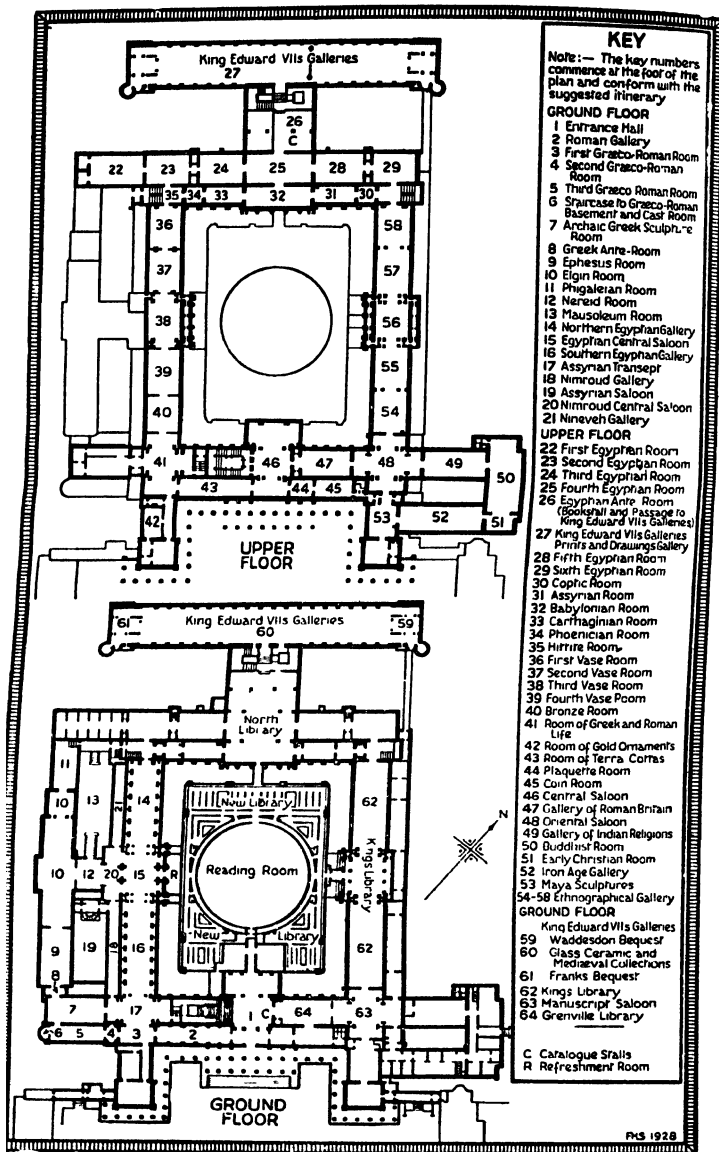
Royal Institute of Painters in Water Colours and the Royal Institute of Oil Painters, Piccadilly (*Piccadilly Circus*).

Goupil Gallery, Lower Regent Street (*Piccadilly Circus*).

Independent Gallery, Grafton Street (*Dover Street*).

Chenil Gallery, King's Road, Chelsea (*Sloane Square*).

Whitechapel Art Gallery, Whitechapel (*Aldgate East*).



MUSEUMS.

THE BRITISH MUSEUM.

ORIGIN. The British Museum was founded by an Act of Parliament of 1753, which authorised the purchase of the books and manuscripts, botanic specimens, and other objects collected by Sir Hans Sloane (1660–1753), a celebrated physician and president of the Royal Society, and the collection of manuscripts that had been formed by the statesman-bibliophile, Robert Harley, Earl of Oxford (1661–1724). The same Act authorised also the purchase from the Earl of Halifax of Montague House, for the purposes of a museum. The Sloane and the Harley collections were supplemented by the library that had been formed by the Jacobean antiquary, Sir Robert Bruce Cotton (1571–1631), and presented to the nation by his grandson in 1700, and Montague House was duly opened as the British Museum—the first State museum in England—in 1759. The collections increased rapidly, and embraced sculptures and other objects that required considerable space for proper display. Montague House, although enlarged, became inadequate, and it was replaced by the present Ionic building, which was designed by Sir Robert Smirke. Various additions were made subsequently, notably the Reading Room, which occupies the site of the internal courtyard that was a feature—and one much criticised as a waste of valuable space—of Smirke's building; and the King Edward VII Galleries (by Sir John Burnet), which were opened in 1914.

ARRANGEMENT. The museum is entered from the courtyard abutting on Great Russell Street. On passing into the entrance hall, the visitor has before him, on the north, the Reading Room (page 166), which may be viewed on application to the janitor; to the left are a gallery that leads to the Greek, Roman, Egyptian, Assyrian, and Babylonian sculpture galleries of the ground floor, and the grand staircase, which ascends to the upper range of chambers containing the smaller works of art and objects of domestic use pertaining to the Classical period, the Mediæval and the Ethnographical Galleries, and the Print Room; whilst to the right of the entrance hall are the galleries devoted to manuscripts, books, archives, and historical documents, etc., and the lower range of the King Edward VII Galleries, with mediæval works of art and the ceramics collection. It is as well first of all to give attention to the Catalogue Stall, where Summary Guides, authoritative works on the different sections, and prints, postcards, etc., are on sale. The visitor desirous of a general tour of the museum should proceed through the galleries in the sequence set out below.

AN ITINERARY.

LOWER ROMAN AND GREEK SECTIONS. The tour should begin by turning left and passing through THE ROMAN GALLERY, where are portrait-busts, etc., including the celebrated portrait-head of Julius Cæsar; and various Roman remains discovered in Britain. Next are the three GRÆCO-ROMAN ROOMS, containing Roman copies of famous Greek statues, including the Discobolus of Myron and the Diadumenos of Polycleitus, and originals by Greek sculptors. In the third room is the well-known bust of Clytie (so-called). From the Third Room a staircase leads down to THE COLLECTION OF CASTS of famous sculptures,

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near which are some Etruscan sculptures and sarcophagi, and a superb Roman pavement. The Third Room gives entrance to a long range of galleries that are divided into the following rooms : THE ARCHAIC ROOM, containing early Greek work, including columns from the doorway of the treasury of Atreus at Mycenæ, and reliefs of the Harpy Tomb of Xanthos. Observe, by the door, the Etruscan bronze chariot of the 6th Century B.C. THE GREEK ANTE-ROOM, with the beautiful seated figure of Demeter, from Cnidos. THE EPHEBUS ROOM, with remains of sculptures from the famous Temple of Diana of the Ephesians, which was one of the Seven Wonders of the World ; contemporary Greek fragments ; portrait-heads, including Alexander the Great and Pericles ; and a statuette of Socrates, of the 3rd Century B.C. THE ELGIN ROOM, wherein are the remains of the life-like sculptures that were executed by Pheidias and his assistants for the adornment of the Parthenon at Athens, and which were brought to England by the diplomat, Thomas Bruce, seventh Earl of Elgin, in 1801-3. Around the walls of this chamber is the Frieze, with low reliefs of the procession of the Panathenaic festival, with the separate panels of the Metopes above, carved in high relief with representations of combats between Centaurs and Lapiths (the mythical inhabitants of the mountains of Thessaly). Along the left side of the room are the remains of the sculptures from the east pediment, especially noteworthy being the figures of Theseus and the Three Fates, and the head of the horse of Selene ; whilst on the right are those from the west pediment, symbolical of the strife between Poseidon (Neptune) and Athené (Minerva) for the soil of Athens. At the farther end of the room are models of the Acropolis and the Parthenon, showing the sculptures *in situ* ; a model of an angle of the east front of the temple, depicting the coloured and gilded ornamentation ; and copies of the descriptive booklets issued by the Museum, which the attentive visitor would do well to peruse. Here also are important remains of the Erechtheion, another beautiful Athenian building.

Next (forward) is the PHIGALEIAN ROOM, with the frieze from the Temple of Apollo at Phigaleia (*circa* 430 B.C.), part of the frieze from the Temple of Nike Apteros at Athens, and Greek sculptured tombstones. Returning to the Elgin Room and passing through a doorway (left), one enters the NEREID ROOM : Sculptures from a Greek tomb at Xanthos in Asia Minor (*circa* 370 B.C.), called the Nereid Monument from the graceful figures of Nereids or sea-nymphs which surround it ; and then descends the steps to the MAUSOLEUM ROOM : Remains of the great tomb of Mausolus (353 B.C.) at Halicarnassus, which was another of the Seven Wonders of the World. Consult the drawings and model (at the farther end of the room) of the tomb in its supposed original form. Here, too, are portions of other Lycian tombs. Ascending the steps at the northern end of the room and turning to the right (note the sarcophagi on the landing), the way lies through the long range of

THE LOWER EGYPTIAN AND ASSYRIAN GALLERIES (Northern, Central, and Southern) : A great series of sculptures dating from about 1600 B.C., arranged generally in order of date, beginning from the northern end. Note the head and arm of a colossal statue of Thothmes III ; the red granite lions of Amenhetep III and Tut-Ankh-Amen ; statues of Ramesses II ; papyrus manuscripts of the Book of the Dead, the tomb painting (on left), and, at the southern end, the Rosetta Stone, which gave the clue to the reading of Egyptian hieroglyphics. Pass

forward to the ASSYRIAN TRANSEPT, where are colossal human-headed winged bulls and lions from the palaces at Nineveh.

Turning to the right, the narrow galleries at the side of the Egyptian galleries are next traversed. NIMROUD GALLERY: Sculptures from the palace of King Ashur-nasir-pal (885-860 B.C.) at Nimroud. The gallery is the exact shape and size of the room from which the sculptures were taken. Note the statue of the king on its original pedestal. A door on the left leads to the ASSYRIAN SALOON: Sculptures, on the gallery, from the palace at Nineveh of Kings Sennacherib (705-681 B.C.) and Ashur-bani-pal (668-626 B.C.), representing lion hunts and the capture of the city of Lachish (2 Kings xix. 8). Observe, in the basement, the bronze gates of Shalmaneser II (860-825 B.C.). Here are sometimes to be found temporary exhibitions of the results of recent explorations. Returning to the Nimroud Gallery and passing to left, the next features are the NIMROUD CENTRAL SALOON: The Black Obelisk, carved with the achievement of Shalmaneser II, including a representation of payment of tribute by Jehu, King of Israel; and the NINEVEH GALLERY: More sculptures from the palaces at Nineveh. Passing out through the end of the Northern Egyptian Gallery, and ascending the staircase (note the remains of the pyramids and earliest Egyptian sculptures, 3000 B.C., opposite foot of the staircase), one turns left to

THE UPPER EGYPTIAN GALLERIES. These comprise six rooms extending the whole length of the north face of the building, and are filled with mummies and mummy cases, dating from 900 B.C. to A.D. 400, papyri, paintings, and all sorts of objects of daily use among the Ancient Egyptians. Note, in the First Room, the burial of *circa* 4500 B.C. From the Fourth Room a passage leads to THE PRINT ROOM of the King Edward VII Galleries, devoted to recent acquisitions and special exhibitions of Prints and Drawings.

Returning, and proceeding to the staircase at the end of the Sixth Egyptian Room, one turns sharply to the right and traverses the COPTIC, ASSYRIAN, SUMERIAN AND BABYLONIAN, CARTHAGINIAN AND PHœNICIAN AND HEBREW ROOMS. At end of the Assyrian Room are tablets of the Assyrian narrative of the Creation and the Flood. In the Babylonian Room are copper figures from Tell Obeid (*circa* 3000 B.C.), letters of Hammurabi and a cast of the stone on which his laws are carved, and chronicles of Nebuchadnezzar, Nabonidus (the last king of Babylon), and Cyrus. The Carthaginian Room has tombstones, etc., from Ancient Carthage, a case of figures, lamps, bowls, vases, etc., from Ancient Palestine, and other cases of various objects recently discovered in the Pyramids of Nuri, in the Sudan, besides Carthaginian relics. This room contains objects recently discovered on the site of Ur of the Chaldees. The Phœnician Room contains Phœnician and Hebrew inscriptions. Turning left in the Hittite Ante-Room, with remains from Carchemish, the way lies through

THE FOUR VASE ROOMS, containing a series of vases and other antiquities of Greek and Italian origin. The First Room has examples of the precursors of Greek art in the Eastern Mediterranean, notably of the recently-discovered Cretan civilisation, from the Neolithic period to 1000 B.C., also the earliest pottery of historic Greece. The Second Room contains specimens from Corinth, Rhodes, and elsewhere, with Black-figure ware of Athens; in the Third Room are the Red-figure vases;

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and in the Fourth are various later examples. Next is the **BRONZE ROOM**, with many beautiful examples of statues, ornaments, and other objects. Note the head of the Emperor Augustus. The **ROOM OF GREEK AND ROMAN LIFE**. In this are arranged numerous objects relating to the daily life of the Greeks and Romans, including toys, games, combs, toilet requisites, kitchen utensils, etc., etc. Proceeding forward along a vestibule where are Roman paintings, one enters the **GEM AND GOLD ORNAMENT ROOM**, filled with a rich assortment of engraved precious stones, cameos, Roman paintings, and other exhibits. Note the famous Portland Vase, and, in the central case, the superb cameo of Augustus. Returning through the vestibule, one bears right to the **ROOM OF TERRACOTTAS**, wherein are many beautiful Tanagra figures, generally illustrating Greek costume. Observe the remarkable Etruscan sarcophagus, surmounted with life-size figures. On leaving the Terracotta Room, proceed straight forward (across the Central Saloon) to the **PLAQUETTE ROOM** (Renaissance plaquettes, medals, etc.) and the **COIN ROOM**, which contains a wonderful exhibit of coins from the 7th Century B.C. onwards. Observe, on the left, the medals illustrative of English history, including the Great War. Now return to

The **CENTRAL SALOON**, which is divided into three compartments, filled with antiquities of the Stone and Bronze Ages in Europe. From this saloon the way lies east through the **GALLERY OF ROMAN BRITAIN**, which has a varied assortment of relics of the Roman occupation—glass and pottery, weapons, statuary, etc. Next is the **ASIATIC SALOON**, with the Henderson collection of arms and armour, etc. One then traverses the gallery of **INDIAN RELIGIONS**, where are exhibits pertaining to Brahmanism and the Sikhs, etc., and passes into the **BUDDHIST ROOM**, devoted to exhibits relating to the other great religion of the Far East. Next is the **EARLY CHRISTIAN ROOM**, concerned chiefly with exhibits pertaining to the Coptic, Byzantine, and Abyssinian Churches. Turning to the right, one enters the **IRON AGE GALLERY**, with a collection ranging from 800 B.C.; and exhibits of Celtic and Saxon Britain. Beyond this room is the Maudslay Collection of Maya Sculptures (casts and originals) from Central America. Crossing the Asiatic Room (right), one passes straight through the long range of **ETHNOGRAPHICAL GALLERIES**, which contain a very varied collection pertaining to the primitive and semi-civilised races of Asia, America, Africa, and Australasia.

On descending to the third landing of the staircase, the way is through a long passage (indicated by a board inscribed "Glass, Ceramics, and Mediæval Collections") to the lower range of the **KING EDWARD VII GALLERIES**, devoted to famous collections of pottery, porcelain, glass, and mediæval objects of art. Note especially the Waddesdon Bequest Room at the east end, containing the valuable collection of jewels, plate, enamels, and other works of art bequeathed to the Museum by Baron Ferdinand Rothschild; and the Franks Bequest on the west. Observe, in the middle of the gallery, the Strasburg clock of 1589, still going—the figures "perform" at the hour; and the seated figure of a Lohan or disciple (Chinese, *circa* A.D. 800). Returning to the staircase, one descends to the **KING'S LIBRARY**, which is lined with volumes collected by George III, and contains numerous cases exhibiting rare works illustrating the history of Printing, Music-Printing, and Book-

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binding; and the Tapling collection of postage stamps. Next is the MANUSCRIPT SALOON, containing a collection of ancient manuscripts, in cases, including the Codex Alexandrinus (Case G), one of the earliest manuscripts of the Holy Scriptures (5th Century), ancient charters (Magna Carta may be inspected on request), and autograph letters of sovereigns and literary and historical celebrities. In Frame 7 is Haig's map of the Western Front prior to the breaking of the Hindenburg line in September, 1918; in Case IV, Nelson's sketch plan of Trafalgar. On proceeding through the GRENVILLE LIBRARY (containing the collection of printed books, bequeathed in 1846 by Thomas Grenville, the statesman and bibliophile), with cases of illuminated manuscripts—note the Early English MSS. (Cases 1, 2 and 3), and the Huth (Case 8) and Rothschild (Case 9) examples—the entrance hall is regained, and the tour of the building is completed.

ADMISSION, ETC. The Museum is open on Weekdays from 10 till 6, and on Sundays from 2 till 6. During the Winter months certain of the Galleries are closed at 4 o'clock on Weekdays—e.g., the East Wing and the West Wing, alternately. Parties are conducted round by Guide Lecturers in the morning and afternoon on Weekdays; particulars of the Itineraries will be found on a board within the Entrance Hall.

The Underground Stations are British Museum, Holborn, and Tottenham Court Road. All omnibuses passing along New Oxford Street or Southampton Row serve the Museum.

THE PUBLIC RECORD OFFICE MUSEUM.

The Public Record Office, an imposing but ill-displayed building near Lincoln's Inn in Chancery Lane, is the repository for State archives and other documents that were formerly stored in the Tower, the Chapter House of Westminster Abbey, and elsewhere. The eastern section was built about 1856 by Sir James Pennethorne; the western by Sir John Taylor in the 'Nineties, the latter on the site of the old Rolls Chapel and the Court of the Master of the Rolls. The valuable records preserved here may be referred to by persons engaged in research work, Readers' Tickets being issued to students recommended by responsible persons. Casual visitors may consult records on payment of small fees. A hall on the site of the Rolls Chapel is adapted to the purpose of a public museum, and in it are exhibited many historic documents of State. The windows are filled with heraldic glass, commemorating Masters of the Rolls from the time of Edward III (*circa* 1350) to the present day, Preachers at the Rolls Chapel, and others. The glass in the central window on the south side dates from 1611. Against the north wall are three fine tombs that were in the old Chapel, including one by Torrigiani, who designed the tomb of Henry VII in the Abbey.

Among the records displayed in the Museum are the two volumes of Domesday Book; Charters, Patents, Treaties, and Agreements of various reigns, many of which are beautiful examples of illumination. Case G contains Shakespeare's evidence in a lawsuit, with his signature. In Case H is the earliest example of English printing. Case M contains various documents of American interest, including the petition to George III—generally known as the Olive Branch Petition—from twelve of the thirteen Colonies (Georgia is not included) praying that

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certain distressful statutes may be repealed, and a letter, dated 1795, from President Washington to his "great and good friend," George III. Case I contains letters of Howe and Nelson, and the Log of the *Victory*. In frames attached to a pedestal are a large number of autographs, including letters of Richard II, Henry IV, Humphrey Duke of Gloucester, Edward IV, Edward V, Richard III, Catherine of Aragon, Anne Boleyn, Cardinal Wolsey, Edward VI, Queen Elizabeth, John Knox, Sir Philip Sidney, James I, Raleigh, Milton, Cardinal Mazarin, Wren, Defoe, Shelley, the Duke of Marlborough, etc., as well as the anonymous warning to Lord Monteagle and other papers connected with the Gunpowder Plot. Among the miscellaneous exhibits in the Museum are the chest in which Domesday Book was kept; various other chests, etc.; Exchequer tallies, and forged coins.

ADMISSION, ETC. *The Museum is open from 2 to 4 (free) from Monday to Friday, and to schools and organised parties at other times by arrangement with the Secretary. It is closed on Saturdays and on such days as the Record Office is closed. An illustrated Catalogue—a valuable contribution to historical literature—and picture postcards are on sale. Underground Stations: Temple, Aldwych and Chancery Lane.*

THE MUSEUM OF PRACTICAL GEOLOGY.

This Museum was formed at the suggestion of Sir T. H. De La Beche, the founder of the Geological Survey of the United Kingdom, and was first established at Charing Cross in 1837, whence it was removed in 1851 to a new building, designed by Sir James Pennethorne, in Jernyn Street. In January, 1924, the museum was closed, owing to defects in the roof of the building, and although it has since been reopened, the intention is to transfer the museum to another site, probably at South Kensington. It is therefore preferable to deal with the exhibits in a cursory way, rather than to describe them in detail in accordance with their arrangement in the Jernyn Street building.

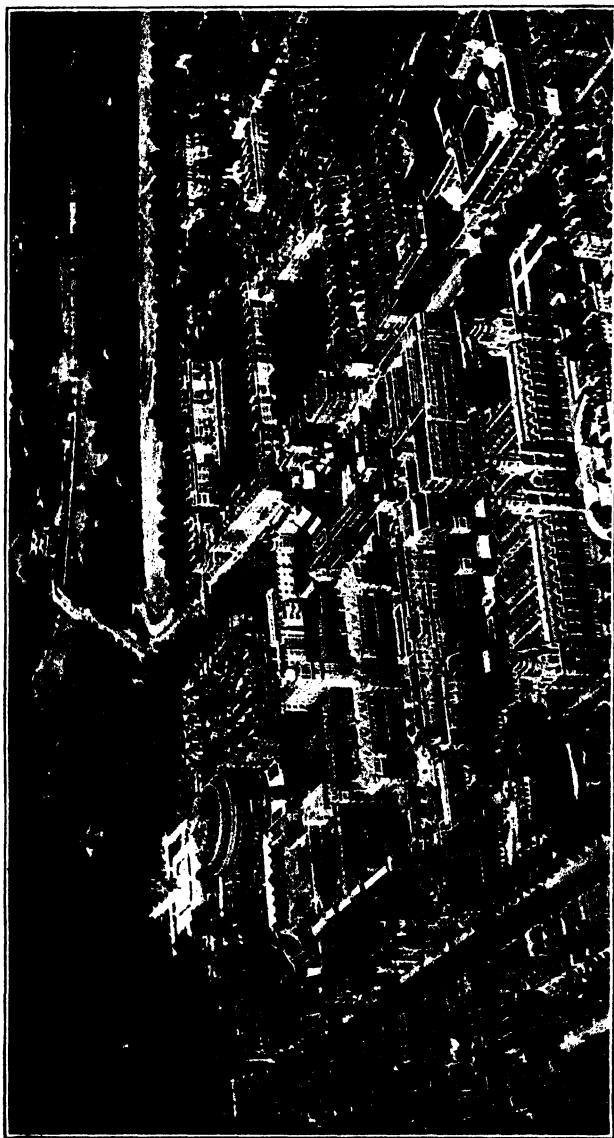
The exhibits cover the whole sphere of geology, in both its scientific aspects and the commercial adaptation and utilisation of the elements of the earth. There are actual examples and photographs illustrating the weathering of rocks, rock types, and the rocks of Great Britain; a mineral collection, with models of mines, etc.; a collection of Gem Stones that includes models of many famous stones; Geological Models, including a large model of the London area that will repay close examination; a Fossil Collection, formed during the progress of the Geological Survey of Britain; Stone Implements of the Pleistocene Age, compared with the rude stone implements used by savage tribes at the present time, and a collection of Building, Road Paving, and Ornamental Stones, including several artistic works in the last-named connection. A noteworthy feature of the museum is a valuable Library, which is open to the public without the usual formalities of tickets, etc.

ADMISSION, ETC. *The Museum is open, Free, Saturdays from 10 till 9.30, on other Weekdays from 10 till 6, and on Sundays from 2.30 till 6. The library is open on Weekdays from 10 till 5. Guide Books and other works are on sale. Underground Station: Piccadilly Circus.*

THE WALLACE COLLECTION.

The origin of the Wallace Collection is touched upon in the notice, under *Art Galleries*, dealing with the pictures. The other features of the collection comprise Arms and Armour ; Miniatures, Enamels and Snuff Boxes ; Ivorys and other Carvings ; Wax Reliefs ; Sèvres Porcelain, Italian Majolica and other Pottery ; Goldsmiths' and Silversmiths' Work ; Sculptures by Houdon, Coysevox, and Falconet, and Bronzes ; Furniture (chiefly French, of the 18th Century) ; and a variety of other objects of art. The collection as a whole is the largest and most valuable one ever formed privately in this country. Many of the exhibits are personal mementoes of Marie Antoinette, Napoleon, and other members of the Royal houses of France.

Hertford House is on the quadrilateral plan, with an inner courtyard, an arrangement that facilitates itineraries of the galleries. The Ground Floor comprises twelve main apartments, No. I to XI, and the Founders' Room (containing busts of the Marquis of Hertford and Sir Richard and Lady Wallace). From the Entrance Hall a staircase (the wrought-iron balustrade came from the Bibliothèque Nationale in Paris) ascends to the First Floor, where the galleries are numbered XII—XXII. On both floors the numbers begin on the east (right-hand) side. The Top Floor has three public rooms (containing pictures chiefly), which may be inspected on request. As with the pictures, the furniture—tables, bureaux, cabinets, etc., and chairs and sofas upholstered in Beauvais and other tapestry—is dispersed in nearly all the galleries ; and clocks, bronzes, sculpture, and Sèvres porcelain are likewise features of the majority of the rooms. All these exhibits are duly inscribed. The ARMS AND ARMOUR are displayed in Galleries IV—VII, and form a collection of both European and Oriental examples that, outside the Tower and Windsor Castle, is unrivalled. So far as the general exhibits are concerned, Gallery III is one of the most interesting. Here are the Italian majolica, from famous 16th-Century factories ; Hispano-Moresque lusted majolica ; the Limoges enamels, including a series of plaques with designs after Albrecht Dürer ; many beautiful statuettes and other examples in bronze and wood ; a *Virgin and Child* by Andrea della Robbia ; and a large number of other notable exhibits, including ivory carvings. The adjoining gallery (IV), which was the smoking-room of Hertford House, contains, beside Oriental armour, a case of coloured wax reliefs, and one of metalwork, in the latter being the "Horn of St. Hubert," and the silver collar of a Flemish guild of archers ; and, especially noteworthy, the 7th-Century bronze bell of St. Mura (Irish). Gallery XI is remarkable for the collection of MINIATURES. In the octagonal case are a large number, by Isabey and other artists, of Napoleon and members of his family and court, including several of Josephine and the infant King of Rome. The other miniatures are displayed in two upright cases, and include a self-portrait by Hans Holbein the Younger, and a portrait of Wellington by Isabey, whilst with them is Meissonier's picture of Napoleon and his staff. Miniatures are also in Gallery I, in a case inscribed "Relics of the French Royal House" ; and in Gallery IX, among "Medals and Relics of the English Royal House," the latter including portraits of Cromwell and Charles II, and a despatch box bearing the cypher of the king. Observe, in the adjoining Lobby, the marble *Head of Christ*, by Torrigiano. The Snuff Boxes are in Room XVIII. For Times of Opening, Lectures, etc., see page 126.



WHAT THE GREAT EXHIBITION OF 1851 BROUGHT FORTH.

The South Kensington Museums and Colleges, looking north. On the right, south of the Serpentine in Hyde Park, is the ground on which the Great Exhibition was held. South Kensington was then largely market gardens.

[*Central Aerophoto Co.*]

THE SOUTH KENSINGTON MUSEUMS.

ORIGIN.—The South Kensington Museums originated in the Great Exhibition of 1851. The chief promoters of the Exhibition were the Prince Consort and Sir Henry Cole (1802–1882), and its success inspired them to establish a permanent collection of decorative and industrial art in London. For this purpose Queen Victoria placed at their disposal certain apartments in Marlborough House, and here in 1852 the first Fine Art Museum was opened, with casts and other objects from the School of Design (of which Sir Henry Cole was secretary), the Vernon collection of pictures, and various works purchased from the Great Exhibition. In 1856 a large tract of land to the south of Hyde Park was acquired with surplus funds of the Exhibition and a State grant, and in the following year the Marlborough House collection was transferred to temporary iron buildings that had been erected here. The collection was augmented by the Sheepshanks and other gifts and by a section relating to the products of the animal, vegetable, and mineral kingdoms. Thus originated the South Kensington Museums.

In 1868, during rebuilding operations, committees were set up for the purpose of forming, with the dismantled buildings and certain sections of the exhibits, branches of the Museum in North, South, and East London. The only one that materialised, however, was in East London; hence the Museum (really a branch of the Victoria and Albert) at Bethnal Green. Various other museums arose at South Kensington and in the adjoining territory of Westminster; Schools and colleges were established here—partly through State grants and partly through the beneficence of the Corporation and Livery Companies of London and of private people—and thus in course of time there has grown up at South Kensington what is really a university of arts, science, and technology. In themselves the Museums comprise the most extensive range of such institutions to be found in any capital. Certain of them are under the control of the Board of Education; all are open free. *The Underground station is South Kensington.*

The building of the Royal College of Science was designed by Sir Aston Webb. This college, the Royal School of Mines (also by Sir Aston Webb), and the City and Guilds Engineering College form the three integral parts of the Imperial College of Science and Technology. The City and Guilds Engineering College (by Alfred Waterhouse) was founded and is maintained by the Corporation and the Livery Companies of the City of London, and is the leading institution of its kind in England. The northern wing, adjoining the Royal School of Mines building, is the benefaction of the Goldsmiths' Company.

The building of the Royal College of Science (Mathematical Section), adjoining the Victoria and Albert Museum, of Italian design, in red brick and terracotta, is by Captain Francis Fowke, the architect of the Albert Hall.

In addition to the museums the two institutions mentioned below have attraction for the ordinary visitor to South Kensington.

THE ROYAL COLLEGE OF MUSIC (by Sir Reginald Blomfield), at the rear of the Albert Hall, contains the Donaldson Collection of Musical Instruments, which includes several instruments that belonged to famous people. This museum is open in term-time, from 11 till 1 and from 2 till 4, except Saturdays (closed in July and August; and from

VICTORIA AND ALBERT MUSEUM.

December 15th till January 10th). Holy Trinity Church, opposite the College, has a beautiful Perpendicular interior. It is by George F. Bodley.

THE ROYAL SCHOOL OF ART NEEDLEWORK, adjoining the India Museum, has public showrooms, wherein a wide range of objects (needlework, textiles, furniture, etc.) is displayed for sale.

THE VICTORIA AND ALBERT MUSEUM.

The Victoria and Albert Museum—the latter-day development of the original South Kensington Museum—contains the finest collection of its kind in existence. The Museum consists of the imposing building erected between 1899 and 1909, from designs by Sir Aston Webb; and, adjoining on the north, the Square Court, the South Court, and other structures built when the original museum was enlarged. In 1899 by direction of Queen Victoria, the museum was renamed the Victoria and Albert, the incorporation of the name of the Prince Consort in the title being a just tribute to the part played by him in the encouragement of the arts and crafts.

ARRANGEMENT.—The main classes of exhibits embrace architecture and sculpture; ceramics; engraving, illustration, and design; metalwork; paintings; textiles; and woodwork. In addition there is a LIBRARY—justly considered the finest Art Library in the world—containing over 150,000 volumes and 300,000 photographs pertaining to the fine and applied arts. The Library is open to the public, Readers' Tickets being obtainable on application to the Director of the Museum. Free lectures on arts and crafts are given in the lecture theatre that is a feature of the Museum, and here, too, free concerts are held under the auspices of the League of Arts in the Autumn and Winter.

Key-plans are conspicuous in the Entrance Hall; a reference to these will enable the visitor to proceed direct to any particular section. Attached to the exhibits are labels inscribed with full particulars of the object itself, and, where practicable, the name of the artist or craftsman and the period at which he flourished. Staircases and lifts, adjacent to the Main Entrance, give access to the Upper Floors and to the Lower Ground Floor. An Invalid's Chair is available (without charge) for those who would otherwise be debarred through infirmity from making a tour of the galleries.

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The irregular plan of the buildings and certain structural peculiarities retard a straightforward itinerary of the galleries as a whole. The one described here, although necessitating an occasional retracing of steps, presents a comprehensive and fairly convenient survey.

From the Cromwell Road entrance, the visitor begins the tour by passing forward to the CENTRAL HALL (models by Alfred Stevens are here) and turning left into the WEST HALL, arranged against the walls of which are large exhibits—doorways, canopies, staircases, lattice-windows, shop-fronts, house-fronts, etc.—pertaining to DOMESTIC ARCHITECTURE. Along the middle of the hall are the State barge, carriages, dolls' houses, and model theatres. Observe (on the left, in the western section) the Indian doorway of carved stone that has been incorporated into the Museum building.

VICTORIA AND ALBERT MUSEUM.

Returning to the Central Hall, one enters the EAST HALL, where the exhibits relate chiefly to CHURCH ARCHITECTURE, conspicuous among them being the marble Rood Loft from Bois-le-Duc in Holland, which divides the hall into two sections; and a number of beautiful altarpieces, all of which merit close attention. On the south wall are sculptured mantelpieces and the monument of the Marchese Spinetta Malaspina (1536). In the western end are well-heads and sepulchral effigies, and several Italian portrait-busts, among the latter being *An Englishman*, by Bernini; and one of Savonarola, by Bastianini. The eastern end is occupied by the Chapel and High Altar of the Florentine conventual church of Santa Chiara (c. 1490). Leaving by a door on the north and passing across the long corridor devoted to the ARCHITECTURAL INDEX (plans, drawings, photographs, etc., and models of decorated interiors),

THE SQUARE COURT is reached. This contains PLASTER CASTS that are a reminder of the origin of the Museum. The casts are of particular interest, represented among them being masterpieces of Michelangelo, Donatello, Luca della Robbia, and other of the great Italians of the Renaissance. These are on the east side (Room 46B), with some noteworthy architectural reproductions. The west section of the court (Room 46A) is dominated by a copy of Trajan's Column (a descriptive booklet is by the door); near by are Celtic and Anglo-Saxon crosses. Observe Vischer's monument of Ernst, Duke of Saxony (1497). The way is now forward, through the central avenue, to

THE SOUTH COURT, the upper walls of which are decorated with glass-mosaic portraits of famous artists, craftsmen, and architects, and in the lunettes at each end of the eastern section are frescoes by Leighton. Just to the right on entering (Room 39) are the ECCLESIASTICAL METALWORK (processional and altar crosses, chalices and patens, staff heads, etc.) and the MEDIEVAL ENAMELS, notable among the rare and precious examples of early work being the Eltenberg Reliquary and the Alton Towers Triptych; and, close by, the Gloucester Candlestick and the Ramsey Abbey Censer and Incense-Burner (in the same case). THE SILVERSMITHS' WORK (to the north) is arranged according to the country of origin, noteworthy among the English collection being the Studley Bowl, the Campion Cup, and the Vyvyan Salt. SHEFFIELD PLATE is over to the right (Room 34), and beyond it (Rooms 35 and 36) are reproductions of celebrated examples of Goldsmiths' and Silversmiths' work. On the west (Room 38) are Bronzes, Brass and Bell-Metal work; and to the north of them the CLOCKS (clocks, clock-watches, etc.) and JEWELLERY COLLECTIONS (medieval and Renaissance jewellery, the Townshend Collection of Mounted Precious Stones and Engraved Gems), and Snuff Boxes. The arcade on the north (30 and 31) contains jewellery and other personal ornaments, etc. Returning to the west side of the court, the fine collection of CHINESE ENAMELS (Room 28) should next receive attention, then traversing the gallery (Nos. 26 and 27) that skirts the west side of the court—Saracenic, Persian, Turkish, and Abyssinian personal ornaments, and Chinese Bronzes are here—one proceeds forward to the PEWTER AND LEAD COLLECTION (Rooms 16A to 16C). The way now lies through the gallery on the north side of the quadrangle (Rooms 16-11), which leads past the Restaurant. In this gallery are JAPANESE WORK (armour, swords, and other weapons, and horse furniture; also brass work), to the western

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galleries (Rooms 17-20), with EUROPEAN ARMS AND ARMOUR, including a fine series of dress swords ; spurs, bits and stirrups ; table cutlery ; and coffers and caskets. A long gallery at the rear of the new building is next entered. To the left (Rooms 22-24) is the fine collection of DECORATIVE IRONWORK (screens, gates, grilles, coffers, locks, etc.), and to the right (Room 21A), fireside and lighting appliances and (Room 21) EARLY ENGLISH WOODWORK (church screens, pew heads, bosses, and painted panels, etc.).

Room 21 leads to THE LOAN COURT (No. 40), which is reserved for special collections lent from time to time, and should always receive attention from the visitor to the Museum. On the east is the WEST COURT (No. 41), hung with CARPETS (Turkish, Caucasian, Persian, Indian, and Chinese, as well as Spanish), and containing the splendid collection of CHINESE AND JAPANESE LACQUER, especially notable being the Throne of the Emperor Ch'ien Lung and the vases at each side of it, and the screens. Other Chinese and Japanese exhibits in this section of the Museum are in the adjoining Architectural Index Gallery. Next is the WEST CENTRAL COURT (No. 42), with the finest Carpets, among them the remarkable Persian example from the Ardabil mosque (a printed notice gives its history). In this court are cases of Persian and Moorish architectural carvings in wood and stone ; some large Japanese bronzes, including a colossal Buddha of the 16th Century ; and the marble *Corean Mandarins*. The adjoining CENTRAL COURT (No. 43) is hung with two of *The History of Abraham* series of Tapestries from Hampton Court (see page 88) ; and, on the west side, English Tapestry-Maps of the 16th Century—remarkable topographical works produced at a time when cartography in England was yet in embryo. In this court the RECENT ACQUISITIONS are displayed before being placed in their appropriate section.

THE EAST CENTRAL COURT (No. 44), with the RODIN SCULPTURES that were presented to the nation by the illustrious sculptor in 1914, in honour of the British soldiers who were fighting beside his own countrymen. On the walls of this court are three magnificent Brussels Tapestries of the Early 16th Century, depicting subjects from Petrarch's *Trionfi*. Note also *Susanna, The Siege of Troy*, and *The Three Fates*. The EAST COURT (No. 45), which is now entered, is hung with various Tapestries—principally Mortlake and other English examples—and contains the MUSICAL INSTRUMENTS COLLECTION (lutes, harps, violas, guitars, harpsichords, spinets, pianofortes, etc.). Passing out through the East Hall (right) into the Entrance Hall, the next feature is

THE SCULPTURE GALLERIES. Stairs near the turnstiles lead down to Rooms 8, 9, and 10. The exhibits here range from the 13th Century to the 17th Century and are in the main religious. In No. 8 are French and Spanish works in carved wood and stone, many of them coloured—note the painted bust, *La Virgin de los Dolores* (Spanish). In Room 9 are the English examples, among them Altarpieces of alabaster painted and gilded, including a 15th-Century *Twelve Apostles* ; an effigy in coloured sandstone, from Lesnes Abbey, near Woolwich ; and carved capitals of the 12th Century from Westminster Hall. To the right of the entrance to Room 10 is Grinling Gibbons' *The Stoning of St. Stephen*, and near it are terracotta and lead busts and figures by Roubiliac, Flaxman, and others. On the south are Flemish and German

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work in terracotta, wood, and alabaster, and caskets and other works in amber ; and, at the end of the room, a finely carved Flemish altarpiece of the 15th Century. Returning to the Entrance Hall, one bears left, past Gibson's statue of Pandora, and ascends to the staircase (here are Pelle's bust of Charles II and Le Sueur's—see page 12—of Charles I) to

THE ITALIAN SCULPTURES (Rooms 62-64). In 62 are many works by the great Italian artists, Donatello being represented (on the right) by *Christ giving the Keys to St. Peter* and *Christ in the Sepulchre*, both in marble, and *The Scourging* and *The Crucifixion*, in terracotta. On the same side are da Maiana's terracotta sketches of the life of St. Francis. At the end of this room is a case of Plaquettes. Room 63 is devoted to **DELLA ROBBIA WORK**, of which there are many fine examples by Luca, Andrea, and Giovanni, and their schools. With them are a marble Cupid and some wax models by Michelangelo. *The Last Supper* and the other Della Robbia works in the passage on the left should be observed. Room 64 contains the later Italian work, with reliefs in wax and terracotta by Giovanni Bologna, Bastianini, and others ; and Jacopo Sansovino's *Deposition from the Cross*, in gilt wax and wood. At the east end of this room is the superb collection of **IVORIES**. Observe, in central case, the Veroli Casket (Byzantine), and, to the right of it, the cases of other early examples. There is also a case of carvings in Rock Crystal.

Going back to the Entrance Hall, and, ascending the staircase to the left of the Catalogue Stall, the way is now through **THE ENGLISH FURNITURE GALLERIES** (58-52), beginning with 58 (Early 19th and Late 18th Centuries) and passing along through the "styles"—of Chippendale, Hepplewhite, and Sheraton—and the "periods"—Anne, William and Mary, Carolean, Jacobean, and Elizabethan—until in Room 51 the verge of the Middle Ages is reached. The collection comprises many fine examples of domestic furniture—beds, cradles, and couches ; tables and chairs ; wardrobes, bookcases, and cabinets ; and screens and mirrors—and a series of chambers, with panelling and fittings from old houses, and furniture of the period. Observe, on left, at the end of Room 58, the chair of Oliver Goldsmith, and in Room 59 the bedroom suite of Garrick. From Room 54 a staircase is ascended to

THE COSTUME GALLERIES (No. 114A to 114E), which extend the length of the new building. Here are reflected the changes in male and female fashions from the reign of Elizabeth to that of Victoria. The costumes are set off by reproductions of historical portraits, and by exhibits of needlework, bobbin lace, embroidery, damask, and printed stuff. There is also a collection of small models. On approaching the farther end, a turn should be made to the left into Gallery 79, where, above examples of Japanese woven fabrics and embroidery, is a copy of that remarkable archive in needlework, **THE BAYEUX TAPESTRY**, on which the observant will see Halley's Comet depicted. Returning, the way lies left, to the cross galleries at the east end of the Costume Galleries. On the right (No. 112) are the **FANS** ; to the left are

THE STAINED-GLASS GALLERIES (No. 110 and 111), which cross the Square and the South Courts. In No. 111 are a German and an English window (some cases of French porcelain are in this gallery) ; whilst No. 110 is a veritable cloister, with many beautiful examples of Early English and Continental work. Returning from No. 110 to the

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transverse gallery containing the Medal Collection, one should pass to the right, to the Library Landing (No. 25), where are PRE-RAPHAELITE TAPESTRIES, some by Burne-Jones, others by Morris; and a case containing works from Morris's Kelmscott Press. In Rooms 83 and 84 are, besides pictures, MSS., autographs and rare books belonging to the Dyce and Forster Bequests.

Proceeding back along the Medal Galleries (Leighton's *Peace* can now be observed at close quarters), THE MURRAY COLLECTION (Room 103) of pictures, miniatures, sculpture, metalwork, enamels, and wood carvings will be reached. To the east of this is the CURRIE COLLECTION (Room 104) of Limoges painted enamels, arms and armour, and illuminated MSS. The way is now forward, through the Murray Collection, to THE PICTURE GALLERIES, which are dealt with on page 127. On leaving the Picture Galleries the tour of the general exhibits is resumed by passing from Room 90 into the galleries (Nos. 65-69) containing

THE JONES COLLECTION of French Furniture; Sèvres, Chelsea, Meissen, and Chinese porcelain; sculpture, paintings, and miniatures; metalwork, and other objects bequeathed in 1882 by the collector, Mr. John Jones, and estimated at the time to be worth £500,000. Some of the chief pictures are on the Theatre Staircase (No. 66). From Room 65, one turns left into

THE DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN, passing along through Rooms 70-73 (with various exhibits that are changed periodically) to the

BOOK PRODUCTION GALLERY (Room 74), with the LIBRARY to the left. The gallery contains many fine examples of illuminated and other MSS., early and modern Printing, and Bindings; besides a collection of treatises, etc., on arts and crafts. Near the entrance are cases with exhibits illustrating Japanese colour-print tools and materials. Returning through Room 74, the way lies, right, into Gallery 75, devoted to Technical Processes, Engraving, Etching, Lithography, Type Founding, Printing, Bookbinding, etc., where the various processes may be studied in detail. On the east wall are drawings on wood by Burne-Jones, Watts, Millais, and other artists, and at the end are the lithograph stones of posters by Brangwyn. The Costume Gallery is entered again, and turning to the left one proceeds through Gallery 116 (right) and forward to the main galleries of

THE TEXTILE SECTION. On the staircase (No. 126) are ritual vestments and tapestries. The extensive range of galleries is filled with a wonderful array of velvets, brocades, embroideries, woven stuffs, etc., representing the textile arts of many peoples, including ancient Græco-Roman of the 5th Century (Room 121). Rooms 125 and 123 contain many splendid examples of church vestments, including the Syon Cope. Descending the staircase from Room 120 to the Costume Gallery, one passes along to Gallery 117; crossing this, a staircase is ascended to

THE SALTING COLLECTION, the magnificent bequest of George Salting, an Australian. In 127 (a landing) are Greek terracotta figures, Persian illumination (observe *The Game of Polo*, 16th Century), some fine bronzes and Eastern earthenware. No. 128 contains the Italian majolica, Limoges enamels, bronzes, medals, jewels, and illuminated

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MSS. ; and No. 129 the superb collection of MINIATURES, including one of Anne of Cleves by Holbein, several by Cosway, and a number of the Tudor and Stuart periods. In Room 131 is

THE GLASS COLLECTION, with English table glass and English opaque glass (mainly Bristol) on the right ; and, on the left, Persian, Turkish, Ancient Roman, and other examples, including enamelled glass. Returning to the landing, the staircase (hung with Dürer engravings) is ascended, and the remainder of the Salting Collection is reached. In No. 144 are Chinese jade and crystal carvings, and Japanese lacquer ; in No. 145 a magnificent collection of Chinese porcelain, including some examples of the Sung (A.D. 960-1279) and Ming (A.D. 1368-1643) periods, and a rich assortment of the *famille verte*, *famille noire*, and *famille rose*, and "Blue and White."

The western galleries of this floor contain

THE CERAMICS COLLECTION, arranged in the following order : Room 143—Chinese pottery and porcelain ranging from early times to the 19th Century. 142—Continental Porcelain, chiefly French and German, including Vincennes and Sèvres ; and Meissen, Höchst, Berlin, and Frankenthal ; 141—German tilework stoves ; and the Van den Bergh Collection of Dutch tiles. 140—English porcelain (Lowestoft, Chelsea, Worcester, Coalport, Bristol, etc.). 139—The Schreiber Collection of English porcelain, earthenware, enamels, and glass—observe the famous Chelsea mantelpiece group, *The Music Lesson*. At the end of the room is a collection of wax cameos. 138—Late English earthenware, including Staffordshire, Fulham, etc. 137—Wedgwood (with the black basaltes, blue jasper, and other examples ; and one of the copies of the Portland vase), Leeds, Bristol, etc. ; Continental enamelled earthenware, German and English stoneware. Rooms 136-133—Italian majolica, Turkish, Syrian, Persian, Moorish, and Spanish earthenware, tiles, etc. ; pottery and tilework from the Near East. Descending to the Entrance Hall, the tour of the Museum is completed by passing through the turnstiles, turning sharply to the right, and traversing

THE CONTINENTAL FURNITURE GALLERIES of the Lower Ground Floor (Rooms 7 to 1), comprising Italian, French, German, and Flemish furniture and woodwork of various periods. As in the galleries containing the English collection, a number of panelled chambers have been set up. From Room No. 1 the stairs are ascended to the Exhibition Road porch.

ADMISSION, etc. The Museum is open, Free, from 10 till 5 on Week-days (till 9 on Thurs. and Sat.), and from 2.30 till 6 on Sundays. It is closed on Good Friday and Christmas Day.

GUIDE LECTURES. The Official Guide makes public tours of the galleries every Weekday at 12 and 3 (parties of ordinary visitors are limited to 20). The services of the Guide may be obtained for private parties at other times. The monthly programme of Guide Lectures is exhibited at the main entrance.

CATALOGUES, etc. Brief Guides to the Museum as a whole and to certain of the Special Collections are on sale at the Catalogue Stall. Numerous handbooks and other works dealing with various features of the Collections are obtainable, as well as photographs of a very large number of the exhibits. A series of Plaster Casts is also on sale.

NATURAL HISTORY MUSEUM.

THE INDIAN SECTION.

This rich and interesting collection is housed in the Imperial Institute range of buildings and comprises three Galleries filled with exhibits illustrating the Arts and Crafts of India, Ceylon, Burma, Tibet, and other Eastern countries. The walls of the staircases are hung with Water Colours of Indian Life and Scenery. THE LOWER GALLERY (Rooms 1-4) is devoted to Architecture, Sculpture, and Paintings (including copies of the famous 6th-Century Frescoes in the Buddhist Cave-Temples of Ajanta); the UPPER GALLERY (Rooms 5-7) to Woodwork and Furniture, Leatherwork, Lacquer, Ivories, Musical Instruments, Goldsmiths' and Silversmiths' work, Regalia, Enamels, Jade and Crystal Carvings, Jewellery, Arms and Armour (in Room 6 is the Gold Throne of Ranjit Singh); THE CROSS GALLERY (Rooms 8-16) to Metalwork; Carpets and Rugs, Costumes, Footwear, and Embroidery; Textiles; Pottery, Tilework, and Glass. Among the architectural exhibits are models and details, in stone and wood, from Indian temples, palaces, and domestic dwellings—in particular, observe the characteristic 17th-Century house-front, in carved and painted teak, from Ahmadabad (Room 1), and the magnificent Mogul colonnade of inlaid marble from Agra, c. 1640 (Room 2). The hours of opening are the same as for the Victoria and Albert Museum.

THE NATURAL HISTORY MUSEUM.

This museum is the natural history part of the British Museum and until 1880 the departments contained in it were at Bloomsbury. The splendid edifice in which they are now housed was designed by Alfred Waterhouse, R.A. It is in the Romanesque style, and is built of terracotta, the exterior and the interior being freely decorated with sculpture-work of a zoological nature. The building is 675 feet long, and the central towers are 192 feet high. The interior consists of a central hall of imposing proportions, with a small hall on the north, and ranges of galleries on each side. In the galleries to the west (left) are the zoological collections, in those to the east the fossil, mineral, and botanical collections.

THE CENTRAL HALL, into which the main entrance leads, is devoted to SPECIAL EXHIBITS, illustrating, among other things, Interbreeding, Albinism (the absence of pigment or colour), Melanism (the predominance of dark colouring), and the colour-adaptation of animals to their environment. Other cases contain exhibits of Oceanic angler-fishes and of wood wasps, and greatly enlarged models that illustrate the part played by animals and insects in spreading disease. Diagrams and models relating to peculiarities of mammals, reptiles, and fishes are along the west side of the hall; and along the east side are photographs and other exhibits relating to Botany, an innovation in the form of an African "scene," showing elephants in the jungle, and an exhibit illustrating the whaling research of the "Discovery" Expedition. Conspicuous in the centre of the hall are magnificent specimens of an African and an Indian elephant. Passing forward to the North Hall one reaches the

DOMESTICATED ANIMALS, including collections of cattle, horses, various breeds of dogs, etc., supplemented by models. Among other features of special interest are a Spanish fighting bull and British "wild" cattle, and skeletons of famous racehorses; besides exhibits in the sphere of ECONOMIC ZOOLOGY dealing with the injury caused by

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insects to the trees, crops, etc. In the vestibule is a section of a 1335-year-old "Big Tree" from California.

THE ZOOLOGICAL COLLECTIONS. First is the **BIRD GALLERY** (entered from the Central Hall), where many of the specimens, particularly of British birds, are shown in reproductions of a natural environment, with nests and young. Of peculiar interest to London visitors is the case near the entrance containing specimens of the birds which from time to time may commonly be seen in the London parks. In the pavilion at the end are, besides the eyrie of eagles, and a model of Bass Rock cliffs, with gannets, etc., **BRITISH VERTEBRATES** (hares, weasels, foxes, etc.), similarly displayed. From the Bird Gallery, doorways on the north give entrance to two parallel galleries, the first of which contains **HUMMING BIRDS**, and the second the **CORALS**, etc., and entered from the latter are the following sections :—The **FISH GALLERY** (sharks, sail-fishes, sword-fishes, sea squirts, the curious angler-fish, and other remarkable specimens, and British salmon and trout), the **INSECT GALLERY** (with the nests of ants, bees, and wasps ; models illustrating the flight of insects ; and many other interesting exhibits, as well as models showing the way in which plants and trees are affected by insects), the **REPTILE GALLERY** (crocodiles, tortoises, frogs, etc., and models of extinct species, including the dinosaur, etc.), the **STARFISH GALLERY** (with examples of the sea-lilies and other beautiful varieties, and specimens, models, and drawings illustrating anatomy and development), the **SHELL GALLERY** (reflecting all the remarkable beauties and peculiarities of the shells of the molluscs ; with models of the giant squid of Newfoundland and other strange examples). From the western end of the Humming Bird Gallery, stairs descend to the **WHALE ROOM**, where the larger specimens are illustrated by means of models of one side of the body built up on skeletons.

The zoological galleries on the upper floors are devoted to the **MAMMALS**, or animals that suckle their young, and are reached by ascending the staircase from the Central Hall. In the first-floor corridor are **AFRICAN ANIMALS** (antelopes, etc., and giraffes). The first-floor gallery contains, just to the right, the **PLATYPUS** and the **ECHIDNAS** of Australia, which are the only mammals that lay eggs ; the **MARSUPIALS**, or animals that carry their young in a pouch (kangaroos, wombats, opossums) ; the **CARNIVORES**, or beasts of prey (lions, tigers, bears, leopards, wolves, etc.) ; the **UNGULATES**, or hoofed animals (elk, reindeer, bison, buffaloes, zebras, etc.) ; and the **EDENTATES**, or animals destitute of front teeth (sloths, ant-eaters, armadillos, etc.). Many fine specimens of elephant-seals, hippopotami, and rhinoceroses are in this gallery. On the Bridge-Stairs is a Spanish Ibex group presented by the King of Spain, and in the second-floor corridor is a White Tiger from India. In the second-floor gallery are the **APES**, tailless and manlike (gorillas, orang-utans, chimpanzees, etc.) ; and the **MONKEYS** and **LEMURS**, or tree-climbers. To the left are cases of skeletons, skulls, models, photographs, etc., illustrating the zoological characteristics of the different races of **MAN**, with a case at the end showing, by means of skulls and bones, the structural differences between man and the apes. On the right-hand side are the **INSECTIVORES**, or insect-eating animals (hedgehogs, moles, desmans, and shrews, etc.) ; and the **RODENTS**, or gnawing animals (hares and rabbits, rats, mice, squirrels, jerboas, etc.).

THE FOSSIL COLLECTIONS, in the eastern gallery running off from the Central Hall, on the ground floor, include many skeletons of

EXTINCT ANIMALS and models of others, among them being the straight-tusked elephant of Britain, the great Irish deer, the American mastodon, and the giant ground-sloth. A recent addition of special interest is the skeleton of the gigantic fossil elephant found near Chatham some 15 years ago. Observe, on entering, the cases on the right, containing models of the skulls of EARLY MAN, flint implements, and sculptured bone implements. The fossil reptiles, fishes, and molluscs are in the side galleries, in Gallery II being a collection showing a series of rock-specimens, many with fossils *in situ*, illustrative of the various geological formations of the British Isles.

THE MINERAL COLLECTIONS are in the eastern galleries of the first floor and the exhibits comprise the various minerals in order of classification, with cases against the north wall displaying a series of selected specimens and models arranged so as to form, with the inscriptions, a simple introduction to the study of mineralogy and the characters and classification of rocks. In the end of this gallery is the Church Collection of Precious Stones, and, in the pavilion, meteorites, large mineral specimens, silica, and Iceland-spar, the last-named showing enormous double refraction.

THE BOTANICAL COLLECTIONS on the second floor contain photographs and prepared specimens and models of plants, etc., arranged in classified order. On the landing by the entrance are sections of trees from Windsor Great Park and from British Columbia, and cases illustrative of Insectivorous Plants and of the Fertilisation of Flowers.

ADMISSION, etc.—The Museum is open, Free, daily; on Weekdays from 10 till 5 in Winter (October to February), and from 10 till 6 in Summer (March to September); and on Sundays from 2.30 till 6 throughout the year. It is closed on Good Friday and Christmas Day. A comprehensive series of Guide Books, etc., many of which are very valuable works on Natural History and kindred subjects, the "Natural History Magazine" (quarterly), and Pictorial Postcards illustrating the Collections are on sale.

THE NATIONAL MUSEUM OF SCIENCE AND INDUSTRY.

By a strange irony, the Science Museum, wherein are housed the mechanical and other inventions to which England is indebted for much of her industrial and commercial greatness, was until recently the Cinderella of the State museums. It was established in 1856 as a branch of the South Kensington (Victoria and Albert) museum, and the grossly inadequate accommodation allotted to it was for years the subject of keen criticism. The Patents Museum was added in 1884, and in 1909 the combined collections were reconstituted as the Science Museum and made a separate institution. Measures were taken for the provision of a new building, which was begun in 1913, but, the War holding up construction, the first (eastern) section of it was not completed until the beginning of 1928.

The new Science Museum was designed by Sir Richard Allison, and is a ferro-concrete structure of four floors, the main façade, in Exhibition Road, being masked by a handsome elevation of Portland stone, with columns of the Ionic order. On the west the new building adjoins the

SCIENCE MUSEUM.

old, which is still used for the display of certain classes of exhibits and in which the Science Library is situated. The exhibits cover every sphere of pure and applied science, and constitute the most interesting and, from the educational point of view, the most valuable technical collection to be found in any museum in this country. Many of the machines are constantly working and others can be put into motion by the visitor, whilst the printed descriptions are exceedingly instructive. A wide range of handbooks is on sale—they are important contributions to technological history. Lecture tours take place at 12 and 3 daily.

The LIBRARY attached to the Museum contains a valuable collection of works pertaining to pure and applied science and also a collection of British patent specifications, as well as a collection of about 8,000 scientific periodicals. So far as the books are concerned, admission to other than authorised readers is granted at the discretion of the officer in charge. The Patent Specifications are free of access to all who wish to consult them. Both books and periodicals are lent to research workers in approved institutions.

AN ITINERARY.

On entering from Exhibition Road, one should proceed first into the gallery on the right, which contains the collection of scientific instruments that George III formed for his private observatory at Kew; copies of telescopes made by Galileo; the speculum of the Rosse telescope, a model of the complete telescope, and other exhibits. Returning to the vestibule and descending the steps, attention should be given to the "Synopsis of Events Connected with Prime Movers" and the other printed notices, which form a simple introduction to mechanics. The East Hall is devoted to

STEAM ENGINES AND AUXILIARY PLANT and contains several historic originals. On the left are Thompson's atmospheric engine of 1791, parts of Boulton and Watt's pumping engine ("Old Bess") of 1777, and Heslop's beam engine of 1795; whilst on the right are two Boulton and Watt rotative engines and a rotative beam engine of c. 1810. Along the centre are originals and models of other early types of stationary engines, including turbines. Models of various types of boilers, and examples of valves, pressure gauges, feed-water heaters, mechanical stokers, etc., are in the left-hand bay. In the hall on the right are the locomotives, which include Hedley's "Puffing Billy," the oldest locomotive extant; Stephenson's "Rocket" and the "Sans Pareil" of Hackworth, its competitor for the £500 prize offered by the Manchester and Liverpool Railway in 1825; and Foster and Rastrick's "Agenoria" of the same year. At the east end of this hall are working models of Stephenson's "Locomotion," the No. 1 engine of the Stockton and Darlington Railway; Blenkinsop's locomotive of 1812; and the locomotive that Stephenson made for the Killingworth Colliery. Other exhibits include Trevethick's engine and boiler of 1808, a City and South London Railway electric locomotive of 1890, a large number of models of various types of railway locomotives, early and modern; examples of rolling stock, and signalling and permanent-way plant. At the west end of this hall is an exact reproduction of the garret-workshop used by Watt from 1790 until his death in 1819, with cases of books, tools, and other personal relics. The vestibule beside the workshop (leading to the PHOTOGRAPHIC COLLECTION) is hung with drawings made by

Watt of his sculpture machines. From the East Hall the way lies forward into the large hall (Gallery VI) on the west, where is the

AERONAUTICAL COLLECTION, to reach which one passes beneath Wilbur Wright's original aeroplane, which has been lent by the inventor (he selected the Science Museum of London as the fitting repository), and one of Lilienthal's original gliders. The exhibits in this hall trace the development of aeronautics from Montgolfier's balloon of 1783 to the modern types of aeroplane and airship. Just to the left on entering are a copy of Stringfellow's model aeroplane of 1848 and some parts of the actual model; whilst to the right is an aero-engine designed by Maxim and used by him on his first machine. Among the historic machines is the Vickers Vimy Rolls-Royce aeroplane in which Alcock and Brown made the first direct flight across the Atlantic. Several types of aeroplane engines are seen in motion, with the working parts exposed. Observe, near the lift, the bronze shield presented by Italian railwaymen to the British nation on the occasion of the Railway Centenary celebration of 1925.

Proceeding forward through a lobby (VII) in which a sectioned Bristol Jupiter aero-engine is seen working, one enters the first gallery (VIII) of the old building, which contains more aeronautical exhibits, among other features being the "Seagull" hydroplane used for the 1924-25 survey of the Upper Amazon, a Zeppelin observation car, a Bleriot control, and aeronautical instruments of various kinds. The next gallery (IX) has, on the left, the 14th-Century clock that was in use at Wells Cathedral until 1835 and still records correct time, and other ancient examples. On the right are examples of permanent way material; and in a bay on the same side (No. X) a section of the "TURBINA," with which Parsons gave the sensational demonstration of the potentialities of the turbine at Spithead in 1897. The original turbine engine is shown *in situ* through the side of the boat, and an earlier original turbine is near by, with the rotor exposed. At the farther end of Gallery IX are models of lifting gear (cranes, etc.) and jacks; and weighing machines and coin sorters. Gallery XI contains

FIRE-EXTINGUISHING PLANT, which includes Newsham's fire quencher of 1725, a steam fire engine of 1861, and the last horsed fire engine used by the London Fire Brigade (1917). At the eastern end are various types of gearing and transmission (gears, pulleys, etc.). Gallery XII contains models of

DOCKYARDS AND DOCKS, including a model of Portsmouth Dockyard in 1774, and models of dock gates, floating docks, etc., besides others of a coal-bagging lighter and a cargo-discharging float. In Galleries XII and XIII are

MARINE ENGINES AND BOILERS, with a large number of working models of various types of engines of paddle and screw steamships and many examples of ships' boilers. The western wing of the old building, which is next entered, comprises a range of galleries (XV to XVIII) devoted to

ROAD TRANSPORT, illustrating various forms of locomotion and the development of mechanical traction. Among other features are an original mail coach, a barouche, and a sedan; hobby-horses, cycles of every description, and motor-cars, the last-named (Gallery XVIII

SCIENCE MUSEUM.

including a Benz car of 1888, a Daimler and a Panhard of 1895, a London electric cab of 1897, and other pioneers. With the old cars is a pneumatic tyre of 1845. In the same gallery are models of Cugnot's steam traction-engine of 1770 and the modern "General" motor-bus, and illustrations of early examples of steam vehicles.

The eastern galleries (XXI, XLI, and LXI) of the three upper floors of the new building contain the splendid collection of

SHIP MODELS: in XXI being the warships, which include a Viking ship, an English carrack of 1450, the "Santa Maria" of Columbus, many examples of the "wooden walls," and models of British warships and British-built Japanese warships of recent times. The merchant ships—a varied and interesting assortment—are in the gallery above (XLI), and with them is a model of a battleship of 1800 made by a French prisoner of war. There is also an interesting series of five Cunard liners, which illustrate 90 years of Atlantic transport. The topmost gallery (LXI) contains small craft, yachts and fishing-boats.

The three longitudinal galleries of the first floor deal, respectively, with MINING (XXII)—boring and drilling plant, coal-cutting machines, shafts, explosives, etc., and a geological model of the North Staffordshire coalfield; METALLURGY (XXIII)—blast furnaces, ironworks and rolling mills, a cyanide plant, gas-producing plant, etc., and assaying instruments and apparatus; and TEXTILE MACHINERY—Arkwright's original water frame of 1775, a copy of Crompton's mule spinning-frame of 1779, a Spitalfields loom, models of looms and carding machines, various early and modern machines, and a case illustrating some products of the artificial silk industry. The west transverse gallery (XXV) contains HAND TOOLS AND MACHINE TOOLS, notable being a case illustrating the gun-flint industry of Brandon, a collection of early tools in wall cases on the west and one of modern tools in the cases on the east. A pneumatic drill is shown in operation, with the working parts exposed. Among the lathes is a primitive example from Egypt. Passing through a vestibule (cases illustrating the development of the chisel, axe, and drill from the flint tools of the Stone Age to the modern tool are here), the TELEGRAPHIC, TELEPHONIC, AND ELECTRICAL ENGINEERING SECTIONS (Galleries XXVI, XXVII and XXVIII) are reached. Many interesting examples of early telephones are shown, contrasting with a large working model of an automatic exchange (demonstrations are given at 3.30 on weekdays). Noteworthy here are Baird's original Television apparatus and exhibits pertaining to Phototelegraphy. At the end are models of cable-laying ships, early transformers, cables, and various telegraphic parts. The Electrical Section, on the left, includes Wheatstone's original dynamo of 1867, a Ladd dynamo of the same date, and a Siemens dynamo of 1873, besides other early examples; transformers and other apparatus. From the Electrical gallery the upper floor of the old building is entered. The exhibits here pertain to RADIOTELEGRAPHY and TELEPHONY.

AGRICULTURE (XXIX); ORE DRESSING (XXXI); PRINTING MACHINERY, TYPEWRITERS AND PAPER MAKING (XXXIV); and POTTERY AND BRICK-MAKING (XXXV) comprise the chief features in the adjoining galleries in the old building.

The collections on the second floor of the new building embrace MATHEMATICAL INSTRUMENTS (XLII), which include calculating devices

IMPERIAL WAR MUSEUM.

and machines, ranging from a Chinese abacus to a modern Burroughs' Calculator. Notable here are the calculating rods of Napier and Babbage's analytical engine. Other features are drawing instruments and apparatus, and mathematical models. ELECTRICAL INSTRUMENTS (Gallery XLIII)—resistances, bridges, coils, galvanometers, magnetic balances, etc.; ACOUSTICS, embracing gramophones, phonographs, and wireless, and exhibits illustrating the making of records. The northern longitudinal gallery (XLIV) contains the METEOROLOGICAL AND GEOPHYSICAL COLLECTIONS—thermometers, anemometers, sunshine recorders, air pollution recorders, seismographs, etc., and some remarkable cloud photographs. The transverse gallery on the west (XLV) is devoted to THERMAL INSTRUMENTS and TIME RECORDERS, the latter comprising a wonderful collection of clocks and watches of various types and periods, as well as models of Ancient Egyptian water clocks and shadow clocks.

The western gallery (XLVI) of the second floor deals with (right) PUMPS AND AIR COMPRESSORS, beginning with a reciprocating mine pump of the 16th Century and a model of Newcomen's mine-pumping plant of 1735; and (left) ENGINEERING CONSTRUCTION, with numerous models of pile-drivers, sewage disposal and sludge separation works, artesian well boring, weirs, waterworks, and three models of the most important Nile control works, etc.

On the topmost floor of the new building are the ASTRONOMICAL, OPTICAL, AND KINEMATOGRAPHY COLLECTIONS, the first named including some remarkable photographs of the stars, nebulae, etc. The gallery on the west here contains the

PURE AND INDUSTRIAL CHEMISTRY COLLECTION. On the right are various forms of apparatus connected with experimental and research work; on the left an instructive series of models relating to industrial chemistry and embracing cement works, sulphuric acid works, a whisky distillery and many other interesting subjects.

The South gallery (LXII) is reserved for special exhibitions, which are held periodically.

ADMISSION, ETC: The Science Museum is open Free on Weekdays from 10 a.m. to 6 p.m., and on Sundays from 2.30 p.m. to 6 p.m.

THE IMPERIAL WAR MUSEUM.

This museum, on the west side of the Imperial Institute, contains a comprehensive series of exhibits relating to the Great War and presenting a vivid reflection not only of the various aspects of the conflict itself on land, at sea, and in the air, but of the tremendous effort made by the Motherland and the Dominions to bring the war to a successful issue. Many of the exhibits are relics of a personal or special historic nature. The museum was founded by the Government in 1917.

The museum comprises two galleries, one above the other. In THE VESTIBULE of the lower gallery are cases of historic documents; the white flag that was flown at the surrender of Jerusalem; a howitzer that was used by the "Vindictive" at Zeebrugge; and personal relics of the airmen, Ball, McCudden and Mottershead.

IMPERIAL INSTITUTE.

THE LOWER GALLERY and its annexe on the right contain a remarkable assortment of guns of all descriptions and sizes, including one that the "L" Battery of the R.H.A. used effectively at Le Cateau and in other critical engagements; machine guns, rifles, bombs, grenades, shells, etc.; models of sections of fields of battle, showing trenches and dug-outs and shell-razed towns; models of warships; uniforms of the British forces, the Allies, and of the enemy; and copies of proclamations and posters that were displayed in occupied cities and territories; the whole being supplemented by photographs, drawings, plans, etc. A staircase at the north end ascends to

THE UPPER GALLERY, which is devoted chiefly to pictures of war scenes, portraits of distinguished officers, and other graphic representations, with a number of portrait busts. At the northern end is a section relating to the work performed by women, and along the middle of the gallery are cases of medals that should be closely examined. The first and second cases (Room IX) contain, respectively, German and Austrian satirical and portrait medals; and medals of Great Britain, her allies, and neutral States; whilst the third case (Room X) contains medals illustrating the War as seen through German eyes. The gallery has also a number of models, and at the south end is the table on which the armistice with Turkey was signed.

Attached to the museum is a Library, containing War books in all languages, letters, diaries, posters, etc. It is open to the public for study and reference.

The Museum is open, Free, from 10 till 6 on Weekdays, and from 2.30 till 6 on Sundays. It is closed on Good Friday and Christmas Day.

THE IMPERIAL INSTITUTE.

This striking building, with a frontage 600 feet long and a central tower 280 feet high—a landmark in distant views of London—is in the Italian Renaissance style. It was designed by T. E. Collcutt, and erected in 1887-93, to commemorate the jubilee of Queen Victoria, the cost being defrayed by subscriptions raised throughout the Empire, the princes of India, in particular, making large contributions. At the present time the Great Hall (never finished) and certain apartments adjoining it on the east are occupied by the administrative offices and the library of London University; a part of the northern section is, not inappropriately, an annexe to the India Museum; whilst the remainder of the building is occupied by a department under the control of the Colonial Office and engaged in work concerned with the utilisation and development of the products and natural resources of the Empire. For some time interest in the Imperial Institute had been allowed to decline, but a reorganisation has taken place recently, and the Imperial attractions of the Institute are controlled in a way that makes an enhanced appeal to the public.

A SYNOPSIS OF EMPIRE. The exhibits on view comprise examples of the natural wealth, products, and manufactures of the overseas Dominions and the colonies generally, even lonely Tristan da Cunha being represented; supplemented by photographs, models, dioramas, etc., and cinema displays. Special exhibitions relating to particular products are held from time to time. The arrangement of the exhibition galleries is as follows: The Eastern Gallery (contiguous to the

LONDON MUSEUM.

India Museum), India and Ceylon ; the Western Gallery, Canada ; the Lower Cross Galleries (connecting with the side galleries), south, New Zealand, the Western Pacific Islands, the West Indies, Australia ; and Tristan da Cunha and St. Helena ; north, Newfoundland, Rhodesia, Sierra Leone, the Gold Coast, Nigeria, the Sudan, East Africa, Hong Kong, and Malaya ; the Upper Cross Gallery, South Africa.

The Galleries are open free daily from 10 till 5 on Weekdays, and from 2.30 till 6 on Sundays. The Institute is closed on Good Friday and Christmas Day.

THE IMPERIAL GALLERY OF ART. On the first floor of the east end of the Imperial Institute (reached by a staircase from the New Zealand Gallery) is an apartment that is reserved for annual exhibitions (April-June) of paintings and sculptures by artists resident in Great Britain, India, and the Dominions. The Imperial Gallery of Art was formed chiefly through the initiative and munificence of Sir Joseph Duveen.

THE LONDON MUSEUM, STABLE YARD, ST. JAMES'S PALACE.

ORIGIN. The inception of this museum arose in 1911, when private funds were placed at the disposal of the late Viscount Harcourt (First Commissioner of Works) to enable him to formulate a scheme—on the lines of the Musée Carnavalet of Paris—for acquiring and exhibiting objects pertaining to the history of London. Various collections of antiquities and pictures were purchased, and a London Museum was inaugurated at Kensington Palace in 1912. The collection increased rapidly, largely through the gifts of generous donors. In June, 1913, Lord Leverhulme (then Sir William Lever) presented Stafford House, which he had purchased from the Duke of Sutherland, to the Government, as a permanent home for the London Museum. Here the collection was duly installed, and, greatly augmented, opened to the public on March 23, 1914. Stafford House was renamed Lancaster House in honour of the ducal title of the King. The mansion was designed in 1825 for the Duke of York by Benjamin Wyatt, and completed by Sir Charles Barry, who designed the Grand Staircase and the interior decorations.

ARRANGEMENT. The galleries on the Ground Floor and the First Floor are in chronological order, and the exhibits (chiefly weapons, personal ornaments, pottery, domestic appliances, coins, etc.) are set off by paintings representing London at various periods and depicting scenes in its history. Attention should be given first to the "Recent Acquisitions" in the Hall, where, too, are personal relics of Charles I, and the tour of THE GROUND FLOOR then begun at the East Corridor, progress being by way of the Prehistoric Room, the Roman Room, the Dining Room (reserved for special exhibits), the Anglo-Saxon Room, and the Gold and Silver Room to the West Corridor, where, among other exhibits, is the Harcourt Collection of Maces. Observe, in the Anglo-Saxon Room, the case of examples of Saxon and Danish craftsmanship ; and, in the Gold and Silver Room, the Elizabethan and Jacobean jewellery unearthed in the City. It is preferable now to cross the Hall to the north end of the East Corridor and descend to

GUILDHALL MUSEUM.

THE BASEMENT, where are Thorp's Models of Old London ; the remains of a Roman galley and a dug-out canoe ; prison relics ; mantel-pieces, doorways, etc. ; a 17th-Century chamber *in situ* ; and a collection of photographs of houses tenanted by famous people ; besides shop-sign figures and door knockers.

THE FIRST FLOOR. On the landing are cases of royal relics and, in the lobby, examples of early London printing. Passing through the Mediæval Room (notable here is a copy of Wynkyn de Worde's *Chronycle of Englonde*), the Tudor Room is reached (observe the steelyard of Sir Thomas Gresham), and then the 17th-Century and the Late 18th-Century rooms, with the Tangye Collection of mementoes of Charles I and Cromwell. The 18th-Century Room contains a fine collection of Chelsea china ; and the Bow china, Battersea enamels, and watches, ornaments, and badges, presented by Mr. J. G. Joicey. Next are the Costume Galleries, with the Joicey, Seymour Lucas, and Abbey collections, and other exhibits, reflecting the changes in fashion with respect to both male and female attire, adornment, and hairdressing, from 1600 to 1860. In the Royal Room are the Coronation robes of King George and Queen Mary, and of King Edward VII and Queen Alexandra ; and many other personal mementoes of Royalty.

THE TOP FLOOR. The exhibits here are, in some respects, more closely related to the history of London than are those in certain of the other apartments. They comprise models, a collection of water-colour drawings and other pictures which cover the walls of several of the chambers ; theatrical exhibits, and a Children's Collection (dolls, etc.).

ADMISSION, ETC. Weekdays, from 10 till 4, November-March, and from 10 till 6, April-October, except on Fridays, when the opening time is 2 p.m. Sundays—2 till 4 in Winter ; 2 till 6 in Summer. Closed Good Friday, Christmas Eve, and Christmas Day. Fees—1s. Tuesday ; 6d. Wednesday and Thursday ; Free other days. Parties of Schoolchildren and children under fourteen are admitted free on all days except Tuesday. Lectures daily, except Friday, Saturday, and Sunday ; special lectures given on written request to the Keeper. Descriptive Catalogues of various sections are on sale. Underground Stations : St. James's Park, Dover Street, and Trafalgar Square.

GUILDHALL MUSEUM.

Guildhall Museum, entered from Basinghall Street or from the Newspaper Room of the Library, consists of a very interesting collection of objects unearthed from time to time in the City or preserved from demolished buildings, and others acquired by presentation. With the exception of the remarkable collection of OLD CLOCKS, WATCHES, and WATCH MOVEMENTS, which fills a small chamber, and the medals and badges in the adjoining entrance hall, the exhibits are displayed in the basement and in the adjoining crypt of the Great Hall. Observe, on descending the stairs, the collection of OLD LONDON SIGNS and PARISH BOUNDARY MARKS. The larger exhibits of the general collection are arranged around the sides of the apartment ; note among them the fine ROMAN PAVEMENT—a perfect example—found in Bucklersbury, and portions of others ; the fragments of Cheap Cross ; and the Whipping Post and other relics of Newgate. Near the Roman pavements are cases of Samian ware and fragments of Roman wall-paintings.

ROYAL UNITED SERVICE MUSEUM.

In the numerous cases grouped about the chamber are collections of ROMAN, SAXON, and NORMAN COINS; pottery of various periods; old wine bottles; shoes and caps; weapons of various kinds; seals, exchequer tallies; autograph letters of famous people; the sword of the French admiral at the Battle of the Nile, presented by Nelson (his autograph letter is beside it); and a case of Treasure Trove, consisting of a portion of the collection of ELIZABETHAN and JACOBEAN JEWELLERY found recently in Wood Street, and the major part of which is in the London Museum. A recent acquisition of great interest is a metrical version of the Bible (*circa* 1250), which was one of the books with which Richard Whittington established the original Guildhall library and which somehow escaped destruction when taken away, "for examination," by the Protector Somerset in 1549. In the Crypt (page 92) are a Roman sarcophagus of marble; a perfect specimen of ROMAN BURIAL, comprising amphora, cinerary urn, etc., discovered in Whitechapel; fragments of the Roman wall; a fine staircase of carved wood; and other exhibits, including a 13th-Century stone coffin inscribed "Godfrey the Trumpeter."

The Museum is open, Free, on Weekdays, from 10 till 5 in Summer; from 10 till 4 in Winter (October-March). Underground Stations: Mansion House and Bank.

ROYAL UNITED SERVICE MUSEUM, WHITEHALL.

This Museum is noteworthy with respect to both the collection and the building—the Banqueting House of old Whitehall Palace (page 15)—in which it is exhibited. THE BANQUETING HOUSE, in the Palladian style of architecture—so called after the Italian architect, Andrea Palladio (1518–1580), by whom it was introduced—was built for James I, about 1620, by Inigo Jones. It escaped the fire that consumed the greater part of the palace in 1698, and in 1724 was converted by George I into a Chapel Royal. As such it remained until 1890, when the fittings were removed and the House was subsequently lent to the Royal United Service Institution (now established in the adjoining building). It was before the Banqueting House that the scaffold was erected when Charles I was executed in 1649, and it was from the building that the king stepped forth to his death. Within the Banqueting House in 1689 the Lords and Commons presented the crown to William of Orange and the Princess Mary, after the flight from Whitehall of James II. On entering the Banqueting Hall, observe the ceiling, the paintings on which—the Apotheosis of James I, the Birth of Charles I, and his Coronation as King of Scots; and the Triumph of Virtue over Vice—were carried out by Rubens, the great Flemish artist, in 1635. In the north-west corner of the Hall is a model of Whitehall Palace as it was prior to the fire.

THE EXHIBITS comprise a very numerous and varied collection of naval and military relics—flags and other trophies; arms and armour; uniforms; medals, orders and other decorations; regimental colours and ships' flags; paintings and engravings; models; autograph letters; and personal mementoes of distinguished soldiers and sailors. The exhibits are inscribed, and the bemedalled veterans in attendance are ever ready to impart further information to interested visitors. Generally the military exhibits are on the west side (right of the door), and

SOANE MUSEUM.

the naval on the east side of the Hall. Special exhibitions relating to the fighting services are held frequently in the Crypt.

The Wolseley Collection—mementoes of the Field-Marshal, presented by Viscountess Wolseley—is displayed in a separate chamber and may be seen on application to the attendant.

ADMISSION, ETC. Open on Weekdays from 10 till 5, admission 1s. ; 6d. on Saturday afternoon. Members of H.M. Forces in uniform are admitted free. Illustrated Catalogues are on sale. Underground Stations: Charing Cross, Trafalgar Square, and Westminster.

SIR JOHN SOANE'S MUSEUM.

No. 13, Lincoln's Inn Fields, was built in 1812 by Sir John Soane, R.A. (1753-1837), the architect of the old Bank of England, and was occupied by him as his residence and office. It contains the varied collection formed by him and devised to the nation on condition that it should not be disturbed and should be accessible to "Amateurs and Students." The house and its contents are much as they were in the time of Sir John, who introduced many ingenious ideas to accommodate his ever-increasing collection. A notable example of this will be seen in the HOGARTH ROOM, which, with its pictures, is described under *Art Galleries*. The LIBRARY, which is open to students and others for the purpose of study and research, contains about 8,000 architectural, antiquarian, and general works, and several thousand architectural and topographical drawings, including a large number by Robert Adam, and others by John Thorpe (an Elizabethan architect of whom comparatively little is known), Inigo Jones, Wren, Chambers, and others.

THE GENERAL EXHIBITS comprise sculpture (Flaxman's models, etc.), pottery, furniture, wood-carvings, architectural models (particularly of the old Bank of England), antique gems, illuminated MSS., miniatures, and a variety of other objects. The Sepulchral Chamber in the basement contains the remarkable sarcophagus of Seti I, King of Egypt (*circa* 1370 B.C.), which was originally offered to the British Museum. It is ornamented both within and without by texts and scenes from a papyrus called *The Book of the Pylons*—the hieroglyphics were not deciphered until after the death of Sir John Soane. The chamber called the Monk's Cell has a German triptych of the 15th Century. Every one of the apartments open to the public contains some particular feature or features of interest, however, and on entering the Museum the visitor curious to become familiar with the most noteworthy objects should obtain the informative illustrated Guide (price 1s.).

ADMISSION, ETC. Open, Free, on Tuesday, Wednesday, Thursday and Friday, from March to August ; and on Thursday and Friday in October and November. Hours : 10.30 till 5 (4 in November). Admission accorded at other times by written or personal application to the Curator. Underground Stations : Holborn, British Museum, and Temple.

OTHER PUBLIC MUSEUMS.

BETHNAL GREEN MUSEUM (*Omnibuses 8A and 60, passing the Bank*). The origin of this museum is mentioned on page 145 ; the building is in part the temporary structure of the first South Kensington Museum. The most noteworthy feature is the fine collection of Water Colours and

SUNDRY MUSEUMS

Oil Paintings bequeathed in 1885 by Joshua Dixon, of Exeter, and containing works by David Cox, Copley Fielding, Peter de Wint, the Cattermoles, Birket Foster, and other artists. There are also collections of furniture, textiles, ceramics and glass, natural history, etc. A section of the Museum is arranged with a view to the special needs of the East End children, who form a large and appreciative proportion of the visitors. Open Free ; Weekdays from 10 till 5 ; Sundays, 2.30 till 6.

HORNIMAN MUSEUM, Forest Hill, S.E. (*Omnibuses 12A and 112, passing Charing Cross*). Outside the national collections, this Museum contains the most important collection in London illustrating prehistoric archæology, ethnology, and anthropology. A valuable zoological library is attached. Open Free ; Weekdays from 11 till 5.30 in Winter, till 7 in Summer ; Sundays from 2 till 8 ; Closed on Tuesdays.

GEFFRYE MUSEUM, Kingsland Road, E. (*Omnibuses No. 22, passing Piccadilly Circus and Bank Stations*). Is established in the vacated almshouses of the Ironmongers' Company (founded by Sir Robert Geffrye, the Master, in the early 18th Century), and contains a very interesting collection of Domestic Art, consisting partly of woodwork and fixtures preserved by the London County Council from demolished houses, and of furniture of various periods. There are a number of panelled rooms. Open Free ; 11 till 6 on Weekdays ; 2 till 6 on Sundays ; Closed on Mondays, except Bank Holidays.

THE PARKES MUSEUM, 90, Buckingham Palace Road, S.W.1 (*Victoria Station*). This interesting but little-known museum was founded in 1876 at University College in memory of Professor Edmund Alexander Parkes (1819-76), the founder of the science of modern hygiene. It is now attached to and maintained by the Royal Sanitary Institute. The Museum consists of a main hall with a gallery. The exhibits in the former relate mainly to sanitation and the sanitary side of building construction, whilst those in the gallery concern physiology (anatomical models, etc.), feeding and food values, disinfection, accident prevention and first aid, and other matters connected with health and the prevention of disease, etc. The Museum is open free on Weekdays from 9.30 till 5.30 (Mondays till 7).

MUSEUM OF THE ROYAL COLLEGE OF SURGEONS, Lincoln's Inn Fields (*Holborn and Temple Stations*). This museum contains the anatomical collection that was formed by John Hunter (1728-93), the celebrated surgeon, supplemented by many additions that have been made subsequently. It is not open to the general public ; but permission to view the museum is usually granted on personal or written application to the Secretary. Visitors are also admitted on the introduction of a member of the College. The Museum is open on Mondays, Tuesdays, Wednesdays, and Thursdays, from 10 till 4 (5 in Summer). It is closed during September.

THE ROTUNDA, WOOLWICH COMMON (*Omnibuses 53 and 153 from Charing Cross to Beresford Square, Woolwich*). The Rotunda, a building of tent-like form that was originally set up in St. James's Park for the reception of the allied sovereigns after the defeat of Napoleon at Leipsic in 1814, contains a varied collection of naval, military, and other objects, including some fine examples of armour. It is open, free, from 10 till 12.45 and from 2 till 8 in Summer (April-September), and

PUBLIC LIBRARIES.

from 10 till 12.45 and 2 till 4 in Winter. On Sundays the times are from 2 till 5 in Summer and from 2 till 4 in Winter.

For the Royal Naval Museum, Greenwich Hospital, see page 171. Certain personal collections are mentioned under *Notable Houses*.

PUBLIC LIBRARIES.

THE STATE LIBRARIES. The chief public libraries of London are those attached to the State museums. The Art Library of the Victoria and Albert museum and the libraries of the Science and the Geological museums are referred to under *Museums*. The Library of the Public Record Office is mentioned on page 141. **THE LIBRARY OF THE BRITISH MUSEUM** is, of course, the largest and most valuable library in the world. It comprises the Library of Printed Books, containing over 3,000,000 volumes—a number rapidly increasing, largely through the operations of the Copyrights Act; and the libraries of the Department of Manuscripts and the Department of Oriental Manuscripts. The public sections of the first-named are the Reading Room; its adjunct, the North Library; and the Newspaper Room. The Reading Room is in the form of a dome, 140 feet in diameter, and was built by Sydney Smirke in 1854-57 from designs suggested by Sir Anthony Panizzi, the Principal Librarian. This great apartment has seats for 458 readers, which form a sort of outer circle, the inner ring (within which the officials transact their duties) consisting of ranges of dwarf presses containing the Catalogue (over 1,000 volumes), various historical and general-reference works, and current directories, year-books, etc. Arranged against the walls of the apartment are 70,000 volumes that are in frequent demand, to some 20,000 of which—standard works on a very wide range of subjects, in the lower presses—readers have direct access. Tickets are handed in for other works required. The Newspaper Room is for reference to periodicals, newspapers, and certain Government reports, etc. Tickets for the Reading Room, renewable periodically, may be obtained, under certain conditions, on application in writing to the Director, by persons over twenty-one years of age. Similar facilities are available with respect to the Students' Rooms of the Departments of MSS., and Oriental Printed Books and MSS. **THE PATENT OFFICE LIBRARY** (Southampton Buildings, Chancery Lane) contains, besides patent specifications, a varied collection of technical works, all of which may be referred to on the open access system. It is open free from 10 to 5; 1 on Saturdays.

THE MUNICIPAL LIBRARIES. Among these **GUILDHALL LIBRARY** stands alone. It contains an exceedingly fine general collection and is particularly rich in works and archives pertaining to London. The Newspaper Room has an admirable business-reference library in the way of directories, year-books, calendars, etc., both British and foreign. Of the other municipal libraries the **CHELSEA LIBRARY** (near the Town Hall) ranks high, with a good collection of books (including such works as the Rolls Series), supplemented by a remarkable assortment of prints, photographs, etc. The **WESTMINSTER LIBRARIES**, in Great Smith Street (near the Abbey), Buckingham Palace Road, and North Audley Street (near Selfridge's), have excellent reference sections,

NOTABLE HOUSES.

notably the first-named, which is on the open access system, and was the first free library in London from which books could be borrowed and taken away. Another worth special attention is the KENSINGTON LIBRARY (in High Street), rich in works on the fine arts, among other well-stocked sections. Generally the municipal libraries are open from 9 or 10 a.m. till about 9 p.m. on Weekdays. Guildhall Library closes at 6 p.m.

ST. BRIDE'S INSTITUTE (near Ludgate Circus) is notable for a library devoted to Printing and Book Production. BISHOPSGATE INSTITUTE (near Liverpool Street Station) has a good general library, in which works on sociology and economics and on the topography of London and Middlesex are noteworthy. Pictures of Old London adorn the vestibule.

The non-public libraries—belonging to institutions, colleges, schools, etc.—are fairly numerous. Permission to use certain of the specialised libraries is, in some instances, granted to outside people. Those interested in libraries generally, however, should refer to Rye's *Guide to the Libraries of London*, which may be seen at any of the public libraries. Of subscription libraries there are Mudie's in New Oxford Street, and branches of Boots' and W. H. Smith and Son's libraries in all parts of London.

NOTABLE HOUSES AND OTHER MEMORIALS.

Houses that were the birthplace or residence of celebrated people are, as might be expected, a common feature of London, particularly of the West End. In many cases they can be identified by commemorative tablets set up by the London County Council and other bodies. Some of them are mentioned in the *Itineraries*, including Carlyle's house at Chelsea. Other houses that, like Carlyle's, are preserved as memorials are dealt with below. Caretakers are in charge. For Darwin's house see *Downe*; for Milton's, *Chalfont St. Giles*; for Wolfe's *Westerham* and *Blackheath*; for Keats', *Hampstead*. In certain cases in the following notes mention is made of adjacent features of interest.

DR. JOHNSON'S HOUSE, 17, Gough Square (reached from 167, Fleet Street, by way of Johnson's Court—not named after the Doctor); open Weekdays, 10.30 till 5 (6d.). Residence of Johnson, 1748-58. Contains many mementos, including a copy of the *Dictionary*.

DICKENS'S HOUSE, No. 48, Doughty Street, Theobald's Road (*Russell Square and Chancery Lane Underground Stations*); open on Weekdays, 11 till 1 and 2 till 5; admission 1s., children 6d. This is the house where Dickens made his home after his marriage, and here he completed *The Pickwick Papers* and *Oliver Twist*, and wrote *Nicholas Nickleby*. The Museum and the Library contain interesting collections. Close by, at No. 22, Theobald's Road, is the birthplace of Disraeli.

WESLEY'S HOUSE, City Road (*Moorgate Underground Station*); open Weekdays, 10 to 1 and 2 to 4 (6d.). With the adjoining Chapel was built by John Wesley, who died here. It contains a large collection of personal relics. Wesley's grave is at rear of the Chapel. On the opposite side of the City Road is the poplar-shaded BUNHILL FIELDS, the old burial-ground of the Dissenters. The entrance-gate piers and

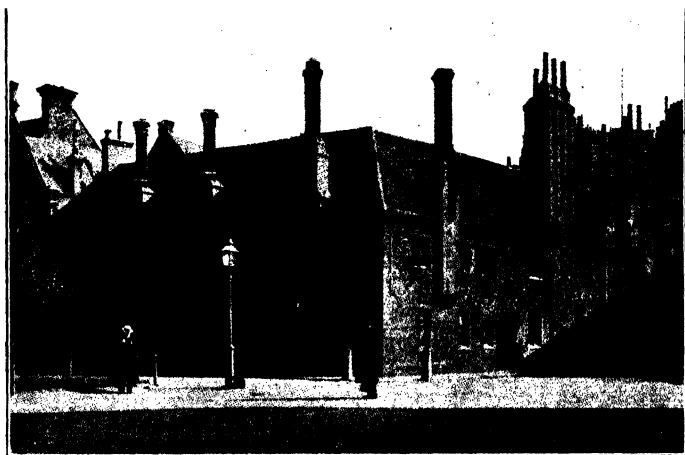
NOTABLE HOUSES.

the two to the left are inscribed with the names of many noted people who are interred here. A path on the left leads to Bunyan's grave, a path on the right to Defoe's. The adjoining castellated structure is THE ARMOURY, headquarters of the Honourable Artillery Company, the oldest English military unit (the ancient "Fraternity or Gylde of Saint George, maisters and rulers of the Science of Artillery, as rehearsed for Longbows, Crossbows, and Hand gonns"—*temp.* Henry VIII). The H.A.C. of London is the parent of a similar organisation in Boston (Mass.), which was founded in the old Colonial days by members who went out to Boston. Among them was Robert Keayne, a Windsor man (see page 225). The Armoury is not open to the public, but visitors from overseas, particularly from Boston, are usually welcomed on written application being made. The H.A.C. has an interesting and valuable collection of relics, etc., of its long history. The infantry section (when in full dress they wear the bearskin, like the Guards) are famous for marching and shooting.

Behind Bunhill Fields, in Roscoe Street, is the OLD QUAKER CEMETERY (now a garden), with the grave of George Fox, founder of the Quakers.

LEIGHTON HOUSE, 12, Holland Park Road (*Kensington High Street Station*), is open free on Weekdays, 11 till 3 on Mondays, Tuesdays and Thursdays; 11 till 1 on Wednesday and Fridays, and 11 till 5 on Saturdays. This is to the west of Holland House, the Jacobean mansion, built by John Thorpe and standing in beautiful grounds, that is the town house of Lord Ilchester and is famous for its literary and political associations. Leighton House was for many years the residence of Lord Leighton, P.R.A., by whom it was built. The *patio*, corridor, and Arab Hall on the ground floor are decorated with tiles designed by William de Morgan and early Oriental tiles. The rooms contain paintings, sketches and other works by Leighton, and paintings by Watts and Mrs. de Morgan. The house adjoining Leighton House on the east was the residence of Sir James Shannon, R.A.; at No. 6, Melbury Road, close by, lived Watts; at No. 8, Marcus Stone; at No. 18, Holman Hunt.

HOGARTH'S HOUSE, Chiswick (*by Underground to Turnham Green Station, thence by omnibus to Hogarth Lane*); open Monday, Wednesday, and Saturday, 11 to 5, May till August; 11 to 3, September till April (6d.). The country villa of the painter, now with an immediate environment somewhat Hogarthian. The rooms are hung with over 150 engravings, and there are other exhibits. Hogarth is buried in the neighbouring Chiswick Churchyard; near him are interred Whistler and Sir W. B. Richmond. The church (rebuilt by Pearson) should be entered; Barbara Duchess of Cleveland (Charles II's lady) and two of Cromwell's daughters are buried here, without monuments. On the neighbouring Chiswick Mall are Walpole House, which has been the residence of many famous personages, including Daniel O'Connell, and Lingard House, where John Lingard, the Catholic historian, lived. CHISWICK HOUSE (in Burlington Lane) built by the artistic third Earl of Burlington and Cork (1695-1753) from a design by Palladio (page 163), has associations with statesmen Fox and Canning, both of whom died here, and was for a time occupied by Queen Victoria. The estate, now public property, is notable for its beautiful grounds. For the Riverside Terraces see page 185.



(Will F. Taylor.)

Charterhouse : The north-west angle of the exterior of the Wash House Court (part of the old conventual buildings), from the Pensioners' Court. In the Wash House Court is the office of the Manciple (*vide* the Manciple in Chaucer's *Canterbury Tales*). Two of the Brothers are seen in their cloaks.

ALMSHOUSES AND HOSPITALS.

ALMSHOUSES.

The three institutions dealt with under this heading are the chief examples in London of hospitals established for eleemosynary purposes, apart from those for the care of the sick. Sutton's foundation of the Charterhouse is typical of many such institutions that were formed in various parts of England in the time of Elizabeth and James I, when the distress caused through the suppression of the schools and charitable institutions that had been attached to the monasteries was much in evidence. Alleyn's College of God's Gift at Dulwich (page 43) is another example in London. The Trinity Hospital at Croydon (page 274) and Morden College at Blackheath (page 195) are other interesting almshouses. The most notable among those in the environs are Abbot's Hospital at Guildford (page 263) and the Jesus Hospital at Bray (page 225).

CHARTERHOUSE. The term Charterhouse is a corruption of Chartreuse, the French town that gave name to the monastic order established there by St. Bruno in 1084. The London house, on the north-east of Smithfield, was founded in 1371 by Sir Walter de Manny, the greatest of Edward III's captains in the French wars. After the Suppression the monastery passed to Lord North, and then to the third Duke of Norfolk, both of whom made considerable additions and alterations. In 1611 it was sold by the duke's son, Thomas Howard, Earl of Suffolk, to Thomas Sutton, an Elizabethan soldier who had amassed wealth as a merchant and coal trader. Sutton died in the

CHELSEA HOSPITAL.

same year, and by his will devised Charterhouse to be a hospital for eighty decayed merchants or soldiers and a school for forty poor boys and for paying scholars. The school, which developed into one of the great English public schools, was removed to Godalming in 1871, its old quarters at Charterhouse being acquired by the Merchant Taylors' School. The pensioners or Poor Brothers of Charterhouse now number about sixty—curfew rings the exact number every evening.

Charterhouse consists of a number of courtyards ranged around with buildings of various periods—remains of the monastery, structures erected shortly after the Suppression, and others of later date—the whole forming a picturesque and tranquil backwater of Smithfield. The best preserved portion of the monastic buildings is the Wash House Court; the Preacher's and Pensioners' Courts, although modern, have something of an old-world aspect about them. The Guesten Hall, a reconstruction, by the Duke of Norfolk, of the monks' guest chamber, is a fine apartment, with panelled walls, a gallery, and a carved screen. Here the Brothers dine. The Chapel also formed part of the monastery; within are interred Thomas Sutton and certain old scholars of Charterhouse, among them the first Lord Ellenborough, Lord Chief Justice.

The above-named and various other portions of Charterhouse are shown to the public on Mondays, Wednesdays, and Fridays, from 3 till 5 (fee 1s.). The visitor to London, in the vicinity of Smithfield, should make a point of crossing over to Charterhouse even at such times when it is not open for inspection, for, with the exception of the Abbey, it is the last of the old London convents. The gatehouse is worth noting, and through the railings to the east comes a sight of the Merchant Taylors' boys at play.

Underground Stations : Post Office and Aldersgate.

THE ROYAL HOSPITAL, CHELSEA, was founded in the reign of Charles II as a hospital for old and invalided soldiers, and built by Sir Christopher Wren. It is a fine and dignified example of a plain and useful structure. The buildings form three sides of a square, the centre containing the Hall on the west side and the Chapel on the east, divided by a vestibule surmounted by a clock turret. In the colonnade are a number of memorials.

The Hall, which is the recreation room of the Pensioners, was the scene of the lying in state of the body of the Duke of Wellington. It contains, among other pictures, a large equestrian portrait of Charles II, by Verrio, and flags and trophies of war. The Chapel, which has some good panelling and a painting of *The Resurrection*, by Sebastian Ricci, is also a repository for captured flags and eagles, including colours taken at Blenheim, and eagles from Salamanca and Waterloo. The Pensioners at service in the Chapel form the subject of Herkomer's celebrated picture, *The Last Muster*. In the quadrangle is a bronze statue of Charles II, by Grinling Gibbons, which is decorated with oak branches on Restoration Day, May 29th. The Pensioners—over 500 in number—live, as in barracks, in long dormitories in the east and west wings, each having a little cubicle to himself. They retain the old-fashioned long red frock-coat and three-cornered hats, the latter being worn only on special occasions, however.

GREENWICH HOSPITAL.

Admission to the Hospital is free on Weekdays, between 10 and 12.45 in the morning, and 1.45 and 6 in the evening (dusk in Winter). Application to view the Hall and the Chapel should be made to the custodian on duty in the vestibule. The pleasing grounds, skirted by the Chelsea Embankment, are open to the public throughout the day. Sloane Square Underground Station is a short walk from the Hospital, which is served also by Omnibuses Nos. 11E, 19, 22 and 39.

GREENWICH HOSPITAL is now a hospital in name only, as since 1873 it has been a Royal Naval College for the higher education of officers. In 1869 the pensioners were retired from the Hospital with increased pensions.

The Hospital occupies the site of a royal palace that was the birthplace of Henry VIII and his children, Queen Mary I and Queen Elizabeth. It was here, too, that his son, Edward VI, died. During the Commonwealth the palace fell into bad repair, and Charles II embarked upon a scheme of rebuilding, John Webb, a relative of Inigo Jones, being the architect. Only one wing of the new palace was finished, however, before the king died. Queen Mary II, his niece, proposed that the buildings should be completed and converted into an asylum for disabled seamen. After her death the project was put in hand by her husband, William III, and Greenwich Hospital was eventually finished in the reign of Queen Anne, Mary's sister. Wren was the architect of the three new wings or blocks.

Greenwich Hospital consists of four great quadrilateral buildings in Portland stone, on a terrace overlooking the river. These buildings are still known as Quarters, and are called after the sovereigns who were associated with the reconstruction of the palace. The two nearer the river are, respectively, King Charles's Quarters and Queen Anne's Quarters, the former (on the west) being the building designed by Webb. It now contains the Royal Naval Museum (ships' models, etc., relics of the Franklin Relief and other expeditions, and mementoes of the Hospital). Beneath the Queen Anne building are some remains of the crypt of the chapel of the old palace. The two blocks on the south, which are named after King William and Queen Mary respectively, are flanked by colonnades and surmounted by the domes that form so striking an architectural feature of the Hospital. In the King William building is the Painted Hall, originally the refectory of the Pensioners, the ceiling of which is adorned with an allegorical extravagance by Sir James Thornhill. Adjoining at the end is the Upper Hall, a sort of dais where the officers dined. The ceiling and also the walls of this chamber are painted. The Painted Hall contains a fine collection of naval pictures; whilst in the Upper Hall and an adjoining apartment are personal and other relics of Nelson (including the uniform he wore at Trafalgar), and pictures of the admiral and the engagements in which he took part. In the Queen Anne building is the Chapel, which was badly damaged by fire in 1779. It was restored by James Stuart, and is an elegant structure in the Greek style. The altarpiece is West's large painting of *The Preservation of St. Paul from Shipwreck*. The majority of the windows are memorials of admirals, including some who fell in the Great War. The pulpit, the organ, the doorway (with delicate sculpture by John Bacon, R.A.), and other features should be observed; but, as in the museum, the courteous veteran on duty is ever ready to impart information to the visitor.

HOSPITALS.

ADMISSION, ETC. The Hospital, which is open free of charge, should be entered from King William Street. The times are from 10 till dusk (6 in Summer), except Friday, when it is closed to the public. The Painted Hall is open from 2 o'clock on Sundays, but the Museum is closed on this day, as is also the Chapel, except for service. On Saturday the Chapel is closed at 4. Omnibuses Nos. 53, 53A, and 153 from Charing Cross, pass the Hospital.

To the south of Greenwich Hospital is the Royal Naval School, above which rise the green slopes of the Observatory Hill in Greenwich Park (see page 194). The central portion of the school is the old Queen's House (designed by Inigo Jones for Anne of Denmark, consort of James I), an adjunct of the Palace. At the time of writing this notice a suggestion is being considered of removing the Naval Museum to the Queen's House. While in Greenwich the visitor should enter the parish church of St. ALPHIGE, where is the grave of General Wolfe (see page 195). Among other well-known people buried here are Angerstein, whose collection formed the nucleus of the National Gallery; Tallis, the musician, and Airey, the astronomer royal. The road from Greenwich runs forward to Woolwich Arsenal (page 89).

HOSPITALS.

The schools attached to the London hospitals, in conjunction with the Royal College of Physicians, the Royal College of Surgeons, and other institutions mentioned below, constitute the great English university of medicine and surgery. Certain of the hospitals are ancient institutions, being survivals of religious foundations of mediæval London. The origin of St. Bartholomew's and of St. Thomas's, two of such hospitals, is given on pages 61 and 58. Both were saved at the Suppression by the efforts of the citizens of London. Westminster Hospital (opposite the Abbey), founded in 1719, was the first London hospital supported by voluntary contributions, a form of maintenance upon which the great majority of the London hospitals are now in a large measure dependent. People who are interested in medical, surgical, or hospital work generally are usually accorded permission to inspect any of the London hospitals, on personal application, but it is preferable to apply by letter to the secretary.

The chief general and special hospitals of London, and the date of their foundation, are as under. The Underground Stations are in italics:—

St. Bartholomew's, Smithfield (*circa 1123*) (*Post Office*).

St. Thomas's, Albert Embankment (1215) (*Westminster*).

Westminster (1719) (*Westminster*).

Guy's, Southwark (1721) (*London Bridge*).

St. George's (1733) (*Hyde Park Corner*).

London, Whitechapel (1740) (*Whitechapel*).

Middlesex, Berners Street (1745) (*Oxford Circus*).

Charing Cross (1818) (*Trafalgar Square and Charing Cross*).

Royal Free, Gray's Inn Road (1828) (*King's Cross*).

University College, Gower Street (1833) (*Warren Street*).

King's College (1839) Denmark Hill (*Elephant & Castle, thence by Omnibus 68*).

St. Mary's, Praed Street (1843) (*Paddington*).

London Temperance, Hampstead Road (1851) (*Mornington Crescent*).

HOSPITALS.

- Homœopathic, Great Ormond Street (1850) (*Russell Square*).
 Elizabeth Garrett Anderson, Euston Road (1866) (*King's Cross*).
 Women's, Soho Square (1842) (*Tottenham Court Road*).
 Sick Children's, Great Ormond Street (1851) (*Russell Square*).
 Consumption, Brompton (1841) (*South Kensington*).
 Cancer, Chelsea (1851) (*South Kensington*).
 Royal London Ophthalmic ("Moorfields"), City Road (1804) (*Old Street*).
 Dental, Leicester Square (1858) (*Leicester Square*).
 Throat, Golden Square (1863) (*Piccadilly Circus*).
 Lock, Dean Street (1746) (*Oxford Circus*).
 St. John's (Skin), Leicester Square (1863) (*Leicester Square*).
 National Hospital for the Paralysed and Epileptics, Queen Square (1859) (*Russell Square*).
 Industrial Orthopædic, Hampstead (1917) (*Golder's Green*).
 Queen Charlotte's (Maternity), Marylebone Road (1752) (*Marylebone*).
 Ministry of Pensions Hospital, Orpington (by *Southern Railway from Charing Cross, Victoria, or London Bridge*).
 Queen Alexandra's (Military), Millbank (*Omnibus No. 32 or 88 from Westminster*).
 Queen Mary's, for Limbless Men, Roehampton (*Omnibus No. 173A from Hammersmith*).
 The Star and Garter Hostel for Disabled Soldiers and Sailors, Richmond (*Richmond, thence by the No. 65 Omnibuses*).
 The French Hospital, Shaftesbury Avenue (1867) (*Leicester Square*).
 The Italian Hospital, Queen Square (1884) (*Russell Square*).
 The German Hospital, Dalston (1845) (*Omnibuses 35 and 35A from Liverpool Street Underground Station*).

COLLEGES, ETC.

- Royal College of Physicians (1518) (*Trafalgar Square*).
 Royal College of Surgeons, Lincoln's Inn Fields (1745) (*Holborn*).
 Royal Society of Medicine, Henrietta Street, Wigmore Street (1805), (*Bond Street*).
 Royal Army Medical College, Millbank (*Omnibus No. 32 or 88 from Westminster*).
 Examination Board of the Royal Colleges of Physicians and Surgeons, Queen Square (*Russell Square*).
 The London School of Hygiene and Tropical Medicine, Malet Street, Bloomsbury (1923) (*Goodge Street*).
 The Lister School of Preventive Surgery, Chelsea Bridge (1891) (*Sloane Square*).
 The London School of Medicine for Women, Hunter Street, Bloomsbury (*Russell Square*).
 Society of Apothecaries of London, Water Lane (1617) (*Blackfriars*).
 The Pharmaceutical Society of Great Britain, Bloomsbury Square (1841) (*Holborn*).
 The British Medical Association, Tavistock Square (1832) (*Russell Square and Euston*).
 NOTE.—The chief centre for surgical, medical and hospital supplies is Wigmore Street (page 177).

MARKETS AND SHOPS.

THE MARKETS.

The great provision markets of London are situated in the City, and, with the Cattle Market at Islington, are controlled by the Corporation. In the City also are the Exchanges—such as the Corn Exchange in Mark Lane, the Rubber Exchange in Mincing Lane, close by; and the Baltic (grain, timber, shipping, etc.) in St. Mary Axe—where are transacted various other sales and mercantile business. For the Stock Exchange see page 26. Chief among the provision markets is

SMITHFIELD (*Post Office and Blackfriars Underground Stations*), on the site of the Smooth Field that was the fair green and jousting ground of old London. The London Central Markets were established here in 1860, after the removal to Islington of the cattle market that had been held at Smithfield from Saxon times onwards. The markets cover an area of eight acres and are the largest meat market in the world, with fifteen miles of meat-hanging rails, capable of taking 60,000 sides of beef—about 9,000 tons—at one time. Beneath the market are extensive cold-storage chambers, where great stocks of meat and provisions generally are held in reserve; while all around are the warehouses of bacon, cheese, and egg merchants. Early morning is, of course, the time at which Smithfield is in the full tide of activity, but there is much to be seen throughout the day, particularly on Friday. Abutting on the Farringdon Road is a Poultry Market, and here, too, is the retail General Provisions Market, whither folk of all sorts and conditions come for household supplies. The architect of the markets was William Haywood.

Standing beneath the great central arch of the meat market, and looking towards St. Bartholomew's Hospital, one gains a little-noticed view of the City—something that seems to inspire a thought of walled London. And if the old Smooth Field and the walls have gone, for memorials there are St. Bartholomew-the-Great (page 61); Charterhouse (page 169); and, in St. John's Lane on the north, the old gatehouse (built in 1504) of St. John's Priory. The gatehouse is now occupied by the St. John Ambulance Association. Near it is St. John's Church, beneath which is a portion of the crypt (Norman and Early English) of the old church of the Knights of St. John of Jerusalem.

BILLINGSGATE (*Monument Station*) is below London Bridge, a circumstance to which its longevity may be attributed. Although not always a market for fish alone, fish has been sold at Billingsgate for over a thousand years. The greater part of the fish is rail-borne—from Grimsby and Scotland; much of the sea-borne supplies is brought alongside by steamers direct from the trawling fleets; then, of course, shell fish is sent from many a coastal town and village, and eels from Ireland and from Holland. The Dutch schuyts that lie off the market pier must surely be the "oldest-established" craft on the Thames, for "the eell schipes" are shown (moored off the old fish market near Queenhithe) in Visscher's drawing of London in 1616. Normally 650 tons of fish are handled daily, a quantity greatly exceeded in the glut period of the herring season. A sturdy race are the Billingsgate porters who, on padded head, carry the weighty trunks of fish about the market. Between seven and eight is the rush hour, when all the byways about the market are choked with carts and vans and barrows, which overflow

even on to London Bridge. The present market hall, where are the rostrums of the salesmen, was built in 1874. From the open doors by the river come picturesque views of the Pool. Close by is Fishmongers' Hall—the old livery company is still associated with the City fish market.

THE COAL EXCHANGE at Billingsgate is another of the Corporation marts. It was built in 1849, and the interior takes the form of a large rotunda, encompassed by galleries on which are the offices of the colliery owners and factors. The floor of wood mosaic is of interest. Monday, at about 3.45 p.m., is the best time for a visit—market is then in full swing. Beneath the Coal Exchange are Roman remains.

THE MONUMENT, the landmark of Billingsgate, is 202 feet high, which is the distance from the spot in Pudding Lane where the Fire began; 3d. and 311 steps are the prelude to a panorama of London from the gallery. Wren at first intended to make the column a telescope for astronomical observations, but this idea was abandoned owing to the vibration that would be caused by passing traffic—Fish Street Hill was the main approach to Old London Bridge. Four of Wren's churches are close by—St. Magnus, St. Dunstan (body rebuilt), St. Mary-at-Hill, and St. Margaret Pattens (*Pattens* is probably a corruption of the name of an early patron).

LEADENHALL MARKET, off Gracechurch Street, is now chiefly retail, with butchers, poulterers, fishmongers, and fruiterers; and, in Ship Tavern Passage, a shop where dogs, pigeons, and other pets may be purchased. Close by, in Leadenhall Street, are the fine new headquarters (by Sir Edwin Cooper) of Lloyd's, the underwriters. The City vegetable market is in

SPITALFIELDS (reached from Bishopsgate by way of Brushfield Street), which has been recently enlarged and bids fair to rival Covent Garden. Christ Church, Middlesex, a conspicuous feature here, is by Hawksmoor, a pupil of Wren.

THE METROPOLITAN CATTLE MARKET (*Caledonian Road Underground Station*) is the largest cattle market in the kingdom. Monday is market day (up to 3 p.m.), and normal arrivals comprise about 1,300 beasts and over 5,000 sheep, which are sent in from the pasturelands of England, Scotland, and Ireland. The market consists of a great square, where are the pens, skirted by lairages and an abattoir with a refrigerating installation. On Tuesdays and Fridays—the latter day in particular—the square is the venue of **PEDLARS' MARKET**, at which articles of every conceivable nature are exposed for sale, and where, incidentally, a bargain in the way of *bric-a-brac* may frequently be picked up.

COVENT GARDEN MARKET occupies the site of a garden that belonged to St. Peter's Convent—the Abbey. In 1552 the property passed to the Russells, Earls of Bedford, and Inigo Jones was engaged by the fourth Earl to lay it out on residential lines, in the form of a piazza, in 1633-38. Jones took as his model the Piazza d'Arme at Livorno, in Italy. The market arose some few years later in the square, in a very small way. It is now the largest flower, fruit, and vegetable market in this country, with customers in nearly all the towns of the British Isles. Market days are Tuesdays, Thursdays, and

THE SHOPS.

Saturdays, and early morning is the time ; out a ramble through the Market House and around the old square is always of interest, with a breath of the fields and orchards about it. The Flower Market should be seen at Eastertide in particular. In Floral Hall (misleading name !) auctions of foreign fruit are held between 10 and 11 a.m. For a note on St. Paul's Church see page 23.

STREET MARKETS, etc. Among the more notable of these are Berwick Market, in Soho, much patronised by the French colony of the vicinity ; and also, so far as the milliners, furriers, and drapers are concerned, by the young ladies of London generally ; the New Cut and Lower Marsh, at Lambeth (*Waterloo Station*) ; and, of course, the Sunday morning market in Middlesex Street (*Aldgate East Station*) that rejoices in the name of Petticoat Lane. Another curious Sunday morning mart is the Rag Fair held in Bangor Street, Notting Dale (*Shepherd's Bush Station*). All are touches of London behind the scenes. For dogs, birds, and other pets there is Club Row, at Shoreditch (near Petticoat Lane), a Sunday morning market, where terriers and other dogs may be purchased, with pedigrees longer than any in Burke.

HORSE MARTS. Tattersall's is mentioned merely to remind the reader that the Underground Station is Knightsbridge. Sales are usually on Monday. Leicester Square is the station for Aldridge's.

THE SHOPS.

Every district of London has its shops, but *The Shops* suggests the great shopping thoroughfares of the West End and the departmental stores, which are mainly in the same quarter.

REGENT STREET is both the grandest and the longest street of shops, built as such, in England. With the exception of Cheapside—still the chief shopping street of the City—the other shopping centres of London have been of gradual development and have displaced private residences. Much of the dignity and elegance of Regent Street comes from the absence of advertisement—an ironic commentary on the advertising age. The street is on Crown land, and sky-signs and other disfigurements are prohibited. In Regent Street almost everything can be purchased, except provisions. Since the street was rebuilt branches of Parisian houses have been established here. Quality rather than cheapness is the characteristic of Regent Street ; the latter, however, is oftentimes a corollary of the former. See also page 16.

OXFORD STREET as a fashionable shopping thoroughfare is modern, and it cannot boast the traditions of Regent Street. Its transformation from a rather dowdy highway, with one or two select and old-established drapery houses, into a street lined from end to end with attractive shops is one of the most remarkable changes that have taken place in London in recent years. In Regent Street one can saunter along leisurely. In Oxford Street one is lost in the crowd of smart girls and well-dressed women that throng the pavement and jostle into the arcade-fronted shops. In Regent Street the milliners make an artistic display of one hat, unpriced ; in Oxford Street the shop windows of the milliners are arrayed with a hundred hats, at a hundred prices. Oxford Street is the shopping woman's paradise, and one of the sights of London.

BOND STREET is conservative, and, withal, homely. The shops here do not set themselves out to attract the crowd, although they present the greatest variety and make a keener appeal to the wayfarer than any other shops in London. Bond Street seems conscious that it is the high street of Mayfair—the shopping street of Society. So here one finds in goodly medley shops that meet all the multifarious needs and inclinations of Society in and out of the Season, whilst in the byways are the unobtrusive showrooms of Court dressmakers, some in old Georgian mansions. And contiguous to Bond Street is the Burlington Arcade. The Royal Arcade, in Bond Street, is another attraction.

PICCADILLY makes no great pretence to being a shopping thoroughfare, but its shops are always attractive and impel a lingering—to scan the booksellers' windows; to view the books and pictures, and the trophies of hunting expeditions, all nicely stuffed and mounted to the life; and to feel epicurean pleasure in taking tally of the goodly stock of viands and delicacies. Piccadilly has the élite hatters; Sackville Street, which runs off it, is monopolised by tailors.

WIGMORE STREET, which runs parallel to Oxford Street, on the north, is another medley, with a special appeal to members of the medical profession. In the vicinity are the Royal Society of Medicine, Harley Street, and the quarter of the private nursing homes. So besides the select emporiums that come within the convenient category of costumiers and milliners, Wigmore Street has shops that deal in drugs and surgical instruments and hospital requisites and medical supplies generally. There are bookshops as well, and an old-world court that is the resort of curio dealers.

GENERAL. Other noteworthy shopping centres are Knightsbridge (*Knightsbridge Station*), on the verge of the fashionable Belgravia; Leicester Square, where drapers' shops attracted our grandparents in Victorian days; the Buckingham Palace Road (*Victoria Station*), and the City trio, Holborn Circus, Cheapside, and St. Paul's Churchyard.

For shops that specialise in certain wares there are the Tottenham Court Road (*Goodge Street Station*) and Victoria Street, for furniture, and also Oxford Street, east of the Circus. Great Portland Street, near Oxford Circus, has become a centre for motor-car dealers; Holborn Viaduct (*Post Office Station*) is still notable for cycles and motor-cycles; Hatton Garden, in the vicinity, has, besides diamond merchants and wholesale china merchants, the showrooms of dealers in sporting trophies and prizes generally. For sporting and athletic accessories one will find most requirements met in Holborn. For the bookworm there is the Charing Cross Road (*Leicester Square Station*) (page 25).

THE STORES. The chief departmental stores are Harrod's in the Brompton Road (*Knightsbridge Station*); Whiteley's in Westbourne Grove (*Queen's Road Station*); Barker's in Kensington High Street, flanked by several other famous shops (*Kensington High Street Station*); the Army and Navy Stores in Victoria Street (*St. James's Park Station*); and, last but not least, Selfridge's in Oxford Street (*Bond Street Station*). These names are as household words, in more senses than one. The Stores cater for mankind's requirements, inclinations, and foibles from the cradle to the bath chair. Kensington High Street in sale time is another of the sights of London. All the great stores have restaurants, where one may lunch or take tea, with music to enliven the interlude.



THE LOWER POOL, FROM KING HENRY'S PIER AT WAPPING.

On the left, on the Surrey side of the river, is the head of a shaft of the Rotherhithe Tunnel.

LONDON'S RIVER.

THE DOCKS AND THE WHARVES, THE TUNNELS AND THE BRIDGES,
AND THE EMBANKMENTS.

THE PORT.

Judged by extent or the tonnage and value of the entrances and clearances, the Port of London is the greatest of all British ports. Save the prospect of the Upper Pool from London Bridge, however, the commercial activities of the Thames seldom come within the ken of the ordinary visitor or of the people of London. The bridges debar passage to aught but small vessels (chiefly colliers) and barges and lighters, so that it is below the Tower that one must go to seek the big ships and the docks. The Port is a region aloof from the city of which it forms part and which derives a large measure of its wealth and greatness from it.

THE DOCKS. About 60 per cent. of the shipping entering the Port of London discharges at the docks, nearly all of which are on the left bank of the river, between the Tower and Barking, with Tilbury Dock lower down. The docks are not open to the public, but people interested in the Port can usually obtain permission to view any particular dock on applying to the headquarters of the Port of London Authority, at Trinity Square (page 21).

London is the chief port in Britain for wool, furs, feathers, carpets, ivory, shells, precious stones, rubber, spices, drugs, wines and spirits, quicksilver, tea and coffee, and other valuable commodities, quite apart from food and other necessities for London's people, and the

THE DOCKS.

warehouses of the docks, particularly of the London Docks, are filled with a multifarious and amazing store of rich cargoes from every land. The principal steamship lines using the London docks are the Orient and the P. & O. (Tilbury Dock), the White Star (King George V Dock), the Cunard (King George V and Surrey Commercial Docks), and the Blue Star (Victoria and Tilbury Docks).

The chief docks are set out in the subjoined list, in the order in which they lie below the Tower. The only docks on the right (Surrey and Kentish) bank are the Surrey Commercial Docks. Ships enter and leave the docks through locks, by means of which the water in the docks is kept at a constant level, irrespective of the rise and fall of the tide in the river.

<i>Docks, Situation, and Date of Opening.</i>	<i>Total Area. Acres.</i>	<i>Area of Water. Acres.</i>	<i>Undergr. Station</i>
St. Katharine's (East Smithfield) (1828) ..	23½	10½	Mark Lane
London (Wapping) (1805)	102	35½	Wapping
Surrey Commercial (Rotherhithe) (1807) ..	380	173½	Surrey Docks
West India (Limehouse) (1802)	241	92½	
Millwall (Isle of Dogs) (1868)	231½	35	Mile End, thence by Omnibus No. 56
East India (Blackwall) (1806)	68½	31½	
Royal Victoria (Silver- town) (1855)	276	93	L.N.E.R. trains from Fenchurch Street
Royal Albert (1880) and King George V. (1921) (North Woolwich) ..	826	151½	East Ham, thence by Omnibus No. 101A.
Tilbury (Tilbury) (1886)	634	90	L.M.S. trains from Fenchurch Street
	2,782½	712½	

Until 1908 the docks were managed by separate companies, but in the year named the companies were bought out and the docks were placed under the control of the newly-created Port of London Authority, to whom were transferred also the property, powers and duties of the old Thames Conservancy with respect to the whole seventy miles of the tideway from Teddington to the estuary. The pilotage, lighting, and buoyage of the river from London Bridge seaward, however, remain in charge of the Trinity House (page 21).

A DOCKLAND ITINERARY. The riverside wharves of the port extend along each bank of the river from the City to Barking, below the Royal Albert Docks, and from them and the contiguous roads and streets views of the river and its shipping are revealed. Between Blackfriars and the Tower is THAMES STREET, measuring the river frontage of Old London and still the quayside of the City. Here, as one proceeds from Blackfriars, are Puddle Dock, Queenhithe, Billingsgate, and other ancient landing-places; with three of Wren's churches—St. Benet, St. James, and St. Magnus—and the tower of another, St. Mary Somerset, for further attraction. Just beyond Billingsgate

A DOCKLAND ITINERARY.

is the Custom House (page 94). Bearing forward from Lower Thames Street on to TOWER WHARF (page 72), one can look out across the Upper Pool, with many a tall ship riding at anchor and the 1,000-ton bascules of the Tower Bridge rising ever and anon as craft enter and depart. On the opposite bank are the wharves of Bermondsey, where the Scandinavian boats discharge their cargoes of bacon, butter, and eggs. From Tower Wharf, St. KATHARINE'S WAY skirts the St. Katharine's Docks to Wapping High Street, which runs over entrances of the London Docks and past Wapping Old Stairs and King Henry's Stairs. The pier that juts out from the latter stairs is a particularly good viewpoint. Close by is Wapping Underground Station, fashioned in the old Thames Tunnel of Brunel, by means of which the trains pass underneath the river.

A leftward turn is made, and then the course is along Wapping Wall, across the eastern entrance to the London Docks, whence the way is beside the KING EDWARD VII MEMORIAL PARK at Shadwell, which overlooks the Lower Pool. In the park is a memorial of Frobisher and other Elizabethan seamen who set out from this reach of the Thames on their voyages in search of a northern passage to the Indies. Across the river are the SURREY COMMERCIAL DOCKS, where the Baltic wind-jammers put in with timber. Shadwell Underground Station is near at hand for a return to the City or the West End; or the route back to the Tower can be the neighbouring St. George's Street, the old Ratcliff Highway of sea chanties and blood-and-thunder drama, but quite a sedate thoroughfare nowadays. THE ROTHERHITHE TUNNEL, which can be entered from the Memorial Park, gives a crossing to the Surrey side, whence the return to the City can be made by omnibus by way of Dockhead, Tooley Street and London Bridge. The Rotherhithe Tunnel is the largest of the Thames tunnels, the internal diameter being 27 ft. It was opened in 1908. Omnibuses run through the tunnel. At the Rotherhithe end is the Norwegian church and Seamen's Mission.

For a continuation of the ramble eastward, Narrow Street can be followed from the Memorial Park at Shadwell, over Limehouse Cut, which Dickens made the haunt of Rogue Riderhood and his daughter Pleasant. Farther on is LIMEHOUSE CAUSEWAY, the Chinatown of later novelists. Here, for refreshment, the adventurer can try a Chinese restaurant; for romance he had better stick to the yarns of the imaginative writer. The Causeway emerges in the West India Dock Road, at the head of the Isle of Dogs, with Pennyfields, another bit of Chinatown, opposite, and the West India Docks to the right. Close by is "The Railway Tavern," a regular inn of the Port, with a museum.

Omnibuses enable a tour of the ISLE OF DOGS to be made, No. 56 traversing the western verge, along by Limehouse Reach, passing the West India and the Millwall docks and connecting at Cubitt Town with No. 57, which returns by way of the road beside the Blackwall Reach, and comes out at Poplar by the East India Docks and the Blackwall Tunnel. This tunnel, which passes under the river to Greenwich, was opened in 1897, and has an internal diameter of 24½ ft. From the gardens near the omnibus terminus at the southern end of the Isle of Dogs good views are to be had across the river of Greenwich Hospital, backed by the wooded hill on which the Observatory stands (page 194). On the corner of the Island Gardens is an entrance to another of the modern Thames tunnels, the Greenwich Tunnel (opened in 1902), which is for

foot passengers only. The internal diameter is 11 ft. For the return from Poplar (at the East India Docks) there is a choice of omnibuses to the City and the West End; or, for further exploration of the Port, one of the services can be taken through Canning Town to the East Ham Town Hall, where connection is made with No. 101A. The latter omnibus runs down past the Royal Albert and the King George V Docks to North Woolwich. Here a crossing to Woolwich proper can be made by either the FREE FERRY or the Woolwich Tunnel. The latter tunnel is similar to the Greenwich Tunnel, and is for foot passengers only. The Free Ferry is maintained by the London County Council, by whom it was inaugurated in 1889. From Woolwich Arsenal omnibuses run to Central London by way of Greenwich (page 171). For the riverside below Barking see page 252.

THE BRIDGES.

The eleven-miles stretch of the Thames between the Upper Pool and Hammersmith, on the western verge of the County of London, is spanned by fourteen bridges for vehicular traffic. There are also two footbridges, attached to the railway bridges at Charing Cross and Putney, respectively. Two of the Thames bridges, Waterloo and Lambeth, are about to be rebuilt, the former having been rendered unstable through a subsidence of certain of the piers, and the latter through defects in the suspension cables. The sinking of the iron cylinders that form the mid-stream piers of Lambeth Bridge suggested to the engineer, Peter William Barlow, that iron cylinders could be driven horizontally through the London clay and tunnels thus formed for the relief of traffic, an idea that materialised in the form of the tube railways and the Thames tunnels.

THE CITY BRIDGES. The undermentioned bridges, which connect the City with the Surrey side, are maintained out of the funds of the Bridge House Estates, accruing from properties that were devised by charitable people in the Middle Ages for the maintenance of Old London Bridge. Until the opening of Westminster Bridge in 1750 London Bridge was the only bridge across the river at London. All the four existing bridges that link the City with the south bank were built by the Corporation of London with money raised on the security of the Bridge House Estates. They are in charge of the City bridge-masters, whose office goes back to a very early period.

The **TOWER BRIDGE**, between East Smithfield and Bermondsey, was the last bridge built across the Thames in London, and was opened in 1894. It is a suspension bridge, with a secondary bascule bridge and high-level footbridges, and was designed by Sir John Wolfe Barry (architectural features by Sir Horace Jones), a son of the architect of the Houses of Parliament. The bascules, each weighing 1,000 tons, can be raised and lowered in the brief space of one minute, the usual time occupied to permit the passage of ships being a minute and a half. They are worked by hydraulic machinery.

LONDON BRIDGE, which is slightly above the site of Old London Bridge, was designed by John Rennie (the builder of Waterloo Bridge), and constructed by his son, Sir John Rennie. It was opened in 1831. The formation of the City approaches involved the construction of Adelaide Place, King William Street, and Moorgate Street. Vehicular traffic

BRIDGES.

passing over London Bridge is now exceeded in volume by the traffic on Westminster and Vauxhall bridges.

SOUTHWARK BRIDGE, opened in 1819, was originally built by the elder Rennie. The present structure of five arches—the standard of the modern Thames bridges—was designed by Sir Ernest George and opened in 1921. Owing to the lack of proper approaches from the City, this bridge is little used.

BLACKFRIARS BRIDGE was opened in 1768, and was the second bridge built across the Thames at the City of London. The original structure, of nine elliptical arches, was designed by Robert Mylne, and was the model for London and Waterloo Bridges. The present bridge, by J. Cubitt, was opened in 1869. It was widened in 1907-09, and, with a width of 105 feet, is the widest of all the Thames bridges.

THE COUNTY BRIDGES. The ten bridges maintained by the London County Council comprise two—Westminster and Chelsea—that were built by the Government and eight by private companies. With the exception of Westminster Bridge, which was not taken over until 1887, all these bridges were acquired by the Metropolitan Board of Works (the predecessor of the London County Council) under an Act of 1877 and made toll-free. Battersea, Putney, and Hammersmith bridges were subsequently rebuilt from designs by Sir Joseph Bazalgette. Since the construction of the now inadequate Wandsworth Bridge and the Albert Bridge (page 34), by private companies in 1873, no new bridge has been built above the City. Below the City the tunnels referred to in *A Dockland Itinerary* have been constructed, however. Among the important bridges maintained by the London County Council are the following :—

WESTMINSTER BRIDGE. The original bridge (designed by a Swiss engineer) was built by the Government, because, as mentioned in *The Historical Survey*, London outside the City was municipally incapable of undertaking such a work. The funds were raised partly by lottery, and the bridge was opened in 1750. It was rebuilt by the Government, from designs by Thomas Page, in 1855-62, and, with a width of 82 ft. is the second widest of the Thames bridges. The old bridge, a Gothic structure of many arches, was badly affected by the increased scour of the current caused through the removal of Old London Bridge.

VAUXHALL BRIDGE, between Westminster and Vauxhall, was built by a private company in 1816, and its construction led to the opening up of a great new north-to-south highways system on the west of London. The existing bridge, which was opened in 1906, is architecturally peculiar in having iron screens on the parapets, and bronze statues (by F. W. Pomeroy and Alfred Drury) on the piers of the arches.

CHelsea BRIDGE, which connects Chelsea with Battersea, is a suspension bridge of graceful design, by Thomas Page, and was built by the Government in connection with an extensive scheme of improvement that included the Grosvenor Road Embankment and the laying out of Battersea Park. It was opened in 1858. The old toll-houses remain—as villas. The Albert and Battersea bridges are referred to on page 34.

PUTNEY BRIDGE, which connects Fulham with Putney, was the first Thames bridge built in the vicinity of London in modern times—the first, indeed, since the Romans built the original London Bridge !

THE EMBANKMENTS.

Old Putney Bridge, a crude affair of timber, with twenty-five piers, was constructed in 1729, and, with sundry patchings up, served as a river crossing until the opening of the present bridge, a little higher up the river, in 1886. The modern Putney Bridge, a five-span structure of granite, is a serviceable and handsome bridge that would in itself deservedly entitle Bazalgette to remembrance. Above Putney Bridge the towing-path and the rowing course of the tideway begin. The bridge is the starting-point of the University boat race.

HAMMERSMITH BRIDGE, the last of the L.C.C. bridges upstream, is a suspension bridge of rather striking design, and connects Hammersmith with the Castelnau district of Barnes. Castelnau is so named after a mansion that was called Castelnau. It belonged to the Boileaus, a Huguenot family, who named their Barnes estate after Castelnau de la Garde, near Nîmes, which was their ancestral home, prior to the Revocation of the Edict of Nantes. The present Hammersmith Bridge—another of Bazalgette's works—was opened in 1887 and incorporates the abutments and the lower part of the towers of a suspension bridge that was built here in 1827 by William Tierney Clark, who designed the bridge over the Danube between Buda and Pesth.

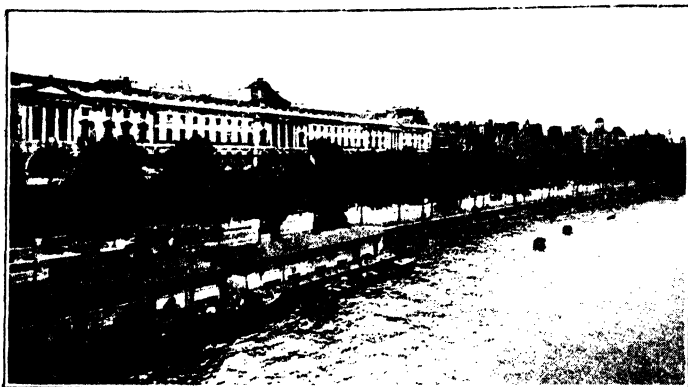
THE EMBANKMENTS.

Except the Albert Embankment, between Westminster and Vauxhall bridges, which was formed in 1866-69, the embankments or riverside drives, as they might more aptly be termed, are on the Middlesex side of the Thames and form a continuous line of route from Blackfriars to Chelsea, a distance of over four miles. The oldest portion is the Grosvenor Road Embankment, between Lambeth and Chelsea bridges, a part of which—immediately above Lambeth Bridge—was constructed as early as 1666. The rest of the Grosvenor Road Embankment was formed by Cubitt (when he laid out Lower Belgravia), and the Government in the first half of the last century. The riverside drive between Blackfriars and Westminster, popularly termed the Thames Embankment, but correctly

THE VICTORIA EMBANKMENT, was formed in 1862-70 by the old Metropolitan Board of Works, the project being inspired chiefly by a desire to facilitate the construction of this section of the Northern Outfall Sewer, which would otherwise have had to be carried beneath the Strand and Fleet Street districts. The Victoria Embankment is laid out on the old foreshore of the river and part of the land thus reclaimed was converted into public gardens. The engineer of the Victoria Embankment—and also of the Albert and the Chelsea Embankments—was Sir Joseph Bazalgette, who designed the main drainage system of London, and who is now almost forgotten, although his labours rendered inestimable benefits to the metropolis.

The chief buildings along the Victoria Embankment are (beginning at the Blackfriars end) the City of London School (by Emanuel and Davis), the Guildhall School of Music (lying back a little in John Carpenter Street), which was the first municipal school of music in Great Britain; Sion College (by Sir Arthur Blomfield), originally founded in 1630 as an almshouse for clergymen, and now notable for a library of 120,000 works (the interior of the College may be viewed on request); the Temple (page 101); Incorporated Accountants'

THE EMBANKMENTS.



THE VICTORIA EMBANKMENT AT SOMERSET HOUSE.

Hall, a gem of modern Tudor, designed by J. L. Pearson, R.A., as the Astor Estate Office—the weather vane is a model of the “Santa Maria” of Columbus; Somerset House (page 19); the Institute of Electrical Engineers; Adelphi Terrace (page 22); the National Liberal Club (by Alfred Waterhouse) and the adjoining Whitehall Court, and New Scotland Yard (page 15).

MONUMENTS. The principal monuments on the Victoria Embankment may be grouped as follow: **AT BLACKFRIARS BRIDGE:** Queen Victoria (by C. B. Birch). **ALONG THE RIVER WALL:** the Submarine Memorial (by F. Brook Hitch and A. H. Ryan Tenison); W. T. Stead, the journalist (by Sir G. Frampton); Sir Walter Besant, the novelist and historian of London (by Sir G. Frampton); Cleopatra's Needle (page 41), the bronze sphinxes of which were designed by G. Vulliamy; Sir W. S. Gilbert, of the Savoy operas (by Sir G. Frampton); Sir Joseph Bazalgette (by George Simonds); the Royal Air Force Memorial (by Sir Reginald Blomfield and W. Reid Dick), and Boadicea (by Thomas Thornycroft). **THE THAMES EMBANKMENT GARDEN** (between the Temple and Somerset House): The Wrestlers, copies of the figures at Herculaneum; John Stuart Mill (by T. Woolton); and W. E. Forster (by H. Richard Pinker). **THE VILLIERS STREET GARDEN:** Sir Arthur Sullivan, the composer (by Sir W. Goscombe John); Robert Raikes, the pioneer of Sunday schools (by Thomas Brock); Isambard Kingdom Brunel, the engineer (by Marochetti); the Memorial of Belgium's Gratitude (by Sir Reginald Blomfield and Victor Rousseau); Robert Burns (by John Steell); and the Imperial Camel Corps Memorial (by Cecil Brown). **WHITEHALL COURT GARDEN:** Outram, the Indian Mutiny general (by Matthew Noble); Sir Bartle Frere, the Colonial administrator (by Thomas Brock), and William Tyndale, translator of the New Testament (by Sir Edgar Boehm). The Submarine Memorial is near the mooring of H.M.S. *President*, the headquarters of the Royal Naval Volunteer Reserve of London.

The Victoria Embankment is traversed by the L.C.C. tramways.

THE ALBERT EMBANKMENT. The chief buildings abutting on this embankment are St. Thomas's Hospital, Lambeth Palace and Church (page 89), and Doulton's Pottery. The greater part of the grounds of the Palace form a public park, which, although so near to Westminster, is little known except to the people who dwell in the drab streets of the vicinity.

THE MILLBANK EMBANKMENT, flanked by the extension of the Victoria Tower Garden on the one hand and by imposing new blocks of offices on the other, is an improvement carried out in recent years by the London County Council, and is laid out on the site of a rookery. Part of this rookery was cleared by the Government, under an Act of 1867, to improve the southern approach to the New Palace of Westminster, but it was not until 1881 that the original section of the Victoria Tower Garden was formed, at the suggestion and largely at the cost of the late W. H. Smith, M.P. In this part of the garden is Rodin's replica of his *Burgbers of Calais*.

THE CHELSEA EMBANKMENT, between Chelsea and Battersea bridges, and the Cheyne Walk continuation, are dealt with on page 34.

BISHOP'S PARK (*Putney Bridge Underground Station*), above Putney Bridge, is skirted by a riverside promenade, formed on an embankment. The park comprises part of the grounds that were attached to the palace of the Bishops of London. The palace was originally the manor house of Fulham, and the older portion consists of red-brick Tudor buildings—with Great Hall, Library, and other apartments—enclosing a courtyard. The palace is not open to the public, but glimpses of it come from the park and one can generally obtain permission to view the old courtyard. The moat that enclosed the palace grounds—and which was conjectured to have been formed by the Danes who camped at Fulham during one of their raids on London—has recently been filled in. In the neighbouring parish church (rebuilt by Sir Arthur Blomfield in 1880-81) are memorials of the Bishops of London, many of whom are interred in the churchyard.

THE CHISWICK TERRACES (*By omnibus from Turnham Green Station*), which extend between Chiswick Church and Barnes Railway Bridge, are the latest addition to London's riverside pleasures and are laid out on the old Grove Park Farm and its envioning orchards. Skirting the river here are embanked terraces, all very neatly contrived and flanking an extensive range of sports grounds, on the eastern borders of which are public gardens, with a rockery, and a pergola that is claimed to be the longest in England. For other notes on Chiswick see page 168.

Above Chiswick is the most picturesque bit of London's riverside, in **STRAND-ON-THE GREEN**, a quaint waterside settlement of old houses, cottages, and inns that might be the setting of a tale by W. W. Jacobs. Zoffany the artist lived here. He lies buried in Kew Churchyard, with Gainsborough and other painters. Strand-on-the-Green is served by the No. 27 omnibus and other routes that cross Kew Bridge.

Our survey has brought us to **Kew Bridge** (opened in 1788 and rebuilt in 1903) where the rural, or at least, the suburban Thames begins (page 253).



RUS IN URBE NEAR CHARING CROSS.

The Horse Guards, the War Office and Whitehall Court, and, on right, the Foreign Office, from St. James's Park. In foreground is the rustic cottage of the keeper of the birds.

PARKS, GARDENS, AND OPEN SPACES.

Few other great cities are so richly endowed as London with public parks, gardens, and open spaces generally. These lungs of London, as they have been aptly termed, consist of Crown lands ; of estates purchased by local authorities, or of lands acquired by the latter and laid out as public parks and gardens ; and of commons that have been preserved from inclosure. They are distributed throughout the metropolis, and the Central Area has its own amenity in the form of a continuous tract of parkland—St. James's, the Green, and Hyde parks—extending from Whitehall to Notting Hill Gate, a distance of 4 miles.

THE ROYAL PARKS OF CENTRAL LONDON.

The Royal Parks of Central London are remains of the large tract of land that was acquired by Henry VIII. to form parks and a chase, when he built his Whitehall extension of the Palace of Westminster. St. James's Park and Green Park consist of lands that the king acquired from Westminster Abbey and Eton College in exchange for others. At the Restoration, St. James's and Hyde Parks became fashionable resorts of Society. Both were re-formed on their present lines in the early part of the last century, the improvements in Hyde Park being carried out by Decimus Burton.

ST. JAMES'S PARK (93 acres) extends from Whitehall on the east to Buckingham Palace on the west. On the north it is bounded by the Mall, with Carlton House Terrace, Marlborough House, St. James's Palace, and Lancaster House (the London Museum) ; on the south by Birdcage Walk, with Wellington Barracks. The enclosed section consists of an island-set lake, bordered by tree-shaded lawns on three

HYDE PARK.

sides and on the west by the raised terrace of the Victoria Memorial. From the bridge spanning the lake there are views east and west; the former, disclosing the Foreign Office and the clustered towers and pinnacles of the Horse Guards and Whitehall Court, being of singular charm. The lake is notable for a fine collection of aquatic birds, including some celebrities in the way of pelicans. At the Parade end is the picturesque cottage of the keeper, set about with iris and hydrangea. The park has a good display of flowers, particularly of dahlias in late summer and autumn, and, within the shadow of Buckingham Palace, a source of juvenile delight in the form of a sandpit. On the Horse Guards Parade are monuments of Roberts (a copy of the statue at Calcutta, by H. Bates), Wolseley (by Sir William Goscombe John), and Kitchener (by John Tweed), and the Great War memorial of the Brigade of Guards. The statue of James II, by the Admiralty, is notable as an example of the work of Grinling Gibbons in bronze. Close by are Colton's monument to the Royal Artillery and Adrian Jones's to the Royal Marines, both of them memorials of the South African War; and Brock's statue of Captain Cook. For the Victoria Memorial, see page 83. Adjoining St. James's Park on the north-west is

THE GREEN PARK (52 acres), added to St. James's Park by Charles II. On the east it is overlooked by the mansions at the rear of St. James's Street, chief among them being Spencer House (formerly the residence of Earl Spencer and now the Ladies' Army and Navy Club) and Bridgewater House (Earl of Ellesmere), two fine mansions by Barry. On this side is a bandstand, where military bands perform on Sunday evenings and Thursday afternoons during the summer. The western end of the park is broken by tree-shaded knolls and hillocks (formed partly of earth removed hither when Trafalgar Square was laid out), about which sheep graze in tranquil unconcern of the traffic of Piccadilly. Between the park and the garden wall of Buckingham Palace is Constitution Hill, terminated by the Roman arch designed by Decimus Burton and now surmounted by the noble Quadriga of Captain Adrian Jones. Separated from this extremity of the Green Park by Piccadilly is

HYDE PARK, at once the most aristocratic and the most democratic park in England. With the western section, Kensington Gardens, it forms an oblong of 640 acres, which is only slightly less than the area of the City of London. On the south—extending from Hyde Park Corner (page 36) to the Gardens—is the elm-shaded horse-ride called Rotten Row, comment on which would be superfluous. Parallel to this, on the north—extending from the so-called Achilles Statue (erected by the ladies of England to the Duke of Wellington) to the Magazine—is the carriage road known as the Ladies' Mile. At the west end of the Ladies' Mile is a sort of natural amphitheatre, called the Cockpit, where folk dances and other festivals are held during the summer. It is about the eastern extremity of the Row and the Ladies' Mile that the fashionable world congregates at Church Parade between the hours of twelve and two on Sundays.

Between the Row and the Ladies' Mile is the Serpentine, formed by Queen Caroline (consort of George II) from the old West Bourne and its string of ponds. It is spanned at the Gardens end by a bridge (by the younger Rennie), whence are fine views, east to the towers of Westminster and west over the Long Water (the Gardens section of the

KENSINGTON GARDENS.

Serpentine). Near the bridge is the bathing-place, whither juvenile London comes to paddle at such times as the schools make holiday, and his grown-up brother, to swim, at such hours as the park regulations permit. Boats are let out for hire on the Serpentine, and it is much favoured by model-boat enthusiasts. At the eastern end (near Albert Gate) the overflow tumbles down as a cascade amid a touch of sub-tropical vegetation. This is the Dell, where herons may sometimes be seen, and where, on the adjacent lawn, tame rabbits gambol. Between the Dell and Park Lane are the flower beds for which the park is famous. The Diana Fountain here is by Lady Feodora Gleichen, and near it is a copy of a fountain by Andrea Verrocchio (1435-1488), the original of which is in Florence. To the north is the bandstand, where military bands (Guards' bands on Sundays) play every afternoon and evening (except Thursday afternoon) in the Summer. The lawns skirting Park Lane are set with bulbs--daffodils are noteworthy. At Stanhope Gate is Adrian Jones's Great War memorial of the Cavalry. On the north-west, near Victoria Gate, is an Herbaceous Border, not so well known as it deserves to be.

The north side of the park is occupied chiefly by the expanse of turf called the Guards' Ground, the evolutions carried out here being mainly those of the big demonstrations that march through London from time to time, with the Guards' Ground as their destination. Close by, at the Marble Arch (by Nash), is the everyday and special Sunday morning rostrum of all the causes. To the south-west is the Tea House, around it the site of the old Ring, where forgathered the ladies and gentlemen about town at the Restoration and later periods. West of the Ring is an old farmhouse, now the residence of the Deputy Ranger. About this corner of the park, which is finely timbered, are several rural nooks and corners. South of the Police Station is Epstein's alleged Rima.

KENSINGTON GARDENS, divided from Hyde Park proper by railings and a ha-ha, were formerly the grounds attached to Kensington Palace (page 84). They are one of the most charming bits of woodland to be found in any great city, and their charm is enhanced by the curious blue haze that lurks about the trees, which are chiefly lime, elm, and chestnut. Entering from the western extremity of Rotten Row, the tree-shaded Tea House will be observed. From the gentle slope west of this comes a view over the "valley" of the Long Water to Buckden Hill, a former deer paddock. Just below, beside the iris-fringed Water, is the statue of Barrie's Elf of the Gardens, Peter Pan. Following along the bank here one will reach the Serpentine Head, from the paved water-garden of which a delightful vista is revealed of the Long Water.

The Gardens are bisected by a swarded avenue called the Grand Vista, which opens up a view of the Palace. In the middle of this avenue is a cast of Watts's *Physical Energy*—another is on the Rhodes Memorial at Groote Schuur. A path to the left leads to the Albert Memorial (page 38), whence the Flower Walk leads along to the Broad Walk, which runs up past the Basin or Round Pond on the one hand and the Palace on the other. Near the Basin a Volunteer band plays on Sunday evenings during the Summer. On the Palace side of the Broad Walk is a Sunk Garden, with a cradle walk of pleached lime. It was formed by the unemployed some few years ago. North of this is the Children's Playground, with swings, a sandpit, and other joys.

REGENT'S PARK.

Hyde Park and Kensington Gardens are served by numerous Omnibus Routes from all parts of London ; the Underground Stations are, for the south side of the Park, Hyde Park Corner, Knightsbridge, South Kensington, and Kensington High Street ; for the north (Bayswater Road side), Marble Arch, Lancaster Gate, and Queen's Road.

REGENT'S PARK (411 acres) is a remnant of the great chase—already mentioned—formed by Henry VIII, and was originally part of Marylebone Fields. How the park came to be laid out is explained under *Regent Street*.

The Park is roughly circular in plan, and is encompassed by a carriage road called the Outer Circle, overlooking the southern portion of which are the splendid terraces of houses that were built by John Nash and Decimus Burton when the park was formed. On the south-west is a picturesque, Y-shaped lake (formed out of the old Tyburn stream), with suspension bridges spanning each arm. The islands in this lake are a sanctuary for water fowl, which breed here. West of the lake are ornamental grounds, with fine examples of plane and chestnut, and a noteworthy row of blackthorn. North of these is St. Dunstan's Lodge, where the late Sir Arthur Pearson established the original hostel for blinded soldiers and sailors. An especial charm of the park is the Broad Walk traversing the eastern side, a fine avenue of elm and horse-chestnut, flanked by lawn-set flower beds. It is the haunt of grey squirrels, which were liberated from the Zoo, after acclimatisation. Near the middle of the walk is a bandstand, where bands play on Sundays in the Summer ; at the northern end are the Zoological Gardens ; and between the southern end and the lake is the Inner Circle, where it was intended to erect a villa for the Prince Regent. This enclosure is now the Botanic Gardens. On the east side of the encircling road are the St. Dunstan's workshops ; on the west side—near the main entrance to the Gardens—are the Bedford College for Women and a neat villa called the Holme. The northern section of the park consists largely of playing fields, much utilised for cricket and football.

THE ROYAL BOTANIC GARDENS. The Royal Botanical Society was established in 1839, and the Gardens in Regent's Park—formed partly to provide a botanic garden more accessible from London than the old Botanic Garden at Kew then was—were opened shortly afterwards. They comprise 18 acres, and are a good example of landscape gardening ; with a lake, fringed by sedges and water-loving trees ; a small arboretum ; shrubbery walks ; various glasshouses—including palm houses and a water-lily house ; and a museum. A large part of the Gardens is occupied by the trim lawns that compose such an ideal setting for garden parties and other fêtes held here. Flower shows take place periodically. The Gardens are open to the general public on Mondays and Thursdays (fee 1s.).

THE ZOOLOGICAL GARDENS. The Zoological Society of London was founded in 1826 and incorporated in 1829, the chief promoters being Sir Stamford Raffles, the colonial administrator, Sir Joseph Banks, the naturalist, and Sir Humphry Davy, the scientist. Meanwhile land had been acquired in Regent's Park from the Crown, at an annual rental, and a collection formed here, with the old Tower menagerie and gifts from explorers, naturalists, and other interested people, as a nucleus.

ZOOLOGICAL GARDENS.



A SCENE IN THE REPTILE HOUSE AT THE ZOO.

An Alligator Leach, showing alligators in a reproduction of natural environment.

EXTENT, ETC. The Zoo—to use the popular term—comprises 34 acres, and although smaller in area than the zoological gardens of other capitals, contains the finest collection of its kind in existence. Excluding the Mappin Terraces, there are over 70 enclosures in the way of houses, dens, paddocks, aviaries, and pools; and the vertebrate denizens—mammals, birds, reptiles and batrachia—number well over 3,000.

The Gardens consist of two sections, an oblong abutting on the Albert Road and traversed by the leafy cutting of the Regent's Canal; and a large triangular piece of ground on the south; the two being connected by subways beneath the Outer Circle Road, where the main gate of the Zoo is situated. Both sections are very pleasingly laid out, the northern one having quite a sylvan aspect about it. The southern section is on more formal lines, with lawns and flower beds. So far as is practicable—and safe—the various animals, birds, etc., are displayed in little touches of something akin to natural environment. All the dens, houses, etc., are labelled, and the inscriptions relating to the occupants furnish particulars respecting origin, method of acquisition, etc. **FEEDING TIME** with the carnivorous beasts and birds is from 2 till 4.30 in the afternoon; morning visitors have the privilege of seeing the keepers assist the elephants and other animals at their toilet.

SPECIAL FEATURES. In recent years many notable improvements have been made in the manner in which certain of the denizens of the Zoo are introduced to the visitor. The first innovation was the **MAPPIN TERRACES**, a sort of mountain, on the crags of which goats, sheep, and other animals roam at will and have caves for retirement when they

feel disposed ; whilst bears occupy compartments at the base. Beneath the Terraces is the wonderful new AQUARIUM, where the diorama effects that were so popular with our great-grandparents have been adapted to such good purpose that the fish are seen swimming about in realistic touches of subaqueous scenery. A similar arrangement has been introduced in the NEW REPTILE HOUSE, where snakes, lizards, frogs, alligators, etc., are shown amid scenic reproductions of their native haunts in various lands. Opposite the New Reptile House is the NEW MONKEY HOUSE, a roomy and airy apartment designed so as to ensure that the tenants—which include apes as well as monkeys—derive full advantage from whatever sunshine may illumine their habitation. Close by is MONKEY HILL, a kind of miniature Mappin Terrace, where baboons entertain the visitor with their antics. The CAIRD INSECT HOUSE, which also is of recent origin, presents a fascinating study of the wonders of insect life. Here are to be seen the curious leaf and stick insects, wild silk moths, water boatmen, bird-eating spiders, and other remarkable examples ; whilst sometimes a colony of working ants is on view. All stages in the development of insects may be observed. Outside the House is a netted enclosure called the BUTTERFLY CAGE, wherein British, American, and Japanese varieties of every size and colour can be seen to the best advantage during the Summer. The foliage here is sprayed with sweetened water. Close by are glass-fronted CATERPILLAR CAGES. THE NEW BIRD HOUSE is another important and interesting innovation. It is artificially lighted, so that birds used to more salubrious climes than ours do not have their habits deranged by English climatic conditions, particularly the short days of Winter. Many birds feed only when it is light, and the new house is devised to foster this characteristic.

RARE ANIMALS that should be particularly noticed are the Takin, a kind of large goat-antelope from Thibet ; and the Wallich's Deer, from Nepal, the latter forming part of the collection acquired by the King whilst in India during the Durbar, and the only one ever brought alive into Europe. Lion Cubs bred and reared in the Gardens ; Giant Ant Eaters from South America ; an albino African Monkey ; Indian Flying Foxes ; and Musk Oxen and a Walrus from the Arctic, are among other interesting exhibits.

ADMISSION, ETC. The Zoo is open daily (except Christmas Day) throughout the year, from 9 till dusk (8 in Summer). On Mondays (except Bank Holidays) 6d. is charged for admission ; on other Weekdays 1s. ; children 6d. always. Similar charges are made for admission to the new Aquarium. On Sundays the Zoo is closed to the paying public, but is open to Fellows of the Society and their friends, and to members of the public who have obtained the necessary ticket from a Fellow. On Saturday and Sunday afternoons during the Summer a band plays in the Gardens. Hand cameras are admitted without charge. There are excellent tea pavilions, dining-rooms, etc. Visitors desirous of making a comprehensive and studious survey of the Gardens are recommended to obtain the instructive and beautifully illustrated Guide Book issued by the Society (1s.).

Several Omnibus services from Regent's Park Underground Station run conveniently near to the Albert Road Gate and the Main Gate. Route No. 74B from Camden Town Underground Station (a short walk from the Zoo) passes the Albert Road Gate. The Broad Walk Gate is about 12 minutes' walk from Regent's Park Station.

THE ZOO 1928

KEY

MAMMALS

Antelopes... 12 52 57 60
Apes... 37 42
Armadillos, Mongooses... 21
Porcupines &...
Asses & Horses
Wild & Domestic
Badgers... 9
Beavers... 41 57
Bison & Yaks... 58
Carnivores & Domestic... 40
Cats & Lynxes... 22 34 36 53
Caribou... 55
Coyotes... 20
Deer... 55 57
Dogs... 1
Elephants... 16 45
Foxes & Jackals... 35 67
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Giraffe... 10
Goats... 57
Hippopotamus... 11
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Jaguars & Leopards... 53
Rangaroos... 23
Lemurs... 26
Lions... 53
Monkeys... 24 31 43
Owls... 13
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Prairie Dogs... 47
Raccoons... 36 61
Rats & Mice, Jerboas & Bats... 4
Rhinoceros & Walrus... 55
Rhinos... 56
Seals & Seals... 49
Sheep... 15 57
Skunks & Civet cats... 53 56
Squirrels... 4 21 47
Sunnies... 65
Tahiti... 32
Tapi... 25
Tigers... 53
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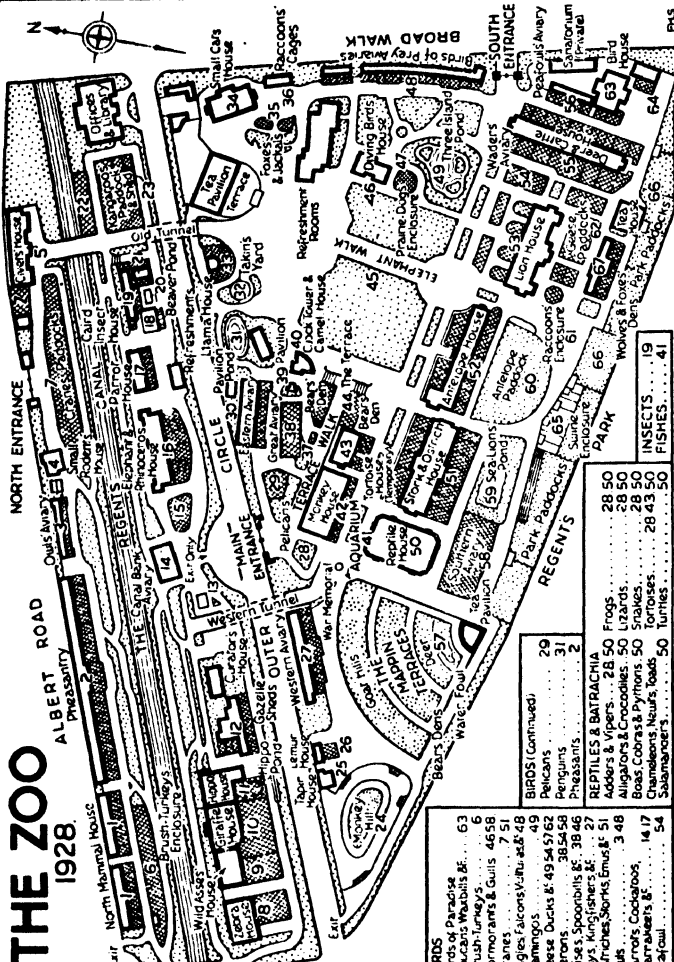
Birds of Paradise... 63
Bourbon Warblers... 6
Cormorants & Gulls... 46 58
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Eagles, Falcons, Vultures & Ospreys... 48
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Geese, Ducks & Grebes... 49 54 57 62
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Hawks, Sparrows &... 38 46
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Tyrants... 17
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Alligators & Crocodiles... 50
Boas, Cobras & Pythons... 50
Frogs... 28 50
Snakes... 28 43 50
Turtles... 50
Salamanders... 50

FISHES

INSECTS... 19
FISHES... 41



RICHMOND PARK.

PRIMROSE HILL (61 acres), a tract of grassland rising sharply in an isolated mound, is virtually an adjunct to Regent's Park, from which it is separated by the Albert Road. From the brow of the hill extensive views are opened up to the north, west, and south, the eye sweeping round from Harrow Church to the Crystal Palace. Primrose Hill is opposite the Albert Road entrance to the Zoo.

THE ROYAL PARKS OF THE SUBURBS.

Chief among these, in both extent and beauty, is RICHMOND PARK the New Deer Park formed by Charles I for Richmond Palace. It is a pear-shaped tract of natural country, 2,358 acres in area, and extends from Richmond and East Sheen on the north to Kingston on the south; on the east it is bounded by Kingston Vale, with Wimbledon Common almost adjoining at the Robin Hood Gate; and on the west by Sudbrook Park (the one-time estate of the Dukes of Argyll and now the Richmond Golf Course) and Ham Common. The park is undulating, broken by hills in parts, and consists of oak groves, plantations, and great stretches of bracken fern. Some of the views from the eminences are exceedingly fine, notably from Broomfield Hill (near Robin Hood Gate), looking across the bracken-lined ravine that lies below. This corner of the park—especially about the deer pens and High Wood—is beautiful in the extreme. Here, too, is the Isabella Plantation, azure with the wild hyacinth in May. The western verge of the park is the escarpment of the Richmond Hill ridge, along which—from the Petersham Gate to Kingston—is a ramble of infinite charm, with glimpses here and there of the distant Surrey Hills, with Ranmore Church (see illustration on page 261) a landmark by the Dorking Gap. The hawthorns on this ridge are particularly fine. The Sidmouth Plantation (near Richmond Gate) consists largely of rhododendrons, an exquisite sight in early June when seen through oak-wood vistas on the south. There is a heronry in this plantation. East of the plantation a swarded avenue—the Queen's Ride—leads down past the Pen Ponds (the haunt of herons and other waders) to the White Lodge on Spanker's Hill. This mansion has been tenanted by many celebrated people. Until recently it was occupied by the Duke and Duchess of York. It is now the residence of Lord Lee of Fareham, who presented Chequers to the nation. The White Lodge was the birthplace of the Prince of Wales, whilst the King and Queen lived here when Duke and Duchess of York. Close by is Spanker's Wood, a bird sanctuary.

Red and fallow deer and herds of cattle (as timid as the deer) roam the park in all directions, and at sundown the rabbits gambol about the plantations and the old warrens—this in sight of St. Paul's and the towers of Westminster and South Kensington, which are visible from the north-east corner of the Sidmouth Plantation! Near Roehampton Gate are two 18-hole golf courses. Maps of the Park are displayed at all the gates, so that itineraries from one gate to another can be easily worked out. The Sheen foot-gate opens on to Sheen Common, little known to strangers.

To Richmond by Underground, or by Omnibus No. 33 from Charing Cross, and 27 and 73A from Kensington High Street; No. 85 from Putney Bridge Underground Station passes the Robin Hood Gate; Nos. 65 and 65A, the Petersham Gate (both run near the Ham Gate); while Nos. 74 and 173A to Roehampton are convenient for the Roehampton Gate.

GREENWICH PARK.



[H. J. Haviland.

IN RICHMOND PARK, LONDON'S DEER FOREST.

Over 800 head of deer and herds of cattle roam in this park, which is only eight miles from Charing Cross. The park is composed largely of old common lands. It is 590 acres larger than the famous Phoenix Park of Dublin.

Separated from Richmond Park only by Kingston town and the river is the HOME PARK of Hampton Court (700 acres) (page 86); while adjoining the Home Park on the north is BUSHEY PARK (1,100 acres), with the Chestnut Avenue, the Basin, and greensward patched with bracken, and the hawthorn bushes whence the park takes name. In this park is a State institution called the National Physical Laboratory, which is concerned largely with the testing of scientific instruments.

Omnibuses to Kingston serve the Home Park ; Route 127A serves Bushey Park (127 traverses the Chestnut Avenue on its way to the Palace), and both parks are served by the Trams from Hammersmith, Shepherd's Bush, and Wimbledon Underground Stations.

On the south-east of London is GREENWICH PARK (*Omnibuses Nos. 48, 53 and 53A from Charing Cross*), once attached to the old royal palace (page 171). It is a tract of broken ground, of 185 acres, notable for groves of sweet chestnut—about which fallow deer graze ; and despite the proximity of the serried streets of London, for an aspect of rusticity. In the centre rises Flamsteed Hill, crowned by the Observatory, whence are wide views over London and the river. East of the hill is a Formal Garden, and, close by, a fragment of Roman masonry which—so certain antiquaries suggest—may mark the site of the mysterious Roman station of *Noviomagus* mentioned in the Antonine Itinerary of the Roman highway system. The park was laid out, much on its present lines, by Le Notre, for Charles II.

The origin of the ROYAL OBSERVATORY sheds an interesting sidelight on ways and means of the period. The original structure, still

BLACKHEATH.

standing on the summit of the hill, was built in 1676, partly with material from an old tower that had stood on the hill and partly with bricks from Tilbury Fort, the cost of "labour, etc.," being defrayed by the sale of spoilt gunpowder. The site was chosen by Wren, himself an astronomer, who probably had something to do with the design of the building. Here John Flamsteed, the clergyman-scientist who had been appointed Astronomer Royal by Charles II, was installed, the State providing nothing in the way of instruments. With the help of friends, Flamsteed equipped the Observatory, and ere he died in 1719, after a long and honourable career as Astronomer Royal, Greenwich ranked with the leading observatories of Europe.

Founded really for the advancement of navigation and nautical astronomy, the Greenwich Observatory is still responsible for the supply, repair, and synchronising of Admiralty chronometers and watches; and the Timeball was set up partly to enable the captains of departing ships to rate their chronometers. The ball is raised to half-mast at five minutes to one, to the top at two minutes to the hour, and at one o'clock precisely it falls. On the other turret an Anemometer registers the direction and force of the wind; and on the east wall, by the Terrace, a Twenty-Four-Hour Clock records standard time; near by are the standards of length. The Observatory is, of course, not open to the public, but persons interested in astronomy may sometimes obtain admission by written application to the Astronomer Royal.

The main avenue of Greenwich Park leads south to BLACKHEATH, where, turning right, one will reach Chesterfield Walk, skirting the western boundary of the park. It was at Macartney House here that General Wolfe parted from his mother ere setting out for Canada, and hither his body was brought from the Plains of Abraham for interment in the parish church of Greenwich (page 172). The Walk gives views of St. Paul's and the Tower Bridge. On the far side of Blackheath (the wireless masts of the Kidbrooke aerodrome give the direction) is MORDEN COLLEGE, which was founded in 1694 by Sir John Morden, a wealthy Turkey merchant, as a home for decayed merchants of the City of London. The college, which stands in fine grounds, is a noteworthy example of Wren's domestic work. Interested visitors are allowed to view the exterior of the buildings and to inspect the chapel, except on Sundays.

KEW GARDENS.

Firstly, however charmed one may be by the beauty of Kew Gardens, let it be borne in mind that they are very far from being a mere pleasure resort. They are an institution of the greatest importance to the domestic and commercial welfare of the Empire, the Directors being the advisers of the Government on all matters concerning plant life. The Gardens are now under the Ministry of Agriculture.

ACHIEVEMENTS.—Among other notable works achieved by Kew are the introduction of the cinchona (quinine) tree into India from South America, and of rubber into the Malay Settlements from Brazil, and of certain forms of vegetation into the barren rocky island of Ascension.

ORIGIN.—The Gardens were formerly the grounds of old Kew Palace, and were famous for a botanic garden that had been formed here by the Princess Augusta, mother of George III. In 1841 they were

established as a State institution, and under the vigorous control of Sir William Jackson Hooker, the great botanist, who was made first Director, they attained that foremost rank among the botanic gardens of the world which has ever since been preserved.

EXTENT, ETC.—With an area of 288 acres, the Gardens extend from Kew Green on the north to the Old Deer Park of Richmond on the south, and are bounded by the Thames on the west. The Main Gate abuts on Kew Green and gives entry at the north-east corner of the Gardens; the Victoria Gate, in the Kew Road—the gate nearest the Underground Station—gives entry near the great Palm House, which is, roughly, in the centre of the Gardens. The shrubs and flowers about the grounds generally are labelled; many of the trees bear small framed inscriptions, which should be read. The exhibits in the Houses and Museums are likewise labelled. For the observant a day or an afternoon at Kew should prove a fertile source of instruction as well as pleasure.

FEATURES.—As will be seen from the accompanying Map, the MUSEUMS, with their interesting exhibits of the products of the plant life of every land; the two groups of HOTHOUSES; and the majority of the SPECIAL GARDENS, are in the north-east section—between the Broad Walk and the Kew Road. The charming CAMBRIDGE COTTAGE GARDEN should be seen in lilac time. The HERBACEOUS GROUND, at its best in the later Summer months, holds much for the lover and the student of flowers—Richard Jefferies, greatest of nature writers, termed it a living dictionary of English wild flowers, and to him it was the chief glory of Kew. In the AROID HOUSE are, in contrast, the plants of the moist tropical forests. No. 4 GREENHOUSE is reserved for special displays of such flowers as are in season; No. 8 is devoted to BEGONIAS; in the Annexe of No. 10 are the curious INSECTIVOROUS PLANTS; whilst in Nos. 11 and 12 are the ECONOMIC PLANTS (producing foods, drugs, dyes, etc.). The mellow red-brick mansion called KEW PALACE, which was a residence of George III, and a nursery for his children, contains mementoes of Royal association. It was here that Queen Charlotte (wife of George III) died, in 1818.

The great PALM HOUSE and the equally fine TEMPERATE HOUSE to the south of it were designed by Decimus Burton (who had laid out the Zoological Gardens and had re-formed Hyde Park), when the Gardens were taken over by the Government. The Temperate House is a feature of attraction throughout the year, ever exhibiting some particular plant in blossom or in fruit; a gorgeous display of choice Chrysanthemums is to be seen here in the Autumn. Near by is the NORTH GALLERY, with paintings depicting the flora of America and the East. The lake, about which are the water-loving trees, is another charming feature. It is skirted by the broad-swarded avenue called the Syon Vista, which gives views of Syon House (page 253), across the Thames. To the north of the Vista is the Azalea Garden.

The alleged Pagoda (165 feet high) and several of the Temples named after Pagan deities about the grounds were designed by Sir William Chambers, the architect of Somerset House. The temple crowning the mound of the WILD GARDEN—where a myriad daffodils wave in the Spring breezes—is called after Æolus, who had dominion over the winds. In the TEMPLE OF ARETHUSA the memorial of the men of the Gardens staff who fell in the Great War has been set up.



(Edgar and Winifred Ward.

KEW GARDENS: THE ARBORETUM IN SPRING.

The Gardens are in the height of their beauty in May, when the trees are in blossom and the woodlands are carpeted with bluebells; but they have a charm in each season of the year, even in Winter, for it is then that the Pinetum and the Bamboo Garden flourish in the glory of evergreen foliage. And if in Winter the deciduous trees are bare and the flowers have departed, in the Palm House, the Temperate House, and the Hothouses are the plants and flowers of other climes than ours.

THE PAGEANT OF THE FLOWERS.

The following is merely a brief list of the flowers and blossoming trees; an asterisk (thus *) denotes displays of exceptional charm and beauty.

SPRING.

MARCH.—Crocuses,* Spring Flowering Heaths; Almond, Cherry, Plums; Daffodils.

APRIL.—Daffodils,* Tulips,* Hyacinths, Wallflowers; Double Gean* and Double-Flowered Peach (near Water Tower); Gorse (Syon Vista), Magnolias; Japanese Cherries.*

SUMMER.

MAY.—Bluebells,* Lilac,* Laburnum,* Hawthorn,* and Chestnut,* Clematis, Gorse, Azaleas,* Berberis.

JUNE.—Rhododendrons,* Azaleas,* Clematis, Wistaria, Roses,* and Summer Flowers, Water Lilies.

JULY.—Roses,* Water Lilies, Foxgloves* (Queen's Cottage).

AUGUST.—Water Lilies, Kniphofias ("Red Hot Pokers"), Fuchsias, Gladioli, late Summer Flowers.*

AUTUMN.

SEPTEMBER.—Michaelmas Daisies, Asters,* Dahlias, Sunflowers.

OCTOBER.—Dahlias, Chrysanthemums, Autumn Tints in the Woodlands.*

MUNICIPAL PARKS AND GARDENS.

ADMISSION, ETC. *The Gardens are open from 10 till dusk (9 in Summer) daily throughout the year. Admission 1d., except on Tuesdays and Fridays (Students' Days), when it is 6d. On Students' Days all the Houses open at 10 o'clock, on other days at 1. For visitors desiring to make a comprehensive and studious survey of the Gardens, Tuesdays and Fridays are the ideal days. Guides are on sale at the turnstiles. By Underground to Kew Gardens Station; or by Tramway from Shepherd's Bush and Hammersmith Underground Stations. Various Omnibus Routes pass the Gardens.*

THE MUNICIPAL PARKS AND GARDENS.

The parks and open spaces controlled by the municipal authorities are chiefly in the suburbs. In nearly all of them provision is made for outdoor games. Tennis courts and bowling greens are general, as are cricket and football pitches where space permits. Many have swimming pools. Band performances take place on Sundays and on certain weekdays during the Summer, supplemented in some cases by concerts and dancing. For band performances in the parks on Sundays London owes a debt of gratitude to Queen Victoria, by whose command the first of such performances were given by the bands of the Guards, somewhat to the perturbation of "the righteous."

A feature of several of the parks controlled by the London County Council is the charming flower garden—with herbaceous beds and borders, pergolas, arbours, lily pond, and well, known as an Old English Garden. Notable examples are in Ravenscourt Park at Hammersmith (*Ravenscourt Park Underground Station*), Golder's Hill Park, adjoining Hampstead Heath (*Golder's Green Underground Station*), Battersea Park (*Sloane Square Underground Station*), Peckham Rye Park (*by the No. 12 Omnibuses from Charing Cross*), and Brockwell Park, at Herne Hill (*Omnibus No. 3B, from Charing Cross*).

GOLDER'S HILL PARK (36 acres) and PECKHAM RYE PARK (49 acres) are delightful places, for besides the Old English Garden, the former has a Water Garden and a Deer Paddock, whilst the latter has a Rock Garden, a Bamboo Garden, an American Garden, and a lake. BATTERSEA PARK (200 acres), on the riverside facing Chelsea, was originally laid out by Sir James Pennethorne, and is one of the finest examples of landscape gardening in London. Among other features are a Sub-Tropical Garden, a particularly fine Old English Garden, and a picturesque lake, with a waterfall. There is also an Aviary. This park is noted for its Chrysanthemum Show in late October. WATERLOW PARK (26 acres) (*Highgate Underground Station*), on the slope of Highgate Hill, is embowered in fine trees, and has a lake and a good show of flowers. It is attached to an old mansion called Lauderdale House, after the ducal minister of Charles II, who built it. Tradition includes it among the thousand and one houses in which Nell Gwyn is supposed to have lived. DULWICH PARK (72 acres) (*Omnibus Routes No. 12 from Charing Cross*) is notable in particular for its extensive rockeries, and for a superb display of rhododendrons. It has also a lake, with a waterfall, and a good show of roses.

Farther afield is AVERY HILL (80 acres), at Eltham (page 89), which, to lovers of horticulture in particular, is one of the finest of the municipal parks, having, besides a Rose Garden, and the Winter Garden that was

MUNICIPAL PARKS AND GARDENS.

formed by Colonel North, the former owner, the nursery wherein are propagated the plants for the parks of the Council and the botanic specimens for their schools. This nursery is chequered with blooms of every colour, crossed and recrossed by hedges of box and clipped yew, banks of clematis and other flowering creepers, and rows of fruit trees. Avery Hill is a delightful complement to a visit to Eltham Palace.

In East London are VALENTINES and WANSTEAD PARK. The former, at Ilford (*Omnibus No. 25, from Hyde Park Corner or Oxford Circus*), is notable for wooded lakes and canals, a Rhododendron Dell, an American Garden, Rose Gardens, and an Old English Garden. It was from Valentines that the Great Vine at Hampton Court came, as a cutting. WANSTEAD PARK (*Omnibus No. 10A, from Monument Underground Station*) is an estate that was laid out by Sir Josiah Child, a wealthy banker, in the 17th Century, with the canals that were the delight of our forefathers. The waterways in Wanstead Park are now screened by splendid elms, in which the herons and the rooks keep house, and are incomparably the finest examples of the kind in the London area. The park (180 acres) is the property of the Corporation of London.

In West London, at Brentford, are GUNNERSBURY PARK (*Acton Town Underground Station*) and BOSTON MANOR PARK (*Boston Manor Underground Station*), two fine estates that have recently become public property. Gunnersbury Park, once a residence of members of the Royal family, and latterly of the Rothschilds, comprises about 200 acres of meadowland and ornamental grounds, finely timbered. The ornamental grounds, overlooked by terraces that give views into Surrey, have shrubbery walks, a large lake, and flower gardens. Boston Manor Park, although much smaller, has an even greater appeal, for the carefully tended grounds are attached to a fine example of a Jacobean manor house (open for inspection) with a richly decorated Great Chamber.

Apart from those in the parks, the public gardens of chief interest and attraction are THE ROOKERY, on Streatham Common (*Omnibus 59, from Charing Cross*), and JOHN INNES'S CHARITY at Merton (*South Wimbledon Underground Station*). The Rookery comprises a Combined Rock and Water Garden, an Old English Garden, and—unique in its way—a White Garden, enclosed by walls draped with roses and sweet peas, and with beds of flowers that, like the climbers, put forth blooms of spotless white. A little to the east, on the slope on which the Rookery gardens are set, is another fine estate that has become public property, Norbury Grove, which gives views of the Surrey Hills. JOHN INNES'S CHARITY, near the ancient church of Merton, comprises a range of tastefully designed gardens, with herbaceous borders, parterres, and alleys. It was bequeathed by its former owner, John Innes, for public enjoyment. On the Epsom road at Merton is Nelson Park, a small garden laid out on part of the old Merton estate where Nelson lived. For other public gardens see *Richmond* and *Bromley*.

OPEN SPACES.

Many of the open spaces in London and the suburbs are mainly grass-land, much used for games, and, although agreeable places, have little about them to inspire a journey. Others, however—notably Hampstead Heath and Highgate Woods on the north, and Wimbledon Common on the south—have scenic attractions of great charm.

HAMPSTEAD HEATH (*Hampstead Underground Station*) and its eastern adjunct, **Parliament Hill** (*Omnibus 24, from Charing Cross*), form a tract of heath and breezy upland of over 500 acres, divided by a raised causeway called the Spaniards Road, remindful of the Hog's Back at Guildford. Below this, on the one hand, lie the birch woods and gorse and bracken of the West Heath, across which (from the Flagstaff in particular) a magnificent prospect towards Harrow and the Hertfordshire ridges is disclosed. This view has an especial grandeur and beauty when seen in the glow of sunset. Adjoining the West Heath is Golder's Hill Park (page 199). On the other side of the Spaniards Road lies the Vale of Health (where workaday London holds saturnalia on Bank Holidays), whence undulating fields extend across to the wooded ridge of Highgate on the east and to **PARLIAMENT HILL** on the south, from the brow of which London is seen spread out below, with the hills of Kent and Surrey in the distance. Near by are the strings of ponds that formed the subject of a learned inquiry by the Pickwick Club. On the north-east side of the Heath is **KEN WOOD**, until recently the seat of the Earls of Mansfield. Chiefly through the generosity of the late Lord Iveagh, Ken Wood is now public property. The grounds are splendidly timbered, the beeches and limes, in particular, being very fine. There are a lake and a wilderness, and from the sloping lawns and meadows many new views of London are to be obtained. The mansion, partly by Robert Adam, contains the superb collection of paintings devised to the nation by Lord Iveagh (page 135).

HIGHGATE WOOD, with the adjoining Queen's Wood, consists of about 100 acres of woodland, and is said to be a scrap of the ancient forest of Middlesex, although there are no trees of any great age left. The wood is served by the trams from Highgate Underground Station.

WIMBLEDON COMMON (*Omnibuses from various parts of London*) comprises, with the adjoining Putney Heath, over 1,000 acres of woodland, patched with open plateaux that are purpled with heather in late Summer and in Autumn. On the Putney Heath section the trees are chiefly birch, set about with gorse; but between the plain whereon stands the Windmill and the Beverley Brook (the London County boundary) to the south, they are of birch and oak and holly, growing close together, and with a dense undergrowth of bracken fern, gorse, hazel, and bramble. These woods are threaded by paths and mossy alleys that cross and recross in the most delightful confusion, and in the heart of them is a glade-set goose farm. On the north, near the Windmill, is the Queen's Mere, foliage-framed; while along by the Beverley Brook is a splendid bank of hawthorn well worth a special journey to behold in blossom-time. The western verge of the Common is contiguous to Richmond Park.

ROEHAMPTON (*Omnibuses 85, 173A, 14E, 30, and others*), on the west side of Putney Heath, is a place of fine mansions (one is now Queen Mary's Hospital), a convent, a handsome modern church of Early English design, some cottages, and inns, among the last-named being the picturesque old "King's Head," with sentinel elm and seats. On the Portsmouth Road here is Bowling Green House, where the Younger Pitt died. "The Telegraph," close by, marks the site of a station of the old Portsmouth semaphore (see pages 13 and 267). Roehampton makes an excellent starting-point for rambles over Wimbledon Common and Richmond Park. The Park is reached by way of Clarence Lane.



[E.N.A.]

CHANGING THE GUARD AT WHITEHALL.

The old guard is on the left, the new guard on the right; in each case the troops are the Life Guards. In background is the Banqueting House of old Whitehall Palace. The changing of the guard dates back to the time when the palace was the chief royal residence in London.

CEREMONIES AND PAGEANTS.

MILITARY CEREMONIES.

CHANGING THE GUARD. The changing of the foot guard at St. James's Palace and the mounted guard at Whitehall are old-time ceremonies carried out daily, the former between 10.30 and 11.30, and the latter at 11 (Sundays at 10). Headed by a band and the drums and fifes, the relieving guard enters the Friary Court of St. James's Palace to the strains of a slow march and with the colour raised aloft. Salutes are exchanged with the old guard, and while the sentries of the latter are being relieved the band plays a selection of music. The old guard is then played back to barracks. When the King is in residence at Buckingham Palace, it is in the forecourt there that the ceremony takes place, the troops then comprising the new guard for both Buckingham Palace and St. James's. At the close the colour of the relieving guard, headed by the drums and fifes, is escorted to St. James's, where a brief but picturesque scene is enacted in Ambassadors' Court (near the London Museum), previous to the colour being lodged in the officers' mess. The colour is escorted from St. James's to Buckingham Palace at 10 o'clock, prior to the beginning of the ceremony at the latter palace. The five regiments of the Brigade of Guards may be distinguished by the plumes in their bear-

CEREMONIES AND PAGEANTS.

skins, as follow : Grenadier, white ; Coldstream, red ; Scots, no plume ; Irish, St. Patrick blue ; Welsh, green and white.

The cavalry guard at Whitehall is a survival of the horse guard that was posted at the old palace in the time of Charles II. The Horse Guards occupies the site of the old guardhouse. When the King is in London the guard here consists of twenty-three men, with a trumpeter, under an officer, and a standard is carried : the old and the new guard salute each other with a fanfare. At other times the guard, known as a short guard -- it is reduced in numbers -- comprises non-commissioned officers and men only. The Life Guards, who originated as a Cavalier regiment, wear red tunics and have white plumes to their helmets ; the Royal Horse Guards, who are descended from a Cromwellian regiment, wear blue tunics and have red plumes to their helmets.

For the changing of the guard at the Tower see page 69.

TROOPING THE COLOUR. This stately and imposing ceremony is, we believe, peculiar to the British Army, and was associated with guard mounting in the 17th Century. It takes place on the Horse Guards Parade on the King's Birthday, two troops of the Household Cavalry and about 1,800 men of the Brigade of Guards being on parade. Music is provided by the massed bands of the Guards. The line is first inspected by the King, who is attended by the royal princes, distinguished military commanders, and foreign attachés. The Troop then follows. Preceded by the commander of the escort, the lieutenant bearing the colour that is being trooped passes slowly along the line of Guards, while the escort files between their ranks, to the strains of music from the bands. Subsequently the whole of the troops march past the King, first slowly and then to a quick step, the bands playing the regimental march of each regiment as it swings past. The troops then march off the Parade and along the Mall, led by the King at the head of the King's Guard.

LEVEES AND COURTS.

During the Season each year a number of levees are held by the King at St. James's Palace (the dates are announced in the Press), at which naval and military officers, statesmen, members of Parliament, members of the foreign diplomatic corps, and others are presented to his Majesty. The Honourable Corps of Gentlemen-at-Arms and the Yeomen of the Guard are then on duty, and their arrival and departure, and the coming and going of the Sovereign and of high personages in uniform lend to the vicinity of the palace an aspect that is brilliant in the extreme. The public have access to the approaches of the palace on these occasions.

The Courts held by their Majesties at Buckingham Palace take place in the evening and are for the presentation of ladies. The Mall is then a centre of attraction for the public, particularly women, who forgather here for peeps at the *débutantes* and their companions as the carriages pass by or are held up in the throng. About five Courts are held during the Season, in May and June.

STATE OPENING OF PARLIAMENT.

At the beginning of each session (in February), and also after a General Election, Parliament is opened by the King, accompanied by the Queen the Prince of Wales, and other members of the Royal Family. The

CEREMONIES AND PAGEANTS.

procession from Buckingham Palace to Westminster is one of singular dignity and splendour. The State coach is used by their Majesties, and an escort is furnished by the Yeomen of the Guard and the Household Cavalry. The route is lined by troops. The Mall and the Horse Guards Parade afford excellent facilities for viewing the procession. As the King reaches the Victoria Tower a salute is fired in St. James's Park by a battery of the Royal Horse Artillery.

THE JUDGES AND THE BAR AT THE ABBEY.

On October 12th (or the Friday preceding or Monday following, when the 12th falls on a Saturday or Sunday) the Judges and members of the Bar attend afternoon service in the Abbey, in connection with the reopening of the courts of justice. The public are admitted to this service, and subsequently the Judges, in their robes, and the members of the Bar, in their gowns, set out for the Royal Courts of Justice.

THE LORD MAYOR'S SHOW.

The swearing-in on November 9th at the Royal Courts of Justice of the newly-elected Lord Mayor and the Sheriffs of London serves the purpose of preserving the City traditions with respect to pageantry. Apart from Royal processions, the Lord Mayor's Show is certainly the finest thing in the way of a pageant that takes place in England, and, moreover, it presents workaday London with one of its very few opportunities for seeing something of the country's naval and military forces. There is always an escort of cavalry—frequently of the Life Guards or the Royal Horse Guards—besides detachments of the Territorial battalions and batteries of the City, parties of sailors, and cadets; whilst bands of various battalions of the Guards are among others in the procession. Then, of course, there are the cars symbolising features of civic or national history.

POPULAR FESTIVALS.

BANK HOLIDAYS. It is on the Spring and Summer Bank Holidays (Easter Monday, Whit Monday, and the first Monday in August) that the people of London as a whole enter into occupation of their possessions in the way of open spaces about the town, or hie to the fields and woodlands of the countryside. On such occasions, too, the Thames between Kew and Hampton (page 253) is at its gayest as a waterway of pleasure. On certain of the open spaces fairs are held, and to see a crowd of Londoners in the full enjoyment of a respite from labour, amongst swings and roundabouts, coconut-shies, and the rest of the attractions that make up the fun of the fair, the curious should visit Hampstead Heath (page 201) or Rye House (page 240).

HORSE SHOWS. Bank Holiday is also a day of festival for our good friend the horse, with the Van Horse Parade on Easter Monday and the Cart Horse Parade on Whit Monday. Both take place in Regent's Park; they are the Horse Shows of the populace.

CHESTNUT SUNDAY. This is a sort of movable feast, the English climate having much to do with the fixing of the particular Sunday on which the bloom on the chestnut trees in the avenue at Bushey Park is at its best. An ancient institution is Chestnut Sunday, and the omnibus took our great-grandparents to the Avenue in the Eighteen-Forties, as it does to-day (see page 194.)

SPORTS AND PASTIMES.

This subject is treated for the benefit of visitors desirous of being spectators rather than active participants. For current events the daily papers should be consulted.

CRICKET. The chief grounds are Lord's (*St. John's Wood Underground Station*), where the M.C.C. and the Middlesex C.C. play regularly, and which is the venue of the Oxford and Cambridge and Eton and Harrow matches; the Oval (*Oval Station, or "General" Motor-buses 3B, 59, 59A, from Charing Cross*), the ground of the Surrey C.C.; and the Leyton Ground (*L.N.E.R. service from Liverpool Street Station*), where the Essex County Club play.

FOOTBALL. Of Association little needs to be said, the matches of the leading London professional clubs being extensively advertised on the Underground. At Twickenham (*Trams from Hammersmith or Shepherd's Bush Underground Stations*) is the Rugby Union Ground, where the International, Oxford v. Cambridge and the Inter-Service matches take place, and where the Harlequins play; while at Richmond (*Richmond Underground Station*) are the grounds of the London Scottish, the Richmond, and various Old Boys' clubs.

BASEBALL is played by London-American clubs at Stamford Bridge (*Walham Green Underground Station*), which is also the premier ground for Athletic Meetings in Summer. The leading **LAWN TENNIS** ground is the All-England ground at Wimbledon (*Southfields Underground Station*).

AQUATICS. The Thames needs but a passing allusion; there are regattas during the Summer months at most of the riverside towns and villages, those of Molesey and Kingston ranking next to Henley. The University Boat Race is in late March or early April. The contest for the amateur championship of the Thames, the Wingfield Sculls, is held on the Putney-Mortlake course at the end of July; and the watermen's race for Doggett's Coat and Badge takes place on August 1st. Outboard motor-boat racing is held on the Welsh Harp Reservoir (*Hendon Central Station*).

BOXING. The National Sporting Club in Covent Garden, and the Ring, Blackfriars Road (*Blackfriars Station*), are the chief venues of boxing contests. Certain contests at the N.S.C. are public, others are open only to members and their friends. Contests are held occasionally at the Albert Hall (page 38).

BILLIARD MATCHES by the leading professionals take place during the Winter months at Burroughes' Hall in St. James's Street, and Thurston's in Leicester Square.

If **HORSE RACING** be the attraction, there are Hurst Park, Kempton, and Sandown (all served by the Southern Railway from Waterloo, and by the trams from Hammersmith and Shepherd's Bush), with periodical meetings—flat-racing in Summer, steeplechases in Winter. Epsom, with omnibuses for both conveyance and grand stand, has a Spring meeting (April); and a Summer meeting—the Derby, Oaks, etc.—the first week in June. Special services of omnibuses run from Morden Underground Station to the course. The Alexandra Park course is served by the trams from Finsbury Park. For contrast there is **MOTOR-RACING**

ENTERTAINMENTS.

at Bank-Holiday time in particular, at Brooklands (*by Southern Railway from Waterloo*). POLO is played at Hurlingham (*Putney Bridge Underground Station*) and at Ranelagh and Roehampton (*Omnibuses 1 and 33 from Hammersmith Station*). For THE DOGS there are five chief tracks: Wembley (*Wembley Underground Station*), the White City (*Wood Lane Underground Station*), Harringay (*by omnibus or tram from Finsbury Park Underground Station*), South Wimbledon (*Tooting Broadway Underground Station*), and West Ham Stadium (*Plaistow Underground Station, thence by tram*).

CYCLING. The Herne Hill track (*Omnibuses 2A, 3B, 37, 40B, 68C*) is still the venue of the chief cycling events in London; the latest phase, Dirt Track Racing, now supplements the attraction of the Dogs at the above-named course, and is also a feature at the Crystal Palace (page 44).

Turning now to the active side, the golfing visitor desiring to have an occasional round will be welcomed by the majority of the golf clubs around London, and may play on payment of the usual green fees. Among leading golf courses served by the Underground are the Mid-Surrey (*Richmond Station*), Oxhey (*Carpenders Park Station*), Fulwell (*Omnibus No. 90 from Richmond Underground Station*), and Wimbledon (*Wimbledon Park Station*). Public 18-hole courses are in Richmond Park; while for tuition and practice in town there is the All-Weather Golf School at Holland Park (*Kensington High Street Station*). Public Lawn Tennis Courts are in all the L.C.C. parks, and clubs, with private grounds, are distributed throughout the suburbs. For real Tennis, Rackets, Squash Rackets, and Fives, Queen's Club (*Baron's Court*) stands alone. Visitors to London may become temporary members (for a month at a time) on being introduced by a member.

ENTERTAINMENTS.

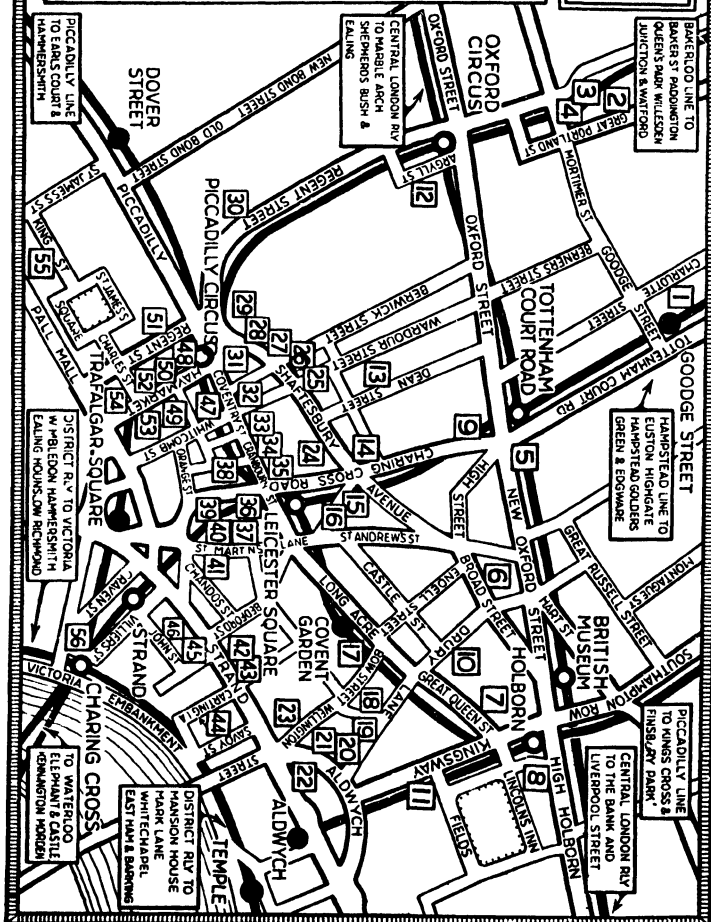
THEATRES, MUSIC HALLS, AND CINEMAS. The accompanying plan indicates the respective situations of the Theatres, Music Halls, and Cinemas of the West End, and of the Underground Stations serving them. Outside the area covered by the Map are the following theatres that should receive attention from the playgoing visitor to London: the Court (*Sloane Square*); the Old Vic (*Waterloo*); the Regent (*King's Cross*); the Everyman (*Hampstead*), the Lyric (*Hammersmith*); and the "Q" at Kew Bridge (*tram from Hammersmith or Shepherd's Bush*). Original plays are produced at the Court and the Everyman; the Old Vic is the established home of Shakespearean plays in London—Grand Opera is also produced here; the London Repertory Company produce old favourites at the Regent; the Lyric stages old operas, comedies, etc.; whilst the bijou "Q" is notable for the production and try-out of new plays, some of which are subsequently performed at West End theatres.

Of the London theatres generally it would be difficult to assign to each a particular class of production. Covent Garden is, of course, notable for Grand Opera; Drury Lane and the Lyceum are famous for drama; while musical comedy is the especial feature of the Gaiety, Daly's, and the Winter Garden; and revue of the Hippodrome. Shakespeare is produced spasmodically at one theatre or another, usually for

THEATRE PLAN

KEY NUMBERS OF THEATRES MUSIC HALLS AND CINEMAS ON PLAN

- | | |
|--------------------|----------------------|
| 42 Adelphi | 37 New |
| 30 Albany | 33 New Empire |
| 38 Albany | 30 New Gallery |
| 16 Ambassadors | 1 New Scala |
| 27 Apollo | 14 Palace |
| 9 Astoria | 12 Palladium |
| 50 Capital | 29 Philharmonic Hall |
| 52 Carlton | 25 Piccadilly |
| 41 Coliseum | 56 Playhouse |
| 49 Comedy | 51 Plaza |
| 48 Criterion | 47 Prince of Wales |
| 34 Dail's | 6 Princes |
| 5 Dominion | 25 Queens |
| 19 Drury Lane | 3 Queens Hall |
| 40 Duke of Yorks | 32 Radio |
| 18 Fortune | 17 Royal Opera House |
| 22 Gaiety | (Cover Garden) |
| 39 Garrick | 13 Royal |
| 25 Globe | 55 St James's |
| 53 Haymarket | 15 St Martin's |
| 33 Hippodrome | 44 Savoy |
| 34 His Majesty's | 24 Shaftesbury |
| 8 Holborn Empire | 11 Stoll Picture |
| 46 Little | 21 Strand |
| 31 London Pavilion | 43 Tivoli |
| 23 Lyceum | 10 Winter Garden |
| 4 Massey's | 36 Wyndham's |



RESTAURANTS.

a brief period. The current programmes invariably have a play or two by Barrie, Shaw, Drinkwater, or Galsworthy. Gilbert and Sullivan opera is revived from time to time. The collective programmes of one week, however, may vary very considerably the next; whilst the venue of plays is susceptible to change. Thus the Theatre Column of the newspaper is the only true reflection of current plays in London, and to this the playgoing visitor should refer. There, too, the times of commencement of the performances will be found. The times at which the performances are over is a matter that concerns the Underground, and train services are arranged with a view to enabling the playgoer to partake of supper and to return home without an undue rush for "the last train."

Among the Variety Theatres or Music Halls excellent companies are always to be found at the Coliseum, the Palladium, the Palace, the Alhambra, and the Victoria Palace. In the way of Picture Theatres the chief West End houses are Stoll's Picture House, the Tivoli, the New Gallery Cinema, the Capitol, the Plaza, the Astoria, the Empire, and the Marble Arch.

CONCERT HALLS. Chief among these are the Albert Hall (*South Kensington*) and Queen's Hall. Special concerts are given at the former from time to time, including Sundays, at which the leading singers and musicians appear. Queen's Hall is notable for Promenade Concerts (August—October), and for concerts by the London Symphony Orchestra, the Royal Philharmonic Society, and the B.B.C. Orchestra. Here again, and with respect to the Crystal Palace concerts, the Central and the Kingsway halls, and to the smaller halls (Wigmore, Aeolian, etc.) where recitals are given, the newspapers should be consulted. During the winter Sunday concerts are given at the Music Halls.

MAGIC AND WAXWORKS. In the former connection the traditions of the old Egyptian Hall are preserved at Maskelyne's Theatre (St. George's Hall), where performances more magical than ever are given at 3 and 8. For Waxworks there is the rebuilt Madame Tussaud's, with effigies of past and present celebrities and notorieties. The Underground Station is Baker Street.

RESTAURANTS.

THE FOUNDATION.

So far as the generality of people about town are concerned, the great backbone of the commissariat of London consists of the Lyons's, "A.B.C." and "Express" restaurants of the tea-shop order, which are distributed throughout the metropolis, like oases in the desert of hungry London. These are the places for all and sundry, for the individual man or woman, for the party of friends, and for father and mother and the youngsters.

The numerous branches of Slater's, and Fleming's, are good English restaurants where one can dine or lunch well at little expense.

Latterly the taverns—particularly those of the City and the West End—have made a feature of quick-lunch counters, with a varied and appetising menu of cold viands. The quick-lunch counter meets the

RESTAURANTS

requirements of the man in a hurry who is getting around by himself or with a male friend.

As an elaborate and sumptuous development of the tea-shop, enhanced by the attraction of music and with an atmosphere that is peculiarly their own, the Corner Houses—in Coventry Street, the Strand, and Oxford Street—are a recent but definitely established institution. Not even New York has anything that is comparable with the Corner House, which is the Café Royal of the great English middle-class. Here one can obtain anything from a cup of tea and a bun, or a bottle of beer and a sandwich, to an epicurean repast of several courses, all at remarkably reasonable prices and in the cheerfullest of environment. The Corner Houses are open day and night.

FOREIGN RESTAURANTS—CHIEFLY.

For those who prefer to lunch or dine in more or less Bohemian surroundings, the foreign restaurants of Soho present a wide choice. At such places as "The Chantecler" (French) in Frith Street, Gennaro's (Italian) in New Compton Street, and "The Rendezvous" (French) in Dean Street, a very good lunch can be had for 2s. 6d. or 3s., and dinner for a shilling or so more. Even cheaper, but equally good so far as the food is concerned, are the Italian "Ristorante del Commercio" in Frith Street, where parties of more than four in number can be accommodated in a quaint little room all to themselves; and Alexi's, in Lisle Street, where homely French cooking is daily partaken of by many of the younger stage people. The established "stars" frequent places like "The Ivy," opposite the Ambassadors' Theatre. Pinoli's—with entrances in Wardour Street and Rupert Street—is famed in particular for the excellence of its *hors d'œuvres*. The neighbouring "Coventry" and "The Florence," in Rupert Street, serve a really good dinner for 4s. 6d., with wines and *à la carte* repasts at prices to match. Another dependable place is Brice's, in Old Compton Street.

In the Haymarket is the Pall Mall Restaurant, where any number of people from Whitehall political circles dine without financial embarrassment. Not far away, at Charing Cross, is "The Old Ship," which, as its name does *not* imply, is Italian. Here they do one very well for 3s. or 4s., at either lunch or dinner. Long ago "The Old Ship" was the Salopian Coffee House, and among its patrons then was Telford, the engineer, who discussed the age-old problem of highways improvement over a chop or a steak.

Around Piccadilly are the Chinese Restaurant in Glasshouse Street, with not much in the way of Chinese environment, but a good deal in the way of Chinese delicacies prepared by Chinese cooks; Veerasawmy's, the Indian restaurant, under the archway in Swallow Street, where curries and other Eastern dishes are served by white-garbed Indians; and the adjacent Martinez', the Spanish restaurant, specialising in native dishes and where an olive-skinned Sevillian youth wheels to one's table a wagon bearing little casks of the best sherries that ever came out of Spain.

And whilst near Piccadilly Circus, just a mention must be made of "The Monico," "The Criterion," Oddenino's, the Café Royal, and Hatchett's, and the Lyons' triplet, the Regent Palace, "The Trocadero," and the Popular Café. For fish, Scott's is, as of yore, a landmark

RESTAURANTS.

of Coventry Street, and in Glasshouse Street is Diver's, of oyster celebrity. In Oxford Street is Frascati's, which was an institution in Victorian days, and not far away is that other old-established resort, the Holborn Restaurant.

THE STRAND AND FLEET STREET.

The Strand has undergone many changes in recent years, but one of the few institutions here that remain undisturbed is Gatti's Restaurant, which was the rendezvous of our fathers and grandfathers. Simpson's—the old Chess Divan—is rebuilt, but preserves the customary liberal helping of saddle of mutton, roast beef, and boiled leg of pork, or a huge slice from a leviathan turbot, with “trimmings” thrown in, at a price that is really low. Nearly opposite is Romano's, still the haunt of the better-off Bohemian; and behind Romano's is Rule's, a resort of authors, artists and actors. The Strand has a Lyons's “Palace,” as counter attraction to the Lyons's Corner House, and with prices much about the same. The “Golden Cross,” near Trafalgar Square, serves a good and inexpensive lunch.

Against the Inner Temple Gateway is Groom's, a curious old place with a regular Dickensian atmosphere, a rendezvous of the legal fraternity, with a simple English menu. Adjoining is “The Rainbow,” another well-known Strand house, and a little higher up is “The Cock,” which carries on the traditions of the old house of the same name that received poetical encomium from Tennyson. Near Middle Temple Gatehouse is “The Temple Bar,” a Trust House, another place of good English fare; and towards Ludgate Hill are “Andy's,” otherwise Anderton's Hotel, to which the journalistic fraternity are partial; and “The Cheshire Cheese,” which has lost its celebrated swearing parrot, but presents the other attraction in the form of “the genuine steak, kidney, lark, and oyster pudding,” to be supplemented by a bowl of real old smoking “Bishop,” if one so desire. Both items of “The Cheshire Cheese” bill of fare are popular with Americans.

HERE AND THERE IN THE CITY.

The City restaurants are peculiar to the City. Some are attached to taverns, such as the London Tavern, in Fenchurch Street, the Lombard Tavern, off Gracechurch Street, and the Colonial Tavern, off Mincing Lane. Then there are Birch's, the two “Simpson's” (in Cheapside and Cornhill, respectively), and Pimm's (in Poultry, Bishopsgate, and Threadneedle Street). All specialise in a bill of fare printed in plain English and with a genuine City savour—something that is aldermanic—about it. Nearly all close down early in the evening, for the City—except the Fleet Street and the market districts—is a curiously quiet place at night.

* * *

London has restaurants to suit all inclinations, appetites, and pockets, and to provide entertainment not only in the way of refreshment, but in revealing something of the diverse characteristics of the multifarious types of people who compose the population of the capital. Our causerie does not pretend to deal exhaustively with the restaurants, but merely to treat in a cursory way with some of them. Those attached to the fashionable hotels—such as Claridge's, the Berkeley, the Carlton, the Savoy, and the Ritz—are a superlative class in themselves. At several of them the nightly cabaret is a feature.

MEMORANDA

BRITISH GOVERNMENT OFFICES.

Admiralty, Whitehall.
Agriculture and Fisheries, Ministry of, 10, Whitehall Place.
Colonial Office, Downing Street.
Education, Board of, King Charles Street.
Foreign Office, Downing Street.
Health, Ministry of, Whitehall.
Home Office, Whitehall.
India Office, Downing Street.
Labour, Ministry of, Whitehall.
Privy Council Office, Whitehall.
Scottish Office, Whitehall.
Trade, Board of, Great George Street.
Transport, Ministry of, Whitehall Gardens.
Treasury, Whitehall.
War Office, Whitehall.
Woods, Forests, and Land Revenues, Whitehall.
Works, Office of, Storey's Gate.

All the above offices are served by Trafalgar Square, Charing Cross, and Westminster Stations.

Air Ministry, Adastral House, Kingsway (*Temple and Aldwych*).
Inland Revenue Office and General Registry, Somerset House (*Temple and Aldwych*).

DOMINION GOVERNMENT OFFICES.

HIGH COMMISSIONERS.

Australia, Australia House, Strand (*Charing Cross, Aldwych and Temple*).
Canada, Canada House, Trafalgar Square.
India, 42, Grosvenor Gardens (*Victoria*).
Irish Free State, York House, Lower Regent Street (*Piccadilly Circus*).
Newfoundland, 58, Victoria Street (*St. James's Park and Victoria*).
New Zealand, 415, Strand (*Charing Cross and Trafalgar Square*).
South Africa, Trafalgar Square.
Southern Rhodesia, Crown House, Aldwych (*Temple and Aldwych*).

AGENTS-GENERAL.

British Columbia, 1, Lower Regent Street (*Piccadilly Circus*).
New South Wales, South Australia, Tasmania, and Victoria. All at Australia House as above.
Nova Scotia, 31, Spring Gardens (*Charing Cross and Trafalgar Square*).
Ontario, 163, Strand (*Temple and Aldwych*).
Quebec, 38, Kingsway (*Holborn*).
Queensland, 409, Strand (*Charing Cross and Trafalgar Square*).
Western Australia, 115, Strand (*Charing Cross, Aldwych, and Temple*).

Gold Coast Commercial Intelligence Bureau, Abbey House, Victoria Street (*Westminster*).

Malay States Information Agency, Malaya House, Charing Cross.
Rhodesia, Northern, East African Dependencies, Government Information Office, 32, Cockspur Street (*Trafalgar Square and Charing Cross*).
Sudan Government, Wellington House, Buckingham Gate (*St. James's Park*).
Crown Agents for the Colonies, 4, Millbank (*Westminster*).
Royal Colonial Institute, Northumberland Avenue (*Charing Cross*).
Imperial Institute, South Kensington (*South Kensington*).

POLICE HEADQUARTERS.

City of London Police, Old Jewry (*Bank and Mansion House*).
Metropolitan Police, New Scotland Yard (*Westminster*).

PASSPORTS.

The British Passport Office, where all enquiries respecting the issue of passports to British subjects should be made, is at No. 1, Queen Anne's Gate Buildings, Dartmouth Street, Tothill Street (*St. James's Park*). For Foreign Consulates where *visas* are obtainable see *Consulates*.

EMBASSIES.

Belgium, 10, Lowndes Square (*Hyde Park Corner and Knightsbridge*).
Brazil, 19, Upper Brook Street (*Dover Street and Bond Street*).
France, Albert Gate (*Knightsbridge*).
Germany, 9, Carlton House Terrace (*St. James's Park and Piccadilly Circus*).
Italy, 20, Grosvenor Square (*Marble Arch and Down Street*).
Japan, 37, Portman Square (*Marble Arch*).
Portugal, 12, Gloucester Place, Portman Square (*Marble Arch*).
Spain, 1, Grosvenor Gardens (*Victoria*).
United States, 4, Grosvenor Gardens (*Victoria*).

MEMORANDA.

LEGATIONS.

Argentina, 30, Grosvenor Gardens (*Victoria*).
Austria, 18, Belgrave Square (*Hyde Park Corner*).
Chile, 3, Green Street, Park Lane (*Marble Arch and Down Street*).
China, 49, Portland Place (*Oxford Circus*).
Czechoslovakia, 8, Grosvenor Place (*Hyde Park Corner*).
Denmark, 29, Pont Street (*Hyde Park Corner*).
Greece, 51, Upper Brook Street (*Dover Street*).
Hungary, 35, Eaton Place (*Victoria and Sloane Square*).
Mexico, 48, Belgrave Square (*Hyde Park Corner*).
Netherlands, 42, Seymour Street, W.1 (*Marble Arch*).
Norway, Norway House, Cockspur Street (*Charing Cross*).
Peru, Sentinel House, Southampton Row (*Holborn*).
Poland, 47, Portland Place (*Oxford Circus*).
Serbia, 195, Queen's Gate (*Gloucester Road*).
Siam, 23, Ashburn Place, South Kensington (*Gloucester Road*).
Sweden, 27, Portland Place (*Oxford Circus*).
Switzerland, 32, Queen Anne Street, Cavendish Square (*Oxford Circus*).

CONSULATES, ETC.

Austria, 18, Belgrave Square (*Hyde Park Corner*).
Belgium, 7, Tavistock Place (*Russell Square*).
Brazil, Aldwych House, Aldwych (*Temple and Aldwych*).
Chile, 2, York Gate (*Regent's Park*).
China, 49, Portland Place (*Oxford Circus*).
Czechoslovakia, 18, Bedford Square (*Goodge Street*).
Denmark, 7, Norfolk Street (*Temple*).
France, 51, Bedford Square (*Goodge Street*).
Germany, 21A, Bedford Place (*Goodge Street and Russell Square*).
Italy, 68, Portland Place (*Oxford Circus*).
Japan, 1, Broad Street Place (*Liverpool Street*).
Netherlands, 28, Langham Street (*Oxford Circus*).
Norway, 36-37, King Street, E.C. (*Bank and Mansion House*).
Peru, 36-37, Queen Street (*Mansion House*).
Poland, 2, Upper Montague Street (*Russell Square*).
Portugal, 40, Woburn Square (*Russell Square*).
Serbia, 195, Queen's Gate (*Gloucester Road*).
Spain, 47, Bloomsbury Square (*Holborn and British Museum*).
Sweden, 329, High Holborn (*Chancery Lane*).
Switzerland, 32, Queen Anne Street, Cavendish Square (*Oxford Circus*).
United States, 18, Cavendish Square (*Oxford Circus*).

SHIPPING AND TRAVEL OFFICES.

The West-End offices of the chief British and Foreign shipping companies are in Cockspur Street and the vicinity (Haymarket, Pall Mall, etc.). The American Express office is in the Haymarket. Cook's chief office is in Berkeley Street, Piccadilly; Dean & Dawson's at 81, Piccadilly; and the Raymond Whitcomb Co. in Cockspur Street. The foreign railway offices are in Lower Regent Street and the Haymarket, where, too, are the foreign tourist offices and the Air Union office.

The City offices (generally the headquarter offices of the British lines) of the shipping companies are in Leadenhall Street and its vicinity (*Mark Lane*).

LOST PROPERTY.

RAILWAYS. All articles found in trains or at stations are forwarded to the Lost Property Office of the Company concerned, which in the case of the main-line railways, is usually at the terminal. The Underground Lost Property Offices are at Victoria, for the District Railway; and at Chancery Lane, for the other lines. In both connections, however, valuable property in the way of jewellery, etc., is passed to the Office of the Superintendent of the Line, at 55, Broadway (*St. James's Park Station*), and it is there that enquiries respecting such articles should be made.

OMNIBUSES AND TRAMWAYS. Lost Property is deposited at the Police Station nearest the route terminus of the vehicle on which it was found; thence it is forwarded to the Lost Property Office of the Metropolitan Police, at 109, Lambeth Road, S.E.1 (near Lambeth Palace), where all enquiries should be made.

TAXICABS. Articles left in Taxicabs are likewise handed over to the Lost Property Office at 109, Lambeth Road.



OUTWARD BOUND.
The Hook 'bus in Petersham Wood.

LONDON'S COUNTRY.

"The inhabitants of London are scarcely sufficiently sensible of the beauty of its environs. On every side the most charming retreats open to them, nor is there a metropolis in the world surrounded by so many rural villages and picturesque parks."
—LORD BEACONSFIELD.

Since the latter-day return of the coach, in the form of the motor-omnibus, the opening sentence of the above excerpt from *Henrietta Temple* probably requires qualification. The rest holds good.

Despite the remarkable expansion of the metropolis, the country around London is still deserving of Lord Beaconsfield's encomium. The environs remain singularly rural, and, on the whole, present little indication of the proximity of the largest city in the world. London is big, but it is compact, and it has no industrial satellites in the vicinity—there is no Black Country. On the outskirts of the city is rural territory as lonely and as undisturbed as though it were a hundred miles distant.

INTRODUCTORY.

The section of this Guide dealing with the environs of London covers the area served by the "General" and associated omnibuses, and also districts served by certain routes of the "National," the "East Surrey," and the "Thames Valley" undertakings that connect with the former services at various places in the environs.

The general scheme of the articles is to treat individually of each of the counties around London in so far as they come within the area of London's country, the cardinal points of which may be regarded as St. Albans on the north, Dorking on the south, Brentwood on the east, and Windsor on the west. The descriptions of the routes begin at the points where the highways emerge from London, the various places traversed are dealt with briefly, and the notes on the country terminals

LONDON'S COUNTRY.

furnish particulars of the chief features of interest. Suggestions are given for rural itineraries afoot and by local omnibus services.

For particulars respecting the town terminals of the "General" and associated services, the running intervals and the journey times, and the Underground and other connections *en route*, the reader should refer to the current leaflet maps and guides issued by the London General Omnibus Company. Time-tables are issued by the "National," "East Surrey," and "Thames Valley" companies. The "General" maps and guides are issued periodically and distributed free of charge, and the information that they contain is up to date: in a Guide Book such as this it would be inadvisable to include information of the above-mentioned nature, as much of it would be susceptible to periodical amendment. Supplementing this Guide Book by the leaflet maps and guides, however, the reader will be in possession of all the information requisite for itineraries through any district of London's country.

NOTABILIA.


1. *Footpaths*.—Whilst every care has been taken in the suggestions given for country rambles to mention only footpaths that are usually accessible to the public, it cannot be guaranteed that the public have rights of way over every one of the footpaths mentioned. Where footpaths cross private land, people using them should keep to the path. Where gates require to be opened, they require to be shut as well.

2. *Wild Flowers*.—No particular mention has been made of wild flowers, simply because wild flowers in infinite variety are to be found in the country on every side of London. In picking flowers care should be exercised not to pluck up or to damage the root. 'The flowers will grow again next year—if the root be left undisturbed.

3. *Tidiness*.—The country is beautiful because Nature is tidy. Nothing else disfigures the country so much as the litter thoughtlessly left lying about by picnickers, and by newspapers left behind after people have been sitting on them. It is no trouble to bring the litter out, it should be no trouble to take it back; or, at least, to roll it up and stow it out of sight.

4. *Churches*.—The style of architecture of the old country churches is denoted by the following terms: Norman, Early English, Decorated, and Perpendicular. Norman or English Romanesque flourished 1066–1200; Early English or Pointed, 1200–1290 (13th Century); Decorated (a development of Early English, window tracery being a feature), 1290–1377 (14th Century); and Perpendicular (straight lines in the tracery, and rich ornamentation being noteworthy), 1377–1500.

KEY TO COUNTRY MAPS.

GENERAL and Allied Motor-Bus Routes..	=====	Commons, Open Spaces, and Parks to which the Public are admitted	
Other Roads.....	=====	Footpaths. The indication of a Footpath does not necessarily imply a Public Right of Way	
Tramways - Metropolitan Electric London United, and South Metropolitan Electric ..	=====	Churches.....	+
"UNDERGROUND" Railways.....	—o—o—o—	Country Boundaries.....	—+—+—+—



HAYMAKING TIME IN THE RUISLIP COUNTRY.

MIDDLESEX.

WITH THE HERTS AND BUCKS BORDERS.

Time was when Middlesex was held in farm by the City of London. The City rights lapsed long ago—unfortunately, otherwise London might have grown up under a Corporation; but modern London has farmed Middlesex with such effect in recent years that bricks and mortar now spread over the greater part of the county. To seek rural Middlesex, therefore, one must go to the northern fringe of the county, where it adjoins Hertfordshire, and to the western portion, in which direction Middlesex extends farther from London and adjoins Buckinghamshire.

This countryside of Middlesex, although small, presents a diversity of scenery. The northern borders are hilly and well wooded; the north-west corner is a pastoral region of rich meadows and uplands framed by splendid elm-trees; and the western district is a flat agricultural country, with picturesque villages among market-gardens and orchards, watered by clear streams and with the Thames winding along beside the green fields on the south.

In dealing with Middlesex, it is preferable to treat of the Herts and Bucks borders as well, as the Middlesex boundary is very irregular, and just without it are many places—in Herts or in Bucks—that have attractions for the rambler. The Bath Road villages are dealt with on page 221; the Thames-side border of rural Middlesex—Shepperton and La'eham—on page 258.

THE ENFIELD CHASE COUNTRY.

This backwater of the Middlesex-Herts borders lies between the Great North Road on the west (page 238) and the Hertford Road on the east (page 240). The southern boundaries are Enfield (*Tram from Finsbury Park Station*), Old Southgate, and Cockfosters (*Omnibuses from Central London*), and High Barnet (*Tram from Golder's Green, Cricklewood, and Highgate*). The northern limits were Potter's Bar and Wormley. The Chase, which was over twenty miles in circumference, was finally disafforested in 1777, and parcelled into parks and farms. The only unenclosed bit that is left is MONKEN HADLEY COMMON

LONDON'S COUNTRY.

(Hadley Wood, it is generally termed), which extends from Hadley (a little north of Barnet) to Cockfosters, a modern village on the east that is supposed to have been originally a dwelling of the foresters (*coq de forestiers*). The *coq* or "hut" of to-day is "The Cock," an inn with a tea-garden. Hadley Wood is an undulating tract of oak and ash, with thick undergrowth, skirted on the south by a strip of greensward and flanked on the west by pasture. Hadley village abuts on a spacious green, whereon are remains of the old stocks. The old church (monuments) is notable for a cresset on the turret, which was lighted at night to guide wayfarers through the Chase. North of the wood is a boating-lake; within the wood, near Folly Farm, a recently discovered earthwork.

HIGH BARNET (Herts) is an old coaching town, with many inns as a reminder. The horse and cattle fair, held here in the first week of September, is by far the largest thing of its kind around London, with the fun of another fair to supplement its attractions. From Barnet an omnibus runs *via* Arkley and Elstree (page 218) to Watford.

OLD SOUTHGATE retains a rural aspect, with its long green and tall elms, and the homely "Cherry Tree." The run hence by omnibus to Cockfosters is through leafy lanes, past fine estates. For a ramble thither, a path behind "The Crown" at Chase Side can be followed into a lane, which leads round—left and then right—to the ancient church of East Barnet, from which one can work by lane and footpath (over Belmont) to "The Cock," at Cockfosters village.

ENFIELD is a pleasant town, with little that is old save the church by the market-place. Among the memorials is a fine 15th-Century altar-tomb monument. Westward is a pleasant walk by lane to Cockfosters and Barnet. Theobalds (page 240) can be reached by way of Baker Street, or by bearing left at Forty Hill one can get over White Webbs Park to "Ye Olde King and Tinker" (the sign is the theme of a Border ballad, misapplied to King James I and Enfield Chase), whence Theobalds can be made by turning rightwards along the lane—a longer route. For explorations farther out in the Chase country, an omnibus can be taken from Enfield to Potter's Bar (page 238). This service follows the Ridgeway, which gives fine views.

THE OUTER NORTHERN HEIGHTS.

TOTTERIDGE, HENDON, EDGWARE, AND THE STANMORES.

These heights comprise a range of hills that lie north of the Highgate and Hampstead ridge and extend eastward from Mill Hill and Totteridge to Barnet and Enfield.

TOTTERIDGE (Herts), one and three-quarter miles south-west of Barnet, is served by the trams to the latter place. The alighting-point is Whetstone, whence Totteridge Lane runs down over the Dollis Brook and up to the village, which is set around a green, with duck pond and other rustic accessories, including an inn. The church, a poor affair of brick, stands in a neat churchyard (a noticeable tomb is that of Lord Chancellor Cottenham), and contains pictures, including works by Benjamin West; a big painting that was given by the father of Cardinal Manning—he won it in a raffle! and—the only good one—a small *Virgin and Child* (by Lorenzo Lotto), presented by Lord Rothermere in memory of his mother, who lived at Poynters Hall. Just beyond the



The Old Schools
(modern wing).

Memorial
Building.

Speech
Room.

The Chapel.

HARROW : SOME OF THE SCHOOL BUILDINGS.

church is a pretty lane junction, with ways signposted to Barnet, Mill Hill, etc. Opposite the church is Copped Hall, where Cardinal Manning was born. A circuit of Totteridge can be had by following beside the wall of Copped Hall to a fenced-in path, which leads to a forward field-path. In the field beyond the way lies left, by the hedge, left again down a rough lane, and so over more fields (good views) to the Green.

HENDON AND EDGWARE. The recent extension of the Underground to Edgware, through Hendon, is transforming this district into a dormitory of London. Fields are giving place to houses—the foot-path of yesterday may be a suburban byway to-morrow. At present, however, the old hill-top church of Hendon (*Hendon Central Station or by 'bus from Golder's Green*) still overlooks a goodly stretch of meadows, through which paths lead to Mill Hill (with its Congregational schools Roman Catholic Missionary College, and barracks), whence one can get round by lane and path to Totteridge. Hendon Church is the burial-place of Sir Stamford Raffles, the founder of Singapore—a memorial is in the tower. Edgware (*Edgware Station, or by tram from Acton, Willesden Green, and Cricklewood*) is in course of transition from a wayside village to a town, and the old inns and houses of the high street are giving place to other structures. A little to the west is Whitchurch, or

LITTLE STANMORE, with the chapel that was attached to Canons (the Augustinian canons of St. Bartholomew at Smithfield held the manor), an estate that came by marriage to the Duke of Chandos, Paymaster-General in the reign of Anne, who built a sumptuous new mansion and dwelt here with much pomp and extravagance. The chapel (St. Lawrence's Church) has a richly decorated interior, with

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paintings by Belucci and Laguerre. It was here that Handel was choir-master to the Duke, and the organ is the one on which he played. The Duke is buried in the Chandos Chapel; a monument has figures of his Grace and two of his three wives. In the churchyard is the grave of William Powell, the reputed Harmonious Blacksmith. Behind the church are some delightful old almshouses and just beyond it a path cuts over the park of Canons (the mansion went long ago—the grand staircase is at Chesterfield House, Mayfair) to a lane that leads, right, to GREAT STANMORE (*Omnibus from Edgware, Kilburn, and South Harrow; the trams to Canons Park are convenient*), which stands on the slope of a steep hill. It is remarkable in having two churches—the old and the new—in one churchyard. The old church, of red brick, covered with ivy, dates from 1632. Being in bad repair, it was replaced by the new one—a fine Decorated structure by H. Clutton—in 1850. Within the latter are many interesting monuments, including a large number that were removed from the old church. The east window is a memorial of Queen Adelaide (wife of William IV), who lived at Bentley Priory, an estate near by. Stanmore has a fine common, covered with birch and bracken, flanking the Watford road. Turning off this road by a lane beside Stanmore Hall and bearing past the Spring Ponds, on the verge of the common, and then right and left (at the fork), one will come to a gate, whence a footpath runs over fields and the Watford Bypass, to

ELSTREE (Herts), a village on the Watling Street, which Roman road comes up from Edgware over the steep Brockley Hill. Elstree stands on a terrace, which gives wide views, with the Aldenham Reservoir in the foreground. The church is modern; “The Plough” notable for its garden. Elstree is now a centre for film studios. Omnibuses run over to Barnet. For a walk to Edgware, Edgwarebury Lane can be taken from the Barnet Road. From Elstree an omnibus runs to Edgware by way of Brockley Hill. For Radlett and Aldenham see page 233.

THE NORTH-WEST CORNER.

HARROW, THE RUISLIP COUNTRY, AND UXBRIDGE.

This district is traversed by a branch of the Underground, and cheap return tickets are issued at most of the Underground stations.

HARROW-ON-THE-HILL (*South Harrow Station*). From the station a road runs uphill (an omnibus gives a lift) to the Middle Road, which reveals extensive views over the playing fields to the wooded ridges of the north-west and leads through Crown Street to the School. Just beyond some boarding houses and the Headmaster's House, the road divides into two at the War Memorial, on the lower section being the Vaughan Library and the Chapel (both by Sir Gilbert Scott), and the New Schools with the Speech Room opposite; and on the upper the Old Schools, the Memorial Building, and the Church. The Chapel contains many memorials of Old Harrovians and may be inspected by the public. At the rear is a terrace, presenting wide prospects southwards, now marred by the approach of London. The farther wing of the Old Schools was built in accordance with the will of John Lyon and contains the old Fourth Form Room, the walls scored with the names and initials of former scholars, among the names being many that have since

become famous in English history. In the court on which the Old Schools abut the boys assemble at 4.15 of an afternoon for "Bill" or roll call. In the hall of the Memorial Building are busts of famous Harrovians, including Byron, and the four Prime Ministers—Spencer Perceval, Peel, Palmerston, and Baldwin. The old church has work of various periods (there is a Norman doorway in the tower) and contains some noteworthy brasses, chief among them being the one of good John Lyon, "late of Preston yeoman," who lies buried here with his wife. Lyon founded the school in 1571 (he died in 1592) and also devised the rents of certain lands to the upkeep of the roads between Harrow and London—education and highway maintenance in his time had been badly affected by the suppression of the monasteries. His farmhouse still stands at Preston, a short walk from the school by way of Northwick Walk and thence by lane or footpath. On the west side of the churchyard is the Peachey tomb, whereon Byron was wont to recline when a boy at Harrow and look out over the far-extending landscape.

A stroll of 2 miles from South Harrow Station makes elm-embowered Northolt, which has an old church. Wireless masts point the way.

THE RUISLIP COUNTRY lies between Harrow and Uxbridge, and the Underground stations are Eastcote, Ruislip, and Ickenham. Until the coming of the railway in recent years this district was remote and undisturbed, owing to the absence of main roads, and the villages had drowsed through the centuries. Housing development has taken place since the War, but, even so, the Ruislip country retains much of its old rusticity. The elm-screened lanes are especially pleasing.

EASTCOTE is a place of villas and bungalows, environed by old farmhouses that have cart-sheds like huge lich-gates. Two miles to the north is PINNER, which has a picturesque village street and an old church. Lanes and footpaths lead from both Eastcote and Pinner to Haste Hill, whence one can bear round across the Northwood golf links and past Ruislip Mere—really a canal reservoir, but in aspect a natural lake, backed by woods—to Ruislip. PINNER itself is served by an omnibus from Golder's Green. Round about are many fine estates and the district is richly timbered. Northwards from the village a good walk of 7 miles can be had by lane and thence through Oxhey Woods and by path beside the golf course to Watford. RUISLIP has had the "old village" aspect completely effaced by the builder, but ICKENHAM, a mile to the west, has still a rustic composition—an old church, an inn with seats before it, a forge, and some cottages, grouped about a pond and a roofed well. A big R.A.F. stores is close by. From Ruislip a lane leads to the Mere—where the privileged are allowed to fish—and so to Eastcote, along by Park Wood (about 2½ miles). Guide-posted lanes lead from both Ruislip and Ickenham to HAREFIELD, a village where the Australian troops had their general hospital during the War. The church here is full of monuments, chief among them being one in coloured marbles to the Dowager Countess of Derby (d. 1637), a patron of Milton, for whom the poet wrote *Arcades*. The countess lived at Harefield. An omnibus runs from the village to Rickmansworth.

From Ickenham to Ruislip, or *vice versa*, *via* Harefield, makes a pleasant round of 8 miles. Footpaths can be picked up in places. New Years Green on the Ickenham side of Harefield and Breakspears on the Ruislip side are the intermediate points. Uxbridge (2½ miles) can be reached from

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DENHAM, NEAR UXBRIDGE.

Ickenham by taking a meadow path opposite the church and proceeding through Swakeleys (a "canal"-watered estate, with a fine mansion built in 1638), and thence bearing, left-handed, over Uxbridge Common.

UXBRIDGE (*served by trams and omnibuses, as well as by Underground*) is an old town on the Oxford Road, with many inns, a market-house supported on columns, and a Perpendicular church. At the west end of the town are the Colne, dividing Middlesex from Buckinghamshire, the Frays, and the Grand Junction Canal. The Colne, with its water-set inn, makes a pleasing picture from the bridge. Close by is "The Old Treaty House," a fragment of a mansion in which the respective commissioners of King and Parliament met in 1645 in a futile endeavour to come to terms. Almost adjoining Uxbridge on the east is Hillingdon (traversed by the trams), with the "Red Lion," where Charles I halted on April 27th, 1646, during his flight from Oxford to the Scottish army at Nottingham. From Hillingdon the king and his attendants struck across country to Barnet. Hillingdon has an old church, with a fine interior (restored by Sir Gilbert Scott) containing many memorials. At this end of Uxbridge is the R.A.F. depôt. Church parade here on Sunday mornings is an impressive ceremony well worth seeing. The fine band of the R.A.F. performs after the service.

From Uxbridge omnibuses run to Hounslow, and to Windsor *via* Cowley, Iver, Langley, and Slough. Near Iver "Heath" (the heath has gone) is a beautiful estate called the Black Park, skirted by a path that passes a lake, deep in woods.

For walks from Uxbridge the canal can be followed to Denham Lock—this waterway is especially charming—and a meadow path taken thence over to DENHAM, acclaimed to be one of the prettiest villages in England. From the main road (just below the village) one can get over to the Black Park. From Denham Lock there is a field-path way to Ickenham.

BUCKINGHAMSHIRE AND BERKSHIRE.

Only very small portions of these two counties, which are divided from each other by the Thames, come within the bounds of London's countryside. They comprise the south-eastern fringe of Buckinghamshire and the Windsor and Ascot district of Berkshire, merely the north-east corner of the latter county. This tract of country, however, small as it is, is of infinite scenic charm and of profound historical associations, including as it does the Chess and Misbourne valleys, Beaconsfield, Jordans, Burnham Beeches, Stoke Poges, Horton, Eton College, and Windsor Castle.

The Chess Valley is dealt with under *Hertfordshire*, as it is served by omnibuses that set out from the borders of the latter county. Buckinghamshire is separated from London by West Middlesex: in order to preserve the continuity of the description of the routes from London, the rural portions of the latter county through which Buckinghamshire is approached are dealt with in this chapter.

ETON AND WINDSOR.

THE ROUTES. The chief omnibus services to Windsor start from Hounslow, one going *via* the Bath Road and Eton; the other by way of Feltham, Staines, Egham, and Old Windsor. On Sundays in the Summer a service is run from Central London *via* the Bath Road.

Between the Bath Road and the Staines Road is a region of leafy lanes and purling watercourses, with old-world Stanwell (reached from Longford on the Bath Road, and by the lane east of the reservoir on the Staines Road) as an objective for the ramblers. The eastern corner of this backwater is now opened up by a section of the new bypass miscalled the Great West Road.

THE STAINES ROAD. The only village is East Bedfont, a picturesque place with an old church, notable for two 13th-Century paintings—*The Doom* and *The Crucifixion*, respectively—in recesses adjoining the north-west angle of the chancel arch. The late Walter H. Page, the American ambassador, was descended from a 17th-Century resident of Bedfont. The old yew trees in front of the church are clipped into the form of peacocks, and are topiary celebrities.

THE BATH ROAD. Save Longford and Colnbrook, all the villages on this highway of coaching memories have ancient churches, with interesting memorials. Old hostelries are another feature, and the pumps from which the road was watered in the dusty coaching days are still beside the hedgerows. The beginning of the road traverses market garden land that once formed part of Hounslow Heath, and the first village, Cranford (on the Crane), was a haven of refuge for travellers who made the western passage of that haunt of the hightobymen. Next is Harlington, lying back from "The Coach and Horses" at Harlington Corner. North of the old "The Peggy Bedford" (Peggy was a popular hostess) at Longford a cluster of red roofs marks Harmondsworth, awakened from the somnolence of centuries through the cutting past it of the Colnbrook Bypass, which new road will probably put Colnbrook to sleep again. Harmondsworth has a fine example of a

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mediæval barn. The highway now crosses a succession of streams, namely, the Longford River, the Colne (dividing Middlesex from Buckinghamshire), the Wraysbury or Frays River, and the Cole Brook, the last-named giving title to Colnbrook (the "n" is an intrusion). A quiet place is Colnbrook nowadays with "The George" and "The Ostrich" (a corruption of *hospice*) as reminders of times when scores of coaches rattled through the village daily. Opposite "The Red Lion" a lane leads down to HORTON, where Milton lived when a young man. Here he wrote *L'Allegro* and other poems. His mother is buried in the church, the east window of which is a memorial of the poet. The Late Norman doorway of the church is noteworthy. From Horton footpath rambles can be had to Wraysbury, Datchet, and Staines, by the "russet lawns and fallows gray" and the willow-screened brooks of *L'Allegro* (see also page 259).

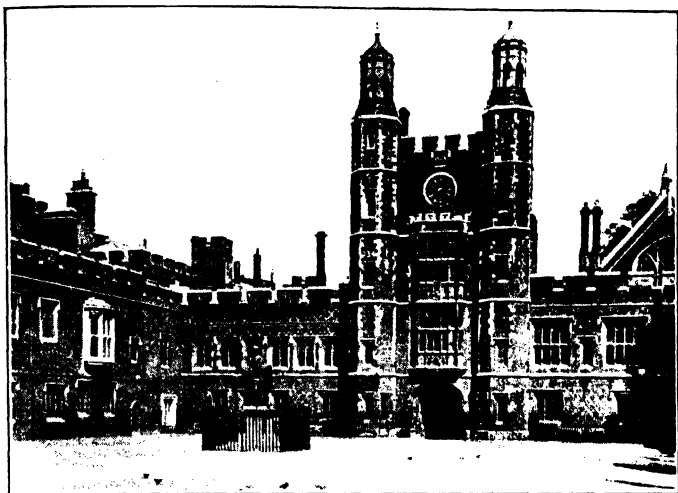
Beyond Colnbrook is Langley Marish. Attached to the old church (a landmark across the fields to the right) is a library of musty theological books. Hereabouts Windsor Castle is seen away to the left. Traversing Slough (for Stoke Poges see page 225), which has an old inn or two to relieve the suburban aspect, the omnibus turns off from the Bath Road and, giving a survey of the playing fields and the huddled buildings of Eton College, crosses Windsor Bridge and comes to a halt beneath the battlements of the castle.

ETON COLLEGE.

NOTE.—The facilities accorded by the College authorities to visitors for inspecting the buildings of the College are not generally known. The courtyards of the Old Schools, and the Playing Fields, which extend from the river northwards towards Slough, are open to the public between 7 a.m. and Lock-up (4.30 to 5.30 in Winter ; 7.30 to 8.30 in Summer). The times at which interiors are open are specified in the following notes, which are intended merely as a pointer for the stranger. The courteous officials in the various buildings that are open to the public are only too pleased to impart information to the interested visitor, to whom a tour of the College will be an unforgettable memory. Enquiries should be made at the School Office, in the colonnade of School Yard.

ORIGIN. Eton College was founded in 1440 by Henry VI (then 19 years old) as a house for priests, a school for poor boys, and an asylum for infirm men—a typical mediæval benefaction. The charter provided for a provost, 10 priests, 4 lay clerks, 25 poor scholars (increased to 70 in 1444) with a master, and 25 almsmen (the almshouse was suppressed in 1468). The master was to teach other boys who came for instruction. The "poor scholars" are now represented by 70 foundation scholars (Collegers), and "the other boys" by over a thousand Oppidans, as they are called, who pay about £150 per annum. The office of Provost survives, and there are a Headmaster, a Lower Master, and about 80 Assistant Masters.

THE SCHOOL BUILDINGS. The general layout of the College as seen when approached from Slough or Windsor is as follows. On one side of the main road are the Old Schools (dating in part from the time of Henry VI), with the Chapel flanking the south side of the cobbled School Yard, where stands a statue of the Founder ; a row of



ETON COLLEGE.

The north-east angle of School Yard, with Long Chamber and Lower School (the original dormitory and schoolrooms) on left; Lupton's Tower in centre, with the Provost's Lodge on the left of it, and the gable of the Hall rising on the right. The statue represents Henry VI, the founder of the College.

old houses, with tall chimney stacks, called Savile Row, with Weston's, another old house (all are occupied by bachelor Assistant Masters) at the end; and extending from Weston's and screening College Field is The Wall, against which the game of football peculiar to Eton is played. On the other side of the road (beginning opposite The Wall) are the field (with five courts) called Sixpenny; the New Schools (built in 1863); the domed Memorial Building (a memorial of Old Etonians who fell in the South African War); and some boarding houses. The Memorial Building (*the interior may be viewed on application, from 9 till 1 and from 2 till 5 on weekdays—2.30 till 5 on Saturdays*) contains a spacious hall—used for concerts, lectures, and examinations—a library, and a varied collection of exhibits. In Common Lane, which runs down past the New Schools, are the Gymnasium, the Savile Press (where all the college printing is done), class rooms, and boarding houses. In Keate's Lane (opposite the Chapel) are more boarding houses; in South Meadow Lane, which forks left from Keate's Lane, are the Lower Chapel, the Queen's Schools (a good example of modern Tudor, by Sir A. Blomfield), the Museum (*open on Saturdays from 3 till 4*), the Laboratory, the Music Schools and the Science Schools. Lower Chapel (*open from 11 till 1, and at other times on application to the keeper*), which was built in 1889-91, has rich decorative work—stained glass and some fine modern tapestry, etc. Still more boarding houses are in the Eton Wick Road, which forks to the right from Keate's Lane, and about Barnes Pool Bridge.

LONDON'S COUNTRY.

AN ITINERARY. Passing into Weston's Yard (through the archway by the pillar box) one obtains a sight of the picturesque court whence College Field and the Playing Fields are entered. Facing Savile Row is a wing of College called New Buildings, used by the Collegers. To the right a passage leads under Long Chamber into School Yard. Opposite is the Chapel, to the right Upper School, and to the left the Tudor gatehouse called Lupton's Tower, with the Provost's Lodge on the left of it and the gable of the Hall rising on the right. The Chapel (*open on weekdays from 11 to 1 and from 2.30 till 5*) was erected in 1450-84 and is a beautiful Perpendicular structure, with many memorials, and fine decorative work, ancient and modern, the unique series of early mural paintings being especially noteworthy. Lupton's Tower and the buildings flanking it date from the time of Provost Lupton (*circa 1515*). Upper School was built in 1694; in the colonnade ("Arches," as it is called) is a bronze frieze inscribed with the names of 1,157 Old Etonians who fell in the Great War. Long Chamber (where the Poor Scholars slept) and the Lower School beneath it (the original classrooms were here) date from the late 15th Century. (*The interior of these buildings and of Upper School may be inspected from 2.30 till 5 during Schooltime and also from 9 to 1 during the holidays.*) The archway under Lupton's Tower leads to the Cloisters, which, save the Tower side, date from the time of Henry VI. The walls are covered with memorials of Old Etonians who lost their lives in the War, pride rather than grief inspiring the inscriptions. The College Library, and the Hall (built by Henry VI) where the Collegers dine, are entered from the south-west corner of the Cloisters, and are shown, on application, between 3 and 5 on weekdays. On regaining School Yard, and turning at once through the archway on the left, one enters the old-world court known as Brewhouse Yard, where are the ancient brewhouse and the old bakehouse of the College. Passing across and turning left, the charming College Garden (at the rear of the Cloisters) will be seen. Returning, and passing down beside the picturesque old houses of Barnes Pool Lane, the main road is reached. Just opposite is an archway with some plaster casts on the wall. This is Gulliver's Passage, and it leads past the old boarding-house of that name into the delightful garden of another house called Jourdelay's. Leaving this alluring corner, one can complete the itinerary at will by taking in the various buildings already referred to, rounding it off by a stroll through the Playing Fields.

Eton town has little to attract the visitor, except Spottiswoode's bookshop and the gabled antique shop known as the Cockpit. Both are in the High Street. A pleasant way of returning to Windsor is to pass down Common Lane and to walk over South Meadow and the adjoining Brocas to the riverside, and so to Windsor Bridge.

WINDSOR.

The Castle is described on page 73.

THE PARKS. The Home Park, where are the Royal Farms and the Royal Gardens, is not open to the public. It is skirted by the Datchet Road (running off Thames Street), which divides it from a portion of the park that was presented to the town by Queen Victoria in 1850. This gives a pleasant stroll to Datchet, where the river is crossed by the Victoria and the Albert bridges, the latter of which has just been

rebuilt. The Mead, where the Merry Wives had the amorous Falstaff deposited, is now hard to identify. The Great Park (reached by way of Park Street) is open to the public, who are allowed to roam over this magnificent domain at will. The Park Street gate opens on to the Long Walk, a double avenue of elms three miles in length, the termination, at Snow Hill, being rendered conspicuous by a colossal equestrian statue of George III. From the beginning of the Walk the Royal Mausoleum can be seen in the Home Park, to the left. It is the burial-place of Queen Victoria and the Prince Consort, and is open once a year to the public, on Whit-Monday, from 11 till 4. Queen Anne's Ride, which runs parallel to the Long Walk from Queen Anne's Gate, is likewise three miles in length, but is a single avenue of elm, lime, and chestnut. It ends near Cheapside (page 227). By way of either Walk one can get across the park to Virginia Water.

THE TOWN. Windsor itself has not much left of the old or the historic. Here and there are a few old houses; the best thing of this sort is Church Street, the picturesque little byway that runs off Castle Hill. The Town Hall (a starting-point for omnibuses to many places in the neighbourhood of Windsor, including Bray and Maidenhead) is ascribed to Wren, who, however, merely completed the work after the death of the architect, Sir Thomas Fitz. The main hall contains a number of Royal and other portraits presented by the present King and Queen. The parish church, near by, is a bit of the Gothic of the Eighteen-Twenties, and has some monuments that were in the old church. Holy Trinity, the church used by the garrison, contains memorials of the Household Troops. In Thames Street, near the Curfew Tower, is a butcher's shop, on the side of which is a tablet recording that a house which stood here was the birthplace of Robert Keayne, principal founder of the Honourable Artillery Company of Boston (page 168).

THE RIVERSIDE. The pleasantest way to the river from the Castle is to turn off through the passage by the chemist's shop in Thames Street (see page 73), from which a path leads down over a meadow to the Alexandra Gardens on the Berkshire bank. The bank on this side gives a short stroll both up and down stream. The towing-path is on the Buckinghamshire side, above bridge (below bridge the river is flanked by the playing fields of Eton College), and presents some delightful rambles upstream. Bray, with its old church and beautiful Jesus Hospital (page 97), is a walk of five miles. A ferry gives a crossing to Bray, which is on the Berkshire bank. Just above Bray are Maidenhead and Taplow, and farther upstream is Cliveden Reach, perhaps the most beautiful reach of the Thames. For the riverside to Staines see page 259.

STOKE POGES.

Stoke Poges, about two miles north of Slough, is served by local omnibuses from that town, and can be conveniently included in an itinerary from London to Eton and Windsor. It is a place of intrinsic charm, although, of course, notable chiefly for associations with the poet Gray, who lies buried in the churchyard with his mother. The church, which dates from various periods, stands on the verge of Stoke Park, and the Early English tower is the "ivy-mantled tower" of the *Elegy in a Country Churchyard*. Within are some old brasses and other

LONDON'S COUNTRY.



BURNHAM BEECHES.

memorials, and fragments of ancient glass are in certain of the windows. Observe on a window in the cloister the curious representation of a man on a velocipede. The pew of the Penns, the former owners of the manor, is noticeable. It was John Penn (grandson of the founder of Pennsylvania), who set up the obtrusive cenotaph in the meadow (now held by the National Trust) near the church. In the park are part of the old Tudor manor house and a mansion that was built by John Penn, whose father purchased the estate. To the north of Stoke Park is a smaller estate called Stoke Court, which, as West End Court, was the residence of Gray's mother and aunt. The house is now an hotel.

From Stoke Poges the omnibus proceeds by way of the little village of Farnham Royal to Burnham Beeches, where in connection with a service that comes down from Beaconsfield (page 228). Another service runs to Gerrard's Cross, *via* Stoke Common.

VIRGINIA WATER AND ASCOT.

Virginia Water, in the south-west corner of Windsor Great Park, is partly in Surrey and partly in Berkshire; Ascot lies about four miles to the west, in the latter county. The course from Hounslow is the Staines road (page 221), Staines and Uxbridge (page 258). Thence the road skirts the Great Park and descends between gorse-grown banks to "The Wheatsheaf," the terminus of the Virginia Water service.

VIRGINIA WATER is one of the largest artificial lakes in England, being $1\frac{1}{2}$ miles long and 600 yards wide at its broadest, with "gulfs" running off at each end. With the environing woods, it forms part of the improvements carried out in the Great Park by the Duke of Cumber-

BUCKINGHAMSHIRE.

land (son of George II and the youthful commander of the English forces at Fontenoy and Culloden) during the time he was ranger. The site was formerly a swamp, the head waters of the little Bourne river, which flows into the Thames at Chertsey. Near the hotel is a cascade, and a short distance from it are the classical "ruins," consisting of a number of columns and stones (remains of ancient temples) brought from Greece and Tunis, ostensibly as "exhibits" for the British Museum. After lying in the courtyard of that place for some time, they were removed by order of George IV, and erected by the lake. At the farther end of the Water, on the north side, is a Chinese fishing temple. The water and the woods are so attractive that the visitor is not, as a rule, desirous of straying farther than to the neighbouring Blacknest for refreshment; but those partial to six-mile rambles and wishful of seeing more of the Royal park have a choice of two very charming walks over to Windsor. The longer one is by way of Queen Anne's Ride from Blacknest; the other a northward course across Smith's Lawn and thence past Cumberland Lodge to the equestrian statue of George III on Snow Hill, and so by the Long Walk to the Castle, with a return to London by the Windsor service. On the east side of the Park, between Cumberland Lodge and Bishopsgate, is the Rhododendron Walk, a mile in length.

From "The Wheatsheaf" the Ascot omnibus turns off beside the Park to Blacknest (with views of the Water in passing), whence Ascot is a three-mile run along a pleasant road flanked by fine estates and fringed in parts by tall, trim hedges of holly. On the right a lane leads down by Silwood Park to the charming little hamlet of Cheapside, near which is the end of Queen Anne's Ride. Shortly before Ascot is reached the way lies through Sunninghill. To the right of the cross roads here is the church, with a sentinel yew of great girth, whence a footpath leads to Cheapside. Southward (left) the road from Sunninghill gives a four-mile ramble through wooded lanes and round over Chobham Common to Windlesham.

ASCOT is a small modern village, contiguous to the heath, which, racing or no racing, is the chief attraction for the visitor. Although now not very extensive, the heath and its environment provide plenty of scope for an hour or two of pleasant wanderings. The heath consists of patches of gorse and bracken and the trim greens of a golf course, encircled by the racecourse. Near the south-west corner is Englemere, where Lord Roberts made his home. On the west side of the heath are the Royal Kennels, with a fine avenue of cypress, fir, and Wellingtonias, that has a touch of the pinetum of Kew about it. The district around Ascot is richly timbered, pine trees being a feature, and on all sides there are leafy lanes through which enjoyable strolls can be had.

BEACONSFIELD.

WITH JORDANS AND BURNHAM BEECHES.

Beaconsfield, on the Oxford road, 9 miles from Uxbridge, is served by omnibuses that run from the latter town to West Wycombe and also by a Sunday service from London. The course from Uxbridge is along an undulating road, through pleasant rural scenery, with fine

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parklands at intervals. The only place of importance passed on the way is

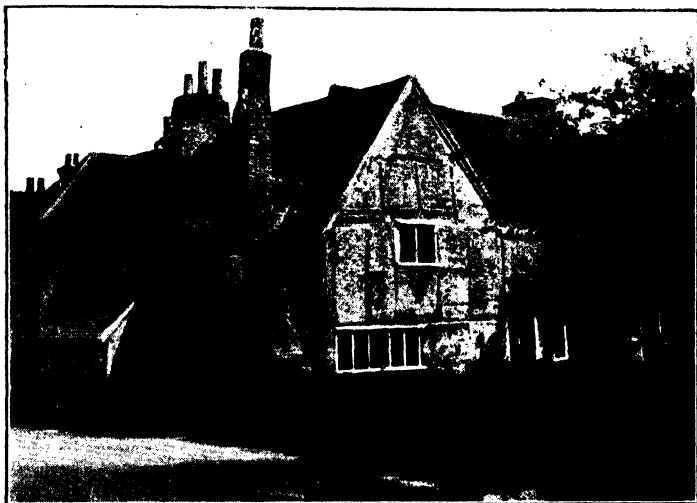
GERRARD'S CROSS, which has its modern protuberance of villas tucked nicely out of sight on the north, a spacious gorse-covered common and a church of unusual design being the chief features seen from the highway. The church (by Sir William Tite, the architect of the Royal Exchange) was the first in England in the Lombardo-Byzantine style, and was built at the cost of two ladies in memory of their brother. To the south are walks by lane and fieldpath to Fulmer (2 miles), a picturesque village of the byways, and thence on to Stoke Poges (5 miles). A little to the west of Gerrard's Cross is Bulstrode Park, a former estate of the Dukes of Portland and later of a Duke of Somerset, over which there is a footpath ramble to Hedgerley (2 miles), another secluded village. According to legend, the Bulstrodes, former owners of the park, were descended from a Saxon who mounted himself and his retainers on bulls and thus gave battle to William the Conqueror. Just before Beaconsfield is reached a lane runs off on the right, beside Wilton Park, to

JORDANS, the Quaker settlement. In the little burial-ground of the meeting-houses here lie William Penn and his two wives, Thomas Ellwood (the friend of Milton), and other notable Friends, their graves marked by the simplest of headstones. An old barn attached to the adjacent hostel is built of ship's timber, said, on slender evidence, to have formed part of the *Mayflower* of the Pilgrim Fathers. From Jordans the lane can be followed along to Milton's Cottage at Chalfont St. Giles (page 230); or Beaconsfield can be reached by way of Seer Green and a path over Wilton Park.

BEACONSFIELD is a pleasant country town, grouped about cross-roads, where stands a war memorial of more than usual art and feeling. The wide high street—often, but wrongly, said to be the widest in England—has some cosy red-brick houses and picturesque hostels; on the north is a modern adjunct of "Elizabethan" shops and villas. The church is the burial-place of Edmund Burke, the statesman and writer, who lived at Little Gregories in the vicinity, and contains memorials also of the gallant Grenfell brothers (of Wilton Park), who fell in the war. An obelisk in the churchyard, facing the road to Burnham Beeches, marks the grave of Edmund Waller, the 17th-Century poet, who resided at Hall Barn, the fine estate (now the property of Lord Burnham) flanking the road below the church. Paths (open to the public) lead over Hall Barn to Wooburn, whence one can get back into Beaconsfield by a fieldpath that skirts the west side of Hall Barn, or can carry on to Hedsor Woods and so to the Thames at Cookham (5 miles). The West Wycombe service from Beaconsfield goes forward through the Wye Valley, a charming run. A short stroll from High Wycombe leads to Hughenden, where Lord Beaconsfield lived from 1847 till his death in 1881, and in the little churchyard of which he lies.

BURNHAM BEECHES are connected with Beaconsfield by a local omnibus. For a ramble thither one can follow over Hall Barn and thence along bylanes and through Egypt Woods. Egypt is a pretty little hamlet north-east of the Beeches—it is passed by the omnibus.

The Beeches are a scrap of the primeval forest of Buckinghamshire. The pollarded beech that compose the chief timber are remarkable



MILTON'S COTTAGE: THE "PRETTY BOX IN GILES-CHALFONT."

for their great girth and fantastic growth. Most of them are merely shells, the boles having long since become hollow through age. The original tract of some 370 acres of woodland acquired by the Corporation of London in 1880 has recently been augmented by Fleet Wood, on the north, the gift of Lord Burnham. About the woods are several beautiful dells, set with rhododendrons, and on the East Burnham Common side (birch are here) is a string of ponds. Some of the most remarkable trees are near Wingrove's refreshment house, among them being the curious Elephant Tree, the King's Beech, and the Druid's Oak. From Burnham Beeches an omnibus runs through Stoke Poges (page 225) to Slough, connecting with "General" routes to London.

THE MISBOURNE VALLEY.

THE CHALFONTS AND AMERSHAM.

The Misbourne is a tributary of the Colne. A clear little stream, it flows along through several pleasant towns and villages on the south-east border of Buckinghamshire and winds round at Denham into the Colne at Uxbridge. The Misbourne Valley is entered at Tattling End on the Uxbridge side of Gerrard's Cross, where the road to Amersham strikes north from the Oxford road. This is the route of the service from Uxbridge to Amersham.

In a mile or so the way lies past Chalfont Park, which has some good timber and a lake. It was once an estate of the Churchills, but now, like many another fine domain, is a golf course. The park is traversed by public footpaths. Just beyond it is CHALFONT ST. PETER, with a

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rambling old inn, "The Greyhound," contrasting with recent structures. The church, a latter-day rebuilding, contains a few old brasses. Close by is The Grange, a house that was a meeting-place of the Quakers during the persecutions to which they were subjected in the 17th Century. Opposite the church is a byroad, whence one can get over to Harefield (about 5 miles) by fieldpaths and quiet lanes. Two miles farther on the Amersham road skirts CHALFONT ST. GILES, which extends along a lane on the left, the old church and the pond composing an especially charming picture. The lich-gate is assigned to the 16th Century. Within the church are brasses and monuments, among the latter being one of those family affairs to which our ancestors were partial, the effigies representing the husband, his two wives and eighteen children. At the farther end of the village is Milton's Cottage, where the poet lived for a short time whilst the plague was raging in London. The cottage contains many mementoes of the poet. It is "the pretty box in Giles-Chalfont" that was chosen for him by his friend Thomas Ellwood, the Quaker. Ellwood relates how he said to Milton, "Thou hast much to say of *Paradise Lost*, but what hast thou to say of *Paradise Found*?" He goes on to tell how the poet subsequently showed him *Paradise Regained* and said "This is owing to you." Following through Three Households, the lane leads past Jordans (page 228) into Beaconsfield.

From Chalfont St. Giles the main road continues beside the Misbourne, through rolling wooded country on the verge of the Chilterns, and in three miles reaches AMERSHAM. This is a pleasant little country town, with a remarkable number of old buildings surviving. The wide high street has a quaint market-house in the middle and is flanked on each side by old houses, including a delightful little group of almshouses, whilst at each end is a watermill. Market day is Tuesday. The church is notable for the large number of monuments, among them being many of the Drakes, of Shardeloes (a fine estate on the north-west), who represented Amersham when it was a pocket borough, although not so "rotten" as Gatton (page 275), for it had 150 electors. A pleasant return from Amersham is afforded by the omnibus that runs to Watford (page 234). Round about Amersham are hill-set cherry orchards. A delightful ramble can be had across Shardeloes to the hamlet of Penn Street and east to Coleshill and Chalfont St. Giles; and another by fieldpath from the church to Chesham Bois Common, about two miles north of Amersham, and on to Chesham, with a return by omnibus to Watford, if one be so minded.



BRINGING HOME THE COWS.

HERTFORDSHIRE.

"Hearty, homely Hertfordshire" was Charles Lamb's description of this county of the lane and hedgerows. As a whimsical and ingrained Londoner, he may have had in his mind the reputed weakness of the Cockney in the matter of the aspirate, though it seems more likely that the alliteration was really inspired by the fact that Hertfordshire is essentially an arable county of small villages. Undulating uplands, with many little rivers winding through valleys and green parks, are another feature.

The splendid parks, with the meadows on the Middlesex border, comprise much of the grazing land of Hertfordshire; the rest of the fields are devoted to corn and other crops, with some orchards—principally old cherry plantations—in the south-west corner. One effect of the great parklands of the county is to make the villages that lie between them, off the main roads, curiously isolated.

The river systems of the Lea on the east and the Colne on the west collect the waters of many pretty tributaries and are favourite resorts of the London angler.

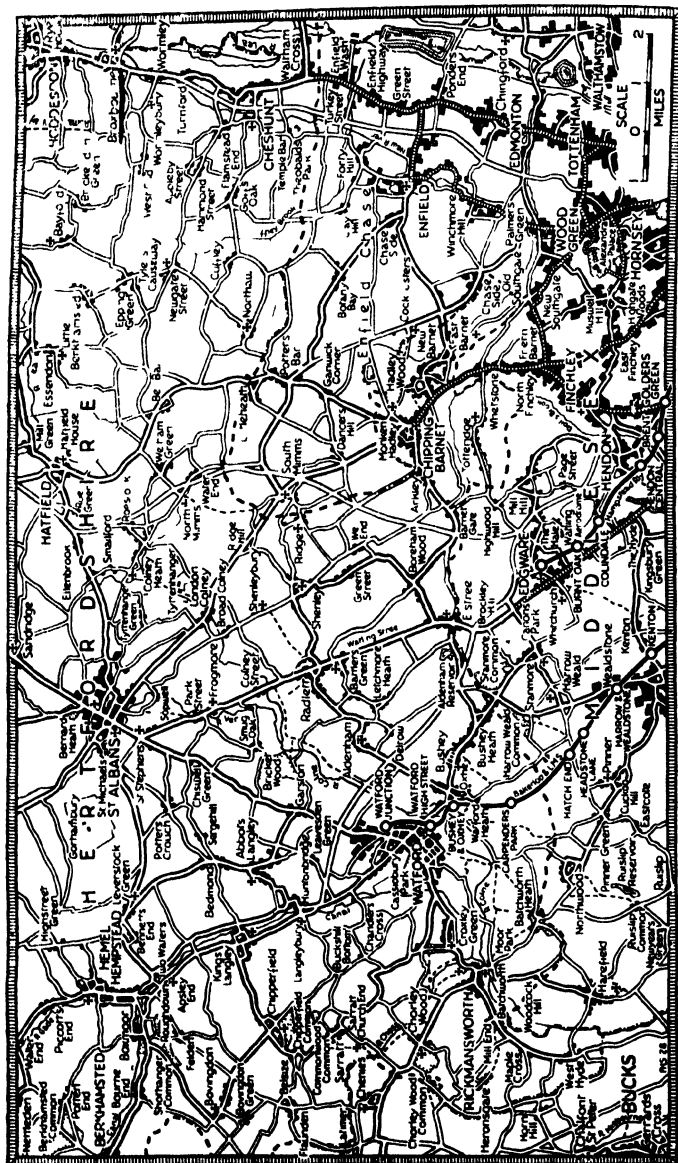
In St. Albans Cathedral Hertfordshire has the most remarkable ecclesiastical building to be found in the vicinity of London; and the village churches are, on the whole, less spoilt by restoration than those of the other Home Counties.

THE WATFORD COUNTRY.

WATFORD, ALDENHAM, RICKMANSWORTH, CHENIES,
KING'S LANGLEY, SARRATT, AND BERKHAMSTED.

THE ROUTES. Watford is served by both Underground and omnibus. The former is, of course, the quicker route from London and the one preferable for visitors intending to journey by omnibus from Watford to towns or villages in the vicinity. Special cheap return tickets are issued on certain days to Watford and Bricket Wood from the Bakerloo stations. There are four omnibus routes, one from South Harrow Underground Station, by way of Harrow, Harrow Weald Common, and Bushey; another from Barnet *via* Elstree (page 218), and the others from Edgware and Kilburn respectively. The last-named journeys *via* the Edgware Road, past the Welsh Harp Reservoir, where outboard motor-boat racing is now the vogue, and through Edgware (page 217), beyond which town the straight Roman road is left, and the course winds round through Stanmore, up the hill, beside the common, and so along the ridge—500 feet above sea level—to Bushey. Descending at Sparrows Herne, wide views are unfolded, and shortly the Colne is crossed into the long high-street of

WATFORD, now become a dormitory of London, a manufacturing centre, and the largest town in Hertfordshire. A few old hosteleries survive, and a country-town touch is in evidence on Tuesday, when the High Street is all rush and bustle with the cattle market. Near the market-place is the parish church, largely 15th Century, and notable for the monuments in the Morryson or Essex Chapel. In the churchyard is a fig-tree growing out of a tombstone. Of the modern churches, that



LONDON'S COUNTRY ON THE NORTH: MIDDLESEX AND HERTFORDSHIRE

of the Holy Rood (Roman Catholic) is a good example of the Gothic of J. F. Bentley, the architect of Westminster Cathedral.

On the Rickmansworth road is Cassiobury Park—the remains of the fine estate of the Capels, Earls of Essex—a typical bit of English park scenery, with an old water-mill to enhance the attraction. On the west the park is skirted by the Grand Junction Canal, and its feeder, the Gade—near the ford of the Gade, at Swiss Cottage, on the south-west of the park, is a pretty bit of recently acquired woodland. The canal path gives pleasant rambles to Rickmansworth in one direction, and to Hunton Bridge—where the Gade turns a mill—in the other, with the gaudy barges, each with a family aboard, for company. About three miles north-east of Watford is Aldenham (on the route of a “National” service to Radlett), a charming village with an old church that preserves the 15th-Century chestnut roof of the nave, and has some canopied altar tombs of *circa* 1400 and old brasses. From the village a path can be followed over the beautiful grounds of Wall House to the Colne, on the other side of which stream a path can be taken through Munden Park to Bricket Wood Common, on the route of the Watford-St. Albans service. Or from Aldenham one can get across by path and lane to Radlett (a modern village on the Watling Street above Elstree), which is connected by omnibus with St. Albans and with Shenley (page 235).

North-west of Watford are outlying spurs of the Chiltern Hills, bounded by the green valleys of the Gade, the Bulbourne, and the Chess, a delightful tract of hill country, parklands, and watercourses, with many an unspoilt village. It is served by two “National” routes to Berkhamsted which run in different directions.

TO BERKHAMSTED, BY THE GADE AND BULBOURNE VALLEYS. Proceeding along the main highway north of Watford, this service traverses Hunton Bridge, Langleybury, and King's Langley, in the Gade Valley, and turns west at Boxmoor beside the Bulbourne. King's Langley has an old church, wherein is the fine altar tomb of the fifth son of Edward III, Edmund of Langley, first Duke of York. There is also a proclamation respecting a “touching” by James II for the King's Evil. On the slope to the west some fragments of rubble mark the site of a royal palace, and close by is a school, housed in the remains of Langley Priory, which was an adjunct to the palace. Field-paths lead up to Chipperfield and its furze-set common, where hounds sometimes meet; there is also an omnibus service. Abbot's Langley, which has an interesting old church, lies back on the other side of the Gade Valley, south-east of King's Langley. Boxmoor is a modern town of the suburban order, skirted by the remains of the moor whence it takes name and almost adjoining Hemel Hempstead, which has an old house or two and a beautiful cruciform Norman church. From Hemel Hempstead paths beside the Gade lead to Water End and Great Gad-desden, the latter a pretty little village with an old church. Rising above Boxmoor are the slopes of Rough Down and Sheethanger Common, good places for views and wanderings. From Boxmoor the canal and the Akeman Street (a Roman road that led from St. Albans to Bath) run beside each other to Berkhamsted, three miles distant. The towing-path presents a charming ramble into Berkhamsted, with water on each side. The backwaters of the Bulbourne, flanking the canal, are famous for watercress beds.



IN RICKMANSWORTH PARK.

TO BERKHAMSTED, BY THE CHESS VALLEY. This route lies through Rickmansworth, Chorley Wood, Chenies, and Chesham. Rickmansworth is a growing town, but preserves a few picturesque old houses, among them Basing House, in the High Street, where William Penn lived for a time. The town is set at the meeting of the waters, the Colne here receiving the Gade and the Chess, and the Grand Junction Canal passing through. On the north is Rickmansworth Park, on the south-west the equally fine Moor Park, and through both there are public paths. By way of the Moor one can get across to Batchworth Heath and thence to Harefield (page 219), with a return to Rickmansworth by a local omnibus; whilst Rickmansworth Park gives rambles towards Chorley Wood Common, or, by continuing paths beside the Chess, to Sarratt, a village with a Norman church, having Roman brick in the fabric (some Roman remains are in a field near Sarratt Bottom Farm). The 15th-Century gabled tower is an interesting example of early brickwork. Chenies, one and a half miles beyond Chorley Wood, is a beautiful unspoilt village by the Chess, especially noteworthy for its church (15th Century), attached to which is the Russell Chapel, containing some splendid monuments of the Russells, Earls and Dukes of Bedford, who lived at Chenies. Near the church is the Tudor manor-house, now a farmhouse. A little farther on, lying back from the road, is Latimer, another beautiful village, set about a green. From Latimer and Chenies there are rambles by path and lane to Chalfont St. Giles (page 230). Skirting Latimer, the road winds round on the north of Amersham (page 230) into Chesham, a bustling little market town, with a good leaven of modern villas and shops, and in another four miles of pleasant going through the hill country Berkhamsted is reached.

On certain days an omnibus runs from Watford to Berkhamsted through the by-lanes, linking up Sarratt, Chipperfield, Bovington, and other villages that lie among the hills between the Chess and the Gade valleys. This district is a quiet corner of the Chiltern country that affords some charming footpath rambles.

BERKHAMSTED is a cheerful town of ancient origin on the Akeman Street, with the earthworks of a Norman castle, an old grammar school, and an old and spacious church for attention within it, and a breezy hillside common and the adjacent Ashridge Park for attractions without. The church has a memorial window to Cowper, the poet, who was born at Berkhamsted, during the time his father was rector; his mother is buried in the chancel. From a lane near the castle a field-path leads up to the common, a wild, open expanse of gorse, with clumps of beeches, presenting wide views. Ashridge Park lies on the other side, separated from the common by a road that leads (left) to one of the entrance gates. Farther on, a track leads down from the common to the portion of the park that has recently been acquired by the National Trust. From either entrance the house—an enormous Gothic pile by James Wyatt—is of easy direction. It is now a political training college; the beautiful ornamental grounds are sometimes accessible to the public on payment of a small fee. Bearing past the house one will come to a tiled path that cuts across a combe, on the other side of which is Little Gaddesden, an unmarred village embowered in beech trees. In the other way there is a walk over the park to Aldbury (the tall monument set up to the canal-building Duke of Bridgewater acts as pointer), a pretty village of the vale, with green, pond, and stocks and whipping-post all complete.

ST. ALBANS.

“And Offa built a goodly minster and caused monks to serve God therein. And he called it by the name of Alban, who was the first martyr of Christ in the isle of Britain in the old time when the Romans dwelt therein. And he built the minster hard by the town of Verulam, where Alban had died. And men came to dwell around the minster, so that there was a new town, and men called the name of the town no longer Verulam, but St. Albans.”—*Old English Chronicle*.

THE JOURNEY. The run to St. Albans from Golders Green (about fifteen miles) is remarkable in that, beyond Barnet (page 216), the course is along a country road—the Holyhead road of the coaches—that is virtually unspoilt. The villages may show just a touch of modern development; but the solitary inns look out from the hedgerows as of yore, and ne'er a hoarding or a petrol pump can be seen upon this rural highway—at least, such was the happy state of affairs when this notice was written.

Shaking free of Barnet, the Old Fold Golf Links (on an estate that belonged to the Frowyckes, merchants of Old London) are passed, and then, ascending Dancers Hill, the gateway of Dyrham Park is seen to the left, just beyond “The Green Dragon.” It is said to have been a triumphal arch set up in London when Charles II came back at the Restoration. The first village is SOUTH MIMMS—old inns and cottages and an ancient church, with a chantry wherein the Frowyckes lie. A little to the west, tucked away among the lanes, is the picturesque little village of Ridge, near which is Shenley, with its old cage or lock-up for memorial of other days. North-west of South Mimms are rambles through North Mimms Park, where is North Mimms church, notable for some good Decorated work. The copper-sheathed spire of the church is a landmark.

A long, steep climb up Ridge Hill, and then, from the crest, wide views over a rolling landscape, with St. Albans Abbey rising like a beacon in

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the blue haze of distance. Descending, an old house grouped with barns is seen among trees to the left. This is Salisbury Hall, a moated 17th-Century mansion, so called because the estate was held by John de Montacute, the Earl of Salisbury who figures in Shakespeare's *Richard II*. The 103d now winds—the straight-cut stretch from Barnet was formed by Telford to shorten the route of the coaches—and the way lies through picturesque LONDON COLNEY, beside the reed-grown Colne. A place of half-timbered cottages this, with the homely "Bull" as relic of the old coaching days. To the right, waterside paths lead in half-a-mile to Tyttenhanger, once held by the mitred abbots of St. Albans. Hither in 1528—before he fell foul of abbots generally—came Henry VIII, to avoid the sweating sickness that was then raging in London. The present mansion dates from 1654. Public paths lead through the park to Colney Heath.

Leaving London Colney—the builder has been at work on the north—Napsbury Asylum appears to the left, and in another three miles of pleasant going St. Albans is entered, and the omnibus pulls up in St. Peter's Street, which, if it be Wednesday, will be all a-bustle with the cattle market. On Saturday a general market is held.

AT ST. ALBANS. The chief feature of interest is, of course, the church of the once great and wealthy Abbey of St. Alban, of which it is now, with the main gatehouse, the sole remains. The abbey owed much of its opulence to the patronage of Adrian IV (1154-1159), who was born near St. Albans, and was the only Englishman to become Pope. From St. Peter's Street one should proceed through French Row (the quaint byway on the right of the Town Hall), with an eye to the ancient "Fleur-de-Lys" in passing. At the end is the CURFEW TOWER, dating from 1410 and, like other relics in St. Albans, bearing an inscription. Opposite, a passage leads to the abbey church, or, correctly,

THE CATHEDRAL. The Roman bricks, of which it was originally built throughout, are exposed in the tower—Verulamium became a quarry for Saxon and Norman. The church was built by the first Norman abbot about 1080 and succeeded the minster of Offa the Saxon king (c. 793), which replaced a small church that had been erected on the spot where Alban, a Roman soldier, was martyred in A.D. 303, for sheltering a Christian priest. A scheme of reconstruction proceeded during the 13th and 14th Centuries, but was never completed, and as it stands to-day, the church consists partly of Norman work and partly of alterations and additions of later periods, the whole forming a remarkable and instructive medley of architectural styles. It was restored by Lord Grimthorpe, who rebuilt the West Front in the Early English style. In passing round to the West Front, notice the remains of the cloisters. Entering, the massive rounded Norman arches on the north of the Nave will be seen contrasting with the pointed Early English (13th Century) and the Decorated (14th Century) work of the rebuilding (the latter the five bays at the east end of the south side). Observe the remains of paintings on certain piers, and the vista beyond the Rood Screen (1350) and through the great arch of the crossing. For a survey of this splendid church, one should proceed along the South Aisle (guide-books are obtainable here) to the east end and return by way of the North Aisle. The Choir and the Transepts are grand examples of Early Norman work, the Presbytery is Early English, the Retro-Choir



ST. ALBANS: THE CATHEDRAL FROM THE WALL OF VERULAMIUM.

and the beautiful Lady Chapel are of the Decorated period. Observe the magnificent Reredos (c. 1480), with a modern Altar Piece—*The Rising from the Tomb*—by Alfred Gilbert; the Saxon balusters (from Offa's minster) in the Triforium of the South Transept, with Roman bricks above; and the superb Norman doorway in this transept. The pedestal of the Shrine of St. Alban (a notable attraction for the mediæval pilgrim) and the Watching Loft remain in the Saint's Chapel. Other features of especial interest are the chantry tombs of Humphrey, Duke of Gloucester (brother of Henry V), Abbot Wheathampstead, and Abbot Ramryge, which are fine examples of Perpendicular (15th Century). Duke Humphrey figures in a scene in St. Albans in Shakespeare's *Henry VI*.

The Cathedral is open, free, for inspection on weekdays, in Summer 'rom 10 till 6, in Winter from 10 till 4.

On leaving, pass forward to the GREAT GATEHOUSE of the Abbey (noting the inscription), and thence, left, along the lane leading down to "THE FIGHTING COCKS," which is said to have been originally a fishing-lodge of the early abbey. Hard by the inn the little Ver flows along, past fields and pastures that mark the site of VERULAMIUM.

Verlame I was, what boots it that I was,
Sith now I am but weeds and wasteful grass.—*Spenser.*

Leading from the bridge over the Ver is the ANCIENT BRITISH CAUSEWAY along which St. Alban is said to have been led to martyrdom. It runs down past some fragments of the walls of the Roman city; other fragments are to be seen in the fields that slope up from the stream. From the Causeway a footpath (near a cottage) cuts to the right across the site of Verulamium, straight to St. MICHAEL'S, the most ancient of the three old parish churches of St. Albans. This venerable structure contains

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Saxon and Norman work, and the Roman bricks of which it was built are visible here and there in the fabric. In the chancel is a monument to Francis Bacon, Lord Verulam, the statesman-philosopher, who is buried here. From the church a lane leads to Gorhambury, where are the ruins of the house in which Bacon lived. The return to the city can be made by following beside the Ver, or by descending St. Michael's Hill (on the other side of the church) and proceeding through the picturesque byway called Fishpool Street. For a longer stroll, one should return to the field, bear right, alongside the hedge, and over a path that leads back to the Causeway, whence a continuing path runs forward to King Harry Lane. Turning left here, ST. STEPHEN'S CHURCH will be reached, on the corner of the Watling Street, which ran through the Roman city. It is partly a 15th-Century reconstruction and contains some relics of Verulamium and a noteworthy lectern. Holywell Hill ascends to the city.

The third church of interest is ST. PETER'S, north of St. Peter's Street, the nave of which is Perpendicular. Close by, in the Hatfield Road, are the Herts County Museum, with an interesting collection; and, opposite, some almshouses founded by the wife of the great Duke of Marlborough—she was born near St. Albans. Scattered about the city are many old inns and houses. In St. Peter's Street (on the corner of Dagnall Street) is the Old Moot Hall (the mediæval city hall), now a stationer's shop; and in George Street, the "George," portions of which go back to the 15th Century. Wherever one wanders in the old streets of St. Albans, however, something of the quaint and the picturesque will catch the eye.

From St. Albans "National" services run to Hatfield, Enfield, Radlett, Watford, Dunstable, Kimpton, Hertford, Luton, and other places.

HATFIELD.

WITH NORTHAW, COLNEY HEATH, AND MILL GREEN.

Hatfield, on the Great North Road, eight miles from High Barnet, is served by omnibuses that run from the latter town to Hitchin, and also by a Sunday route worked from Central London during the summer. The course from Barnet is through Hadley, passing the High Stone that commemorates the Battle of Barnet, and so, with Wrotham Park (an old estate of the Byngs—it was purchased by the ill-fated admiral) on the left and the Enfield Chase country on the right, to

POTTER'S BAR (where the Enfield-St. Albans service crosses), which grew up about a bar or gate of the old turnpike days. A War memorial marks the site of the old tollhouse. The place became famous during the War through two Zeppelins being brought down in the vicinity. Just beyond Potter's Bar a lane winds round to NORTHAW, a retired little village (with a fine modern church) associated with a legend similar to the one respecting Havering-atte-Bower (page 248). In this case, the nightingales were banished by a pious hermit named Sigar, who lived in the 12th Century—so long ago that the pretty songsters have forgotten all about his unkind decree and are back again in the copses. From the church a lane leads along by Northaw Great Wood (private) to the Hatfield road. In the other direction one can work round to Cuffey (two miles), another rural village, set amid wooded uplands, and thence get over to Goff's Oak and so to Cheshunt (page 240).

Skirting Brookman's Park (left) and with views of the Great Wood to the right, the Great North Road strikes west at Bell Bar, beside Hatfield Great Park (the original course was through the park), and turning north again, traverses Hatfield. BELL BAR (another tollgate was here) comprises a rustic inn, "The Swan," and a few cottages in the lane. Following along the lane and round by Welham Green (an inn is here) one can work left to North Mimms and over the park to London Colney; or, right, to Colney Heath—a hamlet set on a rough common where the villagers turn out their cattle and horses—and gain London Colney by the path over Tyttenhanger Park (page 236).

HATFIELD. The old village is on the slope of a hill, and the main street, with a few quaint corners about it, ascends to St. Etheldreda's Church. The dedication to the saint of Ely recalls that Hatfield once belonged to the bishops of that diocese, who had a palace here, wherefore the place was called Bishop's Hatfield. At the Suppression the palace became a royal residence (the children of Henry VIII lived here), and James I, shortly after his accession, exchanged the estate with the first Earl of Salisbury for Theobalds (page 240), building the Earl a splendid new mansion at Hatfield—the Hatfield House of to-day. The beautiful church, which is largely 14th Century, contains, in the Salisbury Chapel, many fine monuments of the Cecils. Close by are some remains of the old palace, including the Great Hall.

Hatfield House is probably the finest Jacobean mansion in England, and it is certainly the best preserved. The furnishings, pictures, and the collections of books and MSS. are justly celebrated. Attached to the house are gardens and ornamental grounds of great beauty, whilst the park is considered to be the finest in Hertfordshire, the county of noble parks. Before the main gates—whence comes a glimpse of the mansion—is a statue of the late Marquess of Salisbury.

Hatfield House is open to visitors, but only on such occasions as the family of the Marquess of Salisbury are not in residence. The days are the Wednesdays and Thursdays between Easter Monday and the August Bank Holiday, and the times are from 2 till 5. Application should be made to the Housekeeper, at the North Door. The House is open to visitors also in the afternoons of Easter Monday, Whit Monday, and August Bank Holiday. The park is open to visitors on the above-mentioned days. Parties exceeding twelve in number, and desiring to visit the House or the Park on such days as they are open to visitors, must obtain an order.

For a stroll round Hatfield, Park Street, by the quaint "Eight Bells," can be followed, under a viaduct that carries the drive of Hatfield Park, to a lane that leads right to Mill Green. From "The Green Man" here (quite a Morland type of inn this), a lane runs off to the left, passing (left) the lodge gates of Woodhall. Turning off here a pretty walk can be had through the Lea meadows and so out to the Great North Road by "The Bull" at Stanborough, whence one can get back to Hatfield through fields on the right of the highway.

The "National" service that goes forward to Hitchin runs by way of Welwyn, which has the new Garden City for attraction. Hitchin, on the little Hiz river, is an interesting old market town. From Hatfield services run to Hertford and St. Albans.

THE LEA VALLEY.

CHESHUNT, WORMLEY, BROXBOURNE, AND HERTFORD.

The Hertford road from Waltham Cross runs parallel to the Lea. The stream—now a navigation, with sections of the old channel winding beside it—is changed since Old Izaak came this way with rod and creel, but the landscape of smiling fields and wooded ridges is much the one that jolly Piscator knew. Near the road, too, the New River threads a course between lawn-fringed banks, skirting the old Enfield Chase country (page 215) that lies to the west of the road. The tram to WALTHAM CROSS thus presents a choice of rambles by streamside or by lane and wood. Turning down by the railway bridge that spans the highway one will pass Cedars Park (fragments of the walls of old Theobalds Palace—page 239—are here) and, crossing the new road and the New River, come to Temple Bar, now the gatehouse of the modern Theobalds. From it a lane (a scrap of the old Ermine Street) runs north past Cheshunt Great House (partly Tudor) to Flamstead End and Goff's Oak, two hamlets whence one can work round right-handed to the main road again at Turnford.

At Waltham Cross the "General" services from London to Wormley and Broxbourne join the "National" route to Hertford. Until Cheshunt and its myriad glasshouses are cleared, the Lea Valley and the Chase country are masked, but at Turnford the road becomes rural and in another mile or so WORMLEY is made. A straggling village, Wormley is the threshold of Broxbourne, which itself is as straggling and as small. To the west are woodlands and a quiet countryside. Turning down to Wormley church (partly Norman, and with some monuments) a path opposite can be taken through a wood and so up to Baas Hill, where is the pretty roadside common of Broxbourne, with leafy lanes and other woodland paths that invite exploration. North of Baas Hill are Broxbourne Woods, whence a lane runs down into Broxbourne.

Just beyond Wormley the highway crosses the New River, beside which is a path to Broxbourne church, a Perpendicular building with many memorials, including a mural tablet to McAdam, the road-maker. Behind the church the Lea winds along, giving a ramble to "The Fish and Eels" at Hoddesdon, but before taking to the streamside path one should go down to the old "Crown" for a sight of the garden.

Proceeding through Broxbourne, the omnibus traverses the long high-street of HODDESDON, passing St. Monica's Priory, which is in part a Jacobean mansion. A quiet place is Hoddesdon, with old inns hanging out painted signboards. The market (Wednesdays) is now a very poor affair. In the wooded country on the west is another scrap of the Ermine Street—worth seeking for a ramble. Beside the Lea and the New River is "The Rye House," where the attractions of "baronial halls" and the Great Bed of Ware are supplemented at holiday-time by sports and the fun of the fair. Below Hoddesdon the Stort Navigation diverges east from the Lea, its towpath augmenting the choice of waterside rambles. The Lea-side path leads north from "The Rye House" to St. Margaret's and Stanstead Abbots, whence one can follow beside the New River to the lovely village of Great Amwell, the beauty of which is enshrined in the verse of John Scott, the Quaker poet, who lived here.

HERTFORDSHIRE.

The church is Early Norman. Lines by Scott are inscribed on a stone in one of the little islands in the stream :—

Amwell, perpetual be thy stream,
Nor e'er thy spring be less,
Which thousands drink who never dream
Whence flows the boon they bless.

At Amwell is Emma's Well, one of the head springs of the New River. From the village a lane leads into the main road, above two miles north of Hoddesdon.

Leaving Hoddesdon, the Hertford omnibus makes the short run to the road-fork below Ware, and thence, skirting that picturesque town of maltings, climbs a road that opens up wide views over the Lea Valley and sweeps round into

HERTFORD, a small town with a few noticeable old inns in the main street, a fine modern church, in the Late Perpendicular style, of red Runcorn stone ; a market-place (Saturday is the day), the remains of a castle—the great gatehouse and some walls—in a public garden, and an environment notable for streams and woods and beautiful parklands. To the south-east one can get down by Balls Park to Little Amwell and so over Hertford Heath (where is Haileybury College), and thence on to the Hoddesdon road ; or, north, the stream-enclosed common called the Hartham can be crossed and the woodland path of the Warren estate followed to Bengoe church, a Norman building of much archæological interest. From the church there are lanes and footpaths to the neighbouring Ware Park, over which charming domain one can follow into Ware, and there pick up the omnibus for the return to London.

From Hertford "National" services run to Bishop's Stortford, *via* Ware and Widford ; to Royston *via* Buntingford ; to St. Albans, *via* Hatfield ; and to Dane End, *via* Ware and Sacombe.



THE OLD MILL AT MILL GREEN, NEAR HATFIELD.

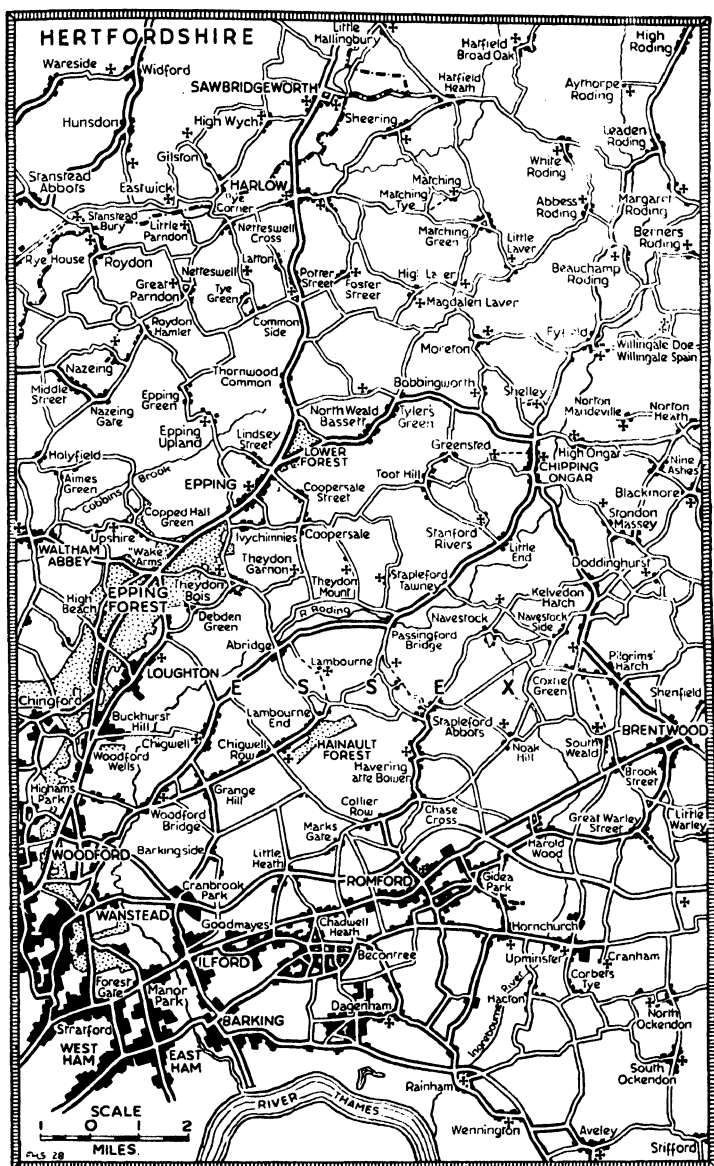
ESSEX.

It seems hardly credible that there should be within a dozen miles of the Bank of England a tract of country so sequestered that it might be far distant from any city. Yet such is the old forest country of Essex that lies in the angle of the Newmarket and the Colchester roads. It is a countryside with which Time has dealt gently, for it is as rural as it was a century ago, and for much the same reason—there are no railways; scarcely a road, as roads are now, that is aught but a lane; and Epping Forest rises, a woodland rampart, between it and the city. The scattered villages are merely clusters of cottages, with an inn and perhaps a smithy, about a church; the churches are old—Essex is the county of old churches; and the homely farmsteads, grouped with timber barns, the winding lanes, and the tree-framed fields enhance the aspect of rusticity that is the abiding charm of the district. Here, almost within sight of St. Paul's, the honest folk of the soil live their simple lives, unmindful of the proximity of restless London. The old forest country, too, is a sanctuary where wild life survives. Someone has acclaimed this corner of Essex to be Rip Van Winkle Land. That may attest its tranquillity and its aloofness from urban development; but better it were to acclaim this backwater what it is—an unspoilt bit of Old England on the verge of London.

WALTHAM HOLY CROSS.

The little market town of Waltham Holy Cross is in Essex, but the route thither from London is, as of old, the highroad that skirts the Lea border of Middlesex, and which, as far as Waltham Cross—which is in Hertfordshire—is traversed by the trams that run out from Smithfield and Finsbury Park (Underground station). The road is to-day lined with houses that are indicative of the industrial development that has transformed the lower valley of the Lea; but glimpses of the wooded ridges of Epping Forest away to the east tell that a countryside is not far distant. Near the town hall of Edmonton is Church Street, at the beginning of which is Lamb Cottage, where gentle Elia spent the last days of his troubled life; and, farther on, the old church in whose burial-ground he lies.

The tram terminus is against the Eleanor cross, which gives name to the town about it (page 240). The cross is one of the three that survive—the others are at Geddington and Northampton (see page 12). Omnibuses cross the Lea to the parish church that is a fragment of THE ABBEY OF THE HOLY CROSS (about a mile distant). It is merely the nave of the splendid church of the old abbey, with a tower (incorporating a fine Decorated doorway) that was tacked on shortly after the Suppression; but as an example of the Norman architecture of its kind it is unique in the London area, the piers and columns being noteworthy for different forms of ornamentation, comparable with similar work in Durham Cathedral. On the south is a Lady Chapel of the Decorated period (14th Century). Chief among the monuments is that of Sir Edward Denny and his wife (1599), with effigies. The Abbey of the Holy Cross was under the especial patronage of King Harold, and it was his place of sepulchre after Hastings. One of the richest and most important of the monasteries, it became a quarry at



LONDON'S COUNTRY ON THE NORTH-EAST: ESSEX

LONDON'S COUNTRY.

the Suppression, and even so late as the 18th Century stones of the dismantled buildings were lying in the fields around. The interior of the church may be inspected on payment of a small fee. On the north is the west front of the Great Gatehouse (14th Century), and spanning the Abbey Stream close by is the arch of an old bridge, of the same period, known as Harold's Bridge.

The town of Waltham Holy Cross has a few old houses and inns. Some of the former will be found in the Romeland (literally Room-land), where, on Tuesdays, a market (cattle, sheep, and pigs) is held. From the town the omnibuses proceed towards Epping Forest.

EPHING FOREST.

HISTORY AND TOPOGRAPHY. Including Wanstead Park (page 200), which was originally part of the forestlands, Epping Forest comprises about 5,800 acres, roughly 9 square miles, and is the largest tract of unenclosed woodland in the vicinity of London. With the exception of a few scraps of the old Hainault walks, on the east, it is all that now remains of Forest of Waltham (Waltham Holy Cross), which in the 17th Century was 60,000 acres in extent. For the preservation of the remnant of this great woodland we are indebted to the Commons Preservation Society and the Corporation of London. The Society initiated the movement that led eventually to Epping Forest being acquired by the Corporation, after costly litigation with the lords of the manors. The ceremony of dedicating the forest to the people of London was performed at High Beach on May 6th, 1882, by Queen Victoria, who planted an oak in commemoration.

The forest extends from Wanstead and Leyton on the south—where, in the form of roadside thickets and patches of grass, it comes right down among the serried streets of London—to the little town of Epping on the north, a distance of about eleven miles. North of Chingford and Buckhurst Hill the woodland expands into dense coverts of hornbeam and beech, interspersed with grassy glades and rough "bottoms," over a mile wide. It dwindles towards Epping Street, beyond which is the detached Lower Forest, of 300 acres. From Wanstead and Leyton roads run up to Woodford, where they converge, and thence the Epping New Road (to Newmarket) cuts straight through the heart of the forest to Epping Street, with the Old Epping Road sweeping round through Loughton on the east and rejoining the New Road by "The Wake Arms." Crossing the New Road are byways (signposted) that lead to the chief resorts of the forest; whilst mossy paths and tracks thread the coverts in every direction. To east and north is the Essex countryside, with sleepy old villages and picturesque farmsteads.

POINTS OF ENTRY AND SUGGESTIONS FOR RAMBLES. Besides the through route to Epping, the forest is served by omnibuses that have terminals in the woodlands. Proceeding northwards, the chief of these terminals are as follow :—

WOODFORD, originally called Woodford Row (most of the forest towns began as mere rows of houses—sometimes mansions, as at Chigwell Row), but now a place of modern villas, straggling about a spacious green, and with parcels of the woodlands—The Lops, Lord's Bushes, and Highams Park—scattered around. Highams Park—so called after

an old estate, of which it formed part—is a hornbeam wood, skirting a big lake. Following round by the lake from "The Lord Napier" a pleasant ramble may be had to Chingford Hatch—a tiny settlement, almost unspoilt—and thence over the oak-set Whitehall Plain to

CHINGFORD. Another town of latter-day growth, overlooking the extensive Plain that has a public golf course and is the resort at holiday time of people partial to swings and roundabouts. On the edge of the Plain, near the Royal Forest Hotel, is the Tudor hunting-lodge or "standing," whence Queen Elizabeth is said to have shot at the deer as they were driven by. The lodge is now the museum of the Essex Field Club, and contains many interesting exhibits. The Plain slopes down to the great Fairmead Thicket—chiefly hornbeam pollards, with a dense undergrowth of holly, hawthorn, blackthorn, bramble, and bracken-fern—to the east of which is the boating lake called Connaught Water (it is fed by the Ching Brook and named after the Duke of Connaught, the first Ranger of the Forest). From the "standing" the Ranger's Road leads east to the main highway at BUCKHURST HILL (near "The Warren Wood House"). Here, as at Chingford, is rising ground that gives prospects over the undulating woodlands, with the spire of High Beach church—a pointer for ramblers—conspicuous to the north-west, beyond Fairmead Bottom. A short distance to the north-east, on the Loughton Road, is the Roebuck Inn. The old inn was famous as the meeting-place of the notorious Epping Hunt, when, at Easter, the Londoners chased a deer helter-skelter through the coverts—a diversion (of ancient origin) that was eventually very properly suppressed. Close to "The Roebuck" is a fieldpath that leads over to Chigwell (page 248).

LOUGHTON, on the eastern verge of the forest, gives access to the beautiful tract—the Black Bushes, Debden Slade, and the Little and the Great Monk woods—between the Old Road and the New, where are the finest beeches. Here and about High Beach the shy fallow deer may be seen—a dark-coloured variety peculiar to Epping Forest. North of the Black Bushes is an ancient earthwork known as Loughton Camp; and close by (contiguous to the Old Road) are Staples Hill and Baldwin's Hill, two famous viewpoints. From Loughton it is a charming ramble to HIGH BEACH, on the west of the New Road, with "retreats" or tea-gardens, and a church (by Sir Arthur Blomfield) environed by woods of beech and oak and birch. High Beach is the highest part of the forest, and the gravelly ridge—the beach—that is the feature opens up wide views over the Lea Valley. Two poets, Tennyson and John Clare, have associations with High Beach. The former lived here with his parents (in a house now demolished) from 1837 till 1841, what time he wrote *Locksley Hall* and *The Talking Oak*; whilst Clare, who at this time was staying at Fairmead House, used to wander through the High Beach woods, the beauty of which inspired several of his poems. The prospect from the ridge is alluded to by Tennyson in *The Talking Oak* (this was an ancient tree called after King Harold):—

Once more the gate behind me falls;
Once more before my face
I see the moulder'd abbey walls
That stand within the chace.

For a different sort of association there is "The Turpin's Cave," a little tavern claiming to be built on the cave that was the hiding-place of the

LONDON'S COUNTRY.

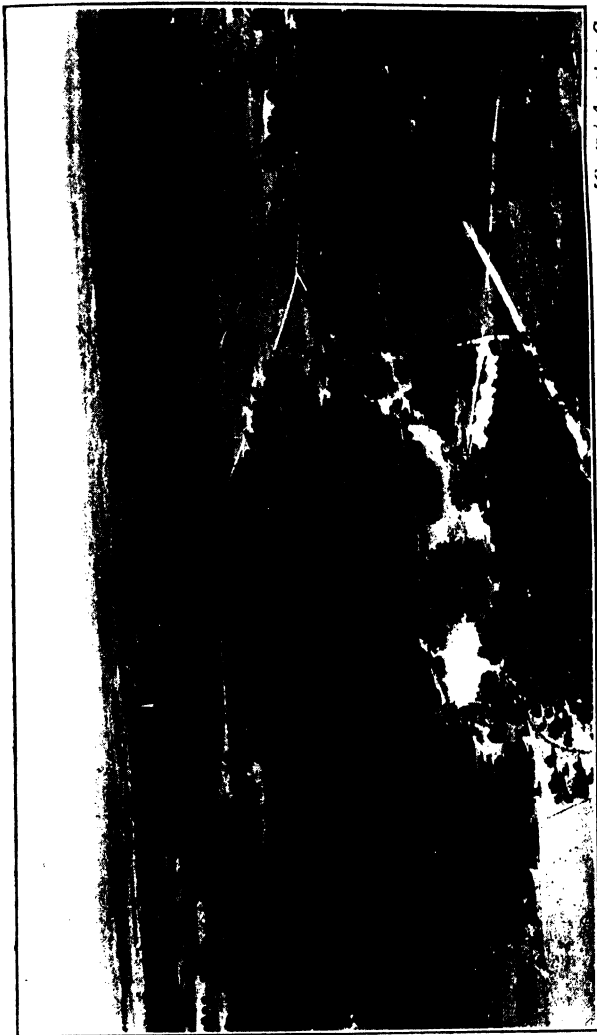
bold and very bad robber. It has a good show of swords, pistols, and other "relics." For rambles from High Beach one has the choice of striking down over the tussocky grass of Fairmead Bottom and through the Thicket to Chingford or Buckhurst Hill, or of bearing north through the beech woods to

"THE WAKE ARMS" at the crossroads in the heart of the forest. To the east is Theydon Bois, straggled about a green, with "retreats" for refreshment, and a modern church, by Sydney Smirke, for architecture. From Theydon fieldpath and lane lead to Abridge and thence to Lambourne and Chigwell Row. From "The Wake Arms" one can descend into the Lea Valley for Waltham Holy Cross, the "moulder'd abbey" of Tennyson's verse, with a lift on the way by an omnibus from "The Volunteer." To the north of "The Wake Arms," in the wood on the right of the road to Epping, is an extensive earthwork known as Ambresbury Banks, which tradition asserts to be one of the places where Boadicea made her last stand against the legions of Suetonius—the British Warrior Queen seems to have had as many camps as Nell Gwyn had houses. The Banks indicate that this part of the forest was once open ground. EPPING—or Epping Street, to be exact—is a neat little town, with many inns, and a Decorated church that is a notable example of the work of George Bodley, R.A. The original village, Epping Upland, lies about two miles to the north-west, and is now, like many another "village" in the Forest country, a retired little settlement of an old church (13th Century), a cottage or two, and some farmsteads. Epping Street owed its development to its situation on the main highway. It was an important halting-place of the Newmarket coaches. For woodland saunterings the Lower Forest is close by. A cattle market is held at Epping on Monday.

From Epping a "National" service runs in one direction to Bishop's Stortford, *via* Harlow and Sawbridgeworth, and in the other to Brentwood, by way of the unspoilt villages of North Weald Bassett and Bobbingworth to Chipping Ongar, and thence round by Kelvedon Hatch, as charming a rural journey as any English county can present. On Sundays during the summer the "General" service to Epping from London is extended to Harlow, a small market town on the Stort.

THE ONGARS AND THE PASSINGFORD COUNTRY.

Chipping Ongar and High Ongar are small country towns separated from each other by the Roding. The former was once distinguished by a Norman castle, the great mound and bailey of which remain; and both have old churches, St. Martin, at Chipping Ongar, being a remarkably complete example of Norman work. The church of High Ongar is also largely Norman; but of ecclesiastical architecture around the Ongars the most noteworthy feature—and one that is unique—is the tiny church of St. Andrew at GREENSTED (reached by an avenue that runs west from Chipping Ongar), the nave of which is composed of the split trunks of oak-trees—a veritable church of logs. This portion dates from Saxon times, and within it, in 1013, the body of St. Edmund, king and martyr, lay overnight whilst being taken from London to Bury St. Edmunds for interment. The chancel and tower (in the latter is an old painting of the martyrdom) are early 16th Century. The church stands on the verge of Greensted Park. There is no village.



[Central Acrophoto Co.]

EPPING FOREST, LOOKING NORTH.

Showing Connaught Water, with Fairmead Thicket on the left, and, in foreground, a corner of Chingford Plain, with the Ranger's Road running east to the Epping New Road, which appears in mid-distance. In far distance (left) the spire of High Beach Church is seen.

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The route to Chipping Ongar from London is by way of Woodford Bridge (where the Roding is crossed and Epping Forest is seen rising, a verdured ridge, to the west), Chigwell, and Abridge, and thence a run of eight miles through unspoilt country. Three miles beyond Abridge is PASSINGFORD MILL on the Roding, as pretty a picture as any that Constable painted. From the mill there is a five-mile ramble north-west to Epping, by way of Theydon Mount (the church here has several monuments); and another to Navestock, a pretty little place to the east of Passingford. Three miles north of Passingford the 'bus passes Little End, close to which is Stanford Rivers—a venerable church, a parsonage, an inn, and a few cottages and farmsteads scattered about, in a picturesque setting. The passenger who prefers to keep afoot for a while will be rewarded by a stroll of two miles through the leafy lanes to Greensted, and so into Ongar for the omnibus.

HAINAULT FOREST.

Hainault Forest—or, rather, the fields that were once covered with the beautiful woodland of the Hainault walks of Waltham Forest—lies a mile or two to the east of Epping Forest, from which it is divided by the green valley of the Roding. Here and there beside the road from Woodford Bridge are little clumps of hornbeam in private grounds—relics of the old woodland; and on ascending Grange Hill (a place of views this—away to the Thames), the first public parcel of the woodland will be seen in the form of Chigwell Row Recreation Ground. Despite the urban savour of title, this is a delightful piece of greensward and brake, and its preservation is due to George Shillibeer (he who introduced the omnibus into London), by whose efforts it was saved when the Commissioners of Woods and Forests thoughtlessly cleared the Hainault walks in 1851. The section that came to the Crown may be seen in the naked fields, cut across with straight roads, that slope up from Barkingside to Grange Hill. Here the Fairlop Oak and other splendid trees once formed the merry greenwood whither came the block and mast makers of Wapping for beanfeasts in the 18th Century. Almost opposite the Recreation Ground, in the row of fine mansions whence Chigwell Row takes name, is The Grove, where Shillibeer lived.

Still very rural is CHIGWELL ROW, albeit but twelve miles from Aldgate—just the "row," the Maypole Inn, and a modern church. Extending north-east from it is the 800 acres of undulating grassland, with copses here and there, that was purchased by the London County Council and local authorities in 1906 and is the alleged Hainault Forest of to-day. By striking diagonally across it one will come in three miles to HAVERING-ATTE-BOWER, a village as pretty as its name—a church (modern), some cottages, an inn, and a smithy, set about a green, whereon are stocks and whipping-post to tell of olden forms of correction. The Bower was a palace of the Saxon kings (it is associated with Edward the Confessor), and later a royal hunting-lodge. Hither came Queen Elizabeth (her Majesty is commemorated by the title of a row of old cottages) during the Armada crisis, Havering being conveniently near to the court in London and the camp at Tilbury. The Bower went the way of other royal houses during the Commonwealth and naught now remains of it. There is a legend that the Confessor had his orisons so

disturbed by nightingales that he caused the birds to be banished from the neighbourhood. It is of interest, because the old Hainault country is famous for these tuneful warblers in our own time. About a mile north of Havering is Stapleford Abbots—a church, an inn, a fine old farmhouse, and a few cottages. Havering and Stapleford are connected by omnibus with Romford.

Another ramble from Chigwell Row can be had by turning down beside "The Maypole," following a footpath on the left and a continuing path from the lane into which the first leads, and so coming out into CHIGWELL, where is the gabled "King's Head"—"The Maypole" or *Barnaby Rudge*. Opposite is the old church (notable for a Norman doorway and a fine brass to Samuel Harsnett, Archbishop of York), where poor Barnaby waited for the coach with his mother, the raven meanwhile announcing its Satanic characteristics. In the burial-ground, just to the left of the path, is the grave of Shillibeer. The grammar school at Chigwell (founded by Harsnett) had William Penn among its scholars. Facing the inn, a lane leads to a path (on the left of the fork) that runs over fields through which the Roding winds along, and, right, beside farmlands and out to "The Roebuck" at Buckhurst Hill, with omnibuses for a return to London. Chigwell itself is traversed by the service to Abridge and Ongar from London.

The road running north of Chigwell Row and skirting Hainault Forest leads in a mile and a half to LAMBOURNE END—"The Beehive" and a few cottages that specialise in "Teas." The church is set among meadows to the north, and is a structure in which extremes meet, a little bit being Norman and a big bit commonplace Georgian. Within is the tomb of Thomas Winiffe, Bishop of Lincoln, who, deprived of his see by the Parliament during the Civil War, retired to Lambourne (his first living) and found consolation in compiling a polyglot Bible. A cedar by the church is notable for its luxuriant foliage. Close by is the old manor house, Lambourne Hall, now a farmhouse. From the church lanes lead to Stapleford and Havering; and, to the north-west, to ABRIDGE, a four-square village, with two big inns, by the Roding. From the village one can follow over the Roding and along to Theydon Bois, and so through Epping Forest to "The Wake Arms," or, if Shanks's pony be tired, there is the omnibus back to London from Abridge.

THE BRENTWOOD COUNTRY.

Brentwood means Burnt Wood, and Brentwood is said to have originated with a few cottages built in a clearing caused by fire in this corner of what was once Waltham Forest. It is on the main road from London to Colchester—a road that the Romans cut—which little more than a century ago was flanked on each side by the woodlands. North of this road, between Romford and Brentwood, lies the old forest country.

The Brentwood district is served by omnibuses that start from Stratford Broadway and proceed through Ilford, where is Valentines (page 200), and thence through Ilford's suburbs, Chadwell Heath, with houses where the heath used to be in days gone by, and ROMFORD, where a few old inns and houses survive among latter-day efforts. Set along the high street are pens for cattle and hogs and poultry, and on Wednesday (market day) Romford is a busy place indeed. Beside the market-

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place is the church of St. Edward (the Confessor, as mentioned elsewhere, had a palace at Havering, and Romford was the capital of the old Havering Liberty), in the Decorated of the Eighteen-Fifties. It contains some monuments from the old church, and, for early history, a figure of St. Edward in the east window. The town is crossed by omnibuses that run south to Rainham and north-east to Havering and Stapleford Abbots (page 249), and it is the point where a route to Upminster diverges.

Passing Raphael Park (a portion of the old Gidea estate, with a lake that once formed part of the ornamental canals of that property), the course to Brentwood lies through Hare Street (with the Gidea Park Garden Suburb to the south), across the Southend Bypass, and thence through HAROLD WOOD, which of old was a manor of the Saxon king. On the left an avenue of elms marks a lane that leads to Havering, a two-mile stroll; and, right, a splendid avenue of Lombardy poplars runs down to Harold Wood "village." The Roman road—now typical in its straightness—skirts fields and parklands. Passing, left, a lane that leads up to Dagnams Park—across which there is a public path to the little village of Noak Hill (two miles)—the way is by Brook Street, where the old "Golden Fleece" (parts date from the 15th Century) marks a footpath to South Weald; and thence uphill—with a sight of Warley straddled on the ridges to the right and the rich woodland of Weald Park to the left—into

BRENTWOOD. Of things that are old there are "The White Hart," with the remains of a galleried courtyard, to give an idea of what a Tudor hostelry was like; and, opposite, in New Street, some fragments of a Chapel of St. Thomas the Martyr that was founded in 1221. For modern architecture, Brentwood has two fine churches, the Anglican St. Thomas the Martyr, and the Roman Catholic cathedral of the Sacred Heart (Brentwood is a Catholic see). Both are good examples of modern Gothic. For an ancient church there is St. Mary at Shenfield (a mile along the main road), noteworthy for columns of hewn oak and other timber-work of the 13th Century. For rambles one may take the Ingrave Road from the old Grammar School at Brentwood, and get down over Shenfield Common and so through Ingrave and over Thordon Park to Childerditch Street and West Horndon, or through the Warleys (the Guards' depot is here, and the War Office have not improved the common) to Harold Wood. The gem of the Brentwood country, however, is SOUTH WEALD (reached from the main road by way of Tower Hill and Weald Lane). The church (rebuilt, but with a 15th-Century tower and other remains of the old structure) stands in a beautifully kept churchyard, with a notable old lich-gate; opposite is the inn—a Queen Anne house (1704)—and close by are some picturesque almshouses. The cottages are embowered in climbing roses. Near the church a public path runs over Weald Park, a place of deer-cropped lawns patched with bracken and finely timbered, environing a Tudor mansion that was the residence of Queen Mary I before her accession. Perhaps some among our readers will be more interested to learn that Weald Hall is the setting of Rhoda Broughton's *Red as a Rose is She*, although the vogue of the lady novelist who charmed the readers of "Temple Bar" is past. The path leads past a lake to a track that runs forward into a lane, whence the way to Brentwood lies right, by orchards, and round through Pilgrims' Hatch, which has an old inn or two. Or

from South Weald the footpath to Brook Street can be taken and the 'bus picked up at "The Golden Fleece."

From Brentwood omnibuses run in one direction to Warley and so round to Harold Wood, and in the other to Ongar and Epping, the latter route affording a tour of the old forest country and a return to town through the forest itself from Epping.

HORNCHURCH AND UPMINSTER. Turning south at Romford, the "General" service from Stratford passes through Hornchurch (about $2\frac{1}{2}$ miles), crosses the little Ingrebourne, and ascends to the neighbouring Upminster. Hornchurch has some old inns and houses and a fine church, the chancel and nave of which are Early English, the tower, aisles, and chapels Perpendicular. On the east gable is a sculptured bull's head, with which several stories are associated, one being that it symbolises the old pelt trade for which Hornchurch was famous.

A church in a yew-shaded burial-ground, a sedate inn, a windmill, and an old house or two and a few new ones, grouped about the crossroads, compose Old Upminster. New Upminster—the Garden Suburb—lies to the north and is not obtrusive. The church has been partly rebuilt, but portions, including the tower, are old. Within are some brasses. Upminster was celebrated for its scientific vicar, William Derham, F.R.S., who held the living from 1689 till 1716. Here he wrote learned treatises on sun-spots, sound, the migration of birds, clockmaking, and physico-theology, and made astronomical observations from the tower of the church. Just opposite the church is High House, where Derham lived.

To the south of Upminster lies a reposeful country that will repay exploration. The villages—North Ockendon, South Ockendon, and Bulphan—are old and retain their rustic charm. North Ockendon has an ancient church—the nave and chancel are Norman—with some fine monuments of the Pointz family; and the churches of South Ockendon (with monuments of the Saltonstalls) and Bulphan are also well worth inspection. A 'bus from Romford runs *via* Upminster to Cranham (a mile or so beyond Upminster); and another to Grays goes by way of the pleasant hamlet of Corbett's Tye and the Ockendons, thus affording a lift for the explorer.

THE RAINHAM BACKWATER.

It is less than twenty years since the motor-bus first ran out into the country around London, for rural excursions at week-ends. One of the earliest services went to Rippleside, which then comprised an inn and a few "Tea" cottages among the market-gardens beside the narrow, dusty road to Rainham. Rainham itself was a solitary village aloof from London. To-day Rippleside and the narrow, dusty lane are gone, a new town marks the site of the market-gardens, and a wide concrete road leads to Rainham. All this is the development of the last six years.

If not rural, the journey to Rainham is at least interesting in revealing something of the growth of London since the War. Turning round by the old church at Barking (page 66), the omnibus from Central London proceeds past Eastbury—an Elizabethan manor house (now owned by the National Trust) screened by modern dwellings—and

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makes its way past the Dagenham Estate of the L.C.C., which adjoins Becontree on the north. To the right come views of the Thames and its shipping, across the marshland of the Barking Level, which is protected from the river by great dikes built centuries ago. Until the last few years or so these dikes were a lonely bit of the riverside and afforded a curious and little-known ramble. During a storm on December 17, 1707, the river burst through at Dagenham and formed the Lake or Breach that remains to this day. Five years' unceasing labour was involved in repairing the dike.

RAINHAM is much the same as of old, a village clustered about an old church by the Ingrebourne Creek. The church is a good example of late Norman work, with several interesting details, including a fine priests' door in the north of the chancel. The special attraction of Rainham, however, is that it serves from the east the region of old villages—the Ockendons and other rural settlements—that Upminster (four miles distant) serves from the north. Taking to the Upminster road, one can get over to South Ockendon and thence down to Stifford, a hill-set village of charming situation with, of course, the ancient church that goes with most Essex villages. From Stifford, lanes give a return to Rainham by way of Aveley (two miles), passing on the way Belhus Park and its early Tudor mansion. From Aveley (here, too, is the inevitable old church) a 'bus runs back to Rainham (three miles), giving in passing some fine views over to the Thames in one direction and across to the wooded hills about Brentwood in the other. The approach to Rainham is through Wennington, a village among market-gardens. From Rainham the Aveley omnibus goes north through Dagenham and Romford to the Hainault country at Stapleford Abbots.



THE STOCKS AND WHIPPING-POST AT HAVERING-ATTE-BOWER. Similar old-time instruments of correction are preserved in certain London churchyards—e.g., at Shoreditch and Hackney.

THE RIVERSIDE.

THE THAMES FROM KEW TO WINDSOR.

Then will we turn
To where the silver Thames first rural grows.
—THOMSON.

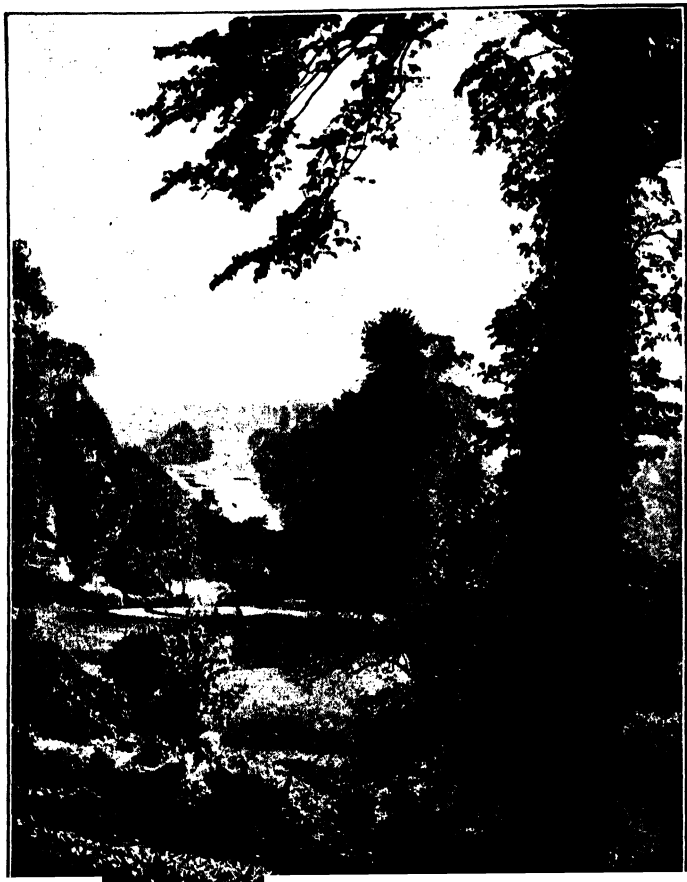
The lower reaches of the Thames above London may not be altogether so rural as they were in Thomson's time—urban development comes rather disagreeably into the picture at Surbiton and elsewhere. Nevertheless, many a pleasant ramble is to be had along the banks of the Thames below Staines; and above Staines, where the Upper Thames begins, the stream preserves its rural charm unmarred.

Between Kew and Windsor the riverside is served at numerous points by omnibuses from various parts of London—by tramways, too, as far as Hampton, so that there is unlimited scope for rambles, of whatever length one may care to make them, besides this thirty-miles stretch of the river. Above Kew the Thames is a waterway of pleasure, and the coming and going of the craft—of launch and punt and dinghy and canoe—and the general spirit of care-free gaiety, enhance the pleasure of a ramble. Here and there along the bank the patient followers of the gentle craft will be passed. For explorations afloat, steamers run during the summer from Westminster to Kew, Richmond, and Hampton Court, and from Richmond to Hampton Court and Staines; whilst for those who wish to paddle their own canoe, boats of every sort can be hired all along the river.

KEW. The Gardens are dealt with on page 195. From Kew Bridge (*Tram and Omnibus*) the towing-path presents a charming three-miles stroll to Richmond, beside the Gardens and the Old Deer Park of Richmond Palace, with the green meadows of Syon (the estate of the Duke of Northumberland) and picturesque Isleworth on the other bank. Atop of Syon House is the Lion of the Percies—this particular example once surmounted old Northumberland House in the Strand.

RICHMOND (*Underground and Omnibus*). Here the Thames, flanked by the verdured hill, presents a scene of matchless beauty. The stranger, looking down from Richmond Bridge for the first time, experiences a feeling of delight and surprise at the unexpected view that is disclosed. Before proceeding to the river, however, the visitor should turn aside from George Street to the old church—which contains (near the door) memorials of Thomson, the poet, and Edmund Kean, the actor, who are buried here—and then cross George Street and pass through one of the byways to the Green. This was once the tiltyard of the palace, which was a residence of the sovereigns from Edward I (d. 1307) to Charles I (d. 1649). After the execution of Charles I the palace was dismantled by the Parliament, all save a gatehouse, bearing the arms of Henry VII, and some red-brick buildings called the Wardrobe Court, on the left of the Spanish Lawn, to which the gateway leads. These remains are on the south side of the Green, and adjoining is Maid-of-Honour Row, some early Georgian houses that were built to accommodate the ladies of the household of the Prince and Princess of Wales (afterwards George II and Queen Caroline), when in residence at Richmond Lodge in the Old Deer Park. Passing through the courtyard and turning

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THE THAMES, FROM THE TERRACE GARDENS AT RICHMOND.

left down Old Palace Lane, a commemorative tablet will be observed on a wall near the river. Originally Richmond was called Sheen (a Saxon word meaning beautiful). The name was changed by Henry VII (Henry of Richmond, in Yorkshire), when he rebuilt the palace about 1500.

Following the towing-path to "The Three Pigeons," the entrance to the Terrace Gardens, which have recently been extended, will be reached. It is the Terrace above the Gardens that reveals the famous view from Richmond Hill. Above Petersham Wood a toposcope indicates the chief

features of the landscape. Several of the mansions on the Terrace are notable. Doughty House (with a conservatory), the residence of Sir Herbert Cook, contains one of the finest private collections of Old Masters in England. Opposite is Wick House, which was built for Sir Joshua Reynolds. The Star and Garter Hostel for Disabled Soldiers and Sailors was built by public subscription, and designed (gratuitously) by Sir Edwin Cooper. Below the hill, to the right of the Gardens, are the British Legion Poppy Factory and the tastefully designed houses of some of the ex-soldiers who make the flowers. The road dropping downhill from the gates of Richmond Park (page 193) leads to

PETERSHAM (*Omnibuses*), a village of dignified Georgian mansions, a few modest cottages, an inn with tea gardens, a school with a museum, and an old church and a new one. In the graveyard of the old church lies Captain Vancouver, the explorer of the north-west coast of America. The church has some monuments, including a tablet set up to Vancouver by the Hudson's Bay Company. From Petersham Meadows the towing-path—greensward in places—affords an enjoyable ramble to Kingston, passing Ham House, Twickenham, and Teddington Weir, where the tideway ends. At Teddington is a footbridge. Teddington Reach is a resort of sailing clubs.

"HAM'S UMBRAGEOUS WALKS." Ham House (Earl of Dysart) was built in 1610, and among its many associations are the meetings here of the Cabal Ministry of Charles II—England's first Cabinet. It is environed by leafy avenues, which are open to the public. The one that leads past the river front of the mansion connects on the east with the longest and most beautiful of them all, which leads out on to Ham Common. If a detour be made in this direction the riverside can be regained at Teddington Weir by a field-path from the common. From Petersham village the Walks are reached by turning through the lodge gates opposite "The Fox and Duck."

TWICKENHAM (*Tram and Omnibus*), with Eel Pie Island of carnival, and the ferry of song, still makes a pleasing composition from the Surrey bank. This ferry gives a crossing to the old church, where are buried Pope and Gay, the poets, Kitty Clive, the actress, and General Tryon, the last English Governor of New York. Close by is York House (now the Council Offices), a residence of James II when Duke of York (New York was named after him), and the birthplace of his daughter, Queen Anne. Pope's Villa has gone. Above the town is Strawberry Hill, with the "Gothic castle" that was built by Horace Walpole, the 18th-Century letter writer and virtuoso. It is now, with modern additions, a Roman Catholic institution.

Near Twickenham is Whitton, with Kneller Hall, so called after Sir Godfrey Kneller, the artist, by whom it was built and who died here in 1723. It is now the Royal Military School of Music. The band performances here during the summer are noteworthy. They take place on Wednesdays (afternoon and evening alternately) from May to September, admission 6d.; with a grand evening concert on the last Wednesday in each month (1s.).

KINGSTON (*Tram and Omnibus*) is an ancient town and was the Scone of Saxon England—the crowning-place of the kings. The old coronation stone stands near the market-place, the plinth inscribed with the names of the seven kings—from Athelstan (924) to Edmund

Ironside (1016)—who were crowned upon it. The market-place, enclosed by the old church and gabled houses—some old, and some of them good reproductions of old work—imparts to the town a character that is all its own. The church, one of the largest in Surrey, is partly 15th Century, with some older remains; it contains monuments. On Monday a cattle market is held on the Fair Field. Below the bridge (rebuilt by Edward Lapidge in 1828) are the Canbury Gardens. Above Kingston the towing-path is on the left (Middlesex) bank, and skirts the Home Park of Hampton Court. The river here is marred by the houses of Surbiton, however, and a prettier route is through the Home Park itself (reached by a gate near the foot of Kingston Bridge): About a mile below the Palace, on the Surrey bank, is Thames Ditton, with the picturesque "Swan," a resort of anglers. Ferries give a crossing.

HAMPTON COURT (*Tram and Omnibus*). The Palace is described on page 85. Above the Palace, on the Middlesex bank, are some pretty waterside gardens, presenting a view of Tagg's Island, a famous pleasure resort. Farther on are Garrick's Villa, where the actor lived from 1754 till his death in 1779; and Hampton Church, which is modern, but contains interesting memorials from the old church. Above Hampton Court Bridge the towing-path, on the Surrey bank, affords a five-miles walk from Molesey to Walton. Opposite Hampton it skirts Hurst Park Racecourse—a ferry is here. At Molesey and Sunbury (Middlesex) the banks are noteworthy chiefly for reservoirs, which are sanctuaries for seagulls in Winter. Lying back at **SUNBURY** (*traversed by an omnibus from Richmond, via Hanworth, to Chertsey*) is Kempton Park Racecourse. Hanworth, a mile or two on the north, was once the site of a royal palace (more properly a hunting-lodge), where Queen Elizabeth resided prior to her accession. The palace passed into private hands, and, after being much altered, was burnt down in 1797. Part of the park remains, as a private estate, and near the modern church is a castellated Tudor building that is said to incorporate part of the old stables. About Hanworth are orchards. A few years ago Middlesex grew more hard fruit than any other county.

WALTON (*traversed by omnibuses from Kingston to Staines, Shepperton and Chertsey*), where the Thames is spanned by the ugliest of bridges, is a town of recent expansion, with an old church containing many monuments (including one by Roubiliac and another by Chantrey), whilst in the vestry is preserved an old-time instrument of feminine restraint in the form of a scold's bridle. In the neighbouring cemetery are the graves of New Zealand troops who died of wounds whilst in hospital at Mount Felix and Oatlands. On the gateway of Mount Felix (a mansion with a tower, near the bridge) is a memorial tablet. Opposite a road runs off through Oatlands Park to Weybridge. At Oatlands was a royal palace, built, like that at Hanworth, by Henry VIII, as a sort of adjunct to Hampton Court. It was dismantled by the Parliament, but after the Restoration a new mansion was built. The last occupant of this was Frederick Duke of York (son of George III), whose kindly Duchess was the Lady Bountiful of the district. To her memory the people of Weybridge set up on Weybridge Green the old column of the Seven Dials (this London throw-out was acquired cheaply), where it still stands. Oatlands Park is in part a select garden suburb, the remainder consists of the grounds, with a lake, attached to an hotel erected on the site of the palace. Weybridge Church (rebuilt) has a



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few memorials. The town is traversed by the Kingston-Woking omnibus (page 265).

From Walton to Chertsey (five miles) the Thames winds between low-lying green banks. The towing-path, still on the Surrey side, carries on, past Lower Halliford—a few houses and an old inn, "The Ship," on the Middlesex bank—to the mouth of the Wey. Here one can turn off to Weybridge, or cross the Thames by the ferry to

SHEPPERTON (*Omnibuses*), a pleasant little town, with mansions and an inn or two facing the river, an old-world square—with the "Old King's Head" and "The Anchor" flaunting painted signboards, and a quaint church—tucked away at the rear, and bungalows sprinkled around. A road skirts the river to the bridge (by James Paine, the builder of Richmond Bridge), by which the crossing is made into

CHERTSEY (*Omnibuses*), a clean and comfortable-looking town lying back from the river. The church (mainly a commonplace rebuilding) has a memorial to the statesman, Charles James Fox, set up by his widow, who is buried in the churchyard. Fox lived at St. Anne's Hill (on the Ascot road), the lower slopes of which are covered with shrubby walks. Part of the hill has recently been presented to the public. Wide views are unfolded from the crest. A pleasant return to Chertsey is by way of "The Golden Bough," a rustic inn, with an ancient elm supporting a summer-house; or the stroll can be extended by taking in Thorpe, a little village in the meadows below the northern foot of the hill. From Chertsey High Street a lane leads down to the Abbey River, a cutting made by the monks of Chertsey Abbey, some further relics of which are to be seen in a few stones built into the wall of a farmhouse. A path leads over the Abbey Mead and the contiguous Laleham Burway to the ferry to Laleham. Below Chertsey Bridge is a walk over Chertsey Mead and thence along the Wey into Weybridge.

LALEHAM (*Omnibuses*) is a retired village, with an old church, and is associated with Arnold of Rugby and his son Matthew, the poet. It was during the time that the elder Arnold kept a school here that his son was born. Matthew Arnold, with his wife and several of their children, lies buried in the churchyard. Near their grave is that of the third Lord Lucan (Laleham House is the residence of the Lucans), who gave the order for the charge of the Light Brigade. From the village two roads—one traversed by the omnibus, and the other beside the river, passing Penton Hook, where the water comes tumbling down at one of the largest weirs—lead to

STAINES (*Omnibuses*). This town and its neighbour, Egham, on the Surrey bank, are both very modern in aspect and have not much to show in themselves. The church of Egham (rebuilt in 1820) has monuments preserved from an earlier structure. At Staines, in a neat pleasure ground, just above the bridge, is the London Stone, supposed to have been originally set up to mark the up-river jurisdiction of the Lord Mayor over the Thames, but maybe set up to mark the boundary of Middlesex, which county the City once held in farm. Staines was a Roman station (*Ad Pontes*), and the road to Bath crossed the river here. It may be that the town derives its name from the ruins of the Roman station, Staines being a Saxon word for stones. The river at Staines is a favourite mooring of houseboats; launches run up to Windsor, Maiden-

head, and Oxford. About five miles north-west of Staines is Horton, the village of Milton (page 222), a delightful ramble by way of Staines Moor and thence through quiet lanes that are crossed by babbling brooks. Footpaths (signposted) can be picked up in places. From Horton a lane can be followed along to the Bath Road at Colnbrook, or a slight detour to this point made by crossing the Colne Brook at the mill near Horton and bearing down past "The Golden Cross," and so out to the Bath road by "The Old Punch Bowl," on the Hounslow side of Colnbrook. To the south of Horton is Wraysbury, lying back from the Thames opposite Old Windsor. In the Datchet Road here is an old farmhouse known as King John's Hunting Lodge, but having no more connection with Lackland than has the so-called Magna Carta Island, which lies in the river off Wraysbury.

From Staines the towing-path, on the Surrey bank, gives a beautiful five-miles ramble to Windsor, skirting Runnymede, where—we hesitate to mention it—King John and the Barons fixed up Magna Carta. A generation or so ago Runnymede Races made a greater appeal to the populace than the historical associations of the site of the course did. Flanking Runnymede are the wooded slopes of Cooper's Hill, which can be ascended for the view. At "The Bells of Ouseley," at Old Windsor, the Berkshire boundary is crossed. Behind this inn is Priest's Hill, with Beaumont (now a celebrated Roman Catholic college), the estate that Warren Hastings purchased after he came back from India. Omnibuses on the Hounslow-Windsor service, *via* Staines, traverse Priest's Hill, which leads up to the gorse-grown Englefield Green, on the summit of Cooper's Hill. On reaching the new Albert Bridge by the towing-path, one can cross to Datchet, on the Buckinghamshire side, or bear forward through the Great Park, over the Long Walk, and past the East Terrace of the Castle into Windsor Town. For Windsor see page 224.



WINDSOR CASTLE, FROM THE BROCAS

On the right is the Curfew Tower, with St. George's Chapel to the left.

SURREY.

Surrey is a county of hills and commons. The hills comprise the North Downs, a great terrace of chalk that extends across Surrey and Kent, and the greensand ridges of the Weald, or the plain, once a dense forest, that lies between the North Downs and the South Downs of Sussex. Ages ago the chalk spread right across the Weald, like an immense dome, but this portion was worn away by denudation. The Weald was once the iron-smelting centre of England, and scattered about it are the hammer-ponds of the old ironworks, now limpid sedge-fringed pools. The commons—wide, open heathlands, dappled with gorse and heather, and in some cases planted with pine trees—are distributed throughout the county.

THE NORTH DOWNS. West of Guildford the chalk terminates in an embankment-like ridge called the Hog's Back. East of Guildford it rises from under the clay of the London area and, after a gradual ascent, falls abruptly in a turfed escarpment, scarred at intervals by chalk-pits, and marked by bold headlands. The chief of these headlands are White Down (700 ft.), near Wotton, Box Hill (590 ft.) above Dorking, Colley Hill (714 ft.), and the adjacent Reigate Hill (763 ft.) above Reigate, White Hill (666 ft.) at Caterham, and Botley Hill (865 ft.) at Titsey. On the crest of the ridge are rough woods, and in places the escarpment is covered with thickets of yew, with which the beech and the whitebeam mingle. The turf is sprinkled with shy downland flowers. Tracks and roads and pathways run along the crest and the slopes, over which one can roam at will. East of Guildford an old packhorse track, the Harrow Way, threads a tangle of wood for the eight miles to Ranmore Common, above Dorking. Here and there on the escarpment are remains of a prehistoric track called the Pilgrims' Way, from a supposition that it was used by the Canterbury pilgrims. The Way is a subject of much writing, but precious little evidence has been adduced to connect it with the Canterbury pilgrims. It gives some very charming hillside rambles, however.

THE FOREST RIDGES. The greensand ridges consist of a broken chain of wooded hills that run parallel to the terrace of chalk, the principal eminences being St. Martha's Hill (573 ft.) at Guildford; Pitch Hill (844 ft.), south of Albury; Holmbury Hill (857 ft.); Leith Hill (965 ft.), south of Wotton, and Tilburstow Hill (590 ft.) at Godstone. Holmbury Hill and Pitch Hill are outside the range of this guide, however. Some of the heathery valleys of the greensand are like little Highland glens. Between the chalk and the greensand lies a vale of remarkable beauty, with old villages embowered in wood or beside running waters.

Rambles over the Surrey Hills, from one omnibus terminus to another, are among the most beautiful walks to be had near any great city, and with them is the allurements of wide horizons and ever-changing landscapes. For those who prefer itineraries by omnibus, there are services along the road in the vale between the two ranges of hills.

Remmore Church.

Box Hill (590 ft.)

Colley Hill (714 ft.) White Hill (666 ft.)

Botley Hill (865 ft.)



[W. F. Taylor.]

THE NORTH DOWNS AND THE WEALD.

Looking east from White Down, above Wotton. To the right, in mid-distance, is Dorking.

LONDON'S COUNTRY.

GUILDFORD.

THE OLD COUNTY TOWN AND ITS ENVIRONS.

"Commons and upland and moorland
Odour of fir-tree and pine."

THE ROUTES. The direct omnibus services to Guildford run from Kingston and Croydon, respectively. The one from Croydon connects at Leatherhead with the Dorking and the Leatherhead routes that come down from London, and thence proceeds by way of Great Bookham, Effingham, the Horsleys, the Clandons, and Merrow, a string of old villages on or adjacent to the highway. From the road, which lies back a mile or two from the ridge of the North Downs, lanes lead through the woods—Lower Effingham Common, Netley Heath, and King's Wood—that clothe the ridge above the Vale of Tillingbourne, and descend steeply to Abinger, Gomshall, and Shere, three beautiful old villages. From Merrow Church a road leads over Merrow Downs to Newlands Corner—a too popular resort of the motorist that at week-ends were better avoided, however. All the villages passed have interesting churches, that at Great Bookham being made of especial interest to the visitor by means of plans and guides. Bookham has a fine common covered with oak trees. Effingham is the village whence the Lords Howard of Effingham—the second of whom commanded against the Armada—took title. Fine parklands are a feature of the road between Leatherhead and Guildford.

THE PORTSMOUTH ROAD is the route taken by the service from Kingston. It is flanked by wild commons and pine woods, and is a road that for gorse and heather is unrivalled by any other highway near London. First is Littleworth Common, by which Esher is approached—Sandown Park Racecourse, with an old Traveller's Rest in the fence, marks the entry into the town; and then West End Common, on one hand, and Arbrook, Oxshott, and Esher commons (behind Claremont) on the other, with Fairmile Common farther on. Claremont was the estate that Clive purchased after his return from India; it was a home, too, of Queen Victoria during her childhood. Other features of Esher are the "Bear," an old coaching inn, the little old church, now disused, of which Thomas Hooker, the founder of Connecticut, was once the rector; the fine new church, with several monuments within and notable tombs, including that of the first Lord Esher, in the churchyard; and, on the Hersham road, the gatehouse of Esher Place, a former house of the Bishops of Winchester, whither Wolsey retired on his disgrace. From Esher there is a service to Oxshott.

Beyond Esher is Street Cobham, whence a ramble may be had through Church Cobham (the old village) and Stoke D'Abernon (page 267) to Leatherhead. The highway then ascends Pain's Hill and runs beside the pine woods of Ockham and Wisley commons. Amid the pines of Ockham, by "The Wisley Hut," is a large lake called Boldermere. Ockham, lying back on the south of the highway, is a beautiful little village with an old church containing several monuments. Wisley village, which has an old church—a little Norman structure, of nave and chancel only—and some fine modern farmsteads, lies back behind the common, the lane leading to it skirting the grounds of the Horticultural Society. Passing the commons, the road runs through

Ripley, where the old inns hang out nautical signboards. To the north, beside the River Wey, are the ruins of Newark Priory, one of the few monastic remains in Surrey. Beyond Ripley farmlands and parks line the road. To the right comes a view of the stately Tudor mansion of Sutton Place, and shortly the road winds round into Guildford.

GUILDFORD. The ancient capital of Surrey is perched on the slope of the North Downs, where the River Wey breaks through the ridge of chalk. The long, steep High Street, with the Hog's Back rising a green mound at the foot, is curiously like Winchester. Conspicuous in the High Street are the Hospital of the Blessed Trinity, one of the most notable of English almshouses; the picturesque 17th-Century Guildhall, with its projecting clock; the 16th-Century grammar school; the churches of the Holy Trinity and St. Nicholas—the former now the cathedral of the newly-created see of Guildford—and many old hostelries and gabled houses that peep out in pleasing quaintness from among the modern buildings.

The Hospital (open to the public), which is in the Tudor style of architecture and encloses a garden court, was founded in 1619 by Archbishop Abbot, the son of a Guildford clothier. The common room, the dining hall, and other apartments contain handsome Jacobean furnishings, and the chapel has some old stained glass. Opposite is the Cathedral, a Georgian rebuilding of little architectural merit, but the interior of interest on account of the monuments preserved from the old church, among them being one of Abbot. The court room and the council chamber of the Guildhall are open for inspection: among the portraits are two by Lely. St. Nicholas Church is a modern reconstruction, French rather than English in feeling. It has a 15th-Century chapel (with monuments of the Mores of Loseley), which has survived various rebuildings of the church.

In the cemetery on the Hog's Back, above Mount Street, lies Lewis Carroll (Charles Lutwidge Dodgson), the author of *Alice in Wonderland*, who died at the residence of his sisters in Guildford on January 14th, 1898. His grave is near the mortuary chapel. The funeral service was held in St. Mary's Church, and the body carried on a hand-bier up to the cemetery, a few wondering children watching the cortege.

In Quarry Street, off the lower end of the High Street, is the venerable church of St. Mary, a medley of Saxon, Norman, and Early English work. Close by is the museum of the Surrey Archaeological Society, containing an interesting collection, including some old Surrey cottage utensils. Near the museum is a charming garden, the Castle Grounds, wherein stands the ruined keep of the ancient stronghold that guarded the passage through the hills. On Tuesday Guildford is all a-bustle with the cattle market.

EXCURSIONS BY OMNIBUS. Omnibuses run out from Guildford in all directions. A service to DORKING follows the road below the chalk ridge, passing through Shalford, a pretty village on the Wey, round by St. Martha's Hill at Chilworth, and thence through Albury (where is the Silent Pool of Martin Tupper's absurd romance, *Stephan Langton*), and so through the lovely Vale of Tillingbourne, by Shere, Gomshall, Abinger Hammer, Wotton (whence one can get round past the manor house to Friday Street and Leith Hill), and Westcott. Another service from Guildford runs along the Hog's Back, giving the outside passenger



LONDON'S COUNTRY ON THE SOUTH-WEST: SURREY

some wonderful prospects, with Hindhead away to the south. Three miles along the Hog's Back is Compton Lane, which runs down to COMPTON, the village where Watts, the artist, passed his later years. Here, at Limnerslease, are galleries containing sculptures and pictures (*open daily, except Thurs.—the picture gallery from 2 till dusk (6 in summer), the sculpture gallery from 2—free on Wed., Sat., Sun., and Bank Holidays, 1s. other days*); and the mortuary chapel designed by Mrs. Watts, the decorative work being carried out in part by the villagers, and thus originating the Potters' Art Guild at Compton. The artist lies buried in the little cemetery, his grave marked by a birds' bath. The ancient church in Compton is noteworthy in having a chapel above the sanctuary and an anchorite's cell. The tower is pre-Conquest.

RAMBLES. For a twelve-mile tramp over the hills to Dorking (it can be curtailed at will by descending to the road that runs parallel to the ridge, and boarding an omnibus) one should leave Guildford by way of Tuns Gate (near the old Corn Exchange) and follow uphill to the pack-horse track (the Harrow Way) which leads straight ahead, by Pewley Down and Newlands Corner, and thence through woods to Rannmore Common. For a hillside tour one can strike over from Pewley Down (a place of views, distinguished by an indicator) to St. Martha's, and work back into Guildford by descending through Chantries Wood to the Shalford road. The curiously isolated church of St. Martha seems to have been founded in early Norman times. It is called after the saint who is associated with Tarascon in France. During the War the church was camouflaged in foliage to prevent its being a landmark for enemy airmen desirous of bombing the gunpowder works below the hill. From the church there is a glorious prospect over the Vale of Albury to the Hurt Wood at Pitch Hill.

For Compton one can follow up Mount Street from the high street of Guildford and bearing forward along the derelict coach road on the chine of the Hog's Back; or turn off along Sandy Lane—opposite "The Ship" at St. Catherine's on the Godalming road—a primitive track that runs parallel to the Hog's Back. At St. Catherine's, on a mound overlooking the Wey, is the ruin of a chapel that was founded by Henry II. The pleasantest route thither is to follow the streamside path from the foot of the High Street. From St. Catherine's the ferry can be taken over to Shalford, and the lane signposted "The Pilgrims' Way" followed up through Chantries Wood (a place for hazel nuts in Autumn) to St. Martha's, another charming ramble. Proceeding directly forward over St. Martha's one can get down to the Silent Pool at Albury, and so to Dorking or back to Guildford by omnibus.

WOKING AND THE OLD WASTE COUNTRY.

'Twas when a great part of North-West Surrey consisted of sandy heaths. Old writers refer to the district as a desert. Emulating the action of his Norman ancestor elsewhere, Henry VIII attached a large tract of the waste to his palace at Oatlands as a hunting ground, and made an attempt to remove the few people who found a habitation here. The old waste is to-day the country around Woking. Reclamation and the free planting of timber, particularly pine and larch, in modern times, have transformed many of the sandy heaths into farmlands and pleasant estates; but there are still a few patches of the

old heath between Weybridge and Woking, and north and west of Woking are the extensive Cobham, Bisley, and Pirbright commons. Woking is six miles directly north of Guildford, and the omnibus from Kingston follows the Portsmouth road as far as Esher (p. 262), where it turns off beside the Mole and past the old gatehouse of Esher Place to Hersham, and so to WEYBRIDGE (page 256). Thence the course is south-west, along a road that runs parallel to the section of the Portsmouth road between Cobham and Ripley. The two highways are from three to five miles distant from each other, and between them flows the Wey Navigation and the meandering branches of the Wey itself. A pleasant territory for rambles this, with Wisley and Pyrford as attractions.

Leaving Weybridge and its bit of sandy heath, now set with fir, the road passes Brooklands and then skirts St. George's Hill, most of which estate is now given up to golf and villas. A public right-of-way leads across the hill, whence are good views and, for the archæological, the earthwork called Caesar's Camp. A short distance farther on the omnibus traverses the modern development of BYFLEET. The old church of Byfleet (early 14th Century) lies off the road, to the south; the modern church of West Byfleet is conspicuous beside the highway, which, before reaching it, crosses the larch-screened Wey Navigation. Northwards, the towing-path presents rambles to Weybridge; southwards, to Wisley and Pyrford. From West Byfleet a long straight road lined with pines runs along past Pyrford Common, another scrap of the old waste. On the other side of it a lane leads to Pyrford village, which is somewhat similar to Wisley, being merely a little Norman church and some new brick-built farmsteads. Good views are to be had from the churchyard, whence a lane runs down to the ruins of Newark Priory beside the Wey, and so to Ripley. Beyond Pyrford Common the omnibus swings round through Old Woking, and in a mile or so halts in the very considerable town that comprises modern Woking.

OLD WOKING has a church of more than usual interest. It is partly Norman and partly Early English, and the Norman doorway of the nave is remarkable in having what seems to be the original door. From the church a charming ramble can be had by lane and field-path to Ripley. The route crosses the Wey Navigation, which one can follow, right, to Send and Guildford. Modern Woking has nothing of interest, save the Mosque, and this, of course, is not open to the public. To the north is Horsell Common, over which those who want a good tramp across the old heaths can get along to Chobham (about three miles distant), and round south over Bisley Common into Woking again. Pirbright Common is about four miles south-west of Woking.

LEATHERHEAD

WITH CHESINGTON, THE VALE OF MICKLEHAM, AND THE DOWNS. THE ROUTE. One road to Leatherhead is through Richmond, Kingston, and Chessington, the other through Ewell, Epsom, and Ashted—the latter is dealt with under *Dorking*. Coming down from Ealing through Brentford, the service *via* Chessington skirts Kew Gardens, traverses Richmond (page 253), and then runs through Petersham Woods and round by Petersham and Ham to Kingston, and through Surbiton to

HOOK. Here the town ends abruptly and a rural highway goes forward to Leatherhead, flanked on one hand by the hawthorn-framed fields, and on the other by woods, which form the theme of Richard Jefferies' *Nature near London*. Just beyond "The North Star" at Hook is the church (modern), in the graveyard of which lies Hawker, the airman, his grave marked by a marble cross to the left of the lich-gate. Opposite is "Avoca," the villa where he lived. From Hook the Claygate road can be taken to "The Cricketers," whence a path on the left runs forward through fields and round to Claygate Common and Claygate. From Claygate the ramble can be continued to Esher (over Littleworth Common, or through the pines of Arbrook Common), whence 'buses run back to Kingston. On the left of the main road below Hook a footpath strikes left to Chessington Church, situated on a bank that gives prospects towards Epsom and the Downs. The church is old in parts, but much restored; the monuments are interesting. From the church footpaths run down towards Epsom Common, whilst others give a ramble contiguous to the Leatherhead road.

CHESSINGTON consists of groups of cottages, a school, a pottery, and a few inns, set at intervals beside the road for a distance of two miles. Opposite "The Harrow" a path runs up by Barwell Court to Claygate. Farther on the main road is crossed by another that comes up from Epsom Common and leads (right) to Prince's Coverts, through which there are public roads to Oxshott and its wooded heath, whence a tour to Leatherhead can be completed by way of Stoke D'Abernon. The church at the last-named place is ancient, and is notable for its superb brasses. Booklet-guides are within—for which the incumbent is to be thanked.

On ascending Telegraph Hill (a station of the Portsmouth telegraph, or semaphore, stood on the mound to the right—page 13), views are disclosed from the crest of the blue hills of Surrey, rising fold upon fold in the distance. Skirting the road is the small but pretty Rushet Common, with a wayside inn, "The Star." Descending, the course is past Ashted Forest (paths lead through to the common and to Ashted) on the left, and Patchesham Park (now given over to golf) on the right, and so up Bull Hill into Leatherhead at the newly-built "Bull."

LEATHERHEAD has not much to detain the visitor. The old church (just off the Dorking road) is of considerable architectural interest and has several memorials, including a tablet to Drinkwater, the historian of the Siege of Gibraltar. About the town, which is a small place, are a few old houses. "The Swan" is a good example of a coaching house, but the lion of the Leatherhead inns is the old "Running Horse," in the Guildford road, which is said to have been the home of Elynour Rummyng, and the scene of the sordid revels of poor women described by Skelton (pages 56 and 85) in his verses entitled *The Tunnyng*. Just beyond the tavern are the Mole, crossed by a bridge of many arches, and a charming mill-pond. A short stroll can be had beside the stream.

For those who prefer to explore the beautiful country around Leatherhead by omnibus there are the "General" service through the Vale of Mickleham to Box Hill and Dorking; local services to the Bookhams, Effingham, Oxshott, and Esher; and the route from Croydon, *via* Epsom and Ashted, to Guildford (page 263). For explorations afoot

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the Guildford road gives a choice of a walk across Norbury Park (reached by a path on the left, near the railway bridge) to Mickleham, and an ascent to Fetcham Downs, by a track (sign-posted) that runs off from the left of the road and winds rightwards round a valley, giving views across the Vale of Mickleham. From the Downs a path runs down over the Mickleham side of Norbury Park. Near the church at Leatherhead is Downs Lane, whence, bearing right, one can ascend to Leatherhead Downs and the adjoining Mickleham Downs, which are covered with yew. Picking up the Roman road here, and turning to the right along it, a descent can be made to the main highway near Mickleham, with Box Hill a little to the left, or, by bearing forward, across the Roman road, Headley Heath will be reached. From Mickleham the return to Leatherhead can be made through Norbury Park.

THE VALE OF MICKLEHAM, which is traversed by the road to Dorking, is one of the most beautiful valleys of the Surrey Hills. On one hand rises a cliff-like escarpment, terminated by Box Hill; on the other is Norbury Park, with the Mole winding along, backed by the woods of the Fetcham Downs ridge. Mickleham itself is a small village, with an old church, thoroughly, if not sympathetically, restored. A path runs up from the drive beside it to the yew wood on the Downs. Many of the cottages of Mickleham are of picturesque situation on the steep hillside. Behind the village inn, "The Running Horse," the Mole flows along. A century ago the landlord of the inn was celebrated as a gardener, and his collection of exotics was quite famous.

DORKING

WITH BOX HILL, RANMORE, AND LEITH HILL.

THE ROUTE. The services to Dorking run by way of the Epsom road through Morden and Ewell, which classic highway of "The First Week in June" is now in transition from the rural to the suburban. On approaching Ewell the road skirts Nonsuch Park, or, rather, the remains of the great pleasure that Henry VIII attached to the palace that he built here, partly with the stones of Merton Abbey, on the site of the demolished village of Cuddington. The palace came to one of Charles II's ladies, who pulled it down and sold the material—a sad fate, seeing that Nonsuch escaped the Cromwellian housebreakers. There are walks over the finely timbered park to Cheam. Ewell is in course of development. The modern church contains monuments removed from the old, the tower of which stands in Church Street. Beside Garbrand Hall are the roadside springs whence Ewell takes name (*i.e.*, At the Well, or Spring), and which are the source of the Hogsmill, a brook that meanders across to the Thames at Kingston. A mile or so farther on the road swings round into the wide high street of

EPSOM, where are several old inns and, at the farther end of the street, Waterloo House, which, as the New Inn Assembly Rooms, was the resort of the good folk who came to take the waters (Epsom salts are now the convenient form) in days when Epsom was a fashionable "spaw." Omnibuses run up to the rolling Downs, which the ramblers of racing inclinations may prefer to reach by taking the Woodcote road from the western end of the High Street, and turning off at "The Ladas," up the lane where stands "The Amato," and so past The



MARKET DAY IN DORKING.

Durdans. The Woodcote road itself gives a pleasant ramble to Headley. West Street leads to Epsom Common, across which and the adjoining Ashtead Common there are rambles to Ashtead (leftwards) and to the Chessington road (forward).

Taking the Leatherhead road the omnibus runs over gorse-spread commons to ASHTEAD, which has a spacious green, several inns, an art pottery, an artificial silk factory and a lot of villas. The church stands in the richly wooded park, and has Roman tiles in the fabric, which has been partly rebuilt, and Flemish glass of *circa* 1500 in the east window. Ashtead was the site of a Roman villa or station on the Stane Street; a section of the old road (alluded to on page 268) skirts the far side of the park. From the church a drive (public) leads leftwards into a lane that joins the Epsom Road near Woodcote Green—a charming stroll.

On reaching the neighbouring town of Leatherhead (page 267) the omnibus turns off into the Vale of Mickleham, and passes under the shoulder of Box Hill to its terminus in Dorking.

BOX HILL is the eastern bastion of the Dorking Gap in the North Downs, where the Mole passes through the hills. On the other side of the Gap is Ranmore, lying back from a much less abrupt escarpment. Below Box Hill is the Burford Bridge Hotel, the former "Fox and Hounds," which is notable for its garden and for associations with Nelson (who is said to have halted here, *en route* for Portsmouth and Trafalgar), Keats (who completed *Endymion* here in 1817), Robert Louis Stevenson, and other famous persons.

For the ascent the enthusiastic can clamber up the chalky path near the hotel; the sedate should take the carriage road, or Zigzag, as it is

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termed, which leads past Flint Cottage, where George Meredith lived. On leaving the road at the first turn, the crest can be made without fatigue. The "Back" of Box Hill, where is the charming Happy or Golden Valley, lies on the other side of the bank where the road turns. Near the carriage road a lane leads up beside Juniper Hall (this house was a resort of Royalist refugees during the French Revolution), past the northern slopes of the hill to Headley Heath.

The chief features of the views from Box Hill are indicated by a toposcope or dial on the south side. In the woods on the summit is a refreshment chalet; for juvenile diversion there are donkey rides. On the slope below the toposcope a line of yews marks the Pilgrims' Way, a quiet cloister that can be followed through Brockham Warren, with a descent into Brockham, and so to Dorking by Betchworth Park. Continuing paths lead along the hillside and through the Brockham and Betchworth lime-works (an inn—"The Hand in Hand"—is on the crest of the ridge) to Pebblecombe, where a steep road runs up to Walton Heath and down into Buckland, on the route of the Dorking-Reigate service. Skirting Walton Heath on the south is a track that goes forward to Colley Hill (whence one can descend into Reigate) and Lower Kingswood.

RANMORE can be reached from Burford Bridge by taking the Bookham road through West Humble, passing the ruined chapel, and turning left up a track just past "Camilla Lacey," the villa that Fanny Burney purchased with the proceeds of her novel *Camilla*. Another way is by the drive of Denbies (the estate of the Cubitts, the head of which family is Lord Ashcombe), which runs up from the Dorking road, a short distance from Burford Bridge. With its woods, luxuriant gorse, and bracken and bramble-choked hollows, Ranmore is one of the wildest and most beautiful of the Surrey commons. The "village" is merely a post office (teas are in greater demand than stamps), a few cottages, and St. Barnabas church (by Sir Gilbert Scott), which was built by the Cubitts, and has a finely decorated interior. Near the church a road runs down to Dorking, passing on the right a path that leads to the lower drive of Denbies (open to the public), which gives a ramble along the hillside. This drive possibly marks the site of a section of the Pilgrims' Way.

DORKING is a typical country town, with several old inns and a fine modern church in the main street (a cattle market is held here on Monday), and little else of urban distinction. On the north rise the patterned slopes of Denbies, with Ranmore lying back—an omnibus runs up to Ranmore by way of Station Road and crosses the common to Effingham. At the end of Mill Lane (opposite "The White Horse") is Pipp Brook Mill-pond, skirted by a willow walk that leads out to the London road, on the other side of which is Pixham Lane and another mill-pond, a fine subject for the photographer, with Box Hill as background. From the High Street, Chequers Yard gives access to a path that leads through the Glory Woods (part of the old Deepdene estate of the Hopes), and thence over fields, left, to "The Royal Oak," on the Newdigate road, from which one can get down to the Holmwood Common by field-path, or back into Dorking by way of beech-embowered Chart Lane and the Cotmandene. A short stroll along the Reigate road from Dorking makes Betchworth Park, with its grand Spanish

chestnuts. Another pleasing feature of Dorking town is the wooded knoll called the Nower, near the beginning of the Coldharbour road.

From Dorking omnibuses run beside the Downs (through Westcott, Wotton, Shere, and Abinger) to Guildford in one direction, and to Reigate, *via* Betchworth and Buckland in the other; and there are services also to Holmbury St. Mary, Capel, Horsham, and the Bookhams, each service revealing some particular scenic charm.

LEITH HILL can be reached by taking the omnibus to Westcott, and thence following a path through the Rookery, past the house, up a bank on the right, and left through the Tillingbourne estate and the glen-like Broadmoor Valley. Near the latter—a little to the right as one comes through Tillingbourne—is Friday Street, a pool deep in the woods of Wotton, with a little inn, "The Stephan Langton." Friday Street has been likened to a touch of Switzerland—it is merely a very typical bit of Surrey and Old England. Going down past the pool, the woodland track can be followed through Abinger Bottom, and out on to the road by Wotton Common. Here (left of a guide-post pointing to Broadmoor) a sandy track runs through the wood and brings one to the brow of Leith Hill, with all the Weald spread out below. Leith Hill is said to give a view of nearly fifty miles radius on a clear day. A toposcope has recently been placed on the tower as a memorial of Walker Miles, the writer of country rambles (page 278). A good return from the hill is over Coldharbour Common into Coldharbour village (places of glorious views), and thence through Redland Wood to the Holmwood, where a 'bus for Dorking can be picked up. Alternatively, the course can be retraced to Friday Street—by Abinger Bottom or Broadmoor—and so through the WOTTON estate of the Evelyns—past the pools and canals of which the diarist wrote, and the manor house where he lived—to the Guildford-Dorking road. Here is the old church, the burial-place of the Evelyns, with every feature of interest explained by an MS. guide compiled by the thoughtful rector. If Wotton be reached by way of the road from Dorking, the public path that leads through the estate to Friday Street will be seen to the left of the inn.

THE NORTH DOWNS COMMONS.

THE MOORLAND OF SOUTH LONDON.

EXTENT. These commons comprise about 3,000 acres of heath and down on the high tableland of the North Downs above Reigate and Dorking, and stand in much the same relation to South London that Epping Forest does to North-East London, being a tract of natural country over which the public can ramble at will. In configuration the commons compose a large square, extending from the escarpment of the North Downs between Colley Hill and Box Hill on the south, to and including Burgh (pronounced Borough) Heath and Epsom Downs on the north, with the narrower tract of Banstead Downs, on the east, projecting farther north, to Sutton. The eastern boundary is, roughly, the old Brighton road, from Sutton to Lower Kingswood, about two miles north of Reigate; whilst the irregular western limits are marked by the outskirts of the towns of Epsom, Ashted, and Leatherhead, and the ridge, from Leatherhead Down to Box Hill, that shuts off the Vale



WOTTON OF THE EVELYNS: THE CHURCH, FROM THE NORTH-WEST

of Mickleham. On the other side of the Brighton road are the wooded undulations of the Chipstead Valley, extending east to the main road between Smitham and Merstham.

TOPOGRAPHY. The commons are distinguished by the names of villages to which they are attached. The terms *heath* and *down* reflect in the main the nature of the land. The heaths—Walton and Headley heaths on the south, and Burgh Heath, on the east—are covered with gorse and bramble and bracken, intermingling with patches of heather. Walton and Headley heaths are broken by hollows, and have something of the Yorkshire moors about them. Banstead Downs and Epsom Downs, on the north, and Walton Downs, on the south, are mainly grassland, with smooth turf that was once famous for sheep-grazing (Evelyn, the diarist, tells how he rode across the downs and conversed with the shepherds), and are now equally famous for horse-racing and golf. Leatherhead and Mickleham Downs—the latter forming part of the little-known “Back of Box Hill”—are covered with wood, chiefly yew, interspersed with glades of green turf.

THE SETTLEMENTS. Great and Little Burgh are mere groups of cottages and inns. East of them, abutting on the old Brighton road, is Banstead Newtown, a place of gentlemen's seats, as the old writers would put it. Banstead proper lies a little back from the commons to the north. South-west of the Burghs is Tadworth, now putting forth a “suburb” of villas, with a derelict windmill for distant landmark. Directly to the east of it is Kingswood, on the old Brighton road, comprising a modern church—the spire another landmark—and some fine estates, one of which, Tadworth Court, was the home of Lord Russell of Killowen. Beside the church is Kingswood Warren, through

which a path runs round, right-handed, into a lane that leads across the Chipstead Valley.

A mile or so south of Tadworth is Walton-on-the-Hill, with a church that has a Norman font and other features of interest ; and close by is Headley, another village, made conspicuous by a tall spire. On the old Brighton road, two miles south of Kingswood is Lower Kingswood, at the south-east angle of the commons. The church of the Wisdom of God here is an unusual example of modern architecture, Byzantine in feeling and reflective of the latter-day art movement. From it a lane leads along to Colley Hill. Eastward from Lower Kingswood a lane goes round into Gatton Bottom, skirting Gatton Park, which one can cross by footpath to Merstham, with an inspection of the church and the adjoining "Town Hall" in passing (page 275).

ITINERARIES. The stranger who finds himself on the North Downs Commons needs little in the way of printed directions for rambles. The old mill at Tadworth, the grand stand on Epsom racecourse, the tall spire of Kingswood church, and the Colley Hill water-tower give guidance, and the roads are all nicely sign-posted, with mileage data for Reigate, Box Hill, Dorking, Leatherhead, and other places. Omnibuses come down from London to Banstead, Walton, and Lower Kingswood (the Walton 'bus traversing the commons, the Lower Kingswood 'bus skirting them), and there are other services (to Leatherhead, Epsom, Box Hill, and elsewhere), which set one down at points whence the commons may be conveniently reached. For wide views Colley Hill should be the objective, or from Walton Heath one can work round on to the crest of Box Hill ; for woodland explorations, Leatherhead Downs and Mickleham Downs. From Walton Heath the steep Pebble Hill Road leads down to the Betchworth limeworks, whence the adventurer may pick up the Pilgrims' Way and trace that ancient track westward through Brockham Warren and along the lower slope of Box Hill.

The feature of the journey from town to the North Downs Commons by omnibus is the sudden emergence from London on to this wide open expanse, particularly when the gorse is abloom.

BANSTEAD AND THE CHIPSTEAD VALLEY.

Banstead lies north-east of the North Downs Commons, and, although separated from the fringe of London, at Sutton, only by Banstead Downs, is still but a village. The old church (partly Early English) is framed by trees ; the old inn, "Ye Woolpack," is quaint and homely ; and close by, at the cross-roads, is the old village well, preserved as a relic of the simpler life. From the well a lane leads to Woodmansterne, smaller than Banstead, and charmingly rustic in aspect. The church (rebuilt in recent years) has a delightful setting among trees. Opposite is a lane that leads to The Oaks, the estate where lived the Earl of Derby who founded the two classic races of Epsom. Unless it is desired to pick up an omnibus for London, it is preferable to make Woodmansterne the limit of a stroll from Banstead in this direction, for a mile farther east the villas of Smitham overflow in unbroken lines along the Chipstead Valley Road and end suddenly (for the time being) at the end of the lane from Woodmansterne. Beside Woodmansterne church is a footpath, sign-posted "Chipstead." This is the way for the ramblers.

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The Chipstead Valley, which extends from Banstead and Woodmansterne to Gatton Bottom on the south, is not one valley, but a region of valleys. Some are regular ravines, down which lanes drop abruptly and ascend as steeply on the other side. The district is beautifully wooded, many of the lanes, particularly those on the level, being embowered in trees. Chipstead itself is a small, scattered village, with an old church (partly Early English, with a 15th-Century chancel screen and a Jacobean pulpit), on a leafy bank by cross-lanes near the Reigate road below Hooley. It is the burial place of Sir Edward Banks, the contractor for London, Waterloo, and Staines bridges, and Sheerness Dockyard, who, whilst working as a labourer on the Merstham tramroad (page 275), was so impressed with the secluded situation of the church that he desired it should be his last resting-place. From the village one can get across through Chipstead Wood to a lane that runs west to the old Brighton road at Kingswood. Near the farther end of this lane footpaths will be seen, one going left to Lower Kingswood, the other uphill to the right and round through Kingswood Warren. Whichever way the lanes or paths in the Chipstead Valley may entice one, however, the knowledge that the district lies between the old and the new Brighton roads (both traversed by omnibuses from London) will relieve the Rambler of any fear of getting too far off the beaten track.

Banstead is served by "General" omnibuses from Morden Underground Station, and there is also a service from Kingston. The routes to Kingswood and Walton, on one side of Banstead, and those to Coulsdon, the Chipstead Valley Road, and Reigate, on the other, are convenient.

REIGATE

WITH MERSTHAM, GATTON, COLLEY HILL, AND THE PILGRIMS' WAY.

The "General" route to Reigate from Central London is by way of the Brighton road through CROYDON. An "East Surrey" service runs from Kingston, *via* Epsom and Kingswood (page 273). As some compensation for continually encroaching on the rearward spurs of the North Downs, CROYDON—with "East Surrey" services to Dorking, Leatherhead, Guildford, Uckfield, Horsham, Sevenoaks, East Grinstead, and other places in the hill country or the Weald beyond—presents London with a remarkable choice of country excursions by omnibus. Of old Croydon the Hospital of the Holy Trinity still stands, despite frequent attempts at demolition by highway improvers. It is a pleasing example of Elizabethan architecture, with a chapel, and encloses a garden-set court. Close by are the schools (a modern rebuilding) that, like the Hospital, are the benefaction of Archbishop Whitgift. Of the old palace of the Archbishops of Canterbury some remains stand on the south of the parish church, the tower of which is conspicuous from the Hospital. The chief features are the Great Hall, the Guard Chamber, and the Chapel, which are shown to the public on Saturdays. The old palace is now a school. The parish church is an imposing Perpendicular building by Sir Gilbert Scott, designed much on the lines of the old church, which was burnt down in 1870. It contains memorials of archbishops and a tablet to John Singleton Copley, the artist, who is buried here. The attendant will explain the chief features to interested visitors. Croydon has a fine range of municipal buildings,

is a good shopping centre, and has some attractive open spaces, notably Croham Hurst and the Addington Hills (page 281). The town has attained new fame through the Air Port of London being here.

Until Smitham—or Coulsdon, as the genteel residents prefer to call this new suburb—is passed, the road from Croydon is decidedly urban. A mile or so farther on, at HOOLEY, it becomes rural. To the east here is Farthing Down, a whale-back ridge, whence a ramble can be had southward to Chaldon and White Hill (page 277); whilst near the Star Inn is a lane leading to Chipstead church and the Chipstead Valley (page 273). Four miles farther on the road descends the ridge of the North Downs at MERSTHAM, an old wayside town famous for its quarries. To the left of the road are some remains of England's first railway (horse-worked), constructed in 1805 to carry stone and lime from Merstham to the Thames at Wandsworth. Some of the stone sleepers have become the doorsteps of cottages. Merstham church is largely Early English, and is of much interest, although the restorers have laid a heavy hand upon it. It contains many monuments, and over the tower arch is a keystone of Old London Bridge, set up by a partner of Sir Edward Banks (page 274). The lane beside the church gives a pleasant ramble through Gatton Bottom to Reigate Hill, with the park of Gatton on the south and some remains of the Pilgrims' Way, marked by yews, on the hillside to the north. East of Merstham the Pilgrims' Way can be picked up on White Hill by following Rockshaw Road.

Below Merstham the road skirts Gatton Park, wherein are the manor-house, the church, and the tiny temple-like "town hall" that constituted the Rotten Borough of GATTON. From 1451 until the passing of the Reform Bill, two members were returned to Parliament, sometimes by the single vote of the owner of the manor. Gatton House is a palatial mansion, and the church (Perpendicular, but remodelled in 1834) contains some splendid woodwork and other fittings. From Merstham a footpath runs over the park to the church and thence to Gatton Bottom, which leads to Reigate Hill.

Beyond Gatton the road crosses Wray Common, where is a derelict windmill, and a short distance farther on the omnibus comes to a halt in the main street of the clean and pleasant town of Reigate.

REIGATE consists chiefly of a long High Street, flanked on the south by the greensand ridge of Reigate Park and on the north by a ridge whereon once stood a baronial castle. The old Brighton road (which passes through the Castle ridge by a tunnel cut about 1821) crosses the eastern extremity of the High Street and, as Bell Street, connects Reigate with Redhill. About a mile to the north is the main ridge of the North Downs, with the twin headlands of Colley Hill and Reigate Hill. At the western end of the High Street is the heather-flushed Reigate Heath, with an old windmill that is now attached to a mission house. The red-brick Town Hall in the High Street dates from 1708, and was formerly the market-house. Slipshoe Street, a little to the west, has some picturesque tile-hung cottages, and "The Red Cross," here, old in parts, is said to have been originally a pilgrims' hospice. The parish church, east of the High Street, is old but over-restored, and is noteworthy in being the burial-place of Lord Howard of Effingham, who commanded against the Armada. Opposite "The White Hart," in Bell Street, is an ancient chapel of St. Lawrence, now occupied by a



REIGATE HEATH, WITH THE CHALK HILLS IN THE DISTANCE.

chemist. Near the Town Hall a passage leads up to the Castle Grounds. The castle disappeared long ago, but for memorial there is a castellated gateway, set up in 1770. The grounds are a charming garden, with shrubby walks that ascend to a terrace presenting good views of the hills. Beneath the terrace are some caves, associated with all sorts of foolish legends. The Park, entered from Bell Street, is delightfully unlike the ordinary urban park, being a place of bracken-clothed hollows and a whale-back ridge that overlooks the surrounding country. From the western end of the ridge a descent can be made round to Reigate Heath. The Park forms part of the old Priory estate, which was once the property of the Howards.

From Reigate there are omnibus services to Dorking, *via* Buckland and Betchworth; and to Westerham and Sevenoaks, *via* Nutfield, Bletchingley and Godstone. Nutfield, a pleasant village on the greensand ridge, two miles west of Bletchingley, is notable for its fuller's earth pits. The church is old.

COLLEY HILL can be reached by way of Reigate Hill. The broad chalky track by which ascent is made is alleged to be the Pilgrims' Way; but this is absurd, for the Way wound round the lower slope of Reigate Hill, and remains—a yew-screened track—can be traced at the foot of Colley Hill. The views from both hills are exceedingly fine. Lying back from the hills are the North Downs Commons (page 271). Taking the beech-embowered track that runs east from the crest of Colley Hill, one will come out on to the bridge that spans the road on the top of Reigate Hill. Opposite is Gatton Bottom and, a short way down the hill, Wray Lane, a leafy byway dropping steeply down to Wray Common. Westward from Colley Hill a ramble can be had to Box Hill and Dorking, or the steep descent of Pebblecombe can be made from Walton Heath into Buckland, which is traversed by the Reigate-Dorking service.

THE CATERHAM VALLEY.

CATERHAM, WOLDINGHAM, GODSTONE, AND BLETCHINGLEY.

The Caterham and Godstone services follow the Reigate route through Croydon, and turn off at Purley Corner, which lies at the entrance of the Caterham Valley. Deep and narrow, this valley, the longest in the chalk hills, extends nearly the whole of the way to Godstone, a distance of seven miles. Time was when its smooth green contours and wooded crests were unspoilt, but in recent years the slopes have been freely set with villas as far as Whyteleafe, and thence the houses trickle beside the road almost to Caterham. Between Kenley and Whyteleafe is RIDDLEDOWN, a hillside slope of grass and thicket that is one of the "Coulston Commons" of the Corporation of London, and a much-favoured resort at holiday time. Kenley and Coulston commons lie back on the opposite ridge. Below Whyteleafe rambles are to be had on each side of the valley; westward across to the Reigate road and eastward to Farley and Chelsham.

CATERHAM is now a busy little town, with the making of good soldiers as a chief industry, for a Guards' depot is situated on the hills to the right. About the only thing ancient in the place is the original village church (now disused), which is partly 13th Century.

The ridge of the North Downs, at White Hill and the bastioned slope of Quarry Hangers, lies about a mile to the south, and can be reached by way of the Harestone Valley (opposite the station) and a rightward turn. WHITE HILL is a place where wide horizons impel a lingering. Down below, to the right of dark-wooded Tilburstow, lies Bletchingley, a pretty village and former Rotten Borough (Lord Palmerston was one of the last two members). East of White Hill, the lane called Pilgrims' Way, by the water tower, leads to a chalky path that skirts the edge of Gravelly Hill and takes one (left, and then right) to a track that runs beside Foster Down Wood, through which one can strike back to the Harestone Valley, or, by keeping forward, past the old Godstone Quarries, come out on the Godstone road near Flower Lane. The grassy trail marked by yews on the crest of White Hill is the Pilgrims' Way, and it leads west to a lane that runs up to Chaldon church, wherein is a remarkable 13th-Century wall painting entitled *The Ladder of Salvation*. The key of the church can be had from the rectory in the lane to the south. Caterham can be regained by path and road.

East of Caterham lies MARDEN PARK, a valley of green pasture, sweeping lawns, and fine timber, which was fashioned out of a wild ravine of the hills by Sir Robert Clayton, Lord Mayor of London in 1679-90, and M.P. for the City and Bletchingley alternately. The park can be made by taking the first lane on the left of the Godstone road, bearing uphill and through Tillingdown Farm to a valley track sign-posted "Woldingham." Here the stile on the *right* is crossed and the course is forward and then right, to the gates of the park, the drive of which can be followed out into Flower Lane. This, another bit of the Pilgrims' Way, leads left to Sky Cottage, on the edge of a rough down. Going *behind* the cottage a derelict stretch of the Way can be followed up into Hanging Wood, a regular sanctuary of flowers and wild life, traversed by a green track. Leaving this track for the contiguous road, a by-lane to Woldingham is reached. From the village, which has the smallest

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old church in Surrey, Caterham can be regained by bearing leftward over the Marden Valley. From Hanging Wood the road can be followed to Botley Hill.

GODSTONE, about three miles south of Caterham, is set about a green, and with its old inn, mill, cottages, duck-pond, and background of wood, makes the same rustic picture that it did when it was a rendezvous of Victorian cyclists. The inn claims to date from the time of Richard II, but the White Hart badge of that monarch has been displaced by the Clayton emblazonry. A road, said to be Roman, runs up over Tilburstow Hill, but the better way is to take the passage beside the inn, which leads past a pond to Godstone church, beautifully situated in a lane. The church was restored by Sir Gilbert Scott, who nearly rebuilt it, and it was he who designed the group of half-timbered almshouses, with the little chapel (open for inspection) and the well, close by. Within the church is the dormitory of the Evelyns of Godstone (cousins of the diarist). The splendid altar tomb here, with effigies of Sir John Evelyn and his wife, was prepared by Sir John himself. In the churchyard, Walker Miles (R. S. Taylor) rests from his rambles, amid the rural scenes that he loved. His grave is marked by a sarsen stone.

The lane by the church leads up to Flower Lane, and in the other direction to the main road below Godstone. Taking to a by-lane on the left, below the church (a gem of a cottage is just beyond it), one can get round past Leigh Place, the old home of the Evelyns, and across, between two ponds, to a lane on the other side, which leads left to the mill and a footpath to Tandridge. Tandridge is a secluded place. The tree-screened church is another of Scott's restorations. It was originally Norman. Within are memorials of Lord Chancellor Cottenham (he is buried at Totteridge, see page 216) and other members of the Pepys family. Lady Scott is buried in the churchyard. The great yew by the church should be noticed; it is said to be 1,700 years old. Going the other way, an exquisite picture of Leigh Place is seen across the tranquil pool and the high road is reached. To the right, a track (on the left) runs up along the chine of Tilburstow Hill, with the wild common on each side. Bearing forward, over the Roman road that comes up from Godstone, and taking to the lane ahead, a magnificent prospect far across the Weald is suddenly disclosed on the one hand, and on the other the wooded ridge of the chalk hills is seen sweeping majestically across the country. Farther along the lane a fieldpath runs down towards Godstone; but, carrying on, one can follow the lane into Bletchingley, and, after a sight of that old village, return to Godstone by the omnibus. Bletchingley church contains an extravagant monument to Sir Robert Clayton and his wives. "The White Hart," marred by a coating of stucco, is a picturesque inn, claiming coeval antiquity with its Godstone neighbour. Bletchingley has a beautiful old water-mill. From Godstone omnibuses run west beside the hills to Reigate and Dorking; and east to Sevenoaks, through Westerham and Brasted.

THE BOTLEY HILL COUNTRY.

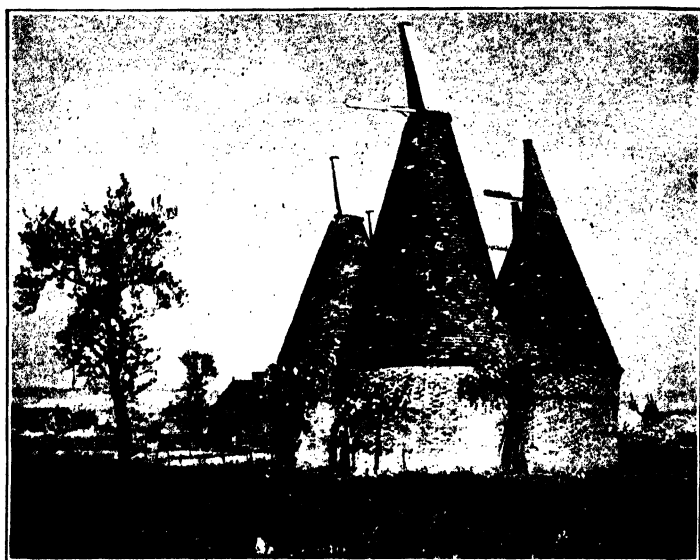
WARLINGHAM, TITSEY, LIMPSFIELD, AND TATSFIELD.

The extreme eastern section of the Surrey Hills, verging on Kent, is served by "East Surrey" omnibuses that run to Sevenoaks from Croydon, at which latter place they connect with "General" routes from London. Turning off from the main highway at South Croydon,

the course lies back on the east ridge of the Caterham Valley, through SANDERSTEAD, which is now developing into a suburb of Croydon. The church here, a restoration of 14th-Century work, contains memorials. To the west is Riddlesdown (page 277), on the slope of the ridge, which at Sanderstead is over 500 feet above sea level; to the east is a well-wooded country traversed by lanes and footpaths that lead to Addington and the Shirley Hills. About 1½ miles north-east of Sanderstead is Selston Wood, a charming bit of covert preserved as a sanctuary for wild life. Passing Hamsey Green (above Whyteleafe)—whence footpaths lead to Farley, a place of pleasant greens and a Norman church—the road curves round into WARLINGHAM, which has a picturesque inn, some old almshouses, and an ancient church, to tone down latter-day efforts. A window in the church commemorates a tradition that the revised Prayer Book of the Reformation was first used here. The neighbouring CHELSHAM is a small village, with a 13th-Century church embowered by trees and situated some distance away in the lane that leads to the Westerham road above Biggin Hill. Chelsham has a common, and Farley and its greens are close by. Skirting the wild and breezy tract of Worms Heath, the road continues the ascent to the crest of BOTLEY HILL, the highest eminence of the chalk ridge of the Surrey hills, and a place of far-extending views. A cross-road (the omnibus turns east along it) runs westward beside Titsey Plantation, and suddenly comes out on the edge of a veritable precipice, above the Oxted Lime Works, giving wide prospects over the Weald to the distant South Downs. Farther along the road are South Hawke, a National Trust property, and Hanging Wood and the lane that runs off to Woldingham (page 278). At the Lime Works descent can be made of the rough downside lane to OXTED, on the Maidstone road, a place of half-timbered houses, a few old, and most of them examples of modern "Elizabethan." "The Bell" is a picturesque inn. The church has some old glass in the east window, and a good deal of new in the others, and contains brasses and other memorials.

From Botley Hill a tree-shaded lane drops down to TITSEY, on the Pilgrims' Way, which is here a lane that runs east to Westerham Hill. Titsey is merely a few cottages and a fine modern church, wherein are memorials of the Leveson-Gowers, and present owners of Titsey Place, and of the Greshams, its former owners. From the church a lane descends past the fine parkland of Titsey Place to LIMPSFIELD, a delightful old village with a church of beautiful situation and a common that is a sight to behold when the gorse is a-flower. The church, which is largely Early English, contains several memorials, and among those buried in the churchyard is Mrs. Barclay, the author of *The Rosary*, who lived at Limpsfield. Close by is the old Manor House, where lived the widow of the "son" of Lord Chesterfield's *Letters*, which she here prepared for publication. Besides the common, Limpsfield has a Chart, a tract of common woodland, the rights of which were recorded in a charter. *Chart*, however, is synonymous with the German *hart*, meaning wood.

Turning east from Botley Hill, the omnibus from Croydon runs along past TATSFIELD, a spreading village that lies partly on the ridge and partly in the valley behind it. The road runs by the church—a famous viewpoint on the North Downs—and curving around downhill crosses the Pilgrims' Way, and traverses Westerham, *en route* to Sevenoaks.



Edgar and Winifred Ward.

OAST HOUSES IN THE DARENT VALLEY.

These oast houses or kilns are landmarks of the hop-growing districts of Kent. In them the green hops are dried, by being laid upon a series of floors, under which, at the base of the kiln, is a furnace or stove, the heat from which is evenly distributed throughout the kiln. After cooling the hops are packed tightly into sacks, or pockets, as they are termed.

KENT.

Kent has much the same characteristics as Surrey—the terrace of chalk, the broken chain of greensand ridges, and the woodland of the old Weald. Added to these, Kent has features that are peculiar to the county, the orchards and the hop gardens, and which cause it to be termed, appropriately, the Garden of England. Both orchards and hop gardens are numerous and extensive in the portion of the county that borders on London, particularly in the Cray and the Darent valleys. Another feature of this corner of Kent is the historical associations of the villages. Hayes, Westerham, and Riverhead are inseparably associated with the early history of Canada. At Hayes lived Chatham, who conceived the conquest of that country, and from Westerham and Riverhead, respectively, came the two soldiers, Wolfe and Amherst, whom he selected for the command of the British armies that undertook the conquest. And—mark the strange working of Time!—it was in this same part of Kent, at Orpington, that the Canadian Expeditionary Force which came to the aid of the Motherland during the Great War had its general hospital.

THE SURREY BORDER.

THE ADDINGTON HILLS AND WEST WICKHAM.

West Wickham, on the Surrey border of Kent, is about four miles east of Croydon and is served by omnibuses that turn off through that town and traversing the pleasant suburb of Addiscombe—rock-gardens are a feature of the villas here—proceed through Shirley and along the Wickham Road, a rural lane now rather freely planted with boards that announce fields and parklands to be eligible building sites. SHIRLEY, which a year or so ago was a small village, is famous chiefly for the poppy named after it. This pretty flower was raised from the ordinary field poppy by a former vicar, the Rev. William Wilks (d. 1912), who cultivated it in the vicarage garden. The fine modern church contains a memorial of Lord Mayor Sir William Treloar. A short stroll through the lanes on the south brings one to the beautiful open space called

THE ADDINGTON HILLS, a pebble ridge broken by deep “bot-toms” and set with copses of birch, fir, and other trees, interspersed with greensward and heather. The Hills present good views and are altogether a delightful place for an afternoon’s or an evening’s loitering. To the west is another charming public pleasure, Croham Hurst. Striking east through a clump of firs and the wood in which a water tower stands, one will come round to a lane (guide-posted) that skirts the tree-screened park of the so-called Addington Palace (it was a summer residence of the Archbishops of Canterbury from 1807 till 1896, after the disposal of the old palace at Croydon) and leads to ADDINGTON, which is still but a village, and a small one at that, with a church, a school, an inn of the tea-garden variety, a village shop, and a few houses. Despite its modern coating of flints, the church is old, having a Norman chancel (with good modern decorative work) and an Early English nave. Among the memorials are a monument, with effigies, of *circa* 1600, some old brasses, and memorials of Archbishops Sutton, Howley (who are buried in the vaults), and Sumner. Archbishops Longley, Sumner, and Tait lie in the churchyard. The lane running up past the school leads to a track on the right (by the fork) which can be followed forward along the ridge and through Springpark Wood to West Wickham.

WEST WICKHAM, in transition from village to suburb, is the threshold of some charming country. Bearing along past the old “Swan,” one will come to Woodland Way, which runs up into Springpark Wood (36 acres), which was presented to the Corporation of London by the late Sir Henry Lennard, of Wickham Court—a generous gift. A tea garden is close by. Keeping a forward course along the lane from “The Swan,” the church of West Wickham will be reached, prettily situated on a knoll by cross-lanes and standing in a beautifully kept churchyard. It was rebuilt about 1500. The windows contain some 16th-Century glass, representing St. Christopher with the Child Christ, and St. Anne, St. Catherine, and other saints; and there are memorials of the Lennards. Wickham Court, a fine Tudor mansion, is conspicuous near the church. From the lane leading to Addington a path runs up (from the waterworks) into Springpark Wood. In the other direction a short stroll makes West Wickham Common and the adjoining Hayes and Keston commons.

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THE PITT COUNTRY.

THE KESTON COMMONS, HAYES, AND HOLWOOD.

The Keston Commons—lying in the angle of the Sevenoaks and the Westerham roads, south of Bromley—consist of three adjoining commons, those of Keston, Hayes, and West Wickham, respectively; and form one of the most extensive open spaces on this side of London. Keston and Hayes Commons comprise large patches of bracken and gorse, tinted with heather in places and set about with copses of birch; whilst West Wickham Common, on the north, is notable for its veteran oaks. Quite recently, new birch trees have sprung up on Hayes Common as the result of a gorse fire. Wind-wafted seed-cases of the birch lying on the ground were thereby burst and the seeds germinated. The origin of the fine birches on St. Paul's Cray Common (see *Chislehurst*) is similar.

Coming down through Bromley, the Keston service turns off at Mason's Hill and journeys by way of Hayes Lane—where villas are now intruding—to HAYES. Opposite the church are the gates of HAYES PLACE, where the great Earl of Chatham (the elder Pitt) lived, and whither he was brought after his collapse whilst protesting in the House of Lords against withdrawal from the American colonies. At Hayes, Chatham was visited by Benjamin Franklin—"On Friday, the 27th [January, 1775], I took a post-chaise [from Craven Street, Strand—see page 22] about 9 o'clock, and got to Hayes about 11: but my attention being engaged in reading a new pamphlet, the post-boy drove me a mile or two beyond the gate."—Franklin's *Letters*. Hayes Place has recently been sold for "development," more's the pity. In the church (late Early English, restored by Sir Gilbert Scott), the younger Pitt, who was born at Hayes Place, was baptised. The church contains some old brasses. Winding round through a leafy lane, the omnibus from London shortly passes out on to the open common, which is crossed to the terminus at KESTON, a small place of cottages and villas, with an inn, and, near the Westerham road, a derelict windmill. The church lies some distance away, on a knoll beside the Westerham road. It is the burial-place of Mrs. Craik, the author of *John Halifax, Gentleman*. Wilberforce sometimes preached here.

The commons have sufficient attraction in themselves to hold the visitor. Near the Westerham road are some birch-screened ponds, and close by is Caesar's Well, one of the sources of the Ravensbourne River that flows into the Thames at Deptford Creek. On this side of the common are little ravines—old gravel pits—embowered in foliage. Flanking the other side of the main road here is Holwood. For rambles farther afield, one can strike northwards through the oak bottoms of West Wickham Common, and so round to West Wickham (page 281), for an alternative route back to town; or, by getting on to the Westerham Road from Keston Ponds, a charming walk can be had through Holwood to Farnborough. The entrance to HOLWOOD is marked by a ladder-gate in the fence. Holwood was the estate of the younger Pitt—"When a boy I used to go a-bird-nesting in the woods of Holwood, and it was always my wish to call it my own." The broad path leads past an old tree called the Wilberforce Oak, beside which is a seat bearing an inscription recording how beneath this tree Wilberforce expressed to Pitt his intention



WESTERHAM: THE GREEN, WITH DERWENT WOOD'S STATUE OF WOLFE.

of bringing forward in the House the question of the Abolition of the Slave Trade. In the private part of the park (to the left of the path) are extensive Roman remains, supposed to mark the site of a station called Noviomagus. The track leads out to a lane, where, to the left, is a footpath that runs over the Church Fields to Farnborough.

CANADA IN KENT.

WESTERHAM AND MONTREAL.

Westerham is served by an "East Surrey" route from Bromley to Reigate and by another from Croydon to Sevenoaks; certain of the "General" omnibuses on the Keston service proceed forward to Westerham Hill. The road to Westerham from Bromley and Keston, runs past Holwood and then skirts a series of charming green valleys, some, alas! with a good sprinkling of bungalows. On passing Keston church, the first settlement is LEAVES GREEN, a small hamlet prettily set about a wayside common, whence a lane leads to Downe (page 285). Next is BIGGIN HILL, with the quaint "Salt Box," a big aerodrome, and a good deal of development that the aerodrome has inspired; and traversing the Aperfield Garden Suburb, "The Fox and Hounds" at WESTERHAM HILL is reached. This is the terminus of the "General" route. For rambles in the vicinity, one can follow a valley path up into Tatsfield (page 279), or take a lane near the inn and strike across to Knockholt Beeches, whence a descent can be made to the Pilgrims' Road, by a lane that skirts Chevening Park, and the reputed route to Canterbury followed back to Westerham Hill, or from the Beeches, Knockholt Pound can be reached for a return to London by the "General" bus from that place. Proceeding from "The Fox and Hounds," the "East Surrey" service makes the descent of the North Downs ridge (809 feet), giving grand

LONDON'S COUNTRY.

views from the 'bus-top, and crossing the Pilgrims' Road (an oast house stands on the corner), winds round through Westerham and carries on to Reigate by way of Limpsfield, Oxted, Godstone, and Bletchingley.

WESTERHAM is still but a village, with church, inns, shops, and cottages set around a green, where stands a statue of Wolfe, by Derwent Wood, R.A. The statue was unveiled by Lord Roberts in 1911. Within the church are a tablet, and a window with the inscription: "This window was erected in 1909 to the memory of Major-General James Wolfe, Conqueror of Canada, who was killed in the hour of victory on September 13th, 1759. *Pro patria mori.*" Wolfe was born in the vicarage. Quebec House, where he lived with his parents, was purchased in 1913 by Joseph Bowles Learmouth, a Canadian, and presented to the National Trust. It is the residence of a descendant of Wolfe, who possesses personal mementos of the general. The interior may be inspected on application. On the south side of the village is Squerryes, the estate of the Wardes, whose ancestors were friends of the Wolfes. A path (open to public) runs over the beautiful park to Crockhamhill Common, which gives views of the wooded undulations to the south, and is a delightful place for a ramble. Close to Westerham is Limpsfield (page 279), just over the Surrey border. East of Westerham is the pretty little village of Brasted, with tile-hung and timber-framed cottages, beside the Darenth.

The 'bus service that comes through from Limpsfield to Sevenoaks runs through Brasted, Sundridge, Chipstead, and Bessels Green—other charming rustic villages below the ridge of the Downs—and then skirts MONTREAL at Riverhead. This is the estate of the Amhersts. It was purchased by Jeffery, the first Earl, a distinguished soldier who commanded the British Army in Canada, and really carried out the conquest of that country. He is overshadowed by the more romantic figure of Wolfe. Amherst took Montreal, and called his Kentish estate after that city. He was born at Riverhead, and lies buried in Sevenoaks church. Montreal has recently been vacated by the Amhersts and, like many another historic property around London, is now for sale in building lots. Near the mansion is an obelisk that commemorates the return of Jeffery and his two brothers from the wars, with panels inscribed with Jeffery's victories. Chipstead makes a good alighting-point for Chevening (page 287). For a return to London from Chevening, the path can be followed up through the park to Knockholt Pound for the "General" service.

DARWIN'S COUNTRY.

FARNBOROUGH, GREEN STREET GREEN, CUDHAM, AND DOWNE.

Its chief charm is its extreme rurality. I think I was never in a more perfectly quiet country. DARWIN.

Farnborough, on the Hastings road, is 14 miles from London Bridge, which is far enough, despite the advance of London into this corner of Kent, for its situation to be pleasantly rural. It is a countryside that Darwin chose for his home after his return from the voyage of the "Beagle."

Until Catford is passed, the road from London traverses suburbs that bear the Victorian impress. Beyond Catford is Downham, the L.C.C. estate, with houses of the new model, and then the road winds round into BROMLEY, which has an old inn or two and a market-place (with

a red-brick town hall of French design) to preserve just a touch of the country-town aspect for this suburb of the Outer Ring. Near the market-place are Bromley College (an almshouse for the widows and daughters of clergymen), the older portion of which is wrongly assigned to Wren ; and the parish church (chiefly modern restoration, but a fine structure), which is the burial-place of the wife of Dr. Johnson. The especial charm of Bromley is its gardens—the Library Garden and the adjoining Church House Garden (the two are connected by a woodland walk) ; Martin's Hill (a place of views) close by ; and the Queen's Garden—all of which are worth seeing. Bromley is the connecting-point for omnibus services to Chislehurst, Keston, Westerham, Seven-oaks, and other places in this district of Kent.

Following through the so-called Bromley Common (a place of houses - the common has been enclosed), "The Crown" is passed (just beyond it a footpath goes down past the Rookery to Hayes), and then Trinity Church, which marks the divergence of the road to Westerham : and shortly the course is over the pretty little common of Farnborough and the adjacent White Lion Green into

FARNBOROUGH, which has recently assumed the dignity of a "High Street," but still has a rustic cottage for post office. The village was just beginning to grow, but now the new Bypass road causes it to become a curiously retired settlement, no longer on the main Hastings road. The church, set on a bank in a lane, was rebuilt in 1639, after a storm had badly damaged the old structure. Below the well-tended graveyard are the Church Fields, with paths to left and right. The path on the left runs down past a plantation of pines, in which is the grave of Lord Avebury, the banker-scientist to whom, as Sir John Lubbock, we are indebted for our Bank Holidays. Here we must express regret that these pleasant green meadows are made untidy by the litter of thoughtless people at holiday time. The path leads to a lane, on the other side of which is the drive of High Elms (public), the estate where Lord Avebury lived.

For rambles from Farnborough one can get round by the lane from the church, or by the old Hastings road, to GREEN STREET GREEN, a village backed by woods, with plenty of "Tea" cottages. "Street" in place-names usually implies a Roman road, and the road in this case will be found—a track leading towards Farnborough—running off from the lane to Cudham. A longer ramble is by way of the High Elms drive, to a path (near a farm) that cuts across to Cuckoo Woods and runs straight through the close-set trees and over tilled land into a lane, with Green Street Green a mile to the left, and CUDHAM CHURCH, lonely on the hillside, a mile to the right, past Hostye Farm. The church is old in parts, and contains some wall paintings as a war memorial ; but is remarkable chiefly for its situation. The views over the valleys are very attractive. In the churchyard are two old yews of great girth. The houses of Cudham (the name is pronounced Coodham) are widely scattered and there is no village proper.

DOWNE, the secluded little village where Darwin made his home, can be reached from Cudham church by returning to Hostye Farm, taking a track that runs down through a coppice on the right of the house, and crossing a valley, from the other side of which (to the right) a lane leads into Downe. From Farnborough the direct route is the High Elms

drive. Darwin's residence, Downe House (in a lane leading south from the church), has recently been acquired for the nation, but will not be open to the public until the lease of a school has expired. Here Darwin lived from 1842 until his death in 1882. From the village a lane runs out to Leaves Green, on the Westerham road (page 283). Holwood and Keston can be reached from Farnborough by taking the right-hand path over the Church Fields, turning right in the lane beyond, to a path (right) that cuts straight across Holwood to Keston.

KNOCKHOLT AND CHEVENING.

Knockholt is a scattered village of strangely remote situation on the wooded crest of the North Downs, south-east of Farnborough. It is served by omnibuses that follow the route from London to the latter place, and thence proceed through Green Street Green and a fold in the hills called Pratt's Bottom. Here the main highway is left for a lane that climbs the steep acclivity of the ridge, passing through picturesque Halstead, and, with occasional glimpses through the screen of trees, terminating at KNOCKHOLT POUND. This is an inn and a few houses about a small green, secluded from the world at large by encircling trees. Knockholt proper lies a little to the west and is not very much bigger. From "The Crown" at Knockholt a path leads to THE BEECHES that are so conspicuous a landmark of the North Downs, although not in themselves remarkable. At Knockholt Beeches the ridge is 770 feet high and the views are among the finest in Kent.

From "The Three Horse Shoes," at Knockholt Pound, a track runs south and drops down the ridge to Chevening Park, a domain of sweeping lawns and fine timber, fashioned partly on the escarpment of the downs. A forward path leads across to CHEVENING, an unspoilt village of red-brick cottages and a church (chiefly Perpendicular) that stands in a churchyard set with rose trees. The church is notable for the fine monuments of the Lennards and the Stanhopes, past and present owners of Chevening Place. The key of the Stanhope Chapel, wherein are the principal monuments, can be had at a cottage (No. 10) near the church. In this chapel is Chantrey's beautiful and pathetic sculpture of the sleeping mother and child, representing Lady Frederica Stanhope in tranquil happy slumber, with her baby at her breast. Lady Frederica, who was only twenty-three years old, died in childbirth. The good lady of the key will give much information about the monuments:

The grounds of Chevening Place (the entrance is near the church) are open to the public from 2 till 5 on Wednesday afternoons from July to September. The exquisite gardens, the splendid trees, the woodland walks with their straight-cut alleys, and the lake, compose a scene of surpassing charm. To reach them one passes the mansion, which is from a design by Inigo Jones. On the lake early steamship experiments were conducted by the scientific third Earl Stanhope (1753-1816), who, among other contributions to mechanics, made the most important improvements to the printing press that had been effected since the time of Caxton. Chevening is a short stroll from Chipstead, a pretty village on the Darenth, traversed by the service between the neighbouring Westerham and Sevenoaks.

CHISLEHURST AND ITS MEMORIALS.

Chislehurst, about three miles east of Bromley, is traversed by a service that runs from Penge to Eltham, by way of Beckenham and Bromley. From Central London the more interesting approach is by way of Eltham, where are the remains of the royal palace (page 89). From Eltham the course to Chislehurst is across the new Bypass and round through Mottingham, past the Ironmongers' Almshouses.

Scattered about a birch-grown common, and with woods and orchards in the near vicinity, Chislehurst is charmingly rural, although so close to London. Facing the western verge of the common (the road here is traversed by the omnibus) is CAMDEN PLACE, an Elizabethan mansion named after Camden, the antiquary, who lived here from 1609 till 1623. From 1871 till his death in January, 1873, it was the home of Napoleon III. On the common close by is the Runic cross to the memory of the gallant and ill-fated Prince Imperial, who was killed in the first Zulu War. The Emperor and his son were buried in the Roman Catholic church of St. Mary (near the parish church), but their bodies were removed to the mausoleum built by the Empress Eugenie at Farnborough (Hants), where she herself now lies. The mortuary chapel of the Emperor remains in St. Mary's, which contains also an altar-tomb memorial of the Prince. In the little churchyard are the graves of members of the Imperial household. The church is by H. Clutton.

Opposite the gates of Camden Place is "The Cedars," where William Willett, the originator of *Summer Time*, lived. Striking right-handed over the common, one will come to the parish church of ST. NICHOLAS. On the open bit of the common in front of it, a railed-in enclosure marks the spot where a German bomb fell on May 19th, 1918. Close by is another depression, a memento of the "sport" of our ancestors—a cockpit! Old inhabitants know it as the Blood Pit, where disputes used to be settled by fisticuffs and damaged noses. The church dates from the 15th Century, but only the north part is Perpendicular work of that period, the rest being chiefly modern. The font is Norman. Within are many interesting memorials, notable in the Scadbury Chapel being an altar tomb of the Walsinghams (former owners of the manor), with a curious rhyming inscription. In the south-east corner of the churchyard is the grave of Willett.

The lane beside the church leads past the Elizabethan manor house to PETT'S WOOD. It is a delightful jungle of wild woodland. On reaching a "Private road to Scadbury" the track that runs off on the common opposite should be followed round to an opening in the wood, where the monument to Willett will be observed. The wood is named after the Petts, the famous family of Thames shipbuilders in the days of the wooden walls, who owned the estate. On the other side of the Orpington road is ST. PAUL'S CRAY COMMON, with fine birches (see page 281).

THE CAVES are near the west end of Chislehurst Common, the entrance being at "The Bickley Arms." They consist of a remarkable labyrinth of passages running in every direction. Guides take visitors around, or the adventurous can borrow a lantern and make his own explorations. The caves are a chalk mine, and the chalk was probably worked as early as Roman times, by means of shafts sunk from the surface. The chalk workings at Chislehurst are referred to in 13th-



OLD COTTAGES AT OTFORD.

Century records. Stories about Druids' temples, etc., should be taken *cum grano salis*. A fee of 1s. is charged for admission.

SEVENOAKS

AND THE VALLEY OF THE DARENTH.

THE ROUTES. Sevenoaks is served by three "East Surrey" routes from London suburbs—Croydon, Bromley and Bexley respectively. The service from Croydon is dealt with on page 279. The Bromley service follows the "General" route to Farnborough, and thence, traversing Green Street Green and Pratt's Bottom (page 285), makes the gradual climb of the North Downs ridge to Pol Hill, 560 feet above sea level. The descent to Dunton Green, between groves of overhanging beeches, gives wonderful prospects over the Weald and glimpses of Otford lying in the vale on the east. Dunton Green and the next village, Riverhead, are outposts of Sevenoaks. On the right of the road at Riverhead is Montreal (page 284).

THE DARENTH VILLAGES. The course from Bexley lies through the valley of the Darenth, in the orchard country, and, after leaving the Watling Street, along byways that link up a string of charming old villages. From Bexley Heath the Watling Street is followed to DARTFORD, of paper and powder mills. Despite latter-day development, the town retains bits of the picturesque, in the "Bull" and other relics of the past. The old church, which is peculiar in having three aisles to both nave and chancel, contains a monument to Sir John Spielman (d. 1607), who here built the second paper mill in England in 1588—the first was at Stevenage (Herts), 1495. South-west of the town is Dartford Heath, an extensive common noteworthy as a resort of

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that tuneful songster, the Dartford Warbler. Turning south, the course lies through DARENTH, which has an ancient church of exceptional interest (partly Norman and Early English), being built largely of Roman material—extensive Roman remains have been found in the vicinity. Next is SUTTON-AT-HONE, a straggling village where lived one of the Elizabethan merchant adventurers, Sir Thomas Smith, who was associated with the Virginia colony and the opening up of trade with Russia. The church has a monument to him. Passing HORTON KIRBY, a village lying back to the left, the road skirts Franks Hall, a splendid Elizabethan mansion, and runs over the new Folkestone road at FARNINGHAM (page 292). EYNSFORD, the next village, is a mellow grouping of old cottages and a church beside the Darenth, with some remains of a castle. Here the Darenth is spanned by a 15th-Century bridge. Public footpaths lead through the orchards and over Lullingstone Park to Chelsfield, four miles to the west, whence a further two miles or so make the Farnborough road at Green Street Green (page 285).

On passing Farningham the Darenth flows along on the east of the road, which shortly passes LULLINGSTONE, a stately domain in which is the so-called Lullingstone Castle, a large brick mansion, partly Elizabethan. There is no village; near the mansion are a Decorated church, with many monuments, and a fine Elizabethan gatehouse. The public are usually granted permission to view the church on applying at the lodge. Two miles beyond Lullingstone is SHOREHAM, nestling in a fold of the Downs, a pretty little village, with flower-embowered cottages and a church, by the clear-running Darenth. The church has a fine mediæval rood-screen. The cross cut out on the hillside turf is the village War memorial. From Shoreham there is a delightful stroll over the park of Shoreham Place to Otford. OTFORD, which is passed by the omnibus, is a charming clustering of a church and old cottages, with a pond, beside the ruins of an ancient palace of the Archbishops of Canterbury, shut in on the north and west by the chalk hills. 'The Pilgrims' Way—here called the Pilgrims' Road—passes through the village and runs above Kemsing to Wrotham. Otford has a spring called after St. Thomas of Canterbury, Kemsing a St. Edith's Well, the water of which is said to be good for sore eyes. From Otford, Sevenoaks is only three miles distant.

SEVENOAKS is set on a greensand ridge that extends from north to south, and along which the Hastings road runs. On the east this ridge is flanked by Knole Park, on the west by Kippington Park. The town is suburban in aspect. A pleasant green, called the Vine, brings relief on the north, and at the south end of the main street is what is left of old Sevenoaks—the parish church, the grammar school and almshouses (the benefaction of William Sevenoke, mayor of London in 1419), and a few picturesque houses. The church, a fine Perpendicular building, contains many interesting monuments, including memorials of the Amhersts (Jeffery, the conqueror of Canada, is buried here), Earl Whitworth (who, when ambassador to France during the First Consulate, was publicly insulted by Napoleon, prior to the outbreak of the war of 1803-15), Dr. Fuller (who wrote the first description given in any work by an English physician of the duties of a sick nurse), and William Lambarde (his *Perambulation of Kent*, published in 1575, was the first county history), and other worthies. Lambarde is buried at Greenwich; the monument at Sevenoaks is among memorials of his descendants.

The windows have good modern glass; and the porch has a parvise or chamber, above it. Opposite the church an avenue leads to

KNOLE, one of the most splendid private palaces in England, situated in a beautifully wooded deer-park, from the higher parts of which views of the Weald and the chalk hills are disclosed. In 1456 Knole was purchased by Thomas Bouchier, Archbishop of Canterbury, who built a new house and impaled the park, and bequeathed the property to the See. In 1537 Archbishop Cranmer was "induced" by Henry VIII to make over the estate to the Crown, with whom it remained until 1603, when it was granted by Queen Elizabeth to Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset, whose descendant, Lord Sackville, holds Knole to-day. On entering the park the house is conspicuous to the right. It is a many-gabled structure of stone, with a towered gatehouse in the main front, and encloses two principal courts, the Green Court and the Stone Court. A large part of the house was built by Bouchier and other archbishops. Turning round past the main front, one comes to the picturesque east front, where are the stables and other domestic buildings. On the west and south, the house is screened by the walls that enclose the gardens. Knole contains a superb collection of furniture, pictures, and other works of art. As at Hampton Court, many of the pictures are copies, but, as a whole, they are exceedingly interesting, the portraits of celebrated people being noteworthy. Among other features shown to the public are the Banqueting Hall, the Ballroom, the King's Bedroom (said to be arranged exactly as it was when James I stayed at Knole) and the Chapel. The house is open to the public on Thursdays and Saturdays from 2 till 5, and on Fridays and Bank Holidays from 10 till 5. Admission 2s., a reduction for parties.

Over Knole Park the public are allowed to roam at will. On the east side is Fawke Common, whence Ightham Mote is a mile or so farther east. This is the finest example of a moated house in England, and dates partly from the 14th Century. It is open to visitors on Friday, from 3 to 6, admission 1s. By bearing left-handed over Knole Park (*i.e.*, north-east) one will come to another fine estate, the Wildernesse, whence an avenue—a landmark of the district—leads to the village of Seal. Hence a field-path runs up into Kemsing, on the Pilgrims' Way, with Otford a short distance to the left. West of Sevenoaks there is a pretty walk over Kippington Park to Dibden, Spring Hill, and the Whitley Forest country of the Weald.

FARNINGHAM AND THE ORCHARDS.

The "General" service to Farningham takes to the Folkestone road at Lewisham, and, proceeding through Lee and Eltham, reaches the verge of London at SIDCUP, very suburban, but giving a field-path ramble to Chislehurst. The course is by Perry Street to Beaverswood Farm, whence a cart track (opposite) leads to a stile beside a gate. Crossing, and preserving the *forward* direction, one will reach another stile, from which the path is followed downhill, over more stiles, and, rightwards, through raspberry fields, and thence forward to a wood, whence the way lies right, out to St. Paul's Cray Common at Chislehurst (page 288). By turning left at the wood one can reach the near-by St. Paul's Cray or St. Mary Cray.

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THE CRAYS. Descending the hill from Sidcup, the omnibus crosses the Cray at Foot's Cray. This is one of a string of villages called after the stream. St. Paul's Cray and St. Mary Cray (adjoining Orpington) lie a couple of miles to the south, in a region of paper mills, strawberry fields and hop gardens. Most of the Cray villages have interesting old churches. North Cray, a mile north-east of Foot's Cray, is associated with Lord Castlereagh, the great war minister of the Napoleonic era. It was at North Cray Place, near the church, that he died by his own hand, on August 12th, 1821, whilst suffering from a nervous breakdown. The church (modern) contains a painting of *The Crucifixion*, by Giovanni Gessi (1588-1649). South of Foot's Cray the new Sidcup Bypass comes in, and the old road, now widened, follows an undulating course beside a great stretch of cherry orchards to SWANLEY JUNCTION (three miles), which is a sort of clearing-station for the fruit-growers of this part of Kent. At Swanley a cross service of omnibuses comes down from Hextable (a college for lady horticulturists is here) and runs through the little village of Crockenhill (a mile from Swanley) to St. Mary Cray, Orpington, and Farnborough. Beyond Swanley the road descends to the valley of the Darent and, as the old road again—another Bypass is here—runs into

FARNINGHAM. This is a charming old place, leavened just a bit by modern buildings. Beside the Darent is "The Lion," a garden-set inn; near by is an old water-mill, the descendant of one mentioned in Domesday; and farther along the village street, among sheltering trees, is an old church (chiefly Decorated and Perpendicular). The church has a 15th-Century font, with sculptures of the Seven Sacraments. For rambles, Eynsford, Horton Kirby, and other interesting villages are but a short stroll away (page 290): 'buses give a lift to these places and to others that are farther afield. From Eynsford one can take the path across the deer-cropped greensward of Lullingstone Park, and get over to Chelsfield, or work right-handed through the lanes on the other side of the park to Crockenhill and thence to Swanley (the London 'bus can be picked up here) or back to Farningham.



HOMeward BOUND: A KINGSTON 'BUS ON WIMBLEDON COMMON.

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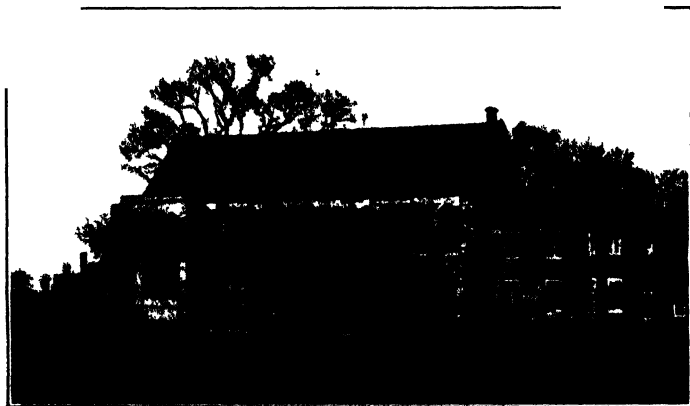
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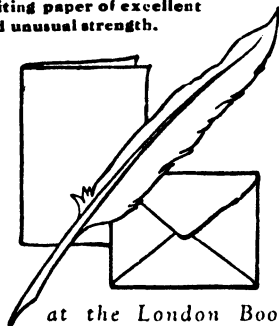
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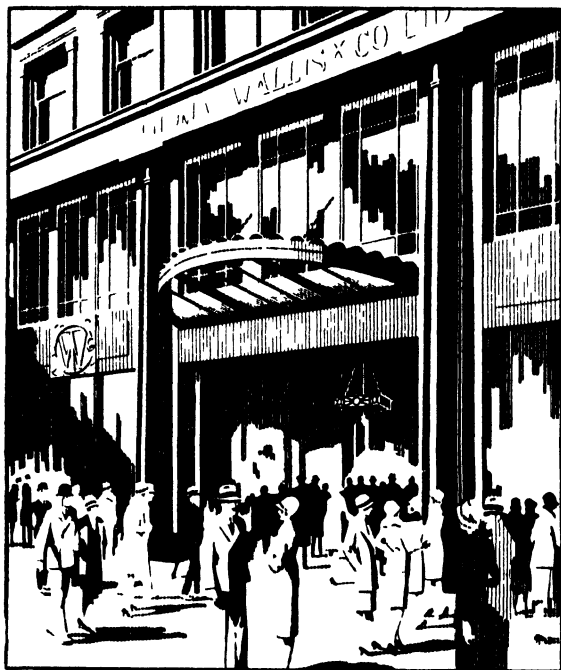
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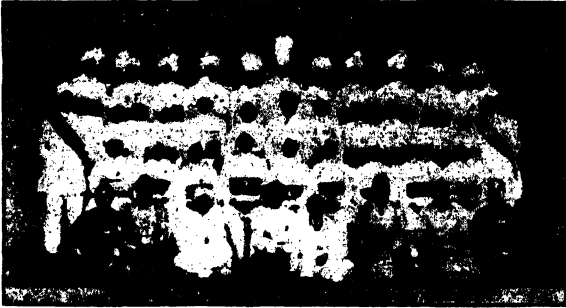
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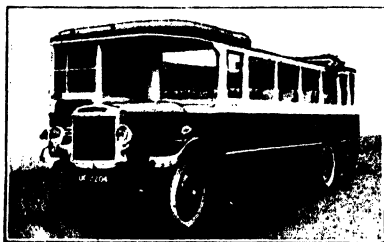
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