**London interiors: a grand national exhibition of the religious, regal, and civic solemnities, public amusements, scientific meetings, and commerical scenes of the British capital; beautifully engraved on steel, from drawings made expressly for this work, with descriptions written by official authorities.**

**Publication/Creation**

London : J. Mead, [1841-1844]

**Persistent URL**

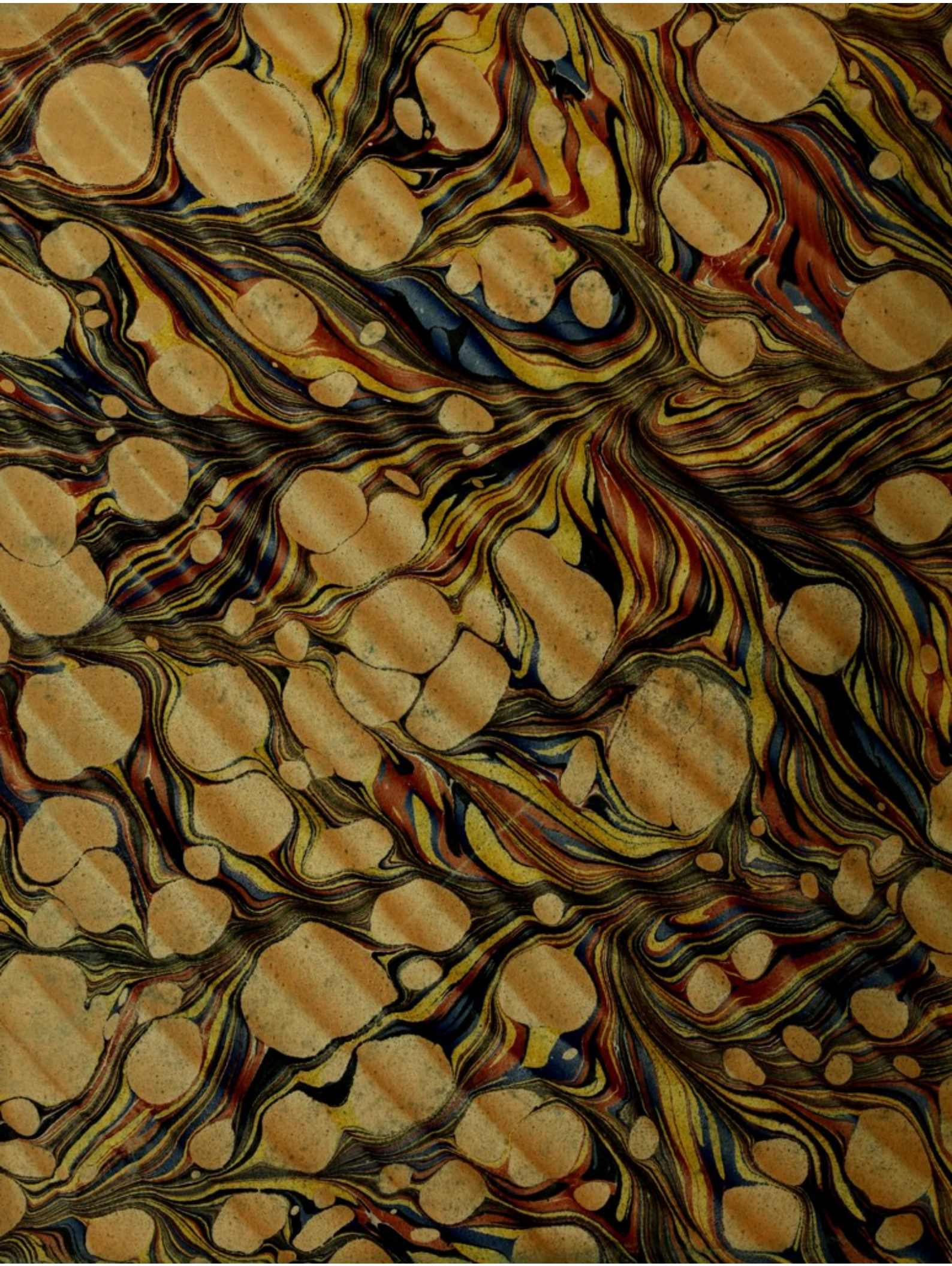
https://wellcomecollection.org/works/awc8dtf8

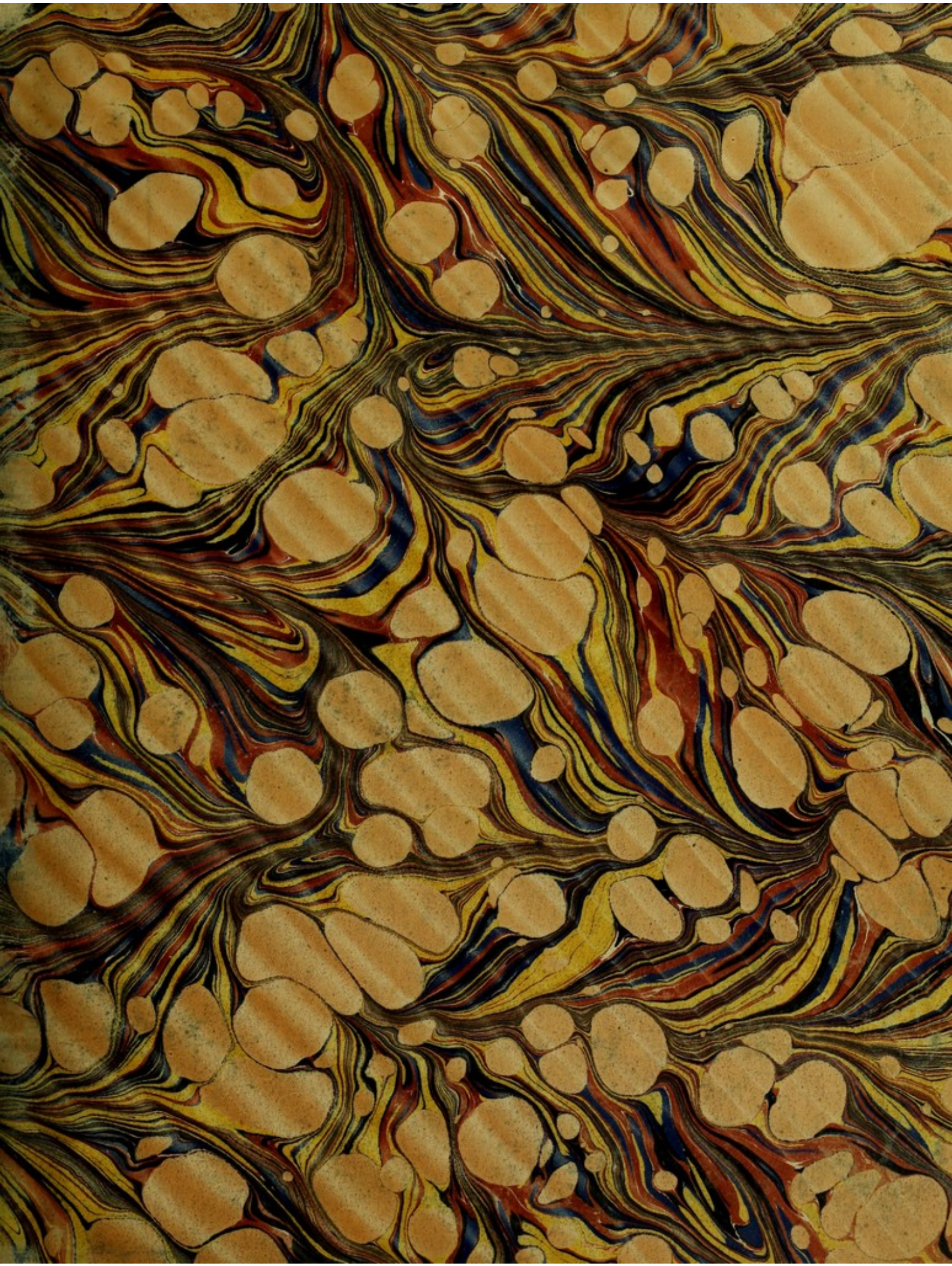
**License and attribution**

This work has been identified as being free of known restrictions under copyright law, including all related and neighbouring rights and is being made available under the Creative Commons, Public Domain Mark.

You can copy, modify, distribute and perform the work, even for commercial purposes, without asking permission.

Wellcome Collection
183 Euston Road
London NW1 2BE UK
T +44 (0)20 7611 8722
E library@wellcomecollection.org
https://wellcomecollection.org





2 vols in 1

Duplicate

Gilbert. Melville

# The Throne.
## St. James's Palace.

# Investiture.
## of a Knight of the Garter.

*Investiture d'un Chevalier de l'Ordre de la Jarretière.*

*Investitur-ceremonie eines Ritters vom Hosenbandes Orden.*

London, Published for the Proprietors by J. Mead, 30, South Square, Fleet Street.
Paris, M.M. Aubert & C.ie. Lith.s of T. O. Weigel.

# LONDON INTERIORS,

with their

# COSTUMES & CEREMONIES.

*FROM DRAWINGS MADE BY PERMISSION*

OF THE PUBLIC OFFICERS, PROPRIETORS & TRUSTEES OF

## The Metropolitan Buildings.

*Entrance to the National Gallery.*

*L'ENTRÉE DE LA GALERIE NATIONALE.* *EINGANG ZU DER NATIONAL GALLERIE.*

LONDON:
PUBLISHED FOR THE PROPRIETOR, BY J. MEAD, 10, GOUGH SQUARE, FLEET STREET.
1841.
A PARIS, CHEZ M.M. AUBERT & Cº AND LEIPZIG, BEI T.O. WEIGEL.

Digitized by the Internet Archive
in 2016

https://archive.org/details/b22009589

# LONDON INTERIORS:

## A GRAND NATIONAL EXHIBITION

OF THE

RELIGIOUS, REGAL, AND CIVIC SOLEMNITIES,
PUBLIC AMUSEMENTS, SCIENTIFIC MEETINGS, AND COMMERCIAL SCENES

OF THE

## BRITISH CAPITAL;

BEAUTIFULLY ENGRAVED ON STEEL,

FROM DRAWINGS MADE EXPRESSLY FOR THIS WORK,

## BY COMMAND OF HER MAJESTY,

AND WITH PERMISSION OF THE

PROPRIETORS AND TRUSTEES OF THE METROPOLITAN EDIFICES.

---

WITH DESCRIPTIONS WRITTEN BY OFFICIAL AUTHORITIES.

---

VOL. I.

LONDON:
PUBLISHED FOR THE PROPRIETORS, BY JOSEPH MEAD,
10, GOUGH SQUARE, FLEET STREET.

WELLCOME
HISTORICAL
MEDICAL
LIBRARY

SEARS, PRINTER, 3 & 4, IVY LANE, PATERNOSTER ROW.

# DEDICATION

TO

# HER MOST GRACIOUS MAJESTY QUEEN VICTORIA.

---

MADAM,

MOST sincere is the expression of our gratitude to Your Majesty for the manner in which you have vouchsafed to sanction our undertaking, since but for your royal permission, so graciously conceded, it would have been impossible to enrich this Series of Engravings with its most interesting subjects—those which afford the British public, throughout the whole of your widely-extended Empire, some idea of the private abode of their Sovereign, and of the ceremonial of her Court.

That the Views of that kind do justice to the scenes they are intended to represent, is more than we dare flatter ourselves: by Your Majesty they will require to be looked at with an indulgent eye; but we feel assured that they will be contemplated by all others with the highest interest, apart from such as may attach to them for other reasons.

As regards Your Majesty personally, the chief claim which our work has on your notice, rests upon the circumstance of its enabling you to learn

from it much that constitutes the splendour of your capital, though it does not exhibit itself to the general and daily gaze; and at the same time, the etiquette attending your own exalted station prevents Your Majesty from being a spectator of scenes and ceremonies which may be not be graced by the actual presence of the Sovereign; or which, were they in any case to be so, on some extraordinary occasion, would assume a degree of parade unknown to their usual character.

To have obtained the high favour granted by Your Majesty is cause for such a degree of self-congratulation on our part, that it can be exceeded only by that which we shall feel should the work thus offered to our Royal Mistress, be acknowledged not unworthy either of her acceptance, or of public patronage.

We have the honour
To remain,
MADAM,
With profound respect,
Your Majesty's
Most devoted Subjects and Servants,

THE PROPRIETORS.

# INDEX.

## I.—COURT AND GOVERNMENT.


| | | Page |
|---|---|---|
| Buckingham Palace | The Throne Room | 89 |
| ——— | " Picture Gallery | 97 |
| ——— | " Queen's Painting Room | 169 |
| St. James's Palace | " Chapel Royal | 77 |
| ——— | " Drawing Room | 185 |
| ——— | " Tapestry Room | 161 |
| ——— | " Throne | |
| Kensington Palace | " Sussex Library | 173 |
| House of Lords | | 25 |
| ——— Commons | | 101 |
| Admiralty | | 181 |
| Custom House | " Long Room | 13 |
| Horse Guards | " Levée Room | 109 |


## II.—LAW.


| | | |
|---|---|---|
| Westminster Hall | | 157 |
| Central Criminal Court | | 93 |
| Lincoln's Inn Hall | | 49 |
| Middle Temple Hall | | 57 |


## III.—MUNICIPAL GOVERNMENT.


| | | |
|---|---|---|
| Guildhall | Inauguration of the Lord Mayor | 1 |
| ——— | Banquet on the 9th of November | 61 |
| ——— | Court of Common Council | 37 |
| Mansion House | The Egyptian Hall | 17 |
| Barber Surgeons' Hall | | 127 |
| Vintners' Hall | | 170 |

## IV.—RELIGION.


| | | Page |
|---|---|---|
| Westminster Abbey | The Choir | 113 |
| ——— | Edward the Confessor's Chapel | 177 |
| ——— | Henry VII.'s Chapel, Tomb of Elizabeth | 81 |
| Saint Paul's Cathedral | The Crypt with Nelson's Tomb | 133 |
| Temple Church | | 153 |
| St. George's Church, Hanover Square | | 41 |
| Roman Catholic Chapel, Moorfields | | 53 |
| New Jewish Synagogue, Great St. Helen's | | 5 |


## V.—LEARNING AND THE FINE ARTS.


| | | |
|---|---|---|
| King's College | The Theatre | 21 |
| British Museum | The Reading Room | 29 |
| Royal College of Surgeons | Hunterian Museum | 129 |
| Somerset House | Royal Naval Museum | 65 |
| Entrance to the National Gallery | | Title |


## VI.—PUBLIC CHARITIES, AND PHILANTHROPIC INSTITUTIONS.


| | | |
|---|---|---|
| Saint Paul's Cathedral | Anniversary of Charity Schools | 105 |
| Banquetting House, Whitehall | Distribution of Her Majesty's Maundy | 45 |
| Exeter Hall | Meeting of Anti-Slavery Society | 33 |
| Freemasons' Hall | Royal Humane Society | 9 |


## VII.—TRADE AND COMMERCE.


| | | |
|---|---|---|
| Bank of England | The Parlour | 189 |
| ——— | " Rotunda | 69 |
| Royal Exchange | Laying the Foundation Stone | 73 |


## VIII.—SOCIAL LIFE. Clubs and Amusements.


| | | |
|---|---|---|
| Athenæum | Drawing Room | 121 |
| ——— | Hall | 165 |
| Reform Club | Saloon | 145 |
| ——— | Kitchen | 149 |
| Thatched House | Dilettanti Society | 85 |
| Drury Lane Theatre | | 141 |
| Madame Tussaud's Exhibition | | 137 |

# PREFACE.

THAT notwithstanding the very numerous publications of different kinds, which have had for their object the architectural features of our metropolis, it has been reserved for the Proprietors of the present work to bring forward an entire class of subjects hitherto untouched and quite distinct in character from those forming any other series of graphic illustrations, has been, if not their particular merit, their good fortune. Hardly, indeed, can they assume merit to themselves as having originated an idea which must almost inevitably have suggested itself to any artist, who had at any time made a single interior view of any of our public buildings; neither is it pretended that no such views have ever been introduced into any preceding work; but they may claim some credit as being the first to undertake a series of engravings consisting exclusively of INTERIOR VIEWS, and which, therefore, so far from being merely new versions of subjects which may have been repeatedly delineated before, are almost without exception entirely fresh to the pencil, and supply a mass of *Illustration* hitherto unattainable, and rendering the present work a suitable Companion and Supplement to those which give only exterior views.

The very circumstance, however, which enhances the intrinsic interest of these LONDON INTERIORS, is one that adds materially to the difficulty of the undertaking: subjects for them are not to be picked up by walking about in search of them, nor where known to exist, are they accessible to strangers, or otherwise than as a matter of courtesy—and for the courtesy of that kind which they have experienced from the commencement of their work, the Proprietors here express their grateful acknowledgment. But it is utterly impossible to shew such favour indiscriminately to the public generally, and at all times,—not even in the case of what rank as public buildings, except such as are open to all without distinction, either for public worship, or for the transaction of public business. There is, besides, a third class which may be visited without other ceremony than that of producing your passport from your purse,—namely, theatres, concert-rooms, and similar places of public amusement. Still, setting aside these, there are a very great many other buildings affording highly interesting subjects for the pencil, but in regard to which, persons in general have no other means of gratifying their curiosity than those supplied by the pencil itself. Such are many of the Club-Houses and Institutions, both at the West-end of the Town, and in the City, including several of the Companies' Halls in the latter; all which are open only to subscribers or members, or those who can be introduced by them. Noble as is the external appearance of

some of the buildings of this description, their interiors are far more sumptuous, and display not only greater splendour, but also greater variety of architecture; others again there are, which though highly worth seeing, are hardly known or noticed, since all that renders them so is confined to their interior—concealed by a very homely or uninteresting outside.

By no means, however, is the difficulty attending first finding out subjects and then obtaining permission to draw them, the only or chief one peculiar to a work consisting exclusively of interior views: the subjects themselves are of a kind that involve greater labour and expense. They require more exact and more elaborate drawing, and not only greater delicacy of detail, but a far greater proportion of it, and oftentimes the most laborious sort of all, where there is positively none as to drawing, in external views. In taking the last, the work of the draftsman is confined to the building itself, or what answers to the walls of an interior; but in addition to that, he has, in the other case, to delineate ceilings, floors, and furniture—all perhaps, of intricate pattern, and requiring to be carefully made out on the spot, whereas skies, ground, and fore-ground may be put in afterwards, and with little of actual drawing. This circumstance of itself sufficiently accounts for the comparative paucity of Interior views, except such as are simple in subject, or else published at a high price.

In works of this kind, where the Plates are not intended so much to illustrate the literary part, as the latter is to accompany and explain the subjects of the Views, the letter-press is of subordinate interest, and affords little opportunity for aiming at more than historical and descriptive notices. Still attention has been given to it, and it is hoped that in regard to it, some improvement will be found to have taken place in the later Numbers, although it is rather an infringement upon the terms of the original prospectus, where it was promised that architectural criticism should be as much as possible avoided,—a promise much easier to adhere to, than to break through. The difficulty is to introduce remark of that kind which while it shall satisfy those best capable of appreciating it shall prove both attractive and instructive to readers in general, instead of being at all dry and repulsive. The time, indeed, has been when any thing bearing at all upon architecture would have been the reverse of a recommendation for a popular work, although to a certain extent architectural in character, because consisting of representations of buildings. But a very great and desirable change has of late taken place in that respect. Within a comparatively short period, the taste for architecture, and for whatever relates to the study of it has extended wonderfully, so much so that it is now become a sort of fashion, at least, among those who make any pretensions to the fine arts at all. If matter of that kind has been so treated as to be at all popular in tone, as well as pertinent in itself, no little has been accomplished, inasmuch as it is what will give in that respect some character to our work, and recommend the London Interiors to a large and daily increasing class of the Public.

# ESSAY ON LONDON COSTUME.

Of Costume, we have scarcely any thing at the present day, except such as is purely official and assumed only on particular occasions. Even Professional Costume is all but extinct among us: the tie-wig and gold-headed cane are no longer the outward sign of œsculapean skill; and now that black is almost the universal colour for male attire, a black coat has ceased to be distinctive of the clerical profession, who have besides discarded every other badge of their order except the white cravat,—and even the bench of bishops have began to emancipate themselves from the episcopal wig, which is likely to become quite extinct in the course of another generation. In ordinary, clerical dress is marked by negative rather than positive distinctions: it does not admit of 'fancy waiscoats,' or of mustachios, but as those are not of universal custom the absence of them is not remarked. In other professions costume is limited to that of the bar and the army and navy, unless we choose to include that of the police, and the official gold-laced hat of the parish-beadle. As to other classes of society, all well-dressed people dress pretty much the same all the world over, without much distinction of rank or country; and even the Turks have began to Europeanize their garments. Here at home, the peer and the shop-keeper dress nearly alike, or if there be any difference, it is more likely than not to be in favour of the latter. Outward distinctions being laid aside, or nearly obliterated, dress has been levelled down to one general standard, so that it is hardly possible to guess at a man's rank or position in society by his coat, though there may be a most prodigious difference indeed between one man and another in respect to that part of their attire which is termed—the lining of their breeches-pocket. Yet, if the aristocracy of dress has been abolished, of all the more value becomes the distinction which arises from superior deportment and manner,—one which cannot very easily be assumed, or of which the assumption is far more likely to render a man ridiculous than dignified.

Greatly as luxury and wealth have increased, prodigality in dress has diminished in inverse ratio. That 'excess of apparel' which was so ruinous a foible among the nobles of Elizabeth and James I., has wholly disappeared; suits of gold or silver tissue 'bepowdered with jewels', are to the full as obsolete as the armour of the Crusaders; and it is only occasionally that the mere image of such habitual pageantry is for a brief hour revived for the purpose of a *bal masqué*. If there be now excess at all, it lies rather in the opposite direction, and where ladies are not present, a well dressed company might, as far as their

attire goes, be taken for a funeral assemblage, decked out in universal sables; so that with us black is as much the colour of rejoicing and festivity as of sorrow—and, for distinction's sake, that of our mourning might be pink, sky-blue, or pea-green. The present age seems absolutely penurious in the article of dress compared with that 'bravery' of it displayed in 'good old times' by the courtiers of Elizabeth; as one instance of which we may meniton the shoes worn by Sir Walter Raleigh on gala days, which "were so gorgeously covered with precious stones as to have exceeded the value of six thousand, six hundred pounds," and as all the rest of his attire was in a style of corresponding magnificence, he must have shone and blazed the Prince Esterhazy of his day, as did likewise Buckingham adorned cap-á-pie in a panoply of diamonds.—Alas! for the "degeneracy" of modern times. If none else, all artists are scandalized at, and exclaim against the degeneracy of modern Costume, which is such as to render subjects taken from our own times, very ill-suited for the higher style of historic painting: it is so unpicturesque, poor, meagre and monotonous,—so opposite in character to what is termed 'drapery,' that figures so attired afford nothing to the painter except a collection of hands and faces; and the artist is compelled to adopt a sort of matter of fact, newspaper style, which is of itself almost an extinguisher to all sentiment and all poetry. But if of national costume we now retain but very few and slight vestiges, all the more important and interesting becomes the study of that of former periods, since it is only by such study that we can make ourselves acquainted with it. To the historic painter it is essential, since without it, great as may be his ability in other respects, his figures will be only in 'fancy-dress,' or in attire that looks borrowed from some theatrical wardrobe, as is the case with no small porportion of the subjects in 'Boydell's' Shakspeare Gallery:—perhaps we should say 'from some *old* theatrical wardrobe,' for of late years most careful attention has been given to stage costume; Cato no longer shows himself in a full bottomed periwig, Cleopatra in a hoop-petticoat, or Macbeth in a cocked hat and court-dress of the time of George II. Nor is it in the costume of dress alone that such reform has taken place, for it has also extended itself to scenery and scenic effect generally. If a knowledge of costume be indispensable to the artist whose subjects are derived from history, it is also desirable for others, since without it they cannot appreciate the accuracy and fidelity so displayed.

The examples of our older English Costumes here given for the purpose of showing how far it has been modified, when retained at all in modern official dresses, are all derived from genuine authorities. That of royalty first claims our attention; and going back to the Anglo-Saxon period, we find that the robes which are now exclusively the state attire of the sovereign, differ little in form from the dress then usual among the nobler classes; viz. a long tunic girdle at the waist, and a mantle generally fastened by a fibula or brooch on the right shoulder, so as to leave that arm at liberty. The robes were therefore those of every day dress; to which the crown and sceptre were added on state occasions: for it is not to

be supposed that at any time, kings always encumbered themselves with those ensigns of their dignity and power, and sate every day and all day long upon a throne, as 'Solomon in all his glory' does in a child's picture.

During the Anglo Norman period, the tunic became longer, so as to reach the feet. The effigy of Richard I. at Fontrevaud shows that sovereign arrayed in a royal mantle of blue, with a richly ornamented border of gold flower-work; a dalmatic or supertunic of scarlet similarly ornamented, and reaching midway below the knee, beneath which appears a white super-tunic, and under that the camise or shirt. The backs of the gloves have large jewels —a distinguishing mark of royalty; and the sandals are ornamented with broad ribband-like bands of gold, probably in imitation of the more ancient sandals. The colour of the royal robes were at this time generally of purple, or of light blue, and the entire dress was in good taste, combining richness with simplicity.

1

King Edward III.

2

Queen Philippa.

Perhaps the finest example of royal costume, and that which exhibits its peculiarities when they had become completely distinctive, so as to serve as a type which has been gradually modified into the present form, may be seen in the effigy of Edward III, in Westminster Abbey, and his Queen, Philippa of Hainault. The monarch is arrayed in a long dalmatic, open in front nearly to the thigh, and showing the tunic beneath, and this mantle is secured across the breast by a belt or broad band richly jewelled. His consort is attired according to the usual costume of that period among females of rank, in a closely fitting gown, with a richly jewelled girdle, and tight sleeves buttoned from the elbow to the wrist, the attire being completed by the mantle, which was fastened either by brooches on the shoulder, or by silk cords passing through golden studs, and hanging down to the feet. It was thus habited after the fashion of that royal pair that the Queen and Prince Consort appeared in the grand 'Bal Costumé' given at Buckingham Palace, in 1842.

Of that pre-eminent badge of royalty—the crown, the original form was a mere head-band or fillet of gold set with jewels, as may be seen in Fig. *a* of the group here engraved, which is copied from a coin of Ceonwulf, king of Mercia. (A. D. 796—818).

3

Group of Crowns.

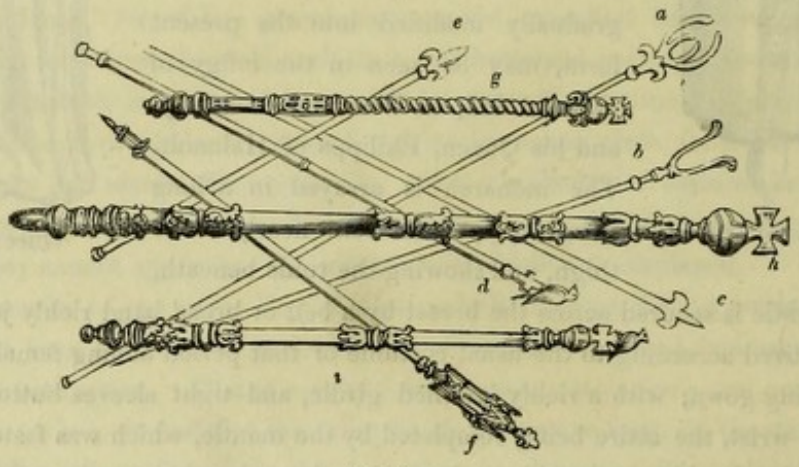
It takes the shape of a double band of jewels with a lunette over the forehead; but is frequently seen without that ornament. Fig. *b*, showing the plain gold fillet with its pendant ties, is copied from a crown of Edward the elder (A.D. 901—925); and Fig. *c* is the crown

4

Queen Joan.

of King Edgar, from a drawing in Cottonian MSS., Vespasian, A .8; and shows the general form of crown worn by our Anglo-Saxon monarchs. That of Harold II, (A.D. 1066) represented in Fig. *d*, is more richly decorated and double arched; and the two last

5




Sceptres.

examples seem to have been followed, with some variations, as patterns, until the time of Edward I., whose crown, as shewn on his coins and great seal, was composed of fleurs

de lys, while that of his successor is surmounted by oak leaves, as appears from his effigy in Gloucester Cathedral. But the most elegant specimens of all among the crowns of our

6

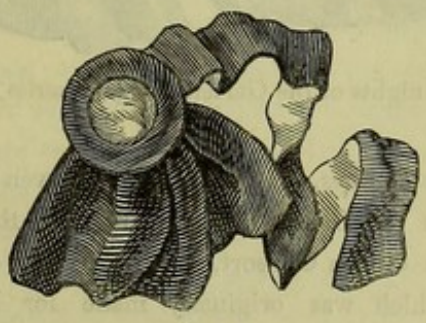
7

Knights of the Garter.

Temp. Edward IV. Temp. Elizabeth.

older sovereigns are those of Henry IV., and his Queen, Joan of Navarre, from their effigies in Canterbury Cathedral. The Queen's—which is Fig. 4, is surmounted by oak leaves and fleurs de lys—happily contrasted and significantly combined to decorate the brow of a monarch claiming territory in France as well as in England. From the accession of Edward I. to that of Henry VI., arched crowns seem to have fallen into disuse, but from the latter period they again appear, and continue with little variation of form down to the present time.

8



Hood.

The sceptres of the early English sovereigns were usually only long staffs tipped by a globe or fleur-de-lys, and very similar in appearance to those of the early Greek monarchs. They were sometimes, however, richly ornamented with foliage, or terminated in heads of architectural design. The engraving on page viii exhibits a series of such

sceptres, shewing the principal varieties of them. Figs. *a*, *b*, and *c*, are examples of Saxon sceptres from contemporary illuminations in the Cottonian MSS., British Museum. Fig. *d* affords an equally early instance of the Cross and Dove surmounting the Globe, as they still do on the sceptres of the British Sovereigns; while Fig. *e*, which is of the same age, exhibits the fleur de lys. Fig. *f* is from the great seal of Edward IV., and is a fine example of the rich Gothic carved work, of architectural character, employed in decoration at that period. Fig. *g* shews St. Edward's Staff, as it is usually termed, which is borne before the sovereign in the procession to the coronation; but it is not so ancient by

Knights of the Garter, Temp. Charles II.

some centuries, as its name implies. It is four feet, seven inches and a half in length, and is the largest sceptre in the British regalia. Fig *h* is the Queen's Golden Sceptre, used in the coronation of a Queen Consort, since the time of Charles II. Fig. *i* is the Queen's Ivory Sceptre, which was originally made for Mary D'Este, the consort of James II.

The costume of the noble Order of the Garter—whose fifth centenary anniversary may next year be celebrated at the royal palace of Windsor, where it was instituted by the chivalric Third Edward in 1344,—claims some notice, or rather, to omit it here would be

be inexcusable, for it is still retained, and perhaps with added splendour. The original costume of the knights consisted of a blue mantle of woollen cloth—the staple manufacture of the country, embroidered all over with golden garters, and lined with scarlet;—a surcoat or tunic of woollen cloth, shorter than the mantle, and fastened by a girdle or waist-belt;—a hood of the same material, and a blue garter of cloth or silk. The sovereign's robe was lined with ermine, those of the knights companions with miniver; and this was the only distinction between them. The figure p. xiii, of a Knight of the Garter, is from an Illumination of the time of Edward IV, in whose reign the colour of the mantle, hood, and surcoat was changed from blue to purple. In this example, the cuffs and linings of the surcoat are of fur, the legs are in tight hose of scarlet. Dugdale has engraved a procession of the Knights to St. George's Chapel, from which a figure has been selected, p. xiii, for the purpose of exemplifying the next great change in the costume of the order. The surcoat here assumes the form of a close gown, fastened round the waist by a girdle; and the mantle is attached by long cords hanging down with tassels nearly to the feet. Purple still appears to have been the colour of the dress, until Charles I. ordered the original one to be restored, since when the mantle has invariably been blue, and with the Garter embroidered on the left shoulder, around the cross of St. George. As an article of apparel, the hood had now fallen into disuse, and was retained merely as a portion of the ancient habit: its form may be seen in the small cut given p. xiii; and is of that peculiar kind called a 'casting hood,' the 'roundlet' or circular cap fitting the head, and the 'skirts' appended to it covering the neck, while the pendent or tippet was worn wound round the throat, as we see it in the knight of Edward IV.'s time; and this tippet prevented the hood from falling when 'cast' off so as to hang down the back,—whence arose the name of 'casting hood.' The ends, or tippet of this kind of hood may be seen tucked beneath the girdle, in the figure of one of Elizabeth's knights, the cap he wears being the velvet one then in general use among the nobility.

From a procession of the knights in the reign of Charles II. (1683), two figures, p. xiv, have been selected, and upon comparing them with the present costume, as delineated in the plate of this work, it will be found that little change has since taken place. The surcoat, mantle, and hood are the same, and, with the hat, formed at that period the whole *distinctive* costume, since the trunk breeches and high-heeled shoes, with their large ties, which are still imitated, then belonged to the usual dress of a gentleman. The hood (now reduced to a useless and unmeaning appendage) will be clearly seen in these two figures, crossing the right shoulder, beneath the collar of the order, and having its pendent tippet tucked beneath the girdle.

To enter into a history, not only of court costume, but of the more antic vagaries of fashion generally during the last century,—to trace the mutations of head-dress, both male and female, from the flowing periwig to the 'Brutus' and the 'Titus,'—from the towering,

piled up Mont-Blanc of pomatum and powder, or the immense frizzled cauliflower à l'Antoinette, to the unsophisticated scratch,—to descant on all the mutations of dress till we come down to our own milk-and-water and quaker-spirited times,—to pursue the subject chronologically, philosophically, or æsthetically, would be a delicious task for one who should possess, together with the patience of an antiquary, the acumen of a philosophical critic, and the genius of a Beau Brummel. To attempt to account, however, for some of the inventions of fashion, would drive philosophy itself mad; that of Hair-powder was as vile a one as that of Gunpowder, but fortunately the patriotism of Pitt devised a counter-invention against the former in the shape of his Hair-powder tax. That other horrible extravaganza of fashion in one of her absurdest moods, which gave a lady in full dress very much the appearance of a walking balloon, or of being in the last stage of the dropsy,—the hoop petticoat,* for many years survived hair-powder at court, till it was expelled the Drawing-Room, and abolished by a peremptory '*Le roi le veut*' on the part of George IV. That part of female dress—which had originally some queer—more significant than delicate names applied to it, had but one recommendation, namely, that of being so supremely stately and inconvenient, that in its ampler dimensions it could not be assumed or aped at by those who made use of their feet, except to step with measured pace along a gallery, or across a saloon. The court dress of the other sex has undergone less change, settling down into what it now is in general form, about the middle of the reign of George III.; the chief difference being that there is now far more soberness, both as to colour and material,—by no means that brave display of suits of cut velvet and embroidery, or that degree of finery which is now left to the Lord Mayor's footmen in their state liveries.

We have already made *en passant* mention of the every-day clerical costume; but that worn by the clergy during church service is purely official, and therefore a different matter. In this last, the Reformation caused a prodigious change;—the ostentatious, and almost butterfly pomp of priestly attire, with its many-coloured vestments, rich embroideries, emblazoned capes, &c., were laid aside. The symbolism and mysticism of religious finery, which some would fain revive among us again, as being of deep spiritual meaning, although certainly expressed in rather too worldly a guise, were rejected as being

* Together with the Hoop has been abolished that horrid instrument of torture, to which so many female martyrs submitted with a degree of heroic patience and constancy, truly edifying,—we mean stiff stays, in which ladies were literally screwed till their waists were *condensed* into the diameter prescribed by fashion. But a change in waists had taken place long before the utter extinction of the hoop, for toward the end of the last century the female waist disappeared altogether, or rather exalted itself, to just below the arm-pits. Another very great revolution took place about the same time in regard to the materials of female attire, for it was then that silks and satins were discarded for universal 'flabby-dabby' whitemuslin. Of the female costume of the *nineties*, we may judge from the portraits of 'ladies of quality,' by Lawrence, Hoppner, and Opie:—peace be to its memory!

the gaudy livery of Anti-christ, and the trappings of religious mummery. Chasubles, dalmatics, and tunics, which had been originally derived from the same articles of kingly attire, were rejected by the Protestant clergy, who gradually approached the style of

10

Latimer.

dress depicted in the portrait of Latimer, here engraved, and which was but slightly varied from that worn at the Universities. This portrait agrees with the description given of his dress by Fox, who mentions among other particulars, the "old Bristol frieze

11

Caps.

threadbare gown, girded about his body with a penny leather girdle." In our cut, however, Latimer is represented in his bishop's gown, with its full sleeves and black cuffs. The 'trencher cap' of the Universities may be found in its primitive shape on

the heads of the Reformers. We have placed a modern head beside that of Archbishop Whitgift, and it is easy to see how such form of cap originated. At first the spreading crown of the cap supported itself, as in the portrait of Latimer; next it appears to lie loosely, as in that of Whitgift, until a support for its corners became necessary, and at length it became a mere appendage to the scull-cap, as the particular badge of a scholar. This will be still better understood from the head-dress of John Heywood, copied from the full-length portrait of him, prefixed to his poem of "the Spider and the Flie," 1556; and which is a good example of the costume of a scholar at that period. His head is covered by a close coif which fastens beneath the chin, over which is the low flat cap then commonly worn by persons of the middling classes, and so constantly by citizens as to obtain the name of the "city flat cap," frequently alluded to by the dramatists of the times. His furred gown, with its hanging sleeves, close-fastened doublet, and plain hose gartered both above and below the knee, and the dagger pendant from his girdle, are all indicative of a middle station in society, and may be taken as characteristic of a 'merchant adventurer' or thriving trader, in the reigns of those amiable sisters, Mary and Elizabeth. The costume of the Christ Church or Bluecoat boys, established by Edward VI., may still be seen in its primitive simplicity and the 'yellow-legs' are at this very hour living and walking monuments of the costume of the London citizens when London itself was a mere schoolboy in comparison with what it now is.

12

Heywood.

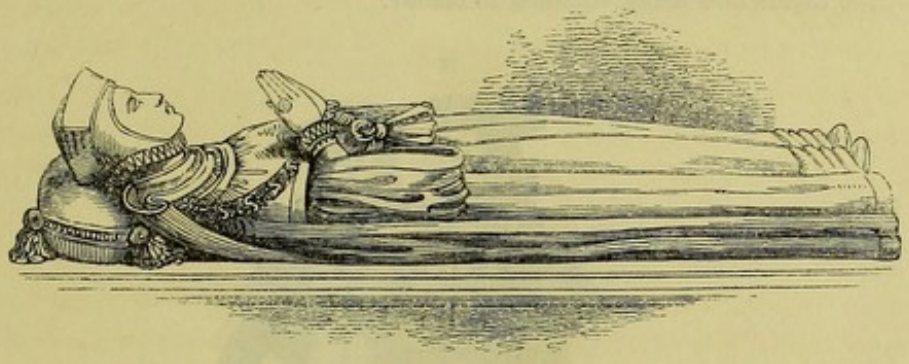
The members of the legal profession are distinguished by the inveterate fashion of their official attire, kept up with punctilious regard to etiquette and precedent, though such is the degeneracy of the age that military whiskers may sometimes be seen peeping out beneath the barrister's wig. Our judges, however, have preserved intact and unalloyed the bushy and awe-inspiring honours of their heads, although the coif has shrunk into a mere circular patch of black silk on the top of the wig. This coif, which was originally a small close scull-cap, first made its appearance towards the end of the thirteenth century, and was commonly worn so late as the reign of Elizabeth, as may be seen by referring to an engraving (published by the Antiquarian Society) from a painting executed about 1585, from which the accompanying

13

Coif.

head of a Serjeant-at-law has been copied. Other particulars of ancient legal costume may be gathered from what is said by Sir John Fortescue, Chief Justice in the reign of

14



Sir R. Harpur.

Henry VI., who, speaking of the formality of making a judge, says :—"he shall thenceforward from time to time change his habit in some points ; for being a Serjeant-at-law he is clothed in a long priest-like robe, with a furred cape about his shoulders, and thereupon a hood with two labels, such as doctors of the law wear in certain Universities, with the coif: but being made a justice, instead of his hood he must wear a cloak closed upon his right shoulder, all the other garments of a Serjeant still remaining, saving that his vesture shall not be party-coloured, as a Serjeant's may; and his cape furred with miniver, whereas the Serjeant's cape is ever furred with white lamb."

15

Citizen Henry VI.

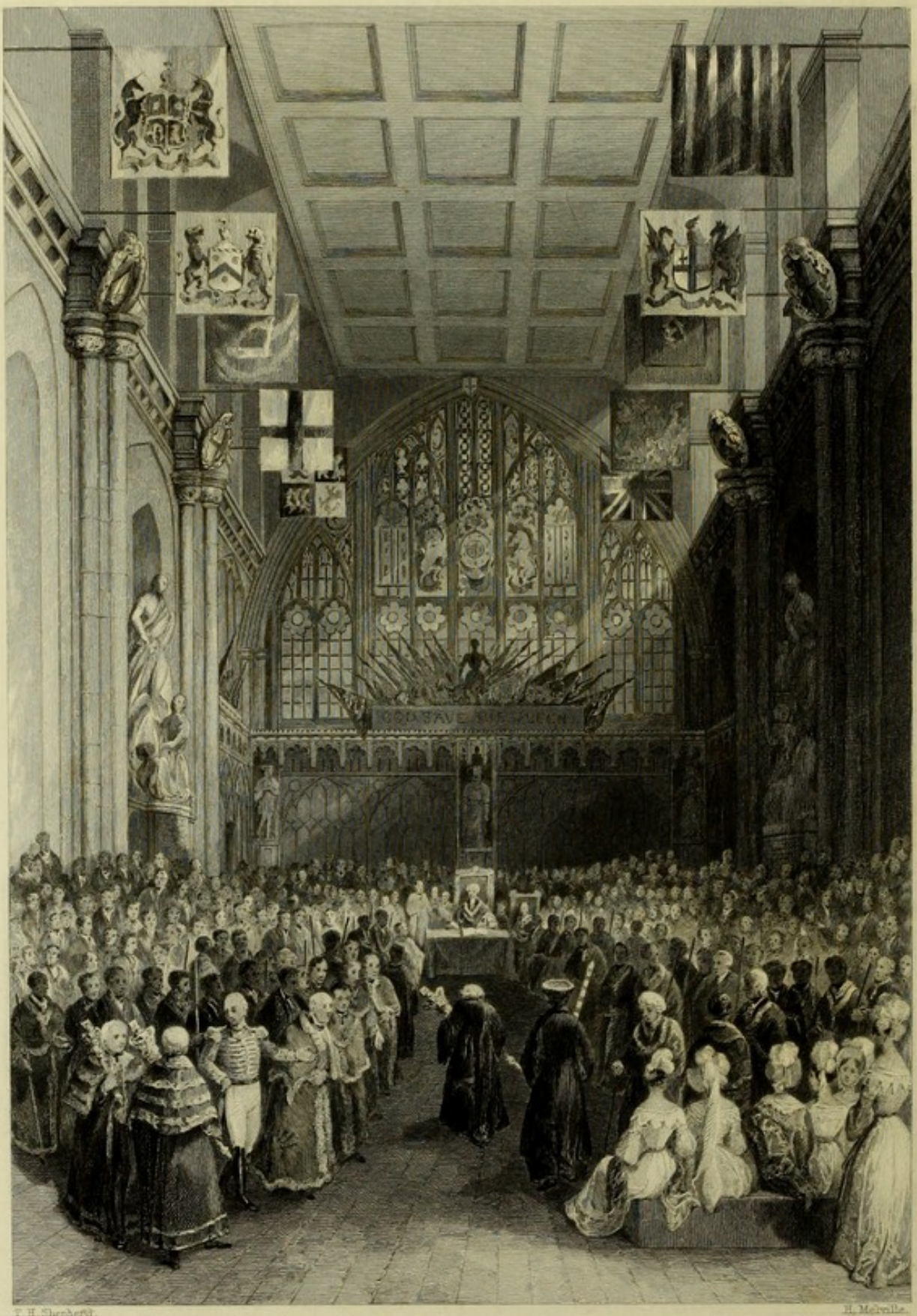
Of judicial costume in the reign of Henry VIII. an exceedingly fine example, fig. 14, is engraved for the first time, from the effigy of Richard Harpur, one of the justices of the "Comen Benche at Westmynster,"—in Swarleston Church, Derbyshire.

Civic costume is still to a certain degree kept up among the Livery-men of the several 'Companies' or Guilds of the City of London,—who condescend to dub princes and peers as their members after the fashion in which learned universities transform victorious field-marshals into doctors of law! The cut here given of a Livery-man of the time of Henry VI., copied from a charter granted to the Leatherseller's Company in 1444, shows the party-coloured livery then worn by that body, and which composed of "murrey and plunkett" or dark red and blue, each half of the doublet being

of a different colour ; with a girdle of " white metal" round the waist, and scarlet stockings. Thetwo figures here engraved from another charter of the same company, in the time of James I., show that their livery was then the same in *fashion* as that of the other companies, the distinction being confined to colour.

16

Citizens Temp. James I.




T. H. Shepherd. H. Melville.

# The Guildhall

*Installation of the Lord Mayor on the 8th of November.*

L'HÔTEL DE VILLE DE LONDRES L'INSTALLATION DU MAIRE DE LONDRES LE 8 NOVEMBER.

DAS RATHHAUS IN LONDON DIE EINSETZUNG DES LORD MAYOR AM 8 TEN NOVEMBER.

# LONDON INTERIORS.

## GUILDHALL.

### INAUGURATION OF THE LORD MAYOR.

THAT "Great Fire" of London must, indeed, have been a stupendous event. The City was literally swept as "with the besom of destruction;" St. Paul's, churches, Exchange, GUILDHALL, the halls of the civic companies, and the dwellings of the people, became the spoil of the devouring element; nearly all that marked London as the abode of rational creatures, was buried in the dust.

Yet was that "Great Fire" one of those calamities which produce great benefits. London rose from its ashes; and though a fine opportunity was lost of making it a city of regularly-built and conveniently-proportioned localities, yet modern London might well blush to acknowledge its plague-troubled parent. St. Paul's Cathedral is itself a sublime apology for the "Great Fire;" and though finer churches and nobler public edifices might have been erected, there are not a few worthy of the greatest city, and the most wonderful municipal body, that ever existed in the world. Amongst these rank the GUILDHALL and the MANSION HOUSE; buildings far from faultless, and possessing much to condemn, yet in their massiveness and grandeur conferring dignity on a civic corporation great in its historical eminence, and powerful from its accumulated wealth.

Turning up King-street from busy Cheapside, the front of the GUILDHALL does not excite expectation. Its spurious style seems rather a satire on "pointed architecture," than an attempt to exhibit its character; while the buildings and offices that cluster round the edifice, conceal its "fair proportions." But on passing through the gateway into the noble and commanding GOTHIC HALL, we feel that the meanness of the exterior is compensated by the simple grandeur of the INTERIOR. The lower story, the windows, and the richly-embellished screen, are all that remain of the original edifice erected in 1411;

the upper walls and general decorations were built in 1669, three years after the "unhappy conflagration of the city;" the ceiling is of modern date, and was repaired and *ornamented* in 1815, but is considered to be "about as ugly a roof as ever disgraced a beautiful hall." The dimensions, within the walls, are one hundred and fifty-three feet in length, forty-eight in breadth, and fifty-five in height,—the Hall is capable of accommodating upwards of five thousand persons.

Pacing this fine Hall, we may, in imagination, travel through the civic records to the period of the Norman invasion, for the very word GUILDHALL carries us back to Anglo-Saxon times, when the burgess belonged to a brotherhood, or guild, and paid his *gild*, or tax, towards its support; when his sword and his vote were equally parts of his rights, the one to defend, the other to assert; and when, in the spirit of that elective franchise which pervaded the institutions of the Anglo-Saxons, from the borough-reeve to the king, the burgesses met in folkmote or common hall, to discuss their affairs, and choose their officers. In this principle of popular discussion and popular election, we may discover the germ of our British constitution, the root of our national liberties; and in the civic rites of modern GUILDHALL, discern that from which sprung our British Parliament, and all the glories of our British freedom.

The Norman Conquest shook the Anglo-Saxon constitution, and spread the dark pall of a feudal despotism over even the municipal rights of our towns. But though oppressed, these towns were too important to be crushed; and though their guildhalls did not escape the same iron grasp that seized the soil of England, the commercial spirit of the burgesses was too vital to expire. The wily no less than ferocious Norman conqueror acknowledged the claims of LONDON; in the very first year of his reign he gave it a charter, confirming all the rights, privileges, and customs it had possessed in the time of Edward the Confessor; and from that hour to this, the CORPORATION OF LONDON has flourished from century to century, and become at once rich and great. Vicissitudes it has had, but these vicissitudes have never effected its existence; changes have passed over it, but these changes have been concentrative not destructive. The increase of wealth and numbers led to a gradual narrowing of the popular basis of the Corporation; instead of the entire commonalty meeting in GUILDHALL to discuss their affairs, a species of delegation sprang up, until it ended in the formation of the civic legislature, the COURTS OF ALDERMEN and COMMON COUNCIL: from the title of borough-reeve, the chief magistrate became bailiff, and then mayor, the prefix of *Lord* being more by established courtesy than by right; and gradually, by usage, by charter, and by statute, the powers and privileges of the CORPORATION OF LONDON became settled and defined, on the same basis of prescription and of enactment on which rests the framework of the British constitution.

The CORPORATION OF LONDON consists of the whole body of citizens, under the style of "Mayor, Commonalty, and Citizens." The ministerial, judicial, and legislative

management of the affairs of this Corporation devolve on the Lord Mayor, Aldermen, and Common Council; the Courts of Aldermen and Common Council are distinct, but the Aldermen sit in the Common Council as of right, and its sittings are held under the presidency of the Lord Mayor. The Aldermen are elected for life, the Common-Councilmen are elected annually, in their respective Wards. The companies or guilds of London, are to the Corporation what the hall and colleges of Cambridge and Oxford are to their respective universities; each complete within itself, each an independent institution, yet component parts of the whole. The GUILDHALL is the public place of the Corporation, as representing the commonalty of the city of London; each Company has its own hall, or its own place of meeting, for the transaction of the business of the Company. Eighty-nine Companies are enumerated in the Corporation list, but of these eight are practically extinct. Twelve of the Companies take precedence in rank and wealth; they are called the twelve great Livery Companies of London, which have large possessions in real property, money in the Funds, and therefore in the receipt of large annual incomes. These are the Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Skinners, Merchant Tailors, Haberdashers, Salters, Ironmongers, Vintners, and Cloth-workers.

The GUILDHALL is the scene of those public events in London which are to be regarded as the public acts of the Corporation, not even excepting those *lighter* occasions, when speeches give place to dancing, or groaning tables cheer the hearts of freemen." Here the "*livery*" nominate two individuals to the Court of Aldermen, one of whom is selected to fill the office of Mayor; here the elections of Members for the City are commenced and declared; here royal personages are entertained; and here the indigent are permitted to find sympathy in the contributions of those who seek friendships in the socialities of a Guildhall charitable ball. But let us turn to the accompanying picture. It is a view of what takes place annually on the 8th of November within GUILDHALL. The unconscious statues and memorials which adorn the walls, seem as if imbued with life, and conscious that an event is about to take place which links one year with another, and binds eight centuries in one. In the scene before us, we have a model of the entire framework of the British empire, as represented by sovereign, lords, commons, and all classes of people. The wards of London send their twenty-six Aldermen and 240 Common-councilmen to gaze on the transmigration of the LORD MAYOR. The state that surrounds the CORPORATION is a type of the state that surrounds the monarchy. In the annual election of the king of the city, we have a memorial of the time when the king of the land was elective. In the meeting of the CORPORATION within GUILDHALL, we see a shadow—and a magnificent shadow—of the time when the entire commonalty met and acted together; yea, we have a memorial of the time, when the LORDS occupied the upper end of the chamber of Parliament, and the COMMONS humbly stood below. The ALDERMEN are the types of the barons; the Common-council of the commons;

while in the *Liverymen* of the Companies (so called because they once wore a *livery* or dress, as a mark of distinction), who have the privilege, above their brother freemen, of electing the civic functionaries, we have a type of the constituencies of Britain. See, too, a miniature of the judges of the land, in the attendant RECORDER and COMMON SERGEANT; while Sheriffs and Under-sheriffs, Town-clerk and Remembrancer, Pleaders, Secondaries, Attorneys, Auditors, Wardens, Clerks, Officers of the Lord Mayor's Household, City Marshals, and a host of minor functionaries, pour in among the crowd, and give to this annual civic ceremony an imposing air of grandeur.

It is the 8th of November, and the last day of the Lord Mayor's reign. But the Lord Mayor never dies—his spirit is immortal. Two chairs are therefore placed, that in the presence of the representatives of the eighty-one existing guilds of London, the transformation may be seen, and the CORPORATION be proved to live for ever. The Lord Mayor elect—elected on the previous 29th of September,—takes his seat in the humbler chair, beside the chair of state. The departing Lord Mayor seats himself for the last time; exchanges seats with his successor; and lo, the spirit of the Lord Mayor has passed from one body to another! Sword-bearer, Mace-bearer, Purse-bearer, advance with three fold obeisance, and lay their emblems of office on the table. They retire, and stand among the crowd, sunk to the level of common humanity. But the new Lord Mayor speaks; it is the voice of law, it is the command of authority. Sword-bearer, Mace-bearer, Purse-bearer, advance once more; they resume their ensigns of office, and start up official beings. Such is the initial act of the new Lord Mayor; "now is Mortimer lord of the city." For one year he is a multifarious being, a king, a judge, a magistrate, head of the Corporation, guardian of the Thames, and chief among his brethren; and while he is expected to maintain order, and dispense justice, it is his business, also, to sustain the dignity of his station, and the credit of the great city over which he rules, by a magnificent hospitality. Though the official income of the Lord Mayor is about eight thousand pounds, he is expected, during his year of office, to expend about four thousand more: yet while the office is thus at once onerous and expensive, it is regarded with ardent hope, and patriotic ambition: to be LORD MAYOR OF LONDON is to fill an office the greatest of its kind in the civilized world; and few there are who would pay the fine of a thousand pounds, rather than incur the labour and the cost along with the honour of the dignity.

The scene in the accompanying plate is strictly the Inauguration of the Lord Mayor on the 8th of November. Next day the "Lord Mayor's show" takes place; the procession by land and water, when he is presented, at Westminster, to the Lord Chancellor, to take the oaths of office. In the evening is the banquet in the Guildhall, at which all the great functionaries of Government are expected to be present: a festival, famous in the records of civic hospitality.

T. H. Shepherd. J. Melville.

*Jewish Synagogue, Great St. Helens.*

*Celebration of the Feast of Tabernacles.*

*LA SYNAGOGUE JUIVE, GREAT ST. HELENS. LA CÉLÉBRATION DE LA FÊTE DU TABERNACLE.*

*DIE JÜDISCHE SYNAGOGE, GREAT ST. HELENS. DIE FEIER DES LAUBERHÜTTENFESTES.*

# NEW JEWISH SYNAGOGUE,

GREAT ST. HELEN'S.

CELEBRATION OF THE FEAST OF TABERNACLES.

Moses formed the descendants of Abraham into a nation; and while they wandered in the desert of Arabia, the moveable Tabernacle, in the centre of the camp, was the place where their solemn religious services were performed. For a considerable period after Canaan, or Palestine, was conquered, the Tabernacle, occasionally carried from one part of the country to another, continued to be the only legal place for sacrificial worship, for it contained the only legal altar. At last it was superseded by the Temple at Jerusalem; and to Jerusalem three times a year, at each of the three great annual festivals, all the adult Jews felt it a duty and an honour to repair.

But though the Temple at Jerusalem contained the only legal altar, and was the only place where the ritual enjoined by Moses could be performed, the distant Jews, scattered throughout Palestine, where not left without the means of religious instruction. In the "schools of the Prophets" the praises of God were sung; and on Sabbaths and new moons, the people were assembled for prayers, and to hear the law. This practice was maintained during the Babylonish captivity, when the "Holy City" and the Temple were in ruins; and that which was, in Palestine, a decent and convenient custom, grew into an established form in a foreign land, and Synagogues became a portion of the religious system of the Jews.

Ever since the Babylonish captivity, the Jews, especially in foreign countries, have met in Synagogues. A portion of the "captivity" returned to their own land: and Jerusalem once more possessed a temple. But a far greater number remained scattered over the world, repairing, when they could, to visit the land of their fathers, and to sacrifice at the holy place. Again, Jerusalem was razed to the ground; once more the Temple was destroyed. From that hour has Israel been literally without a temple, without an altar, without a sacrifice, and without a *priest;* the only mode in which the Jews have been able to maintain a semblance of their religious system has been by public worship in their Synagogues; and during the long dreary night of the past, have they assembled, to read their law, to chaunt the psalms of David, and to pray to the God of Abraham, of Isaac, and of Jacob. Thanks to the improving spirit of the age, they can do this in

most civilized countries, "no man making them afraid;" and in London, the head-quarters of civilization, not only do they meet without fear, but they assemble in all the honour and the dignity which wealth, security, and numbers can confer.

In the heart of the "City," and almost choked up by surrounding buildings, stands the SYNAGOGUE of ST. HELEN'S. Walking from Bishopsgate-street, through a covered passage into Crosby-square, and from thence, by another covered passage, into the confined lane where the building is situated, the stranger is struck by the exterior of the edifice, even though he has scarcely room to view it. But on passing into the INTERIOR, he forgets everything, in the exquisite architectural gem before him. Of no very great extent, it has an air of spaciousness, and of rich and tasteful elegance, which are quite enchanting. It was built in 1838; and "as a piece of interior architecture," says Mr. Leeds, an able and enlightened architectural critic, "it is highly creditable to the talents and taste of Mr. Davies, who has here distinguished himself most advantageously; for it quite eclipses every one of our modern churches that have any pretensions to be brought into comparison with it, although it may fall short of some of them in its dimensions." Its length, including the rich recess displayed in our engraving, is seventy-two feet, and the extreme width fifty-four, or between the fronts of the galleries thirty-two; while the extreme height is forty-five feet. The galleries are novel in design, and elegant in execution; the seats are concealed from view, while the handsome railing in front adds to the architectural effect. Every thing appears adapted to produce one general effect; ceiling, windows, and internal fitting-up, are in harmony, and combine to make the building a study.

But it is to the upper portion of the interior of the Synagogue, exhibited in our accompanying engraving, that we wish to direct the attention of the reader. This, which may be considered as corresponding with the "altar" in our churches, is technically termed "the ark." The pavement of this recess, which is slightly elevated from the floor of the Synagogue, is of fine veined Italian marble; and the lower portion of the alcove, in front of which hangs a rich velvet curtain, emblazoned with a crown, and fringed with gold, is fitted up with recesses for the books of the Law, and these are inclosed with doors of solid and beautifully-polished mahogany. Above, between the rich Italian-Doric and Corinthian columns, are three arched windows, filled with stained glass of arabesque pattern; the centre one has the name JEHOVAH, in Hebrew characters, and the tables of the Law. On the frieze is also inscribed, in Hebrew characters, the sentence, "KNOW IN WHOSE PRESENCE THOU STANDEST." On either side of the ark there is an arched panel, containing prayers for the Queen and Royal Family, one in Hebrew, and the other in English. The rich decoration—the fruits, flowers, and rosettes—add to the general effect of what is at once a beautiful, an exquisite, and even a gorgeous specimen of architectural combination.

It is the lower portion of the recess—that which is concealed by the curtain, and contains the books of the Law—which is properly the ARK. The Synagogues of the Jews, it must be remembered, are not *substitutes* for the Temple itself, and the Rabbis are not priests. But dispersed abroad as they are, with their sacrificial ritual in abeyance, and their official priesthood extinct, the Jews still return to the memory of the Temple, and the forms enjoined by the Law. Therefore it is, that in this Synagogue we have a *shadow* of the Temple; a rich architectural composition, to remind the worshippers of that SANCTISSIMUS, or "Holy of holies," into which none but the High Priest entered. The chief piece of furniture within the "Holy of holies" was the ARK; and the only thing which that ark contained was the LAW. Up to the period of the Babylonish captivity, the ark remained in the Temple, and it is presumed that the tables of stone, inscribed with the Law, which Moses brought down from the Mount, were within it. But what became of the ark after the captivity is unknown; it is almost certain that there was no ark in the second Temple. When Nebuchadnezzar destroyed Solomon's Temple, he destroyed with it all those sacerdotal emblems which were the warrant to the Jews that they were a peculiar nation. The tables of the Law—that moral code, God's charter, written on stone, perished along with the ark which inclosed it, as if to teach us, that in the progress of society there is a preserving medium, far more fragile, yet more imperishable, than the rock itself. The sacred fire—which consumed upon the altar the burnt-offering—was for ever extinguished. The glorious Shekinah, which dwelt in the Tabernacle, and filled Solomon's Temple, disappeared. With the destruction of the Temple, perished all its costly ornaments, and the sacred vessels were either broken up or carried away as trophies; the priesthood was all but lost in the mingling confusion of the captivity; the "holy anointing oil," with which they were to be consecrated to their profession, shared the fate of the other treasures of the Temple; while the mysterious "Urim and Thummim," by which the High Priest was to obtain responses from God, is never mentioned, not merely from the time of the Babylonish captivity, but even from the time of the establishment of the Jewish monarchy.

Two thousand four hundred years have passed away since the ark disappeared: and yet here, in the architectural design before us, we have the *idea* of the "Holy of holies," and of the ark, throwing a long shadow down the abyss of time, and speaking to men of other countries and of other ages concerning EVENTS in the history of the race. In the scene, also, represented in the engraving, are we carried back to the times of Moses, and the establishment of the Law. It exhibits an affecting incident in the annual celebration of the Feast of Tabernacles, when the Jews commemorate the residence of their forefathers *in tents*, in the wilderness, and their preservation for forty years, as a nation, in the midst of the hostile tribes of Ishmael. On this occasion, the Jewish fathers,

dressed in the *taled*—a white embroidered silk scarf, and attended by their sons, assemble for prayers in great multitudes. After the chaunting of a full service, including the collection of psalms called the Great Hallel, they turn themselves reverently towards the east, and take into their right hands, tastefully-decorated trophies composed of the central buds of palm-trees, surrounded by branches of myrtle and willow, and into their left hands, melons or other oriental fruit. These are then held together, the joined hands raised, and the trophies shaken in a triumphant manner, in memorial of the long and perilous way the Lord hath led them; and in public expression of their hope, that one day the bondage of scattered Israel shall cease. After these observances, the elders and Levites of the congregation open the ark, take out the copies of the law, each one covered with rich tent-like canopies of many coloured silks, and cloth of gold, and proceed to carry them round the Synagogue, to receive, by a touch from the hands of the worshippers, a declaration of their love and homage. The ceremony then concludes by reading appropriate passages from the Pentateuch, during which time large contributions are made for the poor, the Jewish charities, and the "House of the Lord." These solemnities last six or more days.

On ordinary occasions the visitor may walk into the SYNAGOGUE of ST. HELEN'S, and enjoy the singularity and pleasure inspired by the Jewish mode of worship. On Friday evenings the Synagogue is opened for the service which commences the Sabbath—for the Sabbath extends from sunset till sunset—and as the full-toned voice of the *Cantilator*, or Synagogue-singer, accompanied by the choir, breaks on his ear, he will feel that there is a grandeur and a richness about the chaunting of the Hebrew service singularly impressive, and in unison with the scene. Here, however, he remains *covered;* and in this respect he may be taught a useful lesson,—a lesson teaching him a tolerating respect for different modes of thought,—should it strike him, for the first time, that while one body of men exhibit reverence by removing the hat, another body consider that to remove the hat would be a violation of the sanctity of the place.

The number of Jews in London is considered to amount to about 18,000, and in the rest of England at about 9000. The number in Scotland and Ireland is probably small, seeing that the entire estimate for the United Kingdom does not make them exceed 30,000. They were in this country before the Norman Conquest, but were banished by Edward I., about 1290; and they did not return till after the Restoration, in 1660. Though still labouring under disabilities, Jews born in Great Britain are British subjects, like any other persons born in the country.

T.H. Shepherd. H. Melville.

*Freemason's Hall.*

*Dinner of the Royal Humane Society, with the Procession of the Persons saved during the Year from Drowning.*

*L'HÔTEL DES FRANCS-MAÇONS. LE DINER DE LA SOCIÉTÉ ROYALE D'HUMANITÉ.*

*DIE FREIMAURERLOGE. DIE MAHLZEIT DER KÖNIGLICHEN RETTUNGS-ANSTALT GESELLSCHAFT.*

# FREEMASONS' HALL,

## WITH THE ANNUAL DINNER OF THE ROYAL HUMANE SOCIETY.

Our great London Taverns, with their large Halls for public meetings, have often proved puzzles to foreigners. The intimate union of benevolence and gastronomy in the English mind was—and still is—a riddle; but even getting over that difficulty, another one presented itself, in the fact of magnificent public dinners taking place at Taverns. "I remember," says an agreeable gossip, "some Italians being much puzzled in reading in the newspapers that English princes, royal dukes, marquises, and lords, the very pink of our nobility, thought nothing of dining at the *Taverna di Londra* (the London Tavern), which to their ears sounded every bit as vulgar as the Pig and Tinder-box, or the Cat and Mutton."

The London Tavern in the "City," the Crown and Anchor in the Strand, and the Freemasons' Tavern in Great Queen-street, have each acquired a wide-spread reputation. The fine Hall of the latter Tavern is known all over the world, from its association with some of the greatest and grandest of those Societies, whose magnificent operations have marked the present century as an era in the history of the world. Here crowded and excited auditories have listened, in breathless silence, broken at intervals by tumultuous applause, to eloquent voices pleading the cause of religion or of charity; and here, in the spring-tide of their success, have been announced the details of operations carried on by voluntary associations, on a scale unknown before. But though the Hall can hold 1500 persons, it was long felt to be too narrow a space for the accommodation of those who rushed to hear; and in 1829 the project was taken up of building Exeter Hall. The Hall of the Freemasons' Tavern is still, however, a scene of public action in the service of benevolence; one of the most recent and the most striking, being, the Convention of Delegates from various parts of the world, assembled at the instance of the British and Foreign Anti-Slavery Society. The Convention—a kind of catholic parliament—held its sittings in Freemasons' Hall, though the annual meeting of the Society was held in Exeter Hall.

The great religious societies do not celebrate their anniversaries with public dinners; and, indeed, it was an objection in the minds of many of the friends of such associations, that their great annual meetings should be held in a *tavern* hall. The objection has been

completely obviated by the erection of Exeter Hall. But a majority of the numerous voluntary associations of London, not occupying the lofty ground of Bible or Missionary Societies, though devoted to specific benevolent objects, see no harm in bringing together the friends and supporters of their respective institutions by the charm of an annual dinner. It is not the mere circumstance of exquisite viands, nor yet the enticement of that "wine which maketh glad the heart of man," which brings them together. It is the social communication; men meeting "face to face" on the common ground of common humanity; and thus, stepping out of the daily routine of their daily lives, and brought into personal contact with others like-minded, and seeing before them the fruits of combined action and combined subscription, their flagging enthusiasm is re-vivified, and their personal efforts are sustained. At the dinner of the Literary Fund for the Relief of Distressed Authors, the noble or wealthy patron of literature, the popular writer, whose pen fills his pocket, while it spreads his name abroad, and the humbler professor of the mysteries of prose or poetry, all meet together, for a double purpose—the cause of a silent charity, which, with delicate scrupulousness, acts literally on the maxim of not letting the left hand know what the right is doing; and also to share in the personal company and social converse of the most eminent men of the times, in literature, science, and art. Or at the annual dinners of such *national* associations as the Caledonian Asylum or the St. Patrick Schools, we have the successful Scotchmen in London, or warm-hearted Irishmen, meeting to feed, to clothe, and to educate the youth of their respective countries, who have been left destitute in this vast Metropolis; while the children, clean, hale, hearty, and happy, walk round the dining-room in procession, and thus appear, in their own proper persons, to thank their benefactors. Nay, we have not only national associations—we have county ones, especially of the northern counties of England, where the *clannish* spirit prevails to a degree unknown in the South.

To enumerate the benevolent associations of the Metropolis is not our intention—positively, their name is legion. And this is one of the brightest features of this great aggregation of houses and of human beings. There may be much crime, much vice, much misery, for wherever man is gathered in masses, these things abound—"where the carcase is, there will the vultures be gathered together." But the vast number of our religious, charitable, benevolent, and instructing societies, was never before equalled since the world began. There may be hypocrisy—there may be imposition—there may be clap-trap—there may be hum-bug: but a deeper and more abiding spirit than that of hypocrisy, imposition, clap-trap, or humbug, must be at work, in order to throw all these societies on the surface of our London life. That spirit is none else than the spirit of Christianity—the religion of the Bible.

Though, however, not professing to enumerate all the societies or voluntary associations of London, we may classify them. Thus, for religious improvement, we have societies for the distribution of the Bible, for missionary objects, and for general religious objects;

of which the most noted are the British and Foreign Bible Society, the London Missionary and Wesleyan Societies, the Christian Knowledge Society, and others. For educational purposes we have a very great number, from magnificent Christ's Hospital and the British and Foreign School Society, down to such associations as the Yorkshire and Westmoreland Societies. For medical and surgical relief there are splendidly-endowed Hospitals and Institutions, many supported entirely by annual voluntary subscriptions; while of those for pecuniary relief, and for general and particular objects of humanity, the number is very great. Among these we may reckon the Foundling Hospital, the Philanthropic Society, various Orphan Asylums, Pension and Annuity Societies, Benevolent Fund Associations, the Blind School, the Deaf and Dumb Asylum, and others; while, amongst scientific and literary societies there are at least thirty deserving of special mention, from the Royal Society down to the more modern Geographical, Statistical, and Natural History Societies, all of them associating the first men of the age amongst their fellows; and this without noticing the hundreds of minor associations for similar purposes scattered over the Metropolis.

Amongst the many Societies of London, we have selected the annual Dinner of the Royal Humane Society as the one best calculated to strike the mind, in connection with Freemasons' Hall. This Society, which was established as far back as the year 1774, has for its object, "to collect and circulate the most approved and effectual methods for recovering persons apparently drowned, or dead from any other cause; and to suggest and provide suitable apparatus for, and bestow rewards on, those who assist in the preservation and restoration of life." The Society has ample occupation in London itself. The ornamental waters of the Parks—especially of Hyde Park—give abundant opportunities for testing the usefulness of the objects for which the members are so laudably associated. Here, in the heat of summer, or in the cold of winter, death is perpetually dogging the heels of pleasure. In summer, the bather may be surprised at the idea of danger in the Serpentine, and be half inclined to laugh at the prompt attendance and watchful care of the servants of the Royal Humane Society. But let him venture into the "region of the cold springs," and he runs the risk of being instantly paralysed, and may be compelled to acknowledge the value of the voluntary services which the instant before he despised. But the greater number of accidents happen in winter. Let but the thinnest crust of ice cover the surface of the water, and instantly thousands crowd to the Park to disport in skating; scarcely any warning can check their mad enthusiasm; and should the weather fluctuate between harder and milder, the attendants of the Royal Humane Society have to exercise a watchful and vigilant superintendence.

But the Royal Humane Society does not confine itself to the Metropolis. It helps to inspire a high idea of the value of human life all over the globe. The adventurous swimmer who has rescued a fellow-creature; the waterman who has promptly "put off"

to the salvation of a boat's-crew; or the hardy sailor who has dashed into the sea to save his messmate—are all honourably distinguished by the Royal Humane Society, should the cases be brought within its cognizance.

At the annual Dinner of the Royal Humane Society, such of the individuals whom it has been the means of saving from "a watery grave" as can be brought together, walk in procession round the Hall, preceded by the officers of the Society, and a banner, on which is inscribed the words "WE PRAISE GOD, AND THANK YOU."—Each of the "saved persons" in the procession carries a Bible; they are of all conditions of life, for people in better circumstances are not unconscious of the value of their existence, and are to be found not ashamed of mingling with their poorer fellow-creatures in testifying publicly to the exertions of the Royal Humane Society; there is no "dressing" for the occasion, each appearing in the apparel commonly worn, or suitable to the condition of life: the maid-servant, the charity-school child, the lawyer's clerk, the gentleman, and the labourer, are all to be seen walking round the Hall. During the procession appropriate music is played.

T. H. Shepherd. H. Melville.

*Long Room in the Custom House.*

*Payment of the Customs.*

*LA GRANDE SALLE DE LA DOUANE LE PAYMENT DU DROIT*

*DER LANGE SAAL IM ZOLLHAUSE DIE ZOLLZAHLUNG*

# THE CUSTOM-HOUSE.

### THE LONG ROOM—PAYMENT OF CUSTOMS.

Of the numerous encomiums which have been bestowed on the Thames, perhaps that of quaint and witty Fuller is as expressive as any. He tells us, that "London oweth its greatness, under God's divine Providence, to the well-conditioned river of Thames, which does not (as some tyrant rivers in Europe) abuse its strength in a destructive way, but employeth its greatness in goodness, to be beneficial for commerce by the reciprocation of the tide therein. Hence it was, that when King James (the First), offended with the City, threatened to remove his Court to another place, the Lord Mayor boldly enough retorted that he could remove the Court at his pleasure, but he could not remove the Thames!"

The collection of the "King's toll," or Customs—which used to be a main dependence of royalty—was managed very bunglingly in former times. The "customers," as the collectors of Customs are termed in old Acts of Parliament, were in the habit of cheating both king and merchant: the one by giving false certificates of the duty being paid to such merchants as they chose to favour, and the other, by sometimes giving no discharges or receipts at all to those they did not choose to favour, or at least until they had not unfrequently compelled a second payment of the said duty. The 11th Henry VI. c. 15, 16, is directed against these practices.

The earliest statute passed in this country, whereby the Crown was authorised to levy Customs'-duties, was the 3rd of Edward I. The mode long employed in the collection of these duties, was to affix a certain rate or value upon each kind or article of merchandize, and to grant what was called a *subsidy* upon these rates. This subsidy was generally one shilling of duty for every twenty shillings of value assigned in the book of rates. The early Acts granting these duties speak of them as subsidies of tonnage and poundage. The word "tonnage" was applied to a specific duty charged on the importation of each tun of wine, and the exportation of each tun of beer; and the word poundage was applied to the rates levied on the twenty-shilling or pound value.

The first "book of rates agreed upon by the House of Commons," is believed to be that compiled by a committee in 1642, during the reign of Charles I. The next recorded "book of rates" was published, by order of the House of Commons, in 1660, the year of

the restoration of Charles II. By degrees, the principle on which the rates were originally levied was lost sight of, until, by the addition of an immense number of Acts of Parliament, the collection of the Customs became a complicated business: so complicated, that when, in 1810, the Government ordered a digest of the Customs'-laws to be prepared, the work was five years in preparation, and formed an octavo volume of 1375 pages. In 1825, a complete reform of the Customs'-laws took place, by a set of new Acts of Parliament, which repealed nearly five hundred statutes, and classified and simplified the entire system. It is not unlikely that another change will take place in the Customs'-laws, adapting them to the now-advanced condition of our commerce. The great bulk of the Customs'-revenue is indeed collected from a very small number of articles: spirits, tea, timber, tobacco, and wine, yielding by far the largest proportion; the next proportion being produced by butter, cheese, coffee, currants, raisins, molasses, seeds, silk manufactures, tallow, cotton, and sheeps' wool. The sixteen articles enumerated produce the chief portion of the revenue; about two millions are added, by the duties on several hundred articles of merchandize, the collection of which is a far greater disadvantage to commerce than any possible advantage which can accrue to the revenue.

A member of the Grocers' Company, who was also Sheriff of London, named John Churchman, has the credit of having first got up the convenience of a Custom *House* at the Port of London—this was towards the end of the fourteenth century. Churchman's Custom-house was only for the "troynage" or weighing of wools: long after its erection, the various Customs were collected at different places in the City, in a very irregular manner. The commencement of the present system may be dated from the reign of Elizabeth.

In her reign the first regular Custom-house was built, which was destroyed in the Great Fire of 1666. Sir Christopher Wren built another, which was also destroyed by fire, in 1718. Another structure was immediately raised, and this, after a lapse of a century, was destroyed by the same means as its two predecessors. The fire took place on the night of Saturday, the 12th of February, 1813, and its effects were rendered more destructive by the explosion of some casks of gunpowder which were in store. But though the edifice was thus consumed, it had been previously condemned to be taken down: the fire, therefore, executed the purpose in a summary manner, and it is to be regretted that a large portion of the Customs' records perished, thus precluding all chance of obtaining a complete view of the progress of trade in the kingdom.

The foundation of the present Custom-house was laid in 1813; it was opened for business in 1817, and was erected for the contract price of 165,000*l.*, the architect being Mr. Laing. But on the 26th of January, 1825, the central portion of the foundations gave way, and that spacious Hall, the Long Room, fell with them. The entire Hall did not sink—it was the central portion of the flooring, leaving the desks

standing along the sides. The disaster caused the central portion of the Custom-house to be re-constructed, raising the entire cost of the structure to 440,000*l.*; in the course of the re-construction, the central portion of the river front, and the LONG ROOM, were quite altered.

It was thought that the modern gigantic amount of the commerce of the Port of London would be considerably diminished by the abrogation of the commercial monopoly of the East India Company, and the participation of other ports in the China trade. Such, however, has not been the result; buyers of tea still resort to London as the best market in which they can select their purchases; and notwithstanding the increase in other ports, the net produce of the Customs collected in the Port of London, equals in amount that of all the other ports in Great Britain and Ireland. The net amount of Customs'-duties collected in England, Scotland, and Ireland, for the year ending the 5th of January, 1839, was 21,732,521*l.*, of which London contributed the large amount of 11,431,245*l.* The nearest approach to this are the Customs of Liverpool, which yielded in the same year 4,234,118*l.*

The "forest of masts" to be seen in the Thames is no mere figure of speech, for the number of vessels employed in the foreign and coasting trades is without a parallel in the commercial history of the world. Though the coasting trade is very great, the foreign trade has increased, during the last half century, with astonishing steadiness and regularity; and there is also no port in the kingdom which has profited more from the application of steam to navigation. A great number of the steam-vessels which arrive and depart, carry passengers only, and are not required to make entries at the Custom-house.

In ascending the Thames, we begin to be sensibly impressed with the amount of traffic, after reaching and passing Gravesend. But it is from Woolwich upwards that the interest of the Port of London commences. Turning round by Blackwall, with its taverns overhanging the river, Greenwich opens distinctly on the view, with its noble and palace-like Hospital, and its back-ground of park and wooded hill, crowned by the Observatory. Opposite Greenwich and Deptford is the marshy peninsula of the Isle of Dogs, nearly round which the river makes a great sweep; and from thence we "thread the needle," as the pilots term steering in the midst of the shipping which crowd what are technically called the Upper and Lower Pools. One by one we have passed the entrances of the several Docks, the receptacles and storehouses of an enormous amount of property in ships and goods: and at last, within a stone's-throw of London-bridge, may land at the CUSTOM-HOUSE. The building, whose river-front extends 488 feet in length, is of great capacity, divided into numerous rooms and offices, for the multifarious purposes of the collection of the Customs. The stranger, however, need not puzzle himself in the passages which seem to "lead to nothing," nor stand staring at the numerous doors of the numerous offices, inscribed with the titles of the respective officers to whose uses they are applied.

He will at once perceive, if he reaches the central staircase, that there is a point of attraction above, as indicated by the ascending and descending streams of human beings, young and old. Following the direction of the upward current, he enters the Long Room, a spacious Hall, 190 feet long, 64 broad, and 55 high, round the whole extent of which are ranged the desks of the clerks, whose duty it is to wait "at the receipt of Custom." Notwithstanding the enormous amount of business transacted, and the great variety of articles on which duty has to be paid, the proceedings are simple and expeditious. A merchant has goods in the Docks, which have been unloaded, valued, booked, and warehoused, under the inspection of officers appointed to that service. Should he wish to withdraw any portion of the goods, he must, of course, pay the amount of duty on the particular quantity; and proceeding to the Long Room, he pays to the clerk in whose department it may lie, the amount of duty, receives a receipt or order, which is his authority for procuring the delivery of the goods. "Almost all sales follow immediately upon examination, and always with the intervention of a broker. The usual difficulty of taxing goods according to their value is diminished by the great experience of the sworn broker, and by the forfeiture of the goods, with a fine of ten per cent., in case of too low an estimate being given. For example: about six sorts of sugar of different qualities were laid out as samples; the hogsheads or bags were brought in rapid succession; and the valuer pierced a hole in each with a semi-circular iron, and drew out a sample; this he compared with the sample on the table, and called out the number on the hogshead or bag, according to which the duty was fixed. All this passed with the greatest quiet, uniformity, and rapidity."

As we have already intimated, the amount of duty collected in the Custom-house of London equals the entire amount collected in all the other ports of the United Kingdom. This necessarily creates an enormous amount of business. Captains of ships in the foreign trade reporting their arrivals; passengers and luggage from the Continent undergoing the disagreeable business of "inspection;" officers arriving and departing on specific businesses; and clerks and messengers swarming on the staircases, and buzzing in the Long Room, some receiving information, others orders, and most paying money,—all render the London Custom-house a scene of not unquiet bustle, and of regular though perpetual stir—a sort of concentration and reflection of the industry, activity, and energy, of the trade and commerce of the Metropolis.

T. H. Shepherd. H. Melville.

# *Egyptian Hall, Mansion House.*

## *The Wilson Banquet.*

*LA HALLE EGYPTIENNE MAISON DU BAILLAGE LE BANQUET DE WILSON* *DIE EGYPTISCHE HALLE IM AMTHAUSE DAS GASTMAHL DES WILSON*

London. Published for the Proprietor. by J. Mead. 10. Gough Square. Fleet. Street.
& Paris chez M.M. Ambert & C.e and Lesperg bon. T.O. Weigel.

# THE EGYPTIAN HALL, MANSION HOUSE,

## WITH THE WILSON BANQUET.

The Lord Mayor of London, as has been intimated in the notice of Guildhall, is invested with great powers, and has imposed upon him multifarious duties. As head of the Corporation, he presides over the Courts of Aldermen, Common Council, and Common Hall. He is Admiral of the Port of London, and Conservator of the Thames; and during his year of office holds eight courts, two for each of the counties of Middlesex, Surrey, Essex, and Kent, "to inquire into all offences to the destruction of the fish, nuisances upon and impediments of the common passage of the Thames and the Medway." He is first Commissioner of the Central Criminal Court, usually opening the monthly sessions in person; and he presides as judge in the Court of Hustings, the Supreme Court of Record in London, which is generally held once a week, whence it is frequently resorted to for obtaining judgments (as of outlawry) where expedition is required. And, in addition to other functions and honours, he is always summoned to the Privy Council which declares allegiance to a new sovereign, on a demise of the Crown; and at the coronation Banquet he acts as chief butler, and receives for his fee a gold cup.

The state which surrounds the Lord Mayor is kingly. His official residence is the Mansion House—a misnomer, by the way, for to talk of a mansion *house* is nearly as absurd as to speak of West Minster *Abbey*. The Mansion House is a massive, but though heavy, not altogether unpicturesque pile of building, erected in the middle of last century (1739—1753) by Dance, an architect then of considerable reputation. The interior is splendidly fitted up; the furniture of the state drawing-rooms, state bed-rooms, private dining-rooms, &c., being palatial in their character and accommodations; while the plate and jewelled ornaments are valued at from 20,000*l.* to 30,000*l.* In addition to the state and domestic apartments, there are the offices of the official persons attached to the Lord Mayor's household; and the justice-room, which is open to the public, where the Lord Mayor sits daily to administer justice; in cases requiring two magistrates to adjudicate upon, the alderman sitting by rotation in the justice-room at the Guildhall, proceeds from thence to the Mansion House to join the Lord Mayor.

In addition to the fulfilment of his manifold duties, which absorb a chief portion of

his time, the LORD MAYOR is expected, during his year of office, to maintain a sumptuous hospitality. From this cause the annual expenses of the mayoralty usually exceed the income by about 4000*l.* The salary and allowances paid by the City towards the office amount to 6422*l.*, and other sums from various sources raise the official income to about 7900*l.* But the expenditure, varying according to the disposition, taste, or means of the LORD MAYOR, is usually from 10,000*l.* to 12,000*l.*

The great banquets of the CORPORATION are given in GUILDHALL: but the hospitality of the LORD MAYOR is displayed in a noble room in the MANSION HOUSE, called the Egyptian Hall. This magnificent apartment, in which public meetings are occasionally allowed to be held, can *dine*, it is said, about four hundred individuals *comfortably*, though this number, with the addition of about a hundred attendants, gives the hall a crowded appearance. Here, from time to time, are entertained, with great state and splendour, the chief personages of the country, the ministers of the crown, the judges of the land, foreigners of distinction, and others; while, at set periods, the CORPORATION may be seen dining bodily with its head, and waited upon with all the state ceremony that surrounds the office of LORD MAYOR. His place is a chair of state, or throne, at one end of the hall; and the table at which he presides is, of course, the chief place of honour at the feast.

Instead of selecting, for our engraving, one of those grand occasions when the EGYPTIAN HALL is honoured with the presence of illustrious and noble personages, we have taken a more domestic, but very interesting spectacle, which occurred during the mayoralty of MR. ALDERMAN WILSON. It is the BANQUET OF THE WILSON FAMILY, of which some explanation is necessary.

MR. ALDERMAN WILSON, who, in 1839, filled the office of Lord Mayor with munificence and taste, is one of the chiefs of a very large *tribe* of WILSONS, whose locality is the City of London. For a long series of years this family—or rather *tribe*, for its ramifications are numerous—has held a name and a place, both in character and commerce, amongst the wealthy merchants of the "City." A large number of them, including MR. ALDERMAN WILSON himself, have grown rich in the silk trade; and the WILSON FAMILY is noted, no less for its public and private virtues, than for its wealth and numerous connections.

MR. ALDERMAN WILSON signalized his mayoralty, in 1839, with a princely and tasteful hospitality, which excited very general admiration. Yet at the same time there was no waste, no extravagance. Carrying his business habits even into his pleasures, and regulating taste by economy, he was enabled, without being exposed to the charge of wanton expenditure, or of embarrassing any future occupant of the chair by a ruinous example, to throw around his office a splendour and dignity honourable at once to his public and his private character.

The WILSON BANQUET took place in April, 1839. For the occasion the Egyptian Hall was decorated with unusual splendour; and as it was not so crowded as on ordinary state banquets, the scene was very fine. Invitations had been sent out to nearly two hundred connections of the WILSON FAMILY, being above the age of nine years; only two exceptions on the point of age being permitted, one the grandson of the Bishop of Calcutta, and the other a favourite nephew, six years old, who acted as page to the Lord Mayor. At this family festival—this civic gathering of the clan Wilson—the usual civic state and ceremonial were maintained, the sword and mace being borne, &c. But after the Loving Cup had passed round, the attendants were dismissed, in order that free family intercourse might not be restricted during the remainder of this interesting and pleasant "*re-union.*"

After the usual toasts of the Queen, the Royal Family, &c., the LORD MAYOR rose, and in a short but feeling speech welcomed his guests, and adverted to the recollections of his childhood, when a smaller, though still large, family party was wont to be assembled by his departed parents. He rejoiced, he said, in the opportunity now afforded him of once more assembling so large a portion of his connections; alluded with grateful expression, to the circumstances which had enabled him so to do; and assured his related guests that the present occasion would be regarded by himself and the LADY MAYORESS as one of the brightest features of the Mayoralty. He then gave "Prosperity to the WILSON FAMILY, root and branch."

The oldest member of the family present (the party comprised one hundred and seventeen guests), in an interesting speech, gave a retrospective view of the history and state of the WILSON FAMILY during three or four previous generations; and different representatives of different branches also expressed their sentiments, amongst the speakers being Mr. Henry Wilson, formerly M. P. for Suffolk; the Rev. William Wilson, Rector of Walthamstow; and the Rev. Daniel Wilson, Vicar of Islington, and son of the Bishop of Calcutta.

The healths of the LORD MAYOR and the LADY MAYORESS having been given, an album was handed round, in which every guest recorded his name, those engrafted by marriage signifying to whom. The whole party then stood and sang the Doxology, "Praise God from whom all blessings flow," and the ladies retiring, were soon after rejoined by the rest of the party in the Drawing-Room.

We cannot resist the temptation of subjoining to this notice of the BANQUET OF THE WILSON FAMILY, the following humorous parody on "the Gathering of the Clans." It was composed by one of the Ladies WILSON, and literally *composed* by another, for it was issued from a private printing-press, and bears the following *imprimatur:* "Printed by Emily Mary Wilson, Grove Lane, Walthamstow, Essex." A copy of the parody was given to each guest at the WILSON BANQUET.

### THE GATHERING AT THE MANSION HOUSE IN 1839.

Little know ye who's coming,
Little know ye who's coming,
Little know ye who's coming,
Jack and Tom and many are coming.

Wilson's coming,
Mills is coming,
Moore is coming,
Sperling's coming,
Oldham's coming,
Giberne's coming,
Jefferson and many are coming.

### WILSON'S GATHERING.

Gather O Wilson! Gather O Wilson!

The moon's on the Tower,
And the fog's in Cheapside;
And the Clan has a name,
That is named far and wide.

Through the depths of old Thames
Shall the war-steed career;
O'er the Monument's flame-peak
The State Barge shall steer;

And the Dome of St. Paul's
By soft zephyrs be riv'n;
Ere our friends be forgot,
Or our foes unforgiv'n.

Then, Gather O Wilson!

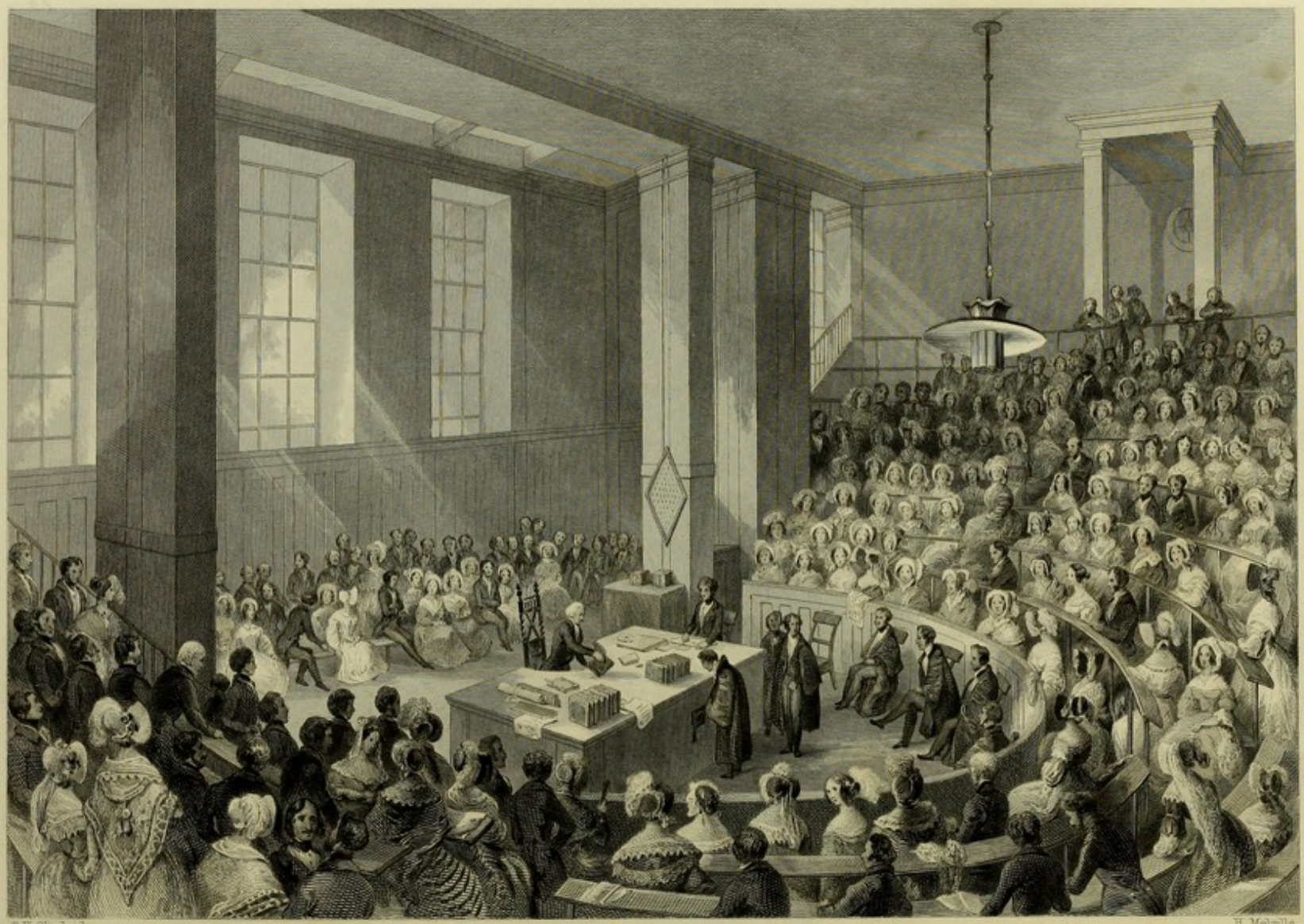
---

### TRUMPET OF CIVIC BAND.

Sound aloud! Sound aloud! Trumpet of Civic Band.
Wake thy wild voice anew, sound aloud through our land.
Come away, come away, hark to the summons,
Come in your best array, Gentles and Commons.

Come from your own homes, from far and from near,
Then shall the "loving cup" welcome you here.
Come every Mantilla, and true heart that wears one,
Come every Macintosh, and strong arm that bears one.

Fast they come, fast they come, see how they're wending;
The Welsh plume, with wolf and with squirrel is blending.
Cast your cloaks, draw your gloves, forward let each set.
Trumpet of Civic Band, sound for we're well met!



T.H. Shepherd. H. Melville.

*King's College*

*Distribution of the Prizes in the Theatre, by the Archbishop of Canterbury.*

*LE COLLÈGE ROYAL, LA DISTRIBUTION DES PRIX DANS L'AMPHITHÉÂTRE PAR L'ARCHEVÊQUE DE CANTERBURY.*

*DAS KONIGLICHE COLLEGIUM, DIE AUSTHEILUNG DER PREISE IN DEM RUNDGEBAUDTE VON DEM ERZBISCHOF VON CANTERBURY.*

# KING'S COLLEGE.

## DISTRIBUTION OF THE PRIZES IN THE THEATRE, BY THE ARCHBISHOP OF CANTERBURY.

The idea of founding a College in London, for the Education of Youth in connexion with the principles of the Established Church, having been favourably entertained in influential circles, it was submitted to the Public, at a meeting held in Freemasons' Hall on the 21st of June, 1828, over which the Duke of Wellington, then Prime Minister, presided. The royal approbation was signified by letters patent from George IV.; and at a meeting of the promoters of the Institution held in Freemason's Hall on May 16th, 1829, Lord Bexley announced that Government had given the ground on the east side of Somerset House (originally intended to have been occupied by an east wing to that building) for the purposes of King's College. In that same year the ground was cleared for the buildings: and these, of which Sir Robert Smirke is the architect, were completed in 1831, when the Institution was opened.

The Royal Charter of King's College bears date the 14th of August, 1829. It sets forth that "divers of our loving subjects" having agreed "to found a College for the education of Youth, either in the cities of London or Westminster, or somewhere in the immediate neighbourhood thereof," a petition had been presented for "a royal charter of incorporation." All, therefore, "to whom these presents shall come," are informed, that, "we, being desirous of maintaining indissolubly the connexion between sound religion and useful learning, and highly approving the design of instituting a College, in which instruction in the doctrines and duties of Christianity, as taught by the United Church of England and Ireland, shall be for ever combined with other branches of useful education, and for the better carrying on the same, have, by virtue of our prerogative royal, and of our especial grace, certain knowledge, and mere motion, granted, constituted, and declared, &c. &c." The Institution is ordered to be called "King's College, London;" the Archbishop of Canterbury for the time being, is appointed the Visitor; certain great Officers of State are appointed official governors; and other arrangements are made for the perpetuation and regulation of the Institution.

The buildings of King's College extend, in a straight line, from the Strand

where is the principal entrance to the Thames. The original idea was to erect a structure conforming to the design, never carried into execution, for an east wing to Somerset House; but this intention has not been strictly adhered to. The central building of KING'S COLLEGE contains the Hall—the finest part of the structure—from whence two grand staircases lead to the theatre, lecture-rooms, museum, library, &c. Adjoining the Hall is the Secretary's office. Utility and convenience, rather than architectural display, have been considered in the erection of the buildings of KING'S COLLEGE.

The funds for founding the College have been supplied by subscriptions for shares of 100*l.* each, and by donations. The present Archbishop of Canterbury, Dr. Howley, gave a donation of 1200*l.*; the late Archbishop, Dr. Sutton, 1000*l.*; the Duke of Rutland, 500*l.*; the Bishop of London, 400*l.*; and various individuals contributed various sums from 300*l.* down to a guinea. Colleges and Corporate bodies have also contributed to the funds; and several individuals have made endowments, chiefly for the purpose of giving annual prizes to Students. One endowment was made by Major-General Sir Henry Worsley, for the purpose of educating two scholars, free of expense, with a stipend of 25*l.* a year each, in aid of their maintenance. These Students are to be educated as Missionaries to the East.

Among the benefactions is the Marsden Library, a collection of upwards of three thousand volumes, having reference chiefly to the study of Philosophy and Oriental Literature, which was presented in 1835, by William Marsden, Esq., F.R.S. In the Museums there are collections which are the gifts of individuals; and continual additions are made to the medical and general libraries, by donation as well as purchase.

A SCHOOL is attached to the COLLEGE, into which pupils are admitted from nine to sixteen years of age. No Student is admitted into the College under sixteen years of age, except in cases of remarkable proficiency. And all matriculated Students are required, before they enter the College, to subscribe a declaration that they will conform to such rules and regulations as the Council shall lay down for the good government of the College. The proprietors, or shareholders, of KING'S COLLEGE are entitled to nominate to the School and to the College; and Pupils and Students thus nominated are charged lower fees than others. The entrance-fee of the School, and the matriculation-fee of the College, are each a guinea; Pupils in the School who are not nominated by a proprietor pay eighteen-guineas per annum, and those who are nominated pay fifteen guineas. In the College, the matriculated Students, who are not nominated, pay, in the department of General Literature and Science, the sum of 26*l.* 5*s.* per annum, or 8*l.* 15*s.* for the term or course; in the Medical School, 57*l.* 15*s.* per annum; in Civil Engineering and Science, 31*l.* 10*s.* The nominated Students pay less.

The prescribed course of general study in the College, in the department of Literature and Science, embraces, Religious instruction according to the principles of the United Church of England and Ireland; the Greek and Latin Classics; Mathematics; English literature and composition; History, ancient and modern; and Logic. In the department of civil Engineering and science as applied to the Arts, the complete course of instruction extends over three years, and embraces an extensive range of instruction. The Students in the Medical department are recommended to spend four years in attending the various courses of medical lectures in the College; in addition to which they have the benefit of King's College Hospital (for attendance on which certain fees have to be paid), and a medical library of about fifteen hundred volumes. Attached to the civil Engineering department, there is a workshop, where the Students are taught the use of tools and the construction of machinery; and to the Chemical department there is attached an operative laboratory, where the Students receive instruction in chemical manipulation. The Students in Botany have also opportunities of attending the professor on herborizing excursions.

The chairs in King's College have been and are filled by eminent men. Thus, in Geology, there have been Lyell, Phillips, and at present Ansted; in Political Economy, Nassau W. Senior, now one of the Masters in Chancery, and the Rev. Richard Jones, Tithe Commissioner for England and Wales; in Zoology, Thomas Bell, F.R.S.; in Chemistry, J. F. Daniell, Foreign Secretary of the Royal Society; and in English literature, the Rev. Thomas Dale. The name of Professor Wheatstone is also familiar to lovers of science—his department is that of Experimental Philosophy; while the Rev. Henry Moseley ably fills the chair of Natural Philosophy and Astronomy. All the professors are, in fact, men of high character in their respective departments; the Medical department exhibiting such names as Professor Rymer Jones, Herbert Mayo, Richard Partridge, R. B. Todd, Francis and Bisset Hawkins, Forbes Royle, J. H. Green, &c. &c.—men who have filled, or are now filling, particular professorships, and whose reputations in their respective spheres stand far above mediocrity.

The annual distribution of the prizes in KING'S COLLEGE constitute important and animating events. The prizes consist of gold medals, books, &c.; those given in the Medical Department are distributed in the month of May; and those in the departments of General Literature and Science, including also the pupils of the School along with students of the College, in the month of June. The prizes have been distributed, in the majority of instances, by the Archbishop of Canterbury; the Bishops of London, Llandaff, and Winchester, have also occasionally performed the pleasing duty.

Our engraving represents the distribution to the prizes of the Students in the general Department, and to the Pupils of the School, which are given in the month of June, and at which, since the institution of the College, with the exception of one or two

instances, the Archbishop of Canterbury has presided. On these occasions the theatre is always well attended, a great proportion of the spectators being ladies, who take a lively interest in what passes. But it is not the ladies alone who sympathize with the successful candidates, and who manifest the natural affectionate solicitude of mothers and sisters. The Students, and even the younger boys of the School, hail the rewards given to their successful competitors with bursts of generous enthusiasm: with them the "grapes" are *not* "sour," but so good, that they seem as if all inspired with strong resolution to succeed next year. Then the Professors evince so much kindly anxiety respecting their charges; in their statements, while they "nothing extenuate," they set down "nought in malice:" and the Archbishop of Canterbury himself, by his staid and occasionally somewhat embarrassed manner, his air of kind benignity, his pleasant smile, and his appropriate, sagacious, though brief remarks, as he welcomes each successful candidate, gives to the whole scene an aspect admirably suited to the occasion.

The company on these occasions is generally very distinguished. Behind the Archbishop of Canterbury sit the COUNCIL, and their friends, amongst whom is almost always to be seen Sir Robert Harry Inglis, whose usual office it is to conclude the business of the day, by reviewing its proceedings, and moving a vote of thanks to the Archbishop of Canterbury.

*House of Lords.*

*Her Majesty opening the Session of Parliament*

# HOUSE OF LORDS.

## THE QUEEN OPENING THE SESSION OF PARLIAMENT.

The Houses of Lords and Commons being only temporary erections for the accommodation of the Legislature, until the magnificent building now in progress shall be finished, we need not describe the interior of the Lords, or give any other idea of it, beyond what the Engraving amply enough supplies. Both Houses are neatly fitted up, the Lords having the statelier or more regal aspect of the two; but both are small and not very convenient, and are only tolerated as temporary buildings.

The stranger who enters the House of Lords, on any ordinary occasion, either when it is sitting in its judicial capacity, as the highest court of justice in the kingdom, or in its legislative character, may be apt to be disappointed, if he come prepossessed with notions of its pomp and state. Its proceedings are, of course, conducted with dignified ceremonial; but as, on all ordinary occasions, the peers are dressed in plain clothes, the novice, who is thinking of a profusion of robes and stars, may have his notions disturbed. The only persons who always appear in costume in the House, are the Lord Chancellor, the Bishops, the Judges, when they appear as such, the Masters in Chancery, who attend as the messengers of the Lords to the Commons, with the minor officials, clerks, &c.

But on such grand occasions as the opening or closing of the Session of Parliament by the Sovereign in person, there is usually a display of pomp and state which make them brilliant scenes. The interior of the House, on such an occasion, presents the animated aspect exhibited in our Engraving. All the peers are in their robes; and there is generally as large an assembly of ladies present as can be accommodated, peeresses, who are present in their own right, or the wives, daughters, or other relations of peers, &c., admitted by tickets issued by the Lord Chamberlain.

The opening of a Session of Parliament *by commission* is a tamer and much more sedate affair. The only peers who are robed are the Commissioners, who take their seats in front of the throne. The Commons being summoned to the bar, the Royal Commission is read by the clerk, which is a somewhat tedious formality. The Commission sets forth that the Sovereign, not thinking it fit to be personally present, has

appointed certain Commissioners for the purpose, whose names and titles are set forth at full length. The clerk, as he comes to the name of each Commissioner, as "Arthur Duke of Wellington," bows to him, and the Commissioner named raises his cocked hat in acknowledgment. The Speech is read by the Lord Chancellor, as leading Commissioner, and a copy having been furnished to the Speaker of the Commons, the latter withdraw, and the ceremony is over.

But when the Sovereign attends in person,—and especially when, as at present, the throne is filled by a Queen regnant,—the ceremony of opening the Session of Parliament is, as has been already intimated, a lively and interesting scene. A large number of people are usually on the street, to witness the external procession; and successive salutes of ordnance in St. James's Park and at the Tower, announce the royal approach. On arrival at the House of Lords, Her Majesty is conducted to the robing-room, and there, attired in the royal robes, and attended by the great Officers of State, enters the House, and takes her seat on the throne. Since the Queen's marriage, there has been a slight change in the ceremonial of her entrance. His royal highness Prince Albert, conducts the Queen to the throne, and then takes his seat in a chair of state, richly carved and gilt, which is placed on the left side of the throne, expressly for his accommodation.

The Queen, on being seated, desires the peers to be seated, and the Usher of the Black Rod is ordered to summon the Commons. In a few minutes the Speaker appears at the bar, attended by a crowd of Members; and then the Lord Chancellor, on bended knee, presents the Speech to the Queen, who forthwith proceeds to read it. In our Engraving, the Lord Chancellor, bearing the purse, is on the right of the throne, with the Earl of Shaftesbury, holding the cap of maintenance, the Duke of Norfolk, as Earl Marshal, and the Duke of Somerset bearing the crown upon a cushion. On the left, in addition to Prince Albert in the chair of state, is the nobleman who holds the sword of state; and in attendance on the Queen, are the ladies of the household, and other official personages. At the moment represented in our Engraving, the scene is unquestionably very fine—the ladies in their splendid dresses and towering plumes; the foreign ambassadors, and other illustrious strangers; the peers in their robes, &c. &c.; all give it an aspect of brilliant animation.

The members of the House of Lords, as the reader is doubtless aware, are divided into two classes, Lords Spiritual and Temporal. The Lords Spiritual are the two archbishops and twenty-four bishops of the English church, and one archbishop and three bishops from the Irish church: the Irish bishops have seats in the House of Lords by rotation. The question has been much discussed, by what right the Spiritual Lords have seats in the House; and they have been represented as sitting there by virtue of the baronies annexed to their offices. But the bishops formed a chief portion of the "Great

Council" of Anglo-Saxon times, and were regarded as the most important and responsible advisers of the Sovereign. It is therefore more rational and convenient to consider that their right to sit in the House of Lords, arises from their having formed a chief portion of it in very early times, and long before the Legislature had assumed any thing like its present shape. Another question has also been discussed, Whether, as the Lords Spiritual and the Lords Temporal, though sitting together, form two distinct *estates* of the realm, the concurrence of *both* is not requisite in any determination of the House of Lords; just as the consent of both Lords and Commons is requisite to every determination of Parliament. It is now, however, settled, that the Lords Spiritual and Lords Temporal are but one body, whose joint will is to be collected by the gross majority of votes; and statutes have been made in the absence of all the Spiritual Lords.

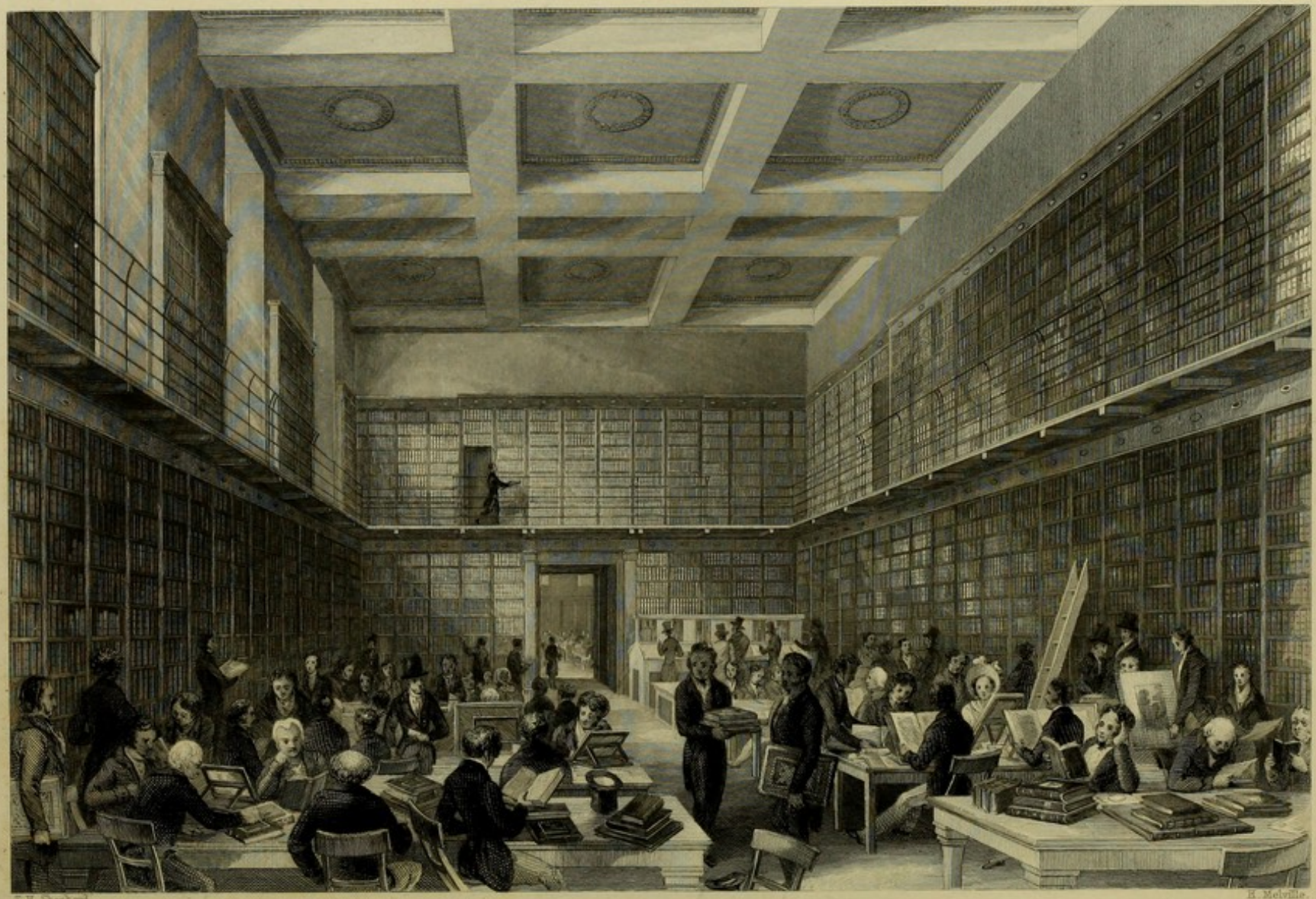
The Lords Temporal now form the great body of the House of Lords, though, before the Reformation, they were equalled, if not outnumbered, by the Lords Spiritual. This was owing to the circumstance, that the superiors of many of the monastic establishments, under the names of abbots and priors, sat as Lords Spiritual. The suppression of these establishments greatly reduced the number of lords spiritual: but six more bishops were added to the House when the abbots and priors were removed.

The great body of the House consists of hereditary Lords Temporal, with twenty-eight Irish peers, who are each elected for life, and sixteen Scottish peers, who are all elected for each new Parliament. There is no limit to the number of English hereditary peers, who sit by virtue of their descent, or as being created by the Crown, and their only qualification is, that they be of full age, and not incapacitated by mental imbecility. The Lords Temporal, though each has an equal vote, are divided into classes, denominated dukes, marquises, earls, viscounts, and barons; and they rank according to precedency. But though each class has its particular place assigned to it in the House, the ceremonious forms are not observed, except on state occasions. The Lords, on all ordinary occasions, sit promiscuously, with the exception of the bishops, who always retain their places.

The Lord Chancellor, by virtue of his office, presides as Speaker or Chairman of the House of Lords, but his authority is not so clearly defined, by any means, as is that of the Speaker of the House of Commons. But though Speaker of the House, by virtue of his office, the Chancellor can leave the woolsack, and deliver his sentiments in the course of any debate — a right which is perpetually exercised: whereas the Speaker of the Commons is expected to preserve a strict neutrality. When the Lord Chancellor leaves the woolsack, some other noble lord, at his request, takes his seat for him: the Chairman of Committees (which office has long been ably filled by the Earl of Shaftesbury) acts as deputy Speaker of the Lords.

In addition to its legislative character, the House of Lords has supreme judicial

functions; and it tries individuals who are impeached by the Commons; peers on indictment; hears and determines appeals from decisions of the Court of Chancery, as well as other appeals. When sitting as a court of justice, the House is open to the public, and the visitor may walk in unquestioned into the space below the bar. The peers in attendance on these occasions are usually only two or three law Lords; it may be the Chancellor, with one or two ex-Chancellors, and perhaps a judge who has retired from the bench. Judges are not members of the House of Lords by virtue of their office. They are formally summoned to attend the House to give their advice, and on some particular occasions are expressly called on to do so. But it is only such of the judges as have been created peers that can sit and vote, which, of course, they do by virtue of their peerage and not of their office.




*British Museum – The Reading Room*

# THE READING-ROOM AND LIBRARY

OF

## THE BRITISH MUSEUM.

The British Museum is perhaps the only truly national Institution belonging to this country. The National Gallery is still too limited, though it is gradually extending, and will, doubtless, be one day worthy of the national character. Westminster Abbey and St. Paul's are national buildings; so also is the Tower: but each has a distinctive character, that, to a certain extent, interferes with the idea of their nationality, while the restrictions under which they are still seen, tend still more to diminish their publicity.

It is not our present intention to give a description of the British Museum, which, surely, no visitor of London, however hurried, misses an opportunity of visiting. Its extensive and varied collections—its antiquities, sculptures, marbles, mummies, minerals, birds, insects, &c. &c.—its contributions from the worlds of nature and of art; from all past time, and from almost every region of science—constitute materials for many a repeated visit. But though not describing the British Museum, we may remind the reader that it owes its origin to a very worthy and a very eminent man, whose memory deserves to be held in perpetual remembrance. Sir Hans Sloane, during a long practice as a physician, and with the enthusiasm of a lover of natural history, had gathered a large collection of books, manuscripts, objects of interest and curiosity in nature and art, &c. &c.; and these he directed his executors to offer to the British Parliament for the sum of 20,000*l*. The offer was accepted; and the collection having been augmented by the addition of the Cottonian Library of MSS., which belonged to the nation, measures were taken, which resulted in placing the British Museum, where it has ever since remained, in Montague House, a large building originally erected by the Duke of Montague for his residence. The Museum was opened for public inspection on the 15th of January, 1759.

The Library, which forms so important a department of the British Museum, has gradually become, by successive donation and purchase, a very extensive collection, comprising valuable manuscripts, rare books, and printed works in all languages. There

are some of the Continental Libraries which exceed it in extent; still, when we know that it contains at present 225,000 printed books, and 22,500 manuscripts, we must admit that it is a very large, as it is also, on the whole, a very complete Library.

The LIBRARY of the BRITISH MUSEUM contains two distinct collections, which are kept wholly separate: these are, the General Library, and the King's Library. The King's Library was that of George III., which was presented, in 1823, to the Museum, by George IV., with the condition of keeping it distinct and separate. The Hall which contains the King's Library is a noble apartment, 300 feet in length, and 41 in width between the walls at either end; in the centre the width is increased to 65 feet; and the centre is 30 feet. In the centre are four fine columns of granite. Visitors of the Museum are admitted into this Hall. The King's Library is neither augmented nor diminished; but the general or common Library is annually augmented by gift, purchase, &c.

The extensive collection of MSS. in the Library is divided into classes, known by the names of their original collectors or founders. Thus, there is the Cottonian collection, which was gathered by the celebrated antiquary, Sir Robert Cotton, and given by his grandson, in 1700, to Parliament, for the use of the nation; and which was transferred to the Museum, when it was founded in 1757. This collection has been very useful to our chief national historians and antiquaries; Camden, Sir Walter Raleigh, Lord Bacon, Selden, Sharon Turner, and Lingard, who all acknowledge their obligations to it. Besides the Cottonian, there are the Harleian, Sloanean, and Lansdowne MSS.—the latter collection having been bought in 1807; the Burney MSS., chiefly of the Greek and Latin classics; collections by Rich, the son-in-law of Sir James Macintosh, made while he was Consul at Bagdad; along with a great number of other collections, acquired either by gift or purchase. The ancient rolls and charters, many thousands in number, partly belonging to the Cottonian, Harleian, and Sloanean collections, form a distinct division of the MSS.

For a long time the Library and Reading-room of the British Museum were used only by a very few individuals — scholars, antiquaries, historians, and collectors of curiosities of literature. The attendants of the Reading-room had quite a sinecure in these "good old days," when perhaps they had not above half a dozen individuals to accommodate with books. In fact there was no provision made for a large number of visitors; and the crowds that now attend, would have quite horrified those tranquil souls of the olden time, whose solitary researches were only interrupted by an occasional foot-fall. We have now reached the opposite extreme; too many visitors frequent the Reading-rooms, to allow either of comfort or quiet to those whose object requires quiet and care.

The rapid increase of visitors to the Reading-room of the Museum, with a demand for additional space for the general purposes of the institution, led to the erection of an extensive addition to the old buildings. This new suite of apartments was opened in

1838, and two of them have been expressly designed as Reading-rooms. The entrance to the old Reading-rooms was by the main gateway of the British Museum; but the new Reading-rooms have an exclusive entrance in Montague-place, behind the Museum. These new rooms afford ample accommodation for 170 persons; about 230 visit them daily, on an average, of whom perhaps eight or ten are ladies—literary ladies of course. The rooms are spacious and well-proportioned; but they have little architectural decoration, beyond what they derive from their ceilings, in each compartment or panel of which there is a rosette or flower, which serves as a ventilator, as well as for ornament. The floors are of oak, and have a slip of marble along the centre, and underneath the book-cases; and the rooms are warmed by Perkins' hot water apparatus, the heat being admitted through low insulated pedestals.

The presses round the Reading-rooms are filled with works of reference, cyclopædias, dictionaries, lexicons, sets of magazines, the printed proceedings and journals of societies, topographical and geographical works, county histories, &c. &c. These are open to the readers, who can rise from their seats to consult them, or carry volumes of them to the tables where they are sitting. But in order to obtain a work from the Library, the reader consults the catalogue, writes the title of the work which he wants in a ticket, printed forms of which are left in abundance for the use of all, and having filled it up in the precise manner required, and put the date, and his or her name, the ticket is handed to an attendant, who is stationed behind a counter, at the head of the main room. The reader, having returned to his seat, waits till an attendant brings his book or books, the time consumed in which may be longer or shorter, according to the number waiting to be supplied. The attendants quickly learn to distinguish the person of a reader, though with a stranger, or with readers whose visits are "few and far between," there may be occasional delays or mistakes.

The regular "literary man," who wishes to do a "good day's work," generally starts for the Reading-rooms as soon after breakfast as he can. He thus arrives before the rooms become crowded, consults the folio volumes of catalogue without being jostled, gets his books without much delay, secures a good seat, with "elbow" room, and falls to work as heartily as he may. Towards the middle of the day the rooms become crowded, especially at certain seasons of the year, and sometimes it is difficult to obtain a seat. Hither come the critics, the cyclopædists, the artists, and the writers in periodical works; here they hunt over the remains of the past,—old manuscripts and old books, old prints and old maps,—which are made available as supplies to feed the river of literature. In addition to these, come loungers and idlers, and sometimes individuals to whom a common circulating library would be of more use.

It may be necessary to remind our readers, that though visitors to the British Museum are admitted indiscriminately, without inquiry or hindrance, such is not the

case with the Reading-rooms. To obtain admission, the applicant must obtain the sanction of the chief librarian, with whom there is no difficulty, provided the applicant is known, or is recommended by any respectable or responsible individual. Once admitted, the visitor of the Reading-room walks in and out unquestioned.

Our Engraving exhibits the main or chief Reading-room, and the desk near the entrance, at which some figures are represented as standing, is the place where the catalogues of the printed books are deposited, and to which the readers proceed, in order to write down the titles, dates, and library-marks of such works as they may require. To procure MSS., Parliamentary documents, and some works of a distinctive nature, it is necessary to proceed into the adjoining room.

T.H. Shepherd. H. Melville.

*Exeter Hall.*

*The great Anti Slavery Meeting, 1841.*

# EXETER HALL.

About twelve or thirteen years ago, a huge, ugly, clumsy building, called Exeter 'Change, jutted out into the Strand, obstructing and deforming the street. It is stated to have been built in the reign of William and Mary, and took its name from some adjoining mansion of the Bishops of Exeter. The lower story, at the beginning of last century, was appropriated to the shops of milliners; and upholsterers had the upper. Here, also, exhibitions were held; and at last a portion of it was parcelled off into cages for a menagerie; and all visitors of London were expected to see the wild beasts at Exeter 'Change, as well as the lions at the Tower. "Passing one day," says Leigh Hunt, "by Exeter 'Change, we beheld a sight strange enough to witness in a great thoroughfare—a fine horse startled, and pawing the ground, at the roar of lions and tigers. It was at the time, probably, when the beasts were being fed."

When it was resolved to pull down Exeter 'Change, and to widen the Strand, some of the influential leaders and movers in the religious world started the scheme of building an edifice, to be appropriated exclusively to the uses of religious and benevolent societies. Hitherto there had been no central point of union; though some of the chief societies were in the habit of using the Hall of Freemasons' Tavern—of which a delineation is given in No. II. of our Interiors.—The project of erecting Exeter Hall on the site of Exeter 'Change was taken up in 1829, by a company of shareholders, who also received donations in aid of their design. The building was completed and opened in 1831.

The stranger walking along the Strand might miss Exeter Hall, unless he looked sharp. The entrance is of an ornamented character, but being narrow, and flanked with shops, it is apt to be passed in the bustle of the Strand. It is a porch or portico, formed of two Corinthian pillars, with a flight of steps from the pavement. But the building extends a great way back. The great Hall is 90 feet broad, 138 in length, and 48 high, and is lighted by eighteen large windows. It will hold 3000 persons with comfort,

and 4000 crowded. The platform is at the east end, and can accommodate 500 persons; it is fenced from the rest of the Hall by a railing. Underneath the great Hall is a smaller one, for meetings of a more limited character than those which the large Hall is destined for; and there are various rooms appropriated to the uses of societies or committees. Sometimes, there are meetings in both Halls at the same time; and a speaker in the lower room will occasionally be annoyed by the reverberations of the thunders of applause shaking the larger room above him.

It is only societies of a religious or moral nature which hold their meetings in Exeter Hall. But although the societies are thus apparently of a similar nature, having similar objects in view, there are, in reality, very considerable varieties in their characteristics. From the latter end of the month of April to the conclusion of May, is the great season for the annual meetings of societies; and of these, perhaps the most catholic and comprehensive in its character is that of the British and Foreign Bible Society. The magnitude of its operations, its professed freedom from all merely local or narrow interests, and the great principle of its action, the diffusion of the Bible alone, render its meetings exceedingly pleasing, though not now exciting. The annual meeting of the London Missionary Society is also an exceedingly interesting one; the Hall is always crowded, long before the proceedings commence, and ladies are to be found at the doors as early as seven o'clock in the morning, waiting till their opening at eleven.

The speakers at the meetings held in Exeter Hall are frequently no less varied in their characteristics, than are the societies on whose account they appear. Dignitaries of the church, members of the aristocracy, dissenting ministers, distinguished foreigners, philanthropists, eloquent speakers, plain members of the Society of Friends, and sometimes, as at Temperance Meetings, individuals in humble walks of life, address the audiences. All kinds of sounds, and all kinds of action are exhibited. Classic English, broad Scotch, and strong Irish accents are heard, mingled with provincial sounds, such as Yorkshire or Northumberland; some speakers stand perfectly composed, others appear as if awed into fear by the "sea of heads" before them, while some raise voices that fill the vast Hall, and others utter mild and even lachrymose sounds. The audience, too, usually evince their approbation in various ways. A solemn appeal to the feelings is answered by a whirring noise, which, commencing at the platform, eddies round the hall; some anecdote, told in a taking manner, provokes shouts of laughter, and the audience may be seen, all looking at each other, and then at the speaker, some faces stretched into broad grins, others dimpled with smiles: the announcement of the name of a favourite speaker is the signal for a hurricane of applause; and when one sits down who had given any thing like a good speech, he gets value received in a noise, which, if it makes his heart glad, may also make his head ache. It is marvellous how

some of the ladies get through the "May Meetings;" they sit for hours in a crowded Hall, and every now and then are inspired by tumults of applause which might waken the "seven sleepers." But, after all, a good shout of applause is an exceedingly stirring thing, and without these animating noises the meetings would be dull.

From April to the end of May in each year, there may be about thirty different societies which hold their annual meetings in Exeter Hall—including, under that term, both the larger and the smaller Halls. Freemason's Hall, Hanover-square Rooms, and the London Tavern, are still occasionally made use of by societies of a professedly religious or moral character: but Exeter Hall is the locality of the great number bearing that distinctive nature. Except in the spring season, the meetings in Exeter Hall are "few and far between:" but while some of the rooms are occasionally let for the exhibition of pictures, &c., others are permanently occupied by secretaries and committees. The Hall is used by the Sacred Harmonic Society, whose oratorios are well attended by the citizens of London.

The meeting in Exeter Hall represented in our Engraving, was that of the Society for the Extinction of the Slave Trade and the Civilization of Africa, which was held on the 1st of June, 1841, and at which His Royal Highness Prince Albert presided. We arrived before nine o'clock in the morning, and the spacious Hall was all but crowded; in a few minutes it was literally choked full. Two hours had yet to elapse before business was to commence; but it is marvellous how time passes when gazing on a crowd. Gradually, the Platform, which had presented a somewhat empty contrast to the crowded Hall, became full; and every now and then crackling applauses intimated the successive entrances of the more distinguished or illustrious personages, who came either to take a part in the proceedings, or to grace the meeting with their presence. Precisely at eleven o'clock, the hour appointed for opening the proceedings, a bustle was discernible; a number of individuals entered, and one of them, a handsome-looking young man, was ushered into the huge and comfortable chair. The audience received His Royal Highness Prince Albert, on this his first appearance at any public meeting in England, with a very enthusiastic expression of satisfaction; and after the organ had pealed out the national anthem, the proceedings of the day commenced. The platform, on this occasion, was crowded by some of the most distinguished men amongst the lords and commons of Britain; while amongst other foreigners, M. Guizot, the eminent philosopher and statesman, the French ambassador in this country, occupied a conspicuous position.

Shortly after this meeting, another one took place in Exeter Hall, of a similar character, at which his Royal Highness the Duke of Sussex presided. This was the Annual Meeting of the British and Foreign Anti-Slavery Society, which had been preceeded by the celebrated Convention or Congress of Anti-Slavery Delegates from

all parts of the world, and whose sittings had been held in Freemasons' Hall. This meeting was also a very remarkable one. The Duke of Sussex, as we have stated, presided; beside him sat the venerable THOMAS CLARKSON, tottering, as it were, into the grave, yet still spared to see a scene worth living for; and, feeble as he was, he was able to give utterance to sentiments eloquent for their unaffected and beautiful simplicity. The platform was crowded with men and women whose conditions, characters, and religious principles afforded striking contrasts. M. Guizot was seen shaking hands with Mrs. Fry—the great expounder of the history of civilization sitting side by side with a lady who has earned the reputation of a Howard, in the practical exemplification of the civilizing influence of religion. Amongst the speakers were a French philanthropist, an American Judge, a man of colour, and an English missionary.

The meetings at EXETER HALL are not, however, invariably a source of splendid intellectual excitement. A treat they are, undoubtedly, to all who take an interest in the proceedings of societies, whose objects are the good of their fellow-men. But it is not always that the meetings can boast of a succession of good speakers. Not seldom a kind-hearted prosy old man will spin a tedious yarn; or a timid young one, abashed at so many eyes staring full upon him, will tremulously hesitate, and perhaps rally with difficulty, even though buoyed on by a cheer. And yet, if a man possess a certain amount of rhetorical power, it is not difficult to make an impression at EXETER HALL, for the audiences are, on the whole, the most tolerant in the world.

T. H. Shepherd. H. Melville.

*Court of Common Council, Guildhall.*

*Presentation of a Petition.*

# THE COURT OF COMMON COUNCIL.

PRESENTATION OF A PETITION AT THE BAR OF THE COURT.

In our notice of Guildhall, the different Companies or Guilds of London were stated to have a relation to the Corporation, not unsimilar to that borne by the Colleges and Halls of Oxford and Cambridge to their respective Universities. Each Company or Guild is an independent body, possessing property in its own right, and governed by its own laws. But from these Companies are furnished the chief materials of the Corporation—the governing power of the City of London.

As is well known, the Guilds originated in voluntary association, just as Friendly Societies and Benefit Clubs are formed now. In early times, it was very natural for the members of each particular craft or mastery (mistery, not mystery) to combine for their particular benefit,—hence the origin of trading Guilds, a great number of whom, remaining to this day, in London, have become very rich, upwards of eighty being in actual existence, and twelve of them signalized as the "Twelve great Companies." It is not, however, absolutely necessary to belong to some one of the Companies, in order to be a constituent of the Corporation. It was so formerly; for, except in cases where the honorary freedom of the City was conferred by a formal vote of the Corporation, no person could be admitted as a freeman, who had not become a member of one of the Companies, by birth, apprenticeship, purchase, &c. But now, resident housekeepers of the City, are admitted, on application, to the freedom of the Corporation, by vote of the Common Council.

Originally, the civic affairs of the City were managed by the entire body of the citizens, all of whom, of whatever craft or mastery they might be, had a right to be present, and to vote in the business of the Corporation. But gradually a practice grew up of delegating the business of the City to a smaller number, having more time, more inclination, or more judgment than their fellow-citizens. The entire community still retained the right of doing what they pleased, and were not obliged to follow the suggestions of their administrators and advisers. But the practice of leaving the management

of general affairs in the hands of a few became every day more convenient, as the community increased in numbers and opulence; and it received formal sanction in the reign of Edward III. Still, the community retained the power of overruling the practice of the Corporation managers: but at last, in the seventh year of Richard II., it formally parted with its power, the entire community, in Common Hall assembled, passing a law, which may be regarded as the formal and legal foundation of the COURT OF COMMON COUNCIL—the CIVIC PARLIAMENT OF LONDON.

For municipal purposes, London is divided into twenty-six wards, each ward having an Alderman, and a certain number of Common Councilmen, varying in number for each ward, from four to seventeen. The Alderman of each ward is elected for life, at a meeting of the ward called a Wardmote; and the electors of the ward are such householders as are freemen of the City, and pay local taxes to the amount of thirty shillings per annum. Should a person be elected as alderman, who refuses to serve, he is liable to a fine of five hundred pounds, half the amount for refusing to serve the office of Lord Mayor. But cases of refusal are of rare occurrence, civic dignities being objects more keenly contended for than rejected. There is one ward the alderman of which has no local duties to perform, and properly speaking, no constituents, whatever he might have had when London Bridge was covered with houses—the Ward of the Bridge, or Bridge Without. To this honorary post is appointed the senior Alderman, who is thus acknowledged as the "Father of the City." But the other twenty-five Aldermen have local duties to perform; and each of them, therefore, appoints a DEPUTY, from amongst the Common Councilmen of the ward.

The COMMON COUNCILMEN are elected annually, on Saint Thomas's day, at a Wardmote, the electors being the same as in the election of Aldermen. Any qualified freeman householder, when elected as a Common Councilman, would be liable to fine and disfranchisement for not serving: but cases of this kind are rare, for the post of Common Councilman is as eagerly coveted by the general body of the citizens of London, as in other circles, is the post of a member of the House of Commons. A large portion of the civic business is delegated to Committees; and thus the more influential and active of the COMMON COUNCIL are thereby nominated to various Committees, and have various executive functions to fulfil.

The CIVIC PARLIAMENT of the City of London bears the title of "The Lord Mayor, Aldermen, and Commons of the City of London, in Common Council assembled." The Aldermen constitute a kind of upper house, holding courts of their own: but the COMMON COUNCIL meets under the presidency of the Lord Mayor (or, in his absence, of any alderman acting as his *locum tenens*, or deputy), and all the aldermen attend as of right. No Court of COMMON COUNCIL can be constituted, unless there be present the same number of members as are requisite to constitute a sitting of the House of Com-

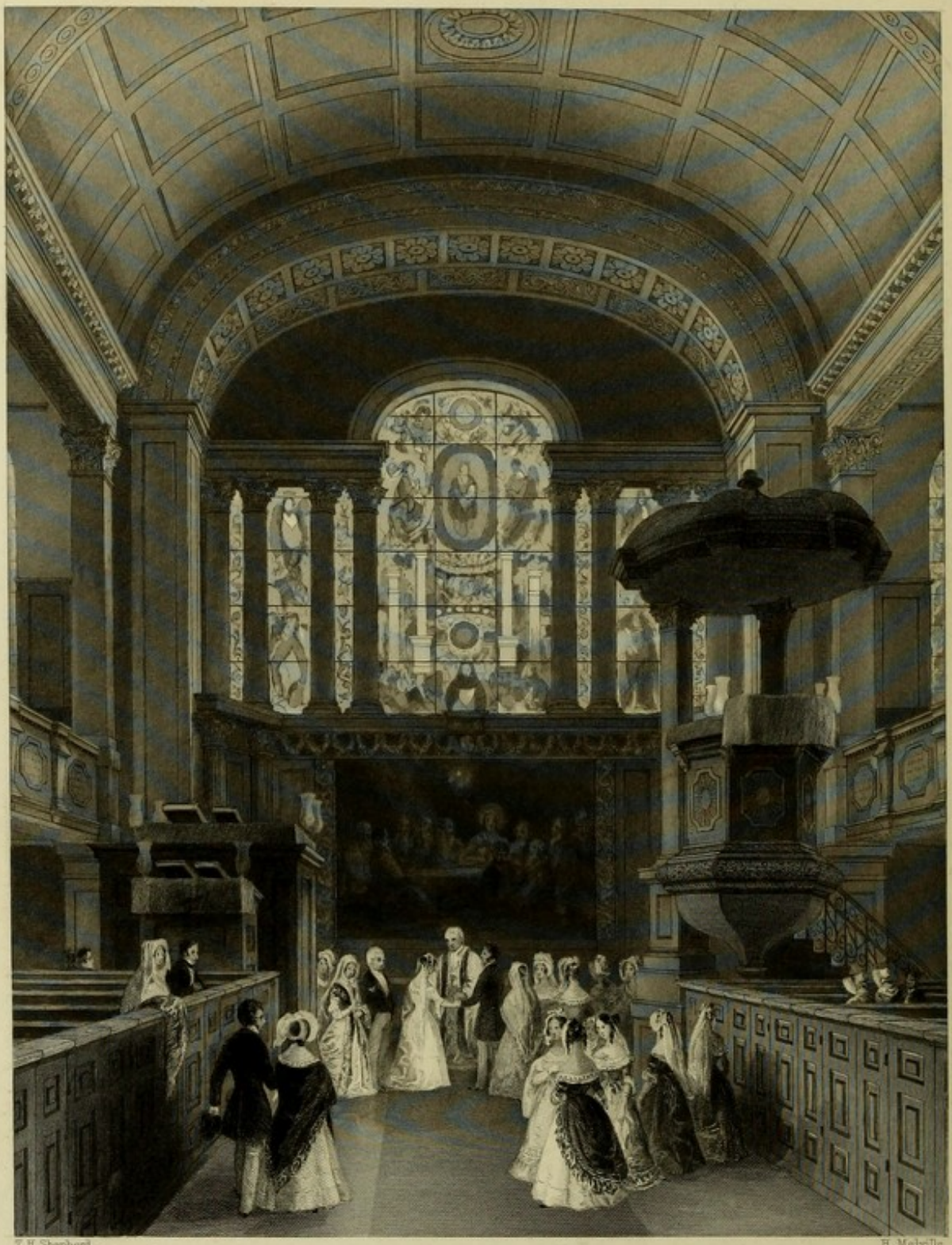
mons—namely, forty; which number must be made up of the Lord Mayor (or his deputy) as President, and of one or more Aldermen with Common Councilmen. Thus constituted, the Court of Common Council can proceed to business. Any matter of a general nature may be brought before it by any member; and it is well known that general political subjects have been entertained and discussed in the Common Council, with an earnestness and eloquence only inferior to Parliament itself. The Common Council has large power in the affairs of the Corporation. The Common Seal of the City can be applied to any instrument, only by its order; and thus it holds the right over the landed property belonging to the City. Various important civic functionaries are also appointed by the Common Council: the Recorder is appointed by the Court of Aldermen, but to the Common Council at large (including, of course, the Aldermen) belong the appointments of the Common Serjeant, the Town Clerk, and a variety of others of the numerous functionaries of the Corporation. All the official appointments of the Corporation are regarded as being worth a contest by the different classes who consider themselves eligible to them; and accordingly, the election, especially of a superior functionary by the Common Council, is a matter of some bustle and importance. There are two hundred and forty Common Councilmen, who with the twenty-six Aldermen (one of them being Mayor) make the Civic Parliament to consist of two hundred and sixty-six members. The officers of the Corporation, in addition to the Sheriffs are—The Recorder; Town Clerk; Common Serjeant; Judge of the Sheriffs' Court, who acts as Deputy Judge of the Central Criminal Court; the four Common Pleaders; the two Secondaries; the two Under-Sheriffs; Comptroller of the Chamber; the Remembrancer; Solicitor and Clerk Comptroller of the Bridge House; Coroner for London and Southwark; Clerk of the Peace; Bailiff of Southwark; the four Attorneys of the Mayor's Court; the four Auditors of the City and Bridge House Accounts; Clerk of the Chamber; the two Bridge Masters or Wardens; the three Esquires, and other officers of the Lord Mayor's household; the four Harbour Masters, and other officers connected with the Port of London and Mooring Chain services; the Clerks and Assistant Clerks to the Lord Mayor and sitting Magistrates in London and Southwark; the Keepers, Ordinary, Chaplains, and Surgeons of the several Prisons in the City; the Superintendent of Police, the City Marshals, and other officers connected with the Police of the City, and sundry officers employed in the civil government of the Corporation, collection of the Revenue, the Markets, &c. &c.

The apartment at Guildhall which is appropriated to the sittings of the Court of Common Council is gorgeously hung with crimson silk, and decorated with a very appropriate collection of paintings and sculpture, as may be seen from our Engraving. The view, which is taken from the further extremity of the room, exhibits the entire apartment; and the scene is the presentation of the Petition against the Coal Monopoly,

which took place during the Mayoralty of Mr. Alderman Wilson, in 1839. It is not an unfrequent occurrence for individuals to be admitted to the bar of the Court, in order to address the members in support of petitions presented; at one time a clergyman argues in support of a grant of money from the Corporation funds in aid of a Charity; or delegates from the United States plead for assistance to a college for which they are collecting contributions; or, perhaps, Lord Dudley Stuart approaches the Bar, to ask for the use of Guildhall for a ball in favour of the distressed Poles, and to entreat the patronage of the Corporation of London in favour of the object. In the Engraving, the Lord Mayor is represented as in the Chair, and the members of the Court seated on each side of the room. Outside the Bar are the individuals who are supporting the prayer of the Petition presented: with a number of strangers, some of whom are ladies. It is only of late years that the public have been allowed to be present at the sittings of the Court of Common Council; but members have a similar privilege to that of members of the House of Commons—they can take notice of the presence of "strangers," and cause them to withdraw. The senior law officers of the City have seats in the Court, but have no vote, and do not speak unless called upon to do so.

Behind the Chair of the Lord Mayor, is a statue of George the Third, by Chantry; and of the busts, there is a fine ideal head of Nelson, by the Hon. Mrs. Damer; a military head of Wellington, by Turnerelli; and two others, one by Chantry of Granville Sharp, and another by Behnes of the venerable Clarkson. The portraits represent illustrious individuals distinguished for rank or conduct, amongst which may be mentioned that of Her present Majesty, painted by Hayter, and the late Queen Caroline, by Lonsdale. Other portraits exhibit noted members of the Corporation, whose activity or virtues the Court has thought fit to commemorate in this way. Conspicuous amongst these is the celebrated Shakesperian printseller, Alderman Boydell, by Beechey. Amongst the pictures mostly of historical scenes, the following are of the highest character, and may be pronounced worthy not only of civic but national regard. Lord Mayor Walworth killing Wat Tyler, painted by Northcote; Murder of David Rizzio, by Opie, and Lord Heathfield's Defence of Gibraltar, by Copley (the father of the present Lord Chancellor, Lyndhurst.

On Lord Mayor's night, the 9th of November, this noble chamber, fitted up as a drawing room, is used by the Lady Mayoress for the reception of the company. The presentations on this occasion equal in ceremony and splendour those of the Court itself.



T. H. Shepherd. H. Melville.

*St. George's Church, Hanover Square.*

*Celebration of a Noble Marriage.*

London. Published for the Proprietor, by J. Mead, 11, Bouverie Street, Fleet Street.

# ST. GEORGE'S CHURCH, HANOVER-SQUARE;

## CELEBRATION OF A NOBLE MARRIAGE.

THOUGH London abounds with churches and chapels, there are very few which take *high* rank as architectural structures, with the exception of the two cathedrals, Westminster, and St. Paul's, and a few which combine antiquarian and historical interest, with their architectural claims. There are a few old churches—such, for instance, as the Temple church (now undergoing renovation),—having some peculiar claims on attention; and some of the more modern churches possess striking features: but, considering the number of our ecclesiastical edifices, we cannot boast of many which, as complete efforts of art and skill, stand out as ornaments of the Metropolis.

After the "Great Fire," numerous parish churches arose, under the superintendence of Sir Christopher Wren, and other architects, his pupils; and, at the same period, what is now the "West End," began to be formed, commencing with an occasional mansion, street, square, and church, until the fields were covered. Soho and Golden squares, now comparatively mean and inferior, were built before the close of the seventeenth century: but Hanover and Cavendish squares, which still maintain a certain rank and consequence, were erected between the years 1716 and 1720. Shortly afterwards, arose three churches, each noted for a portico, in the Corinthian style, and each having some distinguishing characteristics, as places of fashionable resort, two of them in particular. These churches are St. George's, Bloomsbury, with its peculiar steeple; St. Martin's, once "in the fields," but which is now in one of the busiest sites of the West End; and St. George's, Hanover-square, the interior of which is exhibited in our Engraving.

St. George's does not stand in Hanover-square, but in George-street, leading into the square; and, for the benefit of the uninitiated in West End localities, we may intimate that Hanover-square is in the vicinity of Bond-street and Regent-street. From the period of its erection, now upwards of a century ago, St. George's, Hanover-square,

has been what is termed a "fashionable" church. It arose in a district which had just been erected for, and inhabited by, the noble and the wealthy, as distinguished from the merchants and traders of the "City;" and though, with the increase of the "West End," numerous other churches have sprung up, whose congregations are composed of perhaps even a more aristocratic assemblage than now worships in it, still, St. George's, Hanover-square, has maintained at least one peculiar distinction, that it is the favoured place for the celebration of what are known as "fashionable marriages;" those events in the circles of high life so interesting, and sometimes, where much property is concerned, so important. The fashionable distinction of the church is proclaimed by the panels in front of the galleries, whereon are inscribed the names of the individuals who, in successive years, have officiated as churchwardens; amongst which appear, "thick and threefold," the names of lords and honourables. The present rector of the parish is the Dean of Carlisle.

Like too many of the public buildings of London, the Church of St. George, Hanover-square, is so placed, that the architectural effect of the exterior is lost on the spectator. The comparatively narrow street in which it stands prevents the portico from being seen to advantage; and the interior disappoints expectation, though it has some good features. Different architectural orders are employed; the Composite pillars of the nave are elevated on Tuscan, Ionic pillars support the organ-gallery, and there are other incongruities which mar the general effect, and give to the interior a heavy and disproportioned appearance. The pulpit is handsome and striking.

Our Engraving exhibits the chief architectural features of the interior of St. George's, Hanover-square—the arched recess, the painted window, the pulpit, and the altar-piece, set in its sculptured framework. There are three painted windows; two smaller (in addition to the central one), which light the galleries, a portion of one being visible in our Engraving. The central window is a somewhat unusual exhibition for a modern Protestant structure in this country, though in more recent structures the example has been followed, to some extent. The arch of the recess over the window, is ornamented with rosettes; and the window-arch springs from entablatures, supported by Corinthian columns, the effect of which, in combination with the window, is unquestionably fine. The chief figure on the window is the Virgin and Child, over whom appears the Dove, and below a figure of the Crucifixion; a number of other figures, representing ecclesiastical personages, are introduced, with masonic emblems. The picture of the Last Supper, by Sir James Thornhill, is not of great merit, though some of the heads are not devoid of expression.

St. George's, Hanover-square, is, as we have said, the favoured place for the celebration of marriages in high life—where, *in facie ecclesiæ*, publicly, and before the church, the noble and the wealthy appear to contract what, alas, in the higher walks of life, is not always regarded as a sacred and indissoluble union. Here, when a notable

marriage is to take place, which has been the theme of the public prints, and of private expectation, for months previously, the church may be seen crowded with spectators, the ladies especially mainly anxious to behold the bride, in jewelled pomp, given away by some illustrious personage, and accepted by the titled bridegroom "for better for worse, for richer for poorer." But it is not always that "fashionable marriages" are celebrated in the midst of a crowd of gazing spectators. A few carriages dash up to the doors of the church; a select circle of friends are present; the ceremony is performed; and shortly afterwards, the "happy pair," as the phrase is, are on their way to some country seat, where they intend to pass the "honeymoon," before "starting for the continent."

Before the year 1753, the mere consent of parties constituted a valid marriage in England, though the general mode was to celebrate marriages with religious rites. A common notion prevailed, that if a person in holy orders performed the celebration of the contract, the marriage was indissoluble, whether performed in a church or a tavern. Hence arose the practice of what were called Fleet marriages; that is, marriages which, originally performed in the chapel of the Fleet Prison, became, at last, as a common practice, to be celebrated by degraded clergymen in taverns. The various tavern-keepers in the neighbourhood of the prison fitted up rooms in their houses as chapels, and some of them kept parsons on their establishments, at weekly salaries; while most had individuals employed to decoy or entrap people into their chapel-shops. The original cause of the nuisance of what were called Fleet marriages, lay in the circumstance of the chapel of the Fleet being one of several chapels in privileged places in London, which claimed exemption from episcopal visitation. There was also a chapel in the parish of Hampstead, called Sion Chapel, which belonged to the keeper of an adjoining tavern, who, by his advertisements, invited the public out to his establishment, where parties could be married, and afterwards spend the day agreeably in his grounds. Another chapel, called, after the name of the minister, Keith Chapel, was famous for the number of marriages celebrated at it. But the Fleet marriages were the worst of all; and they became so enormous a nuisance, that the Legislature at last interfered, and passed the Marriage Act of 1753.

The marriage law of 1753, declared all marriages celebrated without license or publication of banns to be null and void; and all persons who celebrated such marriages were declared guilty of felony. No marriages, therefore, could be celebrated in England, except by license, or proclamation of banns, until the year 1836, when the Marriage Act was passed, which enables all who dissent from the Church of England, or even any member of the church who chooses to adopt the mode, to be married either in a dissenting chapel, or in the office of the superintendent registrar.

The object of this Act (the 6th and 7th William IV., c. 85) was to ease those who

scrupled at joining the services of the established church, and who are left, therefore, to celebrate their marriages with or without religious rites. Among Protestants, marriage has ceased to be regarded as a sacrament, though in most Protestant countries the entrance into the marriage state has continued to be accompanied with religious observances.

T. H. Shepherd. H. Melville.

*Banqueting House, Whitehall.*

*Distribution of Her Majesty's Maundy.*

# BANQUETTING HOUSE, WHITEHALL;

## DISTRIBUTION OF THE MAUNDY MONEY.

NEARLY opposite the Horse Guards, is the large handsome building (now chiefly appropriated to Government offices), which is known as "THE BANQUETTING HOUSE, WHITEHALL." This edifice, one of the earliest and finest specimens in London of what is called the "Italian style," and which certainly ranks as one of the most beautiful buildings in the Metropolis, is only a fragment of a magnificent design by INIGO JONES for a ROYAL PALACE, which was to have been erected on the site of the old palace of Whitehall. The design of Inigo Jones has been frequently engraved; and had the whole plan been executed in the spirit of that portion of it called the Banquetting House, it would have been perhaps the most magnificent palace in the world. As it is, we can only regret that the Banquetting House is but a small portion of a design which would have rivalled, in some respects, Saint Paul's; and we have thus been deprived, not only of a grand ornament of our metropolis, but of a memorial of the genius of Inigo Jones, as worthy of him as Saint Paul's is of Sir Christopher Wren.

This splendid Hall has, since the reign of Queen Anne, been used as a Chapel Royal; but not being attached to any residence of royalty, it was, some time ago, thrown open to the public, in the same way as a parish church, divine service being regularly performed in it. On week days, the visitor can obtain admission to see the interior, by a gratuity to the attendant.

The architectural character of the INTERIOR of the "CHAPEL ROYAL" at Whitehall, will be ascertained from an inspection of our Engraving. It is chiefly admirable as our earliest specimen of pure Italian. But of the ceiling, painted by RUBENS, scarcely any thing is seen in our Engraving, except a fragment, which will enable the reader to have an indistinct idea of the design.

Rubens—or, to give him his English title, with which, as well as three thousand pounds, he was rewarded for this ceiling—Sir Peter Paul Rubens – was largely patro-

nized by Charles I., whose taste for the fine arts was great. He was therefore employed to ornament the ceiling of the Banquetting Room; and, sketching the plan during his stay in England, he painted the work at Antwerp. Since the time of Rubens, the ceiling has been twice retouched, once by the skilful hand of Cipriani; and within these few years it has been cleaned and varnished. It is therefore at present in an excellent state of preservation, and the gorgeous framework of gilding which encloses the compartments of the painting, will please those who like to see "apples of gold in pictures of silver."

This "gorgeous canopy" exhibits the great excellencies and the striking defects of Rubens. His extraordinary colouring, and management of light and shade—the boisterous energy of his figures, and the singular combination of beauty with coarseness—may here be seen and studied. But to study the ceiling, the English visitor must forget his notions of English dignity, and lie down flat on his back. Nor need he be afraid that the attendant will laugh at him. That respectable "cicerone" has himself an enthusiasm for his ceiling; and is provided with a "fair" green cloth for all who choose to prostrate themselves.

The ceiling is painted in nine compartments, the subjects being what are called allegorical, the centre one representing "The Apotheosis of King James," or his supposed translation to the celestial regions. The king, supported by an eagle, is borne upwards, attended by figures as the representatives of Religion, Justice, &c. On either side of this central compartment, are oblong ones, whose object is to exhibit the peace and plenty, the harmony and happiness, which the painter presumed to have signalized the reign of James I. In other compartments, Rubens's patron and employer, Charles, is introduced, in scenes intended to represent his birth, and as being crowned King of Scotland; while the oval compartments, at the "corners," are intended, by allegorical figures, to show the triumph of the Virtues, such as Temperance, &c., over the Vices.

The ceremony exhibited as taking place in our Engraving of the interior of the Chapel, is the distribution of the "Maundy," on the Thursday preceding Easter. The etymology of the term has exercised a little ingenuity. "Maund" signified an open basket, having handles; and hence, "to maund," to carry the basket (*i.e.* to hold out a basket for alms, or to put alms in a basket), and to "maunder," to use the whining speech or supplicatory tone of beggars.

All great men, in former times, had, as an important officer of their households, an "almoner," whose business it was to distribute alms to the poor. Before the Reformation, every monastery in England had its almoner; and the duties of the royal high almoner are judicially described, as having to collect the fragments of the royal table, and distribute them daily to the poor; to visit the sick, poor widows, prisoners, and other persons in distress; he had to remind the king about the bestowal of his alms, especially on saint days, and had to see that the cast-off robes, which were often of high

price, should not be bestowed on players, flatterers, or minstrels, but that their value should be given to increase the royal charity.

In modern times, the office of Lord High Almoner has long been held by the archbishops of York; and though the duties are gradually becoming of a mere nominal character, the name of the archbishop is still retained in the list of the officers of the Royal Household; with a clergyman as sub-almoner, and a secretary to the Lord High Almoner. The Marquis of Exeter is also set down as "Hereditary Grand Almoner."

The custom of "Maundy," or of distributing alms, and performing acts of humiliation on a given day in Lent, is of considerable antiquity. It used to be performed by personages of illustrious rank, both as ecclesiastics and princes, from the Pope down to humble noblemen. A principal feature in the observances of the "Maundy," was the washing of poor people's feet, as performed by the heads both of the Romish and the Greek church, and imitated by our own monarchs. Queen Elizabeth performed this ceremony at Greenwich; and the last of our monarchs who is stated to have done so in person, was James II. The ceremony was afterwards performed by the royal almoner. "On the 5th of April, 1731, it being Maundy Thursday, the king being then in his forty-eighth year, there was distributed at the Banquetting House, Whitehall, to forty-eight poor men, and forty-eight poor women, boiled beef and shoulders of mutton, and small bowls of ale, which is called dinner; after that, large wooden platters of fish and loaves: viz., undressed, one large old ling, and one large dried cod; twelve red herrings, and twelve white herrings, and four half quarter loaves. Each person had one platter of this provision; after which was distributed to them shoes, stockings, linen and woollen cloth, and leathern bags, with one-penny, two-penny, three-penny, and four-penny pieces of silver, and shillings, to each about four pounds in value. His grace the Lord Archbishop of York, lord high almoner, performed the annual ceremony of washing the feet of the poor in the Royal Chapel, Whitehall, as was formerly done by the kings themselves."

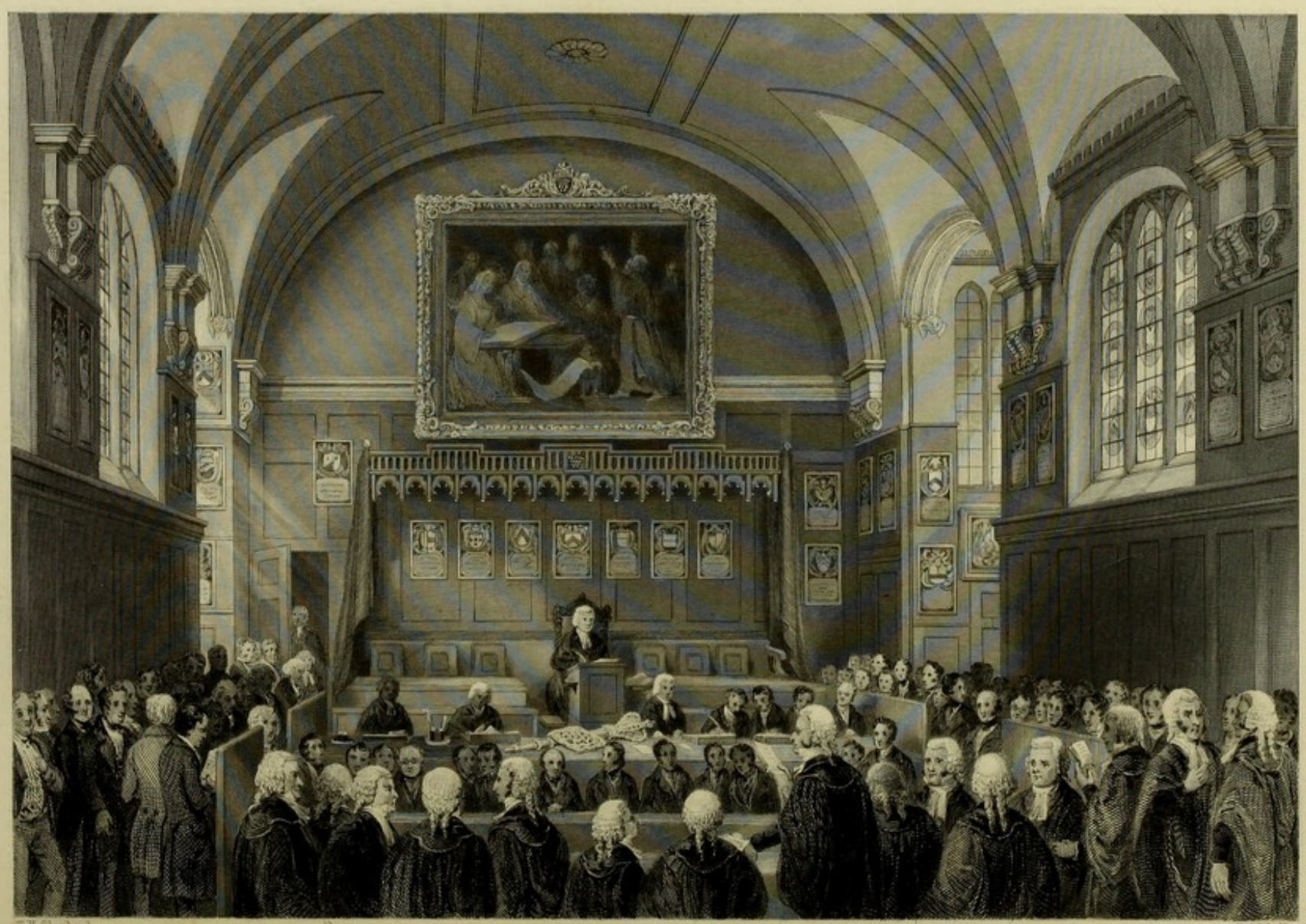
Gradual changes have taken place in this ceremony. The day, as the reader must remember, is the Thursday preceding Good Friday. In 1814, the following was the manner of the distribution of the "Maundy:"

"According to annual custom, on Maundy Thursday, 1814, the royal donations were distributed at the Chapel Royal, Whitehall. In the morning, the sub-almoner, the secretary to the lord high almoner, and others belonging to the lord chamberlain's office, attended by a party of the yeomen of the guard, distributed to seventy-five poor women, and seventy-five poor men, being as many as the king was years old, a quantity of salt fish, consisting of salmon, cod, and herrings, pieces of very fine beef, five loaves of bread, and some ale to drink the king's health . . . . . A procession entered, of those engaged in the ceremony, consisting of a party of the yeomen of the guard, one of them carrying

a large gold dish on his head, containing one hundred and fifty bags, with seventy-five silver pennies in each, for the poor people, which was placed in the royal closet. They were followed by the sub-almoner in his robes, with a sash of fine linen over his shoulder, and crossing his waist. He was followed by two boys, two girls, the secretary, and another gentleman, all carrying nosegays. The Church evening service was then performed, at the conclusion of which the silver pennies were distributed, and woollen cloth, linen, shoes, and stockings, to the men and women, with a cup of wine to drink the king's health."

The changes which have gradually been introduced into the distribution of the "Maundy" lead to the conclusion that the ceremony will gradually sink into disuse. The royal alms are now distributed chiefly in money, with some clothing; the distribution of the provisions being commuted for in money.

The yeomen of the guard, jocosely termed "Beef-eaters," attend the distribution of the "Maundy." "Beef-eater" is probably a corruption of *buffetiers*, a name given to such of the yeomen of the guard who, on great solemnities, were ranged near the buffets. The French, in the same manner, called their valets who attended the side-board, *buffets*.



T. H. Shepherd. H. Melville.

*Lincolns Inn Hall*

*The Lord Chancellors Court*

# HALL OF LINCOLN'S INN;

## WITH THE LORD CHANCELLOR PRESIDING IN THE COURT OF CHANCERY.

THE Engraving exhibits the INTERIOR of the fine HALL of LINCOLN'S INN, which, during term-time, is used as the dining-hall for the benchers, barristers, and students; and during vacation, (when the Courts in Westminster Hall are closed,) as the Court of Chancery. It is in this latter capacity that we represent it; the LORD CHANCELLOR presiding, in the same way as in his Court at Westminster, attended by the barristers who practise in Chancery, the Court being, of course, open to the public. The reader will bear in mind, that the term Chancery includes several Courts: that in which the Lord Chancellor presides, who sits both in his Court at Westminster Hall and in Lincoln's Inn Hall; the Court of the Master of the Rolls; the Courts of the three Vice-Chancellors; while the Bankruptcy Court is a subordinate portion of Chancery.

The Hall of Lincoln's Inn is the most ancient portion of the existing establishment, having been built in the reign of Henry the Seventh, while the gateway of the Inn was not finished till a later period, and the chapel was rebuilt, from a design by Inigo Jones. The Hall is spacious and finely proportioned, being seventy-one feet long by thirty-two; the windows are in the pointed style; and both on them and on panels are painted the arms of various dignitaries of the law who have been members of the Society of Lincoln's Inn. The screen marks the *dais*, or that portion of the Hall which was appropriated as the place of honour or distinction; which, in former times, was known by wooden planks, raising the honoured personages above the level of the bare earthen or stone floor. Thus Chaucer,

> "Wel semed eche of hem a fayre burgeis,
> To sitten in a gilde halle, on the *deis*."

Above the screen is a picture, represented in our Engraving, the production of Hogarth, and which merits a few observations.

Before that remarkable man had fairly walked into that field of art which he has made so peculiarly his own, he fancied that he had power or capacity to succeed as an historical

painter. In this belief he tried his hand at a few productions, of which the present picture is one:—"Paul before Felix." The reader, of course, knows the subject. Felix, the Roman governor of Judea, a man of bad character, avaricious and profligate, had seduced from her husband, Drusilla the daughter of Herod Agrippa; and he and Drusilla sent for Paul, then a prisoner, and heard him "concerning the faith in Christ." As Paul "reasoned of righteousness, temperance, and judgment to come, Felix trembled, and answered, Go thy way for this time, when I have a convenient season I will call for thee."

This picture remains as a monument of the failure of an unrivalled artist in a department of art for which his very genius unfitted him. "He was not," says Sir Joshua Reynolds, "blessed with a knowledge of his own deficiency, or of the bounds which were set to the extent of his own powers. After he had invented a new species of dramatic painting, in which probably he will never be equalled, and had stored his mind with infinite materials to explain and illustrate the domestic and familiar scenes of comic life, which were generally, and ought always to have been the subjects of his pencil, he very imprudently, or rather presumptuously, attempted the great historical style, for which his previous habits had by no means prepared him; he was indeed so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary."

Notwithstanding, however, the acknowledged failure of Hogarth—a failure discovered by himself, since he abandoned the experiment—the picture of Paul before Felix, has been the subject of controversy, as to its merits and defects, and there have been some critics disposed to think that our great national artist has not so utterly failed in "the historical line," as others assert.

The origin of our "Inns of Court," or nurseries of law, is of a doubtful nature: but the probability is, that when the Court of Common Pleas became stationary at Westminster, that the congregation of students desirous of studying the law, led to their establishment. Sir George Buck, "Master of His Majesty's Office of the Revels," in a description of the Inns of Court, appended to Stowe, says, "Anciently here in England the houses of the greatest lords, both spiritual and temporal, of this kingdom (which they had here in London), were called *Inns*, as Oxford Inn, Warwick Inn, and Ely Inn, &c., which we now call Oxford House, Warwick House, and Ely House; and yet until this daye, the houses of the French noblemen in Paris are called Hostels (hotels), which cometh from the Latin word *Hospitium*, and is the same which Inn is in English."

"Of the Inns of Court," says Sir John Fortescue (who was Chief-Justice of the King's Bench, and flourished during the reigns of Henry VI. and Edward IV.), "properly so called, there are four in number." These Inns remain to this day, in vigour and activity, and are still what they were in their origin—voluntary associations, each

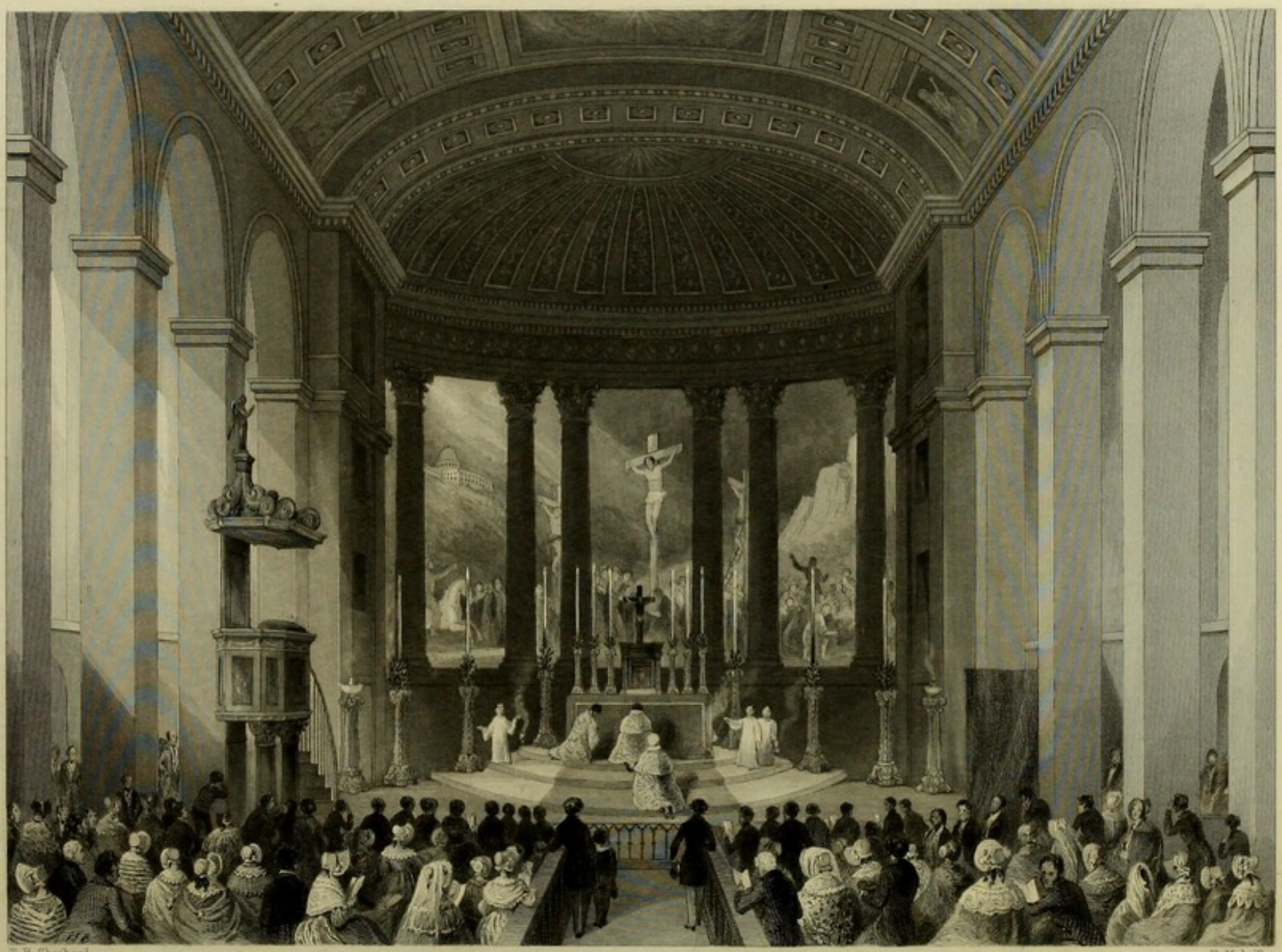
independent of the rest, and each having property, rights, and privileges, through long-continued use and custom, and — though not acknowledged as being legally "part and parcel" of our Courts of Law, yet practically having become so, through permission, as the only road into the legal profession. These Inns are the Middle and Inner Temple, Lincoln's Inn, and Gray's Inn; with eight smaller Inns, called Inns of Chancery, attached to the Inns of Court: namely, Furnival's and Thavie's Inn, attached to Lincoln's Inn; Clement's, Clifford's, and Lyon's, attached to the Inner Temple; the New Inn to the Middle Temple; and Barnard's and Staple's to Gray's Inn. Each Inn of Court is governed by its own benchers, or "ancients," as they were formerly called, who fill up the vacancies in their own body. Any barrister of seven years' standing may be a bencher; but that honour is now usually conferred only on Queen's counsel. At Lincoln's Inn the governing body is called the council; at the Temple, the parliament. Their power is almost unlimited. In 1824, Mr. Wooller applied for admission into Lincoln's Inn, but received an official intimation from the Steward, informing him of his rejection, without any reasons assigned. Mr. Wooller then petitioned the benchers to state the reasons for his rejection; but having got no answer, he applied to the judges. The judges decided, in accordance with former judicial opinions, that they had no jurisdiction, since the Inns of Court were not incorporations but voluntary societies, enjoying the privilege of calling persons to the bar by permission of the judges; but that they could not interfere with the conduct of the benchers in rejecting particular individuals, unless the system of exclusion were carried to the length of injury to public interests.

The mode of admission varies little in the Inns. In stating his wish to enter the Society, the applicant must describe his age and condition in life, and the abode and condition in life of his father — set forth the object he has in view in seeking admission — and bind himself to abstain from practice as a conveyancer, unless he obtains the permission of the benchers. Recommended as a gentleman of respectability by two barristers, with the surety of a householder or barrister for the payment of his dues, the applicant must give in a paper containing his application, recommendation, and surety, to the steward of the Society, for approval. When that takes place, he has to pay a sum, varying from thirty to forty pounds, for stamp, bond, admission money, &c. Before he can keep terms — that is, eat a certain number of dinners in each term — he must deposit one hundred pounds, which is returned without interest on his being called to the bar, or when he leaves the Society. On being called to the bar, certain forms have to be gone through. He has to address the benchers by petition, and after their sanction has been obtained, certain oaths are administered, new bonds entered into, and the new-made barrister can then look out for "briefs."

Lincoln's Inn derives its name from Henry Lacy, Earl of Lincoln, who being favourably disposed towards an Association of Students of the Common Law, gave them his

"hostel." The Society gradually grew in numbers and possessions; and the name of "Lincoln's" Inn became attached to the entire establishment.

Various benefactions have been made to Lincoln's Inn, by different individuals; and not a few of the ornaments of our judicial and legal records have been members of the Society. A studentship, worth about one hundred pounds a year, to be held for eight years, was founded by Christopher Tancred, Esq., for four students, to be educated in the study of the law at Lincoln's Inn; and a course of lectures was founded, in 1768, by Dr. Warburton, Bishop of Gloucester, which are delivered three times a year. Divine service is also performed every morning in the Chapel, the interior of which is very striking; the handsome carved oak, of which the screen and pews are formed, and the dark paintings on the windows, giving the whole a very chaste and solemn appearance.



T. H. Shepherd. H. Melville.

*Roman Catholic Chapel, Moorfields.*

*Celebration of High Mass on Christmas Day.*

# CATHOLIC CHAPEL, ST. MARY'S, MOORFIELDS;

## WITH THE CELEBRATION OF HIGH MASS.

The Catholics in London and its vicinity are estimated, in round numbers, to amount to at least two hundred thousand; and their Chapels are:—

St. Mary's, Moorfields (the fine interior of which is the subject of our Engraving), which is connected with a district containing a Catholic population of thirty thousand souls. This district includes, with a trifling exception, all the City; with Saffron-hill, Clerkenwell, Shoreditch, Bethnal-green, Mile-end, Whitechapel, Spitalfields, Hackney, and Homerton. Its pastors, four in number, have to attend Newgate, Giltspur-street, and New Clerkenwell, prisons, for felons; the Fleet and Whitecross-street prisons, for confined debtors; St. Luke's Lying-in, and Great Bartholomew Hospitals; and, besides numerous receptacles for the insane, no fewer than twenty-four workhouses.

In addition to the German, the Sardinian, the Bavarian, the Spanish, the Belgian, and the French Catholic chapels, there are, the Virginia-street Chapel, Ratcliffe-highway, which is attached to the eastern district of London, including the population employed on the River and in the Docks; St. Patrick's Chapel, Soho, in which High Mass is solemnly celebrated on St. Patrick's day; Westminster Chapel, the chaplain of which attends the Milbank Penitentiary, Tothill-fields Prison, &c.; Kensington Chapel; Our Lady's Chapel, St. John's Wood; the Chapels of Hampstead, and Somer's-town Chapels; a new chapel erecting in Islington; the Poplar and Bermondsey Chapels; and the magnificent new church of St. George, erecting in St. George's-fields. In addition to these, there are chapels at Greenwich and Woolwich, and at the latter place a new chapel is proposed to be erected, on ground given by the Board of Ordnance.

What is called the "London district" not only includes London and its vicinity, but all Middlesex, Berkshire, Hampshire, Hertfordshire, Essex, Surrey, Sussex, Kent, and the Isles of Wight, Guernsey, and Jersey. In this extensive district there are reckoned

| | |
|---|---|
| Churches and Chapels . . . . | 73 |
| Colleges . . . . . | 1 |
| Convents . . . . . | 4 |

| | |
|---|---|
| Charity Schools . . . . . | 38 |
| Charitable Institutions . . . . | 8 |
| Missionary Priests . . . . . | 112 |

Of the Catholic charitable Institutions in London and its environs, there are the Associated CATHOLIC CHARITIES, for educating, clothing, and apprenticing the children of poor Catholic orphans, and providing an asylum for destitute orphans; St. Patrick's Charity Schools and Asylum for female Orphans; Spitalfields Free Schools; Southwark Charity Schools; East London Catholic School; St. Francis Catholic Schools, St. Giles's; with a number of others, in different districts of the Metropolis; and various institutions, the Aged Poor Society; the Alms-house Fund; the Benevolent Society; the Society of Charitable Sisters; the Society of Catholic Ladies; the Asylum of the Good Shepherd; and others: all of which are actively employed in doing good. The Marchioness of Wellesley is president of the Society of Catholic Ladies, and its vice-presidents are the Duchess of Leeds, Countess C. Clifford, Countess Stafford, Countess Montalembert, Hon. Mrs. Petre, Hon. Mrs. Digby, &c. &c.

As our Engraving represents the celebration of a grand devotional ceremony of the Catholic church, we give some explanation of it, before describing the INTERIOR of Moorfields Chapel.

The derivation of the word "Mass" is uncertain: but the Mass is a church service which forms an essential part of the ritual of both the Roman Catholic and Greek or Eastern Churches, and in which the consecration of the sacramental bread and wine takes place. It is performed by the officiating priest standing before the altar, attended by a clerk who says the responses. The congregation take no ostensible part in the service, but they follow it mentally, or in their prayer-books, in which the text of the prayers is occasionally accompanied by a translation in the vulgar tongue. The priest does not address the congregation, but has his back turned to them, except at the end of certain prayers.

The low or ordinary Mass lasts, in general, about half an hour: but High Mass is a long and solemn service, which is accompanied by the organ and a choir. Both for the low and high Masses the officiating priest is dressed in peculiar various-coloured garments, appropriated to the occasion. But as it will be more satisfactory, in explanation of our Engraving, to give the Catholic account of the ceremonies used in the holy sacrifice of the Mass, we here annex it, as officially published for the guidance of the Catholic community.

"All the external rites used in the celebration of the Holy Mysteries are intended for the instruction of the faithful. Thus,

"The *Altar* represents Mount Calvary, where the Redeemer of the world expired upon an ignominious Cross. This very word *Altar* has relation to sacrifice, which must

necessarily be offered to God in that Church in which his true faith is professed; and hence this name of Altar is mentioned by St. Paul. 'We have an Altar,' says he, 'whereof they have no right to eat who serve the tabernacle.' (Heb. xiii. 10.) The Altar also represents the table on which our Blessed Saviour, the night before He suffered, celebrated His last supper with his Disciples.

"The *Candles* are lighted, during the Holy Mysteries, through a motive of honour and respect. They represent the light of faith, and the fervour of charity, which the Gospel inculcates. They are also expressive of spiritual life and joy. 'Throughout all the Churches of the East,' says St. Jerome, 'when the Gospel is to be read, though the sun shines, torches are used, not to chase away darkness, but for a sign of joy.'

"The *Crucifix* is placed in the middle of the Altar, to represent to our minds the passion and death of Jesus Christ, which is to be chiefly considered and piously meditated upon in this Holy Sacrifice.

"The *Amice*, a linen cloth which the Priest pulls over his head, and fastens round his neck, signifies the rag of linen with which the Jews blindfolded our Saviour in mockery, when they smote him and buffeted him, saying, 'Prophecy unto us, oh Christ! who is he that struck thee.' (Matt. xxvi. 68.)

"The *Alb* represents the white garment which Herod put upon Christ after he had 'despised and mocked him.' (Luke xxiii. 11.)

"The *Maniple* that the Priest wears on his left arm, the *Stole* that hangs down from his neck, and the *Girdle*, figure the cords and fetters with which the officers of the Jews bound Christ, and 'led him from one place to another.' (John xviii. 12, 24.)

"The *Chasuble*, or upper garment, represents the purple garment which the soldiers put upon Jesus Christ, and the heavy Cross that He carried on His blessed shoulders to Mount Calvary.

"As to the colours of the ornaments with which the Priest celebrates the Holy Mysteries, the *White* is used on the Festivals of our Lord, of the B. Virgin Mary, and of all the Saints who are not martyrs.

"The *Red* is used on Pentecost, on the Invention and Exaltation of the Cross, and on the Feasts of the Apostles and Martyrs.

"The *Purple* or *Violet*, which is the penitential colour, is used on all the Sundays and Ferias of Advent, and during the whole of the penitential time from Septuagesima Sunday till Easter; as also on all Vigils, Ember-days, and Rogation-days, when the office is of them.

"The *Green* is used on all Sundays and Ferias from Trinity Sunday to Advent exclusively, and from the Octave of the Epiphany to Septuagesima Sunday exclusively, when the office is of the Sunday; but in Paschal time, the White is used.

"The *Black* is used on Good Friday, and in Masses of *Requiem* for the dead;

which may be said on any day that is not a Sunday or a Double, except from Palm Sunday to Low Sunday, and during the Octaves of Christmas, of the Epiphany, of Pentecost, and of Corpus Christi."

After reading this official description of the solemn ceremony which forms the chief subject of our Engraving, we may now inform our readers, that the Chapel of St. Mary's, Moorfields (which is licensed under the Marriage Act, and has a branch of the Catholic Institute attached to it), is conventionally regarded as a kind of Cathedral church by the Catholics of London. The choir is a fine one—and by the simplicity of its decorations, adds greatly to the effect of the grand altar picture of the Crucifixion which fills the western end of the building. This great scenic production, the work of Augustine Aglio, is painted in fresco on a circular wall, and illuminated by a subdued light concealed in the roof. It is seen from the body of the Chapel, between the openings of the altar pillars, and conveys an air of life and reality which greatly affects the spectator. "Fresco," our readers may perhaps know, signifies, literally, "fresh;" and denotes a particular manner of painting upon a ground of plaster, or the like compound, because it is usual to lay on the colours while the ground is still wet and fresh. The altar-piece of St. Mary's, Moorfields, is considered to have engendered the taste for painting in fresco, which is rapidly rising into repute in this country.

T.H. Shepherd. H. Melville.

*Middle Temple Hall.*

*The Benchers and Members "taking Commons."*

# MIDDLE TEMPLE HALL.

BENCHERS AND STUDENTS "TAKING COMMONS."

THE site now occupied by the extensive buildings of the two Societies of the TEMPLE, was once the property of the ecclesiastical-military order, the Knights Templars. These gallant Crusaders, combining in one the characters of the monk and the warrior, obtained great reputation throughout Europe for austere sanctity and devoted bravery, their occupation being "manfully and with armed hand to extirpate the enemies of Christ out of the land,"—especially, also, to combat the infidels in the Holy Land, and preserve Jerusalem to the Christian Church. As their order increased in reputation and in wealth, the Knights Templars "waxed fat and kicked;" throughout Europe, the name of a Knight Templar, which, at first, had been synonymous with purity of life, and personal courage, became the emblem of haughty pride, licentious conduct, and prodigious wealth; and therefore when Philip, King of France, started accusations against them of the most outrageous kind, with the ultimate view of seizing the extensive possessions which the order held in his dominions, scarcely any public sympathy was manifested in their behalf, and they fell, at once the victims of their own corruption, and the cupidity of others.

That portion of the order which resided in England, had their chief house at the Temple, in London, where they lived in great state, and frequently gave splendid entertainments to the monarch, the foreign ambassadors, and the nobility. So high was their reputation and power, that wealthy individuals, who deemed their treasures insecure in other places, used to deposit them in the Temple. When the order was finally condemned, and their wealth confiscated throughout Europe, their possessions in England reverted to the Crown. Edward II. gave the Temple to Thomas, Earl of Lancaster, who forfeited it by rebellion; and after it had passed into one or two other hands, it came into the possession of the Knights Hospitallers of St. John of Jerusalem, an order similar in character to that of the Templars, who were then highly celebrated for their warlike achievements, better known in modern times as the "Knights of Malta," existing as a sovereign body, till the surrender of Malta to the French in 1798, and still continuing as an "order," a phantom of its former greatness.

The Knights of St. John, who became possessed of the Temple in London, are supposed to have demised the premises, for a rent of £10 per annum, to "a Society of

Students in the Common law," who had been located at Thavie's Inn, and who, increasing in numbers, desired a more convenient abode. From that hour to this, the Temple has been in possession of the lawyers—an order very different indeed from the Knights Templars, though they retain the name and the coat of arms. The Temple was plundered in the insurrection of Wat Tyler, when the books and early records of the Society were burnt, by which a portion of the history of the Temple, as belonging to the lawyers, rests on traditionary evidence. It is not known with accuracy when the students divided into the two societies of the Inner and Middle Temple, but it is supposed to have occurred in the reign of Richard II., shortly after the insurrection of Wat Tyler, and to have been caused by the great increase of the students, which rendered a division necessary and convenient. A memorial of the union of the two societies is preserved in the fact of the Temple Church (built by the Knights Templars) being common to both; and in the title of the chief clergyman of the church, who is called "The Master of the Temple," is preserved a memorial of the time when the occupants were military monks.

The buildings of the Temple reach from Fleet Street to the Thames, and from Lombard Street, Whitefriars, to Essex Street, in the Strand, east and west. The access to these "inns of court," with their squares, courts, and gardens, is by means of gateways and lanes, branching off from the main streets, which a stranger might pass and repass without remarking that they led to such celebrated establishments. The civic boundary, Temple Bar, has given rise to the appellation of Inner and Middle Temple. The Inner Temple was so named, as lying entirely within the city, while the "Outer Temple," a name now lost, was applied to certain buildings outside the city. The Middle Temple derived its name from being between both. Shakspeare, in the first part of Henry VI. (act ii. scene 4,) alludes to the gardens of the Temple, as the place where the badges of the houses of York and Lancaster, in their deadly feud—the red and white roses—were first selected by the leaders of each party. It is uncertain whether he had anything more than mere tradition for assigning such a locality.

Although no regular system of study is authoritatively prescribed to the students admitted into the different inns of court, and scarcely any other evidence of their fitness is required, in order to be called to the bar, than the fact of their having complied with the required rules to the satisfaction of the benchers, the case was somewhat different in ancient times. The inns of court were then the legal universities; or rather the different inns were the colleges of the one university where legal lore was taught. The exact course of legal education pursued at the Inns of Court, before the Commonwealth, is extremely uncertain, but it appears to have consisted almost entirely of the exercises called *readings* and *mootings*, which have been described by several ancient writers. In the larger inns, the benchers annually chose from their own body, two readers, whose duty it was to read openly to the society in their public hall, at least

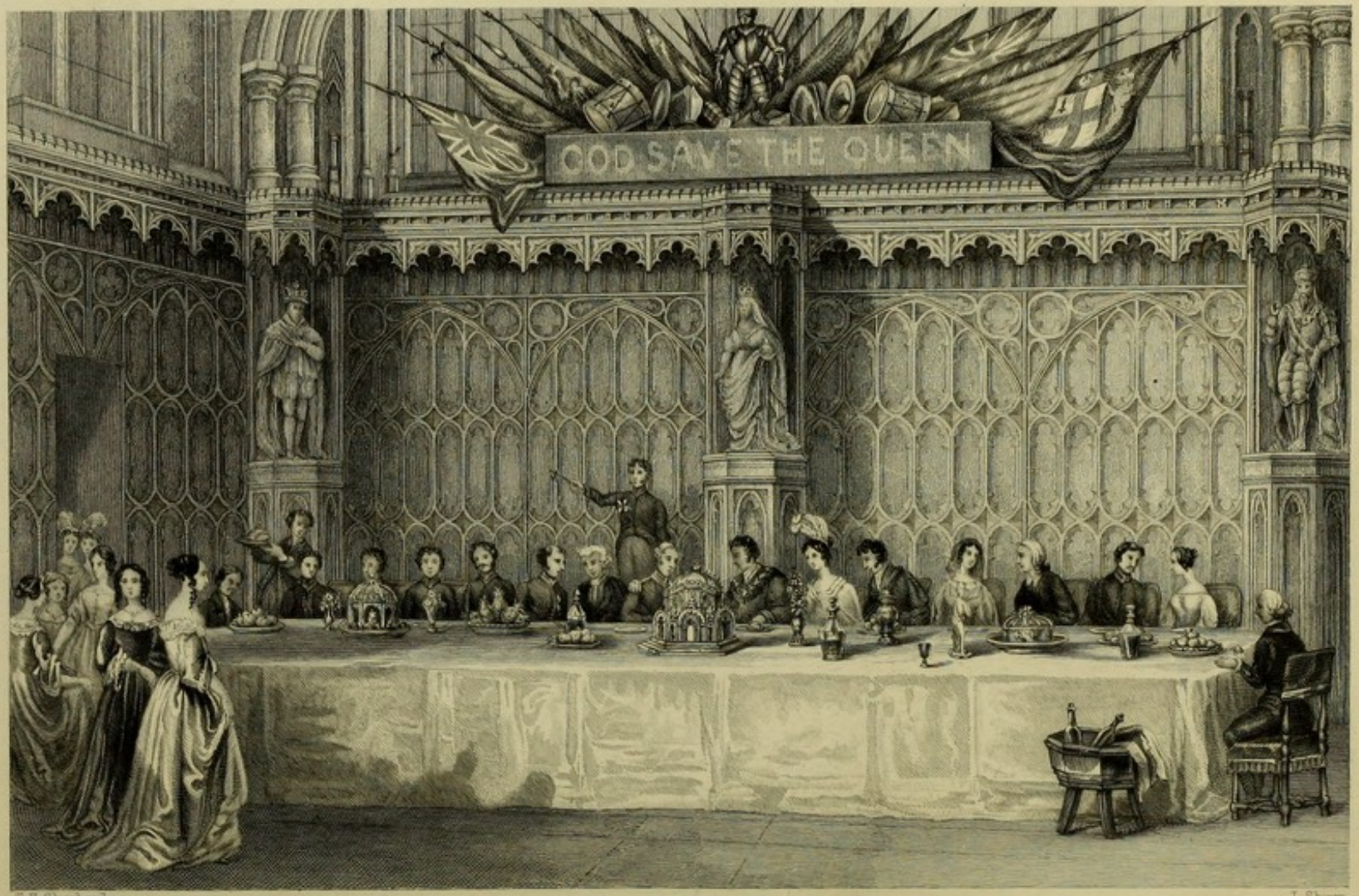
twice in the year. On these occasions, which were observed with great solemnity, the reader selected some statute, which he made the subject of formal examination and discussion. He first recited the doubts and questions which had arisen, or might by possibility arise, upon the several clauses of the statute, and then briefly declared his own judgment on them. The questions were afterwards debated, the judges, serjeants, and barristers, delivering their opinions. "Readings" of this kind were often published, and it is to this practice of the Inns of Court that we are indebted for some of the most profound judicial arguments in our language.

Previously to an arrangement made by all the Inns of Court in 1762, the qualifications required for being called to the bar varied extremely, and no uniform rule was observed at the different houses. In that year, it was determined, by the concurrence of all the Inns of Court, to adopt a common set of rules for their guidance; and at the present day, the general rule as to qualification in all the Inns of Court, is, that a person, in order to entitle himself to be called to the bar, must be 21 years of age; have kept twelve terms, and have been for five years at least a member of the society. If he be a Master of Arts of either of the English universities, or of Trinity College, Dublin, it is sufficient if he have kept twelve terms, and has been three years a member of the Inn by which he desires to be called to the bar. By an order of the benchers of the Inner Temple, made in 1829, every person proposed for admission must previously undergo an examination as to his proficiency in classical attainments and the general subjects of a liberal education. But this regulation has not been adopted by any of the other three Inns of Court.

The subject of our engraving is the interior of the MIDDLE TEMPLE HALL, and the scene is the members of the society "Taking Commons." The Middle Temple Hall, in size and splendour exceeds the halls of the other inns of court; it was begun in 1562, and finished about ten years afterwards. In 1830—1832 it underwent a total renovation, so as to appear much more modern than its real age might lead us to expect. It is 100 feet long, 40 feet wide, and upwards of 60 feet in height. The roof combines solidity and elegance in no ordinary degree, the arches and pendants being chastely and boldly carved, but not at the sacrifice of a majestic simplicity which is its prevailing characteristic. The screen at the east end of the hall is a most exquisite and elaborate specimen of Elizabethan wood-carving, than which London possesses no finer example. It is profusely laboured into columns, foliage, fruit, niches and emblematic figures, with the utmost boldness and effect, the delicacy of the ornaments, and the spirit of the figures being equally worthy of praise. The windows are filled with stained glass exhibiting the armorial bearings of different members of the inn; and the oak pannels beneath them, that run round three sides of the hall, are also devoted to a similar Heraldic display. There are some hundreds of these shields, each carved in relief, upon

which the coat is emblazoned in its proper colours, beneath which, upon ornamental scrolls richly painted and gilt, are the names of the parties to whom they belong. The variety of form and colour produced by so large an assemblage of armorial devices, adds not a little to the gaiety and splendour of the interior of this fine hall. Immediately above these pannels are placed busts of the twelve Cæsars; six on each side down the entire length of the building. At the west end, opposite the entrance doors, is the raised Dais, and here are arranged some valuable pictures. In the centre is the celebrated equestrian portrait of Charles I., passing through a triumphal arch and attended by his armour bearer, who carries his helmet. It is painted by Vandyke, and is one of the three that were executed by that master's own hand; another is in the royal collection at Windsor, and the third at Warwick Castle. Two full length portraits are placed on each side of this painting. Those on the left are Queen Anne, and King Charles II., those on the right are King William III., and King James II. Within the recess to the right is placed a full length portrait of George I., the one to the left exhibits a curious ancient picture "the Judgment of Solomon," in which the mothers of the children are dressed in the long waisted boddice and furbelow farthingale of the time of Elizabeth, while the soldiers are habited as ancient Romans, and many attendant figures in the costume of Flemings; putting aside, however, the absurdity of its costume, it is a curious and valuable specimen of the arts at this period. Upon pedestals immediately in front of the Dais are busts of Lords Eldon and Stowel, beautifully executed by Behnes.

There is one association connected with this hall that we think should not be overlooked. It is the fact of its being the only locality remaining, where a play of Shakspeare was listened to by his contemporaries. The diary of John Manningham, a Student in the Middle Temple, and which is now in the British Museum, has an entry under "Feb. 2, 1601. At our feast we had a play called Twelve Night, or what you will." It was customary at that period to carry the Christmas festivities of our Inns of Court through many weeks of hospitality and splendour. A Prince of Misrule was elected, with regal privileges, who held solemn courts, received mock ambassadors, made royal progresses, and occasionally was honored by a visit from legitimate royalty itself, during his brief reign. Masques and Plays, as at Court, formed a regular source of nightly amusement, being produced with much splendor and expense. On one such occasion, these walls echoed the laughter and applause of an audience long since gone to their resting place, elicited by the power of England's Master Poet, whose immortal productions, unharmed by time, will delight our posterity at a far greater distance of time than has passed between ourselves and the Benchers of 1601.




T.H.Shepherd. J. Shury.

*Lord Mayors Table, Guildhall*

*Grand Banquet on the 9th November*

# GUILDHALL, ON THE NINTH OF NOVEMBER.

THE LORD MAYOR'S TABLE AT THE BANQUET.

We have already exhibited the Interior of Guildhall, as it appears on the the 8th of November, on the annual installation of the Lord Mayor. In the letter-press accompanying that engraving, and also accompanying the two other engravings of the Egyptian Hall in the Mansion House, and the Court of Common Council, descriptive particulars were given respecting the origin, history, and actual constitution of the Corporation of the City of London, and of the office and functions of the Lord Mayor. We shall therefore treat the engraving which we now give as a supplementary one, and our description as completing a subject already brought before our readers.

By comparing the present engraving with the view of the interior of Guildhall, given in the first number of these "Interiors," the reader will perceive that we are now exhibiting, in detail, the lower portion of the eastern end of the Hall, with its screen, statues, and trophy, under the great window. The scene in the engraving of Guildhall, to which we refer, is the installation of the Lord Mayor on the 8th of November; the scene, of which we have selected a "leading feature," in the present engraving, is the Banquet on the succeeding evening, the 9th of November, which follows the usual procession by land and water on that day.

The fame of "Lord Mayor's Day" is not confined to London. All the world, we may literally say, has heard of the time-honoured ceremony, and the now almost time-worn pageants of the annual civic show. Indeed, in these latter and more refined days, we have come to look on ordinary "Lord Mayor's Shows", with a kind of contemptuous toleration, as if they existed merely on the score of ancient usage, and for the amusement of children. Still the old spirit is in the multitude, if any procession or show is about to take place in which the actors are of the higher order. Yet we can but little appreciate the zest with which our ancestors enjoyed these affairs. Knowing nothing of newspapers, and hardly anything of books; most of them living in wooden houses, and all walking over rough unpaved streets; with but few sources of amusement, and their attention undistracted by the thousand conveniences and cheap luxuries which civilization has spread over the surface of society, our London forefathers rushed to the "Chepe," (Cheapside,) as if with one heart, to see the numerous civic or royal "Ridings," as the processions were fitly enough called, when not even a state coach

existed. But the taste for pageants, the preparation of which used to be such a source of entertainment to the less sophisticated "public" of a former time, has very visibly decayed; Gog and Magog can hardly be brought out on an ordinary Lord Mayor's Day without a burst of universal laughter being excited by a sight of the tottering giants—they are now usually left "laid up in ordinary."

But there is one portion of the doings of the 9th of November which can hardly ever fail to attract. The magnificent Banquet in GUILDHALL, which finishes the proceedings of the day, is honoured by the presence of the chief personages of the country. The members of the existing government, from the Lord Chancellor, and the first Lord of the Treasury, down to the subordinate officials, are all expected, and are all usually present, along with the judges of the land and other people of rank and consideration. The cards of invitation to this Banquet are issued by the Lord Mayor and Sheriffs; and the scene and the feast are, of course, alike magnificent. On these occasions, the COURT OF COMMON COUNCIL (see the engraving of it in Part V.) is fitted up as a drawing room, where the Lady Mayoress receives company; and the presentations vie in splendour with those of royalty. The scene in the drawing room is also similar to what may be seen at court, elegant costumes, refined manners, friendly intercourse; the whole terminated, for a brief period, by the procession from the drawing-room to the hall, the ladies being conducted round the hall to their seats at the upper table, the band playing, and trumpets sounding. Then proclamation is made, "Silence for the grace," which is said by the Lord Mayor's chaplain; and that over, there succeeds a crash, which rings through the hall, of plates, knives and forks, the band striking up the "Roast Beef of Old England." The sensation, on entering the hall, at first, is that of an overpowering flood of light; next, that of a tumult of sounds, the hum of conversation, and the occasional din of loud toned voices, interrupted by the agreeable process of dining.

We need not here farther detail the usual proceedings of the Guildhall Banquet, on the 9th of November. Healths are proposed, speeches are made, the personages called up being, of course, the leading personages invited, say the Lord Chancellor, and other members of the existing administration; the Lord Chief Justice, or one or more of the judges; some distinguished officers on behalf of the military and naval services, &c. &c., not forgetting the Lord Mayor and his lady, with the Sheriffs, &c. After the usual complimentary healths are proposed and drank, the ladies retire, but the gentlemen exercise their privilege of tarrying a little longer.

The time chosen for the accompanying engraving is the few minutes which elapse between the dinner and the dessert; and as the architectural characteristics of this portion of the Guildhall are prominently brought under notice, we shall here introduce a detailed description, which will serve to complete our previous notice of the interior.

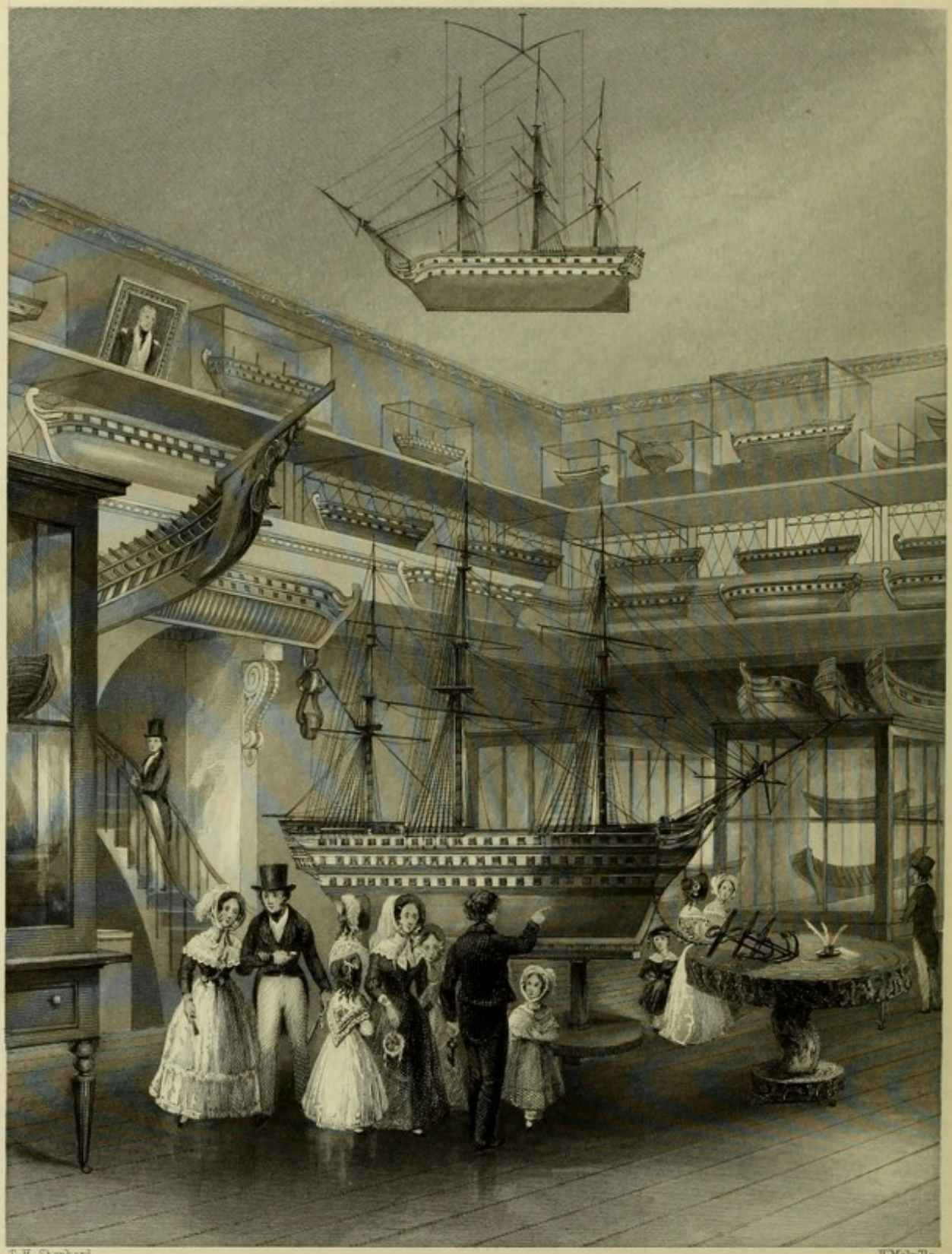
Many minute alterations, the result of necessity and convenience, were pretty frequently made in the interior of Guildhall, and the gradual introduction of Alderman Beckford's monument in 1775 (originally placed in front of the west window), and those of Earl of Chatham in 1782, of his son the Right Honourable William Pitt, in 1812, and of the immortal Nelson, aided in changing its aspect materially. But the principal alteration occurred during the year 1815, when the hall was thoroughly repaired. The entrance to the interior courts at that period was by a door where Alderman Beckford's monument is now placed, and on each side of the flight of steps before it, was an octangular turretted gallery with balustrades, which assumed the appearance of arbours, from each being surrounded by six palm trees, in ironwork, the foliage of which gave support to a large balcony, having in front a clock with three dials, elaborately ornamented, and beneath it a gilded representation of the sun. The clock frame was of oak, at the angles were figures of the Cardinal Virtues, and on the top a figure of Time; while placed on brackets, to the right and left of the balcony, were the figures of Gog and Magog, the far-famed giants of Guildhall, the last remaining vestiges of the old city pageantry, and which now keep watch and ward at the great west window. At their feet, beneath the hall keeper's offices, were two dark cells or cages, in which unruly apprentices were occasionally confined, and which went by the name of "Little Ease," from not being of sufficient height for a person to stand upright in them. At this period, and until within the last few years, the east end of the hall was appropriated to the extent of 20 feet in advance of the walls, to the holding of Courts of Hustings, taking the poll at elections, and other purposes, for which it was fitted up by an inclosed platform, rising several feet above the pavement, and a panelled wainscotting, separated into compartments by fluted Corinthian pillars, thus covering the whole surface of the walls nearly up to the great window, and leaving but the upper range of small niches and their canopies in view. From this partial glimpse, a similar range was designed and placed beneath the western window, where some corresponding remains had been found, and upon comparing the two the spectator will be struck by the inferiority of the latter. Some few years ago, it being considered advisable to remove these courts from Guildhall, and add this space to the area, upon pulling down the wood work, the screen was thrown open and found to be in a very ruinous condition. It thus remained until the discovery of the three statues, represented in our plate, decided the city authorities in their restoration of this fine work of art, and incorporating these statues in the general design.

The figures represent Edward VI., Queen Elizabeth, and King Charles I., and are of the full size of life. That of Edward VI. may be considered as the best and most graceful of the three; he holds a sceptre (now broken) in his right hand, while his left hand rests upon his breast. That of Queen Elizabeth possesses no distinguishing

character either of feature or costume. She is habited in loose drapery, a long veil depending from her crown, and she holds in her right hand a sceptre (now broken), and in her left the orb. Charles I. is represented in armour, over which is thrown a royal mantle, which is held back by his left hand, while his right hand is uplifted, but it is uncertain whether the hand has held a sword or sceptre, as scarcely a remnant of it remains.

These statues were found about three years ago in the crypt beneath Guildhall, a fine substructure in excellent preservation, extending the whole length of the hall, having a groined roof of great solidity and strength, springing from equally massive piers, which divide the interior into three aisles of about 13 feet in height. It is used as a lumber room for planks, benches, &c., used in the civic festivities of the hall above, and amid this mass of lumber these figures have lain till quite forgotten since the demolition of Guildhall chapel in 1822, which stood upon the site of the New Court of Queen's Bench and Common Pleas, adjoining the Great Hall on the east side. They stood in niches of a clumsy construction immediately over the entrance to the chapel, and may be seen occupying this station in a view of the exterior of this chapel, engraved in Wilkinson's "Londina Illustrata." From the appearance of the figures and the style of their workmanship, a tolerably certain guess may be made of the period when they were executed. It must have been in the latter part of the reign of Charles II., or during the brief career of his brother. This opinion receives strong confirmation from the great resemblance that the figure of Edward VI. bears to the statue of the same monarch over the entrance to Christ Church School Cloisters, in Newgate Street, and which would induce a belief that the same sculptor executed both figures. The inscription beneath the Christ Church figure informs us that "Sir Robert Clayton, Knight, and Alderman of London, erected this statue, A. D. 1682." A glance at the statuary in Westminster Abbey, executed at this period, will strengthen the view here taken, as they present many peculiarities of feeling and workmanship visible in those of which we are speaking.

The Screen as completed is an addition of an important and strikingly ornamental character, and is much superior in style of workmanship to any other portion of the hall. An embattled canopy runs along the upper part, rich in sculptured flowers, grotesque animals, and fanciful heads, the line being elegantly broken, and the general design relieved by the bold projection of the niches containing the three Royal Statues, the surface of the screen between each being occupied by compartments of the richest perpendicular tracery; and no finer composition, artistically speaking, can be witnessed than on an occasion like the one we have made the subject of our engraving, when this beauitful screen is elegantly surmounted by a military trophy with its many coloured memorials of victory, appropriately encircling a loyal motto.



T. H. Shepherd. H. Melville.

*Royal Naval Museum, Somerset House.*

*Exhibition of Models.*

# ROYAL NAVAL MUSEUM, SOMERSET HOUSE.

## EXHIBITION OF MODELS.

Somerset House, "as all the world doth know," stands between two great thoroughfares, the Strand and the Thames. Its site was formerly occupied by a palace built by the proud and lawless Protector Somerset, who ruled England in the minority of Edward VI. The old Somerset House was occasionally the habitation of royalty; but in the reign of George III., the great increase of public business required a building of sufficient magnitude; and it was determined to pull down the old palace, and erect the present Somerset House. The erection was entrusted to Sir William Chambers, who has here produced the finest of his architectural works; it was commenced in 1774, and is a fine example of the Italian style, though its details have been much criticised, and are not free from censure. The river front of the edifice, which extends 590 feet, is greatly admired.

On entering Somerset House by the Strand gateway, we arrive in a spacious quadrangle, and over the doors on each side may be remarked brief but significant words, intimating to what department of the government each suite of offices belongs. Thus, "Stamps and Taxes" intimate that here is one important working department connected with the collection of the revenue of the country, and so of others. Our business is, at present, with that subordinate department of the Admiralty, whose offices are at Somerset House, and more especially with the "Model Room."

The present surveyor-general of the Navy is Captain Sir William Symonds, whose courtesy in private life and in the discharge of his official functions, is an adjunct to his public reputation. The stranger, therefore, desirous of visiting the "Model Room," can easily obtain the desired permission; and as the common phrase is, "like master like man," Sir William's modeller, (who is entrusted with the custody and exhibition of the Model Room) is a very affable and intelligent cicerone. The object of the collection is expressed by its title. Here we have models of everything connected with what has now become the most scientific and important trade of this country, or even of the world,—the science and the trade of ship building. Thus, we have a model of the "Great Harry," that renowned vessel, the first ship which, properly speaking, could be called a ship of the English royal navy. It was built by Henry VII., who may be said to have founded our royal navy; and, as might be expected in that period of infancy

in the art, it was a clumsy structure, which cost much money, (£15,000,) was of little use, and was accidentally burned.

The ships of that period were high, unwieldy, and narrow: their guns were close to the water, and they had lofty poops and prows, like Chinese junks, insomuch, that Sir Walter Raleigh informs us, that "the Mary Rose, a goodly ship of the largest size, by a little sway of the ship in casting about, her ports being within 16 inches of the water, was overset and sunk." This took place at Spithead in the presence of the king, and most of her officers and crew were drowned.

Henry VIII. carried out some of the designs of his father, and in imitation of the "Great Harry," he caused to be built the "Henry Grace de Dieu," which is said to have measured about a thousand tons, and carried 122 guns. It was, however, more showy than useful; not more than thirteen of the guns were nine-pounders or upwards, and its construction must have been very defective, for it is said to have steered badly, and to have rolled incessantly. After having made one voyage, it was disarmed at Bristol, and suffered to decay.

During the reigns of Edward VI. and Elizabeth, the royal navy became very powerful, and at the death of that "bright occidental star," the navy consisted of forty-two ships of war. In the time of James I. a ship, called the "Prince," was built, which carried 64 guns, and was of 1400 tons burthen, being the largest which had been till then constructed. And before the civil war broke out, Charles I. ordered the "Sovereign of the Seas" to be built, which carried above 106 guns, small and great; her length was 128 feet, and her breadth 48 feet.

By comparing the models of the "Great Harry" and the "Sovereign", the visitor of the "Model Room" can easily see that some progress had been made in ship-building. Still, the art was but in its infancy. The ships of that age (the "Sovereign of the Seas" was built in 1637,) were constructed with hulls extravagantly high, while the lower guns were frequently not more than three feet above the water; they were consequently very liable to ship seas at the lower ports during an action, when the waves ran high, or the ship heeled considerably. But the rivalry between England and the United Provinces in the seventeenth century, and the desire which Louis XIV. entertained to raise the navy of France to an equality with those of his neighbours, led to the construction of ships carrying artillery of much greater calibre than had hitherto been used at sea. The French king actually caused to be built at Toulon, a ship called the "Royal Louis," which carried 12, 24, and 48 pounders, on its upper, middle, and lower decks respectively. In the same age, and also during the succeeding century, naval architecture was zealously studied in France; and the English constructors were so sensible of their inferiority, that in most of the ships built in England at that time, the proportions were copied from those of ships which had been taken in action from the

rival nation. Thus, the "Leviathan" was built at Chatham nearly in conformity with the "Courageux," a French 74-gun ship; and several others according to the construction of the "Invincible," which had been taken by Lord Anson during the Seven Year's War.

But even till within the last thirty years, the construction of our ships of war was comparatively clumsy. Of this, the visitor of the "Model Room" may soon satisfy himself, by comparing the models of the earlier and more recent ships, and contrasting the "square sterns" with the "curvilinear" ones. The sterns of ships of war were, till about twenty-five years since, made at their junctions with the sides of an angular form, or, as they were called, "square;" and before 1729 they had projecting balconies or galleries extending across them, and to some distance along each after-quarter of the ship. The galleries were afterwards much diminished in breadth, but it was not till the year 1796, that, by the influence of Lord Spencer, who was then the first lord of the admiralty, these, as well as the projecting heads, were entirely omitted in the construction of ships. In 1816, the late surveyor of the navy, Sir Robert Seppings, proposed to make the sterns curvilinear, (rounded off,) like the bows, but more flat, and by the adoption of this plan there was gained considerable strength, such a form enabling the ship to resist with great effect the force of a sea in striking the stern, and that of shot when fired against it. Besides, in a ship with a curvilinear stern, the port-holes may be so disposed as to allow guns to fire in any direction diverging from a centre within the ship; and at the same time the after broadside guns may be trained so as to fire obliquely towards the fore or after-part of the ship. As powerful a defence may therefore be made at the stern as at any other part of the vessel; an advantage which is quite lost in a square-stern ship. In consequence, the curvilinear form is now, with slight modifications, generally adopted for ships of war; and the only objection hitherto made is, that the interior accommodations are somewhat diminished by it.

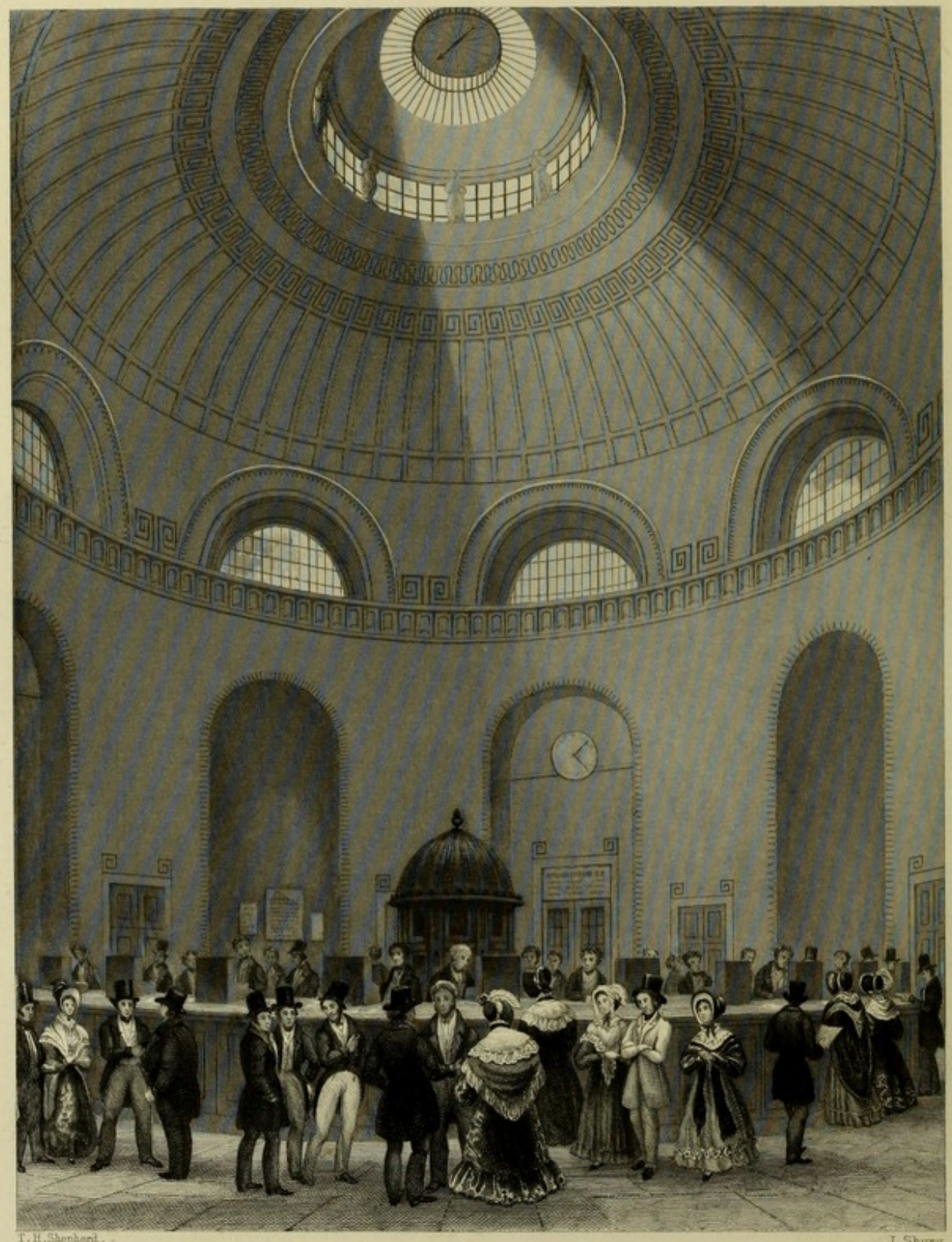
Great improvements have taken place in the size and form of the British ships, as well as in the arrangement of the materials composing them, during the present century. As France and Spain enlarged their ships, the English were obliged to do the same; while from many of their ships, added to the English navy, we greatly improved our models. The rapid increase in the size of our ships is evident, not so much from the inspection of the models, as from the tables of the tonnage. Thus, in the latter part of the 17th century, the tonnage of our first rates was from 1500 to 1600; about the middle of the 18th century it was about 2000; in 1795, the "Ville de Paris" was built at Chatham, it carried 110 guns, was 190 feet long, and its tonnage was 2350; in 1808 the "Caledonia" was built, of 120 guns, 205 feet in length, and 2616 tonnage; while the tonnage of the "Victoria," now finishing at Chatham, of 110 guns, is 3100. We have now a frigate of greater tonnage than the first-rates of 1745—namely, the "Vernon," of 50 guns, and 2080 tonnage, which was built according to the designs of the present surveyor, Sir William Symonds.

The landsman visiting the "Model Room" cannot, of course, receive so much gratification as the seaman, because the latter understands what he is examining, and can derive not merely pleasure from the sight of such a model, as that, for instance, of the "Victoria," but also much instruction from comparison of details. Still, even to the landsman, the "Model Room" is an object of great interest; here he has before him a kind of synoptical or bird's-eye view of the gradual progress of England's "Wooden Walls;" he sees what kind of ships they were which carried the flag of Howard, the conqueror of the Armada; of Sir Walter Raleigh and Sir Francis Drake; of Blake, who in disastrous times, was true to his country's honour, and taught the English sailor to be invincible; of all who have contributed to render this country the Queen of the Ocean, "Howe, Jervis, Nelson, and Collingwood;" and he sees also the progress of an art which has called forth the powers of minds of the highest scientific character, and tasked all their energies. No Englishman can be indifferent to such a sight.

The "Model Room" is divided into several apartments, containing not merely models of ships, with sections exhibiting their interior and exterior construction, but also various objects of interest connected with the navy. Our engraving exhibits what may be termed the central apartment of the "Model Room," which has a gallery round it; and the large model which occupies the centre of the apartment is the model of the "Victoria," of 110 guns, now finishing at Chatham, of which we have already spoken. This fine ship exhibits in its construction the latest improvements in the art of ship-building; it was laid down in 1839, along with three others, of the same tonnage, which is 3100. Suspended above the "Victoria," is a model of the "Victory," a ship of war which was built in 1735, and was lost in the channel in 1744, with an Admiral and its entire crew. The reader will, of course, bear in mind that this is not a model of Nelson's "Victory," seeing that our prince and pattern of British seamen was not born till 1758.

A model of the anchor of the "Victoria" is placed on the round table, as exhibited in our engraving. This is called "Pering's Anchor," from the name of a gentleman who has devoted much ingenuity and time to the improvement of this mainstay of a ship.

The table on which the model of the anchor is placed is worthy of notice. New Zealand abounds with timber adapted for ship-building; a particular tree, a species of pine, and locally known as the Cowdie tree, is excellently fitted for masts and spars for large ships. The Board of Admiralty has been recently in the habit of procuring supplies of it by contract for the use of the navy. From a tree of this kind was produced a mast of 75 feet in length, besides furnishing the table exhibited in the engraving.



T. H. Shepherd. J. Shury.

*The Rotunda, Bank of England*

*Payment of Dividends*

London, Published for the Proprietor, by J. Mead, 10, Gough Square, Fleet Street.

# THE ROTUNDA.—BANK OF ENGLAND.

## PAYMENT OF DIVIDENDS.

The Bank of England—the largest bank in the world—was founded in 1694. Several schemes had been suggested by different individuals for a banking establishment; but at last the project of a Scotch gentleman of the name of Patterson was acted upon. The government of William III. being in great want of money, it was proposed to lend it £1,200,000, on the condition of the lenders receiving a charter of incorporation as a banking company. This was agreed upon; the subscription list was filled in ten days; and on the 27th of July, 1694, the bank received its charter of incorporation. The charter was at first limited to eleven years; but it has been renewed at successive periods, the last renewal being in 1833, when the Bank charter was extended to 1855 with a proviso that in 1845, if Parliament should think fit, and the money owing by Government to the Bank be repaid, the charter can be withdrawn.

The business of this great establishment was originally transacted at Grocer's Hall, in the Poultry: but in 1732 the foundation of the present structure was laid. Different architects have been employed for a long series of years; but the enormous pile of building which is now called the Bank, may be quite fairly termed the work of the late Sir John Soane. The greater part of this extensive edifice is of stone; and in order to obviate danger from fire, all the new buildings erected by Sir John Soane have been constructed of incombustible materials. The vaults in which the bullion, coin, bank notes, &c. are deposited, are also indestructible by fire. The vast range of building has the great advantage of being quite detached, though closely surrounded by other buildings. The destruction by fire of its near neighbour, the Royal Exchange, and the alterations consequent on the re-erection of that edifice, will have the effect of still more isolating the Bank, and improving the entire architectural character of the neighbourhood.

The architectural features of the exterior of the Bank are in unison with the nature of the establishment, conveying an impression of opulence and security. The order and forms in most parts of the exterior have been copied from the Temple of Venus at Tivoli; and the monotony of an immense line of wall has been obviated by projecting entrances under lofty arches, pannelled windows, cornices, &c.; the entrances being

ornamented by fluted Corinthian columns supporting entablatures, crowned by elevated turrets. The space covered by the entire range of building is an irregular area of about eight acres. It was referred to the late Sir John Soane to say what he thought would be a fair rent for the Bank, used as it is for its present purposes. His opinion was, that £35,000. per annum would be a fair charge for rent, and £5000. for fixtures, repairs, &c., making £40,000.

The Bank comprises nine open courts,—the Rotunda or circular room, several large public offices, committee room, and private apartments for the use of officers and servants. The principal suite of rooms is on the ground floor; and the chief offices, being furnished with lantern lights and domes, have no apartments over them. But beneath this floor, and even below the surface of the ground, there is more building, and a greater number of rooms, than above ground.

The principal entrance to the Bank is in Threadneedle Street, but there are other entrances in Bartholomew Lane and Lothbury, and at the north-west angle of Princes Street. The latter consists of a noble portico, having a raised basement, on which stand eight fluted Corinthian columns, which are disposed semi-circularly, and support a highly-enriched frieze and attic, with a turret above. The vestibule, or entrance hall from Princes Street, bears the impressive and grave character of a mausoleum. The massive Doric columns, without bases, are placed on three different planes, raised by steps, in imitation of the Propyláea at Athens. Lothbury Court opens from a spacious and lofty archway, and presents an interesting display of architectural features designed after the best specimens of Grecian and Roman art. The brick buildings on the north and west sides are partially masked by open screens of stone, of the Corinthian order, copied from the Temple of the Sybils, near Tivoli. The magnificent arch and façade on the south side of this court, forming the entrance to the Bullion Court, were designed on the model of the triumphal arch of Constantine at Rome. Statues emblematical of the four quarters of the world, surmount the entablature; and within the intercolumniations there are allegorical representations, executed by Banks, of the Thames and Ganges in bas-relief.

The various offices of the Bank are all on a scale corresponding to the extent of the edifice itself, and many of them have been designed with elaborate care. It becomes a question, however, whether utility has not, in many cases, been sacrificed to a love of classical decoration; and whether those forms of ancient architecture which we admired so much when surrounded with their original associations, are not materially injured by their adaptation, piece by piece, to the construction of a large pile dedicated to the purposes of commerce.

The Rotunda, the object of our Engraving, is a spacious circular chamber, with a lofty dome, fifty-seven feet in diameter, crowned by a lantern, the divisions of which are

formed by the architectural figures called Caryatides.* The dome is very striking as a work of art. This apartment was formerly the Stock Exchange. Here, on former days, people of all classes and nations used to assemble, to buy and sell stock; and as the dome is a powerful reverberator of sound, the hum of conversation, and the din of voices, were at once confounding and astounding to the stranger. When the New Stock Exchange was erected in Capel Court, a few paces from the Bank, the business transacted in the Rotunda was confined to the "jobbers," those who traffic in the funds, but have not sufficient weight or influence to get admitted as members of the Stock Exchange. To this purpose the Rotunda was dedicated till within a very recent period. It was a public room, devoted exclusively to the convenience of all who chose to make use of it, and for this purpose was furnished with large desks, pens, ink, &c. But the Bank has at last re-claimed the Rotunda for its own use, and it is now used for the

## PAYMENT OF DIVIDENDS.

The NATIONAL DEBT, as the reader doubtless well knows, is the huge national obligation under which this country lies. The Debt is also called generally THE FUNDS; and it is a common expression to say, that such or such a one has "money in the Funds." But in point of fact, no one can have money *in* the Funds. The creditors of the nation can sell or transfer their right to receive whatever share of the annual interest accrues to them; and it is this buying and selling of a right which has created the great business of stock-jobbing, with all its accompaniments. Above the entrance which leads to the Rotunda the visitor will see the words, "Transfer and Dividend Pay Offices." When a creditor sells his claim to any other person, the transaction is called a "transfer of stock;" because the right to receive the annual interest is transferred from one person to another. Transfers of stock are almost all effected through the agency of stock-brokers, who charge one-eighth per cent., or 2s. 6d. for every £100 transferred.

In 1841, the amount of the "unredeemed public funded debt" was £766,371,725, on which an annual interest is paid of £28,556,324. There are upwards of two million people directly concerned in the receipt of this annual interest: for though the debt stands in the names of only about 280,000 individuals, many of these are merely trustees, directors, or managers, acting for societies, associations, &c., who have what is called "money in the Funds," *i. e.* a claim on government for money lent. A certain portion of the Debt exists in the form of *Terminable* Annuities—that is, annuities terminating at a given time. Another portion is called the floating or unfunded debt, because it exists in the shape of Exchequer Bills—a kind of paper

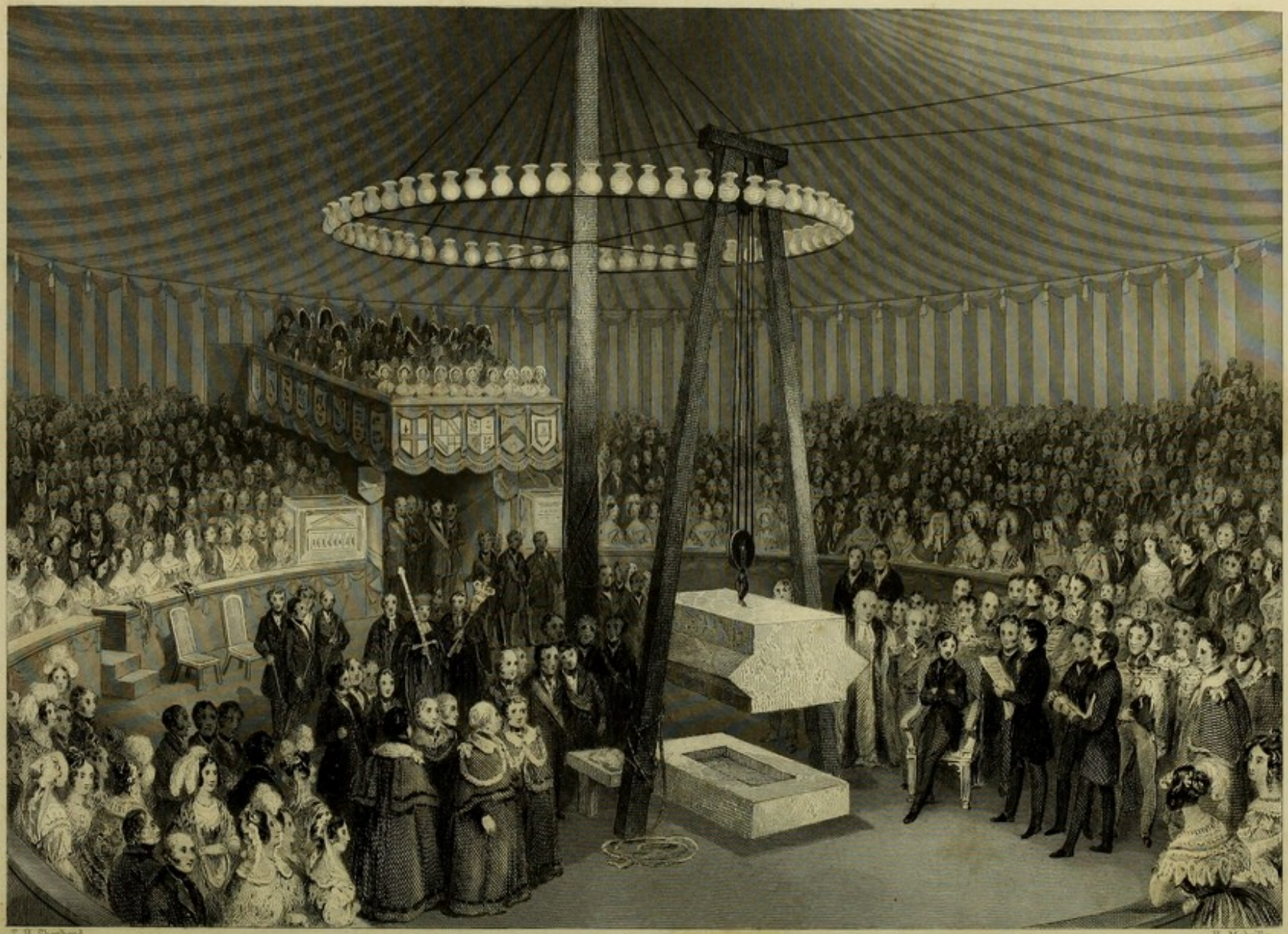
* Caryatides are female figures employed in architecture, in place of columns. The original cause of the employment of these figures is uncertain: but it is thought probable that they represent Athenian virgins carrying on their heads the sacred vessels used in religious ceremonies.

money issued by the government. But by far the greater portion of the debt is funded or permanent, as may be seen by referring to the figures already given.

The Bank of England acts as the chief agent of the government in the management of the National Debt. It receives and registers transfers of stock from one public creditor to another, and makes the quarterly payments of the dividend. For this purpose it employs 400 clerks, porters, and messengers; and previous to 1833, received from the public, in payment for this service, the sum of £248,000 per annum. Of this amount, the sum of £120,000 was abated by the act of that year. The entire number of individuals employed at the Bank, clerks, messengers, engravers, printers, &c., is about a thousand, and the annual charge of salaries, pensions, house expenses, &c., may be stated at about £250,000.

The principal rooms of the Bank are open to the public during business hours. Speaking of the Pay Hall, the Baron Dupin, in his "Commercial Power of Great Britain," says, "The administration of a French *bureau*, with all its inaccessibilities, would be startled at the view of this Hall!" The largest amount of gold coin that could be paid in the banking hours of one day by twenty-five clerks, if counted by hand to the persons demanding it, is about £50,000. On the 14th of May, 1832, £307,000 in gold was paid. But the greater part of this sum was paid in this way:—the tellers counted 25 sovereigns into one scale, and 25 into the other, and if they balanced, continued the operation until there were 200 sovereigns in each scale. In this way £1000 can be paid in a few minutes. Bankers and other persons taking large sums in gold, receive them by weight, instead of by the more tedious process of counting out each sovereign.

The Dividends, (or annual interest of the National Debt) are paid half-yearly, and on these occasions the Rotunda is a scene of animation and bustle. The dividends on the Three per Cent. consols, (i. e. consolidated), bank annuities, &c. are paid on the 5th of January, and the 5th of July; dividends on other descriptions of stock are paid on the 5th of April and the 10th of October. The recipients of the dividends frequently attend in person, ladies as well as gentlemen acting as their own agents in the all-important matter of receiving money. There are certain days in each week appointed for the transfers of stock, which are, as we have said, mostly effected through the agency of brokers, all the more respectable of whom are members of the Stock Exchange. When an actual bargain has been made, the parties go into the Bank, and the particular clerk on whom the duty devolves, examines the books, to see if the seller actually has the stock which he proposes to sell. When all is correctly ascertained, the transfer is made out, the books are signed, and the business being completed, the purchaser is from thenceforth (until he parts with his right), in possession of "money in the funds;" that is, he is entitled to receive certain half-yearly sums of money called dividends, and may attend the Rotunda himself to have them paid to him.



T. H. Shepherd. H. Melville.

*Ceremony of Laying the First Stone of the New Royal Exchange*

*By Prince Albert, Monday, June 17, 1842.*

CEREMONY OF

# LAYING THE FIRST STONE OF THE NEW ROYAL EXCHANGE.

THE smoke had scarcely ceased to ascend from the ruins of the late Royal Exchange, before, with the characteristic energy and promptitude of Englishmen, measures for its re-edification were canvassed, but the deliberations of the committee were protracted to a length which called forth many animadversions from various quarters. When, however, the variety of interests involved in the question, and the fact that the Government, the Mercers' Company, and the Corporation of London, had each a voice in the decision, are taken into account, our wonder at the delay which occurred may admit of some mitigation. At length, out of the numerous designs submitted to the Committee, that of Mr. Tite was selected, and Monday, the 17th January, 1842, was appointed for the commencement of the undertaking. His Royal Highness, *Prince Albert*, had been solicited to lay the first stone; a selection rendered peculiarly appropriate by his close connection with the sovereign of the first mercantile kingdom in the world. The Prince graciously consented, and the day was one of unusual excitement in the city.

A tent, or more properly speaking, a pavilion, the production of Mr. Edgington, was erected on the site of the intended edifice, and was designed for the accommodation of upwards of a thousand persons. It was made of canvass, in alternate stripes of red and white, running in parallel lines, from the top to the bottom, and its transparency afforded sufficient light to display the splendour and taste with which it had been fitted up for the occasion; and which, when the sun happened to break out, appeared to peculiar advantage: indeed, a large circle of lamps suspended from the centre of the pavilion was rendered almost superfluous by the fineness of the day. In the centre was left a clear space, like the riding-circle at Astley's, if we may venture on the simile; and from the circumference of which, benches, rising one above another, were erected for the reception of those who were so fortunate as to obtain tickets of admission. There were reserved seats appropriated for the distinguished visitors, and for the more immediate connections of the leading members of the Corporation. These benches, as well as the floor of the pavilion, were covered with crimson cloth, and the partition which separated the seats from the circus, was gracefully ornamented by festoons. In the open space of the pavilion, was deposited a large stone, having a

hollow in the centre for the purpose of receiving the coins, which, it is scarcely necessary to inform the reader, are inclosed in the foundation on such occasions. Immediately above this, suspended by ropes and blocks from wooden posts, with an under-support of wood, was an immense block of granite, the weight of which was five tons. By the side of these were placed two state chairs, the one for His Royal Highness, the Prince Albert, and the other for the Lord Mayor. A gallery was erected for the band of the 2nd regiment of Life Guards, just over the entrance, which was from Cornhill, through a temporary passage covered, like the pavilion, with stripes of red and white canvass. This entrance was thrown open at about 12 o'clock, and in about an hour every place was occupied. The members of the Royal Exchange Committee, each bearing a gilt wand, and having a medal suspended by a blue sash from the neck, received the visitors. At about half past 2 o'clock, amid loud acclamations from without, His Royal Highness arrived, accompanied by the Lord Mayor, and followed by many of Her Majesty's ministers, and all the civic authorities. The company, among whom it is scarcely necessary to say there were many very elegantly dressed and beautiful women, greeted the presence of Royalty by every allowable demonstration of applause. The band gave the national anthem, the whole of the spectators rose, and the effect was very imposing.

On the Prince taking his assigned place by the stone, Mr. R. L. Jones, the Chairman of the Joint Gresham Committee, delivered to His Royal Highness a glass bottle from which the stopper had been removed. The Master of the Company of Mercers, and the Chamberlain of the City, then presented various coins of the present reign to the Prince, who placed each in the glass bottle, together with a medal, struck for the occasion, and bearing on one side the head of Her Majesty, and on the obverse an inscription commemorative of the event. The stopper was then inserted by the Prince, and the bottle deposited by him in the cavity of the stone, which rested upon the ground. A brick formed of glass was then presented by the Clerk of the Mercers' Company to His Royal Highness, and the inscription on the brick having been previously read aloud, the Prince placed it also in the cavity, and inserted, in four holes, as many small glass pillars. A zinc plate was then produced by Mr. Tite, the Architect, who read from it an inscription in Latin and in English, being a brief record of the history of the several edifices, which had occupied the spot; from that first erected by Sir Thomas Gresham, to the one consumed by fire in 1838, and setting forth, *inter alia*, that the first building was erected at the sole charge of Sir Thomas, under the auspices of Elizabeth; and that, it having been destroyed at the fire of London, a more splendid structure was raised at the joint expense of the City Corporation and the Mercers' Company, under the auspices of Charles II., which remained until our own times.

The inscription having been read, the architect presented the zinc plate to the Prince, who placed it in the hollowed stone, and covered the whole by a larger plate of the same metal. The Prince was then addressed by Mr. R. L. Jones, in a speech expressive of a sense of the honour conferred on the City of London by his Royal Highness' presence on the occasion. The speaker concluded, by presenting to the Prince a silver-gilt trowel, the handle of it being fluted, and terminating in a crown. On one side of the blade, if we may so designate it, were the Royal arms and supporters, with an inscription indicative of the purpose for which it was designed. On the reverse was an elevation of the west front of the intended building, with three shields, on which were the respective arms of Sir Thomas Gresham, the Mercers' Company, and the City of London. The instrument was the workmanship of Messrs. Brook and Son, of the Poultry, and was a very magnificent specimen of their art. The Prince then, with a dexterity which may reasonably be supposed to have been the result of a private rehearsal, took some mortar on the trowel, and spread it over the face of the under stone. The upper stone, by means of the machinery we have described, was then slowly lowered and adapted to the under one. A mallet having been handed to his Royal Highness, he struck the stone thrice at each corner, and then tested the accuracy of its position by means of a level and plumb-rule, each of Spanish mahogany, respectively delivered to him by two of the officials in attendance. The mallet used on this occasion was formed from one of the beams of black oak belonging to the late edifice. It was of the size of an ordinary mason's mallet, and was appropriately wreathed with a carved work of oak leaves and acorns, the handle, like the trowel, terminating in a royal crown. It bore also, on a silver plate, an inscription, as in the instance of the trowel, stating the purpose to which it was applied. It is a curious fact, and illustrative of the extraordinary durability of English oak, that notwithanding the conflagration had penetrated to the centre of the block from which the instrument had been formed, its whole surface, although blackened in some places by the fire, was as hard and as polished as if it had been made of metal. This, the manual part of the ceremony, was terminated by the sword and mace of the City of London being placed on the stone. According to the pious and beautiful custom which obtains in this country, a prayer was put up by the Lord Mayor's chaplain, acknowledging the past mercies of God as exemplified in the prosperity of the City and her merchants, beseeching Him to bless the present undertaking, and to continue to them His grace, that they may consider themselves, in their success, but as stewards of His bounty. The national anthem was then sung by some of the members of the Sacred Harmonic Society, who hold their meetings at Exeter Hall; some charity children, who occupied the foremost row of the gallery, joining in the chorus. The Prince and the Lord Mayor having then bowed to each other, the ceremony concluded; and the procession, being re-formed,

departed in the order observed at its entrance. The time occupied by the proceedings we have described was about an hour.

We know not that we can more appropriately occupy the remaining space allotted to us for the present subject, than by appending to our account of the laying of the first stone of the projected edifice, a few anecdotes, for which we are indebted to the elaborate and interesting work of Mr. Burgon, in which the public will find a more complete knowledge of the life and character of Sir Thomas Gresham than is to be gathered from any other account.

The foundation stone of the late edifice was laid on the 6th of May, 1667; and, on the 23rd of October following, Charles II. laid the base of the column on the west side of the north entrance; after which he was plentifully regaled "with a chine of beef, a grand dish of fowle, gammons of bacon, dried tongues, anchovies, caviare, &c., and plenty of several sorts of wine. He gave £20. in gold to the workmen. The entertainment was in a shed built and adorned on purpose, upon the Scotch walk." It appears from Pepys, that it was ornamented with tapestry and a canopy of state. James II., then Duke of York, laid the first stone of the eastern column on the 31st of the same month; and Prince Rupert that of the pillar on the east side of the south entrance on the 18th of November following; each occasion being celebrated by an entertainment given by the City.

In the year 1576, Sir Thomas was honoured by a visit from Queen Elizabeth, at his residence of Osterley House, then not quite finished. Among the entertainments to her Majesty was a play of his old friend Thomas Churchyard, and a pageant, of which but the name—The Devises of Warre—remains. Fuller gives an instance of the gallantry of the host upon this occasion, which Mr. Burgon quotes in the words of his authority: "Her Majesty found fault with the court of the house as too great; affirming that it would look more handsome if divided with a wall in the middle. What doth Sir Thomas, but in the night-time send for workmen to London (money commands all things), who so speedily and silently apply themselves to their business, that the next morning discovered that court double, which the night had left single before. It is questionable whether the queen next day was more contented with the conformity to her fancy or more pleased with the surprise and sudden performance thereof: whilst her courtiers disported themselves with their several expressions; some avowing it was no wonder he could so soon *change a building* who could *build a change*; others (reflecting on some known differences in the knight's family) affirmed that any house is easier *divided* than united." From these last attempts at wit, we gather that bad puns were common to the days of Elizabeth and those of Victoria, and the more repulsive fact, that even the splendid hospitalities of Sir Thomas could not protect him from the sarcasms of his guests.

T. H. Shepherd.

W. Radclyffe.

*Chapel Royal, St. James's Palace*

*Celebration of Service before Her Majesty & Prince Albert.*

# CHAPEL ROYAL, ST. JAMES'S.

## SERVICE BEFORE HER MAJESTY AND PRINCE ALBERT.

When "The Bluff King Hal," after denying the supremacy of the Roman Pontiff, proceeded to show his utter contempt of his bulls and anathemas, by suppressing the monastic institutions of the empire, which had existed for centuries; the Hospital of Saint James, which was founded before the conquest, for the reception of "fourteen sisters, maidens, that were leprous, living chastely and honestly" (the establishment being afterwards augmented by the addition of eight brethren), of course fell into his hands. He, however, acted more honourably towards the inmates in this instance than was usual with him. He gave Chattisham and other estates in the county of Suffolk, in exchange for the site of this Hospital and grounds, and turning its inmates out of doors (not however, without settling pensions upon them, a great instance of liberality in the burly monarch), he proceeded to demolish the greater part of the old fabric, and construct the present palace, which Stow calls "a goodly manor." At the same time, he enclosed the fields in its immediate neighbourhood, which now form St. James's Park, with the apparent intention of converting it into a royal chase; the parks to be appropriated as nurseries for the deer. In a proclamation dated July 1546, he declares that he "is much desirous to have the games of hare, partridge, pheasant, and heron, preserved in and about his Manor of the Palace of Westminster for his own disport and pastime," and with a conveniently large latitude of definition, as to what he considered the neighbourhood of his palace, he proceeds to mark out the boundaries of his royal preserve, as being "from his said Palace of Westminster to St. Gyles in the Fields, and from thence to Islington, to Our Lady of the Oak; to Highgate, to Hornsey Park, to Hampstead Heath, and from thence to his said Palace of Westminster," and he therefore "straightly chargeth and commandeth all and singular of his subjects, of what estate, degree, or condition they be, that they, nor any of them do presume or attempt to hunt or to hawk, or in any means to take, or kill any of the said game within the precincts aresaid, as they tender his favour;" quietly enforcing the request by adding:—"and will eschew the imprisonment of their bodies, and further punishment at his Majesty's will and pleasure."

It is not certainly known who it was that Henry employed as the architect of his Palace of St. James. The great Hans Holbein, the Court painter and designer, is said

to have furnished the plan, and the superintendence of the work is reported to have been entrusted to Cromwell, Earl of Essex, whom Henry afterwards brought to the block. Of Henry's building but little remains, excepting the entrance gateway; the ornamental carving over the small external door in the right tower, contains his initials H. R. still plainly visible. But the whole of the gateway has undergone change, and so also has the entire front of the palace toward Marlborough House, by the introduction of ranges of windows, instead of some half dozen pigeon holes from which the fair ladies of his court were permitted to peep forth upon the "fresh fields and pastures new" with which the palace in his day was environed. And a gloomy prison house does it look, in the oldest representation of it extant, by the industrious and accurate Hollar, when its features had remained unchanged, although its history had presented strange vicissitudes. Here occasionally came Edward VI., Mary, and Elizabeth, the opposite alternations of living principles, that acted with overwhelming power upon the country and its history. Then came the trifling, vain, and altogether contemptible James I., who gave up St. James's to his admirable son Prince Henry, who resided here until his death in 1612, an event which the country had good reason to deplore, and whose life might have saved the land from the horrors of the subsequent civil war, and his brother Charles from the scaffold; to which he walked from this palace through the park on the morning of his execution.

No one can have looked upon St. James's for the first time, without feelings of disappointment. Its plainness, almost approaching to ugliness, its prevailing sombre heaviness, and its total want of pretension, either to architectural grandeur, or to consideration as the residence of so powerful a sovereign as the one seated on the British throne, have been the subject of frequent comment from the time of Anne downward. When Count Molcke, the favourite attendant of his Majesty of Denmark, Christian the Seventh, upon his arrival in this country with his sovereign in 1768, first caught sight of St. James', he could not conceal his disappointment, exclaiming, with a pun upon his master's name, that the palace "was not fit to lodge a *Christian* in!"

Notwithstanding all its external shabbiness, the capabilities of its internal accommodation on all occasions of court drawing-rooms, and other public exhibitions of regal splendour, have given St. James's an importance which it still retains. Its own utility, like the honest heart that beats beneath a plain doublet, commanding that respect which the mere critic might cavil at. And it is perhaps fitting, that the in-door domestic arrangements of the English nation should be typified in the abode of the sovereign of a people who have coined the word *comfort* for their own especial use, and who find it not understood in their own sense in any other clime.

The Chapel Royal, with which we have more particularly to do in this description, is believed to be the same that belonged to the ancient Hospital, suppressed by Henry

VIII. It was retained, in accordance with the good old custom of attaching a place of worship to all noble residences, beneath whose roof the lord of the manor and his humblest ploughman might meet to worship the God of rich and poor, in whose sight each had equal claims to regard. It is a Royal Peculiar, and as such is exempted from all episcopal jurisdiction. Divine service is performed here in the same manner as at our various Cathedrals. Its establishment consists of a Dean, usually the Bishop of London, who has a salary of two hundred pounds per annum; a Lord High Almoner; a Sub-Almoner, whose salary is £97. 11s. 8d. per annum; a Clerk of the Queen's Closet, who has beneath his jurisdiction, three deputy clerks, and a closet keeper, the latter of whom is allowed forty-one pounds per annum, besides fifty pounds for necessaries, and thirty-one pounds five shillings for linen and washing. Besides these there are one or two inferior officers, such as choristers, &c.

This is not the only ecclesiastical foundation belonging to what is termed the Queen's household. There are in all forty-eight chaplains, that preach in turn before the Royal Family, though of that number but few of them perform service in the Chapel Royal, and we know not that all have salaries. In addition to those chaplains, there are ten priests in ordinary, but it should be remembered that several of these offices are held by one and the same person.

There is one relic of the old Papal times still lingering among these officers, or, if now abolished, was in existence as late as 1815, when the Rev. Dr. Henry Fly held the office. It is that of *Confessor to the Royal Household:* of course, as auricular confession is not a tenet of our church, the situation is happily a sinecure. It brings a salary of thirty-six pounds ten shillings only to its holder; the Reverend gentleman who held the office in 1815 was also one of the ten priests in ordinary.

There are, in addition to these officers, sixteen Gentlemen of the Chapel Royal, who have each a salary of £73. yearly; and five Clergymen, and eight Gentlemen in waiting.

The organist and composer has a salary of £146. yearly; the ordinary organist £41. 10s. The violist £40., and the lutanist £41. 10s. yearly; but as these instruments form no part of the modern choir, these places are sinecures, generally held, as at present, by two gentlemen of the chapel.

The serjeant of the vestry has a salary of £182. 2s. per annum; the groom of the vestry £51. 12s.; the yeoman of the vestry £54. 15s.: and there is also paid for maintaining and teaching ten children of the Chapel Royal (choristers), £320. per annum.

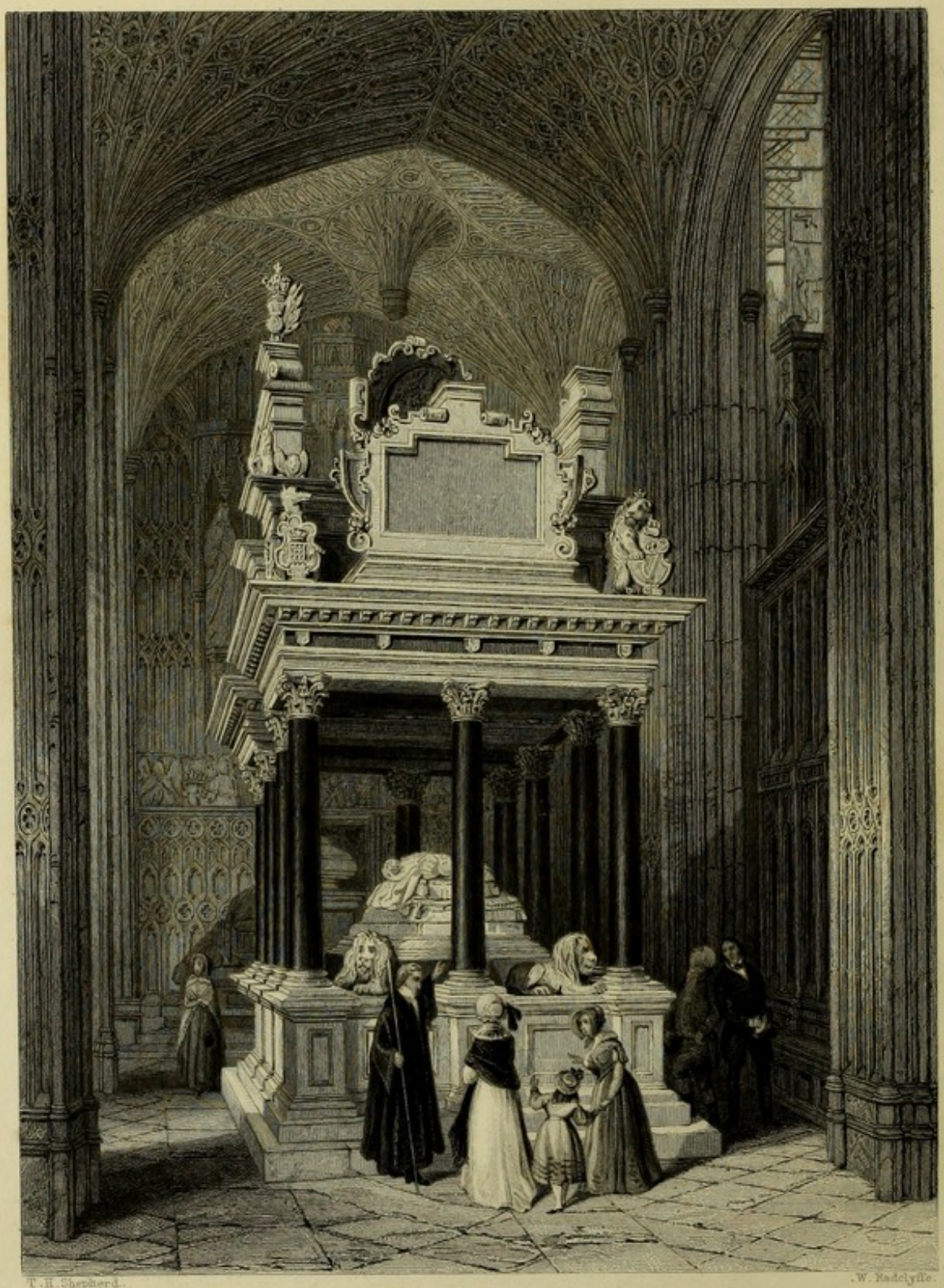
In the time of George III., the king when in town was always preceded to the Chapel Royal by a nobleman carrying the sword of state, and attended by the Lords and Groom of the Bed Chamber, the Gold Staff Officer, and other officers in waiting; accompanied by the various members of the Royal Family, and such of the foreign and

native nobility as happened to be in the palace at the period. The heralds and pursuivants at arms also attended, the procession being closed by the band of gentlemen pensioners.

The king was indeed a most regular attendant. Madame d' Arblay in her memoirs, recently published, describes the perseverance with which he continued his religious duties there during 1747, at the time when he was in the prime of life; and she was one of the Robing-women. According to her account he perseveringly attended prayers in November, until the queen and family dropping off one by one, used to leave the king, the parson, and his Majesty's equerry to "freeze it out together."

The chapel is situated on the western side of the court-yard of the palace. It is a small square room, possessing few striking features, being altogether plain and unostentatious. In this point it is in perfect keeping with the palace itself. A small gallery runs round one half of the building, the centre portion of which, immediately over the entrance doorway, is appropriated to royalty itself. The ceiling is the most noticeable part of the interior, it is divided into small panels, and is richly and ornamentally painted.

Every Sunday when her Majesty is in town, her carriage, and two or three others containing her attendants, are to be seen passing from Buckingham Palace to the garden gate of St. James's, by which route her Majesty enters the palace and reaches the chapel. Her Majesty usually returns to Buckingham Palace about two o'clock, and shortly afterwards the usual carriage-ride round Hyde Park takes place, an event anxiously awaited by thousands of her Majesty's subjects. After an hour's friendly admixture with her people, the Royal party again return to Buckingham House, and thus passes the Sabbath of Queen Victoria.



T. H. Shepherd. W. Radclyffe.

*Tomb of Queen Elizabeth*

*Henry VII^th Chapel, Westminster Abbey.*

London: Published for the Proprietor, by J. Mead, 10, Gough Square, Fleet Street.

# TOMB OF QUEEN ELIZABETH.

HENRY SEVENTH'S CHAPEL, WESTMINSTER ABBEY.

WALKING into Westminster Abbey is very like opening the leaves of a History of England in folio. From the days of its foundation in "Thorney Island" (as its site was named in the time of Edward the Confessor) to those of Queen Victoria, it has preserved within its walls a record of the tastes and feelings of the many generations which have peopled our capital. Here the Antiquary, the Artist, and the Historian, may alike revel, and find "ample room and verge enough" for the thick-coming fancies a sight of its contents must ever inspire in the mind of native or foreigner. It is, without exception, the most interesting "Interior" that London, or even England, presents. No other building contains so many records of succeeding centuries, more than nine of which have passed over its roof. Here sleep, in the last long sleep of death, the great departed;—kings, statesmen, warriors and poets, who have raised us and our country among the nations; and to whose untiring energies, ourselves and our posterity are indebted for the enviable situation we hold.

Addison, in one of the most fascinating papers of the Spectator, has beautifully described his own impressions upon visiting "this great magazine of mortality." He says, "I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength, and youth, with old age, weakness and deformity, lay undistinguished in the same promiscuous heap of matter." He adds, with exquisite feeling, "When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together."

Westminster Abbey has always been one of the great "sights" of London. "Going to see the Tombs" there, has been as common an occupation for country cousins as going to see the "Lions in the Tower," before those unlucky beasts were admitted to the more pleasant quarters and freer air of the Zoological Gardens. And we should feel with Addison, that it is pleasant to contemplate "such an honest passion for the glory of the country, and such a respectful gratitude to the memory of its princes," were it not that mere curiosity is too often the motive.

It is not our intention—indeed our space precludes it—to enter into a detailed description of this vast storehouse of history. It is to be found in many a portly volume. Each pillar that supports its roof, aids also in supporting some memorial of departed worth; and perhaps no where else shall we find so crowded an assemblage. Hundreds of years must roll over a building, ere it can be so stored with mementoes, and the visitant to Westminster must feel as Napoleon did when viewing the Pyramids, that "the shadows of centuries look down upon him." But we must pass through Poet's corner, and by the tomb of Geoffrey Chaucer, the greatest of England's poets next to Shakspeare, without noticing his illustrious compeers; and so on to Henry the Seventh's Chapel. Leaving the tombs of Edward the First, Richard the Second, and his "Good Queen Anne," we ascend the steps opposite to that of Henry the Fifth, the immortal victor of Agincourt, of whose portrait we have been deprived in consequence of the extra honor having been paid to him at his death of having an effigy placed on his tomb, with a head of silver, which has long since passed into the melting-pot. The saddle and helmet he wore, less precious in material, have been allowed to gladden the eye of the spectator with the relics of that glorious day in England's history.

The gorgeous chapel of Henry the Seventh, with its fairy fret-work giving an airy lightness to walls and roofs of ponderous stone, contains in the side chapel one of the most interesting tombs in the Abbey—that of Queen Elizabeth; the subject of our engraving.

Although it is perhaps too true, that

> "The Evil that men do, lives after them,
> The Good is oft interred with their bones."

The abiding benefits to England bequeathed by this wonderful woman, whose heart ever beat for her country's welfare, though

> "Pope and Spaniard could not trouble it,"

have left an indelible impression upon all who can appreciate her truly English energy

of character; and the marble that encloses her remains we doubt not is the most interesting in the Abbey to three-fourths of those persons who enter its time-honored walls. With the majority, her faults are lost in the blaze of her heroic love for her people and her country.

Her tomb was erected by her successor, James I. It is a sumptuous and lofty pile of the Corinthian order; consisting of a low basement, pannelled all round and having projecting pedestals at the sides, upon which stand ten columns of black marble, each of which has a base of white marble, and is surmounted by gilt capitals. These support an enriched entablature, upon which a number of shields are sculptured, and emblazoned with various royal coats of arms, many belonging to the Queens of England. This entablature is crowned by a semi-circular canopy, occupying the central part of the monument, and it is surmounted on each side by the Royal Arms. They are the arms, however, of James I. and not of Elizabeth; the Unicorn did not appear as a supporter of the English shield until the union of the two countries by his accession. The motto "Beati Pacifici" is also his own; and the crowned thistle that points the whole design belonged not to Elizabeth, who had nothing whatever to do with the kingdom of Scotland.

In the recess within the columns, upon a thick slab, supported at each corner by four couching lions, which were originally gilt, lies the effigy of the Queen. It is a finely executed figure in white marble. The features are strongly marked, and the countenance, even now, as expressive as any painting from life which the artists of her own day have left us; there is a determined dignity and yet almost an harshness of outline, that at once speaks to the truthfulness of this excellent bust. She wears a close coif, from which her hair descends in small curls, to her ears are attached pendant jewels. She also wears a necklace of pearls, from the centre of which a large jewel is suspended, and the characteristic broad pleated ruff, below which formerly hung the collar of the Order of the Garter, which was cast in lead and gilt. It was probably considered to be of more valuable materials, for it has been stolen, the last fragment disappearing when the railing that surrounded the monument was removed in 1822. The Crown also is gone, and the sceptre and mound is broken. Her head is supported by an embroidered cushion, and at her feet is a lion couchant. The roof of the canopy is embellished with golden roses, &c. each sunk in square pannels which cover the entire surface. There are long Latin inscriptions upon tablets above the entablature at the head and foot of the monument.

Walpole, in his "Anecdotes of Painting," (vol. 1., p. 288) gives, from an office-book, in the Earl of Oxford's collection, the date of its erection and its cost; from which it appears to have been put up in 1606, three years after the death of Elizabeth, and the entire amount of expenditure incurred was £965.

This tomb, as we have before observed, was originally surrounded by an iron gilt railing, surmounted by a continued range of fleur-de-lys and roses, and on the freize were the initials E. R., intermixed with falcons, (the badge of her mother, Anne Boleyn), and lions, several times repeated. The portcullis of Westminster, and other Tudor badges, were also displayed. In the middle and at each corner of this railing standards had been placed.

There are other monuments in this chapel, a glimpse of which may be seen in our engraving. At the upper end, upon the altar steps, are placed two small monuments to the memory of the Princesses Sophia and Maria, the infant daughters of James the First. The former, who was born at Greenwich, died when only three days old; she is represented lying in a cradle beneath a richly ornamented lace quilt. The other monument consists of a plinth, having projecting pedestals at the angles, upon which were as many small statues of winged boys, or genii; three of these remain, but they are all much mutilated. The plinth is surmounted by an altar-tomb, upon which is a reclining figure of the Princess, in the formal dress of the period, with a lion couchant at her feet. An embroidered cushion supports her left arm, upon which she rests her head. At the sides of the tomb are lions heads and groups of foliage, and two lozenge-shaped shields, containing the Royal Arms, similar to those upon the cradle of her sister. The Princess Maria was born at Greenwich, June 1605, and died at Stanwell, in Middlesex, December 1617.

Within a square recess above where the altar formerly stood, is a sarcophagus to the memory of Edward the Fifth, and his brother Richard, Duke of York, the two Princes murdered by Richard the Third in the Tower, and whose bones were supposed by those who made the discovery, to have been found in the Tower during the reign of King Charles the Second, by whose order they were moved hither, and this anotaph erected in 1678. The propriety of assigning these remains to the young Princes, was, in the highest degree, questionable.

The tomb of George Saville, Marquis of Hallifax, and another or two, occupy the same chapel.

T. H. Shepherd. J. H. Le Keux

*Thatched House Club*

*Dinner of the Dilettanti Society*

# THATCHED-HOUSE.

## DINNER OF THE DILETTANTI SOCIETY.

Had Napoleon lived to the present time, he would have called England a nation of clubs; where any object which requires the energies, or suits the tastes of classes rather than individuals, is carried out by means of association. Is any enlarged act of charity to be done? the promoters of it form themselves into a society. If an extensive mercantile speculation be set on foot, the consequence is a company. Do homeless bachelors or scientific enthusiasts require more elegant domestic appliances, or more enlarged means of communication and knowledge?—a club is the result. By means of these gatherings of the tasteful and congenial, the quiet student, or man of research in any department, finds himself not looked upon as a *peculiar* person, known only as an enthusiast in his own particular department of study, but surrounded by sympathising and ardent companionship. Thus each "little band of brothers" is bound in the strongest ties of mental relationship, spreading abroad the views and experiences of many, in that concentrated, essential form, in which scientific knowledge and discovery only become publicly useful.

One of the earliest scenes of such meetings is the Thatched House, and one of the oldest societies is that whose meetings and motives we are now about to describe.

In the year 1734, some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a society, under the name of the "Dilettanti" (literally "lovers of the fine arts,") and agreed upon such regulations as they thought necessary to keep up the spirit of their scheme, which combined friendly and social intercourse with a serious and ardent desire to promote the arts.

Upon a report of the state of the society's finances in the year 1764, it appeared that they were possessed of a considerable sum above what their current services required. Various schemes were proposed for applying a part of this money to some purpose which might promote taste, and do honour to the society, and after some consideration it was resolved, "That a person or persons properly qualified should be sent, with sufficient appointments, to certain parts of the East, to collect information relative to the former state of those countries, and particularly to procure exact descriptions of the ruins of such monuments of antiquity, as are yet to be seen in those parts."

Three persons were elected for this undertaking. Mr. Chandler, of Magdalen College, Oxford, editor of the "Marmora Oxoniesia," was appointed to execute the classical part of the plan. The province of Architecture was assigned to Mr. Revett, who had already given a satisfactory specimen of his accuracy and diligence, in conjunction with Stuart, as the joint producers of the celebrated and magnificent work, "The Antiquities of Athens," and to the second volume of which the society afterwards contributed several plates. The choice of a proper person for taking views and copying bas-reliefs fell upon Mr. Pars, a young painter of promising talents. A committee was appointed to fix their salaries, and draw up their instructions; in which, at the same time that the different objects of their respective departments were so distinctly pointed out, they were all strictly enjoined to keep a regular journal, and hold a constant correspondence with the Society.

They embarked on the ninth of June, 1764, in the "Anglicana" bound for Constantinople, and were put on shore at the Dardanelles on the twenty-fifth of August. After visiting Athens and the Greek Islands, they left Zante on the thirty-first of August, 1766, bringing with them an immense quantity of drawings, the result of which, was the publication, at the expense of this society, of the two magnificent volumes on the Antiquities of Ionia. As the improvement of architecture was the principal and avowed object of the society, they triumphantly achieved it in this instance, and the volumes remain, among many others also issued by them, to testify their liberality, taste, and judgment, and to form (owing to the minute accuracy of their measurements and details) the text-book for the study of the Architect, and in conjunction with Stuart's book, to rescue Greek art from the contempt and neglect into which it had fallen, and which even such a man as Sir William Chambers expressed in unequivocal terms; and ultimately to work a thorough feeling of reverence in the mind of all true students, of the majestic and the beautiful, both of which excellencies combine in the productions of this exalted race of antiquity.

In 1809 appeared the first volume complete, of the "Specimens of Antient Sculpture, Egyptian, Etruscan, Greek, and Roman; selected from different collections in Great Britian," a series of the most costly and exquisite engravings; giving the finest idea to the student, of the rise, progress, and ultimate excellence of this art, to be obtained in any English publication. The fidelity of these representations at once present to the eye the chiselling and feeling of the originals in perfect truthfulness; and turning over the pages of these volumes is similar to walking through the finest collection of antiques; indeed, as we have here the selections of gems of art from many collections, for general purposes it might be pronounced superior. The preliminary dissertations prefixed to the volumes, on the rise, progress, and decline of antient

sculpture, from the pen of Richard Payne Knight, are the finest and most learned pieces of writing on the subject, to be met with in our language.

In the year 1811, the society having resolved to examine other remains of architecture in Asia Minor, which had not yet been investigated, confided the execution of their plans to William Gell, Esq., (afterwards Sir William) who had already been celebrated by his interesting works upon the Troad, Ithaca, and Argolis, and sent with him two artists of high merit, Mr. Francis Bedford and Mr. John Gandy. Those gentlemen sailed towards the end of the year to Zante, and thence to Athens, and after a voyage of rich discovery, they returned at the end of the next year, with nearly five hundred drawings, and an immense number of inscriptions. A portion of these treasures appeared in the year 1817, when the society gave to the world "The Unedited Antiquities of Attica; comprising the architectural remains of Eleusis, Rhamnus, Sunium, and Thoricus," a work, if possible, surpassing in beauty its architectural predecessor, and on the value of which it would be superfluous to enlarge.

It has been highly to the honour of this society, that, without any support from the public, or any funds but what have arisen from the liberality of its members, the only two literary expeditions which had, during a period of eighty years, been sent from England, for the purpose of investigating the remains of Grecian taste and splendour, have sailed at their expense. A noble example this of the fact, that while in other countries the government do all this, without such advantages, Englishmen can raise themselves and their country, by their own private exertions, to an honourable rank in national Art.

In 1835 appeared another exquisite volume of Ancient Sculpture, in every way worthy of its predecessor. The society at this time included, among a list of sixty-four names of the noble and learned, those of Sir William Gell, Mr. Townley, Richard Westmacott, Henry Hallam, the Duke of Bedford, Sir M. A. Shee, P.R.A. Henry T. Hope, Esq., and Lord Prudhoe.

The room in which the Society assembles is in the Thatched House Tavern, St. James's Street. The walls are hung with portraits of its members, principally painted by Sir Joshua Reynolds. At the upper end of the room, are two groups of portraits, perhaps the finest specimens now to be seen of this great master's conversation pieces, whether we look on them as works of high art, or as pictures that have preserved their brilliancy and beauty in perfect freshness. The principal figure in one group is Sir W. Hamilton, who is looking over a collection of drawings of vases; exhibited to the members by Sir H. Englefield. The gentlemen are employed in examining gems and antiquities, while the wine glasses on the table happily express the social and intellectual gratification, that seem so well blended in their meetings. Indeed,

nothing of Sir Joshua's can exceed in beauty these two paintings: they are perfect masterpieces.

Between the windows to the left hangs a portrait of the Duke of Bedford, and beneath it, the fine placid head of R. P. Knight, the celebrated and tasteful antiquary. At the bottom of the room between the two large groups already described, are portraits of Sir James Gray and Sir Henry Englefield; while the side of the room opposite the window, contains a close assemblage of portraits, many of them being of the earliest members of the society in the costume rendered well-known and immortal by the pencil of Hogarth; while some are in Turkish or Roman dresses. There is a mixture of the convivial in all these pictures, many are using wine glasses of no small size; the Earl of Sandwich, for instance, in a Turkish costume, has a most unorthodox glance cast upon a brimming goblet in his left hand, while his right holds a flask of portly dimensions. Sir Bouchier Wray, is painted seated in the cabin of a ship mixing punch, and eagerly embracing the bowl, of which, a lurch of the sea would seem about to deprive him, and upon which is inscribed the motto "Dulce et desipere in Loco." On this side of the room, there is also a curious old portrait of the Earl of Holderness, in a red cap, as a Gondolier, with a glimpse of the Rialto and Venice in the back ground; and a remarkably fine portrait of Sir Joshua Reynolds by himself. Among the portraits on the other side, opposite to the groups by Reynolds, we may mention Charles Sackville, Duke of Dorset, as a Roman Senator, dated 1738; Lord Galloway in the dress of a cardinal, and a very singular likeness of one of the earliest members of the society, Lord Le Despencer, represented as a monk at his devotions; it has a satirical turn, for his Lordship is clasping a brimming goblet for his rosary, and his eyes are enthusiastically, if not very piously, fixed on a statue of the Venus de Medici.

The Society meet on the first Sunday in each month, for several of the earlier months of the year, in the room of the Thatched House Tavern, (which name we would have our country readers not take in a literal sense, it is *not* a thatched house,) there they dine, and join in social converse on matters connected with the fine arts. The room is a handsome apartment, its principal ornament being the portraits of members already described. The ceiling is painted to represent sky, and from the side walls crossing it are gold bands in imitation of cords interlacing each other from all sides of the room, and knotted together where they meet; from them depend three chandeliers.

Our view has been fortunately taken just in time to preserve the features of an "Interior," where so much has been done to foster and improve the fine arts of the country. Before this account is published (August 1842), the work of demolition will have commenced, and the old Thatched House Tavern will be classed among "the things that have been."

H. Melville.

*The Throne Room, Buckingham Palace.*

*Presentation of an Address from the University of Oxford.*

# THE THRONE ROOM, BUCKINGHAM PALACE.

Our Engraving presents not only a view of the Throne Room, but also the ceremony of presenting an address to Her Majesty, by the Chancellor, and other representatives of the University of Oxford. That, however, the reader may be correctly informed of the proceedings on such occasions in one of the most gorgeous and magnificent interiors in the world, we shall take him with us from the threshhold of the palace into "The Presence" itself.

When it is intended to present an address to Her Majesty, a copy of it is first forwarded to the Lord Chamberlain, and a day and hour named for its reception. At the appointed time, the members of the deputation present themselves at the palace, and are admitted through its northern gate, at the grand entrance fronting the lawn. Immediately on entering a small vestibule, in whose doors and partitions plate glass is substituted for panels, they are received by about twenty servants in state liveries, who introduce them to the Marble Hall, where they find an equal number of attendants attired in the full dress of the beginning of the present century. One glance around this hall, conveys the idea of Royalty most vividly to the mind. Its sumptuous ornaments, highly polished marble pillars and pavement, and superb staircase, present a scene of grandeur it seems to us impossible to be surpassed.

By four steps the visitors ascend to the Sculpture Gallery, which extends the entire length of that portion of the palace, and contains—ranged on each side—busts of eminent statesmen, and members of the Royal Family. It is now lined with Beef-eaters. One of the servants out of livery conducts the deputation across this regal hall into the library, whence, after a few minutes waiting, they are summoned by a superior attendant, and leave the Marble Hall by the grand staircase. Having ascended about a dozen steps, the bearers of the address branch off right and left to meet in the ante-room of the Green Drawing-room.

Here art, under the direction of the purest taste, seems to have exhausted her treasures. Every possible variety of green leads the eye—from the deepest tint of that colour, displayed in the striped satin by which the walls are lined, and the gorgeous furniture covered—up to the yellow of the gilt work by which the whole room is profusely ornamented. The subdued light thrown into the apartment by slightly dulled windows, is caught and brilliantly reflected by five glass chandeliers, several pier glasses, and the glazed pannels of the doors. Green and glitter every where meet the eye, in the most pleasing, the most delicious varieties.

The conductor of the deputation leads them to that end of the room opposite to the one by which they have entered, where stands a gentleman in waiting with his back to a pair of closed folding doors. A short delay, and at a given signal those doors are thrown open, when is seen the throned majesty of England, surrounded by the high officers of state!

The Throne Room, though large, has the appearance of extent somewhat lessened by the alcove in which the throne is erected. This is formed by two wall-pillars, surmounted by a carved and gilded wreath borne by two winged figures, to which are attached a medallion exhibiting the initials of Royalty. Here red, beautifully blended with an excess of richly gilt ornament, is the prevailing colour.

The Queen is seated in the state chair, His Royal Highness Prince Albert standing at her left hand, the ladies in waiting for the day on the right and a little behind. Immediately before the raised platform, upon which the throne is placed, stands Sir Robert Peel. The room is lined with Her Majesty's honourable corps of gentlemen at arms.

Ushered by Sir Robert Chester, master of ceremonies, the deputation approach the foot of the throne, and the actual bearer of the address (in the instance represented in our engraving, His Grace the Duke of Wellington) kneels, kisses Her Majesty's hand, and having risen, reads the address. He again kneels and presents it to the Queen, who passes it (in most instances) to the Lord Chancellor, who returns Her Majesty a memorandum containing the answer, which Her Majesty reads, the contents of the address having been already known through the Lord Chamberlain. A certain number of the deputation then kiss hands and retire.

This concluding ceremony occasionally affords some entertainment, in which Royalty itself has been known to join. The process of "backing out," consisting, as it does, of making the exit by means of a continuation of bows, occasionally causes a series of *contre-temps* amongst those members of the deputation who have not had much practice in the difficult operation. Once out of the presence, ceremony ceases, and the visitors stand not upon the order of going, but go.*

* Though not always "at once;" many being naturally anxious to make a full inspection of the splendours of the palace. Circumstances have happened at very crowded deputations, an (we hope) exaggerated idea of which may be drawn by the following anecdote:—

"One gentlemen who had assisted at an address presentation, was making the outré conduct of another deputation, of which his friend formed one, the subject of remark.

"Really," he exclaimed, "your doings in the library were too bad."

"Bad!" returned the other, "why we have been congratulating ourselves on the contrast our demeanour at Court offers to that of your people. *You*, we are told, danced on the piano-forte; now we *only* stood upon the chairs!"

Generally the Throne Room is provided with a long table and a number of stools, for the accommodation of the ministers when they and the Queen are in "privy council assembled."

The costume of the various officers and retinue of Her Majesty, adds not a little to the magnificence of such scenes at Court as our engraving represents. The Queen is attired in her state robes, her ladies are decked with Court feathers, and most of the ministers appear in the Windsor Uniform. That of the gentlemen-at-arms, who attend upon all state occasions, in the same apartment as Her Majesty, has somewhat the appearance of a Field-Marshal's uniform. The liveries of the footmen are gorgeous, from the quantity of gold lace which covers them. Nearly all the state attendants are armed with rapiers or court-swords.

The costume of the other figures in the engraving consists of that worn by the Chancellor of Oxford, which is a full gown of black damask silk, richly ornamented with gold lace, and has remained unchanged in form and taste from the period of the Restoration; a lace band is worn round the neck, and upon the head a round velvet cap, which are exclusively worn by the Chancellor, the Doctors of Law, Physic, Music, and the Esquire Bedel.

As the honourable corps of Gentlemen-at-Arms, forms the Royal Body-Guard upon all state occasions, we have collected some particulars concerning it. It was established during the reign of Henry the Eighth, in the year 1509, and composed of fifty gentlemen, styled Gentlemen Pensioners, who were principally sons of the nobility; each gentleman being obliged to keep two horses; they were commanded by a captain, who was a Peer (their present captain is Lord Forrester), and had four other officers, a lieutenant, a standard bearer, a clerk of the cheque, and the King's harbinger. In the reign of William the Fourth the name of the corps was changed, from Gentlemen Pensioners to Gentlemen-at-Arms. Half of the number are in waiting at the palace for three months at a time, changing every quarter of a year; eight of these gentlemen attend every levee, and twenty-five at each drawing-room; while upon such occasions as royal marriages, christenings, and funerals, the whole forty attend. They also bring up the first course of dishes for the royal table at the coronation, and the king confers the honour of knighthood on the senior gentleman. The whole corps attend at an Installation of the Garter, as well as at Guildhall when the sovereign dines with the Corporation of London. Each gentleman bears an axe, the officers have silver sticks, the captain a gold one, they are presented to them by each king or queen upon their Coronation.

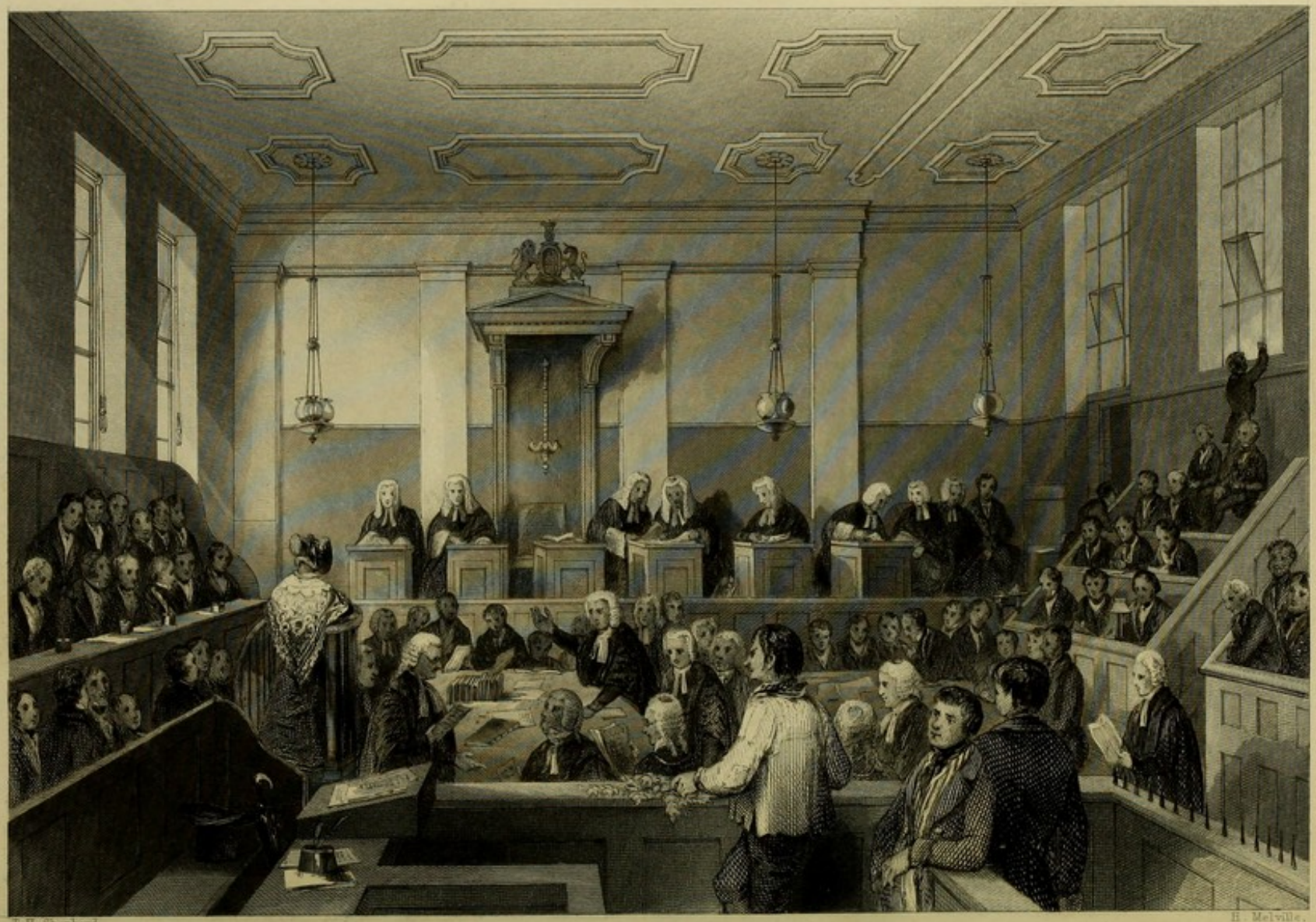
The gentlemen formerly attended the King upon going to battle. So late as the reign of George the Second, on the 5th of December, 1745, when, the rebels having

advanced to Derby, the King gave orders that his standard should be set up on Finchley Common ; the gentlemen were ordered to be in readiness with their horses, servants, and arms, to attend upon him.

The Harbinger is the *courrier en avance*, and precedes the sovereign one day, to announce the coming of Royalty, and to prepare bed and board for the Royal Body-Guard. Whatever palace was visited, the corps used to attend, but of late years they have only been summoned on state occasions. The Gentlemen are styled Esquires in their warrants, which place them on a par with Captains in the army. The officers wear a field-marshal's feather in their caps, and attend with their silver sticks in the Presence Chamber, and also at the foot of the throne in the House of Lords, and at the Palace, when the Queen receives addresses.

Having described the presentation of an address, with its attendant circumstances, we conclude with a few particulars respecting the constitutional bearings of the ceremony. Addressing the throne by the act of petition, or otherwise, is a right given to the subject by the constitutional law of the country. Upon any uncommon injury or infringement of justice suffered by any individual, which the ordinary course of law is too defective to reach, the right appertains to him, of petitioning the queen, or either house of parliament, for the redress of such grievance. But care is be taken, lest, under pretence of petitioning, the subject be guilty of any riot or tumult, as happened in the opening of the memorable parliament of 1640; and, to prevent this, it is provided by the statute 13, Charles II., st. 1, c. 5, that no petition to the King, or either house of parliament, for any alteration of church or state, shall be signed by above 20 persons, unless the matter thereof be approved by three justices of the peace, or the major part of the grand jury in the country, either at the assizes or quarter sessions, the punishment for offending against this act not to exceed a fine of £100 and imprisonment for three months. In London such approval to be obtained from the Lord Mayor, Aldermen, and Common Council; and this may be one reason, among others, why the Corporation of London, since the Restoration, has usually taken the lead in petitions to parliament for the alteration of any established law.

But as the grievances of corporate bodies and private individuals are now satisfactorily redressed by Parliament, the right to approach the the Throne is seldom claimed, except for the presentation of loyal addresses of condolence, or congratulation; which tend to keep alive those affectionate regards between the throne and the people, which conduce so materially to the happiness of both.



T. H. Shepherd. H. Melville.

*Central Criminal Court, Old Bailey.*

# THE CENTRAL CRIMINAL COURT.

Byron's oft quoted line—

"Truth is strange—stranger than fiction—"

applies with peculiar force to most of the proceedings in that terrible "interior," the Central Criminal Court. Those romances of real life, in which human suffering plays the principal part, are continually being enacted within its walls; for it is here that crime is detected, and its punishment awarded.

You obtain entrance to the Court by a door to the right of the prisoners' dock. If it be a first visit, the scene will be painfully striking. Your attention will naturally be first directed to the culprit. Perhaps he will be a hardened burglar—such an one as was tried on the day our drawing was made—and it will astonish you to see the expression of indifference which sits upon his countenance. He hears the details of his savage violence—of his narrow escape from having committed murder—without the least sign of any other emotion than that of sorrow at having been detected. He goes through his trial—just as the clerk of arraigns has previously drawn up his indictment—as a matter of business; for trial and punishment are as much branches of his lawless profession, as robbery.

The demeanour of the principal witness—a lady, one of the victims of his crime—is far different. She trembles, and gives her evidence with nervous yet cautious hesitation. She has never before had occasion to speak before so many persons, and even that simple circumstance embarrasses her. The patient attention of the judges; the anxious, thoughtful perplexity of the prisoner's counsel, as, during the cross-examination, he fails to invalidate the prosecutor's testimony; the deep interest evidently felt by the jurors, and the busy curiosity of the reporters, combine to form a scene not to be matched elsewhere.

The Central Criminal Court forms part of the Sessions' House, or, as it was formerly called, the "Justice Hall," which is divided by a broad yard from the prison of Newgate. It stands in the street known as "the Old Bailey;" a name derived, says Maitland, from Bale-hill, an eminence whereon was situated the Bale, or Bailiff's Houses,

in which he held a Court for the trial of felons: and even now its original name and destination is retained in the title of the place where the prisoners are kept during the Sessions by the Sheriff, and which is styled the Bale-yard.

The Sessions are held here eight times in the year, for the trial of criminal offenders in London and Middlesex, under the commission of "Oyer and Terminer," the first and most important of the five commissions by which our Judges of Assize sit. It is granted to certain persons for the especially hearing and determining one or more causes, being directed to the Lord Mayor, who opens the court, as the chief judge; the Recorder, and some of the twelve Judges and Justices of the Peace, who also occupy the Benches of this Court.

The process of a trial is briefly thus:—the person accused is commonly brought before a Justice of the Peace, who, upon just cause or examination, makes his Mittimus or Commitment to Her Majesty's Goal of Newgate. The Indictment (or writing containing the matter of which the prisoner is accused), is then sifted by the Grand Jury of twelve persons, who sit in secret. If they bring in their verdict "*Ignoramus*," (that the accused party is ignorant or innocent of the crime laid to his charge), then the process ceases upon that indictment; but if they, on the contrary, bring in a verdict of "*Billa Vera*" (a true bill, or their conviction of the truth of the charge brought against the accused), thereupon the prisoner is tried before the persons above-mentioned, and is acquitted or condemned, according to the verdict of the "Common" Jury, who consist of twelve unprejudiced persons, of good reputation, each of whom may be "challenged" by the defendant, displaced, and the vacancy filled by another, should good reason be given by him for any suspicion he may have of such Juryman being prejudiced in any way against him. The business of the Jury is to hear the Indictment read, the arguments for and against the prisoner, and the sum of all repeated by a Judge, and the law in the cases disputed, explained by him. But the verdict is brought in by them from the facts of the case alone; the Judge being to decide solely on points of law, and to direct the Jury in that particular alone, by his advice or the quotation of precedents. The Jury are perfectly free to return their own conscientious verdict, without any other bias than that produced by a careful consideration of the facts adduced in evidence before them.*

* Previous to the time of William the Conqueror, trials by law assumed the form of appeals to Heaven by the ordeal of fire or water: that is, the accused party declaring his innocence, proceeded to prove it, by carrying in his naked hand red-hot bars of iron, the distance of nine paces, or immersing his arm in scalding water, the limb being afterwards enswathed in cloths; and upon their removal, after the lapse of three days, and no marks of injury appearing, he was declared innocent of the crime laid to his charge. Or else the arraigned had the liberty of appealing to that testimony of character which was

Exteriorly the Old Bailey Sessions' House is a solid, substantial, and plain building, the approach to the Court from the yard that separates it from the prison of Newgate, being by flights of sheltered steps, as, also, is a portion of the yard, by a cast iron roof, supported by pillars, and generally pretty fully occupied by persons who are in some way interested in the law proceedings within. For the accommodation of witnesses, however, as well as for a necessary enlargement of the Court and its offices, Surgeon's Hall—parted only by its walls from the Law Courts—was purchased, pulled down, and the lower part of the building appropriated as a waiting room for parties in attendance at trials. It is a large square apartment, with a colonnade of two rows of Doric fluted pillars, supporting a ceiling, with three iron gates at the entrance, and some windows. It is a dark and prison-like place, close and confined in summer, and cold in winter. It, therefore, is tenanted by witnesses as little as possible, most of them preferring the Old Bailey Yard, or the neighbouring coffee and public houses abounding in this part of the street.

The Interior of the Central Criminal Court differs in its arrangements in on essential particular from the ordinary Criminal Courts of the country. Utility more than ornament has been chiefly considered. It is a square commodious room; the walls perfectly plain, with the exception of a few simple Doric pilasters. The ceiling is divided into compartments by a plain moulding, and from the central rosettes of the side-panels hang groups of three argand lamps, that give light to the Court in dreary weather. The Court, having been enlarged since it was first built, has a one-sided look, the seat of the chief Judge, which occupied the centre, being now

termed "compurgation." He himself swore to his innocence, and a certain number of his neighbours whose worth, according to the legal arithmetic of the Anglo-Saxons, was considered as equivalent to one pound, were assigned as his compurgators. If they confirmed his oath by their own, he was acquitted of the charge, but it was necessary he should obtain the same number of persons, and of the same property, to swear in his favor, as had sworn against him. Occasionally, however, the practice was resorted to of selecting, for the decision of a civil suit, certain of the most reputable of the persons who professed to be acquainted with the facts in dispute, the contending parties agreeing in their nomination, and consenting to abide by their decision or verdict. In the Norman times this became the usual mode of trying cases, and it was then subjected to stricter regulation; so that in this custom we see the origin of trial by jury, or body of sworn triers, who, in the first instance, were really the witnesses in the case, and their verdict was their deliverance upon it from their own knowledge of the facts. But it was not till about 1176, at the famous Council of Clarendon, that Henry the Second, established the jury as a general mode of trial, "By this law," says Sir F. Palgrave, "the justices who represented the king's person, were to make inquiry by the oaths of twelve knights, or other lawful men, of each hundred, together with the four men, from each township, of all murders, robberies, and thefts, and of all who had had harboured such offenders since the kings accession to the throne."

considerably to the left. A glance at our Engraving will shew this, and, also, that the harmony of the design in the ceiling and elsewhere has been materially interfered with. The witness-box appears to the left. It is an elevated stand, surrounded by a rail, and capable of holding but one person at a time. It is immediately in front of the jury-box, and facing the counsel, who occupy the table under the Judgment seats, which are provided with six desks. The principal one is of throne-like construction, ornamented with the sword, and surmounted by the Royal Arms.

The legal profession is one of the very few that preserves a distinct and distinguishing costume; and it has descended with considerable changes and modifications from an early period to our own time. It is of so grave and clerical a character, that it carries back the mind to that period of our history when the government of the country, and its principal offices, were in the hands of churchmen. In the earliest form of society we find it invariably the case for the administration of law and justice to be placed in the hands of the guardians and repositories of the national faith. The separation into distinct professions, of what was at one time considered but the occupation of one individual, is the result of slow experience and the gradual improvement of ages. The costume as now worn upon the Bench, varies in no essential particular from that worn by the Judges of the time of Charles II. Indeed, we may still trace the clerical character in many of its details; the fur with which the dresses are trimmed being originally indicative of the rank and position of the wearer. The wig was an innovation of the latter part of the reign of Charles the Second, which has been still continued. Previously to this the Judges wore a *coif*, or close skull cap of velvet, which had been their head dress for three centuries previous, and which may be seen in the portraits of Judges Hale and Coke. The last relic of the coif appears in the small circular piece of black silk that forms the crown of the wigs now worn, and which bears considerable resemblance to the clerical tonsure.

H. Melville

*The Picture Gallery, Buckingham Palace.*

*Duchess of Cambridge (as Anne of Bretagne) and Her Court, in Her Majesty's Ball Costume of Queen Philippa.*

# THE PICTURE GALLERY AT BUCKINGHAM PALACE.

THE DUCHESS OF CAMBRIDGE AS ANNE OF BRETAGNE, WITH HER COURT, PROCEEDING TO THE FOOT OF THE THRONE; AT THE FANCY BALL, MAY 12TH, 1842.

A NEW chapter of princely magnificence—of intellectual taste more than princely—is opened to us by the annexed view. The Picture Gallery at Buckingham Palace, intersecting suites of sumptuously decorated apartments, contains the most unique collection in Europe. Though not many in number, these paintings are nearly all the *chef d'œuvres* of British and foreign masters, held in the highest esteem. But our present business is with the apartments, the pictures are of too exalted a character of art to receive adequate notice in our limited sketch.

Referring to the description that accompanied the view of the "Throne Room," the reader will remember we mentioned the "Sculpture Gallery," on the ground floor, as dividing the magnificent marble hall from the library and its adjacent rooms. The Picture Gallery being immediately over that, separates the Green Drawing-room, Throne-room, &c., from three more drawing rooms, which communicate with each other, and open by side doors upon the Picture Gallery.

The southern-most is called the "little drawing-room," serving as a sort of ante-room to the rest, and only deserves the name which has been given to it from comparison with the more extensive apartments to which it leads. The first of these is the Roman Drawing Room, which, because it contains, like the library immediately under it, a circular window, is entitled also the "Bow" room. Its door is seen in our engraving. Both these chambers are less lavishly ornamented than the Yellow Drawing Room, which comcmuniates with the latter.

The Yellow Drawing Room is the most magnificent and extensive of the suite. The furniture consists, without exception, of the richest carving, overlaid with burnished and dead gilt work, and covered with yellow satin, the broad stripes of which are alternately of a bright and dull yellow. Yet with all this splendour, each article has an appearance of utility and *comfortableness* which unite in a great degree the *utile* with the *dulce*. There is no elaboration of ornament to the destruction of the purpose for which each article is meant, and consequently this apartment has more the appearance of a home, than of what is called a "show place." Against the walls several

highly polished pillars of seyenite marble are placed, and on every pannel is painted a full length portrait of some member of the royal family. The pillars, of a brownish red, are matched in colour by the carpet, so as to subdue the otherwise glaring effect of the masses of yellow which would else too greatly preponderate.

Beyond these apartments, at the northern extremity, is the Dining-room, but it has no direct communication with the Yellow Drawing-room, and is entered by a door to the right, just beyond the arch at the end of the Picture Gallery, shown in our print.

But to the Gallery itself. Like that of the Louvre, it is long and straight, but, happily, unlike the French picture corridor,—that lane of pictures with no turning,—the otherwise monotonous flatness of the walls is broken by the ornamented door-ways which lead to the two suites of apartments we have described. These ornaments are of a chaste character, and present nothing to attract the eye from the paintings. In fact, every part of the gallery has evidently been decorated and furnished from Roman models. The settees and chairs are plain—the frames of the paintings neat rather than gorgeous—there is no rivalry set up, as is too often the case, between the carver and gilder, and the painter. There are no glittering chandeliers, but the hall is lighted at night with lamps of simple construction. In this rigidly tasteful home of art, the paintings themselves are made the main objects of attraction and admiration.

But where no interference with the pictures is to be dreaded, and where the eye may separate itself entirely from them—in the ceiling—the decorative designer was evidently furnished with a *carte blanche*. Not only the forms, but the mouldings and fret-work of this beautiful ceiling, are of the most elaborate description; yet as a means of lighting the apartment, it may be declared perfect. Instead of an unbroken sheet of light falling upon the varnish of the pictures to make them worse than invisible (as is the case in one gallery we could name), the rays enter from three rows of glazed roofing, and not coming in garish contact with the subjects, are broken up, before intersecting each other, by the suspended arches which form the prominent ornaments of the ceiling. Moreover, there is no corner of the apartment that is not fully lighted, and if the exhibition rooms of the Royal Academy had been as cleverly contrived, there would be none of those censures which artistic aspirants, whose works get badly placed, annually shower upon the "hanging committee;" for in the Buckingham Palace Gallery a "bad place" does not exist. Indeed, it is to be remarked, that the lighting of the whole of the state apartments has been effected under the most rigid artistic taste. In each of the various drawing-rooms, for instance, the glass is tinted, so as to harmonize with the general tone of the decorations.

No wonder that the pictures in the Royal Gallery are perfect gems of art—they are all originals, upon the authenticity of which the lightest breath of doubt cannot be cast.

There is not a single subject whose history, from the easel of the artist down to its present situation in Buckingham Palace, is not correctly known. They are all cabinet paintings, and include the following *chef d'œuvres ;*—"The Wise Men's Offering," by Rembrant; Vandyck's "Marriage of St. Catharine;" Titian's "Landscape with Herdsmen;" Ruben's "St. George;" Albert Durer's "Miser;" Mabuse's "Calling of St. Matthew;" Claude's "Europa;" Both's "Philip baptizing the Eunuch;" Vandermeulan's History Pictures of the Life of Louis XIV.; besides several other pictures by each of the artists. Sir J. Reynolds's master-pieces, "The Death of Dido," with "Cymon and Iphigenia," and a delicious landscape by Gainsborough, are among the modern paintings. The Dutch subjects are unique and numerous, comprising the best works of Teniers, Jan Steen, A. Ostade, Maes, G. Dow, Mieris, Metzu, Terburg, Vanderwerf, Paul Potter, Wouvermann's, Schalken, &c. &c. They were bought by George the Fourth of the late Sir Francis Baring.

The public are not altogether strangers to some of the works belonging to this gallery; many of them having been permitted to enrich the annual exhibition of the old masters at the British Institution. They are all the private property of Her Majesty.

Neither are the arts in Buckingham Palace confined to this Gallery, for there is not a room which does not boast of some paintings. The sister-science, music, also has, it would seem, its full patronage; there being a grand piano-forte in every room we have seen, except in that which contains the Throne.

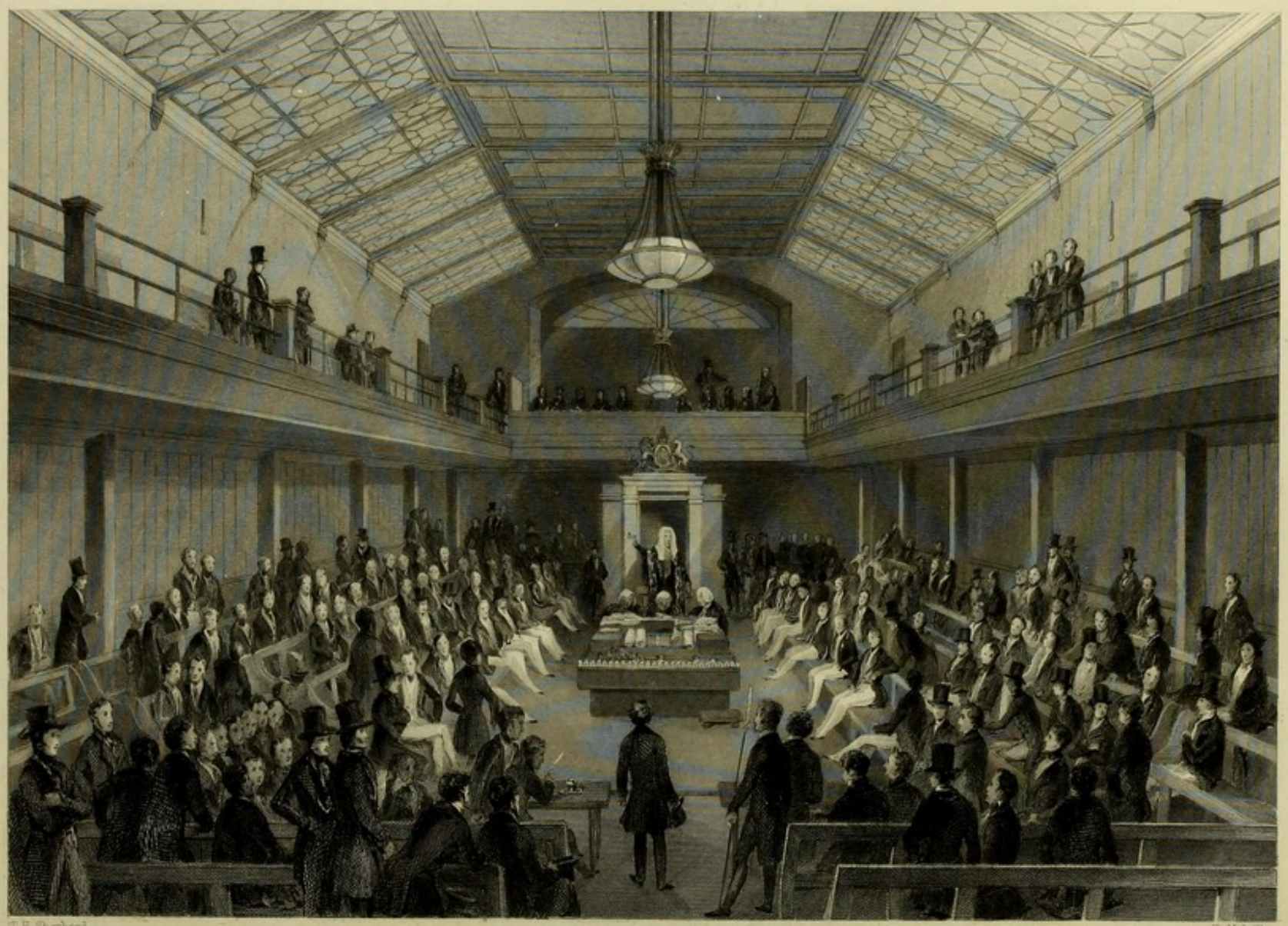
The *tempora* of our engraving is the evening of Thursday, the 12th of May, 1842, when the Court of Edward III. and Queen Phillippa was so georgeously revived at Her Majesty's Fancy Ball. Her Royal Highness the Duchess of Cambridge, as Anne of Bretagne, accompanied by her household, is crossing the Picture Gallery from the Roman or Bow Drawing-room and entering the Green Drawing-room on her way to the Throne-chamber, to do homage to the Majesty of England. The whole of the state apartments we have described were placed in requisition on the brilliant occasion, and presented one of the most gorgeous and unique exhibitions of royal taste and hospitality it perhaps ever fell to the lot of a subject to behold, and which deserves a record less perishable than that of the Court-newsman. We will, in a slight degree, attempt to supply it.

The leading event of the ball was that to which our engraving refers—the assembly of the two Courts of Anne of Bretagne, and Edward and Phillippa (Her Majesty and Prince Albert). A separate entrance to the Palace was set apart for the Court of Brittany, which was assembled around the Duchess of Cambridge in one of the lower rooms of the Palace; while the Queen and Prince Albert, surrounded by a numerous and brilliant circle, prepared to receive Her Royal Highness in the Throne Room,

which was so decorated as to harmonize with the time of Edward and Philippa. Seated on a throne of Gothic design, lined with purple velvet, and studded with embroidered crowns and shields, emblazoned with the arms of England and France, Her Majesty and Prince Albert awaited the arrival of the Court of Anne of Brittany.

About half-past ten o'clock the heralds marshalled the procession from the lower suite of rooms, and the Duchess of Cambridge appeared in a magnificent costume, led by the Duke of Beaufort as Louis XII., and followed by the rest of her court. These were divided by heralds and marshalls into quadrilles, and having passed before the Queen, making their obeisances, the Duchess of Cambridge opened the ball by leading a quadrille, formed by herself and retinue.

The gorgeousness and magnificence of some of the dresses has never been surpassed, neither has the expence which some of the guests lavished upon them. The Queen's stomacher was studded with diamonds of the intrinsic worth of sixty thousand pounds, and one nobleman is said to have borrowed of a fashionable jeweller, gems to the amount of ten thousand pounds, at one per cent.



T. H. Shepherd. H. Melville.

*House of Commons.*

*The Speaker reprimanding a person at the Bar.*

# HOUSE OF COMMONS.

THE SPEAKER REPRIMANDING A PERSON AT THE BAR.

The buildings in which the Lords and Commons of this empire now assemble, will be looked upon, even after they have answered their temporary purposes, as connecting links in the history of our Houses of Parliament. They fill up the gap which will exist between the destruction of the old structures by fire and the opening of the new ones at present rearing from the magnificent designs of Barry. Thus, though merely run up with the certain prospect of being pulled down when the legislative wisdom of the country gets better lodged, it is desirable that some trace of them should be left. This desideratum is supplied by our artists.

The first view of the House of Commons convinces the stranger that it is a place of business—that it is not an arena for oratorical display. There is no forum upon which the declaimer can attitudinize—no theatrical private boxes—no draperies—not an ornament of any kind. The benches are simply of wood—the only soft seat is that belonging to the Speaker, being what is commonly known as an "easy chair," placed upon a platform reached by three circular steps, and backed by a screen surmounted by the royal arms. The Speaker, the clerks of Parliament, and the serjeant at arms, are the only persons who wear a distinctive costume.

The rows of seats to the left of the spectators are the ministerial benches—those to the right being occupied by the opposition; the leaders of each party usually sitting on the front seats. The members differing in politics who sit on the cross benches in the fore-ground of our plate, are separated merely by the aisle at the entrance to the house. The stranger's gallery, as well as the seats for the peers when they visit the commons, under it, are not seen in the accompanying picture.

The reporters' gallery is immediately opposite to the stranger's, and behind the Speaker's chair; thus, except the Speaker, whom they seldom have occasion to report, they can see every member in the house. The galleries which run along the sides of the apartment are for members only. The table upon which it is so often ordered that the petitions, &c., "do lie," though capacious, is occasionally completely loaded in one evening. At one end of it the three clerks of parliament are seated, to take notes of such part of the proceedings as need to be recorded. At the opposite end of the table

lies the mace, but when a committee of the whole house is formed, this symbol of parliament is put under it, and on those occasions the Speaker leaves the chair, which is taken by the chairman of committees, a salaried member appointed at the commencement of every parliament.

At each extremity of the house is a lobby, one behind the Speaker's chair, the other at the regular entrance. These lobbies form an important part in the machinery of voting. When a question is "put" from the chair, "those who are of that opinion" (the "ayes"), leave the house and assemble in one lobby, whilst those on the contrary, who disagree with the proposition (the "noes"), meet in the other. This process is aptly called "dividing the house;" but every person being now absent (for reporters and strangers are also ordered to withdraw) except the Speaker, the clerks, and members of each party who act as "tellers," the door of one lobby is opened and the M.P.'s walk in separately so as to be counted by the tellers. When they all regain their places, and it is understood they are "all told," the occupants of the other lobby are admitted seriatim, the same formality is gone through, and the question is decided by the majority of "ayes" or "noes."*

The lighting and ventilation of the House of Commons are admirably arranged. Three chandeliers supplied with bude lights illuminate the body of the house, whilst the reporters' and strangers' galleries are lighted by two smaller lamps. A strong light is emitted from two holes in the ceiling, the rays of which fall in front of the Speaker's chair, so as to enable that functionary to read whatever papers he has occasion to peruse. A constant supply of fresh air is supplied from below, through the flooring, which is perforated for that purpose with innumerable small holes, and covered with porous hair matting.

The scene represented in the engraving is the occasion of some person being brought to the bar to receive a reprimand from the Speaker. He has been guilty of some disrespect to the house. Perhaps he has been a witness before a committee selected to inquire into the validity of a recent election, and has been guilty of prevarication. Possibly he is an electioneering agent, and having received six thousand pounds from his principal, the candidate, declared he has not, and never has had the slightest notion for what the money was intended, and quite forgets how he actually applied it! At all events the Speaker is reprimanding him for some wilful falsehood or concealment of the truth, or for some other breach of the privileges of the house. Seated at the tables on each side are persons interested in the delinquent; his lawyer

* When the whole house sits in committee the assentients generally go to one side of the house, and the dissentients to the other. They are thus enumerated without leaving the house at all.

or other friends. The figure with the wand of office is the sergeant-at-arms, in whose custody the individual has been brought up.

The dreaded "bar" is nothing more than two circular pieces of iron, drawn out from under each of the small tables and screwed together in the middle. It only makes its appearance on such occasions as we are describing.

During the Session the members usually meet at 4 o'clock, but no business can be transacted unless forty be present. The first proceeding is the reading of prayers by the chaplain: mere matters of form are then proceeded with, such as the presentation of petitions, or giving notices that at a future day named a certain motion will be made. The orders of the day, or such discussions as have previously been arranged to take place, are entered into, after the above formulary business has been transacted. No new measure can be introduced after midnight, unless under very especial circumstances; and parliament is adjourned from day to day on the motion of one of the members, which is carried or rejected exactly similar to any other question.

The "house" is prorogued at the end of the Session either by Royalty in person, or by a commission consisting of the Lord Chancellor and some other cabinet ministers. A new Session is opened by a speech from the throne, or from the woolsack, in the Lords, when the Commons are summoned to the bar of that house. An address is then separately voted to the Crown from both assemblies, which generally proves to be an echo of the speech. The debates upon the address, however, bring out the sentiments of the different speakers; and although the speeches or addresses are, for the most part, matters of form, they give occasion for those useful varieties of opinion which arise in such mixed assemblies as those of our Legislative representatives.

General councils of the nation are coeval with the kingdom itself, and the parliament was so called as far back as the year 1215. Even in 1259, before the separate existence of the House of Commons, a Speaker or president of parliament was appointed, but it was not till the 20th of January, 1265, that the Lords and representatives of the Commonalty deliberated apart. In each house the legislative transactions, and other events connected with parliament, are recorded in a journal: that belonging to the House of Lords was commenced in 1509, when Henry VIII. was king. The journals of the Commons, however, did not begin till the succeeding reign, and are continued uninterruptedly down to the present time.

During the great rebellion the House of Lords was, as it were, put down by act of parliament; for the legislative functions of the aristocracy were, on the 19th of March, 1649, declared useless by the Long Parliament, so violently dissolved by Oliver Cromwell four years afterwards. By this act he may be said to have abolished parliament altogether, as, from that time, the war of words in St. Stephen's Chapel was

transferred to that of deadly weapons in the field, and party leaders led their followers to battle during the hottest portion of that unfortunate rebellion, which for more than forty years devastated the three kingdoms. In May 1659, however, the "parliament men" returned to more peaceful avocations, assembling as before in Westminster. In 1694, a bill was passed, by which triennial parliaments were established; but this was repealed in 1716, when the present arrangement—that of septennial ones—was made. In 1801, the parliament became "Imperial," by the abolition of the Irish house, and Roman Catholics were allowed seats in St. Stephen's in 1829. In 1834 both Houses of Parliament were burnt down, and the present ones substituted, the House of Commons we at present write of standing upon the site of the old House of Lords.

If this were a place to enter more fully into the interesting details of Parliamentary history, we might picture to our readers that part of the palace at Eltham, now a barn, in which Peter de la Mare, the first Speaker, presided over the assembled Commons in 1337; we might record the events of the long parliament, dilate on the doings of "the Rump," when Cromwell converted the protracted session into an interminable committee of the whole house, by telling them, in allusion to that important emblem, the mace, to "take that bauble away," and causing it to be hidden till the Restoration restored it, among other things, to its proper use and dignity; together with divers other matters worthy of record—but our picture book being the very mirror of the existing metropolis, affords neither cue nor space for such a narrative, absorbingly interesting as it is. It is with regret, therefore, that we lay down our pen.

F. Mackenzie. W. H. Fuge.

*St. Paul's Cathedral.*

*Anniversary Meeting of the Children of the Charity Schools of London.*

# ST. PAUL'S CATHEDRAL.

ANNIVERSARY MEETING OF THE CHILDREN OF THE CHARITY SCHOOLS OF LONDON AND ITS ENVIRONS.

In the picture of social life presented by great Britain, its charities stand proudly in the foreground. Compare it with the tableaux of manners and morals exhibited by any other country upon earth, and benevolence—so extensive as to be completely national—forms its most prominent characteristic. There is scarcely a description of accident or misfortune to which human nature is liable, but to relieve which the hand of charity is stretched forth. Sickness has its hospitals, old age its alms-houses, destitution its temporary homes. Even crime, the most wretched though the least excusable of all misfortunes, is cared for; and institutions for its reform, and for encouraging its victims to lead a new life, are abundant.

Yet, unhappily, benevolence itself may be abused, charity misplaced, and it has been urged, that efforts which are so extensively made to do good, occasionally produce evil—that they tend to weaken, in those they design to benefit, the spirit of self-dependence, and the desire for exertion which is so essential to their permanent welfare. That the public have of late become sensible of this, is evident, from the recent interference of the legislature with the administration of the charitable office. In the cause of education, however, this objection has never been urged, because it has never existed. The diffusion of knowledge—and particularly of elementary knowledge—amongst those who would, but for the voluntary aid of the more opulent, go through life in the darkness of ignorance, can never for a moment be impeded by the slightest breath of rational objection. Happily, narrow-minded prejudice, which has so frequently directed its hurtful shafts against other institutions and benevolent observances, has left the subject of charitable education untouched; for it leaves no vulnerable point open for attack.

The spectacle annually presented in St. Paul's Cathedral is a glorious testimony to the correctness of these views. There are assembled, in picturesque array, the members of all the Parochial Schools of London and its environs, to assist in the performance of divine service.

So immense a congregation must necessarily require very considerable management in detail, so as to ensure that seemly order and exactitude of arrangement which, to the astonishment of every stranger who has been present at the anniversary, is so effectually preserved and carried out. This is undertaken by a Society, entitled "The Society of Patrons of Charity Schools," which consists exclusively of subscribers to and supporters of the various Parochial Schools in and near the Metropolis. This admirable institution was formed by a number of gentlemen in 1710, for the purpose of promoting parochial education, and of showing from year to year the progress of their labours, by assembling the objects of their care in one body. The anniversary was for some time held in St. Sepulchre's and other Metropolitan churches; but so rapidly did the cause flourish; so ably was it seconded by the Patron's Society, that for the last sixty years the immense area under the Cupola of St. Paul's Cathedral, has been found not too great to contain the vast assemblage.

The details of management for the Anniversary are as follows:—Twenty patrons are chosen at the Annual Meeting of the Society in October, as a sort of Committee of Management; nine from that part of London and its environs which lie to the West of Gray's Inn and Chancery Lanes; nine from that portion of the Metropolis which lies to the East of those lanes, and two from the South side of the river. To them is confided the ordering of all matters connected with the ensuing festival in the schools, which each takes under his superintendence, and which belong to his own district. Besides him, the Society provides a general singing master, who visits in the course of the year every school, to watch the progress of the children, under their own organist, in the psalms and hymns appointed to be sung on the grand day, so as to produce that uniformity in their execution which is generally so well attained.

It is at the expence of the Patrons' Society, that the scaffolding, raised within the Cathedral upon which the children are ranged, is put up; and on the arrival of each school, its members, headed by the parish-beadle, instructors, &c., having had their positions previously assigned to them, walk straight to their appointed places, without the least confusion or delay. They commence arriving at ten o'clock, and in a short time the whole have assembled; when the public are admitted.

The *coup d'œil* thus presented is perfectly unique—its has no parallel. The extent and magnificence of the building; the vast numbers of children, arrayed in many coloured uniforms, ranged along every side of the structure, one above the other; the solemn peals of the organ reverberating through the aisles and transepts of that hallowed temple, cannot fail in awakening the liveliest emotions within the least excitable beholder. In another point, this exhibition is extremely well worthy of attention; namely, that set forth by its costumes. The children present, by the fashion of their attire, the date, as it were, of the foundation of their school. The long frock, with the

yellow tunic and small trencher cap, denote that the formation of the charity took place about the time of Edward the Sixth, by whom Christ-church Hospital was founded; and the dress of its scholars resembles very nearly that of the dress we have above described. Later foundations may be inferred from the tailed coat, leather breeches, and clasp shoes. In short, a regular gradation of costume may be noted from the earliest time of English civilization, down to the round jacket and military cap of the present school uniforms. In female dress, but little variation can be detected; indeed, scarcely any, except between the very ancient and the very modern. But it is as a moral spectacle that this exhibition is so surpassing—it is an effectual display of pure benevolence, directed to spread over the assembled thousands the most essential and lasting benefits—it is a grateful tribute to the memory of those of our ancestors who originated the schools, and an animating incentive to the present age to patronise and transmit to posterity such excellent institutions. The simultaneous movements of this youthful multitude "have been aptly likened to the action of the summer wind on a field of corn; the Christian will carry the simile further and deeper, and gather from the scene the assurance that the good seed has been sown—and the hope that it has fallen upon good ground—that the vast living field which spreads before him, is a harvest of souls ripening for the garners of God."

The effect produced by the combination of many voices, can only be conceived by those who have heard them. The music they sing is simply arranged in two parts; that is to say, for sopranos and contraltos, with no other basses than those supplied by the organ. To ensure perfect *ensemble* the singing master is placed in a pulpit, in sight of all his pupils, and from it beats time.

The bell shape of the interior of the dome causes the various sounds issuing beneath, to collect and concentrate, sending them back with increased vibration, so as to produce a most startling effect upon those who have not before heard it. To those who stand in the centre of the area, which is the focus to which the sound converges in its rebound from the Cupola, this combination has been described to us as producing an extraordinary and powerful sensation; so much so, as to act on the nervous system, in some instances, to a serious degree; ladies having been more than once removed from the scene in a state of confirmed syncope. But in situations less exposed to the concentration of sound, the effects deserve the epithet enchanting; giving the notion of a bright, clear stream of melody.

Visitors are admitted by making contribution at the doors, the proceeds of which are appropriated to increase those parochial schools whose funds stand in the most necessitous condition. In the year 1839, the sum of £643. 10s. 7d. was collected, and may be taken as an average of the receipts of the more recent anniversaries. Royalty has frequently lent its presence to these interesting occasions, and once in full state.

George the Third, accompanied by many members of his family and state retinue, paid a visit in 1790, and presented one thousand pounds to the Patrons' Society. In 1814, the late Emperor of Russia was present. William the Fourth, when Duke of Clarence, the Queen Dowager, the Duchess of Kent, and our present Queen, when Princess Victoria, have also at various times added to the interest of the scene, and to the funds of the charities. At the last Anniversary, the Duke and Duchess and Hereditary Prince of Saxe Meiningen, the Duchess Ida and Prince Gustavus, and the Princesses of Saxe Weimar, were present in the Cathedral, and appeared to be deeply interested in the affecting and peculiarly English spectacle.

The central area under the cupola of St. Paul's, in which this Anniversary takes place, is in itself one of the architectural wonders of the Metropolis. Though of vast extent, it is circumscribed by eight large piers, equal in size, but not equi-distant; so that four great openings occur in the spaces between them, where the nave, choir, and transepts diverge from the great circle. The height is in proportion to the other dimensions, and thus the immensity of the mere space enclosed, gives a grandeur to the structure independent of its intrinsic beauties.

The site of the Cathedral was, it is conjectured, originally occupied by a Roman Temple, dedicated to Diana. This supposition seems to have originated from a statement of Flete, a monk of Westminster, and from the fact of Roman pottery, consisting of urns, vases, ampuliæ, having been found during the necessary excavation for the foundations of the present building. This rose from the ashes of the Old Cathedral, which was too much injured by the great fire of London to be restored, and Sir Christopher Wren's design was commenced in 1675. In thirty-five years the building was completed, the highest stone on the top of the lantern having been placed by the architect's son, in 1710. The total cost of St. Paul's was £747,954. 2s. 9d.

T. H. Shepherd.

T. Turnbull.

*Horse Guards*

*The Commander in Chiefs Levee*

# HORSE GUARDS.

## THE COMMANDER-IN-CHIEF'S LEVÉE.

The Commander-in-Chief of the British forces may be considered as the Queen's sole military vicegerent. To him is unreservedly confided the rule and governance of the whole army; he directs its movements, enforces that discipline by which its conduct is so efficiently regulated, urges it into the field, or withdraws it from the theatre of warfare. In these aspects of his office he is exhibited in a warlike, official, and constitutional character; our plate, on the contrary, presents him in a moral, humane, and almost domestic capacity; we here behold him a patient auditor of individual complaints, the redresser of grievances, a helper of the unfortunate, the rewarder of merit and long services.

The Commander-in-Chief is accessible not only to every commissioned officer of the British army, but to his immediate connexions, his wife, sisters, sons, or daughters; and for this purpose he holds a levée twice in each week, once in person, and once by deputy.* Every person desirous of attending it, previously sends a letter, expressing that intention, and stating the object of his visit, and as these interviews are considered strictly confidential, by indorsing it "for the levée," he ensures its being opened and read by the great military authority addressed, and by him only. His or her name is then transferred to a list, against a number which regulates the order of the applicant's reception; the ladies are always, of course, seen first. That number is copied upon the back of each visitor's letter, which is also indorsed with a memorandum, from which the answer is orally delivered at the interview. Thus, the Chief is at no loss, and time is not wasted in discussion.

All the pomp and circumstance with which other military transactions are invested, are at the Horse Guards dispensed with. During this levée, there is an entire absence of ceremony of every description. The attending officers appear *en bourgeois;* the Commander-in-Chief alone wearing regimentals. The suite of rooms, also, used for the purpose, consists only of three, namely,—a waiting room, a vestibule, (in which the ladies abide their turn,) and the audience chamber represented in the engraving. The first of these is a good sized apartment, facing Whitehall, the walls displaying a

* That of the Military Secretary (Lord Fitzroy Somerset) is held on Tuesdays; the Commander-in-Chief's Levée takes place generally on Thursdays.

kind of geographical tableau of the world, by being almost lined with maps. Chairs, placed with military precision, exactly equi-distant, surround the room. The vestibule is a small circular hall, possessing nothing more remarkable than the boundary line of the parishes of St. Martin's and St. Margaret's, Westminster, which is cut through its centre, and accompanied with suitable inscriptions. The audience room, which faces St. James's Park, is adorned with the only ornaments in the whole suite:—these consist of portraits by Gainsborough, of George the Third and his Consort, together with half-a-dozen helmets, placed in a row upon one of the sofas. Even the pictures have a cold, official look: the attitudes of the figures presenting a degree of military formality, which harmonis s well with the business-like air of the whole scene. A bust of the Duke of York is the only chimney ornament.

The ladies, as we before mentioned, being always presented first, assemble in the vestibule, which intervenes between the waiting and audience rooms; so that before the gentlemen's turn comes, the vestibule is, of course, empty. The attendant in waiting bearing a copy of the numbered list above described, calls out the name of the visitor who is to be seen, and ushers her into the presence of the Commander-in-Chief. The confidential nature of the interview admits the presence of no other person, not even the private secretary. Thus, there is every encouragement offered for the most minute and circumstantial detail of private feelings, and domestic matters, into which the head of the army fully enters, with a view to serving the applicant, in proportion to the claims put forward. This shows us the high office in an interesting, an amiable light. The military chief is no longer planning orders for operations, the end and aim of which is the sacrifice of human life, but he is feelingly doing his part to assist the struggling or to benefit the widow and fatherless. Our present tableau exhibits the widow of an officer who has fallen in the field, soliciting for her son a presentation to Sandhurst College, or some other military school, and, however opinions may vary respecting unequally-bestowed patronage in military affairs, consequent upon the sale of commissions system--yet one fact has never been questioned, namely, that, of late years at least, whatever official or private benefits are in the gift of the Commander-in-Chief, these have been uniformly awarded to individuals whose claims to them are the strongest. The fact of a father of a boy dying in the service of his country is, in nearly all cases, deemed irresistible; and such applications as the one we have imagined, are certain to be eventually granted.

The ladies having all been received and dismissed, the gentlemen are then summoned, seriatim, in such a manner as no moment of time shall be lost: for the next on the list to the one with the Commander-in-Chief is called from the waiting room to remain in the vestibule, so as to make his appearance in the audience chamber the instant his predecessor has quitted it. Such an economy of time is necessary, for on

most occasions the visitors exceed fifty in number, and the levée lasts from eleven till four o'olock, during all which time the Commander-in-Chief never once sits down.

Some of the visits are merely ceremonial; others—and by far the greater number—are made to follow up previously-forwarded applications for one of the few military appointments in the gift of the Chief. As to promotion, solicitation for that is next to useless; for a general rule governs that, which is, purchase: its only exceptions being either death, vacancies filled up by seniority, the promotion of non-commissioned officers (generally with a view to securing them an ensign's half-pay on retirement from the service), or the presentation of commissions as prizes to the most proficient pupils of the Royal Military College at Sandhurst.

When it is understood that there are in the British army seventy-five full generals, three hundred and sixty lieutenant and major-generals, with officers of lower rank amounting to ten times that number, all of whom, with their connexions, have the right of audience with the Commander-in-Chief, it will be easily conceived that the time set apart for receiving them is not too short for the purpose. Nor is that time uselessly employed by either party,—it gives the Chief an opportunity of becoming personally acquainted with his officers, and affords the latter that direct communication with their superior which is so much more convenient and effectual than the circuitous methods employed in getting at the heads of other departments.

The apartment in which the military chief of the empire comes into personal communication with his officers, presents, historically, one of the most important rooms in the kingdom. It is, in point of fact, the official head-quarters of the whole army, and in it all the great military operations of the late wars were planned. Those of the last European struggle were carried into effect by the present Commander in-Chief, who, despite the unwise policy of his then civil superiors, and the prejudices and ingratitude of the strongest cast, which crippled his resources; together with other disadvantages presented on the field itself, which would have weighed down the resolution of an Alexander or a Hannibal—achieved a series of more brilliant successes than the pen of history had up to that time been able to record. Throughout the whole of his campaigns, both in India and upon the European continent, his career displayed him as a general combining the wisdom and forethought of an unrivalled military politician, with the courage and science of a great military commander. In the former capacity his transcendent talents have now, happily for England, their full exercise; and it should be a subject of national gratitude that he is still spared us to preside over and to direct the most important, but in less skilful hands the most dangerous, engine of government. Unfortunately, the exercise of his unequalled genius and experience was never more required, both at home and abroad, than at the present moment.

The building in which the military affairs of the empire are transacted stands on

the site of the tilt yard, (or place for military exercises,) which formerly was attached to Whitehall, and is comparatively of recent origin. Soon after Charles II. was restored to the throne, he raised a body of troops, which he entitled "horse guards," to whom the special duty was assigned of protecting the king's person. For this troop stables and barracks were built in the tilt yard, but in 1751 were pulled down to make way for the present edifice. The architect of the edifice was Vardy, whose design was carried out at a cost of thirty thousand pounds. Architectural critics have complained of the unsightly lowness of the whole building; the three arches at the entrance to the park being but just high enough to admit of a tall trooper riding through on horse-back. This objection must strike every observer as fully justifiable.

The building derives its name from a troop of horse-guards being constantly on duty in it;—accommodation for them being provided by two lateral pavilions, which flank the east face of the main building. The apartments to the south of the arches are occupied by the Secretary-at-war, his assistants and clerks, who manage all the fiscal business of the army. The Commander-in-chief's department—conducted in the northern apartments—is solely devoted to the government, discipline, and movements of the military. Facing the park there is a guard-station for infantry.

The rigid punctuality with which the slightest military movement is executed, has always given an authoritative reputation for correctness to the *Horse Guards' Clock;* which renders it the grand regulator of all the time-pieces in London and its vicinity. Insomuch that when a watch-maker desires to convince you of the excellence of the article you are in treaty for, he assures you that its movements exactly correspond to the horological performances at "The Horse Guards."

G. B. Moore H. Melville,

*Westminster Abbey.*

*Consecration of the Colonial Bishops*

# WESTMINSTER ABBEY:

## CONSECRATION OF THE COLONIAL BISHOPS.

This is the second visit we have paid in the course of our work to Westminster Abbey, and we do not think our readers will quarrel with us for the preference. The recollections that are treasured in every nook of the place; the many illustrious names that adorn its hallowed walls; the monuments and numerous works of art that sanctify each aisle and chapel; all connect it with the calmest thoughts, and most refined feelings of our nature. It is true, a king died under its roof—but then, poor Henry the Fourth died a natural death—in the act of prayer—"being suddenly seized with pain," whilst paying his devotions at the 'holy shrine.' His death was the result of old age, and accumulated infirmities, too trying for his emaciated body to bear; and the memory of the Old Abbey is as undefiled in the present century, as on the first day, when St. Peter is said to have declared it "consecrated with my own hands, honoured with my presence, and made renowned by my miracles."

Westminster Abbey is the great Domesday-book of England; each part of it reveals a different epoch or event in her history; and it is as much an illustration of the triumphs and glories that constitute its annals, as the Pantheon was of those of ancient Rome. Poets, who have given our language an immortality that will carry the name of England into ages yet in the womb of time—heroes, who have vindicated with their blood the insults to their country, and died in struggling for the freedom we now enjoy—statesmen, who have contributed to the civilization that England, like a fond mother, is now distributing to her adopted children—and philanthropists, who have dedicated the whole energies of their life, and gladly given the whole resources of their fortune, towards purchasing for their less favoured brethren the same rights and natural gifts they themselves had inherited. These are the real beauties of Westminster Abbey. These are the true points of sight of the edifice; the most prominent features which first address themselves to the mind, and live the longest there. Not all the architectural charms, magnificent as they are, of the Abbey; not even the "fretted roof," which, as Washington Irving says so truly, "looks as if it were suspended aloft by magic;" not even the "*world's wonder*," Henry the Seventh's Chapel, with its tomb, "the daintiest and stateliest in Europe," as my Lord Bacon styles it; not all its painted and rose-windows, with their ruby richness of light, or the now-buried secret of their

vividness of colour; are worth the single name of Shakspeare, that hallows its sacred walls with an almost religious force. Watts and Caxton, too, inhabit the place, and make us dwell with fondness on the spot which reminds us of the princely benefits they have each bequeathed to England and the world.

The many allusions to Westminster Abbey that occur in almost every volume of our literature, must of itself endear its memory to every true-hearted Englishman. 'Poet's Corner' is a spot that has been visited, from Addison down to Washington Irving, by every essayist of his day, and its tombs have been described and alluded to so often by writers of every period, that they must be familiar to all. A volume of the *Citizen of the World*, or an hour's conversation with *Sir Roger de Coverley*, will conjure up any tomb we wish to ridicule or reverence, and in their company we can at midnight laugh at the stone which is still shown to country cousins, as "Jacob's Pillow," or else admire Roubilliac's fine monument to Mrs. Nightingale, without even stirring from our beds.

It is recorded by Dart, that King Edward, the "woman-hearted Confessor," presented to the West Minster, when he rebuilt it at the instigation of the vision that appeared under the form and voice of St. Peter, to Wulsinus, the monk, some most 'costly' relics. He says, that he endowed it with "part of the manger" where Christ was born, and also of the frankincense offered to him by the Eastern Magi; of the table of our Lord; of the bread which he blessed; of his undivided garment; of the sponge, lance, and scourge, with which he was tortured; great part of the Holy Cross enclosed in a second one particularly beautified, and distinguished with many different pieces of the same, and a bit of one of the nails belonging to it; and also of the cross that floated against wind and wave over sea from Normandy, hither with the king; many pieces of the vestments of Queen Mary; of the linen which she wore; of her hair; of her shoes; and of her bed; also of the girdle which she worked with her own hands, always wore, and dropped to St. Thomas the Apostle, at her Assumption; of the hairs of St. Peter's beard; and part of his garment." We are curious to know what hard vicissitude attended these relics; for it is certain that none of them, not even a hair, exist at the present day; at least, in Westminster Abbey, of whose riches they formed, at one time, the most imposing part. We suppose that the Reformation swept them away, or else that they were thrown into the Thames, as so much lumber, "by the troopers of the Commonwealth, when they broke into the Abbey, turned the chapels of its saints into barracks, and having pawned the organ pipes, enjoyed the profits in a carousal over the ashes of Edward the Confessor."

The solemn mummeries, formerly perpetrated under the name of Religion, and which these relics must have helped to perpetuate, no longer hold sway and desecration in the Abbey. The dust and sweepings of the shrine and chapel of St. Edward, are no

longer exported to Spain and Portugal, as Brayley tells us in his *Londiniana*, and there sold exorbitantly by the barrel! This traffic, as well as that of the *letters of dispensation*, and other equally curious means of obtaining money from the superstitious, have long been discontinued, and the Abbey is called upon to witness only such scenes as promote, by the fraternizing influence of religion, universal peace, happiness, and good feeling amongst all men. Such a scene the Abbey witnessed on the 24th of August of the present year. Five new Colonial Bishops on that day were consecrated, previous to their departure for their respective dioceses. Since the venerable pile has been dedicated to divine worship, under the auspices of the Reformation, no occasion has presented itself in which the Protestant Church has had such occasion to rejoice. This consecration leads to the extension of the Episcopal Church of England, by the addition of five new sees to its constituency. The ceremony was conducted with all becoming solemnity. The public were admitted to the Cathedral by cards, and the choir was set apart for the clergy, who attended in great numbers. In consequence of the indisposition of His Grace the Archbishop of Canterbury, the consecration of the five colonial prelates was by commission entrusted to the Bishops of London, Winchester, and Rochester, by whom the ceremony was performed. The service was commenced by the morning prayer for the day, according to the rubric. The prayers were chanted by the Rev. Mr. Lupton. The lessons were read by the Rev. Mr. Waters, and the litany and communion service by the Bishop of London. The sermon was preached by Dr. Coleridge, the late Bishop of Barbadoes, who chose for his text the very appropriate fifth and sixth verses of the 43rd chapter of Isaiah :—"Fear not: for I am with thee: I will bring thy seed from the east, and gather thee from the west; I will say to the north, Give up; and to the south, Keep not back: bring my sons from far, and my daughters from the ends of the earth."

After the sermon, which was most eloquent and impressive, the ceremony of the consecration was performed, the bishops being presented by the Bishop of Chichester and the late Bishop of Barbadoes, in the following order:—Dr. Parry, Bishop of Barbadoes; Dr. Tomlinson, Bishop of Gibraltar; Dr. Nixon, Bishop of Van Dieman's Land; Dr. Davis, Bishop of Antigua; Dr. Austin, Bishop of Guiana.

When the ceremony was concluded, the Sacrament was administered to a great number of communicants, and as large a sum as £123—shewing the interest that was felt on the occasion—was collected at the offertory. "Nothing," says an eye-witness of the ceremony, "could surpass the devotional and dignified effect of this imposing ceremony; and every heart seemed to rejoice that so efficient a step had at length been taken by the Church for the propagation of the national faith.

Other bishoprics are shortly to be formed for New Brunswick, the Cape of Good Hope, and Ceylon.

The Choir, in which the solemnization of this impressive ceremony took place, boasts of numerous attractions. In the east, and immediately before the altar, there is a Mosaic pavement, enriched with innumerable *tesseræ* of porphyry, jasper, alabaster, lapis-lazuli, and various marbles, all figured in shapes of different kinds,—such as stars, squares, circles, wedges, lozenges, varying in size from half an inch to about four inches, and displaying much good contrast of colour in circles, parallelograms, hexagons, and triangles. In one angle there are no less than one hundred and thirty intersecting circles. Some ancient Latin lines were inserted in this pavement, of which only a stray brass letter or two can now be seen. They were thought to interpret the design of the figures, which, says Widmore, "was to represent the time the world was to last." The pavement was laid down at the expense of Henry III., in the year 1268. Abbot Ware, the then abbot, who lies buried near this mosaic, brought the stones from Italy, and employed Odoric of Rome to lay the different *tesseræ* together in their present ingenious and fanciful manner. The altar screen, of Caen stone, is composed of richly carved niches and canopies, and forms a magnificent frame-work for the exhibition of the massive gold flagons and salvers of the communion service.

The Choir round the altar used formerly to be hung with cloth of arras, embodying the principal events, legendary and real, of the life of Edward the Confessor. Dugdale says, they were removed, during the Commonwealth, to ornament the House of Commons. Other tapestries ornamented the Choir at the coronation of James II. Of one of these—the Circumcision—a remnant is still preserved in the Jerusalem chamber.

The pavement, which consists of black and white marble diagonally set, was laid at the expense of the celebrated pedagogue, Dr. Busby, in 1695.

On the north side of the Choir are the tombs of the Countess of Lancaster, the Earl of Pembroke, and the Earl of Lancaster. The monuments of King Sebert, Aymer de Valence, and Anne of Cleves, are on the south side. King Sebert's tomb presents some most interesting remnants of decorative oil painting. His remains, found undecayed, though buried 700 years, were removed hither in the fourteenth century. The tomb of Aymer de Valence is a noble example of the skill with which our ancestors combined the simplicity of the Norman with the richness of florid Gothic decoration. If the reader require a stronger inducement to admire the beauties of the Choir, we would urge him to visit them; assuring him that that part of the Abbey affords the finest view of the interior of the Cathedral. The pointed style of architecture is seen nowhere to better advantage than from the Choir.

H. Melville.

E. Radclyffe.

*Council Chamber, Vintner's Hall.*

*Vintner Sherriff receiving the Congratulations of his Company.*

# VINTNERS' HALL:

## THE OLD COUNCIL CHAMBER.

The Livery Companies hold no insignificant rank in the history of the City of London. Their wealth, the important trusts reposed in them, the noble charities they support, and their connexion with the Civic Constitution of the Metropolis, make them not only of primary consequence to every Liveryman and Freeman, but also of engrossing interest to every one who takes a pleasure in being acquainted with the institutions that had the earliest share in laying the foundation of the commerce of his country, and who loves to know something of the government, religion, customs, habits, and expenses under which such institutions attained their princely prosperity.

The Vintners' Company, though comparatively little known at the present day, occupied, a century ago, a high position amongst its kindred Companies. The greatest proof of the estimation it enjoyed is to be found in the flattering fact of its producing from its institution till the year 1711, not fewer than fourteen Lord Mayors.

It is indebted for its charter to King Edward III. This charter granted them the exclusive right to trade "to Gascoyne" for wine. It bore date 1363, and was inspected and confirmed by King Henry VI., 1427; and as late as the year 1567, several Vintners, free of other Companies, were hindered from the sale of wine, under the authority of this Act.

The Vintners are possessed of a very considerable estate, out of which is annually paid, to charitable uses, no less a sum than £640.

They comprehend one Master, three Wardens, sixty-two Assistants, and two hundred and fifty liverymen. They may sell Wines within the City and liberties, without licence—and have many other privileges. Of the eleven Companies, of some one of which the Lord Mayor must be free, the Vintners' Company must be one.

The "Vintry," before the fire of London, is described, by Stow, as "a part of the bank of the river Thames, where the merchants of Bordeaux craned their wines out of lighters and other vessels, and there landed and made sale of them within forty days after." This was in the reign of Edward the Sixth. "Since which time," continues Stow, "many faire houses have been builded in place where before were cookes' houses." These "cookes' houses" remained as the peculiar feature that characterise this neighbourhood as late as the reign of Elizabeth, and were supported by the sea-

faring men who frequented Queenhithe. These "faire houses," together with the almshouses that skirted them for thirteen poor people, who were "kept of charity rent free," were all burnt to the ground by the Great Fire.

After this calamity, the Hall was rebuilt on an enlarged scale, on the site of the previous Hall, and other houses were erected near them; which the Company let till they were obliged to pull them down to widen Thames Street, and to further enlarge the Hall premises.

The Hall of a public company—of which such few specimens, uninjured by time or innovation, are left to us—was then an immense room, giving name, as now, to a whole range of contingent buildings, which the fraternity themselves generally termed "their house." It mostly had an open timber roof, for the fishmongers suspended the leading articles of their pageants from it, and this probably was the custom as well with the other companies. A lantern in the centre, and elevated Gothic windows on the sides, "richly dight" with the arms of benefactors, threw the dimmed sunbeams on a surface of gorgeous tapestry which filled up the space between the windows and the floor. The history of their patron-saint was generally the pattern embodied on this tapestry. The floor was only strewn with rushes; and the tables were rough, unpolished boards, placed upon common tressels. Pewter vessels, though hired at the Brewers' Company, were chiefly confined to the use of the kitchen. The tables of the other companies, and that of the Vintners', conspicuous amongst the richest, were most effulgently resplendent with their massive display of plate. The minstrels were placed in a gallery aloft, at a good height above the guests, and at the back, on a temporary platform, the players unwound their tragic story.

The Vintners' Hall faces Thames Street. It is recognizable by the large figure of Bacchus striding his tun, that boldly projects out from the columns of the gate. The Hall, however, rests its claims for notice upon the Council Chamber, which the Company have succeeded, during all the great changes which have occurred to their building since the great fire, in preserving happily in its pristine state. This chamber is now all that remains of the ancient building that was erected immediately after the fire, upon the ground that was presented to the Company in 1357, by Sir John Stodie, a Vintner and Lord Mayor.

This chamber has such a venerable air, and looks so snug withal, that we cannot too well appreciate the good taste that has decreed, and affectionately watched, its preservation, to recall the days of yore by its visible and inseparable association with them.

Beneath this roof, so rich in its carved beams and elaborate mouldings, the members of the Vintners' Company have transacted their business, and held friendly intercourse for nearly five centuries. The arms of previous members of the Company,

brilliantly emblazoned, decorate its walls, surrounded by wreaths of finely carved flowers; and some few portraits of distinguished members of the Company look down from their frames upon the spectator, in "full-blown dignity" of wig, gown, and chain. There are, in addition, some good full-length portraits of our sovereigns, and one in particular of Charles the Second, by Lely. A beautiful old clock, and various pier-glasses, stretching almost from floor to roof—all the gifts of members of the Company —aid in decorating the room; and at its upper end is placed a richly carved oak chair, which is reported (as also is the room) to have been rescued in time from the flames of the Great Fire. This tradition, however, unfortunately is not sound enough to bear a strict enquiry. But the old chair can well dispense with any additional interest that tradition (even if true) might lend to it, for it is handsome enough of itself to attract and repay attention. It is ornamented with the arms of the Company, surrounded by a grape-vine, and as a specimen of antique furniture is perfect, and appropriate to its station, looking quite at home in this old room.

Over the chimney-piece is a painting of St. Martin, on a white horse, dividing his cloak with our Saviour, who appeared to him in the character of a beggar. This painting is an original copy from the one by Rubens, at Windsor, and exhibits all that master's richness of colour, and power of touch. There is, besides, a statue of St. Martin, in the same room, and another picture of him above stairs. St. Martin was the patron saint of the Company, but why the preference was awarded to him, remains a matter of obscurity. St. Martin, in obedience to the established custom, left the Council Chamber, in the year 1702, to preside over a Lord Mayor's show, when Sir Samuel Dashwood, one of his adopted children, served in the office of Mayor. He appeared on that occasion "on a stately white steed, richly plumed and caparisoned," attended by twenty dancing Satyrs, and followed by a troop of cripples and beggars, supplicating his charity. On reaching St. Paul's Church Yard, the Saint made a stand, and to stop the cries of the mendicants, severed his scarf with his sword, and delivered to each a part.

A few words will not be out of place here, on the subject of the costume depicted in our engraving, as worn by the principal figures. To describe all the points of city dress, and when and where such dresses originated, would carry us out too far, and, perhaps, not be generally interesting. We may just hint, that the colour of the various gowns, as worn by all who possess the right to appear in them in public, the fur that trims them, and the occasions upon which these dresses are assumed, are all subject to rule and laws "therefore provided." Long gowns, lined and edged with fur, were the indicative dress of merchants and citizens, from a very early period; but they remain almost the same now as they were when first worn. In the time of Henry the Sixth, the gowns were confined by a girdle round the waist, which was discarded during the reign of Edward the Sixth, and from that period no perceptible difference, worth noting,

has occurred between this article of dress and that worn by the liverymen of the present day. A flat cap, placed upon the head of a modern liveryman, the gown so held that none of the modern under-clothing could be seen, with a ruff and tight sleeve, will at once present the picture of a liveryman of that period; and a few similar alterations in the present dress of the Sheriff, will give the exact costume he wore some three or four centuries back.

The barge-master's dress savours of antiquity in its jacket only. This was brought into fashion during the reign of the eighth Harry, when the Thames was one of the most thronged and fashionable thoroughfares of London, and every noble or gentleman kept his barge and his liveried retainers. The massive silver badge upon the sleeve of the jacket, bearing the arms or crest of his master, was generally adopted in accordance with the love of ancestral arms, then so prevalently indulged. These insignia—things to us of no more worth than a silvered surface of copper—were such sacred mementos with the proud nobility of the reign of Charles the First, that a member of the Commonalty was severely mulcted in the Star Chamber, for calling the swan of a nobleman's crest thus displayed on the jacket of one of his retainers, "*a goose.*" The City companies are now the only persons who retain this fashion, except some few of the Thames watermen, who are fortunate enough to gain the "coat and badge," that was left by Doggett, the comedian, to be rowed for on the Thames, between London and Battersea, every 1st of August, and which originated in his exuberant loyalty for the House of Hanover, who, on that day, succeeded to the English throne.

J. Holland. W. Taylor.

*The Athenæum*

*Drawing Room.*

# THE ATHENÆUM.

A Club is defined by Johnson to be "an assembly of good fellows, meeting under certain conditions," but by Todd, "as an association of persons subjected to particular rules." We confess the allegiance of opinion seems to be due to the Doctor's definition, inasmuch as it includes as "good fellows," companionable, sociable, merry fellows, rather than to that of his editor, which admits of all the "humdrum fraternity," owing solely to their willingness to submit to the particular rule "of sitting in silence." Be this as it may, Clubs form a particular feature of English social life. Compelled by the very nature of his climate to forego all out-of-door amusements, the Englishman limits his hopes and pleasures to his home; or centres them within the range of the circle it describes. No matter the state, the rank, or the society, this will be found to be universally true, whether considered with reference to the palace or the cottage,

——— imis in vallibus antri
Abdita, sole carens, non ulli pervia vento;
Tristis, et ignavi plenissima frigoris; et quæ
Igne vacet semper, caligine semper abundet.

A Club, therefore, being in most cases, the extension only of the same principle; or, to speak professionally "*the enlargement of the heart*" in such points of feeling;—

"If not John Thompson; at least John Thompson's friend"—

became here very soon naturalized, if even it may not be considered, as William Cobbett said of Taxes, "an original invention of the English." The word itself is untranslateably English; it is the type of our moral constitution, wealthy, comfortable, and gregarious. Yet it is strange that whilst streets of magnificent mansions are rising around us, the architectural appearance of which is so greatly enhanced by establishments of this kind, that so much diversity of opinion should exist, and so little should be, in fact, known of their government or objects. Mothers and wives consider them as the perdition of young men, and the ruin of good husbands; and unmarried ladies are sceptical to the last, and to a degree beyond, if possible, upon their merits; being quite of opinion that dear Henry has been by no means so attentive since he has joined his Club.

"Secta bipartito cum mens discurrit utroque;
Alterius vires subtrahit alter amor."

Now, considering a Club to be, as we have said, a part of the constitution, at least, of the British character, we shall endeavour to show what it really is, and in what

respects those of past times differ from the present. We cannot for this purpose do better than quote from the introduction to a clever work, entitled the "Clubs of London."

"We do not, by any means, claim the honours of this venerable title for several modern subscription-houses, which, by a colloquial usurpation, are called Clubs. They are merely substitutes for the coffee-houses which they have superseded. It was not the love of pleasant companionship which gave them birth; but a thrifty speculation, that purveys at the cheapest rate for sensual satisfaction, and is intent on nothing more than getting, with Harpagon,—'bonne chére avec peu d'argent.' The social elements of the club-room go for nothing in such a calculation. Negative qualities merely are the tests of admission."

The earliest Clubs mentioned in our popular literature, date from the seventeenth century; it was then that the Mermaid was established in Friday-street, of which Shakspere, Beaumont, Fletcher, Raleigh, Selden, Donne, &c., were members; and where it is reported that the great poet of nature, owing to a surfeit, contracted the illness of which he died. What the Club must have been, we may judge from the choice spirits whose names are enrolled as members; better never were mixed together. Beaumont has himself recorded its wit and character:

——————— What things have we seen
Done at the Mermaid! heard works that have been
So nimble and so full of subtle flame,
As if that every one from whence they came
Had meant to put his whole wit in a jest,
And had resolved to live a fool the rest
Of his dull life; then, where there hath been thrown
Wit able enough to justify the town
For three days past; wit that might warrant be
For the whole city to talk foolishly.

This was followed by the Devil Tavern Club, for which Jonson wrote the "Leges Convivales," of which the following may be received, "non verbum reddere verbo," as a fair translation:—

1 As the fund of our pleasure, let each pay his shot,
Except some chance friend, whom a member brings in;
2 Far hence be the sad, the lewd fop, and the sot,
For such have the plagues of good company been.

3 Let the learned and witty, the jovial and gay,
The generous and honest, compose our free state;
4 And the more to exalt our delight whilst we stay,
Let none be debarred from his choice female mate.

5 Let no scent offensive the chamber infest,
6 Let fancy, not cost, prepare all our dishes,
7 Let the caterer mind the taste of each guest,
And the cook in his dressing comply with their wishes.

8 Let 's have no disturbance about taking places,
To show your nice breeding, or out of vain pride;
9 Let the drawers be ready with wine and fresh glasses;
Let the waiters have eyes, though their tongues must be *dried*.

10 Let our wines, without mixture or stum, be all fine,
Or call up the master, and break his dull noddle.
11 Let no sober bigot here think it a sin
To push on the chirping and moderate bottle.

12 Let the contests be rather of books than of wine;
13 Let the company neither be noisy nor mute;
14 Let none of things serious, much less of divine,
When belly and head's full, profanely dispute.

15 Let no saucy fiddler presume to intrude,
Unless he is sent for to vary our bliss,
16 With mirth, wit, and dancing, and singing conclude,
To regale every sense, with delight in excess.
17 Let raillery be without malice or heat ;
18 Dull poems to read let none privilege take ;
19 Let no poetaster command or entreat
Another extempore verses to make.
20 Let argument bear no unmusical sound,
Nor jars interpose sacred friendship to grieve ;
21 For generous lovers let a corner be found,
Where they in soft sighs may their passions relieve.
22 Whoever shall publish what's said, or what's done,
23 Be he banished for ever our assembly divine ;
24 Let the freedom we take be perverted by none,
To make any guilty by drinking good wine.*

This was succeeded by the famous King's Head Club, which was held over against the Inner Temple Gate, in a sort of "carrefour" at the end of Chancery-lane, and is mentioned by Tate,

"Who rhimed below e'en David's Psalms translated,"

in his continuation of Absalom and Ahithophel; of which the wit is Dryden's and the dullness his own. But the early part of the last century was the Augustan period of Clubs, literary and political. Then every Mecænas fed his panegyrists, and bards dined at the expense of their creditors. Then flourished principally "the Brothers" Club, numbering among its members, Harley, Bolingbroke, and Swift. "The Scriblerus," comprising Pope, Swift, and Arbuthnot; and the "October Club," which met at the Bell Tavern, in King-street, Westminster, for the purpose, as it has been called in our day, of making a *clean sweep* of the Whigs from all places of power. It was to this Society that Swift, to reclaim its receding junto, addressed "Some Advice to the October Club," &c., 1711-12. There was also the Hanoverians, the purpose of which is sufficiently indicated by its name. The first Beef-Steak Club, according to the article Club (Penny Encyclopædia), had for its President, Mrs. Woffington, the actress, and Richard Estcourt, wearing, as his badge of high official dignity, a Gridiron of Gold, for its provisor. The Kit-Cat is better known than many; it was established when the Bishops were sent to the Tower, flourished principally during the reign of Queen Anne, and died of a slow decline, 1730. In 1735, the second Beef-steak Club, which still exists, was established. It was at the time when the celebrated Rich was engaged in the mechanism of the Pantomime to be produced at Covent Garden. His atelier was then as much frequented as Canova's or Chantrey's of late years, at once to witness his mechanical ingenuity, and to enjoy his strain of facetious remark. Amongst others, Lord Peterborough was admitted, and accident having detained the Earl's coach later than usual, he found Rich's chit-chat so agreeable that he was quite unconscious of the lateness of the hour; when he observed his companion spreading a cloth, coaxing his fire into a clear culinary flame, and proceeding, with the intense interest of Mons. Ude, to cook his own beef-steak, on his own gridiron. Rich invited his lordship to the repast; it was accepted, some good wine was sent for, and the wealthy peer, and the *rich* commoner were so pleased with the entertainment, that on the Saturday following,

* Ben Jonson's Works. Gifford, Vol. IX.

his lordship introduced some more "men of wit and pleasure about town;" among whom it was finally resolved a Saturday's Club should be held during the winter season. The original Gridiron was enshrined as the "decus et tutamen" of the Club, and Shakspere's genius has supplied the rule and receipt for the Apician preparation of the beef-steak feast:

> "If it were done, when 'tis done, then 'twere well
> It were done quickly."

From that hour this Club has comprised within it men the most eminent by rank, abilities, good qualities, and social powers; and it would be difficult to parallel its history in the annals of Club-life.

In 1764, the Literary Club was founded, which consisted of Johnson, Boswell, Burke, Reynolds, Goldsmith, and other eminent men. It flourished at the same time with the "Essex Club," and preceded the King of Clubs, which met for the first time about 1801, at the Crown and Anchor, in the Strand. Its founder was Bobus Smith, the coadjutor of Canning in the Microcosm. Politics were excluded; and the social enjoyments were promoted and enlarged by Smith, Richard Sharpe, the first of the nobles of the King of Clubs, by Tweddel, Macintosh, the present Lord Abinger, Samuel Rogers, John Allen, M. Dumont, the Abbé de Lisle, and others; such as Wishart, Charles Butler, Lord Erskine, and occasionally Curran.

From this enumeration of the Clubs existing about the commencement of the present century, our readers will readily perceive how greatly they differed, both in constitution and purpose, from the modern large subscription houses, so called, and which are to be compared to their predecessors only in so far as every member must be balloted for, or be chosen by the consent of the rest. Prior to 1824 there was only one Institution particularly devoted for the association of Authors, Literary Men, Members of Parliament, and promoters generally of the Fine Arts. All other establishments were more or less exclusive, comprising gentlemen who sunned themselves at the windows of White's, or the Members of Counties, who darkened the doors at Brookes's. They were either dedicated to the Guards, or established for that class; so uncertain and so incapable of being reduced to an intelligible definition, "men of wit and pleasure about town." It is true the Royal Society held at intervals convivial meetings amongst its members; and similarly the College of Physicians might associate together in Newgate Street, beneath the gilded glories of their own more appropriate "Pill Box;" but there was no Club where individuals known for their scientific or literary attainments, artists of eminence in any class of the Fine Arts, and noblemen and gentlemen distinguished as liberal patrons of Science, Literature, and the Arts, could unite in friendly and encouraging intercourse. Professional men, and those who followed the several professions of Law, Literature, or Science, were forced therefore

either to meet at Taverns, or to be confined exclusively to the society of their particular vocations. To remedy this, on the 16th of February, 1824, a meeting, comprising Sir Humphry Davy, the Rt. Hon. John Wilson Croker, Sir Francis Chantrey, Richard Heber, Sir Thomas Lawrence, Dr. Thomas Young, Lord Dover, Davies Gilbert, the Earl of Aberdeen, Sir Henry Halford, Sir Walter Scott, Joseph Jekyll, Thomas Moore, Charles Hatchett, &c. &c., was held at the apartments of the Royal Society, at which also the present eminent Professor Faraday assisted as secretary, and it was agreed to found a Club to be called "The Society;" subsequently, "The Athenæum."

"Cognita res meritam vati per Achaidas urbes,
Attulerat famam; nomen que erat auguris ingens."

"The Society" first met in the house now occupied by the Clarence Club; but in 1830 the present mansion, built from the designs of Decimus Burton, Esq., at a cost of forty-five thousand pounds, was opened to the members.

The following may be considered as a general description of the interior, and may serve to explain to our readers the usual arrangements of establishments of this kind. You enter a handsome hall, supported by eight white scagliola pillars, and ornamented by casts from the Milo and Samson of Lough; on the left is a spacious Dining Room—

"Where late and early M.P.'s toil
'To move the roast,' 'Divide' the boil,
Or make the Wine the 'Question:'"

and on the right a lofty "Morning Room," where all the English and Foreign newspapers of any interest are supplied. A flight of 46 stairs conducts you to a Gallery, on which are placed casts of the "Belvidere Apollo," the "Grecian Archer," by George Rennie, and the "Muses," and "Eve at the Fountain," of E. H. Baily, R.A. From this you enter the Library, now containing 18,000 volumes, comprising the most rare and valuable works in every department, and upon which a very considerable sum, under the guidance of the most eminent men in Literature and Science, is still annually expended. The Drawing Room, extending the entire length of the building, and opening into two other well-proportioned rooms, comprises, with the Library, apartments excelled perhaps in extent by other Clubs, but certainly not exceeded by any in architectural good taste. No attempts are here exhibited to produce effect, by minuteness of detail, or splendour of decorative ornament; it is the grand, massive, chaste, and severely simple outline, the unity and the harmony of the design, that gives form and character to breadth and space, and impresses, by its natural grandeur, the mind of the spectator. It is the peculiar characteristic of buildings of this description never to pall upon the mind; meretricious ornament, like mere beauty, soon satiates the sense, and is as minuteness of detail in poetry, or metaphors in speech,

—we see, we hear, and we admire; but are satisfied at once, and return no more to the original source of momentary gratification.

If it be asked what are the moral results attending institutions of this kind, we reply, they are incidental rather than direct, but they are very great. A club is an excellent school of manners, a severe discipline of the temper: no man of ordinary feeling can fail to be impressed by the bland and high bred courtesy of the true patrician, or do less than profit by the cultivated excellence of general conversation. It may be considered in some respects as like the grave, where the rich and the poor meet, and the mighty and the powerless are blended together: but this very diversity of caste and mind tends to the improvement of all; every one forms to himself an example; dullness finds its level; ability is acknowledged—the truly great mind is respected: and no morsel of pure moist Muscovado is so readily dissolved in water as the pompous gentleman, great by virtue of his ancestry, and his lofty opinion of his own good qualities. The leading purpose of the Athenæum is maintained by two stringent rules (articles 2 and 13), empowering the Committee to elect a certain number (but which seldom exceeds *four*) of persons of distinguished eminence in Science, Literature, or the Arts; and without ballot "Princes of the Blood Royal," Cabinet Ministers, and Bishops, foreigners of eminent literary abilities, (these last as honorary) members of the Club; the full number of which may be stated at 1250. It is not to be presumed that institutions of this kind can in every case fulfil their mission; but all government consists in the power of opinion; and that which governs states must influence the individual; and in a society so constituted as this, that influence must be beneficial. Great objection has been made to the magnificence and luxury of these associations, as tending to promote habits of extravagance in the young; but habits of this kind are contracted not so much by what we see, as how we think; an ill-regulated mind is extravagant between the pawnbroker and a garret. The size of the rooms is a necessity; the Hall of the Athenæum is the "Exchange" of the members; and a long extensive apartment is the only protection against the person who is eloquent upon affairs, either Foreign or Domestic, the member who sleeps and snores, the man descended from John de *Bore*ham, or the victim afflicted with the complaint called the "Grumbler." Yet upon a cautious and general review of domestic life, none can doubt but a more general amenity of manners, greater forbearance, and condescension; in fine, a more universal civilization has taken place; and to this Clubs have greatly contributed, by their silent power and influence upon the origin and formation of opinions.

H. Melville. T.H. Ellis.

*Barber Surgeon's Hall.*

*The Company admitting a New Member.*

London, Published for the Proprietor by J. Mead, 10 Gough Square Fleet Street.

# BARBER SURGEONS' HALL.

Monkwell Street is a small street in the neighbourhood of Falcon Square. On its left hand side, half way down the street, a quaint, circular piece of carved wood work projects boldly like a porch-head, from the wall, over a large wooden gate. The arms of a Company, finely cut, in large proportions, figure in its centre. Three razors, with open blades, stand out menacingly from the shield, and beneath them a huge staring head, with the expression of a poor fellow writhing under the hands of an unskilful operator. The connection between the razors and the "rueful visage" becomes at once strongly indicative of the times when razors were in requisition at every hour of the day for all kinds of disorders, and barbers and surgeons lived, like so many leeches, on the purple tide of life. You become anxious to know what Company claims these primitive lancets for their arms. The beadle at the gate informs you, that they have been for centuries past the professional symbols of the Barber Surgeons.

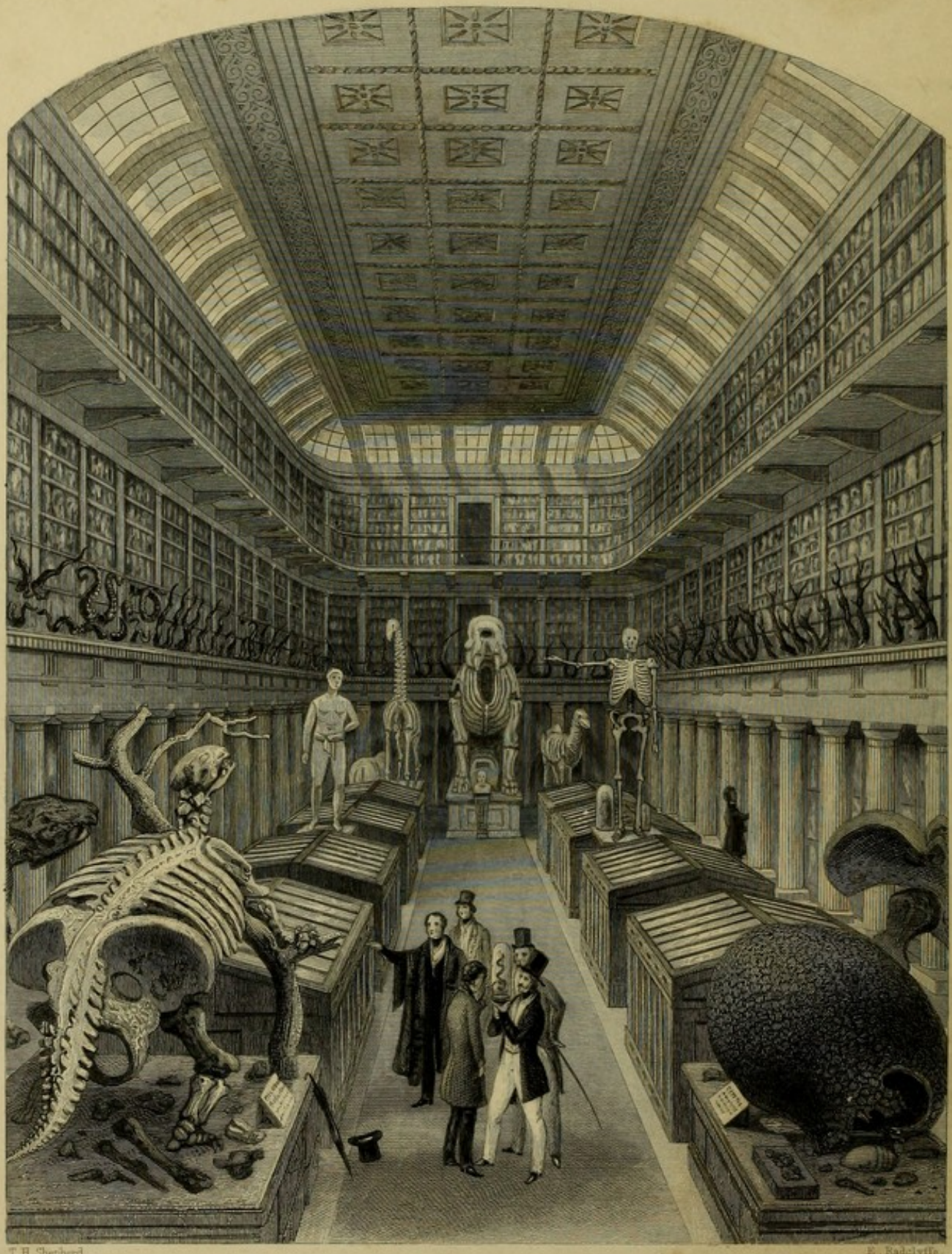
We will now follow the beadle to view the interior. Passing through the door and a low square passage, we enter a paved court, and command a front view of the building. This is not distinguished by any great beauty. It is built of brick, with long, round-headed, and square windows intermingled. The doors open by a small vestibule into the Hall, which is only used twice a year, when the whole body assemble to dine together. The Hall, discoloured by damp, and loaded with dust, presents a very cheerless, cobwebbed appearance. The upper portion, however, deserves a more honoured notice. It forms a raised dais, and is paved with marble in chequer work. The portion thus paved is of a curious semi-circular shape, and to the antiquary presents additional recommendations to his notice, from the valuable fact of its being built upon one of the very bastions (or bulwarks, as they are called in the old writings of the Company,) of the old Roman wall, which at this particular spot is entirely perfect. From the Hall we pass into the Court-Room, which is the scene of our engraving. This room we can safely pronounce to be the most comfortable, the most elegant, the most home-looking, of all the civic rooms in London. At night-time, when there is a fire crackling in its roomy grate, and the chandelier is lighted up, and the members are seated in friendly intercourse around the table, with their silver goblets filled

before them—the air of comfort that reigns over the scene must tend in no small degree to cement the Company in union together.

Inigo Jones designed the harmonious proportions and exquisite decorations of the room. Kindred spirits, too, have enriched its walls. Vandyke has contributed a portrait of Inigo Jones; Sir Peter Lely, the well-known Countess of Richmond. But the great charm of the room—the dearly-cherished treasure of the Society—their pride and ornament—their vaunted boast and sure treasury—is the picture which faces the fire-place, and which is worshipped by all *connoisseurs* as the master-piece of its great artist. It attracts strangers, far and wide, to pay respect to its singular beauty; and foreigners have been known to linger in the room for hours together—regardless of entreaties or threats—unable to leave a spot on which Titian himself might have paused in admiration. Sums large enough to found a charity have been at times offered for this invaluable picture, and offers from royalty have more than once perplexed the Company how to answer them; but the picture has never been removed from the Hall it has consecrated for two centuries. It was painted to commemorate the union of the Barbers' Company with the Surgeons' in 1541, and is known as *the Holbein*, *par excellence*, being considered the greatest of that great painter's undoubted English works. It is celebrated for the harmony of its colours, the minute fidelity of its details, and the wonderful individuality of its expression. In the centre is Henry the Eighth, in gorgeous apparel, presenting the Company with its Charter. The gold brocade and ermine, the ruffles and rings, are all accurately distinguished; as also the Brussels carpet beneath the monarch's feet. There are seventeen portraits introduced besides of members of the Company, each one of which is mentally characteristic. Amongst these figures, kneeling before the monarch in their fur-trimmed gowns, the three that are on King Henry's right, represent Alsop, Butts, and Chambre. The latter was Henry's own physician, and, according to a custom then prevalent, held ecclesiastical preferments; he was dean of the royal chapel and college adjoining Westminster Abbey. Butts has obtained a wider celebrity, for he has been immortalized by Shakspere, who has introduced him, in an incident strictly true to history, in his "Henry VIII."

The reader will observe several articles of plate that are lying on the table of our engraving. These are the gifts of different members, and grace the sideboard of the Court on all imposing occasions. The silver-gilt cup with little silver bells was presented to the Company by Henry VIII.; another cup, with pendant acorns, was presented by Charles II.; the large bowl was given by Queen Anne; besides many other costly articles.

The Barbers and Surgeons of this Company were permanently disunited in 1745, when the brilliant discovery was at last recognised, that there was no real connexion between shaving the head, and mending a fractured skull. The seceding professors were in 1745 erected by charter into the present Royal College of Surgeons.



T. H. Shepherd. E. Radclyffe.

*Hunterian Museum*

*Royal College of Surgeons.*

London: Published for the Proprietor by J. Mead, 10, Gough Square, Fleet Street.

# HUNTERIAN MUSEUM:

## ROYAL COLLEGE OF SURGEONS.

The importance of Museums would appear to be very generally appreciated, for we find them objects of much attention in all the capitals of Europe. Our own maternal establishment, the British Museum, we are glad to see assuming a new and more magnificent form, and daily increasing in value and interest. The Hunterian collection, which forms the subject of our present paper, yielding of course in point of extent and splendour to the British Museum, has, however, the great merit of usefulness. It is, as it were, a treasury of experience—a store-house of facts in a visible and palpable form; to which the young medical student may resort to increase, and the old one to refresh, his knowledge. The collection was made at enormous cost, and was the labour of a life—but it was a labour of love, reflecting the highest honour on the perseverance, as well as the philanthropy of the collector.

John Hunter was born at Long Calderwood, near Glasgow, in the year 1728; and we find him, at the age of eighteen, employed in the shop of a cabinet maker, at Glasgow. His brother, William Hunter, having acquired much celebrity as an anatomical lecturer, John was tempted to change the theatre of his exertions, and became an assistant to his brother. He served at the hospital of Chelsea for two years, and afterwards at St. Bartholomew's. The severity of his studies at length began to tell upon his health. and with a view to the advantages of a milder climate, he went abroad as staff surgeon. From this period he found constant and ever varying recreation in the study of natural history, and the collection of those unrivalled specimens which constitute the usefulness and glory of his Museum. The growth of a feather, the germination of a seed, the incubation of an egg, were subjects which shared his comprehensive illustration, equally with those higher investigations which demonstrate not the forms, merely, but the relations of the great organic families of creation. The wonders of a buried world, the plants and animals of extinct races, were also industriously collected by him, and arranged according to their apparent order. His more serious studies were occupied in the preparation of models and dissections to illustrate functional and morbid anatomy. In the year 1768, he was made second Surgeon to St. George's Hospital. Pupils and visitors crowded upon him, and the Museum, to which he made them all tributary, made astonishing progress; its objects being the illustration of natural history, comparative

anatomy, physiology and pathology. In the year 1773, symptoms of a disease of the heart occurred, which increased till the year 1792, when, being engaged in some altercation at St. George's Hospital, a direct contradiction of one of his assertions was given, and he retired to another room to calm his emotions, and there fell a corpse in the arms of Dr. Robertson. He married in 1771, the daughter of Everard Home, and had two sons and two daughters.

History, says some great author, is yet to be written, and so, it would seem, is biography, since one man contradicts what another advances; and in the case of John Hunter, we are called upon to hear the *alterum partem.* We have before us an octavo volume, purporting to be the life of John Hunter, by Jesse Foot, Surgeon, consisting of some three hundred pages, of which about a score may be said to give some particulars of his history, and the remainder is a tissue of vituperation. The book bears the date of 1794, so that poor John Hunter was scarcely in his grave, before his biographer began to mangle his remains. Whatever effect the book may have produced at the time, it has passed away, like the breath from a mirror, and left the name and fame of John Hunter brighter than ever. We have, however, to thank Mr. Foot for a few characteristic notices; take the following:

Speaking of Hunter's house, at Earl's Court, he says, the lawn at the back of the house "was stocked with fowls and animals of the strangest selection in nature. In front, were four figures in lead or stone, representing lions," and over the front door was the mouth of a crocodile, "gaping tremendously wide." "Here it was," our author adds, "that he pastured those buffaloes which he so lately as 1792 trotted through the streets of London." Lady S———, says the same authority, presented him with a Giraffe, or as Foot calls it, a "*Camela Perda*, (sic in orig) the tallest animal known." Hunter, "in order that it might be in sight," cut off its legs and fixed it in the passage. But we must take our friend Foot, *cum grano*, the spirit in which he wrote, being very manifest in his remark on the Museum of Preparations—"It answered two purposes—to demonstrate out of it to his pupils, and to show to those, who admired most what they least understood."

Of the Museum itself, it is said, that in the state in which Hunter left it, it contained 10,000 preparations, the collection of which cost £70,000. The apartment assigned to it in the College of Surgeons is a magnificent place, 91 feet long, (about a third of the length of the King's Library in the British Museum), 39 feet broad, and 35 feet high. The Museum also extends into a smaller apartment, but of the same height, communicating with the great room, both on the basement floor and in the galleries. The walls exhibit three divisions or stories, the first consists of glass cases, the next above of a gallery with open shelves, containing preparations in glass vessels; and above this is another gallery; while extending from one end of the apartment to the other, are

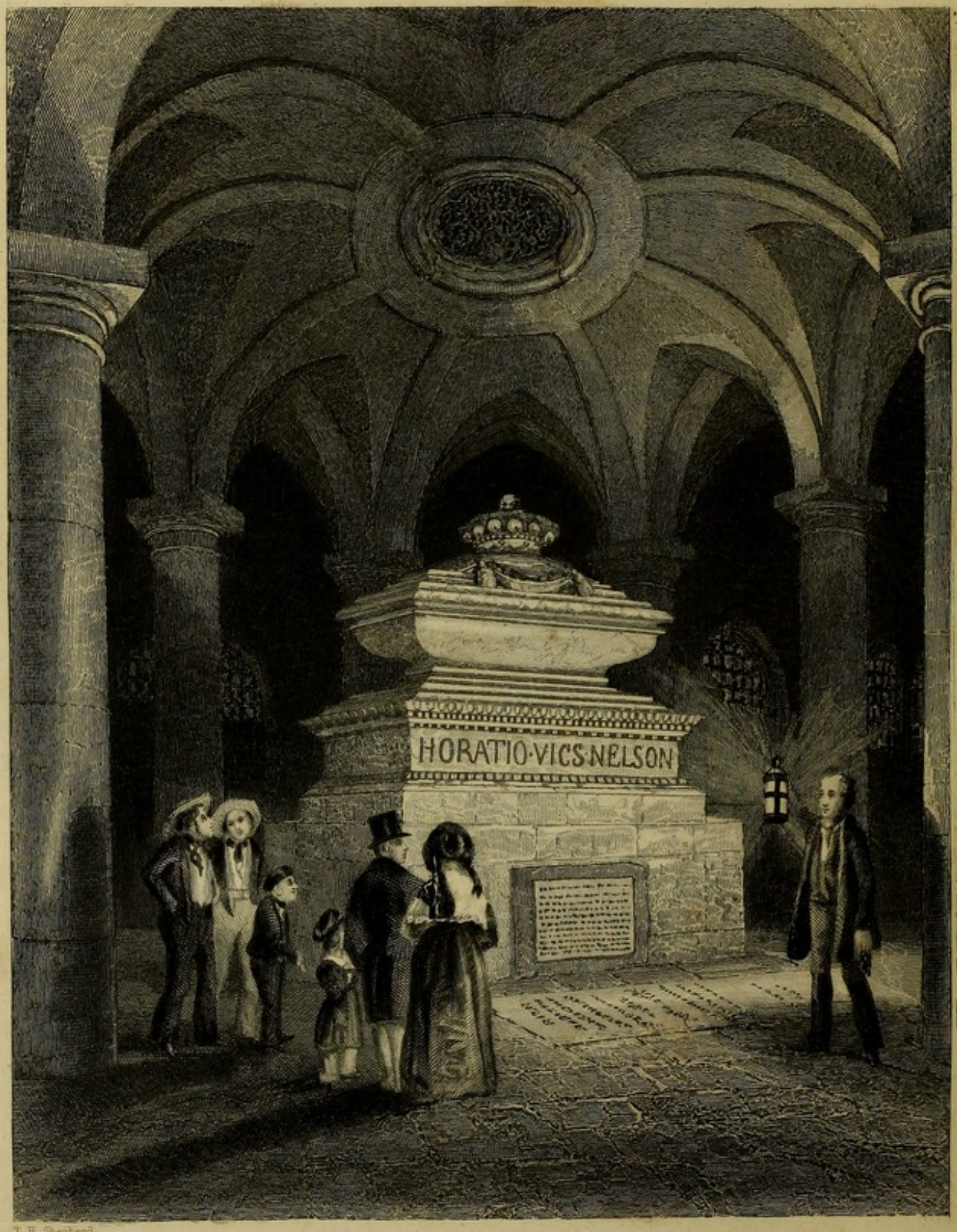
two ranges of glass cases. The collection was purchased by the College, of John Hunter's widow, for £15,000. It then, contained nearly 1000 skeletons; 3000 objects of natural history; 2500 specimens illustrative of pathology. The arrangement adopted by Hunter, is strictly and reverently preserved, and every article which belonged to him is carefully distinguished from subsequent additions made by the College, which, it is said, expended £3000 in the last year alone in the collection. Among the objects most calculated to arrest the attention of the casual visitor, are the skeleton of the Megatherium; another of the Hippopotamus, the supposed Behemoth; the skeleton of Charles Byrne—commonly and better known as O'Brien, the Irish giant, who measured eight feet four inches, when dead. In juxta position and strange contrast to this, is the skeleton of a Sicilian dwarf—a girl ten years old, measuring twenty inches in height. Here also is the skeleton of poor Chuny— a specimen of the largest quadruped, the oriental elephant, measuring twelve feet four inches in the highest part. A Giraffe is on one side of Chuny, and a Camel on the other. But by far the most curious and interesting object of this character in the Museum, is the skeleton of an extinct animal, the gigantic sloth, Mylodon robustus, which was dug up at Buenos Ayres, in 1841. It is disposed in the act of climbing the branch of a tree, and some idea may be formed of its dimensions, when we state, that its limbs, and every part except the head, were three times the thickness of those of the hippopotamus that stands beside it. The tail measures a full yard. On the other side of the Museum is a specimen of another extinct animal—the gigantic Armadillo—Glyptodon clavipes. It is very curious and interesting, and of immense size. It was also dug up at Buenos Ayres, in 1841. Among curiosities of another kind, are several mummies—one of them, that of the wife of the celebrated Van Butchell, whom we well remember, in our boyhood, riding about in the neighbourhood of Hyde Park, mounted on a pony and whose common rejoinder to the remarks passed on his long beard, was, that "his Creator knew where to put hair." There is also here an unopened Egyptian mummy, supposed to be of very high antiquity.

In various parts of the Museum are placed copies of an immense catalogue, bound for public convenience in three quarto volumes. In these books every specimen is numbered and described, and its illustrative value and scientific bearings briefly narrated; by this arrangement students and visitors are enabled to use every minute of their time to the greatest advantage. The whole series is abundantly illustrated by highly finished plates, drawn by the celebrated microscopic draughtsman, Francesco Bauer.

We carried with us, on our visit, an unprofessional horror of the place, which we imagined we should find only a well arranged bone-house, but we were agreeably undeceived. It is a microcosm of physical knowledge; and its exhibitions are so arranged as to serve the purposes of science, without being in any way revolting to the

taste. The human skeletons, with the exception we think of only those of Byrne and the Sicilian dwarf, are stowed away unobtrusively, but, like modest merit, may be found of those who look for them.

Strangers may obtain admission to this famous Museum, by application to Professor Owen, or the assistant Curator for the day. Dignitaries of the Church, Members of Parliament, Officers of State, and of the Army and Navy, members of learned and scientific societies, &c., have all not only the privilege of personally visiting the Museum, but of introducing their friends. The fair sex, however, are rigidly excluded; this regulation originates ostensibly in motives of delicacy, but it is obviously ill-founded, illiberal, and injurious in its operation.




T. H. Shepherd

*Nelson's Tomb, Crypt of Saint Pauls.*

London Published for the Proprietor, by J. Mead, 10, Gough Square, Fleet Street.

# NELSON'S TOMB—CRYPT OF ST. PAUL'S.

We suspect that if there be any of our readers, who have not descended into the Crypt of St. Paul's Cathedral, they will scarcely choose a winter's day for their visit, for they may take it upon our authority, and *non inexperti loquimur*—the enthusiasm which the subjacent ashes of warriors and painters may be supposed to enkindle, will scarcely keep them warm. If there be any architectural beauty in this Crypt—such as we have read of elsewhere—there was not light enough for us to see it; but the idea it conveyed to us, was simply that of enormous strength and solidity—such as would in fact be necessary to support the immense superincumbent weight. The descent into the Crypt, is by a door in the nave at the western angle of the southern transept. In the south aisle of the Crypt is the tomb of the architect, Sir Christopher Wren, nearly under the high altar, it is supposed, of the ancient Cathedral. Near to the spot are the remains of Bishop Newton, Dean of St. Paul's, and adjoining, those of Barry, Opie, Sir Joshua Reynolds, and West. In the recess of a window, in the same aisle, lie the ashes of Robert Mylne, who was for several years the architect to the building. He it was, who designed and carried out the bridge across the Thames, at Blackfriars, which for grace and elegance bears away the palm from subsequent structures of the kind, in however great a degree the latter may excel in massiveness and durability. Under the centre aisle are deposited the remains of Lord Chancellor Rosslyn, Dr. Boyce, the celebrated musician; Dr. Taylor, Chancellor of the Cathedral, and last, though certainly not the least in our list, Thomas Newton, whose munificent bequest to the Incorporated Society for the management and distribution of the Literary Fund, has in so great a degree contributed to give efficiency and permanency to that excellent Institution. In an odd corner, into which you ascend by a ladder of some two or three steps, are sundry effigies, some of them greatly mutilated, which belonged to monuments in the ancient fabric. Among these is Dr. Donne, in his shroud; Sir Nicholas Bacon, in ponderous armour; Sir John Wolly and his lady; Lord Chancellor Hatton; Sir Thomas Heneage; Sir William Cockayne; and part of the bust of Dean Colet, the founder of St. Paul's grammar school.

But the grand object of our pilgrimage—for the sake of which we hope to be pardoned if we have stridden hastily over much venerable dust by the way—was Nelson's Tomb, of the general appearance of which the accompanying plate will give a better idea than any we can convey in words. It is immediately under the circular grating, which the reader will observe as he stands beneath the dome. It is

separated from the rest of the Crypt by a high iron palisading, through which the visitor passes by a gate. The space is surrounded by a series of eight stone pillars, which present the appearance of a small temple. In the centre is the tomb. The body of the illustrious hero is enclosed in the stone work which forms the base of the tomb. The sarcophagus above was made by order of the haughtiest favourite of the haughtiest of monarchs, Cardinal Wolsey, who designed it for his own remains in the Chapel of St. George at Windsor. His disgrace, however, intervened, and before his death, Henry laid hands on the sarcophagus, which remained at Windsor until the time of George the Third, who caused it to be transferred to the tomb of Nelson. Certainly, if to have his tomb so surmounted be any distinction, Nelson deserved it; but we confess, we cannot see the propriety of the adoption; nor is the incongruity in any degree mitigated by placing Nelson's Coronet on the sarcophagus of Wolsey. Again, a sarcophagus, if we have not forgotten our Greek, is intended to contain the actual body of the defunct, and here we have the anomaly of an empty sarcophagus being placed over an occupied one—for the basement answers the purpose of a sarcophagus—nay, it is one. This is an odd association, of what children call the "make believe" and the "real earnest." That such an absurdity, as well as the common use of urns, should obtain in a church-yard, is not to be marvelled at, but one would think that in the case before us, the proprieties would be observed.

Every public event in the life of Nelson must be so familiar to all Englishmen, that it would be idle to recount them; but a few particulars of his funeral may not be unacceptable. Such a scene was never before witnessed in England; and distant—far distant be the day on which we shall behold such another! The coffin containing the remains of the illustrious hero was conveyed on a funeral car, or open hearse, decorated with carved models of the head and stern of the Victory, surrounded by escutcheons of the arms of the deceased, and adorned with appropriate mottos and emblems. Above was a canopy, in the form of the top of an ancient sarcophagus, with six sable plumes, and the coronet of a viscount in the centre, supported by four columns, representing palm trees entwined with wreaths of laurel and arbor vitæ. This car was drawn by six led horses, their caparisons being adorned by armorial emblems. The black velvet pall bearing six escutcheons of the arms of the hero, and the six bannerols of his lineage, had been removed, in order to give an unobstructed view of the coffin. The funeral was attended by the Prince of Wales, the Dukes of York, Clarence, Kent, Cumberland, Sussex, and Cambridge, by nobility of all grades, ministers of state, prelates, distinguished naval and military officers, &c. &c., while among the humble, but not less sincere mourners, were forty-eight pensioners of Greenwich Hospital, and the like number of seamen and marines of the Victory. The imposing and solemn effect was enhanced by all that military and heraldic display could add to such a procession. When

the coffin was removed from the car, the canopy was supported by six admirals, and the pall by four.

The interior of the Cathedral was fitted up with seats for the accommodation of those who thronged to witness the ceremony. As the solemn service proceeded, evening drew on, and the general effect was greatly heightened by the introduction of artificial light; a vast number of torches, by an excellent previous arrangement, were simultaneously lighted up in the choir, both below and in the galleries; while the east space under the dome was illuminated by a kind of lantern, lowered by a rope and furnished with 130 patent lamps, an ingenious contrivance of Mr. Wyatt. To the touching pathos of the burial service of the church, was added the solemn effect of music. By means of invisible machinery, a bier was raised to the aperture under the dome, and received the coffin. Garter King at Arms then proclaimed the style, &c. as usual, and the comptroller, steward and treasurer, of the deceased, now broke their staves and gave the fragments to Garter, who threw them into the grave, in which also the flags of the Victory, being first furled up by the sailors, were also deposited. The sailors, who had borne them into the church, naturally desirous of some memorial of their gallant and beloved commander, contrived each to detach a small portion of the largest flag. Fragments of the funeral decorations are preserved as objects of national interest in the United Service Museum. We know not that we can more appropriately illustrate our subject than by a quotation from an eloquent living author.*

"From 1798 France was in the hands of Napoleon. His sagacity saw that England was the true barrier against universal conquest, and that the battle must be fought on the seas. He forced the whole naval strength of Europe against her. A man was now raised up, whose achievements threw all earlier fame into the shade. NELSON instantly transcended the noblest rivalry, in a profession of proverbial talent and heroism. His valour and his genius were meteor-like—they rose above all, and threw a splendour upon all. His name was synonymous with victory. He was the guiding star of the fleets of England. Each of his battles would have been a title to immortality; but his last exploit, in which the mere terror of his name drove the enemy's fleet before him through half the world, to be annihilated at Trafalgar, had no parallel in the history of arms. Nelson, too, *formed a class by himself*. Emulation has never approached him. He swept the enemy's last ship from the sea, and like his two mighty compatriots,† having done his work of glory, he died."

Nelson is dead, and he has been followed to the tomb by many a gallant chief, to whom his name was a watch-word; and we have heard much vapouring abroad, and some unworthy croaking at home, about the decline of the British Navy, while we were

* Croly. † Pitt and Burke

edified by accounts of the wonderfully increasing superiority of the navies of our neighbours. The cannonading at Acre has either deafened our ears, or silenced the boasters abroad, and the croakers at home. We now hear nothing to the contrary of what we have all along maintained, that the courage and discipline of the British Navy are what they ever were, and we believe ever will be; while in the scientific branch of its efficiency, it is so much improved that, as a naval officer remarked to us the other day, "we could throw a ship's broad-side into a parlour grate."

Melville. Melville.

*Madame Tussaud's Exhibition*

*Bazaar, Baker Street*

# MADAME TUSSAUD'S EXHIBITION OF WAX-WORK.

"WAX-WORK!" It is a name which associates itself with the happiest days of childhood. The blooming cheeks, the kindling eyes, the gallant bearing of its mimic heroes, have ever filled young hearts with surprise and delight, and "stolen the spectators from themselves." Now, impressions conveyed to the mind in this vivid manner, become permanently fixed in the memory, and in after years are found very materially to influence the imagination. The grace and benignity which we associate with the idea of a queen—

"Her highest happiness, to bless her people,"—

the behests of the military commander, the prowess of the giant, the tyranny of the Turk, the grimness of the murderer, the grotesqueness of the monster, are characteristics which may ordinarily be traced to the ineffaceable impressions received at the waxen exhibitions of the country fair, or from their better dressed, "large as life" associates of the London sights. Hence it is, that with both old and young, wise and simple, "wax-works" have become universal favourites.

Madame Tussaud has built her fortunes upon these common sympathies: to the little folks she has given "wonders;" to the star-gazing countrymen glories of scarlet, and glories of gold; to the historian, portraits of the great political actors of modern Europe. Sixty thousand pounds are said to have been expended by her in the preparation of models, and the purchase of wardrobes and decorations. But large as this sum is, we may assert it to have been profitably invested; for, in catering for a common appetite, she has not, with the evil fortune of most speculators, "reckoned beyond her host." Thousands crowd her rooms; princes, merchants, priests, scholars, peasants, school-boys, babies, in one common medley; and her success has consequently been commensurate with the boldness of her undertaking.

Visitors entering the establishment from Baker-street pass through a small hall, tastefully "set out" with casts from the antique, and the best modern sculptures, and proceed by a wide staircase to a saloon at its summit, which is richly decorated by a radiant combination of arabesques, artificial flowers, and mirrored embellishments. Here, at a small table, sits an aged lady, who solicits the admission fee with an accent which at once

proclaims her Gallic origin. She possesses a small and delicate person, neat and well-developed features; eyes, apparently superior to the use of a pair of lazy spectacles, which enjoy a graceful sinecure upon her nose's tip. Line upon line, faintly but clearly drawn, display upon her forehead all the parallels of life. Her manner is easy and self-possessed, and were she motionless, you would take her to be a piece of wax-work; a dame of other days. This is Madame Tussaud: a lady, who is in herself an exhibition.

She was born at Berne in Switzerland, in 1760, about two months after the death of her father; and at six years of age, was adopted into the family of her uncle, M. Curtius, the celebrated wax-modeller of Paris. Here she became acquainted with La Fayette, Mirabeau, Voltaire, and most of the choice spirits of the Revolution. In 1787 her talents recommended her to the notice and employment of the Princess Elizabeth, sister to Louis XVI., who gave her a residence in the palace of Versailles, where she executed many works at the command of the king and the royal family.

After the death of her patrons, during the reign of terror, she was exposed to frequent perils of her life; but in the midst of anarchy her genius preserved her. The republican authorities, vain as they were ferocious, could not afford to lose her services as state modeller; and thus, as well as by her great prudence, she was spared to take casts from the heads, living or dead, of most of her savage judges.

In 1806 she came to England, and opened an exhibition of her works in one of our country towns. With these she afterwards travelled the length and breadth of the land. In 1833 she came to London, and founded her present "unrivalled" exhibition, which may in some sort be considered as a modelled epitome of her life and times.

From the saloon, the great room is at once entered. If it be a night exhibition, the excess of light which fills the whole apartment dazzles and delights the spectator. The French are said to be masters of artificial light; their shops, cafes, theatres, saloons, are, from the number, distribution, and brilliancy of their lamps, almost shadowless. Madame Tussaud has adopted their principles. The exhibition is illuminated by nearly five hundred "burners," disposed in small clusters, and so arranged, that while they perfectly exhibit particular groups of figures, diffuse, at the same time, a clear, steady, and equal light. Lamps grouped in the manner of state chandeliers, would have had in themselves a more gorgeous effect, but the light would, with the same number of burners, have been much less.

This great room is about one hundred feet in length by fifty in width, and of a proportionable height. Its walls are panelled with plate glass, and richly decorated with draperies and burnished gilt ornaments in the Louis Quatorze style. The principal statues and groups are placed round the four sides, and the larger scenic combinations of figures in the centre of the room. At the east end, once the principal entrance, is an orchestra, in which, during the evening exhibitions, appropriate music is performed. In various convenient places and eligible points of view, covered seats and ottomons are provided.

At the western end of the room is a little "golden chamber," for the exhibition of George IV.'s coronation and state robes. This may be regarded as the "pageant of delight," the focus of the gorgeous spectacle. The attitude and features of the monarch are from the picture painted by Sir Thomas Lawrence to furnish copies to the ambassadors for presentation to their several states. He is shown clothed in the royal tunic of the British kings, over which, depending from the shoulders, is the coronation mantle. Beside him, on either hand, arranged trophy-wise, are his parliamentary and imperial mantles. The three robes are said to contain 567 square feet of velvet and embroidery, and with the ermine lining, to have cost £18,000. In front of the king are placed well executed models of the coronation regalia; and at the back of the apartment, the throne which was built for the reception of the "Allied Sovereigns" at Carlton House. This part of the room, as it displays a mode of exhibition which we think it very desirable to encourage, we have chosen for the subject of our illustration.

The most interesting figures in the exhibition are those which display the costumes of particular nations or tribes, as the renowned Commissioner Lin and his lady; the "Favourite Mameluke," who is said to have saved the life of Napoleon during his campaign in Egypt; the tiger of the Deccan, Tippoo Saib; or the prince of the "basest of kingdoms," Mehemet Ali. But those which command the greatest share of popular attention are the "sceptred sovereigns" of our own and adjacent countries—Charles 1st, in bright steel armour; Cromwell in russet brown, Francis the 1st and Henry the 8th, in the "braveries" which illuminated the "Field of the Cloth of Gold;" Queen Elizabeth imbedded—we had almost said, choked with jewellery, and her humbled rival, Mary, of Scotland, attired in sable weeds. These and similar figures exercise a power over humbler visitors, which amounts to absolute fascination.

> "Would you not deem it breathed? and that those veins
> Did verily bear blood?"

are questions which they would never think of raising,—the illusion is complete, and for a moment they feel themselves to be gazing on the very "mould and frame" of the departed. The wax-work kings that were formerly shown in Westminster Abbey had the same—or even perhaps a more delusive effect on the perceptions of young and simple people; for there the sacred character of the edifice, and the venerable splendours of its architectural decorations, gave, as it were, the sanction of religious truth to their pretensions. Charles 2nd, in his actual coronation robes, placed at the end of one of the aisles of Henry 7th.'s chapel, was not a thing to be doubted. We are of opinion that the curiosity which was at the root of this love of pictured history might be directed to higher and better purposes, and that for educational uses it might be made to illustrate not merely the races of man, but the whole natural history of the earth. We remember to have seen in the Manchester Museum, a

series of models of foreign fruits, leaves, &c., devoted with great success to this important purpose.

On leaving the exhibition "Madame" puts your courage to the test, by asking if you would like to see the "Separate Room,"—

"A gloomy place of rendezvous,"

where casts of the bleeding and dying heads of Marat, Robespierre, Carrier, Fouquier, and various horrible relics, are exhibited. But few persons, such is the love of the marvellous, decline the invitation.

H. Shepherd. T. H. Nibbs.

*Drury Lane Theatre.*

*"Wrestling Scene in As You Like It."*

# DRURY LANE THEATRE.

A THEATRE, according to the signification of its original Greek name, is "a place for seeing;" and the arrangements of ancient architects were chiefly directed to the attainment of unobstructed vision for its numerous frequenters. But modern structures of the kind require additional accommodations. Dramatic entertainments of the present day are so varied in their character, and call for the assistance of so many of the elegant arts, that a building of a very complex nature is demanded. The auditory must be of the form best suited to the diffusion of musical sounds; its sittings so arranged as to give every spectator a point of view, free from perspective abridgment or distortion; its approaches sufficiently large to permit, not only comfortable access to all parts of the house, but safe and instantaneous egress, in case of fire. The stage must be of a size and proportion adapted to an effective presentation and prompt withdrawal of its complex scenery, and the preservation under all circumstances of a sufficient space for the clear enactment of its exhibitions. And at the same time it must be so placed in relation to the body of the house, as to secure for the audience the advantages we have already enumerated. Drury Lane Theatre is one which combines these difficult acquirements in the happiest manner.

"Old Drury"—in its youth the special residence of "her Majesty's servants," was built in 1617, and was then called the "Cockpit." It was in the same year demolished by a riotous mob, but rebuilt in 1658. Killigrew, in 1663, encouraged by the patronage of Charles 2nd, raised a new and more commodious edifice. In 1672 this house was burnt down; but rebuilt by Wren in 1674. During a hundred following years, it underwent a series of enlargements and improvements, till, in 1791, it was pulled down to be rebuilt. On the 24th of February, 1809, this new house was burnt to the ground,—Sheridan, its chief proprietor, sitting meanwhile at the window of an opposite tavern, drinking, to the music of its rending walls, success to the drama and its management. In 1810, a joint stock company was formed by authority of parliament to rebuild the theatre by subscription.

Mr. B. Wyatt was the architect; the first stone was laid on the 29th October, 1811, and the new theatre opened on the 10th October, 1812. It was partly built upon the plan of the great theatre at Bordeaux, supposed to be the best theatre in Europe for the accurate conveyance of musical sound.

The general form of this edifice is that of a parallelogram; its extent from north to

south being 131 feet, and from east to west 237 feet, independently of the painting and scene rooms which are partially detached, extending 93 feet further eastward. The chief entrance is approached by a flight of steps, protected from the weather by a porch.

The entrance hall communicates, eastward, with the rotunda and staircases to the boxes; and on the north and south, with the pit-lobbies, and from the latter, by circuitous passages, with the pit itself.

The rotunda and grand staircase form very beautiful portions of the theatre; and the entire architectural arrangement is, in the opinion of builders and artists, the most skilful and picturesque of modern times. The rotunda, which is thirty feet in diameter, consists of two stories, separated by a circular gallery, and crowned by an elegant dome, from which is suspended a large brass chandelier. In the lower story, fronting the entrance, are three statues, the centre one from Roubiliac's Shakspere, the pedestal inscribed by Ben Jonson's hearty line—

"He was not for an age, but for all time."

On the left David Garrick with the inscription,

"The purpose of playing, both at the
First, and now, was, and is, to hold, as 'twere
The mirror up to Nature."

And on the right, Edmund Kean, with the inscription,

"———Now get you to my lady's chamber,
And tell her, let her paint an inch thick,
To this complexion she must come———."

Four semicircular niches, with as many bronze tripods, break the concave of the walls, and on the right and left are doors leading to the principal staircases, marked respectively, "King's side," "Prince's side."

The rotunda consists of a peristyle of eight columns, of the Corinthian order, of Sienna marble, supporting a highly enriched entablature and dome. Both the columns and entablature are designed on the model of the grand remains of the temple of Jupiter Stator, in the Campo Vaccino, at Rome. The dome is ornamented by five circles of deeply sunk panelling, crowned by a sky light.

The saloon stands over the entrance hall, and is a very gorgeous "interior." It is a nobly-proportioned room, 87 feet in length, by 27 feet in breadth; but the extremities have been formed into semicircular temple-like recesses. The walls are plated with looking glasses, divided by pilasters, painted in imitation of new marbles, and hung with crimson draperies. Large ottomons, statues of females bearing lamps, three handsome cut glass

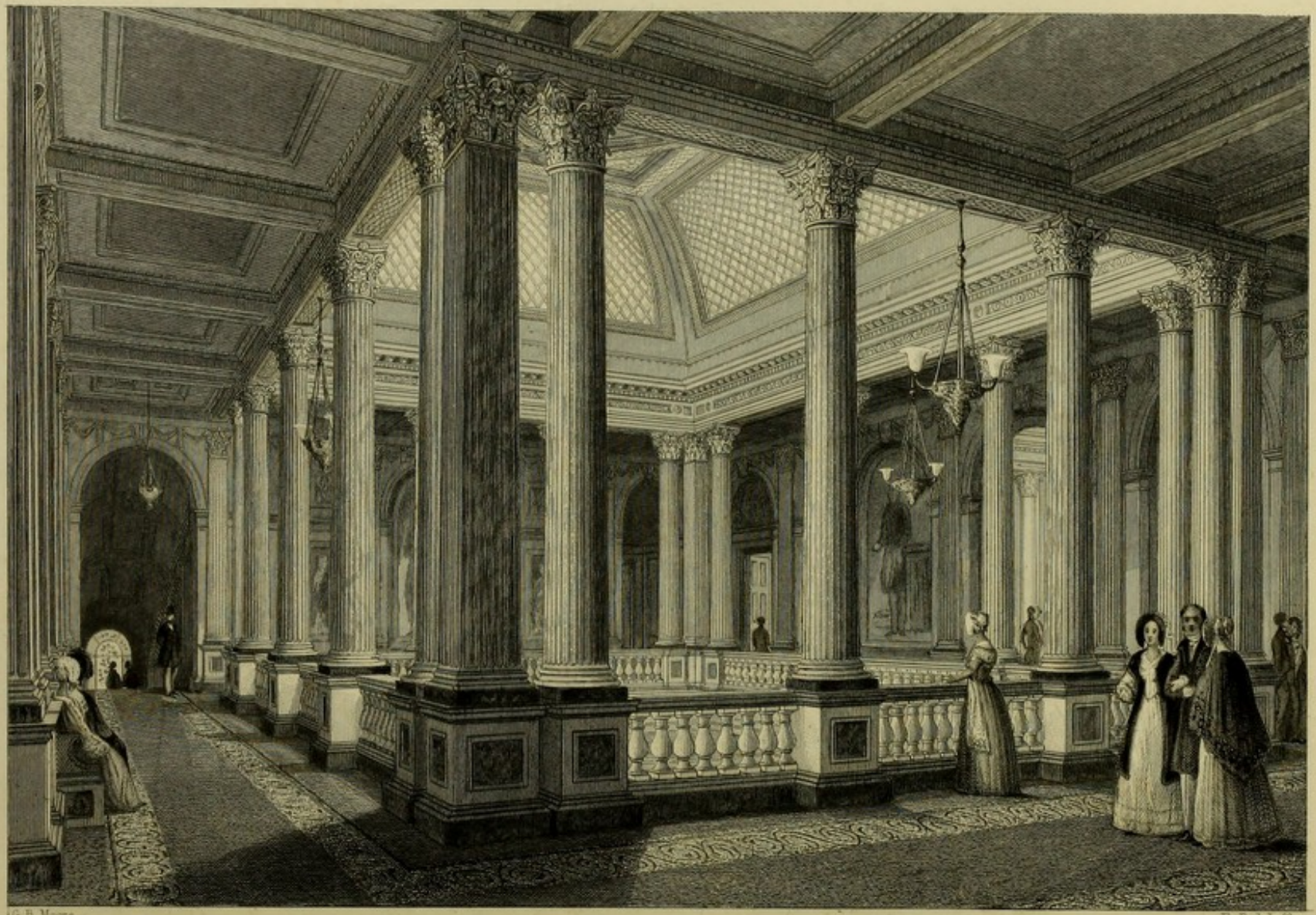
lustres, and a splendid refreshment room, complete the decorations and conveniences of this elegant "lounging place."

The auditory has a most imposing effect; it presents to the eye a series of vast sweeps of bright colours, which flow, in graceful curves, to their termination in the proscenium: these, while they captivate the fancy, at once lead it to the spot where it is to receive its greatest enjoyment. This is high decorative art. Looking forward, you are led, as it were, by a jocund hand, directly to the stage; or looking upwards, you are with equal taste led by delicate gradations from the bright red and browns which ornament the lower boxes, to the blues and more lightly pencilled embellishments of the ceiling. The credit of these decorations, the design of the proscenium, and the present form of the interior, belong to Mr. S. Beazley, under whose superintendence, during the management of Elliston, the auditory was completely remodelled at an expence of £21,000. In its original state it was circular; but its present form is nearly that of a horse shoe, 46 feet width at the stage, 52 feet across the centre of the pit, and 48 feet from the front of the stage to the centre dress box. The height from the floor of the pit to the ceiling, 47 feet. This vast area is illuminated by 27 lustres, and the front of the stage by 116 gas burners. There are three tiers of boxes, two slips, and an upper and lower gallery. The house is calculated to contain —in the dress circle, 234 persons, first circle 196, second circle 480, private boxes 160, family boxes 96, proscenium boxes 64, slips 130, pit 800, lower gallery 550, upper gallery 350, making a total of 3060 persons.

The proscenium being, as it were, the portico of the stage, has less of imitative art in its decoration than the other parts of the house. On each side are two demi-columns, of the Corinthian order, supporting a rich entablature, a coved ceiling, and, spanning the stage, an elliptical arch, from which descends the "fly curtain," of crimson velvet, emblazoned with the royal arms. On each side, between the columns, are three private boxes, "sumptuously apparelled." Three drop curtains are used during the intervals of performance. The first, of crimson velvet, displayed previously to the commencement of each play; the second, a painted drop scene, by Stanfield, in the manner of Berghem's classic landscapes, used at the end of acts, and the third, the old green curtain, to mark the "last scene of all." The first of these curtains has a very grand appearance, and by its costly and massive character lends an air of great reality to the images and pictures of the scene. The Royal Box is that between the columns, on the left, which ranges with the dress circle: its ante-room is a handsome apartment, surmounted by a dome, supported by four Corinthian columns.

In the construction of this building every care has been taken to secure the audience in case of fire. The passages, lobbies, and staircases, are built of stone, and are sufficiently capacious to contain the entire number of persons that can, at any one time, be assembled in the theatre.

The stage is of great extent, being 96 feet 3 inches from the orchestra to the back wall, and 77 feet 5 inches in width from wall to wall. The depth of the trap, or ghost floor, beneath the stage, 10 feet; the height of the side scenes 21 feet, and the height of the "cloud flats" 21 feet. The manager's room, actresses' dressing rooms, and various other apartments, are on the north side of the stage; and on the south are the green rooms, the prompter's room, the actors' dressing rooms, and a range of stabling for twenty horses. In the line with the upper flies, over the auditory, are the carpenters' shops, gas fitters' rooms, property rooms, and store rooms. The painting room is over the eastern extremity of the stage, and measures 79 feet in length, by 31 feet in height and width.



G.B. Moore. E. Radclyffe.

*Reform Club.*

*The Corridors of the Saloon.*

LE CLUB DE LA RÉFORME LES CORRIDORS DU SALON. DER REFORM CLUB DIE GANGE IM SAALE.

# THE REFORM CLUB.

It was upon the evening of Tuesday, November 2, 1830, when public opinion was still fermenting with the spirit of the "three glorious days of July," and still discussing the merits of the divorce pronounced "for richer or poorer, for better or worse," between their High Mightynesses of Holland and the "braves Belges," that we attended the opening of the Houses of Parliament. This, which when unaccompanied by the pomp and solemnity observed during the presence of the Sovereign, is apt to be a mere ceremonious affair, bore upon this occasion a particularly depressing aspect. Every one seemed to feel "the times are out of joint;"—the unusual period appointed for the meeting of Parliament,—the rumours of distress and of excitement then prevailing,—the hopes and fears always indulged in upon the commencement of a new reign,—the party spirit that agitated all classes, which shook the Lord Mayor and fulmined o'er the Common Council; all these causes, more or less, contributed to produce a feeling vague, indefinite, but singularly oppressive. Add to this, the effect upon the spirits of a dull, raw, cold, drizzling November day, the fog hanging in murky, smoky, folds over the metropolis, which now suddenly clearing away, then increasing in density, and ever rapidly enveloping the ceaseless tide of human life that hurried towards the Abbey, seemed, like a pestilence, to sweep men from the paths of the living, even as they passed along.

The attendance of the Peers was numerous, all seemed to feel, and to be oppressed, either by the density of the atmosphere, their own thoughts, or the state of the country; and long before the arrival of the King, almost even during the ceremonial of the speech from the throne, a low, indistinct sound, as of men in earnest conversation, was heard rising and dying away at intervals, like the low moaning of the wind which foretells the coming storm.

We need hardly remind our readers, this was the occasion of the declaration of the King's Government against a Reform Bill, and none who heard it can forget the scene which ensued. Members rushed from the Upper to the Lower House. Groups of Peers lingered in earnest debate, and, as we descended to the street, every man questioned his neighbour, then hastily hurried off, as if on a special embassy, to convey his information to the crowd without, whose loud shouts of defiance were heard, now near, then afar off, as in broken masses it gradually withdrew, to prepare for the tumult and party warfare of the coming day. Reader, upon that night the Reform Club was virtually founded, although, chronologically speaking, the registration of its birth, and its baptismal promises, belong to a

more recent period. It was not indeed until 1836, when Reform, like the popular Deity, might be said to "rule the camp, the court, the grove," that the desire, long felt, to form a *point d'appui*, for its supporters, was first carried into effect, and workmen were seen preparing Dysart House for the reception of the members. This, however, was merely a preliminary step, to form and consolidate the Club, and to make it the nucleus of the party, and nothing more was done until Wednesday, the 13th December, 1838, when a general meeting was held, to consider the designs submitted by Messrs. Blore, Basevi, Cockerell, Sydney Smirke, and Barry, for the proposed new building. The design of the latter, both for elegance and convenience, was preferred; it offered an elevation in harmony with the Travellers', and although exhibiting a superior grandeur, did not detract from the architectural importance either of this or the Athenæum. It occupies a frontage towards the street of about 135 feet, and bears a resemblance to the Palazzo Farnese at Rome, which was designed by Michael Angelo, and built by Antonio Sangallo. The entrance, which is in the centre of the building, rises several steps from the ground; and the exterior of this, and of the garden façade of the Travellers', may be cited as two of the most perfect specimens of Italian architecture in the metropolis.

On entering the house, a flight of eight steps from the Porter's Lobby leads you into

## THE SALOON,

a spacious quadrangular hall, from whence access is obtained to all the principal rooms. The dimensions of this are 57 by 51—the total height 54 feet; and the following may be considered as a general description of its arrangement and decoration. Twenty Ionic columns, surmounted by as many of the Corinthian order, all twenty feet high, placed at a distance of nine feet from the wall, form a spacious colonnade, the interior of which comprises a tessellated pavement, executed by Mr. Singer, from a design by Mr. Barry, which is based upon the beautiful decorations of the Etruscan Vases, and is in such admirable keeping, with respect to colour, to the walls, &c., of this apartment, that it cannot fail to give an impulse and become an authority for the further introduction of mosaic, as a feature in public buildings.

The space thus enclosed is 34 by 28 feet, and at each angle two columns and a square pillar are employed, producing a very desirable fullness of effect, as well as appearance of solidity. From the cornice of the upper colonnade, a spacious vaulted skylight, flattened in the centre, sheds a rich flood of light over the entire extent; this was executed by Mr. Apsley Pellat, at an expense of £600, and exhibits the most careful consideration in its design. One very pleasing and original circumstance is also to be here remarked, viz:—in the upper and lower colonnade, on the south side, a view is admitted into the Coffee and Drawing Room over it, through the Centre Arcade, which is filled in with plate glass to the level of the chimney piece. By this means increased effect is given to

the architectural view, especially at night when brilliantly lighted up. A mirror of similar dimensions occupies also the centre of the western colonnade, reflecting the entrance of the corridor or principal staircase, which is constructed upon a plan unusual in London, though common in Italy, being *enclosed*, as the flights of about forty-four steps, together with the landings, are shut up between walls, and consequently there is no open *well*, nor can the whole be seen at one view. But as the principal interest connected with this and the other apartments arises, undoubtedly, from their mode of decoration, we shall endeavour to present to our readers a correct statement of the means adopted to produce the rich and carefully elaborated results we are now to consider.

The whole of the walls, to the height of the impost mouldings and archivaults in the upper and lower orders, are covered with Scagliola, except the panels between the pilasters which are destined for paintings, and also the skirting or plinth, which latter throughout is of marble; that of the lower colonnade being of Galway black, and of the upper of St. Anne's. The Ionic columns, as well as the Corinthian, are of Scagliola; the former an imitation of dark, and the latter of light Sienna; the capitals and bases of all being of statuary marble. The plinths below the bases of the columns and pilasters of the upper order resemble Porto Venere, and the mouldings of the pedestals, the dado and balustrade, exhibit a rich outline of Sienna. The same portion of the lower order is executed in Oriental green and Egyptian red granite. The cornice of the quadrangular balustrade, and its base is of real Sienna, the balusters are of Carrara marble. The dies of the pedestals and the dado of the Corinthian pillars, represent French white blue veined, and the centre panels of the dies Brocatello, the impost pilasters of the lower or Ionic, are in pale Giallo antico, and the margins or spaces between these and the architraves of the doors are in Verde Antico. In the upper order again the impost pilasters, are similar to the dies of the pedestals we have before named, and the margins or spaces between resemble also those of the lower colonnade. The architraves of the doors of the upper order are of the richest Brocatello, those in the lower are in imitation of a bright madder coloured Egyptian porphyry, and the mouldings of the panels below and archivaults are of dark Sienna marble. The clear glass frames are all in imitation of brown porphyry. The walls of the staircase are divided into panels, and upon each landing place large mirrors reflect their extent; the whole of the mouldings are of Belgian white, and the panels of the dado are alternately of Verde Antico and Thessalian green. Above this, Sienna and Brocatello are blended; the large Sienna panels being inlaid with the latter, and having also in the centre a lozenge shaped pattern inlaid in imitation of Lapis Lazuli. The sinking behind the rope, or stair rail, is in imitation of Rosso Antico. The stairs are of marble. The richest Axminster carpets are laid down on the square of the corridors and the colonnades, and large mahogany sofas, with bronzed bas relief panels of open work, occupy the spacious niches. It is intended to decorate the spaces between the pilasters with portraits of eminent Reformers; nor should we omit to mention the rich

floral mouldings of the upper colonnade, and the *Fresco* paintings inrelief, which represent Music, Poetry, Painting, and Sculpture, executed by Mr. E. T. Parris. The doors of all the apartments are of oak and maple.

From the Saloon we will now conduct our readers round the House. That little room to the right of the entrance, is the Visitors' Waiting Room; and from thence we proceed to the "Morning Room," or "Parliamentary Library," 25 feet by 59, and 20 feet high. The columns in this apartment represent pale Giallo antico, with statuary marble capitals and bases; the book cases, which cover the entire surface of the wall, are of wainscot, with pilasters of Pollard oak. Above them a very boldly-executed frieze in relief is carried round the room. The table part of the book-case is of green Genoa marble, and the general effect of the dark blue drapery and furniture is that which a library should convey, viz.: a rich and quiet solidity.

The "Coffee Room" next succeeds. This is 117 feet long by 26 feet wide, and 20 feet high. The ceiling, and the architectural grouping of the columns, are planned with so much taste, that, aided by a peculiar division of the furniture, this room forms, in fact, three distinct compartments, without in any manner diminishing the impression of space and grandeur that its dimensions convey. The rich drapery of crimson cloth, hung in the banner style with fringes of the same colour; the gilt wreaths and cornices, contrast and harmonize well with the light Sienna, of which the columns are composed, and add a warm and cheerful tone to the prevailing cold tint employed upon the walls. The floor is of oak, inlaid and polished; the windows open to the south, and when this room is brilliantly lighted up, the rich hues of the Persian carpets, the snowy whiteness of the table-cloths, and the speaking eloquence of dumb waiters, glittering with polished plate, and rich cut glass, give evidence of that combination of wealth with utility, the refinement of which is to be expressed only by a word at once original and intensely national,—Comfort.

A Cloak and Private Dinner are the other principal rooms upon this floor. Ascending the staircase, we enter from the north side of the Upper Gallery the private Drawing Room. The walls of this elegant apartment are hung with blue silk damask, formed at each end into panels, with gold mouldings very carefully introduced. The ceiling is vaulted, lofty, and highly decorated in gold, and varied shades of blue, &c., introduced into linear and fret-work ornaments. The furniture is of blue Utrecht velvet; the tables of maple, with purple mouldings. No room of this house exhibits probably a more careful consideration of the means requisite to produce a rich and harmonious effect. The contrasting colours are boldly employed, yet not so as to be violently oppressive to the sight; and notwithstanding the preponderance of one uniform hue, the effect is modulated and carried off by the varied subordinate tints which are introduced, and these are again pleasingly united and blended by the general tone of the materials employed upon the

furniture. A Committee Room, and two small apartments succeed, and from these we pass into the Library of General Reference, 28 feet by 59, and 20 feet high. The book-cases here are of light maple, and cover, as in the former case, the entire extent of the wall: the ceiling is grounded in blue, but marked, as it struck us, with rather a broad R. The carpet is of rich crimson, and the furniture of dark green Utrecht velvet; yet these colours, which might perhaps produce a heavy effect, are enlivened, not by the employment of gold, silk, hangings, or mouldings; but mainly by that which, though apparently casual, is, in fact, a very powerful agent, viz., the colour of the wood used for the general furniture of the room. As it is, the effect is both novel and striking, and has been much admired. A bold frieze is carried round the room, and the table of the book-cases is of green Sienna.

The Drawing Room is situated upon the south side of the building, and occupies the greater portion of the garden front. It is 117 feet long, by 26 feet wide, and 20 feet high. The columns are of Belgian white scagliola, with statuary marble capitals and bases; twelve of these, rising in elegant proportions, support a richly-decorated architrave, and floral cornice, and divide the room into three separate compartments; but so as in no degree to diminish the effect of breadth and architectural grandeur the apartment is intended to convey. The floor is of oak, inlaid in various ways at the principal entrances from the Saloon; and the carpet, which is of Scotch manufacture, is in one length, narrowed at the doors, of three different patterns, but of uniform colours. The prevailing tone is gold; the walls being hung in gold and silver satin damask, the curtains are a deep brown, and rich draperies depend from above, and hang in graceful folds on all sides of the spacious mirrors which are placed at the east and western ends of the room. The ceiling is elaborately ornamented with gold, employed not, as is most customary, in outlines, or, as it were, in tints; but covering the entire surface of the ornament, and relieved by cold tones of French white and drab. French white, which is, in fact, the lightest shade of purple, is of all colours the most delicate and aerial, and is far too seldom used; for, when blended as it is here, it becomes not only a sufficiently expressive, but an extremely pleasing agent. It can be introduced, however, only where other hues are light and cool, as intense or rich colours completely subdue its influence. The furniture is an instance also how much depends upon the proper consideration of the materials, and *their form*, in producing a pleasing effect. The tables are of light Amboyna carved in the solid, which heretofore has seldom been attempted; rosewood is also introduced in sofas, &c. &c., but with Utrecht velvet of a peculiar light brown, and the arrangement of these in no way diminishes or destroys the area; but their colour becomes even an important accessory, and tends to unite the whole in perfect harmony.

A few more remarks may be added with respect to the Saloon. It has been objected to this apartment, that the prevailing tone of its decoration is too warm. But it is to be remembered, that although the same general law, in the employment and use of colour,

is applicable to architectural as well as imitative works of art, the same effect is not designed to be produced, nor are the agents identical. The object of colour combined with architecture is to enliven, without destroying space; and when positive agents, such as marble, are used for this purpose, effect can be produced only by appropriate contrast, and not by mediate hues, or the various resources of the painter. Again, distance cannot be so well preserved, nor does the area appear so expressive, as when fresco or oil painting is the decorative principle. Criticism must be limited, therefore, to the circle the materials employed prescribe, and it must be exercised by rules strictly applicable to the peculiarities of the case;—as the nature of the building, and the general ornamental character it displays. But we must not ask from marble what marble cannot effect, nor must we also submit it to an unfair test, by its employment without a sufficiency of light. And now, gentle reader, let us descend, not to meaner subjects, but to that which has become truly one of the sights of London; the pilgrim's shrine of peer, prince, and peasant, remarkable at once for its completeness, admirable arrangement, order, method, and the extensive reputation of its celebrated chéf, Mons. Alexis Soyer.

## THE KITCHEN.

We shall follow the details of a well-executed engraving of this department of the Reform Club, as described by its conductor; and, thus guided, commence with La Boucherie. Here, in a small space, all joints are trimmed for cooking. From thence we proceed to the Meat and Game Larder; a lofty, well-ventilated room, excellently fitted up with various slate dressers and ice drawers, which, being always maintained at a temperature of 35 to 40 degrees, enables every variety of comestibles to be kept fresh as imported, even for a considerable time. Here herbs and vegetables are sorted and arranged; and seem, by their very freshness, to reflect the temperature they feel. Thence we enter the Cold Meat and Sauce Larder, fitted up with safes, constructed upon a new self-acting principle. We now approach the part located to an artist whose taste has been frequently cited, as being in some degree professional; we mean the Confectioner, whose landscapes, glittering with dew, waterfalls which do all but burst upon the ear, whose Gothic castles, and fairy forms, so frequently arrest the sight, ere the materials of which they are formed tempt the palate; and then, like the vision which betrayed Orlando in the enchanted castle, the landscape, the waterfall, and the palace, fade like the baseless fabric of which they are formed; and, sweetened by a thousand recollections, "leave not a wreck behind." Every corner exhibits order, method, and division of labour. In this small space, beneath the staircase, near the office of the chéf, all the fish required for immediate use reposes; and, to keep it delicately cool, even in the height of summer, a stream of iced water is gradually at intervals diffused around. A large square board near this is even deserving of attention, as an indication of the system which is adopted. It is lettered from five to eight o'clock, and on this

G.B. Moore.

W. Radclyffe.

*Reform Club.*

*The Kitchen.*

*LA CLUB DE LA RÉFORME LA CUISINE.*

*DER REFORM CLUB DIE KÜCHE.*

the dinners are set prior to cooking, according to the respective hours for which they are ordered. Thus no confusion or mistake can occur—and every member enjoys the fare his appitite or taste provided. The next is the roasting kitchen: the fire-place, which holds 3 cwt. of coals, is used principally for large joints; at the back of it is a large boiler, which can be used to heat water for baths, and the general purposes of the house. Delicate vegetables are here brought to culinary perfection by French charcoal stoves, and ovens of varying temperature are fixed in different places. We must pass over some minor departments to describe the principal kitchen. This is so placed in the centre of operations, that Monsieur Soyer can at once command a full view of all the departments of his office. The fittings of this room deserve the most particular attention. In the centre a table is so contrived, that it affords the greatest possible facility for working with the utmost economy of space. Sliding boards, and moveable cases are attached, which permit the cutting up of many articles without confusion, and the most perfect cleanliness. Hot closets are here also of various degrees of temperature; and a fire-place holding $2\frac{1}{2}$ cwt. of coal is deserving attention for the admirable manner in which it is constructed. The smallest bird to the largest joint, can be cooked by this with much less consumption of fuel, and to far greater perfection than by the ranges generally in use.

Around this room are arranged coal stoves for broiling chops, boiling or stewing fish, &c., and all of these are provided with moveable screens, to protect the eyes, and to act as reflectors. Near them is the delivery window; this is divided into three openings; and the dresser before it is half lined with heated plates;—it is used for entrées,—joints, and vegetables,—and service plates; all of which are sent up from separate departments. The Kitchen Clerk's desk, and the lift by which dinners are conveyed into the coffee-room, forms the angle near the window. Speaking pipes with bells attached to them, enable the readiest communication to be maintained with every part of the house. This may serve to give our readers a general idea of the skilful arrangement of the kitchen of the Reform Club; but the visitor will be more struck by the admirable economy of time and space it indicates throughout. The pillars which support the ceiling are supplied with revolving boxes, in which sauces in general use, herbs and trifling articles are always to be found; thus nothing is to be sought for, every thing is at hand; the minute index hand passes not more regularly over the face of the clock than the assistants of Monsieur Soyer revolve around him, the centre planet of their system.

Monsieur Soyer is an élève of the house of Grignon, Rue Vivienne, then and since in much repute for the public banquets they have supplied. From thence he advanced to the Rocher de Cancale, an establishment upon whose merits it is unnecessary to dilate, and perfecting his skill at the Café de Paris, he was appointed at the age of 17, Premier of the Administration, at the Café d'Ouix. Here he presided over a sacred band of eight cuisiniers; the youngest, but the chief! until the 26th July, 1830, when, assisting at the preparations made by Prince Polignac, for a grand entertainment, to be given upon the

occasion of the publication of the celebrated Ordonnances, he was surprised by the revolution, which burst into the kitchen, represented by a fearful crowd of men of all ranks, hastily armed, who forced the gates of the hotel, massacred many persons, and extended their ravages until all the refined resources of French skill, "toutes ces somptueuses preparations furent doublement *consommées* par eux!!" They were driven from the palace, and in the flight two of his confrères were shot before his eyes, and he himself was nearly slain, but upon dexterously entonnant "la Marseillaise," and "la Parisienne," he was carried off amid the cheers of the mob. After this, when the "cafards" and the "cafronds" were rewarded, to the neglect of those who had borne the burden and the heat of the day, M. Soyer composed the air and strain which our Parisian visitors may remember—Le Patriote mécontent.

C'est tout de mème embetant
Je maronne quand jy pense
De voir tant de Schnapants
Se faire valoir à nos dépens

Nous avons eu l'mal ;
Eux la récompense ;
Pour la nation
Faites donc une révolution !

Before this, and at a subsequent period, he was about to form an engagement to appear upon the French stage, when at the request of his brother, he came to London, and was subsequently engaged at intervals in the mansions of the Dukes of Cambridge, Wellington, Sutherland, Marquesses of Waterford and Ailsa, &c. About this time he was united to one whose early and unfortunate death has been a frequent topic of regret. We mean Miss Emma Jones, better known as Madame Soyer, whose pictures, remarkable for their instinctive representation of nature—of scenes upon which the eye daily rests, and which her mind coloured with vivid simplicity and truth, aided also by a Murillo touch, earned and maintained for her (it is no idle eulogy so to say) an European reputation. In 1837, he enlisted beneath the banners of the Reformers, where he won his first field of fame upon English ground, upon the occasion of the coronation of Her present Most Gracious Majesty.

Such, gentle reader, is the Reform Club. Of the influence of such an Institution upon Society, it is unnecessary to speak, questions of this kind are ever raised in extremes, and in extremes decried; but no fallacy is greater, no assumption more erroneous, than that which attributes the formation or direction of public opinion to assemblies of this kind. A Club is powerful as concentrating the pressure from without; but let it try to oppose its onward current, and it is as effective as dear and active Mrs. Partington's mop against the waters of the rude Atlantic. We cannot conclude this account of the Reform Club, without expressing our sense of the very gentlemanly attention and liberal aid we have received from the secretary, Walter Scott, Esq.; and this acknowledgment is due also to Mr. J. M. Blashford, by whom the Scagliola was executed, and to Messrs. Holland and Son, the excellent Upholsterers, for the assistance they have afforded us in the arrangement of these details.

Catternole & Melville

H. Melville

*Temple Church.*

L'EGLISE DES TEMPLIERS

DIE TEMPLE-KIRCHE

# THE TEMPLE CHURCH.

To the attraction it has all along possessed for the antiquary as being one of the oldest ecclesiastical structures in the metropolis, this edifice now adds that of novelty for the public, owing to its having been not merely put into thorough repair, but completely renovated internally, and rendered a specimen of church decoration which has been so very long extinct among us as to appear quite unprecedented in this country. Its character is all the more striking, because in direct opposition to what has been considered appropriate for buildings of the class, and for the style of architecture. Time or whitewash had been suffered so entirely to obliterate what traces might else have remained of decorative painting and coloured ornaments and patterns, on walls and roofs, that all embellishment of the kind had come to be regarded as foreign from the genius of the style itself, as well as inconsistent with the sobriety befitting the house of prayer: not that colour was banished altogether, for some splendid specimens, and gorgeous effects of it were allowed to remain, but then it was merely in stained glass windows; and with respect to them it may be remarked, that, however brilliant they may be in themselves, they tend rather to increase solemnity, by shedding a dim mysterious light,—a 'many-tinted gloom' over the building, than to produce an aspect of gaiety.

It must at the same time be confessed that the effect attending stained glass or coloured *light*, is very different from that produced by coloured materials and surfaces, and painted decoration; and owing, perhaps, in a great measure to custom and association, the latter does not seem much in unison with the Pointed style. In the latest and most *florid* species of it,—that in which the architecture itself is so elaborate, that the whole becomes a continuous piece of carved work, there is hardly room for further decoration by means of the pencil. Such an interior, for instance, as Henry VIIth's Chapel, would be rendered almost a mass of confusion,—a mere glittering chaos of ornament, were recourse had to painting for its further embellishment; and there would be great danger of the limits being passed, which divide gorgeousness from gaudiness, and luxuriant richness from mere flutter and littleness. Such being the case,—decoration of the kind alluded to, being almost excluded from that species of the Pointed style by the very floridness of its own character, it is apt to strike at first as somewhat incongruous, when applied to one which is simple even to severity, and which, although in some respects marked by lightness and delicacy of forms, has comparatively little of architectural enrichment, no playful intricacy of tracery, no spreading ramified windows, neither canopied niches, nor accumulated mouldings and panels. There certainly is nothing whatever in the external aspect of the Temple Church, to prepare a stranger for

the splendid appearance it now makes within; and in point of mere architectural design, the interior itself is plain, although as now arranged it presents an exceedingly rich *coup d'œil*—one that may almost be described as 'festive' in character. To speak of it as being highly 'scenic' might, considering the purpose of the building, seem a very questionable sort of praise, but it certainly is eminently striking in effect,—and of a kind to which no engraved view can pretend to do justice, because it depends upon colour; for to adopt a term that may seem to be more in costume with the style itself, than the Greek word *Polychromy*, this interior may be said to be a specimen of ILLUMINATED architecture. It should be further borne in mind, that two very distinct—not to say opposite, modes of coloured decoration are here employed;—transparent in the windows, and opaque or actual painting for the vaulting of the roof, and some other parts; consequently, there is a considerable difference between the effect of the one, and that of the other.

Before we proceed to description and examination, it is proper to say something of the history of the building itself. The name "Temple" is derived from the place having been originally the residence of the Knights Templars, a celebrated military order instituted in the early part of the twelfth century (1118), who afterwards became distinguished throughout Christendom, both for their martial prowess and adventures, and for their numbers and their opulence; which last contributed ultimately to their downfall, since their vast wealth had considerable share in exciting the accusations brought against them, and which led to the suppression of the order after it had existed for about two centuries. Their church was dedicated to St. Mary, by the Patriarch Heraclius, in 1185; and it would seem, re-dedicated in 1240: but as there is no reason to suppose that it could have been rebuilt or materially altered within so short a time, the probability is that the first-mentioned dedication was that of the west, or circular portion of the structure, the second of the east or body of the church. The present building may be considered essentially the same as the original one; for though it underwent many innovations—very different matters from *re*novations—they were not of a kind to affect the fabric itself, and have since been swept away. After narrowly escaping destruction at the time of the "Great Fire," it was "beautified" in 1682, when the nave was enclosed by a wainscot organ screen and gallery being erected between it and the circular vestibule, in what was then called the "Grecian" style, and was, no doubt, considered at the time a very great improvement to the "antiquated monkish" edifice. The altar was of the same material, and in the same taste; and wainscotting on the lower part of the walls, and pews, served to complete the modern refinements, and give the whole that appearance of "*neatness!*" for which it has been actually praised by some who considered that epithet an eulogium. If it escaped innovation of that kind, and the being blocked up by pews, the circular west end of the building exhibited a very motley and incongruous display of monuments: while the primitive effigies of Red Cross Knights and Crusaders lay in two

groups of five each on the floor, mural and "frontispiece" monuments of various kinds were erected around. There were also a great many others within the nave; but all have been removed from both parts of the building; and most, if not the whole of them, are now deposited in the *triforium*, or enclosed gallery, which runs round the upper part, or *tambour*, of the rotunda, and which, though it is distinctly expressed by the blank arcade of small pillars and intersecting arches beneath the clerestory windows, has only six narrow openings corresponding with the larger arches below.

What has thus far been said will enable the reader to judge what was the state of the edifice previously to the late alterations, and therefore how much has been *undone* and got rid of, preparatorily to doing what has since been carried into effect; and we may now give some account of the general plan, and the circumstances common to it both in its former and present state. Externally, it makes no great figure, either in regard to size or ornament, for the style is very plain, and almost the only features in the design are the triple lancet-windows and buttresses: it is, besides, very unfavourably situated, being apparently thrust quite into a corner, and so built against and blocked up by houses at the west end, that the entrance must almost be looked for, and even the tower, or upper part of the circular vestibule, scarcely shows itself.* Owing, again, to the height of the adjoining houses, the Church looks low, and altogether smaller than it really is. The external dimensions are 150 by 65 feet; and it is divided within into a rotunda, and the body of the church beyond it at the east end. The former of these is 60 feet in its general diameter, but this is contracted by a circular *aisle* of six clustered columns and pointed arches, leaving a clear space in the centre, immediately beneath the tower, 26 feet in diameter, and there rising to 56 in height, and lighted by six small windows. The other division, or body of the church, is 82 by 58 feet, formed into a centre and lateral aisles by five arches on each side, corresponding with the same number of triple windows. The breadth of the centre aisle is the same as the diameter, or central space, of the circular part, whereby a pleasing harmony is kept up throughout, and unity of plan is combined with great variety of it. There used formerly to be a small chapel, on the south side of the circular portion; but that was, unfortunately, demolished at the time of the repairs made in 1825 by Sir Robert Smirke, who, however well he may have executed his task, in regard to putting the building into better condition, certainly did not manifest any geniality of feeling, or sympathy of taste.

Notwithstanding that much was then done in the way of external repair, and recasing the walls, it was found necessary, a very few years afterwards, to attend to the

* The approach is certainly highly inconvenient, yet might be rendered not only perfectly commodious, but equally beautiful and novel in effect, by converting the present long, exposed alley from the entrance in Fleet Street, into a low covered avenue, or cloister, lighted by lanterns or other openings at intervals, in its vaulted roof.

interior of the building, which was fortunately found, on examination, to be greatly dilapidated in many parts: we say *fortunately*, because had not such been the case—had it required comparatively little to be done to it, it would, in all probability, have been merely put into *statu quo*. Fortunate at all events it is that instead of contenting themselves with patching up the interior—an operation that would have had to be repeated from time to time, the "Benchers" determined to go beyond the mark of actual necessity,—to do the thing "handsomely;" to reinstate the whole completely, and thereby produce what is at present almost a unique specimen of its kind, although it is to be hoped, it will be followed by other examples. Undoubtedly the expense has been very great,—the outlay as much as would have sufficed to erect a score of average rate modern Gothic churches; but then hardly would the funds have been so appropriated; and as regards the building in question, it is better that what has been expended on it should be so in the lump, instead of being frittered away in lesser sums from time to time, for "necessary repairs." The architect first employed was Mr. Savage; and by him the works were commenced in 1840, and continued until some differences taking place between him and the Building Committee, it was resolved to appoint two other architects, viz., Mr. Sidney Smirke, and Mr. Decimus Burton.

The external porch, and richly-sculptured doorway within it, have been completely restored; and though, owing to the very awkward manner in which it is obtruded upon, squeezed up, and built over, the porch itself does not appear to any advantage, this defect is attended with one of those happy accidents which better contrivance would have missed; for after passing through that dark corner, the coup d'œil presented on first entering is doubly impressive and effective. We suddenly obtain a splendid vista through the building to its further extremity, though not such as to disclose too much at first, by showing the whole scheme of it at a glance; but, on the contrary, a fine architectural picture, which, while it delights the eye by its varied perspective, strongly excites the imagination by partially revealing what can be fully enjoyed only on a nearer approach to it. We feel at loss to determine whether the effect is to be attributed to the brilliant *foreground*, or vestibule, or to the equally brilliant *distance* of the picture: both are eminently striking.

In the body of the church there are altogether thirteen triple lancet windows, viz., five on each side, and three at the east end; but of these only the last-mentioned, and two on the south side near them, have as yet been filled with stained glass. No doubt it would have been possible to glaze all the windows with coloured glass for the same cost as that now expended upon five of them; but then, *how?*—most assuredly not in any thing like the same style, nor to the same extent. As to the style itself here adopted by Mr. Willement, the able artist employed on them, it may be described as the purely *decorative:* here no attempt is made at pictorial imitation or illusion; the windows profess to be no more than compartments in the general design, corresponding with the architecture.

Canermole & Dayes. H. Melville.

# Westminster Hall.

## Trial of Warren Hastings.

LA SALLE DE WESTMINSTER LE PROCÉS DE WARREN HASTINGS. DER SAAL VON WESTMINSTER DAS VERHÖR VON WARREN HASTINGS.

# WESTMINSTER HALL.

When William Rufus, who is supposed to have been its founder, said of this vast Hall of the ancient palace of Westminster, that it was large enough only for a bed-chamber, he certainly expressed himself very energetically, and very *largely;* and must, moreover, have had singular notions of comfort, for it is one of the most extensive apartments in the world, its dimensions being 238 by 67 feet. With the exception of the great Riding-house at Moscow, (which is 540 by 150) it is surpassed in size only by the Hall of the Palazzo di Ragione, at Padova, the last being thirteen feet wider, and forty more in length. Rufus's bed-chamber would therefore serve as sleeping quarters for a whole regiment, or more, even were they all giants. We do not mean to say that there is any thing very extraordinary in the size of the structure itself, but merely as regards its spaciousness within, where it forms a single room, uninterrupted by pillars of any kind, or any divisions, and which is spanned across by a roof supported only by the side walls. In order that the reader may form a clear idea of its magnitude in this respect, we may compare it with the nave of the neighbouring 'Abbey,' whose clear dimensions are 166 feet by 72; yet though the entire breadth is here somewhat more, it is greatly reduced by being divided into three distinct parts, the middle one of which, or centre aisle, is only 38 feet, and being much loftier (101 feet high) is consequently much *narrower* in its proportions than the 'Hall,' whose extreme height does not much exceed eighty feet; and whose clear height within the arches of its timber roof is even somewhat less than its breadth. In other words it is *breadth*, or expanse, which is here most strikingly of all expressed, which gives the predominating character, while in the other case, it is *loftiness;* and though each of these qualities conduces to grandeur, the species of it which arises from the one, differs greatly from that attending the other, nor can they be reconciled together; since let the actual size be what it may, the same thing cannot be of lofty and wide *proportions*. In making these remarks, we can hardly be accused of being too technical and dry, because they rather serve to relieve the dryness of matter-of-fact description, by explaining and calling attention to circumstances which, important as they are in themselves, are else not taken into account at all; and which so far from being considered, are not even suspected by persons in general.

The present structure, it should be observed, is not the original one of the time of Rufus; for just three centuries afterwards it was rebuilt, or very nearly so, by Richard II.

who on its being completed in 1399, held here a grand Christmas festival. Though some of the solid walls of the older edifice may have remained, the "architecture" is evidently that of the fourteenth century, and the north and south windows at the ends, and the noble timber roof are admirable specimens of it, the latter more especially, it being one of the finest—or rather the finest work of the kind anywhere to be met with. In fact it is the roof which gives the Hall, if not its whole, its chief, and very peculiar architectural character. It seems to fill up, of itself, the entire expanse, and is of the same importance here as the sky in a sea-piece, or in a level landscape with a low horizon. In most other Gothic interiors, the effect of *loftiness* is produced more by the height of the walls and the altitude of the roof from the floor, than by the actual height of roof or vaulting itself. In the present case the effect is altogether different: not only is the roof itself considerably higher than the walls, but is brought down upon them, being made to begin to spring from corbels at the distance of only twenty feet from the floor owing to which apparent reduction of height, the expression of breadth is increased, and the whole roof brought nearer to the eye. Magnificent in itself, and most striking for the rich and intricate perspective produced by its lengthened pile of flying arches, this roof has obtained the character of "magnificent" for the whole Hall; yet in other respects the building is rather "majestic" than magnificent; is marked more by solemnity and dignity, than by richness. Most splendid, indeed, it has shown itself on many occasions, when it has been made the theatre of high festivities; but in such cases the splendour has been of an adventitious kind,—the pomp has not been its own, but that in which it has been attired for the occasion as with a mantle of state, to be again laid aside. It has, too, more than once put on an aspect very different from that of a regal banqueting hall: it has, in former days, sometimes been the scene of parliamentary debate, and sometimes that of solemn trials, and impeachments; here, also, it was that the unfortunate Charles was brought to trial—the sovereign to stand as a culprit, and afterwards to suffer on the scaffold; but to suffer with the dignity of a king, and the heroism of a martyr. Much nearer to our times, and in those of many yet living, Westminster Hall was the scene of another memorable trial—that of Warren Hastings; and as our view of the interior represents it as it was fitted up on that occasion, it will certainly not be irrelavent here to say something more than a mere mention of the fact. Now that it is quite faded, the interest excited by the affair at the time seems hardly intelligible; and even at the time it must have been nearly worn out before the proceedings terminated, for they were protracted from February 1788, to April 1795. Of eloquence there was abundance; and Burke's three day's invective against the accused, must have been almost as consolatory, as it was intended to be crushing; since it elevated the latter most conspicuously upon a pinnacle before the eyes of the whole world. But for his impeachment, Hastings might probably have gone out of the world with no more than the highly respectable character of a very good sort of nobody, who had once held the snug

post of Governor-General of India. As it was, his acquittal consigned him to what, in comparison with his former celebrity, may be termed obscurity; and the excitement once attending his name must have evaporated before August 1818,—the period of his death.

In her recently published "Diary," Madame D'Arblay has given us a "sketch from the life," or "a drawing taken on the spot," of some of the proceedings at Hastings' trial: it contains much, indeed, that it is beneath the dignity of history to notice, but which most people relish not the less on that account; and as she was an eye witness, we may receive her description of the arrangements and fittings-up of the Hall on the occasion, as a sufficiently correct one.

"The Grand Chamberlain's box is in the centre of the upper end of the Hall: there we sat, Miss Gomme and myself, immediately behind the chair placed for Sir Peter Burrell. To the left, on the same level, were the green benches for the House of Commons, which occupied a third of the upper end of the Hall, and the whole of the left side: to the right of us, on the same level, was the Grand Chamberlain's Gallery. The side of the Hall, opposite to the benches for the Commons, was appropriated to peeresses, and peers' daughters. The bottom of the Hall contained the Royal Family's box, and the Lord High Steward's, above which was a large gallery appointed for receiving company with peers' tickets. A gallery also was run along the left side of the Hall, above the green benches, which is called the Duke of Newcastle's box, the centre of which was railed off into a separate apartment for the Queen and four elder Princesses, who were there *incog*, not choosing to appear in state, and in their own box. Along the right side of the Hall, ran another gallery, divided into boxes for various people—the Lord Chamberlain, (not the *Great* Chamberlain), the Surveyor, the Architect, &c. Now for the disposition of the Hall itself, or ground:—in the middle was placed a large table, and at the head of it a seat for the Chancellor, and round it, seats for the Judges, the Masters in Chancery, the Clerks, and all who belonged to the law. The upper end and right side of the Hall was allotted to peers in their robes; the left to the Bishops. Immediately below the Great Chamberlain's box, was the place allotted for the prisoner, having on the right a box for his own counsel; on the left, one for the Managers or Committee for the Prosecution."—Further than this we need not quote from Fanny Burney, because, though more interesting, her remarks on the actors and incidents of the scene would here be out of place.

On the night of October 16th, 1834, Westminster Hall was nearly involved in the destruction of the Houses of Parliament, for it was only by the utmost exertions that the flames, which at one time nearly burst through the south window at the upper end, were checked in that direction. A few minutes more, and no human efforts could have rescued the Hall from the general conflagration, because had the roof once caught fire, the flames would have swept through that forest of timber with uncontrollable fury. The walls, indeed, would have defied the raging element, but the roof itself once destroyed, the whole

would have been lost, since it is the roof that constitutes the fabric. In all probability, too, had that perished, no idea would have been entertained of restoring the Hall, merely because the walls were left standing, inasmuch as the necessity of retaining it proved a circumstance attended with serious difficulties in all the designs for the New Houses of Parliament. Not the least difficulty of all was that of accommodating the rest of the plan to it; a difficulty, again, considerably increased by the vastness of its dimensions, which are such as must cause it to appear extravagantly large, considering its secondary purpose in the new edifice, to which it will be merely an adjunct. For any architect to have proposed a Hall of the kind, would, doubtless, have been deemed preposterous and extravagant, but to get rid of it, when it was actually provided, would have been equally so, more especially as it is a precious historical relique of the ancient Palace of Westminster.

It is now intended that the Hall shall form an entrance and ambulatory for the public; for which purpose it has of late been chiefly used, as a mere approach to the Law Courts on its west side, and a place of rendezvous for those in attendance on them: and, if such a capacious and stately vestibule, was not quite out of character with what are comparatively very confined rooms, hardly can it be deemed so in connection with so extensive and palatial a pile, as the "New Houses;" one in which there will be so much architectural pomp, so many magnificent galleries and saloons, independently of the "Houses" themselves, that, however highly expectation may be raised at first, there is no danger of its being succeeded by disappointment. Of course, Westminster Hall—which name it will probably retain, will not remain exactly in its present state; but the alterations indispensably required are, by no means, of a kind to interfere at all with its architectural character; on the contrary, rather to improve it. The vista will be extended by an arched portal being opened at the south end, beneath the great window there, with a flight of steps leading up into a porch or vestibule, whence turning to the left or East, we shall enter other public halls and corridors communicating with the rest of the building. Beyond such change, no other will be made in the Hall, except in regard to decoration; but of what kind, or to what extent that will be, is not yet decided, nor perhaps can be, until after the competition now going on for the cartoons for frescos. No doubt the Hall is admirably well adapted for large subjects executed in that style, since besides amplitude of surface on the walls to be so covered, there would also be amplitude of space to view the paintings from a proper distance; and the walls being, as already remarked, low, in consequence of the roof being brought down upon them, the compartments filled with fresco must be nearly on a level with the eye. It may, perhaps, be doubted if the Hall is, or can well be, made sufficiently light, yet, though pictures in oil might not be seen very distinctly, fresco is a mode of painting that reflects light, and subjects executed in it are visible in situations where they would be nearly lost, if painted in oil.

H. Melville, del. & sc.

St James' Palace. The Audience Chamber.

Proclamation of Her Majesty the Queen.

Le Palais de St Jacques La Chambre de réception
la proclamation de sa Majesté la Reine.

Der Palast von St Jacques Die Empfangs-
Zimmer Die Proklamation von der Königin.

# ST. JAMES'S PALACE.

## THE PROCLAMATION OF QUEEN VICTORIA, OUR PRESENT MOST GRACIOUS SOVEREIGN.

THE fundamental maxim, upon which the right of succession to the throne of England depends, is this :—that the Crown is hereditary, and in this manner peculiar to itself; but that the right of inheritance may from time to time be changed, or limited, by Act of Parliament, under which limitations the Crown still continues hereditary.

According to the celebrated Blackstone, it is held, First,—That the Crown is hereditary, or descendible to the next heir. All regal governments must be hereditary, or elective; and, had our ancestors chosen to have made our monarchy elective, there is no doubt they could have done so. They preferred, however, to establish originally a succession by inheritance. And they did so wisely; for if the individuals who compose the State, could always continue true to first principles, uninfluenced by passion and prejudice, unassailed by corruption, and unawed by violence, then indeed an elective government would be as much desired in a kingdom as in inferior communities. But as elections are too often brought about by undue influence, partiality, and violence, the chance of selecting the most proper person to fill the throne would, at least, be doubtful. Added to this, in disputes respecting the election of the Chief Magistrate, there would be no superior power to refer to, to settle them, and allay the dissensions between one part of the nation and the other, but civil and intestine war. In order to prevent the periodical bloodshed, which would take place at every fresh election, an hereditary monarchy has been established in this, and most of the kingdoms on the Continent.

Second,—It is hereditary in a manner peculiar to itself. It is descendible to the next heir in the same manner as that in which the common law has pointed out for the succession of landed estates, yet with one or two exceptions. Instead of descending to *all* the females, in default of males, *it descends to the eldest female only*, as was the case of Queen Mary, who succeeded to the throne by herself, and not in partnership with her sister Elizabeth. It can also descend to the nearest relation of the half-blood, as in the instance of Queen Elizabeth; which land cannot.

Third,—The right of inheritance may be changed or altered by Act of Parliament. It is unquestionably in the power of the supreme legislative authority of the kingdom, the

King, Lords, and Commons, to defeat this hereditary right, as, if this power was not lodged somewhere, the heir-apparent might be a lunatic, idiot, or otherwise incapable of reigning.

Fourth,—However changed, or limited, the Crown still continues hereditary. Hence, in law, the King, as the supreme power in the State, is said "never to die;" but the moment the *man* is dead, the Crown vests in his heir. The royal dignity of Sovereign is instantly, on the death of the reigning Prince, vested in his successor: and this is emphatically called "the demise of the Crown," which signifies a transfer of property from one to another. Thus there can be no interval whatever between the demise of the Crown, and the assumption of it by the person, who is either heir by common law, or to whom it has been limited or transferred by the Act of the Legislature. The instances in which Parliament has exercised this right are two. The revolution of 1688, when the throne having been declared vacant on the flight and abdication of King James II., the two Houses of Parliament, which represented all the estates of the people, settled the Crown, first on King William, and Mary his wife, and the survivor of them; also upon their children: and then upon the Princess Anne, and her children. When, however, towards the end of the reign of the latter Princess, all hopes of lineal succession were at an end, the Parliament again exerted their authority, by limiting and settling the Crown upon the Electoral House of Hanover.

On the demise of Queen Anne, August 1, 1714, the then Elector of Hanover, George, as representative of the Houses of Brunswick and Hanover, ascended the throne of these realms; and this may be considered as the commencement of "The Georgian Æra." To the kings of this memorable dynasty, our late Sovereign, William IV., of "happy memory," succeeded; and under his truly domestic government the palace of St. James's underwent many changes for the improvement of its state character and conveniences. On the termination of his useful reign our present Most Gracious Sovereign Lady, Victoria, mounted the throne, June 20, 1837. A young and amiable Queen was then summoned from comparative privacy to rule a greater extent of empire, and to govern a greater diversity of "kindreds, tongues, and people," than were ever before assembled beneath the sway of a single sceptre! As speedily as possible the fact of the Accession was announced to the new Monarch, the Privy Council were immediately summoned, and re-sworn, when the Sovereign addressed to them a short declaration, and orders were issued for the Proclamation. The Queen, at her first council, took and subscribed the oath relating to the Church of Scotland; after which the oaths of allegiance and supremacy were administered to both Houses of Parliament. On the day following the accession, it is the invariable custom for the Sovereign to be proclaimed at St. James's Palace.

This ancient palace stands on the spot where was once an hospital dedicated to St. James, originally founded by the citizens of London, for fourteen women afflicted with leprosy, who were to live a chaste and devout life; but additional donations coming in, the

charity was greatly extended, and eight brethren were added, to administer divine service. This hospital is mentioned in a MS in the Cottonian library, so early as the year 1100. The custody of this hospital was given to Eton College, by a grant of the 28th of Henry VI., by whom, in the year 1531, it was surrendered to Henry VIII., who took down the edifice, except the chapel, and erected the present palace, which was called "St. James's Palace."

The Sovereigns of England have kept their Court at St. James's, ever since the palace at Whitehall was destroyed by fire in 1697. It is an irregular brick building, without the least pretension to ornament:—that part in which are the Rooms of State, being only one story high, gives an uniform appearance on the outside; whilst the internal arrangements are so admirably adapted for State occasions, that they are universally allowed to be the most commodious in Europe for Drawing Rooms, Levees, &c.

The State apartment in which Queen Victoria was proclaimed, is usually designated "The Tapestry Room." It is approached through the Grand Room, and adjoins the noble saloon, called "Queen Ann's Room." This apartment is lofty, but not of large dimensions; it is fitted up with some gorgeous tapestries, representing the amours of Venus and Mars. These tapestries are of the time of King Charles II., and had, for many years, lain neglected in a chest;—they were purified, and placed in their present position on the occasion of the marriage of the Prince of Wales (the late George IV.) with H. R. H. Charlotte Amelia Elizabeth, daughter of the late Duke of Brunswick, April 8, 1795. In this room, over the chimney-piece, are some relics of the period of Henry VIII., and among them may be mentioned the letters H. A., united by a true lover's knot blending the initials of Henry and Anne Boleyn;—the lily of France, formerly emblazoned among the arms of England;—The portcullis of Westminster;—and the rose of Lancaster.

The large bay window of the Tapestry Room, is the spot where the Sovereigns of England have been hitherto proclaimed. It immediately faces the Quadrangle, which, in the olden time, was better known as "Chair Court," * and is opposite to Marlborough House, the residence of Her Majesty the Queen Dowager. The 21st of June, 1837, will be a day long remembered by those who had the good fortune to witness the singular, beautiful, and affecting spectacle of the Proclamation of our beloved Sovereign. In the centre stood the youthful monarch, suffused in tears, and almost overwhelmed by the tremendous responsibilities of her situation, from which, however,

* Chair Court has been the scene of many a battle royal, among the chairmen, formerly retained by almost every lady of quality, when they came to Court in hoops. The open space opposite Marlborough House was created by the dreadful fire, which took place January 17, 1809, when two-thirds of the quadrangle were destroyed; and the front of the building forming the façade, towards St. James's Park, was more than half destroyed, comprehending the apartments of H. R. H. the Duke of Cambridge, and some of the Ladies of the Bedchamber. The fire occurred on the day of the Drawing Room held in celebration of the birthday of Her Majesty Queen Charlotte.

she obtained a very apparent relief in the hearty cheers of her sympathising and loyal people. H. R. H. the Duchess of Kent stood a little to the right of Her Majesty, and was observed to watch with an anxious eye the regal bearing of her illustrious daughter. The President of the Council (the Marquess of Lansdowne), was on her Majesty's right hand; and the First Lord of the Treasury (Viscount Melbourne), on the left—close behind, were most of the members of the Cabinet; the Lord Steward; and Lord Chamberlain of the Household; the Earl Marshal of England; with other illustrious personages.

In the Court Yard beneath, opposite the window, were the band of household trumpeters, and Sergeants at Arms, whose duty it was to attend the proclamation of the Sovereign in the various parts of the Metropolis. In front of the soldiers were an immense assemblage of persons, principally ladies of distinction, who vied in every demonstration of loyalty and devotion. Silence having been obtained, Clarenceux, King at Arms (Sir William Woods), attended by four poursuivants (Portcullis, Rouge Croix, Blue Mantle and Rouge Dragon) made proclamation in the following emphatic terms :—

"PROCLAMATION.

"Whereas it hath pleased Almighty God to call to his mercy, our late Sovereign Lord King William the Fourth, of blessed memory, by whose decease the imperial Crown of the United Kingdom of Great Britain and Ireland is solely and rightfully come to the high and mighty Princess, Alexandrina-Victoria; we, therefore, the Lords Spiritual and Temporal of this Realm, being here assisted with those of his late Majesty's Privy Council; with numbers of other principal gentlemen of quality; with the Lord Mayor, Aldermen, and Citizens of London, do now hereby, with one voice and consent of tongue and heart, publish and proclaim that the high and mighty Princess, Alexandrina-Victoria, is now, by the death of the late Sovereign of happy memory become our only lawful and rightful liege Lady, Alexandrina-Victoria, by the grace of God, Queen of Great Britain and Ireland, Defender of the Faith, &c. &c. To whom we acknowledge all faith, and constant obedience, with all humble and hearty affection, beseeching God, by whom Kings and Queens do reign, to bless the Royal Princess, Alexandrina-Victoria, with long and happy years to reign over us.

God save the Queen!

Given at our Court, at Kensington, this 20th
day of June, in the year of our Lord, 1837,
and in the first year of our Reign."

Having thus in succinct terms given a general outline of the important ceremonies attending the Accession and Proclamation of Queen Victoria, we may venture to add to the many prayers which where then offered, that Her Majesty's reign might be peaceful and prosperous, our own earnest hope that her illustrious offspring may be preserved to emulate her great and manifold virtues, and that the good palace of St. James may in all succeeding times continue to maintain the character she has obtained for it—that of a hospitable, well-ordered establishment.

G. B. Moore. W. Radclyffe.

*Hall of the Athenæum.*

*La Salle de l'Athenæum.* *Der Saal des Athenæum.*

# HALL OF THE ATHENÆUM.

Our readers will remember, that our account of the Athenæum, in number sixteen, the first of a series of articles descriptive of the "Clubs of London," was prefaced by a slight narrative of those which have existed, and of the events which have led to the formation and establishment of many of the most frequented at the present day. In so doing we sought to impart our impression rather of the *mind*, than the *structure* of this building; its spiritual not its material quality; Literature more than Art, combination than detail, were the points which, to use a legal phrase, we may be said to have laboured. We renew this subject, with no desire to describe the beaten path, or to dwell on scenes familiar, but to notice points then imperfectly considered; in the strict fulfilment of our engagement to make this series of articles alike illustrative of the social features as of the architecture of each Institution. On entering the Hall of the Athenæum, the spectator is immediately struck by the classic taste, the refined feeling of the design. Once conceived, its clear and symmetrically defined outline never quits the mind; the plan, its arrangement, and accessories, impress and confirm the impression of unity, harmony, simplicity, proportion. The dimensions of this apartment, for such indeed it is, are 35 feet broad, by 57 feet long, and its height in the centre 21 feet. The space so enclosed is divided by two lines of scagliola columns and pilasters, four in each range, placed about eight feet from the side walls; imitating white marble, the capitals of which are after those of the Choragic Monument of Lysicrates, at Athens. The ceilings of the side compartments are flat, and at the level of their facial or external cornice, the centre springs and forms a segmental arch of great lightness, which adds very greatly to the general good effect.

The whole is handsomely pannelled. The floor is composed of the Mosaic known as the Marmorato Veneziano, being constructed of particles of marble set in hard cement, or scagliola resembling Sienna marble, rubbed down and polished. This produces a warm and carpeted effect, far preferable to the raw and chilling whiteness of Portland stone hitherto usually adopted in similar situations. The colour thus introduced into the floor is also so modulated, that whilst it relieves the columns it contrasts happily with the tints of the walls and ceiling; does not oppress us by its fullness; neither contracts space, nor absorbs that which is the life of all architectural arrangement—Light. Over each of the two fire places, in niches, of which it has been said by an eminent critic, they are the finest contrivance he had ever seen for sculptural display a statue is placed. These are the Diana-Robing, and the Venus Victrix, selected upon the recommendation of the late Sir Thomas Lawrence;—we regret to add they are of plaster, which shows that it is not in Egypt only

the form of the God has tended to desecrate the constructive beauty of the temple. The ascent to the principal rooms is by a handsome staircase, consisting of a centre flight of steps, with branches to a spacious landing. The west wall of the staircase is decorated by two Corinthian columns in a recess, from whence a cast of the Belvedere Apollo is seen to great advantage,—an instance of the power of sculpture to destroy the barrenness of unadorned surface, without being destructive of space. The Club owes this statue to the liberality of the Architect; one of the Demosthenes was originally designed for this place, but could not be sculptured in time for the opening of the house in 1830. Ample light for the entire space is obtained from a turret, the ceiling of which is 54 feet from the floor. Off the stairs, on the right hand of this landing, is the Library, 43 feet long, by 30 wide, and 23 feet high. Above the mantle-piece is a portrait of George IV., painted by Sir Thomas Lawrence, upon which he was engaged but a few hours previous to his decease; the last bit of colour this eminent artist ever put upon canvass being that on the hilt and sword-knot of the girdle. Thus it remains unfinished, a pleasing yet painful memorial, an honourable testimony, the eloquent witness, of the greatness of his talents, and the unforeseen close of his career.

Around the extent of one side of this room, is a gallery of peculiar elegance; it is constructed of mahogany, supported by ten bronze cantilevers. The ascent to this is by sixteen steps, ornamented with elaborate scroll brackets of the same material. It is remarkable for exhibiting strength combined with lightness, mechanical ingenuity, and economy of space. The book-cases of the Drawing Room are crowned, we cannot say ornamented, by a curious collection of plaster casts—the ITALIAN IMAGES—of certain of Great Britain's great men. Gray asks us—("to be sure poetically")—

> "Can storied urn, or *animated bust*
> Back to its mansion call the fleeting breath!"

a question which we will venture to answer with the utmost safety in the negative, if the fleeting breath be in any manner dependent upon the *spiritual* power to be exerted by these painted effigies for its restoration. There are two things of the absence of which we are too frequently reminded in England;—good taste, and earthquakes to correct the consequences of that most sad deficiency, but "de Bustibus ut de Gustibus non est"—and so pass we on. The rest of this story is occupied by a room called the Small Library, and another generally used by the Committee, the dimensions of these being taken together about 40 feet long by 21 broad.

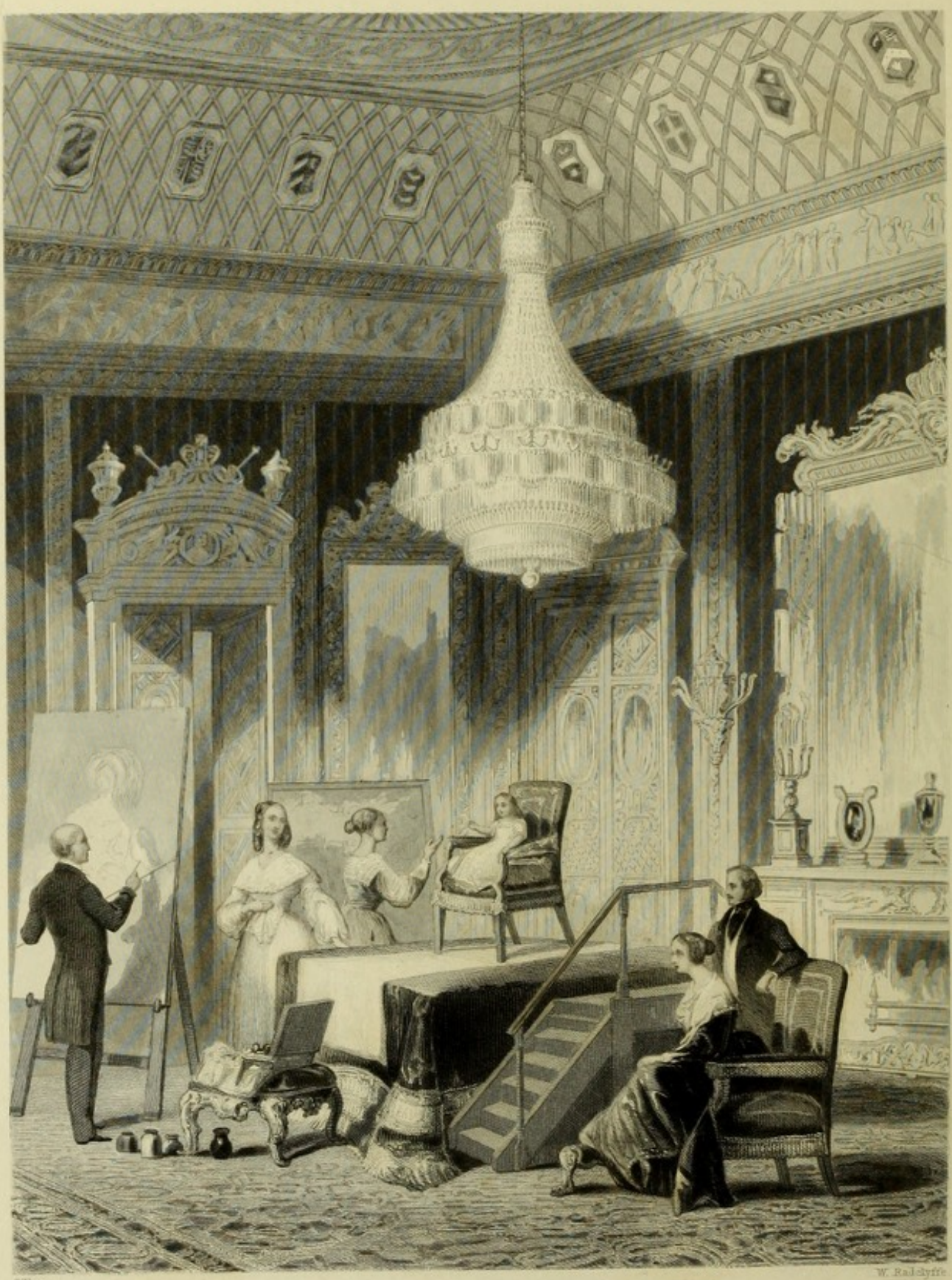
Objections have at various times been made to the present mode of decorating the Hall and Staircase. The walls have been described as cold and naked, over which the eye wanders unexcited and unrelieved. But as there is nothing so common and so easy as thinking in the absence, and deciding without the knowledge of facts, we shall not

endeavour to controvert theories based upon such modes of argument and parts of speech, but simply detail to our readers the plan originally suggested, and which we yet hope to see executed, with reference to the full, becoming, and requisite decoration of this noble building. We shall therefore commence with the ground-floor.

The distinct, we may say the chartered, principle of the Athenæum, is the promotion of Science, Literature, and Art. Now it is obvious that this its avowed purpose should be, therefore, its moral impression. This is to be maintained not as an incidental, but a direct feature; and all feeling and interest therewith connected, in this should centre, and from this should radiate. For this purpose it was suggested that the Coffee Room, being 74 feet long by 30 feet wide, and 21 feet high, which is lighted by seven windows of large dimensions, should be decorated with panels architecturally arranged, to receive paintings, the subjects of which should be drawn from memorable incidents in the lives of deceased members, who have eminently contributed to promote Science, Literature, and Art; and in a similar manner to appropriate the Morning Room, the dimensions of which are 30 feet square, and 21 feet high. Such a plan has been very frequently discussed; and in furtherance of it a late member of the Club, and a distinguished patron of the Arts, proposed an association of certain members who would subscribe an annual sum for the purchase of a picture painted by a British artist, to be hung as might be agreed upon between the subscribers and the General Committee. Nor can it be doubted that a scheme so calculated to impart and nourish the feelings, which, if not entirely those of the artist, are at least such as chiefly tend to forward and reward his exertions; which would impart a truer pleasure to the social enjoyment of the Athenæum by making it the memorial of departed greatness, and the tribute of cultivated minds to the superiority of individual attainments; would meet with the assistance, encouragement, the patronage and protection, not of a limited circle, but of all those who appreciate the influence the Arts possess in enlarging the sphere of educated intercourse, relieving the cares, and softening the asperities of life. We trust we indulge no idle hope, in saying that such a design will be ultimately completed; and in such case the walls of the Hall and Staircase would also be divided into panels, to be filled in with appropriate sculptures. In a Society comprising within its circle the principal artists,—men of Science the most eminent, and authors of European reputation, whose palace is the occasional home for the intellectual greatness of the Continent—it cannot but be felt, that the true prosperity, the rational interest, of the Athenæum, must depend on the strict maintenance of its original design. You cannot be indifferent to the soil, and then expect to glean the harvest; you cannot neglect the tree, and hope to gather in the fruit. Without an active and abiding solicitude in this respect an institution of this kind has ever a tendency to dwindle from inferiority to inferiority, and its prosperity is not the consequence of intellectual means applied to an attainable end, but of the idleness, the momentary fancy, careless peculiarities, and occasional vanity of those who may desire for an interval to fritter away existence within its walls.

There is no danger we can suppose so fatal to a Club as want of distinctness of character. The promiscuous intercourse of men of the greatest intellectual attainments, and of the highest ranks of society, with those whose thoughts are encompassed by the agricultural interest of the "Bulls of Bashan," or whose juvenile indiscretion has induced them to enter the circle, "because they can do things cheaper," has its Scylla and Charybdis side, but it is as nothing compared with the fatality which allows negative qualities to be the available tests of admission. The merely "amiable man," like the very amiable lady, is always a suspicious character, and the ideas of those who use the term are in general as vague and indefinite as those who answer to the title. The Hall of the Athenæum was constructed solely with the view of promoting the social intercourse of the members. It is their EXCHANGE, the LOUNGE. Here the politicians, the men of literature, and those "about town" assemble. Often have we heard the hum of earnest debate, the laughter provoked by wit or sarcasm, mingled with the ebb and flow of topics afforded by the butterfly existence of a London season, arise in fitful gusts, and startle the more sober solemnity of the rooms we have described. Often have we noticed those whom the honourable man delighted to honour, gathering their circles around them, in glad communion of mental recreation. How often, too, have we not noticed the silent influence of Time and Death, the elastic step become decrepit, the overwrought frame bending beneath its burden, and the mind consumed and spent by the strength of its own energy. Few can tell how widely the popularity of one man influences the social pleasures of the many. What is the *Temperance Corner* here now? Father Mathew would not sit therein. Why does that pillar seem so desolate, and this Hall give so readily back the echo of the passing foot. He who made the inanimate spot a point of living interest, is numbered with the dead. One by one his admirers have dropped off, for when the feelings are estranged, we become gradually the deserters of the place once loved and so frequented. But regret is useless for the past; it is in society as amid the ranks of brave men; the space left vacant by the accident of the field, is instantly made good, and in a few years new interests arise, and re-animate the abodes over which desolation has passed, and in which solitude has dwelt.

A Club House not unfrequently offers very amusing instances of the transitory nature of human greatness. Not long since a member who held the Library faith of the promise of the Fathers, and was anxious to consult their good works, asked in a somewhat familiar tone of acquaintance with those respectable theologians,—"Is Justin Martyr here?" "I do not know," was the reply; "I will refer to the list, but I do not think that gentleman is one of our members." Sic transit gloria. After a few years the supernumerary and the dead are equally matters of doubtful existence. There is nothing permanent in life but marking ink and taxes; excepting always the affection that man bears towards the Sovereigns of the State and Mint.



Gilbert. W. Radclyffe

# Buckingham Palace

## The Princess Royal sitting for a Portrait

Le Palais Buckingham, le Portrait se fait de la Princesse Royale.

Der Buckingham Pallast. Das Portrirt-nehmen von ihro K.H. der Prinzessin Royale.

London, Published for the Proprietors, by J. Mead 10, Gough Square Fleet Street.

# BUCKINGHAM PALACE.

## HER MAJESTY'S PAINTERS AND PAINTINGS.

In Queen Victoria and her intellectual consort, Prince Albert, the Fine Arts of Great Britain have happily found protectors, who, knowing the value of elegance and refinement, in a wealthy and commercial nation, are disposed to promote their interests with a zeal proportioned to the high moral value which they undoubtedly possess. They have distinguished themselves as lovers and guides of its noblest walks and most elevated performances; the great artists both of our own and foreign nations have been made the companions of their leisure hours, and the progress of their works from the first to the finished stages, have become the subject of Royal amusement, and the source of its more elevated and permanent enjoyments. The names of Wilkie, Hayter, Leslie, Landseer, Chantrey, Winterhalter, Cornelius, Steinhauser and others, are as familiarly known to the household as those of the Lord Chamberlain, or the court Physician. In the society of such men, surrounded by an atmosphere of art, her Majesty and the Prince have acquired a knowledge of those principles of high art, which have led them, as the Royal commissions testify, to reject the merely brilliant, for the more solid departments of art; and, above all things, to foster that ideal excellence, which it has been said to be the lot of genius always to contemplate, but never to obtain.

We are happy in having the privilege of giving to the public, a home scene in the Palace, in which these exalted pursuits are displayed nnder circumstances which exhibit in an equal degree, the natural affection of the illustrious parents, the unostentatious simplicity of their private life, and the gracious familiarity which they observe towards a professor of the arts. In a corner of the throne room, whose windows, with one exception, have been darkened, the arrangements for painting a picture "by command" are faithfully displayed. A portrait of the Princess Royal is in the act of being taken, and Winterhalter is the fortunate artist chosen for the occasion. In a chair, placed on a table, the mother's "first born" is seated; near her stands the Dowager Lady Lyttleton, whose duty it is, to give the necessary instructions, and to endeavour, by appropriate conversation, to keep her attention from flagging. A rose, gathered by her Majesty, is presented to the little Princess, and the delight which is visible in her countenance, as she regards its various beauties, is the expression which it is the pleasure of the Queen, the painter shall make it his business to imitate. Meantime, her Majesty and the Prince seat themselves at a

convenient distance from the party, and, as the work proceeds, they politely cheer the painter, and assure him of their confidence by many generous compliments.

On these happy occasions, no state etiquette is observed, and even shifts have been known to be made to secure immediate convenience. The pair of garden steps, shown in in our plate, used to ascend the table, is an evidence of the thoroughly business purpose of the meeting. In fact, but one desire prevails in the bosoms of all present—to give and receive instruction.

In making these statements, which the public, knowing the great taste of her Majesty, will not be surprised to hear, we have judged that much curiosity will be excited to learn the character of the great works of art contained in her Majesty's town residence; and as these have most unquestionably exercised an important influence in the formation of her Majesty's judgment in such matters, we have subjoined a list of the whole of the works exhibited in the state rooms of the Palace.—

JEAN DE MABUSE.
- St. Matthew called from the receipt of Custom.

ALBERT DURER.
- Virgin and Child.
- Nobleman and Patron Saint.
- Miser and Death.

TITIAN.
- Landscape with Herdsmen and Cattle.

REMBRANDT.
- Lady with Fan.
- Ship Builder and his Wife.
- Burgomaster Pancrass and his Lady
- Jew Rabbi.
- Angels at the Tomb of Christ.
- Adoration of the Magi.
- Portrait of the Painter.

TENIERS.
- The Alchemist.
- Scene in Norway.
- Cavern Scene.
- Interior, with Dutch Boors.
- Fishermen on Sea Beech.
- Village Feast.
- Interior of Flemish Kitchen.
- The Drummer (two of this subject).
- Merry Making (five of this subject).
- Village Dance.
- Landscape with Figures.
- Portrait of the Painter and his Wife.

A. OSTADE.
- Dutch Boors drinking.
- Dutch Family.
- Merry Making.
- Backgammon Player.
- Conversation of Dutch Boors.

I. OSTADE.
- Dutch Fair.
- Road-side Inn.
- Itinerant Musicians.

G. DOW.
- The Sick Chamber.
- Woman Scouring a Kettle.
- Old Man's Head.
- Woman chopping Onions.
- Grocer's Shop.
- Interior, with Woman and Child.

CUYP.
- Passage Boat.
- Landscape with Travellers.
- Horses with Figures in a Landscape (two of this subject).
- A Camp, with Portrait of the Painter.
- Prince of Orange.
- Ducks.
- Henry, Prince of Orange.
- Cattle in a Landscape.

F. MIERIS.
- Child blowing a Bladder.
- Cavalier smoking.
- Cavalier with Lady and Lap-dog.
- Lady feeding a Parrot.

JAN STEEN.
- Card Party, with Portrait.
- Merry Making (two of this subject)
- Twelfth Night.
- Morning—a Lady dressing.
- Village Festival.

METZU.
Female at a Window.
A Repast.
Musical Party.
Girl selling Fruit.

A VANDERVELDE.
Cattle Piece.
View on the Coast of Scheveling.
Farm Yard.
Cattle in a Landscape.
Cattle and Figures.

WOUVERMANS.
Banditti attacking a Caravan.
Farriers' Booth.
Hay Field.
Travellers at an Inn Door.
Horse Fair (two of this subject).
Hawking Party.
Camp Scene.
Skirmishing of Cavalry.

WYNANT AND WOUVERMANS.
Hawking Party.

BERGHEM.
Landscape and Figures.
Travellers in a Landscape.
Shepherds playing in a Valley.
Herdsmen with Cattle.
Cattle passing a Brook.

PAUL POTTER.
Cattle.
Pigs.
Landscape and Cattle.

KAREIL DU JARDIN.
Boy with Ass.
Landscape with Animals.
Cattle.
Sheep.
Italian Peasants.

HONDEKOETER.
Sea Fowl.

VANDER HEYDEN.
Dutch Town (two of this subject).

RUYSDEIL.
Windmill.

HOBBIMA.
Water Mill.
Landscape.

W. MIERIS.
Dutch Family.
A Repast.
Fruit Shop.

SCHALKEN.
Dutch Game.
Female by Candle-light.
The Painter and his Family.

DE HOOGE.
Card Party.
Female Spinning.

TERBURG.
Lady reading a Letter.

JAN MIEL.
Mountebank.

MAES.
The Listener.

SLINGLANDT.
Lady making Lace.

POELEMBERG.
Ruins in a Landscape.

VANDERNEER.
Evening.
Death of Cleopatra.
Musical Party.

W. VANDERVELDE.
Sea Calm (two of this subject).
Heavy Gale.
Sea Shore.

BACKHUYSEN.
Coast of Holland.

WEENIX.
Dead Game.

VANDERWERF.
Children with Guinea Pig.
Roman Charity.
Lot and his Daughters.

FRANK HALS.
Burgomaster.

CLAUDE.
Europa.

BOTH.
Philip Baptizing the Eunuch.

GONZALES.
Family of Verbeest.

JANSEN.
Charles I. in Greenwich Park.

RUBENS.
St. George destroying the Dragon.
Man with a Hawk.
Assumption of the Virgin.
Pythagoras (Fruit by Snyders)
Farm at Lacken.
Charles I. and Henrietta.

VANDYKE.
Study of Horses
Portrait (anonymous)

Christ healing the Sick.
Marriage of St. Katharine.
Duke of Buckingham
Various Portraits of Royal and Noble Children.

MYTENS.
Charles I. and Family.

WATTEAU.
Masquerade.
Royal Beggars.
Courtship and Gallantry.
Musical Party.
Fete Champêtre

VAUDER MEULAN.
Louis XIV. and Attendants.
Palace at Marly.
Encampment.
Battle.
Robbers attacking a Caravan.
Prince of Condé.
Building of Versailles.
Louis XIV., with his Staff.
Versailles.
Louis XIV. bringing up a Reserve.
Party going out Hawking.

VIVIEN.
Portrait of Fenelon.

NETCHER.
William III.
Princess Mary of Orange.
Peter the Great.

HUDSON.
Frederick, Prince of Wales.
Queen Caroline.

ZOFFANY.
George III.
Queen Charlotte.
Interior of the Florentine Gallery.
Exhibition of the Royal Academy.

SIR J. REYNOLDS.
Death of Dido.
Cymon and Iphigenia.
George III.
Queen Charlotte.

GAINSBOROUGH.
Children of George III. (several).

COPLEY.
Portrait of Lord Chatham.

DAWE.
Princess Charlotte.

SIR T. LAWRENCE.
George IV.
William IV.
Prince George.

ALLEN.
Breakfast Room of Sir Walter Scott at Abbotsford.

WILKIE.
Public Entry of George III. to Holyrood Palace.

In this catalogue, it will be observed that the great majority of pictures belong to the Dutch School, and to them, in any general question connected with the collection, the public attention should be confined. Truth of imitation, harmony of colour, and depth of chiaro-scuro are their prevailing characteristics. "The same skill," says Sir Joshua Reynolds, "which is practised by Rubens and Titian in their large works, is here exhibited though on a smaller scale. Painters should go to the Dutch School to learn painting as they would go to a grammar school to learn languages." The higher branches of knowledge are found in the works of Italy, so many of which decorate the private apartments of Her Majesty, both in London and at Windsor.

Jarvis. Melville.

# Kensington Palace.

## The Sussex Library.

Le Palais de Kensington, La Bibliotheque du feu Duque de Sussex.

Der Pallast von Kensington, Die Bibliothek des Herzogs von Sussex.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.

# KENSINGTON PALACE.

## THE SUSSEX LIBRARY.

The Royal Palace of Kensington presents externally no single feature of architectural beauty, and the united effect of its ill-proportioned and incongruous divisions is irregular and disagreeable. Internally, however, it boasts of many nobly proportioned and chastely decorated rooms, and as these are in a lesser degree indebted to outline for their beauty, besides being totally independent of relative contrasts for their due effects, their repulsive character soon ceases to be offensive, and is forgotten in the recollection of those splendid apartments, which, for one hundred and fifty years have gratified the pride of kings, excited the admiration of artists, and in no small degree secured the comfort of learned men. In one of these rooms, too, our sovereign the Queen was born; and here, in the oldest part of the house, she spent her youthful days;—these alone are considerations which give the place an existence in the popular affections, and make it, ugly as it is, as welcome as the face of an old familiar friend.

The building is of red brick, but of no particular period, being a heterogeneous mass of houses, halls, offices, galleries, &c. &c., which appear to have been added, year by year, growing with the growth of the distinguished families and privileged individuals by which they have been successively tenanted. The original house was the seat of Lord Chancellor Finch, afterwards Earl of Nottingham; from his family it was purchased by King William III., who found in its sequestered character a suitable home for his gloomy and unsocial temper. By him, at the instigation of Queen Mary, who imbibed his cold and apathetic disposition, it was greatly enlarged and surrounded by solitary lawns and stately gardens. Queen Anne continued to enlarge the house and improve the beauty of the grounds; but it was by good Queen Caroline the most important additions were made in the erection of several suites of rooms in the Italian style, and in the introduction of ornamental waters in the park. During the reign of George III., the Court made St. James' and Buckingham House the head quarters of royalty, and then it was that Kensington Gardens became what it has ever since continued—the summer resort of the fashionable residents of London, and the house—the occasional or permanent residence of junior members of the royal family.

To no one is the fame of the palace under such obligations as its last resident, the lamented Duke of Sussex. Under his enlightened care, it became celebrated as the depository for the finest theological library in the world; with a renown no less extensive for the splendid hospitality shown to its learned visitors. This library occupies a corridor which formerly connected the ancient with the more modern portion of the building,—a place very inconvenient in its general proportions, but which was at length made by various accommodations

an accessible, and even elegant apartment. A glance at our engraving will show, better than description, its size, its fittings and the style of its furniture. In length it is about a hundred feet. The editions of the Holy Bible and New Testament occupy one entire side, and the smaller works and MSS. are arranged in the cases and presses beneath. Portraits of the Rev. S. Parr, D.D., and the Rev. Abraham Rees, D.D.—old bibliographical friends of the Duke—painted by Lonsdale, are placed over the doors at each end of the gallery, into which the light is admitted through stained glass, from windows looking into the court yard of the palace. Here, surrounded by 45,000 volumes of books, it was the custom of the Duke to spend his solitary and social leisure in the perusal or discussion of sacred literature, and in making annotations and paraphrases, which, in some cases have been known to exceed in extent the bulk of the books under review. In the discharge of these laborious pursuits he was fully mindful of the adage, that "much study is a weariness of the flesh," and being also very subject to cold, he contrived for himself a huge library chair, curtained round and covered from the air, in which he might read and think at ease. Released from these exhausting studies—like a child discharged from school discipline—he burst upon the social fellowships of the metropolis with a measure of hilarity which acquired for him the character of a free liver, rather than that which more properly belonged to him as the toil-worn student of the Bibliotheca Susseriana.

In an account recently published by his able and accomplished librarian, Mr. Pettigrew, we are told that until about the year 1818 his Royal Highness did not appear in any prominent manner, either as a collector of books, or a patron of literature; but the course of his life, and the confinement consequent upon the sickness which attended a considerable part of the earliest period of his career, had led him to cultivate a taste for letters. At this time the library consisted of not more than 6000 volumes, occupying five rooms, and that small number in a state of the greatest disorder. It was then suggested to his Royal Highness that some regular plan for their appropriate classification was necessary, and this being followed up by a scheme for a catalogue by Mr. Pettigrew, the question was discussed, agreed upon, and that gentleman solicited to undertake the duties of librarian, which, in his love for books, he at once undertook.

From this period, says Mr. Pettigrew, the library improved and increased rapidly—faulty and spurious editions were rejected—deficiencies supplied—and, with the increase of collection increase of appetite prevailed, until it had risen with extraordinary speed into a most distinguished library. The manner in which the Duke entered into the labour proved how strong was his taste for letters. He examined with his librarian all the sale catalogues of books; he constantly consulted the best bibliographical works, and kept for his private use abbreviated catalogues of collections either of the beautiful classical productions of the Aldusses, the Variorum and Elzevir Classics; and, above all, lists of the several editions of the Old and New Testaments in his possession. In this way the Library was formed; and at his death it consisted of nearly 50,000 volumes.

The Library is not confined to printed books; there are many manuscripts, the chief of which are classical, lexicographical, and theological. The principal MSS., and the most valuable ones are the Hebrew, of which there are forty-eight. Some of these are what is called rolled manuscripts, being such as are used in the synagogues. These are without illuminations, for ornament in them is strictly prohibited. A Hebrew and Chaldaic Pentateuch of the thirteenth century, executed for some private individual, is one of the richest illuminated Hebrew MSS. in existence. And a fine MS. on vellum, of the twelfth century, of the "More Nevochim" of Moses Maimonides, is of the highest estimation.

Among the Greek MSS. is a New Testament of the thirteenth century, with illuminations both curious and valuable; and another which contains a Life of Theodore the Studite, Bishop of Thessalonica, who died A.D. 828, is highly valuable for the light it throws on both the political and religious history of those times.

In the theological department of Latin MSS. there are no less than sixteen copies of the "Vulgate" on vellum, besides various copies of distinct portions of the greater and lesser Prophets. Two of these MS. Bibles are furnished with very numerous illustrations, one having nearly one hundred, and the other upwards of one hundred miniatures in gold and colours. One of the finest illuminated Latin MSS. is a Psalter of the 10th century. It was bought at Mayence, and from the painting seems to be of German origin. It is remarkable, that in the frontispiece representing Christ giving the benediction according to the Romish Church, the figure is taken, even at that period, from the youthful beardless model of the earliest Christian monuments in frescos and sarcophagi of the Roman catacombs, though in general it had been supplanted by the more modern, bearded model, first represented in the Mosaics, which we still see in the heads of Christ painted by Van Eyck and Memling. As in most of the miniatures by German artists of this period, the opaque water-colours are bright, and in the ground as well as in the draperies a lively green is very much used.

The missals, breviaries, hours, offices, &c. are both numerous and splendid; many are illuminated in the highest degree. Among them the "Horæ beatæ Virginius," &c. is conspicuous for interest and beauty. The pictures indicate a Flemish origin, under the influence of the school of Van Eyck. In the heads and attitudes there is the greater variety, the better observation of nature; in the colouring the freshness and clearness; in the handling the softness without degenerating into the stippled manner; qualities which distinguish the Flemish miniatures from all others of the same age.

Of the French MSS. it is sufficient to notice "La Bible Moralizée", a beautifully executed MS. of the 15th century, and in which, amidst innumerable letters and figures, there are eighteen miniatures in black and white. The painting is in the soft, tender, finely stippled, opaque water-colours, which the French miniatures of the second half of the fourteenth century acquired, chiefly through the encouragement of Charles II. and his brother the Duke de Berri.

An ancient Italian MS., entitled "Historia del Vecchio Testamento," is very curious,

and has 519 miniatures of rude execution, but interesting in the subjects. In the type, as well as in the whole cast, there appears a strong influence of the school of Giotto, in the manner, however, in which it appeared about the year 1400. We see by this MS. that the custom spread in France and the Netherlands from the 13th to the 15th century, of making the contents of the Bible more generally known by pictorial representations, was likewise usual in Italy.

The German, Spanish, Dutch, and English MSS. are comparatively unimportant, and need not be particularized.

Among the Arabic MSS. there is a Dictionary in Arabic and Persian, several copies of the Koran, some with Persian interlinear versions. Armenian MSS. are of rare occurrence. One of them is a valuable copy of the Gospels, of the 13th century, upon vellum, curiously illuminated. It is of a date prior to that from which the first printed edition has been made, and belonged to an Armenian family long resident at Madras, where they settled, on their expulsion from Armenia by Tamerlane. It is highly esteemed by the Armenian Christians.

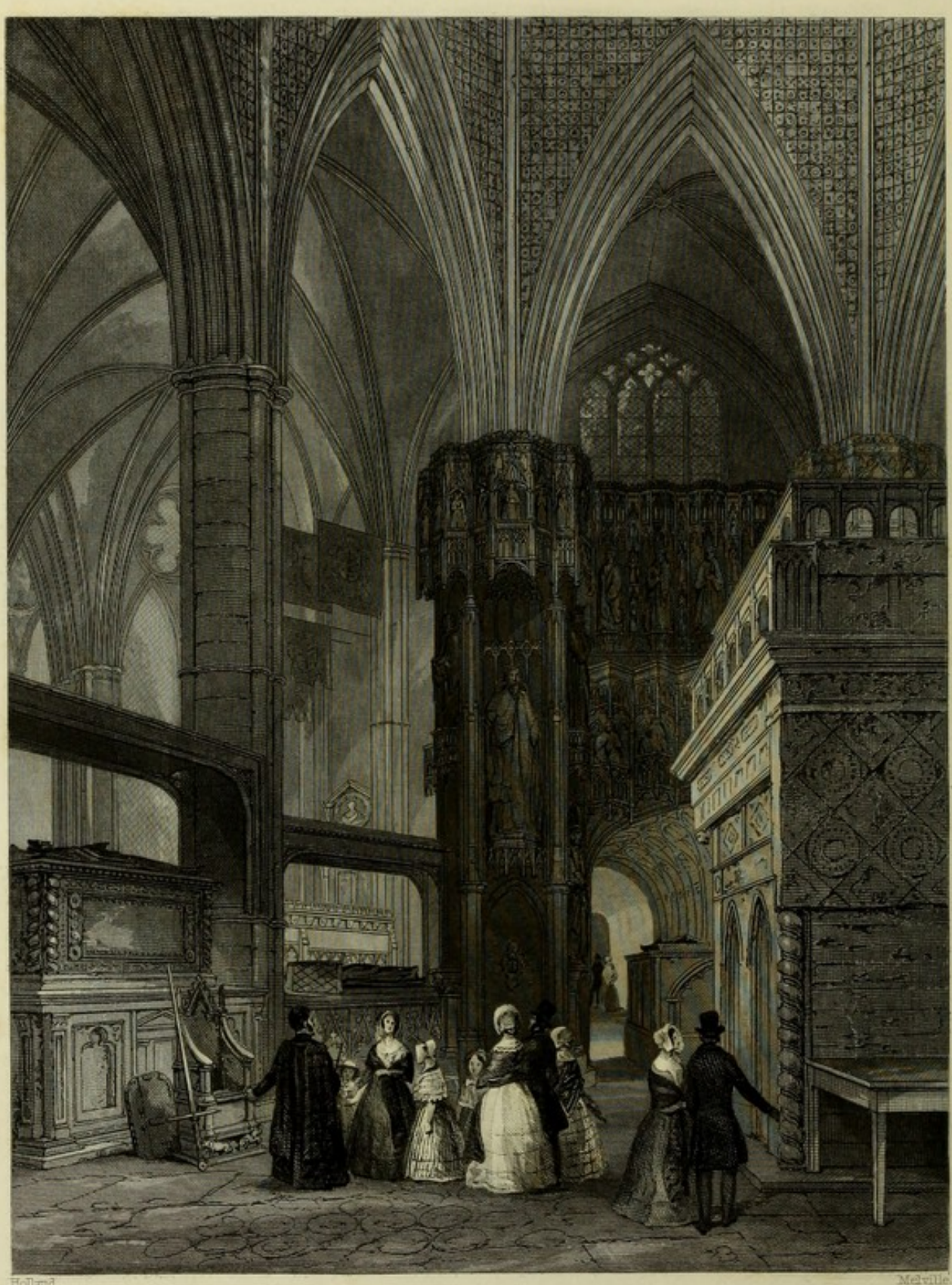
There are also MSS. in the Pali, Burmann, Cingalese, and other Oriental languages, some of which are written upon leaves and plates of ivory.

In the Printed Books, the Theological department is entitled to a decided preference; and in this division the editions of the Old and New Testaments are the most conspicuous. There are all the celebrated Polyglots, in fine condition; 74 editions of the Hebrew Bible; 17 Hebrew-Samaritan and Hebrew Pentateuchs, and some portions of the Old Testament in Hebrew, of very great scarcity: two of these, the earlier and later prophets, with the commentaries of the Rabbi Kimchi, are among the rarest works of Hebrew typography, printed in the 15th century. The Bomberg editions, and the great Rabbinical Bible, are in the finest possible state, and exhibit the most magnificent specimens of Hebrew printing.

The Greek Bibles are numerous, and of the most precious value. Of Latin Bibles there are morethan 200 editions; and of Bibles in other languages more than 1200 editions.

In the Divinity classes there are the first Armenian, the first Irish, the first Slavonic, the first German, and the first Reformed editions of Luther; the first French Protestant, the first Italian, the first Spanish, the first English Bible by Coverdale; the first Great Bible, or Cranmer's; the first Genevan edition, the Bishop's Bible; the first Scotch edition: besides innumerable other editions of less historic value.

Although the theological department is the richest in the Sussex Library, the other divisions of learning are by no means scanty in the specimens they afford. Indeed, the Classics, Lexicography, Chronicles, Law and Parliamentary Histories are of immense extent. Taken altogether, the library is a truly splendid one. It is one, which Mr. Pettigrew justly observes, has not been won by conquest, nor inherited by legacy, nor got together for purposes of idle ostentation. It was purchased volume by volume at the sacrifice of many an object of princely luxury and indulgence, from a pure love of knowledge, and a desire to impart it to those who seek it.



Holland. Melville.

# Westminster Abbey, Edward the Confessor's Chapel.

## Coronation Chair, Sword & Shield of Edward 3rd

L'Abbaye de Westminster
La Chapelle de St. Edouard le Confesseur.

Westminster Abbey
Die Edwards-Kapelle.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris: Gubert & Cie. Leipzig: T. O. Weigel.

# WESTMINSTER ABBEY.

## EDWARD THE CONFESSOR'S CHAPEL.

To a fabric like Westminster Abbey, the artist may return again and again, since edifices of this class and style are so diversified, and complex in plan, that the interior of even a single one furnishes a great number of subjects for the pencil. Grecian architecture —as far, at least, as we are acquainted with it, was almost exclusively external, their most magnificent temples being of very moderate dimensions within, and presenting little more than the mere walls, with occasionally a few columns. Even Roman architecture, though richer and more varied than the other, in regard to internal arrangement and design, was somewhat limited in its resources. The interior of the Pantheon may be surveyed almost at a glance,—there is much to be examined, but nothing more remains to be seen than what presents itself to the eye on first entering. Widely different is the case with a Gothic cathedral; there the dimensions of the whole are usually such, that the plan must of necessity be in some degree subdivided into accessory parts, which, however, so far from encumbering the building, or diminishing the idea of spaciousness, rather tend to increase the latter, seeming—and in fact, being—not taken away from the main space of the building, but so much added to it:—for what may be called *division* of plan, as regards the area bounded by the external walls, is also *addition* with respect to the interior. Thus, the nave is not contracted by the aisles being cut out of it, but the entire breadth of the church is enlarged by their being added to it; and it is the same with many other parts, such as transepts, side chapels, &c.

In making some remarks upon Westminster Hall (plate XLI.), we referred to the Abbey, and now in speaking of the latter building, we may, vice versa, have recourse to a similar mode of illustration by comparison. The Hall strikes by its immense spaciousness, there being nothing whatever to obstruct the view in any direction: on the contrary, the whole presents itself to the eye, in its fullest expanse and extent, even on first entering it. The effect is fine—in that instance, extraordinarily so, and most impressive; but then it is also limited: nothing is left to the imagination, which is, in a manner, confined by the boundaries which fix the eye to that single space wherein the spectator immediately stands;—there are no hints given,—no glimpses caught of parts seen indistinctly—now lost and then again coming into view—and beckoning on our steps, as lingering even while

impatient to advance, we pause to contemplate those parts which are close to hand. There is scarcely any motion of perspective, certainly not that picturesque play of it, and consequently of light and shade, which results from a certain degree of complexity of plan. What effect of the kind there is in the Hall, is derived solely from the roof, since there alone is that succession of parts so essential to effect of the kind,—producing the variety of apparent intricacy and confusion, where there is nevertheless perceived to be the most perfect regularity. Take away the roof, and the Hall becomes little more than a mere vacant space, without any relief of perspective.

In the Abbey, on the contrary, and other ecclesiastical edifices of the same class, there is a very high degree of architectural picturesqueness, arising almost entirely out of arrangement of plan alone, independently of other circumstances, or of the actual features of design. If something may occasionally seem to be lost in regard to unity, more will be generally found to be gained upon the whole by that variety of interest which "custom cannot stale." An edifice of the kind is not one, but many:—one, as possessing a main interest in its general design,—many, as containing subordinate and episodical parts. Nor are these last always the least valuable in an artist's estimation; for much as he may admire the "drawn-out" vistas of aisles and naves, he will frequently be more captivated by the "delicious bits" for the pencil, scattered in nooks and corners of the fabric,—each a study and a picture in itself. In architectural *episodes* of this kind, Westminster Abbey is by no means deficient, for the chapels at the East end, surrounding the choir and general apsis, form quite a cluster of them, from which one has been selected for the present occasion.

In plate XXX. (Consecration of the Colonial Bishops) was given a view of the choir, and altar-screen, which last serves to exemplify some of the effects above alluded to, for instead of seeming to obstruct, or to reduce the space, it rather serves to make the vista appear more extended, the apsis itself being seen beyond, and in continuation of it. Overhead, the view is uninterrupted; it is only below that it is intercepted by the screen: what then is that further space?—food at least for conjecture. We, however, will not tantalize, by conjecture, but say that behind the screen and its doors, lies what is the subject of the present Plate.—Edward the Confessor's Chapel, with the rich-screened chantry of Henry V. and peeps into more distant recesses, forming altogether an unusually scenic composition, and a striking assemblage of architectural objects, to which the ablest pencil is unable to do justice, because it can represent them only as seen at one particular moment, and not as they show themselves to the eye on the spot, where the spectator's own change of situation imparts motion to them, by bringing them into continually varied combinations.

This Sanctuary—as it may very well be termed, is no less interesting historically, than architecturally, for besides the shrine of the Confessor himself, and the elaborately sculptured portal or screen of Henry V.'s mausoleum, there are many royal tombs within its precinct, viz:—those of Henry III., Edward I., Edward III., Richard II., and the Queens Eleanor

and Philippa; of which it may be observed that, unlike most of the modern monuments in the Abbey—some of them strangely fantastic in design,—they serve to increase the general air of solemnity, instead of jarring with the character of the edifice. The shrine of the Confessor himself, is not only an object of curiosity to the eye, exciting admiration as a production of art, by the richness of its materials, and the beauty of its workmanship, but has been one of extreme reverence, devotions being performed before it, and annual processions made to it on St. Edward's day. Few saints have worn crowns, during their lifetime; few kings—however unbounded their ambition in other respects, have aspired to the title of Saint and the honours of canonization, by their ascetism, and strict self-denying habits. Edward of England, and St. Louis of France, almost make up the list; so that whatever may be thought of them as throned monks, more fitted by nature to rule a cloister than a kingdom, their example has not proved at all contagious. If in Edward's character, there were, despite his sanctity, many defects, there were also, many highly meritorious traits, among which not the least remarkable, was his conscientious scruples as to making free with his subjects money, and his aversion to burden the people with taxes,—a virtue, or a weakness, just as non-contagious, as that of superior sanctity, which last obtained for him, just a century after his death, the honour of canonization from Pope Alexander III., when his remains were placed (October 13th, 1163) in the splendid feretry or shrine, which had been prepared for them by Henry II., and which is usually supposed to have been the work of Pietro Cavallini, an eminent Italian artist of that period. Here, within the very heart of the edifice whose second founder he was,—having began to rebuild it about the year 1050, and carrying on the works with so much diligence that the building was finished and consecrated December 28th, 1065, only a week before his own death,—were deposited the sainted reliques of the last Saxon king of the race of Cerdic and Alfred.

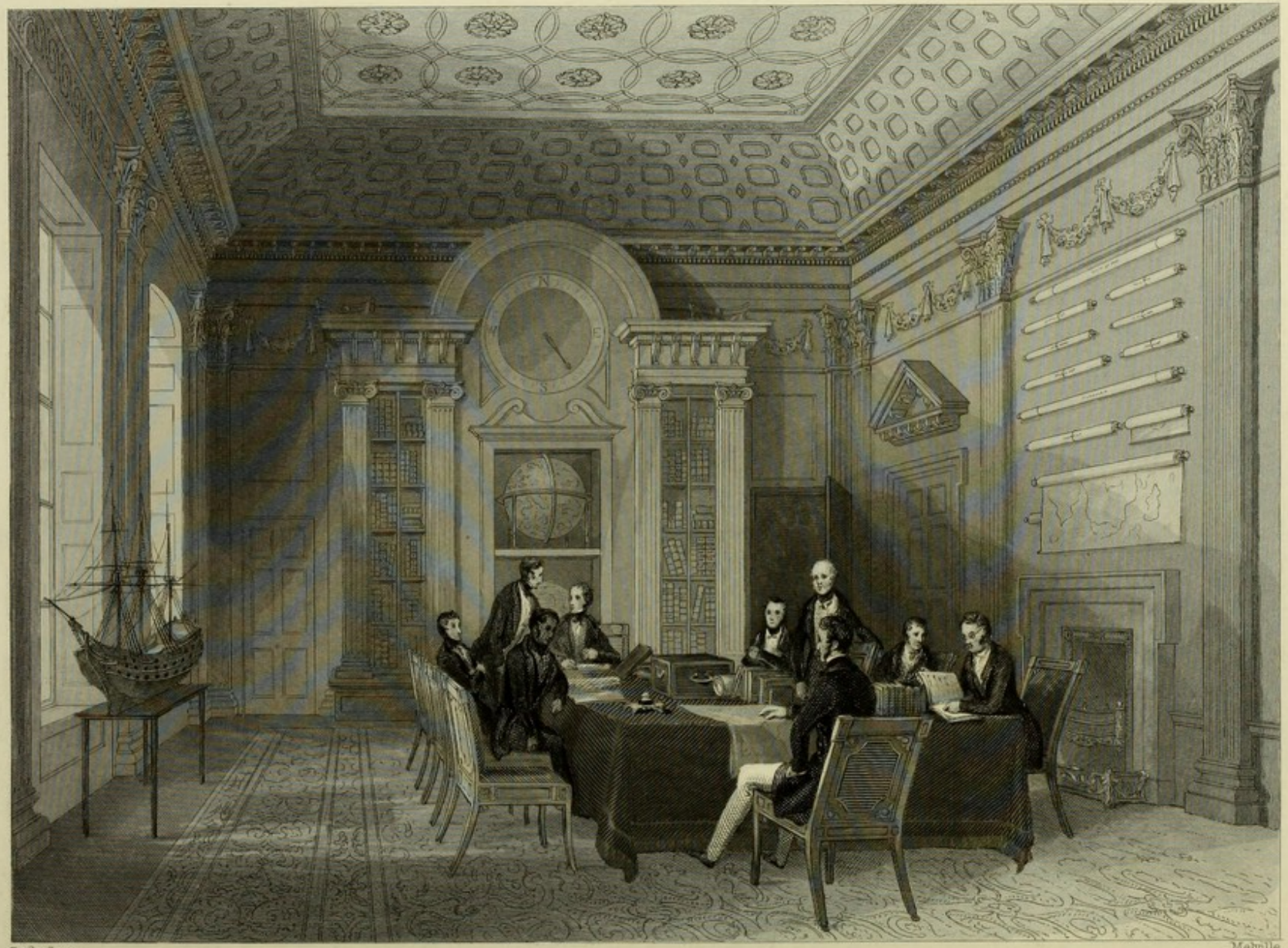
Time has since wrought great changes both in the edifice itself, and in the royal shrine, for while the former has been again nearly rebuilt by Henry III. and his successors, who rendered it the magnificent pile we now behold it, the other has been neither augmented nor increased in splendour, but on the contrary is now reduced to comparatively a mere wreck of what it was originally. Neglect, spoliation, and mutilation have done their work here: the rich mosaics and inlay work of the lower portion have suffered greatly, many of the *tesseræ* having been picked out, either through mere mischievous wantonness, or the equally mischievous affectation of religious piety and antiquarian admiration, seeking to appropriate to themselves a precious relique or curiosity without much scruple as to mode of effecting it.

Neither piety nor antiquarianism, however, have thought it worth while to make atonement for the injuries they may have occasioned; that excessive warmth of admiration which induces people to pocket what they ought not even to touch, cools down prodigiously when it comes to the question if they shall put their hands into their pockets, for the purpose—not of slily slipping any thing in, but pulling out their contributions towards the

good work of repairing what has been defaced. In this case, the injuries sustained are not so hopelessly irremediable, but that something might have been done before now to repair them, and arrest the progress of decay, by putting the whole into tolerably fair and sound condition, ere it be too late to think of doing so. Something, indeed, has been done, but of such kind that it had better have been left undone; we allude to the incongruous superstructure in wainscot which has been raised upon the original stone shrine, and which consists of two miniature Italian orders (Ionic and Corinthian) in arcades, the upper of which contains the Confessor's coffin, there placed by the direction of James II.

Among other objects of interest to be here seen, are the Shield and State Sword of Edward III., and the coronation chair; all which are introduced in the foreground of the view. The Chair itself is not particularly remarkable, either for its material or design, it being only of oak, massive in form, with solid sides and back, the latter terminated in a gable shape. Apart from the circumstance of its being only used on the high solemnity its name expresses, it would not be considered very curious, were it not that it contains within itself —that is, fixed into the framework beneath the seat,—the famed prophetic stone, or 'Stone of Destiny,' brought away from Scotland in1296, by Edward I. The mystic charm once possessed by this talisman may be—we will not say how great, but as great as ever it was; yet, like most other 'very curious' treasured up reliques, it has less charm for the eye than for the imagination, being rude and uncouth in appearance: nevertheless it is still retained out of etiquette.

One real gem of its kind, though generally not so much noticed or spoken of as it deserves, is the façade or the exterior of the monument and Chantry Chapel erected to Henry V., within a few years after his decease. Unless some of the decoration was afterwards added to the original work, the florid perpendicular style seems here to have developed itself all at once in full luxuriance, some time before it displayed itself on a larger scale in the neighbouring structure of Henry 7th's Chapel. Embellishment is here carried to excess: the details are so numerous, so minute and so elaborate, that it may almost be termed architectural embroidery; yet such extravagance is more allowable in what in itself is but an ornamental compartment within a larger structure, than the same degree of it would be extended over the whole of a building of any size, as is the case with the exterior of the Chapel just above mentioned. In this instance the composition possesses, if not what can be exactly called simplicity, at any rate distinctness, and is, withal, rather peculiar in itself, owing to there being two octagonal turret staircases, which rise above the centre portion. The top of the last mentioned part now serves as a repository for a number of architectural models of Churches by Sir Christopher Wren, and other architects of that period.



Rowlandson. Melville.

*The Admiralty - Board Room*

*Meeting of the Lords of the Admiralty*

*L'Admiralité - Chambre de Conseil.* *Die Admiralität - Berathungs - Zimmer.*

# THE ADMIRALTY.

VERY unlike the magnificent pile of building appropriated to a similar purpose at St. Petersburg, the Admiralty at Whitehall is so far from being as a building, of corresponding importance with that of the department of the executive whose business is here transacted, that until informed, few would take it to be any thing more than a large private mansion within an enclosed court-yard,—certainly would not imagine it was the 'local habitation' of our maritime and naval power,—the focus where its authority is concentrated. A foreigner would naturally expect to find the Admiralty not only superior to any other of our Government Offices, but superior to them in a very great degree,—some such a pile as Greenwich Hospital—not, perhaps, so extensive, but on an equal scale of magnificence, and no less dignified in character; instead of which there is nothing monumental in its aspect; though it may be termed large, its size does not show itself in such manner as to render it a conspicuous object; nor is it in other respects at all remarkable, for the side towards the Park would escape notice altogether but for the telegraph erected on one angle of it; and so too would the Street, or Whitehall front, but for the singular deformity of what was intended to be the chief architectural feature, and but for what was afterwards applied in order to remedy that disaster—viz. the Portico and the Screen. The former of these is, in architectural language, tetrastyle, Ionic; that is, consists of four Ionic columns, or rather columns with voluted capitals, hardly deserving the name of Ionic, while the columns themselves are of most unhappy celebrity on account of their preposterous proportions; they being nearly half as tall again as the order allows; and for a long time they were unique, until rivalled by those of the portico in the court of Furnival's Inn,—a piece of architectural design still more excruciatingly ugly.

To conceal the unsightliness of Ripley's portico—occasioned, it is said, by that architect being directed while it was actually in progress, to give greater height to the building than was at first intended, which he could devise no better mode of effecting than by spinning out his columns to the required extent,—Adam, the fashionable architect of his day, was afterwards employed (about the year 1760) to erect the present screen. Unluckily, however, he committed a radical blunder—certainly an egregious oversight at the very outset; for instead of so arranging his design as effectually to shut out all view of the lower part of the portico, from the street, and thereby cause the columns seen beyond the screen to

appear raised on a basement, which would reduce them to a proper height, he perversely, or if not perversely, most thoughtlessly defeated that purpose, by putting an open arch in the centre of the screen, directly facing the portico, as if with the express intention of preserving a view of it, as the choicest feature of the building. The consequence is, that the columns look now, perhaps, taller than ever, showing themselves both above the screen and through it; from which circumstance results another disadvantage, namely, that those of the screen itself look more diminutive than they might else do, by being thus brought into immediate contrast with the lanky pillars of the portico. If it was originally intended that there should be solid gates to the arch, to be constantly kept closed, as at Burlington House, it would then be quite a different matter; but it does not appear that such was the case, nor are gates shown in the elevation published by the Adam's, in the collection of their own designs; and hardly would they have been omitted, if actually intended, because such parts are represented in other instances—whereas in regard to this subject, the only indication of there having been any such intention, is that the arch-way is filled up with shadow.

At the time of being erected—and indeed long after, the Admiralty Screen was admired as a more than usually tasteful piece of architecture; nor can it be denied that it has "prettiness", and a certain showiness of effect as a composition; but then to recommend it for its prettiness becomes as much a reproach as a compliment. It neither agrees in any way with the building to which it is attached, nor is it on a sufficient scale to be at all suitable as a frontispiece to a public edifice; for it looks too much like a reduced copy of what was designed to be nearly double—or speaking more correctly, nearly four times the size—or about 250 ft. in length, by 45 ft. in height, instead of only 130 ft. by 22 ft. Prettiness was not the sort of expression here required; but, on the contrary, that of dignity and of boldness—even though it had partaken of heaviness. Unless it could have been very much loftier, a colonnaded composition was ill-suited to the purpose, because the order must of necessity be diminutive, and so far, insignificant also. But, notwithstanding that so very much depends upon them, Adam—nor is he the only one chargeable with such error—seems to have given no thought to considerations of the kind, but to have looked at his design only with an eye to its appearance upon paper, as a mere elevation, without regard to locality or any other circumstances. Placed either quite by itself, or among buildings not all loftier than itself, the Screen would have looked of some consequence, whereas, standing as it does, it is positively dwarfish, and makes no effect in the general street view; which, we may remark, is also the case with Holland's screen façade to Melbourne—now Dover House, a little further on, on the same side of the way.

Though scenic in itself, and in a purer style than Adam usually displayed, the Admiralty Screen is, even as a composition, by no means free from defects; nor even from gross solecisms. As far as the Doric colonnades themselves go, they are satisfactory

enough, but not so the centre compartment forming the gateway; for it is poor in its general character, and too much cut up, especially by the plain blank windows or panels in the piers, which, while they destroy width of surface, produce an appearance of poverty—of the absence of decoration rather than of richness. Another more egregious and evident defect is that over the arch, the architrave and frieze of the entablature, which is otherwise continued throughout, is omitted, and thus the entablature is maimed and mutilated in the very chief point of the design. It is true, the necessity for its being done is apparent, for even now the arch is by far too low, and is very bad in its proportions, but that only proves that the design required to be re-shaped in order to obviate that defect. When the Screen was altered about the time that the Duke of Clarence (William IV.) was Lord High Admiral, instead of any of the defects in Adam's work being corrected, its chief beauty was destroyed, the centre column of each colonnade being knocked away, in order to make two carriage entrances, which are merely large square-headed openings, like coach-house doors. If convenience actually required that to be done, it should at least have been done after very different fashion, and not by such wretched architectural cobbling.

For the length of these remarks, which it would be easier for us to extend than to curtail, we shall now make amends by brevity; for, in truth, there is very little besides that calls for notice in regard to the Admiralty as a building. The interior offers nothing remarkable, nor do any particular ceremonies take place within its walls; on which account the 'scene' put into the accompanying view of the Board-Room, shews merely the incidental occasion of a naval model being submitted to the Board for inspection. It is business, not ceremony, which is here the order of the day; and business of the most momentous kind, connected not only with our naval achievements, but also with our extensive maritime explorations and discoveries, and with the advancement of those branches of science which contribute to them. Hence the geographical, or, to call it more accurately by the name it bears, the hydrographical department alone, is a very important and active one, as is likewise the semaphore one, or that which keeps up a constant telegraphic communication with the coast. Without any very extravagant stretch of fancy, the Admiralty may be said to be the mighty steam engine which sets in motion and gives energy to all the rest of the *materiel* and machinery of our naval power, and, consequently, contributes much to that of the whole empire. It is to our navy collectively what a single admiral is to a single fleet; nor could anything but a perfectly well organized system, and one thoroughly disciplined in all its various business details, enable those who preside over the affairs of the Admiralty and the interests dependent upon them, to carry them on without the slightest check or interruption. Were it not for the efficient contrivance of the system itself, stoppages and entanglements would always be taking place, in some part or other of the vast complicated machine, whereas, what now seems intricacy and confusion, is regularity and order.

The authority and jurisdiction now vested in the Admiralty, were originally exercised by an individual, a high Officer of State; and the first upon record was William de Leybourne, 'Admiral de la Mer du Roy d'Anglettere,' in 1297. But it is hardly necessary to say that, at that early period, the office must have been as different from the Admiralship or Admiralty of the present day, as was the then infant navy from our present gigantic naval establishment. If, however, at that time in its infancy, the English navy was a very forward child—a sort of infant Hercules, for it began to lay claim to the sovereignty of the seas, and to demand that all foreign vessels should strike to its flag:—our John Lackland asserted his right to be considered, at all events, master upon the water.

The office of High Admiral continued to be held by an individual until the early part of the seventeenth century, when, in 1632, it was, for the first time, "put into commission," or its duty and authority confided to a Board of Commissioners, consisting of all the chief Officers of State. At the Restoration, the Duke of York was appointed Lord High Admiral, and retained the office till 1684, when Charless II. took it upon himself; but James resumed it in the following year, on becoming king. The Revolution caused it again to be put into commission, till 1707, when Prince George of Denmark became Lord High Admiral, with an assisting council of four individuals—and on his death, in the following year, the Earl of Pembroke was appointed to succeed him, in similar form; but within about a twelvemonth he resigned; and from that time (1709) to the present, the office has always been in commission, with the exception of a brief interval, from May 1827, to the September of the following year, during which the title of Lord High Admiral was again restored in the person of the Duke of Clarence, afterwards William IV.

The Admiralty Board consists of six members, styled the Lords Commissioners of the Admiralty, who are not, however, all of equal dignity and authority, for, besides taking official precedence of the others, the First Lord of the Admiralty has higher privileges and emoluments than the others. While the salary of each of the latter is £1000, his is £4,500; and he is by virtue of his office a member of the Cabinet likewise. So far from being excessive, these salaries appear remarkably moderate, more especially when put in comparison with salaries of another kind—pensions paid to persons for the arduous and responsible duty of doing nothing, unless it be, keeping quiet and holding their tongues. A Chef de Cuisine might possibly content himself with such a pittance as a thousand a year, accompanied with some snug perquisites attached to his office; but a Prima Donna, or a modern Terpsichore, a Malibran, or a Taglioni, would turn up their noses with scorn at the offer of such a salary is that of the First Lord of the Admiralty, whose duties it may be presumed are somewhat more onerous in themselves, and more important to the public, than are those of a Lord of the Bedchamber.

J. Gilbert. H. Melville.

*Drawing Room of Queen Victoria.*

*Ceremony of Presentation.*

*Assemblée de la Cour, dans le Palais de St. Jacques.* *Eine Hofversammlung im St. Jacobs Pallaste.*

# ST. JAMES'S PALACE.

Of all the royal palaces of England, that of St. James's is the one especially appropriated to Court parade, and its official ceremonies and functions. In fact, 'the Court of St. James's, has long been a familiar expression synonymous with that of the British Court in its relations with foreign powers; and in briefer form, 'St. James's' has been employed to express the quintessence of aristocratic dignity and refinement. The exterior of the Palace itself, however, is any thing but dignified, or even at all prepossessing in appearance: with the exception of the ancient gateway and clock tower over it, at the end of St. James's Street, whose somewhat monastic aspect contrasts strongly with the gay and modern look of the surrounding objects, there is little even to catch attention. The Park front has no architectural character of any kind, it being a plain brick building, presenting nothing more remarkable than a long range of lofty sash windows.

But there is no trusting to appearances, since even the most unfavourable ones may occasionally deceive, as well as those which are most alluring. Beneath this mask of almost quaker-like homeliness, all the pomp and circumstance of courtly etiquette in its stateliest forms, take place; accordingly, high and dearly-prized is the privilege of obtaining access to the immediate presence of royalty, on such occasions, and in such a manner, that the pretensions of the privilege to the honour granted are formally recognised as valid. A presentation at Court is to many the height of ambition, and such event forms an important epoch in the life of aristocratic beauty; for whom "*The Drawing Room*" possesses an irresistible, magic sound. And though the moralist may affect to despise, the cynic to sneer at, and all good sort of people who philosophically abstain from "sour grapes," to have no aspirations for such empty pageants, there certainly is something not only most fascinating and imposing, but even soul-stirring, in the Drawing Rooms at our British Court. It is not the mere external splendour that enchants—for of that as great, if not a greater degree may be witnessed elsewhere and on other occasions; but there is also something which "passeth show," to awe and elevate the mind. To speak of such a ceremonial as a mere show or masquerade, belongs to that cheap, self-satisfied sort of wisdom which recognizes no other sort of value in things than their intelligible every-day and marketable one; and to regard orders and ribbons as only so many "bits of ribbon," is but a species of poor coxcomb stoicism; if not, as is far likelier, mere hypocritical affectation. If a ribbon,

conferred as a mark of honour, be of no more worth than the material itself, the same quantity of it purchased at any shop ought to be of precisely the same value in the eyes of all the world: let any one make the experiment, and he would then, perhaps, be quickly convinced of the very great difference between the two. Remove the force of opinion, by discrediting, as sheer vanities and idle gauds, all badges of merit, and symbols of honour, and society is reduced to a Lazzaroni state, in which it grovels contentedly in physical comforts and animal enjoyments. The high tone of refinement prevalent at a Court has unquestionably, if not a direct, a beneficial influence on the upper and middling classes of society; and the value of such influence is proved by the absence of it in America. And even if refinement of that kind be often no better than external and superficial gloss, it is, at all events, preferable to the sincerity of undisguised coarseness. In every station of life courtesy, the virtue *par excellence* of courts, may be practised; nor is there one, however lowly, which, when practised, it does not ennoble.—But a truce to sermonizing.

While the ceremonial of a British Drawing Room is not an idle and unmeaning one, it presents a scene such as can be nowhere else witnessed, not even in the private circle of royalty itself, and one of which no adequate idea can be formed, except by those who have actually witnessed it. Here etiquette is observed *à la rigueur*, and in such manner as almost to have a touch of sublime—if we may, without suspicion of irony, be allowed so to express ourselves, for want of some more clear and satisfactory explanation of our meaning. Here, even the lustre of beauty itself is for a while overpowered, forgotten, and lost in the superior fascination of the scene itself, and of the courtly grace and dignity displayed in full force on such occasion. Add to this, not only the surpassing richness but the studied pomp of the ladies' dresses, and the unrivalled display of plumes and trains, and jewelry, —the last looking like the congregated gems of all the Indies. The present female Court dress may safely be affirmed to be far more tasteful than that of any former period: it combines, in an eminent degree, gracefulness and elegance. The abolition of those two most preposterous fashions, hair-powder and hoops, has materially improved it, and without in the least diminishing its magnificence, has given it a degree of simplicity and ease in which it was before sadly deficient;—and neither of those outrageous fashions will now, it is to be hoped, ever come into vogue again, The regulations of etiquette prescribe trains, and for head dresses feathers and lappets, with jewelry *à discretion*, proscribing anything in the shape of bonnets or caps; consequently, it is needless to say, that "drab-bonneted" ladies are not admitted to the Drawing Room at St. James's. However splendid and costly their attire may be on other occasions, nowhere—not even at Court itself—does the costume of the ladies show itself so distingué, and so rich; nor is the adoption of it matter of choice, for the etiquette which exacts it in the one case, prohibits it in every other, unless by some special exception. It is, therefore, at a Drawing Room alone, that an adequate idea can be formed of the superb display of dress made by every one of the ladies present;

and at a full Drawing Room the entire company has sometimes amounted to as many as two thousand persons, a considerable portion of whom have not only been present, but "presented" also.

The Drawing Room *par excellence* of the season, is that held on the Sovereign's birthday; which is not only more numerously attended than any other, but with additional solemnity. On that occasion, all the members of the Royal Family arrive in state, escorted by guards of honour; also the Speaker of the House of Commons, the Lord Chancellor, and the Equity Judges, attended by their respective officers. The Lord Chief Justice of the Queen's Bench, the Lord Chief Justice of the Common Pleas, and the Chief Baron of the Exchequer, then wear their distinguishing collars of office; which, however, is a piece of etiquette first introduced at the Birth-day Drawing Room of 1842. Such Drawing Room is also what is emphatically termed a "Collar Day;" the members of the diplomatic, ministerial, and household corps, all appearing in their respective official costumes; and those of the different orders of knighthood wearing all their badges and full insignia, whereas, on other occasions the ribbon alone is usually worn.

Before the Drawing Room, the Archbishops and Bishops have an Audience of her Majesty in the Royal Closet, and on the Queen's entering the Throne Room, the actual ceremonial of the Drawing Room commences, and the precision with which it is conducted is not the least remarkable circumstance attending it. The Queen takes her station, standing a little in advance of the throne, with the Prince-Consort and members of the Royal family near her, and then the cortege of the ladies and officials of the household; on which, the presentations begin with those of the cabinet ministers, and foreign diplomatic body, succeeded by the more distinguished personages who enjoy the right of Entrée, and who have for the most part the additional privilege of standing in the 'circle' during the whole of the ceremonial. On ordinary Drawing Rooms, the Queen does not stand in front of the throne but near the centre window; and the throne itself is occupied by the Sovereign, only on occasions of addresses being presented by the House of Peers, the House of Commons, the Chancellor and members of the universities of Oxford and Cambridge, and the Corporations of the cities of London and Dublin.

The fullest Drawing Rooms ever known, were those held immediately after and in honour of the coronation of George IV., William IV., and Queen Victoria. On such occasions the Drawing Room exhibits a more dazzling display of pomp than usual, it being customary for all the ladies of the rank of Peeresses to were their coronets, as at the coronation itself; which, as it may well be conceived, renders the whole assemblage not only more brilliant, but more august and stately in character.

Since the reign of George III., the rooms at St, James's Palace appropriated to these state ceremonies, have been materially improved by being entirely redecorated in a richer and more tasteful style, than they were formerly; and though, like all apartments

for such purpose, they have when empty, the look of being in some degree unfinished and unfurnished, and with nothing of what one terms an air of comfort about them, when filled with brilliant company assembled in the presence of the Soveriegn, the *coup d'œil* presented to the eye, and the impression made upon the mind, are most striking and forcible. The ensemble then produced is truly magnificent, for the *spectacle* is one which partakes of moral grandeur, of generous and elevated feeling, and of lofty-minded loyalty.

The Presence Chamber or Throne Room itself, is a noble apartment, now rendered worthy—which it hardly was formerly, of the *Genius loci*. Considered indeed, as a mere room, it is no doubt, exceeded both in size and in sumptuousness by many others, but it presents to the eye attributes of majesty and supremacy which may not elsewhere be introduced. Among its decorations may be accounted, Lawrence's celebrated portrait of George IV. in his coronation robes, also the two pictures of the battles of Vittoria and Waterloo, by Colonel Jones, which hang on either side of it. And there is the Throne itself, the chair *par excellence* of royalty and dominion—not a mere piece of furniture, the handywork of the 'cunning artificer,' but the palladium of the monarchy and constitution. After all, a throne, however splendid, is not the easiest seat in the world, not quite so comfortable a one as a homely easy-chair: no doubt such is the case, for the remark is a tolerably trite one, and happily it is also a tolerably true one. Every station in life has its penalties as well as its privileges: even the splendours and pageantries of a court are not unmixed enjoyment, they may be formal, they may be empty—they may re-echo, not loud but deep, the unwelcome truth of 'Vanity of Vanities;' yet however empty it may be, the parade of courtly representation is not half so ridiculous, nor so hollow, nor so wearisome as that fidgetting parade in ordinary life, ycleped Fussiness.

F. Mackenzie. H. Melville.

# The Bank Parlour.

## Court of the Govenor and Company.

*Le Salon des Directeurs de la Banque d'Angleterre.*

*Das Sogennante Parlour in der Bank von England.*

# THE BANK PARLOUR.

When we speak of *the Bank*, absolutely, and without further definition, all the world knows that it is the Bank of England—itself known all the world over, that is meant. Its name is familiar to those who have scarcely even heard of London itself,—far more familiar than is its paper to thousands who are in-dwellers in London. Well known, too, to thousands are both the exterior of the Bank and its business offices, but all the rest of the interior is a perfect *terra incognita* to the public. Such, of course, is the case with what is called the Bank Parlour. Parlour! strangely undignified and homely appellation for an apartment that would contain nearly half-a-dozen genteel drawing rooms; or make a magnificent West-end Saloon!

This said Parlour, and also the adjoining South-west, or Garden Court, are among the few portions of the edifice which still remain as they were left by Sir Robert Taylor, Soane's predecessor as architect of theBank; and both are highly creditable to him. The first mentioned is a noble room, 60½ feet in extreme length, 30 in breadth, and about 22 high; is lighted by three elegant Venetian windows on its south side, which look into the court above mentioned. These windows are set within arcades,—whose heads are also glazed, whereby the entire aperture is greatly increased in height; and corresponding with them, the opposite side of the room has three blank arcades or arched compartments, in each of which is a marble chimney-piece—that in the centre rather higher and larger than the other two. At each end of the room is a sort of *loggia*—if such term, for want of a more expressive one, may be applied,—the division being made, not as usually, by merely a couple of columns, but by three arches resting upon coupled Corinthian columns, and their entablatures. Now there are very profound critics who object to this, like Gervase Skinner, 'upon principle,'—persons whose stern architectural orthodoxy is scandalized at the idea of combining arches with columns after such fashion, whether by making the former spring immediately from the capitals of the latter, or from a portion of the entablature by way of impost above the capital. They will gravely assure you that columns were 'originally' intended to bear, not arches, but a continued horizontal entablature; not choosing to perceive that '*originally*,' makes a considerable difference in their argument, because it does not follow, that nothing ought to be or can be applied properly, if otherwise than it was done originally. Even some of these strait-laced critics themselves will swallow a camel, though

they strain at a gnat, for while they are shocked at the impropriety of columns supporting arches, they can regard with complacency, the utter architectural nonsense of a huge column, which, supporting nothing, seems itself unsupported and quite unsteady. A column is essentially a support or a prop, and as such just as capable of being applied to an arch as to a horizontal beam. But it will further be said by the 'strait-laced,' that in addition to the license or the vice of arches supported on columns, we here perceive that of coupled columns; on the enormity of which they will descant with abundance of rigmarole argument. Yet whether there be anything whatever in the actual design to warrant what, under opposite circumstances, might be more or less objectionable, is what they do not ask themselves, perhaps are incapable of doing so. In this instance, there certainly are circumstances which expressly called for the mode of treatment here adopted; the two loggias most satisfactorily accord with, and keep up the particular architectural character derived from the arched Venetian windows. The columns, entablatures, and arches of these last, are repeated—not monotonously, but, with sufficient difference in the end elevations of the room; and the coupling of the columns there, has two circumstances to recommend it; one is, that the entablatures being carried horizontally over two columns, do not appear such mere fragments and blocks as when similar pieces of entablature are placed over single columns, in which case they have the look of a second capital added to the first one, and of course, so much added to the general vertical line of the column itself. The other advantage gained, is, that a sort of pier is thus formed by each pair of columns, and the motive for their being so arranged is sufficiently obvious.

Also, as regards effect of a different kind, not a little is gained, since the arcades answer better to the idea of 'screens,' than columns alone would do, unless in such number as to afford more than three intercolumns—which is generally the extent of columniation in similar situations. Hence, again, another effect most valuable in the eye of an artist—the depth of shade within the 'loggias,' which, instead of occasioning dulness or gloom, gives vivacity to all the architecture by powerfully relieving and bringing out the arches and columns; and wherever effects of this kind are to be met with, they are all the more to be prized, because they are in general rather studiously avoided, than adopted when they present themselves. For ordinary rooms, indeed, this species of the picturesque in architecture is not to be thought of; and prejudice is in favour of as much light and glare as possible, without any consideration for the interests of faded beauties, who discreetly prefer the modest shade to the 'garish light of day.'

Neither are the above all the piquant points, for there is one which cannot be well expressed in a correct perspective view of the room, namely, the vaulting and groining of the ceilings to the 'loggias,' which serve in no small degree to enhance their character, and give more 'play' and contrast to the ensemble' Whether it would not be an improvement were the ceilings, and that over the centre of the room, to be painted white or cream

colour, instead of being, as at present, of the same hue as the walls, at least admits of question. Even for the walls themselves some better colour might be selected, for they are now of too sullen a grey. There are also some matters which bear more than could be wished the stamp of the mere *fashion* of their day—which is altogether a different thing from style. The stucco ornaments on the walls have more of the former than of the latter. These, however, are but slight drawbacks hardly worth taking exception at here, where there is so much to be pointed out for notice of a more favourable kind.

Hardly can the Bank Parlour be termed a splendid room in the ordinary meaning of the epithet, since so far from being at all showy in itself or in its furniture, it is rather the reverse—particularly sober in appearance, and strongly marked by an air of dignified comfort. Without any of the trappings of upholstery—which, on the principle of "fine feathers make fine birds," are generally trusted to for making fine rooms out of four bare walls, this apartment relies entirely upon its architectural design for its character; and what is more its character is not of a kind that falls upon the eye. Perhaps it owes much to a circumstance which does not exactly belong to the room itself, and which cannot be shown in any general view of it,—namely, the charming architectural scene furnished by the cortile before mentioned, and which is most admirably in unison with this interior—so much so, that it would almost seem to have been formed chiefly for the sake of completing the general architectural picture. Although it can by no means be called spacious, neither can this court be said to be confined, and so far from being dull—it is eminently the contrary,—elegant and cheerful, and even gay and brilliant—nay even radiant with light and beauty, when viewed on one of those propitious summer-days when we seem to have shipped off all our London climate and smoke, and received a cargo of Italian sun-shine in exchange.

The Bank Parlour is the room of rendezvous for the Directors, and also that where they assemble in solemn council on matters which are as safe from being divulged by us, as if they were the Eleusinian mysteries. We may, however, mention one ceremony which takes place annually, on the 1st. of May, when all the clerks of the establishment, amounting to some twelve hundred and upwards, take their oath of allegiance, in this room, to the reigning sovereign.

Although the Parlour is the principal 'room,' the Bank contains within the *penetralia* of its Western side, what looks like a labyrinth of lobbies, vestibules, corridors, in lengthened vistas and perspectives, conducting further than curiosity is permitted to explore. It is with a sort of fearful joy that one ventures to snatch a few hurried glances at what it would take an entire day fully to examine, so as to bear away in one's memory. This portion of the interior of the Bank is entirely by Soane, and as distinctly declares such to be the case, as if he affixed his name to every seperate part. We here perceive his ingenuity, his contrivance, his aim at effects, his happiness of resources on out-of-the-way occasions, and his —mannerism, with the strange contrast all his works exhibit, more or less, of fertility of

ideas in some respects, and the utter sterility in others. Sir John Soane was chiefly great in little things, and in detached portions of his buildings, as is strikingly instanced in the exterior of the Bank, for while the *bit* forming the north-west angle of the pile is a perfect architectural gem, the centre of the south or principal front is a complete failure, and will show to greater disadvantage than ever, now that it will be seen both in contact and in contrast with the portico of the New Royal Exchange. There the order ought unquestionably to have been upon a larger scale, so as to comprise the entire height given to that part of the façade by the very strange superstructure raised upon it; nor would it be difficult to effect such alteration now, and besides enlarging the order, to improve the design of that portion of the façade.

The original structure, erected by George Sampson in 1732, was a very commonplace and mediocre piece of architecture, in what is called the Palladian style,—totally deficient, not to say false, in character. Of that building—which occupied but a very small portion indeed of the present plan, little now remains except the first court from Threadneedle Street, and the Pay-hall beyond it. Sir Robert Taylor, who was employed on the Bank from 1765 to 1785, carried out the south front, to its present extent, by tacking on to Sampson's building, (after a rather strange fashion) two wings of showy, but diminutive Corinthian architecture; professedly copied from a composition of Bramante's in the Belvedere of the Vatican; but if good in themselves, not happily applied. Sir Robert was more successful in the interior, when he first erected the Rotunda, and displayed in some of the public offices, ideas that were afterwards followed up by his successor Soane. The last-mentioned architect began his operations on the Bank soon after his appointment in 1788, and in 1794, completely startled the critics of the day by his Lothbury front, which was so thoroughly *un-Palladian* and *anti-Palladian* that it absolutely posed them. From that time it was proposed to form the Bank into one insulated mass of building, as we now behold it. It is not, however, perfectly quadrangular in plan, no two sides being of the same length, and the North and West of very much greater extent than the East one. In a volume of designs published by Sir John Soane himself in 1828, there are elevations of the Bank, and views of one or two parts of the interior; yet although it might be supposed—more especially considering the man, that he would have spared no cost to render such work a splendid monument of his professional labours, it is perfectly vile in execution, and some of the subjects are downright caricatures. But Sir John was a singular mortal—a truly marvellous compound of ostentation and meanness—of profusion and penuriousness—of the warmest enthusiasm and the most chilling apathy!

# LONDON INTERIORS:

## A GRAND NATIONAL EXHIBITION

OF THE

RELIGIOUS, REGAL, AND CIVIC SOLEMNITIES,
PUBLIC AMUSEMENTS, SCIENTIFIC MEETINGS, AND COMMERCIAL SCENES

OF THE

## BRITISH CAPITAL;

BEAUTIFULLY ENGRAVED ON STEEL,

FROM DRAWINGS MADE EXPRESSLY FOR THIS WORK,

## BY COMMAND OF HER MAJESTY,

AND WITH PERMISSION OF THE

PROPRIETORS AND TRUSTEES OF THE METROPOLITAN EDIFICES.

---

WITH DESCRIPTIONS WRITTEN BY OFFICIAL AUTHORITIES.

---

VOL II.

LONDON:

PUBLISHED FOR THE PROPRIETORS, BY JOSEPH MEAD,
10, GOUGH SQUARE, FLEET STREET.

SEARS, PRINTER, IVY LANE, ST. PAUL'S.

# INDEX.


I.—COURT AND GOVERNMENT. PAGE

ST. JAMES'S PALACE.—ROYAL CLOSET. The Archbishops and Bishops congratulating Her Majesty on her Birth-day . . . . . 5

——————————— The Queen giving audience to an Ambassador 1

———————DRAWING ROOM. Examination of the Blue Coat Boys . 29

BUCKINGHAM PALACE. THE LIBRARY . . . . . 49

——————— " Yellow Drawing Room . . . . . 53

TOWER OF LONDON. " Horse Armoury . . . . . 57

——————— " Jewel Office . . . . . 61

——————— " Norman Chapel in the White Tower . . . . . 73

——————— " Norman Armoury . . . . . 77

II.—MUNICIPAL GOVERNMENT.

GOLDSMITHS' HALL. The Great Hall on a Ball Night . . . . . 21

——————— " Grand Staircase , . . . . . 17

III.—LEARNING AND THE FINE ARTS.

SOMERSET HOUSE . . Royal Society . . . . . 41

——————— Royal Antiquarian Society . . . . . 45

WESTMINSTER HALL. Public Exhibition of Frescoes and Sculpture . . . . 81

BRITISH MUSEUM . . The Egyptian Room . . . . . 89

——————— " Zoological Gallery . . . . . 93

——————— " Elgin Room . . . . . 97

——————— " Additional Library . . . . . 101

NATIONAL GALLERY . " Royal Academy—Private View . . . . . 85

IV.—PUBLIC CHARITIES.

CHRIST'S HOSPITAL. . The Great Hall . . . . . 25

V.—TRADE AND COMMERCE.

GENERAL POST OFFICE. The Inland Office . . . . . 65

——————— " Letter Carriers' Room . . . . . 69

BANK OF ENGLAND . " Five Pound Note Office . . . . . 9

STOCK EXCHANGE . . . . . 13

VI.—SOCIAL LIFE.

UNITED SERVICE CLUB The Grand Hall . . . . . 33

——————— " Map Room . . . . . 37

Gilbert. Melville.

# The Royal Closet. - St. James's.

*Her Majesty giving audience to an Ambassador.*

*Le Cabinet de la Reine Sa Majesté donne audience à son Ambassadeur.*

*Das Königliche Cabinet Die Königinn giebt Sr. Maj. Audienz einem Gesandte.*

London, Published for the Proprietors by J. Mead, 10, Gough Square, Fleet Street.
Paris M. M. Aubert & C.ie Leipzig T. O. Weigal.

# LONDON INTERIORS.

## THE ROYAL CLOSET, ST. JAMES'S PALACE.

### THE QUEEN GIVING AUDIENCE TO AN AMBASSADOR.

Once the abode of our sovereigns, it being occupied by them as their metropolitan residence after the conflagration of Whitehall, St. James's Palace ceased to be their actual habitation in the early part of the reign of George III., when their Majesties took possession of Buckingham House, which had been settled upon Queen Charlotte, as being more commodious, and better adapted for the domestic life of royalty in modern times, than an extensive, yet straggling, pile of building, offering more of grandeur than of comfort, in its interior. In consequence of that arrangement, St. James's was set apart entirely for public state occasions—for holding courts, levées, and drawing rooms; also for giving extraordinary state entertainments, and for lodging foreign princes who might visit this country, as did the King of Denmark in 1768, when he resided there from August to October. A considerable portion of the building is appropriated to different branches of the royal family, who have here their respective establishments; consequently, notwithstanding its aggregate size, the palace would, in its present state, be utterly inadequate to serve as the actual habitation of the Sovereign, the chief rooms in it being all public ones; nor could other accommodation be now very well provided, except by planning the whole afresh, and erecting an entirely new edifice.

There was some—danger, shall we say?—of opportunity, if not actual necessity for a new St. James's being afforded between thirty and forty years ago, when the building was threatened with a fate similar to that of Whitehall; for on the night of January 21st, 1809, a fire broke out, which destroyed nearly the whole of the South-east angle, where were situated their majesties' private apartments, those of the Duke of Cambridge, some of the old state apartments, together with the French and Dutch Chapels. Had the flames extended Westward, doubtless the whole of the South or garden side of the palace would have been destroyed, even had the rest escaped; bnt as such was not the case, and as it was not deemed expedient to rebuild the portion consumed—for which there was then

little actual occasion—the building has remained within the limits set to it by that accident. It was, however, at the time, and since then has been more than once suggested, that a uniform façade to the palace should be erected on that side of the structure in the Tudor-Gothic, or Old English style, similar in date to that of the older parts of the pile, but of superior character, and of palatial aspect. Projects of the kind have been put upon paper, and on paper they have remained, without, perhaps, even the authors of them feeling particular disappointment at finding their ingenious ideas rejected or laid aside, well knowing that erecting magnificent palaces on their drawing board, is very much like that other and very popular branch of architecture ycleped 'Building Castles in the Air.'

Quite unassuming in exterior appearance, the garden front being in a sort of no style of architecture—merely brick wall and sash windows—the state apartments of St. James' are not very much more striking within, if considered merely in regard to design and arrangement, being no more than an *enfilade* of four lofty and spacious rooms, so connected together by doorways, as to assume the character of a continuous gallery divided at intervals, rather than of so many distinct rooms; and so far they are well adapted for their especial and peculiar purpose, inasmuch as the view from end to end is thus thrown open almost unobstructedly to all the assembled company; and when they are so filled, in the presence of the sovereign, the effect is not only magnificent, but even gorgeous. Nor is it to be understood from this, that there is little of positive splendour in the rooms themselves, such being by no means the case; but merely that there is little which can be pointed out for notice in regard to any architectural features.

At the western extremity of this suite, immediately beyond the Throne-room, is what though it cannot properly be called one of the *public* apartments, it being a sort of exclusive territory, the sanctum as it were of royalty, one room of more than ordinary importance, namely, the Royal Closet, the 'veritable cabinet of St. James,' where the sovereign gives solemn audience to foreign ambassadors. If walls could speak, these four walls might be able to disclose not a few diplomatic secrets, and to contradict not a few sagacious conjectures on the part of politicians. Yet speak they cannot, and every precaution is taken that shall have no ears. The conferences or audiences here held are strictly private, and conducted with the most rigorous ceremony; not merely as formal interviews on business of state between the sovereign and subject, but as between one crowned head and the representative of another. On such occasions, no attendant, not even of the highest rank, is allowed to be present;—no one is allowed even to approach this chamber of audience, officers being stationed at all the doors leading to it, with drawn rapiers. Seated at a small table, placed expressly for that purpose, with a silver bell upon it, Her Majesty receives the ambassador, who arrives in full costume; and as the representative of another potentate or government, His Excellency enjoys the privilege of being seated in the royal presence, as is represented in our engraving—in regard to which it is almost

needless to observe, the figures are necessarily the work of the artist's imagination, as is in fact, the case in all *historical* painting; but all the rest—pictures, furniture, and all the still-life part of the scene, is an accurate representation of the room itself, and may also be relied upon for fidelity as to the ceremonial; this last being conducted according to such measured etiquette in its every movement, that "every footstep might be marked on the floor."

Audiences of this kind, so punctilious, so stately, and so solitary, and requiring more than ordinary presence of mind and diplomatic caution on both sides, were, perhaps, at first, somewhat embarrassing to so youthful a queen—for they are formalities to which her seniors, as being only queen-consorts have not been subjected; but with their first novelty must have passed away their awfulness also, supposing it was ever felt.

Even where it is for little more than appearance sake—since the individual occasion is not uniformly of equal importance—it is essential upon the whole that etiquette should be strictly kept up, though the doing so may not happen to be exactly in accordance with the personal inclination of those who wear a crown. It is, if not dangerous, imprudent for princes to emancipate themselves from the forms which constitute a part of the duties of royalty, and which may be fulfilled without infringing upon the privacy of their leisure hours.

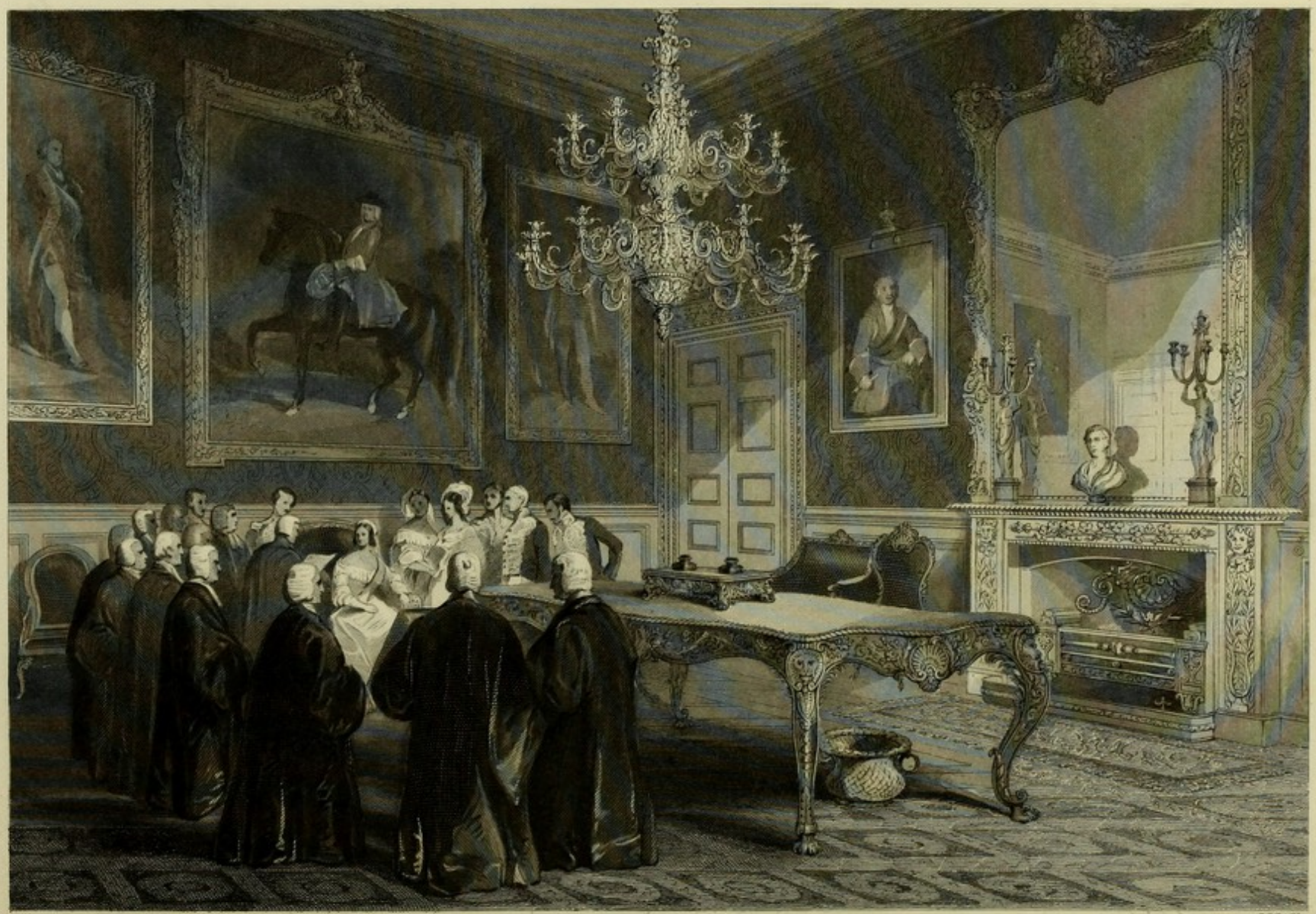
In former times ambassadors used to be sent only on special missions, and in cases of emergency, but the modern system of keeping an established Corps Diplomatique at the various courts of Europe, has served also in some measure to preserve amicable relations between one power and another, that might else have been broken. It has also served to give a certain tone of high courtly dignity to the higher aristocratic circles of European society; and it is certain that the members of the Corps Diplomatic—ambassadors, envoys, &c., from foreign powers and potentates, contribute not a little to the splendour of our own Court on state occasions, by the pageantry which surrounds them, the magnificence of their official costumes, the splendour of their equipages, and the pomp of their retinue. Their carriages are generally most conspicuous in the line of procession to the Drawing-room,—sometimes striking by their singularity, but always by their superbness.

Ambassadors are, in fact, the representatives of monarchs or independent States, and accordingly, not only have to maintain a proportionate degree of dignity, but enjoy high privileges and immunities peculiar to themselves, Even among half-civilized nations the character of an ambassador has ever been held sacred, without which his important functions could hardly be discharged, or his due authority be maintained. In modern times, the persons, the property, and even the residence of an ambassador, are regarded as inviolable, the last being exempted from any legal search whatever, so that it has in some countries obtained the 'right of asylum.' Ambassadors are not amenable to any criminal tribunal of the country where they reside in such capacity; nor can civil suits be instituted against

them. The same privileges are also extended to all their suite, and to the members of their family. An ambassador himself possesses also the *right* of demanding at all times, during his residence at the Court to which he is delegated, a *private* audience of the sovereign; which is not the case with foreign envoys and ministers of lower rank.

Yet, if so far inviolable and highly privileged, the *Vice-Majesty* of the ambassadorial office is no panoply against the shafts of sarcasm and satire. The malignity of wit—or, it may be, that of ignorance and dulness, has generally ascribed to the diplomatic character in the abstract, qualities almost the reverse of those which accompany real greatness of mind—consummate duplicity, unscrupulous though adroit tact, jesuitical elasticity of what is called conscience, and a species of *Jupiter-Scapinerie* in manœuvring—in short, a morality and philosophy peculiar to the office. This last, no doubt, requires talents that do not fall to every one's lot: a man must be born a diplomatist if as such he is to shine. He must possess both address and astuteness in an eminent degree; must be never off his guard, but be at once equally open and impenetrable; and be able in all difficulties and reverses to be perfectly imperturbable, thereby vindicating for himself the princely title of '*Serene:*' —a diplomatist and a demagogue are the very antipodes of each other.

As to casuistical morality, however, the two characters may be pretty much upon a par with each other, and perhaps with the rest of the world, too. Finesse and artifice are by no means confined to the diplomatic sphere; for were such the case, society, in all its spheres, would be very different from what it is. Manœuvring is practised more or less in every professsion, and in every grade of life, only more bunglingly, and without that felicitous tact which sometimes wins admiration, though it does not conciliate esteem.



Gilbert. Melville.

*The Royal Closet. - St. James'*

*The Archbishops and Bishops congratulating her Majesty on Her Birthday.*

*Le Cabinet de la Reine, les Evêques fuisent leurs congratulations a la Reine. Das Königliche Cabinet Die Bischofe congratulieren die Königin!*

# ROYAL CLOSET, ST. JAMES'S.

ADDRESS OF THE ARCHBISHOPS AND BISHOPS TO THE QUEEN, ON HER BIRTH-DAY.

Formerly it was the custom for royalty—some would call it its penance, to have to listen to Birth-day Odes, magniloquent and windy; but so prosy is the present age that poetry has been voted a drug, even at Court, and the 'Sacred Nine' have been banished from St. James's, where they used to strike their 'golden lyres on each auspicious natal morn.' It may not, however, be so much the want of taste for poetry, as an improved good taste and feeling in other respects, which has led to the rejection of set doses of poetic compliment, more especially as there was sometimes only a grain of poetry to a pound of flattery. Birth-day Odes, therefore, are now as completely out of fashion, as dedications *à la* Dryden, or epitaphs which would furnish an hour's reading. In fact, 'Laureate poetry' has become almost a bye-word for pompous inanity and high-flown mediocrity—in short, about the same sort of stuff as 'Prize Poems;' so James Henry Pye closed the list of birth-day bards. Since his time, the only formal congratulatory birth-day address which it is now customary for the Sovereign to receive, is that from the Clergy,—that is, the Archbishops and Bishops, which is delivered in the Royal Closet, just before the Drawing Room commences.* This ceremony, which may be considered as private, is a more solemn than brilliant one, there being nothing in the costume of our English prelates that accomodates itself to the pomp of a court. Still the scene must be impressive to the mind, if not imposing to the eye; and perhaps all the more impressive on account of the external contrast, and the marked respect thus paid by the supreme authority of the State to the Church, in the persons of its ministers, who are allowed to approach the Sovereign thus confidentially.

As may be supposed, the address itself is chiefly of a religious tenour, and otherwise pertinent to the occasion, without touching upon political and public events, as used formerly to be the case. Nevertheless, as a congratulatory address on a day of marked festivity, neither is it too much in the *memento mori* strain. Of all born of woman, princes perhaps the least require to be reminded that they are mortal; that they must one day resign their power to a successor, who perhaps long before he may be formally in possession of it, may

* On this occasion the spiritual Peers are introduced into the Royal Closet, by the Lord Chamberlain, who precedes them, bearing his sword of office, and attended by the State Pages.

be looked up to with eager anticipation. The mass of mankind, says Madame de Stael, see but dimly before them in the path of life: doubts, uncertainties, perplexities, intervene, so as to render the farther course of it vague and indistinct; but princes, on the contrary, behold the whole of it, along a broad vista, terminated by one solitary object, which is no other than—their tomb.

But we are now indulging a strain too much akin to that which we just now observed is not likely to be adopted, and shall be thought to prose no less tediously than gloomily on an occasion that does not usually excite particularly *grave* reflections, but rather calls forth joyous demonstrations of loyalty, and of attachment to the person of our Lady Queen Victoria. Perhaps, too, the dismal remarks we have above ventured upon may seem all the more inopportune and out of character, because in all human probability, her present Majesty is likely to be seated on the throne of England longer than even any of her predecessors; yet for that very reason is it that we feel the less scruple in alluding to what a youthful Victoria can better bear to be reminded of, than would an aged and decrepid Elizabeth. Though not of the court, we have enough of courtly instinct to keep us from blundering by blurting out any particularly mal-à-propos reflections. How those of an Archbishop may be worded on such occasions, we take not upon ourselves to say, yet if ever so little agreeably, it is earnestly to be hoped that Her Majesty will have to listen to them for many and many anniversaries of the day and the occasion.

The avoidance of political topics in such addresses on the part of the Church, as represented by the spiritual peers of the realm, is judicious; for though Church and State are united in their interests, it does not altogether become the ministers of religion to concern themselves with the party politics of the day; from which it rather behoves them to keep as much as possible aloof, especially when there are those who would estimate their religious sincerity in inverse ratio to their political zeal.

Happily the Protestant Church of England has avoided one of the great stumbling-blocks in that of Rome, from which so great detriment to religion has there arisen. Among us, churchmen are entrusted with no authority in temporal matters of the state: we have no such anomalies as ecclesiastical statesmen and diplomatists,—ministers of religion openly serving and devoted to the mammon of temporal power and worldly ambition. Where professions so incompatible are united, the temporal one almost invariably proves by far the stronger of the two; and instead of the ecclesiastic elevating the statesman, and adorning him with greater moral grandeur, the statesman lowers—not to say debases, the ecclesiastic: the latter character becomes merged in the former, perhaps even to the extent of its outward decencies being forgotten.

When England was in communion with the Church of Rome, she, too, had prelates invested with power as statesmen and ministers, or else intriguing in subordinate posts; but since the Reformation she has had no Wolseys; nor has it been her fate to have to

endure Richelieus and Mazarins. Neither do the higher order of our clergy offer any examples of such worthies of the Church as was the celebrated Cardinal de Bernis, who has been described as being a poet, without any imagination; a statesman, without any talent; an ecclesiastic, without any religion!

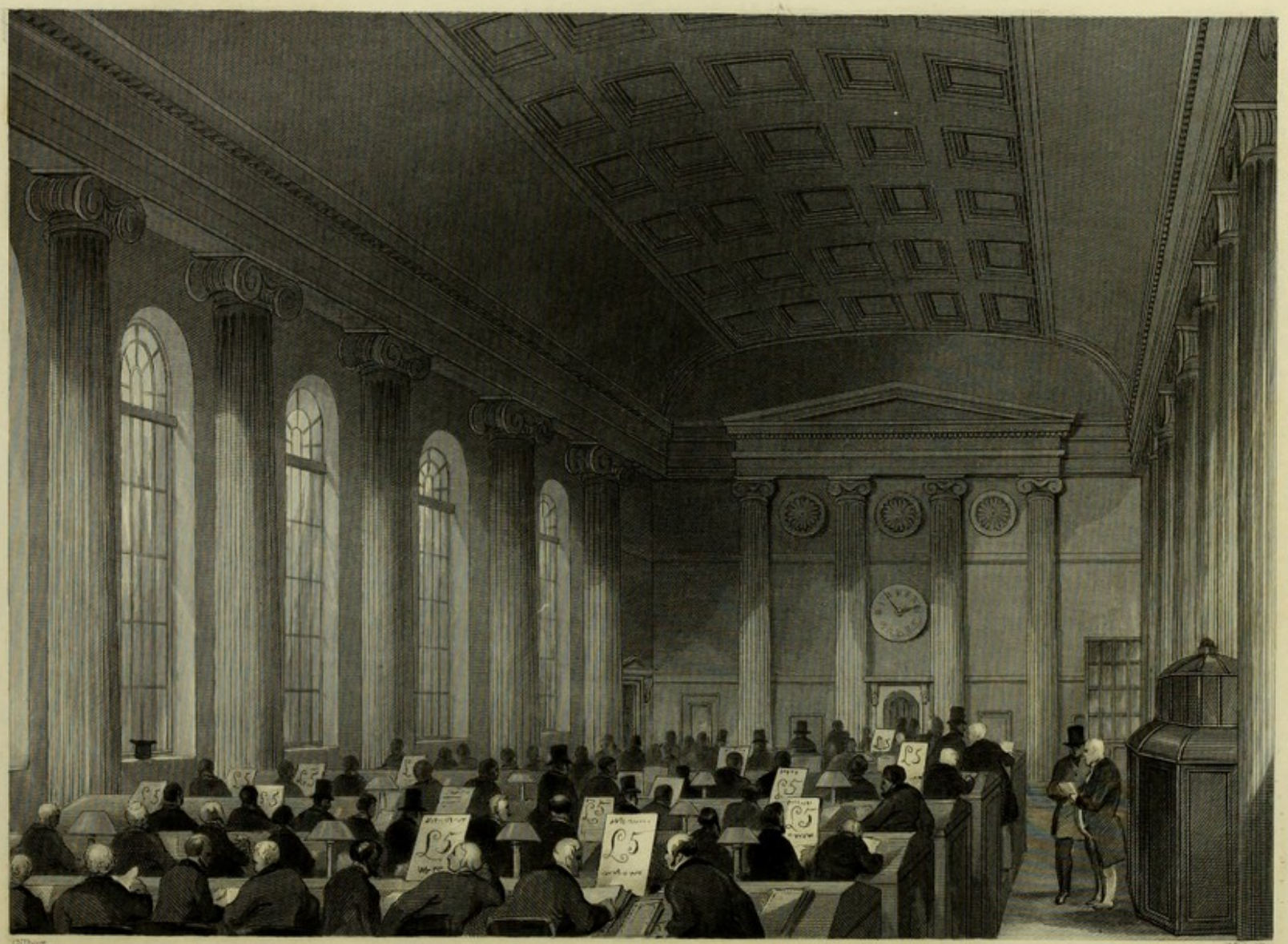
Though participating in the great council of the nation, the prelates of the Church of England do not render themselves conspicuous in secular affairs of state, much less do they derogate so far from their own sacred office and duties, as to aim at direct power and influence, by holding any sort of office in the executive government. By ambition of that kind being entirely cut off from them, both their order and the Church itself are spared many scandals that would arise under a different system. Grossly—almost incredibly inconsistent as it now appears, the time has been when churchmen and prelates frequently took the lead, not only in political affairs and matters of state government, but in military ones also. In the goodly "olden times," when the Church was armed with other weapons than spiritual and merely figurative ones, a soldier-bishop was by no means a very unusual character, though a most portentous one, being a sort of moral centaur made up of the most incompatible elements. Surprising as this may be in itself, it is not at all surprising that under such circumstances the priestly character should frequently have been altogether lost sight of and entirely obliterated, or that a mitred apostate from his holy functions and from the altar should have cast off all restraints, and sunk into the sanguinary tyrant, or brutal ruffian. Neither is it surprising that there should have been warrior bishops in ages which furnished examples of warrior popes—still more heteroclite and heterogeneous; for what did not shock in the conduct of the immediate successors of St. Peter, might very well be tolerated in their subordinates and delegates: what the tiara sanctified could hardly disgrace the mitre. Happily, both for the cause of religion and that of humanity, the instances recorded of the conduct of many ecclesiastics during what some are pleased still to term the 'palmy days of the Church,' now read like fictitious legends, fitted only to serve for effect as 'stirring' episodes in a modern romance, or a scene in a modern melo-drama. We still acknowledge a church militant; but a church military is a monster now unknown in any part of Christendom.

That observations of the above kind may seem all but utterly inapplicable to the occasion, and to the subject of the engraving, from which they have led us quite astray, must be acknowledged; but in the absence of more direct matter for comment or explanation, they have suggested themselves to our somewhat wayward fancy, and we have thereby escaped from touching upon more delicate ground; nor does it come within the province of a work like ours, to enter upon topics where we might commit ourselves in the opinion of those who entertain different feelings in regard to them.

The subject, indeed, is rather barren of description; for while the apartment is identically the same which is shown in the preceding plate, the ceremony speaks for itself,

and leaves nothing for the pen to explain. If there be anything calling for additional remark, it is that a more complete idea of the room is obtained by its being represented in two different points of view. In the first of the two plates is shown the West side, or that facing the chimney-piece, and the door communicating with the Pages' Ante-room ; in this second one, the chimney-piece itself, and one of the doors immediately opening into the Throne-room, at that end of it where the throne is placed, in a corresponding situation with the chimney-piece in this Royal Closet.

We would further call attention to the varied interest given in this instance to the same architectural subject, by the different manner in which it is *peopled*—and that not by figures introduced arbitrarily as mere accessories—perhaps altogether unconnected with the place itself, but such as are bonâ fide actors in it, and which may be said to tell the story of the building, and identify it in a manner at once perspicuous and impressive.



Gilbert. Melville.

# Bank of England. Five Pound Note Office.

Banque d'Angleterre - Bureau des billets de Banque.

Bank von England. Die Bank-noten Halle.

London, Published for the Proprietors by J. Mead, 10 Gough Square Fleet Street.
Paris M.M. Aubert & Cie Leipzig T. O. Weigel.

# BANK OF ENGLAND.

## FIVE-POUND-NOTE OFFICE.

Twice already have we 'drawn upon' the Bank of England, which, although noted for containing far more *sovereigns* than subjects, possesses not a few of the latter,—subjects we mean, well adapted to the pencil, though rather barren of material for us who hold the pen. Of the building generally, some account has been given along with the view of the Rotunda, and also of the very interesting business transacted in that apartment,—viz. the Payment of Dividends. Again, in speaking of the Bank Parlour, we there found ample matter for description and comment; yet such is by no means the case on every occasion when it is our duty to usher the reader into different parts of one and the same edifice.

In regard to the interior of the Bank, scarcely anything at all has been made known in other publications by means of engravings; neither has the architect, Sir John Soane, supplied us with aught amounting to tolerably satisfactory information or illustration,—certainly has said nothing to explain his own ideas and motives. We have heard, however, that it was at one time his intention to bring out a complete architectural description of the Bank, fully illustrated by all requisite drawings of every kind.

Such a work would have greatly assisted us on the present occasion, if only by enabling as to point out more clearly the 'whereabouts' of the Hall shown in our engraving, and the route leading to it. This last lies through an extensive line of corridor, running northward from the Pay Hall facing the entrance from Threadneedle Street; and it is in itself by no means the least striking part of the interior; yet of such sort that it would be hardly possible for the pencil to convey a correct idea of the peculiar impression it makes, it being rather as a succession of architectural scenes, than as a single one, viewed from any one single point, that it captivates the fancy. It might, indeed, be not improperly described as a series of architectural studies and experiments, and as such it offers many novel and cleverly contrived effects, and not a few valuable hints and ideas. Of its author's talent and taste, it affords a characteristic and very fair sample, offering as it does, together with original beauties and happy touches, the most glaring inconsistencies and defects of design which almost the veriest tyro would have kept clear of. Striking, for instance, as are at the first glance the open loggia of five arches, and the view from it into an inner sunk court, admiration of them abates very quickly, since almost the very next glance

breaks the spell. What when glimpsed at promised to be a rich bit of architectural scenery, proves on inspection to be a very abortive, unfinished piece of work, where patches of Corinthian architecture are embroidered upon ordinary brick walls; and even were the whole entirely of stone, the bare and ill-proportioned windows would be quite out of character with the style aimed at. Similar inconsistencies and offences against the commonest rules of architectural syntax occur in the other courts within the building, with the exception of three sides of the garden-court, by Sir Robert Taylor, which was pointed out with approbation in the account of the Bank Parlour. Poor excuse for the architect is it to say that in such situations, inattention to *convenances* of design, to consistency of character, and keeping, is of no importance: in cases of the kind, situation may be alleged as a sufficient reason for making no pretence at all to architectural decoration, yet if once begun this last ought to be carried out consistently, according to the degree of it which may be professed. So far from being at all justified by considerations of economy, it is the reverse of economy in every respect, to introduce any superfluous embellishment, where all besides is restricted to the utmost plainness; otherwise instead of embellishment producing richness, the plainness will strike as meanness, and cause the other to appear ridiculous. A quakeress's drab bonnet is, as such, all very well; but either stick a bunch of artificial flowers on it, or deck it out with a veil of Brussels' lace, and it at once becomes a most extravagant absurdity. Somehow or other the 'women-kind' understand matters of the kind,—the propriety of uniform decorum—much better than do other *architects*, much as they preach about *proportion*, who lose sight of it altogether when it should guide them in apportioning its due degree of finish to every part of a composition, and every feature in it.

The neglect of such proportion disfigures more or less almost every thing that Soane did: fertile in ideas, he rarely exhibited them except merely in the rough, scarcely ever working them out, or if he did, it was only fragmentarily—here and there in bits; wherefore they show themselves too much like the 'nick-knackeries' of his Museum—a sort of omnium-gatherum and olla podrida. Considered as his architectural scrap-book, the interior of the Bank is highly interesting: it is a collection of architectural episodes—some of them very charming, but no regular architectural epic. Of such episodes, the corridor leading to the Five-pound-note Office exhibits not merely one, but several, all of them supplying as studies much more than what immediately meets the eye.

The apartment just mentioned, and forming the subject of the accompanying engraving, was originally built for the business of One and Two-pound Notes, at which time it used to be occupied by one hundred and twenty-eight clerks. Its dimensions are considerable, being 95 feet by 38, and 38 in height, yet, independently of its size, is not of very striking architectural character,—far less so, in fact, than some of the little bits and pet whims which the architect introduced in his corridors, lobbies, and other

places of that kind, for his fancy seemed to expand and shoot forth in proportion as he was cramped for space. Here we have nothing of that peculiar and decidedly picturesque expression which takes place in those offices and apartments which are lighted either entirely or partially from above; this one is lighted, not only from the side, but on both sides; therefore, with plenty of light, there is very little *effect* of it; and being attached to the piers between the windows, the columns are comparatively lost and thrown into shade. The columns and windows, again, do not at all harmonize with each other, for whatever there is of classical pretension in the former, is totally forfeited by the latter, which certainly do not afford evidence of any study of, or any feeling for, the antique.

The floor is entirely occupied by the desks for the clerks, of whom there are here about sixty employed solely in posting Five-pound notes issued for circulation. These notes first came up in 1794, previously to which there were none of lower value than £15 and £10, consequently the business of this department, and also of that for engraving and printing notes—operations carried on within the Bank itself,—has been greatly increased, although it is considerably reduced in comparison with what it was during the circulation of one and two-pound notes, or from 1797 to 1822. Still it does seem astonishing that the mere issue of notes should keep such a number of persons in employment; it is, however, sufficiently accounted for, when, according to official statements it appears that twenty-seven millions and a half sterling have been in circulation at the same time in the form of notes.*

Taking the entire establishment, that of the Bank of England is so populous, as well as *popular* a one, as to form quite a colony—to which, if we add those of private banking-houses where the number of clerks varies from about fifty to a hundred, Bank-clerks and Bankers'-clerks constitute a tolerably numerous class. As such they have no very prominent characteristics, and certainly no offensive ones; they patronise omnibuses and Islington, and other rus-in-urbe-ish places which fringe the great metropolis, and infringe upon green fields. They have a taste for the rural—keep pretty gardens, and pride themselves on their prize tulips and dahlias; which are commendable traits enough. Though rather men of figures or *figuranti* than men of letters, they are great scribes, and write much more to the purpose than do we scribblers: their style is laconic, and pithy, the very reverse of the mystifying tautology of the lawyers,—rather monotonous, perhaps, yet, no matter, since the

* No person is admitted as a Clerk who is under 20, or above 25 years of age. The salaries commence at £50, and range up to an average of about £300, exclusive of perquisites, which render them in many cases far above their nominal value; particular appointments have, of course, much higher salaries attached to them. Except with regard to these last situations, promotion is according to seniority. The Clerks have a Guarantee Fund among themselves, for the purpose of affording security, when required by the Bank. There is also a Widow's Fund, to which all contribute—married men never more than £4 per annum,—unmarried not more than £3. From this Fund widows are allowed £20 per annum.

most captious of critics never find fault with it. Of some writers of this class, the names have circulated far and wide, and have been every where popular: and although biography has been so graceless as to take no note of it, that of Abraham Newland was a favourite one with all classes of the public, and with all parties. Abraham was for many years part and parcel of the Bank of England, during twenty-five of which, when he was its Chief Cashier, he never slept beyond its walls, until he resigned his office in 1807, having at that time accumulated a fortune of £130,000,—a sum that sums up no ordinary degree of mortal worth.

Biography, however, may be forgiven for not having given the world the full-length portraiture of a life less marked by enterprize than by enduring patience and plodding perseverance. The progress of a horse in a mill, is but a faint type of such an existence. The 'Adventures of a Guinea,' or of a Bank-note, would be far more stirring and full of excitement than Abraham's. Still there are instances proving that even the atmosphere of a bank does not entirely check all other ambitions and aspirations than the Midas ones for gold. Literature and the Muses have had among their votaries ere now both Bankers and Bankers' clerks; among the former we can point to the elegant historian of the Medici, in the person of William Roscoe, to an eminent botanist and antiquary in Dawson Turner, to a favourite poet in Samuel Rogers—who further enjoys no small degree of bon-mot celebrity, and has, we suspect, been made to father not a few puns and witticisms of other people's inveniton. Bernard Barton may serve as an instance of the other class: neither his clerkship in a banking house has preserved him from the contagion of poetry, nor his Quakerism deterred him from indulging in flirtations with the Muses. Poetical *numbers* and arithmetical *figures* have occupied him by turns, and he has written in annuals and magazines, as well as in ledgers and cash-books. Of another bard we will not disclose the name, but content ourselves with subjoining, by way of finale, the following characteristic stanzas:—

"The banks of Tyber, Tagus, Thames,
Are famed both in prose and rhyme,
And those of Isis—also Cam's
Have been bepraised full many a time.

"The banks of Wye, of Esk, of Dee,
Are all with varied charms replete,
Yet of all banks, the Banks for me,
Are those of charming—Lombard Street.

"Sweet are the *notes* of 'feather'd quires,'
—The notes of birds, bards highly rank,—
But most of all, your bard admires,
A *quire* of *notes* of England's Bank."

Gilbert. Melville.

*Stock Exchange.*

*Bourse des Rentes.* *Die Stockbörse.*

# THE STOCK EXCHANGE.

Of all the markets of London, not excepting even those of Leadenhall and Billingsgate, by very far the most important is the Money Market; one, therefore, which it may be supposed never lacks customers, were it not that bargains in it must be paid for in kind. It is a sort of Smithfield, with this difference, that whereas this last is the mart for Live Stock, the money one is for *Stock* in the funds. Instead of cattle being sold in it, it is frequented by biped 'Bulls' and 'Bears,' who there drive bargains with each other,—a strange mystery, which may, perhaps, hereafter give rise to sundry profound speculations, and to the idea of such denominations having had some mystic astronomical meaning, connected with the sign *Taurus* and *Ursa Major*.

It might be expected that the business of this Market would be transacted within some gorgeous fabric, announcing itself to all from afar: but no,—on the principle, perhaps, of good wine needing no bush,—the Stock Exchange hangs out no sign. So far is it from seeking to entice custom by showiness of appearance, like the plate-glass fronts of some of our modern shops, that it affects an unusual degree of plainness, and instead of standing forth to public gaze, it modestly and coyishly retires to the rear of the neighbouring buildings, where it stands at the extremity of a *cul-de-sac*, called Capel Court; the entrance of which is through the front of the New Alliance Office in Bartholomew Lane. This Exchange is therefore opposite neighbour to the Bank, and nearly next door one to the Royal Exchange.

About the beginning of the last century, when Stock-jobbing was in its infancy, transactions in it used to be carried on at a noted coffee-house in 'Change Alley, known by the name of 'Jonathan's.' Garraway's used also to be frequented as a place of resort and rendezvous by stock-jobbing adventurers. At length, the Brokers determined to erect a subscription room of their own, which was built in 1773, and named the Stock Exchange. That, however, being found insufficient for the purpose, another building was begun on the present site, and, as the inscription deposited under the foundation stone, says more to the purpose than inscriptions of the kind generally do, we shall here copy it.

"On the 18th of May, in the year 1801, and the 41st of the reign of George III., the first stone of this building, erected by private subscription, for the transaction of business in the public funds, was laid in the presence of the proprietors, and under the direc-

tion of William Hammond, William Stur, Thomas Roberts, Griffiths Jones, William Gray, Isaac Hensley, Robert Lutton, J. Bruckshaw, J. Capel, and J. Barnes, managers; James Peacock, architect. At this era, being the first year of the Union between Great Britian and Ireland, the public Funded Debt had accumulated, in five successive reigns, to £552,730,924. The inviolate faith of the British nation, and the principles of the Constitution, sanction and secure the property embarked in this undertaking. May the blessings of that Constitution be secured to the remotest posterity!"

In regard to the building, this inscription completely settles one point which is not unfrequently left very doubtful, since it furnishes us with the architect's name—a name, by-the-bye, that strikes somewhat as a misnomer, or contradiction with reference to the fabric itself, there being in the last as little of 'peacock' quality about it as can well be imagined. One would rather fancy it to have been designed by one of the 'lame ducks' about 'Change. It appears, moreover, to have undergone considerable alteration since it was first erected,—at least in the inside. Ionic columns have there taken place of the piers and arches shown in earlier views of the interior. It must still, however, be content with the very equivocal sort of praise which has been bestowed upon it, that of being 'very neat,'—which, when applied to a building, or a design, is usually a civil expression equivalent to 'passably dowdyish.' At all events, description or further comment would be here superfluous.

Little as it possesses of architectural dignity or taste, this room is the great Money Market of the country, the scene where are transacted bargains amounting to millions. The rise and fall of Stocks are watched with the most intense anxiety, every one endeavouring to profit by the fluctuations in the market, and make his speculations accordingly. In causing such fluctuations, politics both foreign and domestic have no small share, and the Stock Exchange may be regarded as a sort of political thermometer of the country. Wars and rumours of wars, successes and reverses, changes in the policy of other governments,—all more or less affect the Money-market, and the price of Stocks. Hence the great interest attached to political news, and to obtaining the earliest communication of it; hence, too, the not unfrequent fabrication of what is called 'a piece of Stock-jobbing news,' expressly intended to produce either a rise or fall in the Stocks, of which advantage may be taken by those who contrive it. Stock-jobbing is, in fact, more or less a species of gambling,—at least is made such by many, and is pushed to a very great extent. Therefore, as may be supposed, those who play at such a game for heavy stakes, must sometimes be losers to a very great amount. Defaulters of this kind, who have made bargains which they cannot fulfil when the time for settling them arrives, are technically said to be 'lame ducks,' and 'waddle out of the alley,' in piteous plight; for the frequenters of the Stock Exchange have a sort of wit, and also of figurative language, peculiar to themselves. We have already borrowed two terms from their vocabulary, which sound

very fanciful to those who are unacquainted with their metaphorical meaning, viz. 'Bulls' and 'Bears;' but they evince some degree of humorous propriety when it is explained that the former are so denominated because they raise or *toss up* prices in the Money Market, and the latter because they endeavour to lower them or *bear* them *down*.

These 'Bulls' and 'Bears' are those concerned in what are called *time bargains*, that is, bargains to deliver stock on a certain day at a certain price, let the actual price current be then what it may; the 'Bull, or buyer, believing that it will rise, and being interested in its doing so; the 'Bear,' on the contrary, that it will fall. These bargains are made for certain days, termed *settling days*, of which there are eight in the course of the year, fixed by the committee of the Stock Exchange. The settlement, however, does not usually consist of any actual payment of Stock, but merely of the payment of the difference, by the losing party; who, if he does not make good his engagement, becomes—whether Bull or Bear—a Lame Duck; he waddles' away, and his name is ignominiously posted for a certain time in the Exchange. As payment of such time bargains cannot be legally enforced, but depend entirely on the point of honour, there is no other check against the evasion of such agreements than the fear of disgrace, of the loss of credit, and of exclusion from the Stock Exchange.

Of mere Stock-brokerage the business is comparatively simple; when a person wants either to buy into or sell out of the funds, that is, either to purchase or to sell so much *stock*, he usually employs a broker, whose profession it is to manage such transactions, thereby saving to individuals a great deal of trouble, and also of perplexity to those who are unacquainted with the forms to be observed. For this the broker receives one-eighth per cent, or half-a-crown for every hundred pounds, on the sum so transferred; this seems a very trifling remuneration for the service performed,—and in small transactions, a very inadequate one; but in larger ones, when tens of thousands are thus negociated, the brokerage becomes considerable, although the transaction itself occupies no more time than the smallest one. Upon certain denominations of Stock, however, the brokerage is very much higher; on Bank Stock, for instance, it is nine shillings for every transfer under £25, and twelve shillings if above that amount; for that of South-Sea Stock it is ten shillings, if under £100, and twelve shillings if above it; and for India Stock of any amount, it is thirty-two shillings. A single transaction of the kind may therefore produce a very handsome remuneration to the broker; nor are they of rare occurrence, since there are many persons who are continually 'dabbling in the funds,' buying in and selling out alternately, from time to time, according as the prices of Stock may be in their favour. For such persons, the "Money Market and City Intelligence" is by far the most important and interesting part of a newspaper; leaving the Court-newsman's Chronicle, and fashionable tittle-tattle to others,—together with *faux-pas* in high life, and accidents and casualties in low life, their anxious inquiries are directed to the state of the Funds as reported in

daily bulletins. They know to a fraction the exact value of every species of Stock, or of Shares. They feel the pulse of Consols day by day; they will tell you if unfunded Securities are getting better or worse, and how many farthings per day is the rate of Exchequer Bills,—whether it is $1\frac{3}{4}$d or $1\frac{1}{2}$d. They are learned in 'Active Fives,' or 'Passive,' or 'Deferred;' 'Old South Sea,' and 'New South Sea,' 'Portuguese,' 'Mexican,' 'Columbian,' 'Spanish,' and other Bonds,—as if every country in the world was in a state of bondage and clanking its fetters,—are to them familiar household words, although an unintelligible dialect to those who are not initiated into the freemasonry of the Money-market.

Our readers will hardly expect from us any thing like a formal statistical account of the system of the public Funds, or of the arcana and mysteries of Stock-jobbing. However dense may be the darkness that enshrouds all the rest, one point is as clear as the sun at noon-day, namely, that it is a game of speculation, at which all cannot win,—albeit some individuals may be particularly distinguished for their 'winning ways,'—but, of course, it is all sheer good luck.—As we have not the entrée to the Stock Exchange, nor any dealings whatever there, so neither do we venture to speculate on the proceedings there, or on the characteristics of those who frequent it. From all we have heard, we should guess that they are not of the Chesterfield school, nor very nice observers of those graceful courtesies and charming *petits soins*

"Which gild the links that man enchain to man."

It is not gilding but gold which is the grand object of pursuit with those who minister in this fane, where presides Arithmetic with her mystic daughters nine, the Arabic numerals—each one of far more worth than twice nine Muses.—Whether ancient Greece had ever a Stock Exchange, is not now remembered, but modern Greek loans are not likely to be forgotten in the annals of our English money-market.

E. Jewett. H. Melville.

*Goldsmith's Hall. The Grand Staircase.*

*Hôtel des Orfèvres. Le Grand Escalier.* *Die Halle Goldschmiede Die Prachttreppe*

London, Published for the Proprietors by J. Mead, 10, Cough. Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipzig, T.O. Weigel.

# GOLDSMITHS' HALL.

## THE GRAND STAIRCASE.

Among the Civic Companies or Guilds of the City of London, that of the Goldsmiths is in some respects the chief, not only on account of its great antiquity, and its wealth, but because it keeps up far more of ancient state and etiquette than the rest, and its entertainments are, if not more luxurious in their cheer, conducted with greater magnificence. It is, besides, with the exception of the Apothecaries' Company, the only one which still continues to exercise any of the functions of its 'craft,' it still retaining the privilege and carrying on the business of assaying and stamping plate, which is done in the ground floor rooms, in the rear of their building.

Though it would seem that the Goldsmiths' art would be one of the latest in the progress of civilization and refinement, its productions being articles of mere show and luxury, and not of use; yet such is by no means the case. In the earlier stages of society, personal ornaments or other articles formed of the precious metals, constituted a principal portion of wealth, and were the chief marks of distinction. For mere luxuries of any other kind, wealth was then nearly useless, there being scarcely any which it could purchase, if it woul d Besides the precious metals always represented money, and in rude, unsettled, and half-disciplined time, property in that shape was most secure,—that which could be most easily concealed or removed. Hence, during the middle ages, and when many of the other mechanic arts were scarcely advanced beyond the stage of necessity, and some not even invented, that of the 'workers in precious metals' was in great repute, and had attained to a considerable degree of perfection. To those artificers the Church was a good customer, though not so much at its own cost as through the devotion of others, who testified their zeal, at least their desire to secure the reputation of it, by gifts of high price, to altars and shrines, or in the shape of some of the various splendid church paraphernalia to which the religious ideas of the times attached so much importance, and even efficacy. For such purposes nothing was deemed too precious or too costly: in those days there was no or-molu, no Brummagem ware, no 'plated goods', no 'German silver' warranted to wear as well as the genuine metal, and which we have actually seen advertized as very suitable for vessels for the communion table. Whatever impostures may have been practised in those days, there was at least no imposture nor any thing sham in the gold and silver used in the service of the Church.

How far St. Dunstan was an impostor, or whether he imposed upon himself to the full as much as he did upon other people, is doubtful. The scepticism of some modern

writers has treated the celebrated legend of his encounter with the Devil in *propria personâ*, and seizing him by the nose with a pair of red hot pincers, if not as a fiction, as a delusion on the part of the Saint; and they have, either charitably or profanely, supposed that he was at the time merely a little crack-brained, more especially as there were no witnesses present at the transaction. Whether it occurred only in his own imagination or not, this exploit obtained for Dunstan a character for great sanctity with the people, and afterwards the honour of being chosen by the Goldsmiths as their Patron Saint, which distinction he still retains, even to the present day; and there is even a painting of him in the Goldsmiths' Hall, in the background of which the artist has represented that memorable feat of his with the fiend.

St. Dunstan lived in the tenth century (925—988), and in those times monks and ecclesiastics were among the most expert proficients in some of the nicer mechanical arts; and it was in his cell at Glastonbury Abbey, that the future Saint practised his handicraft, and was so employed when surprised by the disagreeable visitor above mentioned. Of the holy man's skill and taste in his art, no specimens are now extant, but a gold ring with a sapphire, enumerated among the jewellery of Edward I., is described as being of his workmanship.

At that period, and for several centuries afterwards, instead of being regarded as a mere subordinate branch of art, *Orefeceria* was the chief ornamental one, and considerable taste of design and elaborate skill in execution were manifested in it; nor were our English artificers of that class at all inferior to those of other countries, but appear, from the reports of ancient chroniclers, to have been rather in advance of them. To what extraordinary pitch of perfection it was afterwards brought in Italy by the celebrated Benvenuto Cellini in the 16th century, is well known: contemporary and personally acquainted with Michael Angelo, that extraordinary man was the Michael Angelo of his own profession, being *maximus in minimis*; yet Cellini was no saint, otherwise he would have deserved to be chosen the Patron of his craft.

Distinguished as artists, the goldsmiths of olden times were also a very important and influential body among the trading and mercantile classes, in consequence of their acting as 'Lombards', or bankers, advancing monies upon pledges and securities, or receiving them as deposits; thus carrying on the only species of banking then known, previously to the introduction of the present system in the 17th century, when Francis (afterwards Sir Francis) Child, goldsmith, became the first regular banker shortly after the Restoration, and the firm of that name still continues at this very day, in its original *habitat*, adjoining Temple Bar. This last circumstance vouches in the strongest terms for the solidity of that establishment, proving it to be, in one sense at least, more than a nominal *firm*, it having for the length of now nearly two centuries firmly resisted all shocks and changes. Sir Francis served the office of Lord Mayor; and the same magistracy had

frequently been held before by several eminent members of the guild or incorporation of the 'Mystery of Goldsmiths' of the city of London. Even as far back as the reign of Henry I., before they were so incorporated, Leofstane, a goldsmith, was mayor, or provost of London; in the first year of that of Richard I., Fitz Alewin Fitz Leofstane served the same office, and continued in it for five and twenty years; and in that of Edward I., Gregory Rokesly, another goldsmith, and master of all the king's mints within England, was mayor for eight years successively. With these slight and desultory references to former times, our readers will, no doubt be content,—at least will hardly be disappointed at not meeting with fuller and more formal historical information, in a work like the present one, evidently graphic and descriptive in its nature. In some instances, indeed, there is very little to be said in the way of description, the view itself being almost sufficiently explanatory of the building represented, yet such is by no means the case with such an edifice as Goldsmith's Hall,—the *facile princeps*—the first of its class in the metropolis.

The late 'Hall' which succeeded to the one founded by Sir Drew Barentine, in 1407, for the use of the Goldsmiths' Company, and destroyed by the Great Fire, was a rather uncouth structure of brick and stone, yet not altogether deficient in a certain quaint stateliness. Never, indeed, was it of any great architectural note, and that end of Foster Lane was then so narrow—the whole situation so confined and choked up, that the building could hardly be seen from any one point. As soon, however, as the Post Office was erected, and the houses at its rear taken down, Goldsmiths' Hall made a somewhat forlorn appearance, and looked as if, after being so long pent up in an alley, it did not care to have the sun shine upon it. What share—if any—this circumstance had in determining the Company to erect a new 'Hall,' we are unable to say, but their former building was taken down in 1829, and the present structure forthwith commenced, from the designs of Mr. Hardwick, who has here produced a very noble piece of architecture,—imposing, both by the solidity of its construction, and the dimensions of its order; dignified in aspect, and remarkably rich in character, as regards the sculptured trophies introduced over the five centre windows of the West front. It has indeed been objected, that the ground floor is too plain and too tame to accord with the richness and boldness of the rest of the design; a defect, however, capable of being easily remedied at any time, should it be thought worth while to do so. As to the building being so badly situated, as some would have us believe, we do not see any reason for particular dissatisfaction in that respect. Although it does not stand in a main street, it is by no means shut out of sight, a view being caught of it from St. Martin's Le Grand; and although it certainly comes behind the Post Office, it cannot be said to be concealed or crowded up by that building, there being quite sufficient space to view it in front, nor is it at all a disadvantage that there is not *too much*. It is more to be regretted that the 'Hall' could not be placed parallel to the Post Office, at

least, the degree of obliquity between them been rendered less apparent. But it is time for us to enter Goldsmiths' Hall, and speak of its interior, more especially as that will be altogether new to many, no view whatever of it having, till now, appeared.

The entrance hall itself makes no great architectural show, it being treated merely as an outer vestibule, as which it is sufficiently spacious and handsome; still even here we have something to excite curiosity—a sort of promise of, and prelude to, still greater magnificence to come, as we catch imperfect glimpses of a splendid back-ground, showing itself —we will hazard the bull—in lustrous dimness through the glazed oak screen which separates, yet without entirely disuniting, the Hall and Grand-Staircase. Nothing can be better managed than this arrangement, whether as regards effect or convenience; without being altogether shut out of view even at first, the staircase does not come into view too soon; and the vestibule having first to be passed, gives an idea of greater extent than if that and the Staircase formed a single open space. By being enclosed, the latter is rendered infinitely more comfortable: not only draughts of air, but the noise attending the arrival of carriages and the setting down company, is cut off, and visitors can linger on the staircase in their ascent, without being exposed to the gaze of attendants in the hall. It certainly is a scene to linger in: most striking as is the *coup d'œil*, on first entering, and it is one of almost magical effect, a fresh architectural picture—a new combination, presents itself at every turn of the ascent; and as you advance, the space shews itself greater; nor is the full climax of effect gained until you have reached one of the side colonnades, and thence survey the full extent of the staircase from end to end (80 feet), across the four ranks of columns. We have here so many—such a succession of architectural scenery and effect, that it is quite impossible for any single view to do justice to, or convey an adequate idea of, such a subject.

Our engraving shows the staircase as seen on immediately entering, except that instead of being a direct front one, the view is turned a little obliquely, both as being thereby more picturesque, and as showing the upper part more clearly on one side, and the second range of columns. Standing on this spot, there is a striking degree both of expanse and loftiness over-head; to the first of these the depth of the colonnades and upper loggias contributes in no small degree, for had the design been in all other respects just the same, but with only a single line of columns on each side, the effect would have been considerably less—different, in fact, as to kind, as well as degree, and of by no means so striking and unusual character. The scenic effect thus produced is considerably enhanced by the mode in which the light is admitted entirely from above—over the centre division, through three large arched windows beneath the dome, on the south, west, and north sides, and over each of the loggias behind the columns, through three compartments in the flat ceiling, filled in with diapered and stained glass, and therefore highly ornamental in themselves, and also tasteful novelties in design.

F. Mackenzie. H. Melville.

# Goldsmiths Hall on a Ball Night.

Hôtel des Orfèvres. Salle des Fastins. Die Halle der Goldschmiede. Der Fest-saal.

# GOLDSMITHS' HALL.

## THE GRAND LIVERY OR BANQUETTING HALL.

Before we conduct our readers into the magnificent apartment which we have now to describe, we must be permitted to say something more in regard to the staircase; and as there is no intermediate matter, nor any interruption or break, except the beginning of a fresh page, we may avail ourselves of the convenience, and resume, in continuation of the preceding page.

We have yet to explain one or two matters that are rather important in an architectural interior, yet cannot be understood from an engraving,—and first as to colour; that of the walls is a light neutral tint inclining to buff, and the doors and doorcases are oak, but the shafts of the columns and pilasters are of dark green veined scagliola in imitation of *verde antico*, and their bases and capitals white. The balustrades of the stairs are of bronze, and others of the same material and pattern enclose one compartment of each colonnade, and a narrower passage or balcony, which allows persons to cross from one side to the other without passing through the rooms, or having to descend one flight of stairs, and ascend the opposite one.

Captivating in its ensemble as a highly scenic piece of architecture, this staircase derives additional picturesque effect from the introduction of statues, viz. four figures of boys, representing the four Seasons, and two larger ones in the middle intercolumn of each colonnade above; that on the South, or right-hand side, and which is shewn in the engraving, being Diana, the opposite one Apollo. The two last are from the antique, and, accordingly, shew themselves only as ornamental pieces of art, without any particular meaning in relation to the place; but in regard to the others, which were executed expressly for the situations they occupy, and which in themselves are highly creditable to their sculptor, Mr. Samuel Nixon, it could be wished that more appropriate characters had been selected for them—not indeed that they are decidedly inappropriate, considered indeed, as mere figures, they tell exceedingly well, yet they carry with them no meaning, nor any sort of discoverable allusion to the 'Company,' or the purposes of their building, and therefore seem as if they had been originally intended for some other situation.

Another piece of sculpture here, and one deserving particular attention, is a very fine marble bust, by Chantrey, of William IV. Unnoticed it can hardly be, since it occupies a very conspicuous situation in a niche immediately facing us, as we ascend the first flight of stairs, but owing to the point from which the view is taken, this niche is not seen in our

engraving. Immediately over it in the centre compartment, hangs a large portrait of George IV. on horseback, by Northcote, between those of George III. and Queen Charlotte, presented to the 'Company' by William IV., from the royal collection at Kensington.

We will now ascend the stairs, passing up the flight on the right, to the South colonnade, or loggia, from which point we behold the whole in quite different and various combinations, but we must not allow ourselves to pause and speak of them, neither must we yet enter the Banquetting Hall, though there is a door leading into it immediately on the top of the stairs, whichever side we ascend; but we first enter what is called the Livery Tea-room. This, it must be confessed, makes no very favourable impression, especially when seen for the first time, after having just before been fascinated by the architectural display in the staircase. It is spacious and well-proportioned, but makes no show at all, the walls being merely wainscotted and panelled, owing to which, and to the nearness of the opposite houses, it has a rather sombre appearance by day-light. There is a large picture by Hudson, with portraits of many eminent members belonging to the 'Company,' but nothing else to arrest attention. We will therefore proceed at once to the suite of state rooms in the West front; the first of which, as entered at this end from the South loggia of the Staircase, is the Court Dining-room, 52 feet by 28; then comes the Drawing-room, 42 feet, by 28; and beyond that the Court, or Council-room: this last apartment would be of precisely the same dimensions as the Dining-room, and would, like that, be entered immediately from the adjoining loggia of the staircase, were not its length reduced fourteen—that is, to 38 feet, by a narrow ante-room or corridor—corresponding with the north loggia of the staircase—being got out of it. While it is attended with very great convenience, this by no means disarranges the plan, or interrupts the continuity of the suite, there being still a vista from end to end, when all the folding doors are thrown open; at the same time, moreover, a greater degree of variety is produced, no two rooms being exactly similar in dimensions, although all of the same breadth.

After this explanation of the general arrangements, we may now enter into a few particulars relative to the separate rooms:—its dimensions being above stated, we need not say that the Court Dining-room is a spacious apartment, yet in other respects it is by no means very striking—rather sedate, not to say sombre, in character, the whole being of oak or oak colour—even the very columns; which last serve to divide off from the room (thus made exactly of the same size as the Council-room) an entrance compartment corresponding with the small ante-room. This taste for oak wainscotting and panelling, seems to be a sort of traditional one, and a matter of etiquette, adopted from the older civic Halls, for it is adhered to in the Council-room, and has found its way even into the Grand Banquetting Hall; and that it carries with it an air of solemn civic dignity, cannot be denied, but it must also be acknowledged that such style of fitting-up is not altogether

in keeping with that of the building itself; besides which, it has a monotonous effect, especially if—as is the case here—it is not relieved by richly carved panels and other ornaments, or by pictures in gilt frames. The only object of interest in this room, is the white marble chimney-piece, on whose frieze is sculptured, within a wreath held by two boys, a front-face medallion of Richard II., who bestowed on the Goldsmiths' what may be considered their principal charter.

On passing from this to the Drawing-room, the contrast is striking enough, perhaps greater than is altogether desirable, considering that the two apartments are immediately connected together; especially as the contrast, if favourable as regards one room, is almost as much the reverse in regard to the other. Here, perhaps, we behold rather too much of the modern upholsterer and decorator,—a touch too strong of West-end *comme-il-faut* in taste. The walls are covered with panels of figured crimson satin, bordered by gold mouldings on a white ground, the furniture and draperies *en suite*, and every article—to the fender and fire irons, bespeaks costly luxury. You walk upon magnificence as you tread upon the moss-like carpet, in the centre of which are emblazoned the Company's heraldic bearings; you behold magnificence over head, as you gaze on the ceiling fretted and embossed all over with a profusion of stucco-work, and on the radiant chandelier with its countless gems of crystal. When this last becomes a blazing constellation of tapers,—when those are multiplied, and the whole pomp of the scene reflected again and again in the ample mirrors on the walls,—when the very atmosphere seems loaded with the perfumes of all Araby,—when 'bevies of gay dames,' radiant in loveliness or in jewellery, people this bower of splendour,—why then adieu to criticism—it feels overwhelmed, stunned, crushed—annihilated!

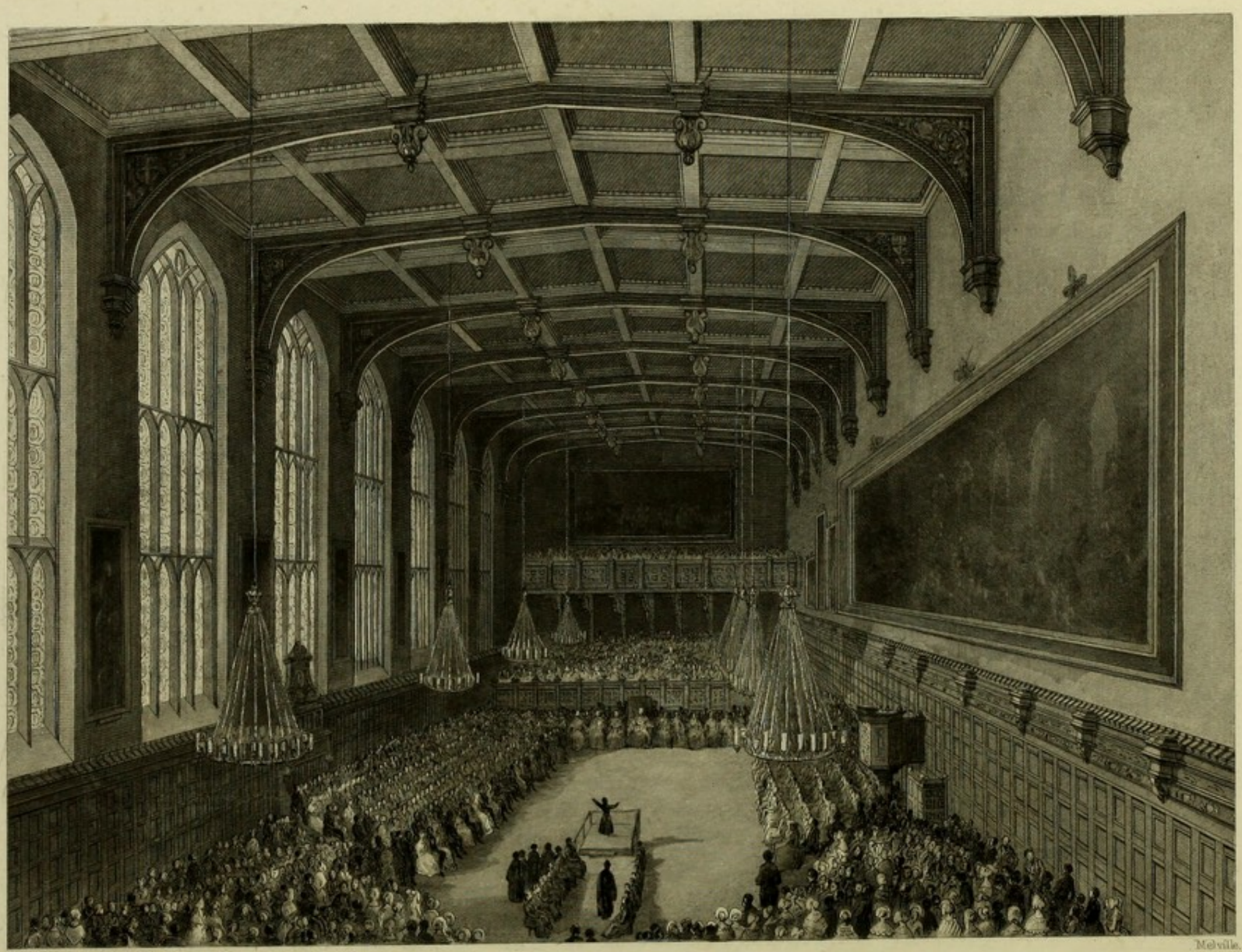
So viewed in its full perfection, such a scene might well be deemed the climax of splendour here—while under the immediate influence of its witchery; yet this is only the comparative degree: the superlative is not reached till we enter the Grand Banquetting Hall, which is therefore shown last of all the state-rooms, and, for reasons we shall presently explain, it is better to enter it from the south than from the north loggia of the staircase. This noble and strikingly scenic architectural apartment is 80 feet in length, by 40 in breadth, and 35 high, dimensions that have very rarely been exceeded in any room of the kind.* It is lighted on the east side by five lofty arched windows, which, instead of having panes of the usual kind, are divided into large compartments entirely filled in with diapered ground glass, and with emblazoned armorial bearings. That of the windows naturally divides the sides of the room into the same number of compartments

* The Banquetting-room at Fishmongers' Hall is 73 feet by 38, and 33 high; that in the new range of apartments at Chatsworth 81 by 31, and 21½ high; and the state dining room at Buckingham Palace is 60 by 35 feet, exclusive of a deep sideboard above at one end.

or intercolumns, there being an order of Corinthian columns. These are of scagliola in imitation of Sienna marble, with white bases and capitals—the last relieved with gold, and are raised on a continued stylobate, about four feet high. What here adds very greatly to the effect of the order, and is, besides, of unusual character in internal composition, is its being in high relief: in general, where an order is introduced at all into a room against the walls, it is merely as pilasters, or half columns, whereas in this instance the columns are not only insulated, but are backed by pilasters, which produces an increased degree of richness, and contributes greatly to the play of perspective.

On the west side, or that facing the windows, the two extreme intercolumns are occupied by the doors communicating with the loggias of the staircase, consequently the stylobate is there of necessity interrupted: in the three other intercolumns are as many full-length portraits, viz., that in the centre of William IV., by Sir Martin Archer Shee; to the right of him Queen Adelaide by the same artist, and the other, that of her present Majesty, by Sir George Hayter. The north end of the room, which is that shown in our view, presents what is both a novel and characteristic feature, as well as a striking one in the general *coup d'œil*, as seen on first entering from the opposite end—namely, the large niche serving as a beaufet. This is hung with scarlet drapery in folds, on which the light falls from above through a glazed semi-dome; yet, although happy in idea, this last does not produce in the day-time all the effect which it might have done, had that opening been filled with warm amber-coloured glass. The appearance, however, is most superb of an evening, when, on the occasion of a banquet, this recess is decked out with what has been called 'the very best edition of Goldsmith's Works'—the Company's magnificent array of plate, rendered still more dazzlingly splendid by the intense lustre poured full upon it, by lights which themselves are not seen by the spectator.

Turning now in the opposite direction, to the south end of the room, our admiration abates very considerably, for that is so different in design and character from all the rest, as not to seem to belong to it. Here we behold an oak screen, with Corinthian columns and pilasters, over which is an open gallery: the order, indeed, is the same, but of very different material and colour, and being of one uniform colour throughout, this screen contrasts far more strongly than agreeably with the scagliola columns along the sides of the room. The general design or *ordonance* of the room is, besides, disturbed by it, as its order is upon a smaller scale, and quite unconnected with the larger one. This screen carries a quaint old-fashioned look, expressive enough of olden times and civic customs, yet ill assorting with the more refined and elaborate splendour of the room. We do not, however, at all attribute it to the architect's own taste, but suppose that it was forced upon him as a point of etiquette. at all events it does not mar the general character of the room as represented in the view, for there the spectator turns his back upon the screen—as we must now do upon our subject.



I.I. Jewitt. Melville.

# Christ's Hospital. The Great Hall.

## Delivery of the Annual Orations.

Le Christ Hôpital, La Grand Salle L'Harangue Publique Annuelle.

Das Christi Spital, Der Grosse Saal, Die Jährlich Gehaltene Rede.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipzig, T.O. Weigel.

# CHRIST'S HOSPITAL.

For those exact historians who make a point of beginning at the beginning, or even earlier,—of giving us, like the author of Tristram Shandy, the history of a man before he is born, recording all his ante-natal circumstances,—for such, this Hospital is a capital subject, because its architectural pedigree may be traced back to times much more remote than the institution of the present establishment, which is, comparatively, but of yesterday origin. Prior to the dissolution of monastic institutions and religious houses in this country, by our English 'Defender of the Faith,' here stood the convent of Grey Friars, or Franciscans—so named from their founder, St. Francis of Assisi, who died in 1226, and obtained his apotheosis, by being admitted into the Romish calendar, four years afterwards. The dissolute habits of his youth have not been thought to detract from his character for sanctity; perhaps rather to render it all the more impressive, owing to the life of extreme austerity and mortification to which he afterwards devoted himself, contrasting so forcibly with his earlier delinquencies. The austerities which he practised in his own person, he imposed upon his followers—one of the four orders of Mendicant Friars,—who wore coarse grey habits, girded with cord, and went barefooted: for in those days cleanliness was so far from being esteemed any particular virtue, that the opposite to it was rather considered a mark of sanctity.

About the time of the saint's death—rather earlier than later—nine brethren of the Order came over to this country, where some of them settled awhile at Canterbury, while others repaired forthwith to London. Here they were well received, first by some monks of the Order of St. Dominick, who had arrived in this country but a short time before them; and next by a Sheriff of London, who not only entertained them in his house in Cornhill, but allowed them to make themselves cells in it. As, however, the house was not consecrated, and their accommodations, perhaps, very scanty, the holy brethren soon found out that they could not perform their devotions in it,—at least, not celebrate their holy offices duly. It was accordingly requisite that they should be provided with some more suitable habitation, nor was it long ere this was effected, through the zeal and liberality of some of the wealthier citizens, especially of a mercer or merchant, named John Ewin, who purchased a piece of ground adjacent to what was then called St. Nicholas' Shambles, on a part of the site of the present Hospital; besides which, he contributed largely towards the buildings, and afterwards took the vows of the Order.

All this was, however, but the prelude to greater munificence on the part of benefactors, and greater splendour on that of the 'Mendicants,' and their institution. A chapel, 'of sumptuous character,' was erected for them by William Joyner, Lord Mayor of London, in 1239; the cost of which fabric, we are told, amounted to the sum of two hundred pounds!—now hardly sufficient to pay for the mere scaffolding; but in those days 'money was money.' Costly as it was, that structure was afterwards deemed both insufficient in itself, and falling short of the reputation of the Order, and of the place. The number of devotees and benefactors increasing, another and statelier edifice was began in the early part of the following century, when Margaret of France, the second wife of Edward I., erected the choir, and John Britain, Earl of Richmond, the nave. The building was completed in about twenty-one years (1316—1337), and was 300 feet long, 89 broad, and 74 high; and though there is nothing now to afford evidence of its architectural beauty, we may fairly take for granted this last to have been fully equal to that of the finest works of the same period, perhaps the abbey church of Westminster itself hardly excepted.

Certain it is that the Grey Friars' church shared with that of Westminster the honour of being selected by the high and noble in the land, as their place of sepulture. "From the first foundation unto the dissolution, six hundred and sixty-three persons of quality were here interred:" some of them of the highest quality, and at the same time of the very worst.

Among the benefactors to this house of Grey Friars, Sir Richard Whittington, of *feline* celebrity, must not be forgotten, for he it was who founded its library, a noble room, 129 feet long, and 31 broad, the first stone of which was laid by him in 1421. As this was somewhat before the art of printing was invented, such an apartment was sufficiently spacious to contain all the books then in existence, yet its shelves must have been but scantily furnished with them, if it be true that the cost of them did not exceed 556*l.* 10*s.*; four hundred of which were defrayed by Whittington himself; because in that age books were exceedingly costly articles: copies of original manuscripts could be multiplied only by the very tedious process of transcription,—an Herculean labour in the case of bulky folios, especially when crammed with "all that reading which is never read." One hundred marks, we are told, were paid for "writing out of D. Nicholas de Lyra his works, in two volumes, to be chained there;"—an odd, though not unusual precaution then in vogue, from which we must suppose that the filching of books—even of folios, was no uncommon practice, unless they were so guarded.

That the religious orders, and that of the Franciscans in particular, distinguished themselves by their learning, is not to be denied; and strange would it have been, had it been otherwise, seeing that what learning—literature it can hardly be called—there was in those ages, was confined to them and schoolmen. They were, in fact, "the one-

eyed monarchs of the blind," for many princes and nobles could then hardly write their own names. In those happy or unhappy times, there was no reading public,—not even so much as a 'reading fly,' perhaps even a still greater phenomenon than a *singing mouse*, —merely book-worms—patient masticators of books long since consigned to other worms, and left even by their possessors to moulder and rot in charnel-houses of learning, called libraries.

The religious fraternities did not very long preserve their early reputation, either for studiousness or sanctity of morals: on the contrary, they rendered themselves notorious by their indolent and dissolute lives. Or, if such were not the case, most foully and grossly have they been slandered, and that not only by modern writers, but by their contemporaries, nor least of all by one who, although he has lately been described as "a brutal ruffian," is still regarded as one of the great Italian classics. Much later, even at the very time of the Reformation, another writer of scandalous tales, in which Monks and Friars are not spared, was, if not rewarded for publishing them, at least not considered unworthy of ecclesiastical preferment; accordingly, instead of being suspended and degraded, Bandello obtained a mitre! Such was the exemplary state of morals and public opinion in 'the good old times!'

In this country the dissolution of monasteries put an end to the dissolute conduct of monks and religious beggars, by sweeping them all away: and harsh as such measure may have been,—sordid and unworthy as were the motives which prompted an avaricious and tyrannical monarch to it, we cannot but regard the event itself as a most happy and providential one. The Grey Friars were suppressed along with the rest; their church stripped of its ornaments, and despoiled of its sumptuous monuments, and converted into a magazine for public stores. Yet this is no matter for regret, since, had the edifice remained altogether uninjured at that time, it would still have perished in the Great Fire.

On the ruins of the original institution a better and nobler one has arisen; certainly one more in keeping with the spirit of modern times. The race of monks has been expelled; Grey Friars have been succeeded by Blue-coat School boys, who still retain in their costume a strong smack of antiquity; recalling to memory the days of their founder—our English Marcellus, the sixth Edward. By the advice of Bishop Ridley, the youthful monarch ordered, among other charitable provisions for the poor, that the buildings of the late Monastery of Grey Friars should be converted into an Hospital for the maintenance and education of poor children, which good work was eagerly promoted by many of the principal citizens; and not two days before his death, Edward endowed the establishment with the sum of "four thousand marks by the year." Albeit of a very different turn of disposition from the pious Edward, Charles II. was also a considerable benefactor, since he it was who founded the Mathematical School, chiefly intended to provide for the study of navigation. Nor is Dame Mary Ramsey to be accounted among the least munificent of

donors to the Hospital, since she made a bequest to it, whose annual value now amounts to £4000.

At present the general management of the Hospital is conducted by governors, consisting of the Lord Mayor and Aldermen, and twelve Common Councilmen, chosen by their colleagues; besides which official personages, others are admitted as governors, who become life-benefactors of not less than £400, and these last enjoy in rotation the privilege of presenting a boy to the foundation as vacancies occur. One of the qualifications on the part of the children so presented, is that their parents have no adequate means of "maintaining and educating them." Yet considerable relaxation of the exact letter of this condition has taken place, and it is now construed with tolerably liberal latitude. At the present day, and in this march-of-refinement age, neither the parents nor the children would care to have it imagined that the latter receive a purely eleemosynary education, because the former are unable else to provide them with any at all.

Refinement, however, has not yet interfered with outward marks and badges. Despite all revolutions and innovations in dress, both as to its cut and its colours, the primitive costume of "Edward's Boys" is still rigorously adhered to, even to the black worsted cap, of such miniature dimensions that it can be used only as a *chapeau de bras*, and to the yellow petticoat and stockings, which, with the rest, produce a livery resembling that of "old blue-and-brimstone," alias, the Edinburgh Review. Nor is this severity of ancient costume confined to dress alone, but extends to much in the mode of living, which partakes, though in a milder and modified form, of conventual rule. The Hall serves as the Refectory of these youthful cœnobites; and though their fare is good and abundant, it is neither of the daintiest, nor served up in the most elegant style. The Blues do not patronize crockery ware of any kind: the manufacturers are not at all indebted to them, nor they ever in debt for it to the manufacturers or dealers in it. Except knives and forks, all the other articles of their table-service are of wood; wooden platters, wooden dishes, wooden bowls, wooden pails for potatoes, and, worse than all, wooden spoons! This last is almost malicious—as if in derision of those unfortunate wights who are distinguished by the title of "Wooden-spoons" at another and more advanced seat of learning. Notwithstanding this Spartan "set out," the boys fall to with the appetites of monks, and in as profound silence as Da-Trappists. Strict order and subordination are preserved; the boys are divided into companies of fifty to each table, at the head, or rather the lower end of which, sits a matron or "dame," who is assisted in her own labours of helping, by one or two of the elder boys. The lady's duties are confined to carving; nor in that is any extraordinary expertness required, the slices being not quite so delicately fine as "Vauxhall slices;" neither is any very profound anatomical science needed for dissecting solid boiled beef, and roast legs of mutton; which constitute almost the full extent of the bill of *fare*, into which *fowl* never comes.

There is even something classical in such fare, at the same time that it is, at all

Gilbert. Melville.

# St. James's Palace. Birthday. Drawing Room.

Le Palais de St. Jacques Examen des Ecoliers du Christ Hôpital.

Der St. James Pallast, Examen der Schuler der Christi Spital.

London. Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipzig, T. O. Weigel.

events, a degree more refined than that of Homer's heroes. It ought, therefore, to agree with both the palates and the stomachs of the Bluecoat "Grecians." It seems, however, that "*Gag*," which is here the cant term for unctuous morsels of fat, is not in particular request among the boys, but rather eschewed than either chewed or bolted down;—such is the perverseness and inexperience of youth! If we may believe Charles Lamb,—who is, however, not uniformly to be understood literally in what he says,—a "Gag-eater" was in his time regarded as an all-devouring animal, and little better than a Ghoul.

The name of Charles Lamb—the gentle, the humourous, the original, the quaint, and sometimes sarcastic "Elia"—is intimately associated with Christ's Hospital: this is the "sunniest" name that meets us in all its history. He was a genuine poet—in prose; not that he affected either pompous writing or tawdry superfine sentiment. Had such been the case he would, perhaps, have been almost universally admired, and now as universally forgotten. As it was, his happiest and raciest effusions were mere *gag* to the million, who have no idea of pleasantry, except of that which excites a horse-laugh; or of sentiment, except it be in the Ercles or the Maudlin vein, and blubbers outright. Elia, thy bust should grace the Hall of Christ's Hospital, as that of one of its benefactors who has preserved to us some of its most attractive "Recollections," nor the less so, because they are of a kind which the buckram dignity of history takes no note of. With all his other recommendations, the "gentle Charles" was a very egotist, and of egotists the most delightful and truly companionable. In him, egotism was not a failing, but a virtue; for it is his perpetual reference to his own tastes and feelings that gives such a peculiar charm to all his best writings. O! rare egotism! when it comes in such a shape!

Besides that of Elia, other literary names are not wanting to grace the annals of "Bluecoat School:" some of them, indeed, are now nothing more than mere names which come upon us as the ghosts of departed reputations; and such a one is that of the "celebrated" Joshua Barnes, of whom, notwithstanding his scholarship, Bentley used to say that his knowledge of Greek was about equal to that of an Athenian cobbler. Very far brighter and more universally known, is that of the author of "Clarissa," but even the fame of Richardson, once extended through all Europe, has waxed dim, and is now quite shorn of its beams. Alas! for the brevity of literary immortality! So, too, may it be, perhaps, a century hence with the author of Waverley; for the most extraordinary degree of contemporary applause is no pledge whatever for that of posterity. Who was ever more extravagantly admired in his day, who now more completely forgotten than Gherardini? Unlike either Richardson or Scott, Samuel Taylor Coleridge never even approached the confines of literary popularity: he was a writer with whom popularity, and those who bestow it, have no sympathy; he did not win, but neither did he woo it; nevertheless, his name is likely to outlive many others which stand far higher in public favour. Among other Blue-coats of note must be mentioned Fanshawe Middleton, the first bishop of Calcutta, who is better remembered by

his treatise on "the Greek Article," than by his "Country Spectator"—a literary performance of very gentle mediocrity. Then, there are Mitchell, the translator of Aristophanes, and Barnes the second, a writer of very different stamp from Joshua; for while the last edited Homer, the other was content to be the editor of the "Times" newspaper—that "mighty Iliad of the passing hour:" small indeed, therefore, will be his portion of posthumous celebrity, even though the "Times" itself should live and flourish for centuries to come. Others there may be, yet unknown to fame, of whom Christ's Hospital will one day be proud as having been their Alma Mater.

Could those whom we have mentioned, and others whose names, if less known, are yet linked with familiar traditions of the School, revisit Christ's Hospital, they would hardly recognise the place itself as the scene of their youthful studies and sports, so greatly has it been changed within the last twenty years. Whereas, formerly all the buildings of the Hospital were so completely shut out from public view by the houses in Newgate Street, that in passing through that neighbourhood, a stranger had no suspicion of their "whereabouts:" the new Hall forms a very striking architectural object, and, in fact, the only one of its kind in the whole of the Metropolis. The collegiate character is too plainly expressed to be mistaken: the long low cloister which runs beneath the Hall on its South side, serves to point out, almost at once, the particular purpose of the building; yet it must be confessed, that there is one circumstance that somewhat jars the impression we might else receive: we allude to the total exposure of the court or play-ground where that "cloistered" building stands, to one of the most public and noisiest thoroughfares. One naturally looks for some more quiet and retired situation, one marked by greater seclusion from the every-day bustle of the world, and where all would be alike characteristic. It may be replied, that this is merely matter of feeling, and so it certainly is; but then, in such matters, feeling, or whatever else we choose to call it, amounts to a very great deal.

Would we, then, have the Hall quite shut out from the street as before? Not so, either. But we certainly should like to see some more distinct separation between the territory of the School and the street; and this might easily enough have been accomplished, by erecting, towards the street, a double screen of open arches, somewhat similar to the one which has been built on the North side of what is called the Garden Court—which, by connecting together the two Lodges, might have been made to form with them a pleasing architectural frontispiece. Nor, in such case, would the Hall have shewn itself to particular disadvantage, by not being fully exposed to sight as soon as it can be seen at all. The present iron gates and railings are certainly poor enough in effect; neither have the two Lodges much to recommend them: they are by far too insignificant and trivial, as well as small,—very unworthy accompaniments, in fact, to the Hall itself.

This last was begun in 1825, when the first stone was laid, April 28th, by the Duke of York. It is by very far the best modern specimen of the style adopted for it, which had

been then produced in the Metropolis; which, however, is not saying much in its praise, considering what sort of Gothic the previous aud contemporary specimens are, not, perhaps, excluding two or three later ones; some of which are, in comparison with this structure (by the late John Shaw, who was also architect of St. Dunstan's, Fleet Street), but a degree or two better than "Guildhall Gothic." The South elevation of the Hall (which is, in fact, the only architectural one, the other side and the ends being shut out by other buildings), consists of nine wide but low arches in the basement, forming an open cloister or ambulatory, 16 feet wide; and as many lofty windows over them, of the earlier Tudor character. In the rear of the cloister are kitchens, butteries, and other offices which serve as arsenals for the *ammunition de bouche* required by the numerous garrison; and at the East end of this cloister, turning to the left, we immediately enter an ample but plain staircase, and proceed to an upper lobby cut off from that end of the Hall, beneath the Organ Gallery, and divided from the former by a wainscot screen, with glazed openings.

Were it only on account of its dimensions—in which respect it is surpassed by few ancient, and unequalled by any other modern example of the kind, in the kingdom*—this Hall must be pronounced a noble room; yet, perhaps, it does not strike so forcibly at first as might be expected; which may, perhaps, be accounted for without any great difficulty. The whole place has too much the general air and character of a chapel, or other ecclesiastical building, where we are accustomed to look for space, to strike as a room of the same or even less dimensions, but of different character would do. There is, however, one peculiarity which materially takes off from its church-like look, and also distinguishes it from most other collegiate Dining Halls. Though the circumstance alluded to shows itself plainly enough in our plate, it is not every one who, even thus forewarned, may be able to detect it; we therefore point out for their notice, that this Hall is lighted only on one side, and by a single range of windows; there being besides only two small ones, filled with stained glass, placed high up at the east end, in the organ gallery, one on each side of the instrument, consequently behind the spectator, who is supposed in the view to be stationed in that gallery.

What farther gives some incidental character to this interior, is the enormous framed

* In order to convey a clearer idea of its magnitude and spaciousness, we here state both its own dimensions, and those of some other examples.

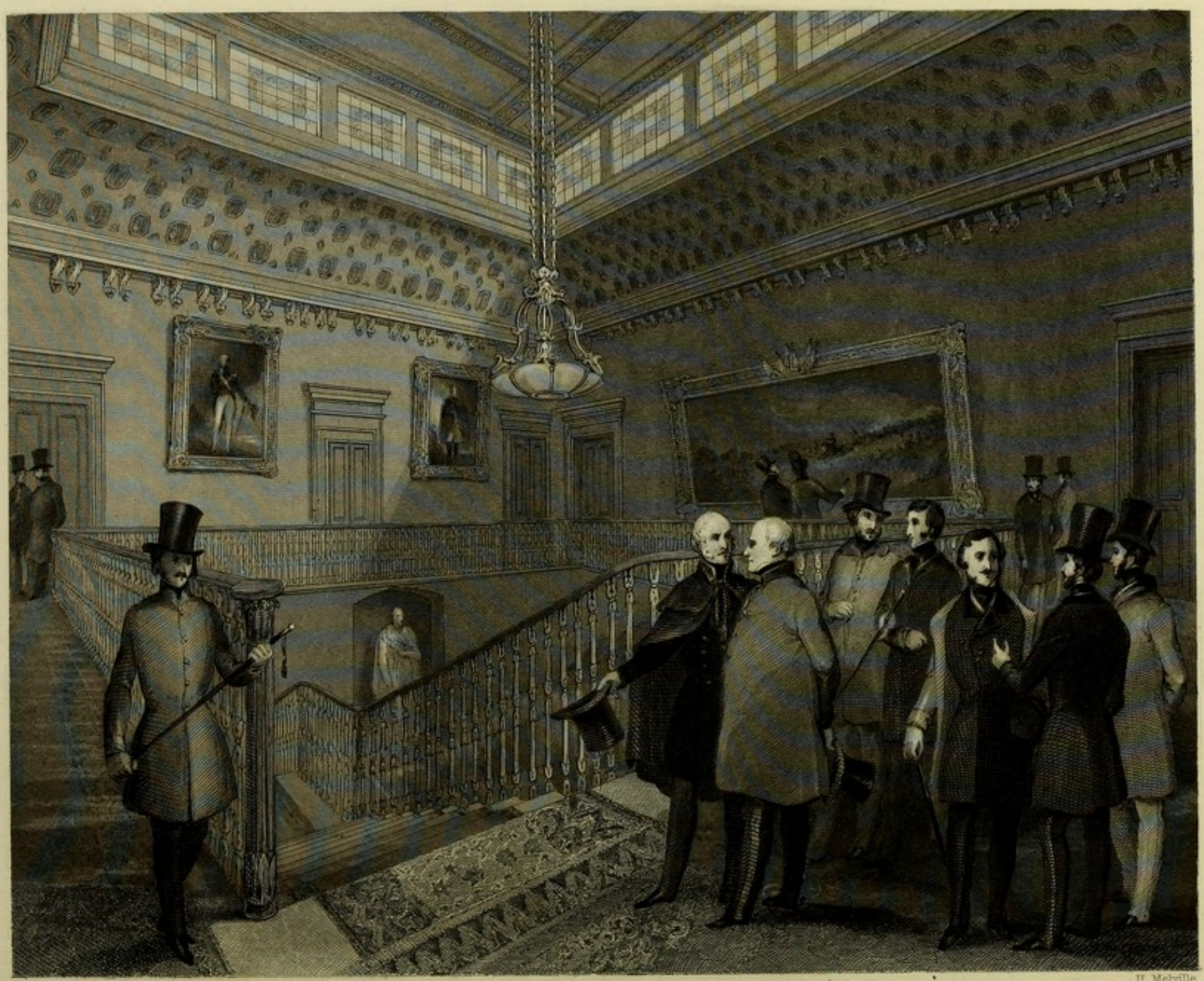
| | Length. | Breadth. | Height. |
|---|---|---|---|
| Westminster Hall | 238 ft. | 67 ft. | 80 ft. |
| Christ's Hospital | 187 — | 51 — | 47 — |
| Guildhall | 153 — | 48 — | 55 — |
| Lincoln's Inn (New Hall) | 120 — | 45 — | 64 — |
| Crosby Hall | 69 — | 27 — | 38 — |

picture, by Verrio, representing Charles II. giving an audience to the governors and scholars. The most that can be said of it in its present state is that its size renders it a curiosity, for it is certainly dingy even to dismalness. It serves well enough to cover a very large portion of the surface of the wall, but does not contribute so much to splendour and magnificence as it does to solemnity. The same may be remarked in regard to the other pictures, some of which are so placed as to be but very dimly visible. Such is the case with that by Holbein, at the west end of the room, which represents the royal founder of the Hospital granting the charter to the Lord Mayor, and other representatives of the City. In fact, it is a mere unmeaning application of epithets to bestow that of 'splendid' on this Hall; there being very little of positive decoration in it, and that of a far more sober than showy kind: nor is this at all a defect, whereas magnificence would have been out of keeping with the homely simplicity of the 'banquets' here served up.

The 'public suppers' held here every Sunday from the commencement of February till Easter, are not of such sumptuous character as to fill the spectators, who are admitted into the gallery at those feeding times, with eager and wishful longings for the good cheer on the tables. These suppers are conducted in the same manner as the dinners, which we have already described; the chief difference being, that the two rows of chandeliers are then lighted; to which may be added another difference, which especially distinguishes these from all other public banquets, viz., instead of toasts being drank and speechifyings made afterwards, the organ begins to play, an anthem is sung, and then the boys, headed by their respective dames, depart in a long procession, two and two, making their obeisances to the President, who is seated in a chair of state, on the *dais* at the upper end of the room.

There is an annual public oration in the presence of the Lord Mayor and other visitors, on the Thursday in the Easter week, and this ceremony forms the subject of the engraving, which gives a view of the Hall from the Organ Gallery at its east end.

The second plate gives a representation of another peculiar annual ceremony or custom, which, though it does not take place in the Hall, or any where else within the Hospital itself, forms one of the privileges of the School; we mean the annual presentation of the boys to the Sovereign. Truly must they, in their quaint attire, seem strange visitors within the walls of St. James's Palace, amidst all the pomp and pageantry of a royal birth-day drawing-room; and their number would certainly render them inconvenient ones, by excluding all other company, were it not limited to only six, who, attended by one of the masters, are admitted into the Throne Room, just before the ceremony of the Drawing Room commences. As soon as the Queen enters from the Royal Closet, the boys drop down upon their knees, holding up their maps, or other specimens of their proficiency, for royalty to bestow a gracious smile upon. This being done, they rise and immediately retire, with lingering thoughts, perhaps, though not with lingering steps; for wine, cake, and numerous social et-ceteras, await their return to the Hospital.



W. Lee. H. Melville.

*The United Service Club*

*The Great Hall*

*L'United Service Club, La Grand Salle.* *Das United Service Club, Der Saal.*

London, Published for the Proprietors by J. Mead, 10, Gough Square, Fleet Street
Paris, M.M. Schulz & C.ie Leipsic, F. G. Weigel.

# UNITED SERVICE CLUB.

THERE is no Club which possesses more characteristic features than the United Service. Order, and a well regulated adaptation of the means to the end, are observable throughout: it has less of luxury, but exhibits apparently more of real comfort than any we have seen. Devoid of much architectural beauty, with decorations simple almost to severity, it excels every other Club,—by the employment of the Fine Arts to give permanence to its records, to impart a deeper feeling to its social resources, and a higher interest to its original design.

We can readily conceive the motives which have led to the formation of this Society. At the close of the war in 1815, a number of highly educated men were separated by merely casual circumstances from their comrades of the past campaign. There was no place of rendezvous, no point of common resort. Now, perhaps, there are no classes to whom social intercourse is more a habit, a necessity, than the military and the naval. The merchant is always a merchant, the statesman has ever his policy, and every accident is an event to a thorough political M.P. To such men life can always supply excitement and occupation. With the Naval and Military professions it is not so; and whilst to these, the present is comparatively a dead letter, the past has ever a living interest. If the contrasting circumstances of life have their charms,—the military career supplies them; if danger, valour, personal incident, success or misfortune, exert an influence over the minds of men,—what fiction ever penned by Tasso, Ariosto, or Spenser, and selected from the most poetic period of romantic fiction, can equal the simplest recital of the soldier's career? Imagination and memory are two of the kindliest gifts bestowed by Nature upon man: one invests the events of life with a charm, without which they would cease either to excite or enhance action; the other rewards ambition and the love of excellence, and provides, moreover, unfailing enjoyment, by its power of reflecting the lights and shadows of the storied past. Whatever the age, clime, government, manners and customs of a people, the details of military action have ever formed a part of its earliest literature. The poems of Homer, the Songs of the Northern Bards, the Ballad history of Spain and England, are but the rhythmical arrangement of the narratives common to a warrior class, and by them narrated to their countrymen. A more advanced stage of civilization, may change the mode of transmitting events, but it does not eradicate the motive, or diminish the pleasure of

their recital; and were even such details of no moment to the multitude, they would form a strong bond of union, and supply a sufficient cause for the association of men to whom they are as the oral biography of their lives.

The General Military Club was formed on the 31st of May, 1815, was joined by Officers of the Navy on the 24th of January, 1816, and on the 16th of February following, assumed the name of the "UNITED SERVICE CLUB." The house was built by Mr. Nash: the exterior has no claims to originality, and is singularly plain, and unimposing. The total expense incurred in its erection was £42,900: it was first opened in November, 1828, prior to which period the Club had been located in Charles Street, St. James's Square, where it was first formed, with the sanction and co-operating aid of many members of the Royal Family, and of Officers of the very highest rank in the Army and Navy. The building was commenced in 1826, and owes much to the taste and genius of the present Earl de Grey.

The Hall, by which you enter, differs from that of any other Club, not only by its very moderate dimensions, but simple mode of decoration. The walls are painted in imitation of light veined marble, the columns and pilasters of red granite. On either side are two small rooms, forming a Visitor's Waiting Room, and the Porter's Lobby. Proceeding to the right, you ascend the principal staircase, a lofty, imposing, well proportioned space, from the centre of which a flight of steps arises, with branches to a spacious landing. The piers and arches are painted in yellow Sienna; brocatello is employed upon the plinths and bases of the pilasters; the cornices and architraves are of light veined marble. The entire space is lighted by a spacious turret, which springs from the side compartments, is boldly ornamented, and painted in shades, with the enrichments marked out in colours. The Balustrades are of white and gold, and from the centre of the dome, a handsome Bude light is suspended. From this description our readers will perceive the style of embellishment here adopted is opposed to that of the Clubs we have described.

Architectural effect, comparatively speaking, there is none: it wants the refined perception of the beautiful, which is the sentient property of the Athenæum; and the rich and full conception of decorative design remarkable in the Reform Club. Grandeur there is,—as space; yet there are parts which are oppressive, from the massive and undecorated surface they oppose to the eye. But a feature impressive almost as Architecture, and combining the highest taste with the most honourable feeling, now presents itself. The Club has evoked the aid of the Fine Arts, and the decoration of this house consists really in the works of genius which adorn its walls,—by portraits, which revive the affections of the living, by recalling the memory of the dead; and by pictures depictive of the valour which fell at Trafalgar, and the dauntless endurance which triumphed at Waterloo. These pictures it will be our desire more particularly to describe. In a recess of the East Wall, the visitor first observes a fine statue of the Duke of York, by the late

Sir Francis Chantrey; and around the Gallery—The Battle of Waterloo, painted by George Jones, Esq., R.A., and that of Trafalgar, by Clarkson Stanfield, Esq., R.A.; portraits of the Duke of Wellington, by W. Robinson; of Nelson, the head painted by Jackson, from a picture by Hoppner, in Greenwich Hospital, and finished upon that artist's death by W. Robinson in 1831; of Sir John Moore, by W. Robinson, after a half-length painted by Sir Thomas Lawrence, for Admiral Sir Graham Moore; and Lord Exmouth, by S. Lane, painted in 1834 from a half-length by Sir Thomas Lawrence, for Lord Sidmouth.

To enter into criticism upon these works of art would be unnecessarily to extend this paper. Stanfield's "Trafalgar" is the only modern picture of this class upon which we have dwelt with pleasure. No subject is so difficult to place on canvas as a Naval engagement; the eye ranges over a space, in which the perpetual recurrence of similarity of form in the objects represented, and which occupy necessarily so great a portion of the scene, is apt to produce sameness of effect. Points of insulated interest may add to the poetry of the composition, and excite the passionate emotions of the spectator. This, however, is rather the property of such subjects as the "Death of Nelson," where the emotive feeling arises from the particular incident depicted, or flows from some individual feature of the engagement. Few, however, have been enabled to represent a general conflict, to pourtray and concentrate the progress of the action, and so to combine fiction with truth, that we lose no portion of the event, or retire uninfluenced by the impression it should convey. But this Stanfield does, as Van de Velde would have done.

Due west, are the Morning and Writing Rooms—the former 43 feet long by 27: and the latter 27 feet by 30; but as these offer no peculiarity of architectural arrangement, and their decorations are nearly similar to those of the Coffee Room adjoining, we shall consider them together. The Coffee Room faces the south; it is 100 feet long by 30 wide, and divided into three compartments by skreens of scagliola columns, representing red granite, with statuary marble capitals and bases. It is well lighted by nine windows, the cornices and ceiling are distempered in tints, the walls of light stone colour; and the frieze and entablature are tastefully relieved in subdued shades. The curtains in all the rooms hang from the full height of the cornice, which adds much to the general good effect. Desirable as it may be in rooms of this description to maintain in every manner the impression of vastness of dimension, in order, doubtless, that the modern Coffee Room may imitate the Banqueting Hall of our more Saxon ancestry, we must yet be permitted to doubt the propriety of attempting to obtain this effect by coldness of colour, amounting almost to nakedness. True, this may be relieved and harmonized by columns and other architectural resources, beauty of form being the law for the right decoration of space, from which alone true grandeur can be obtained, and upon which it rests as a basis. To this colour is an accessory, and properly managed is its feeling; but so rigid are its laws,

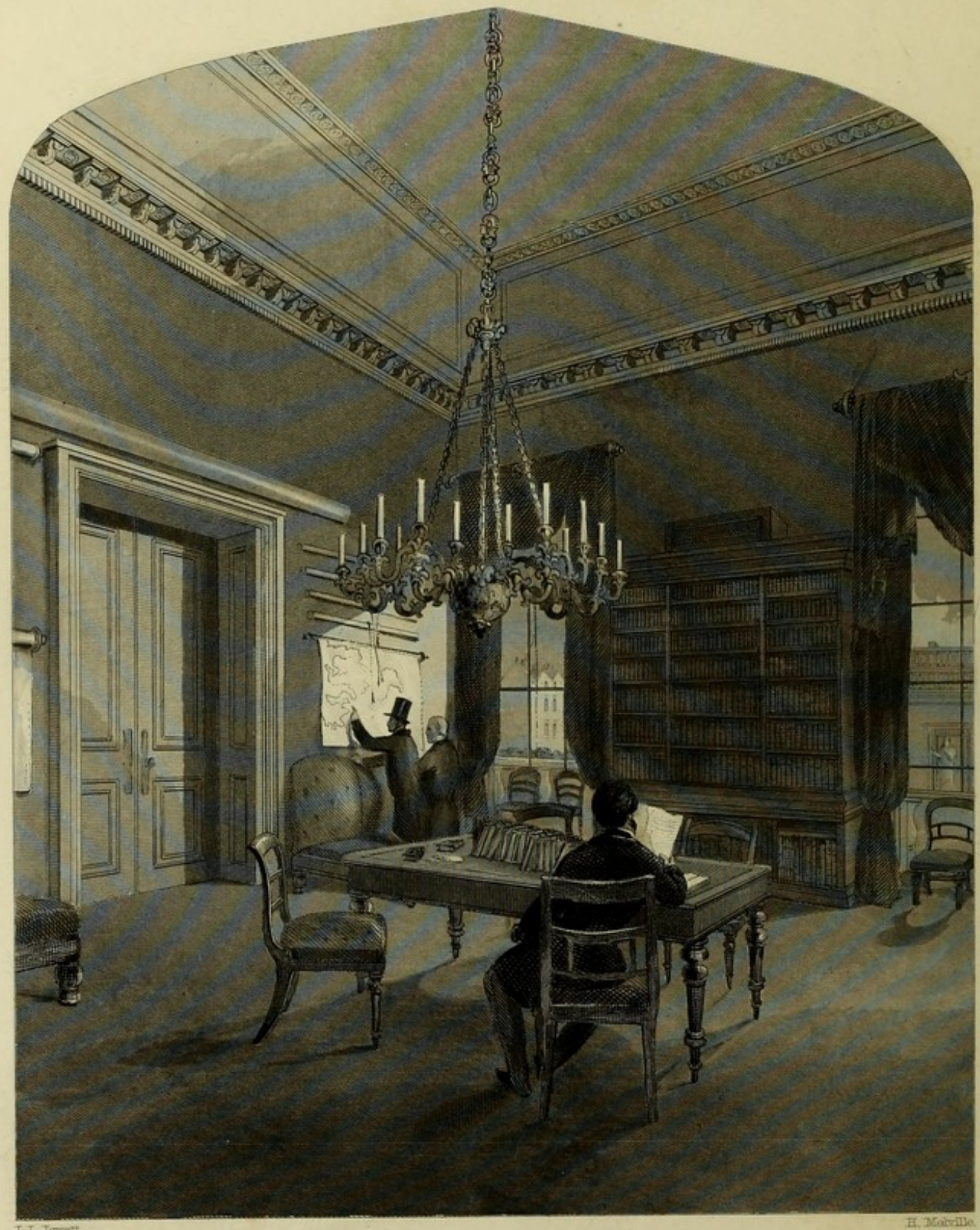
that a shade too little, or a tint too much, out of keeping, or in extreme, will destroy its charm.

The House Dinner Room here, is what it claims to be—a Gentleman's apartment. Its dimensions are 35 by 25 feet, and its decorations but slightly vary from those we have described. Within a recess at the east end there is a portrait, a copy by Bullock from the picture in Greenwich Hospital of Lord Rodney, whose actions are a proof of the correctness of the poet's creed—

*Neque imbellem feroces*
*Progenerant aquilæ columbam,*

and of the honourable truth of the *motto* which the Rodneys' have borne since their banner was displayed at Acre in the days of Richard the First. Over the fire-place is a portrait of Sir Ralph Abercrombie, a copy by Colvin Smith, of Edinburgh, from a portrait in the possession of the family. On the west side is Rodney's engagement of April 12, 1782, painted by E. Serres, in 1784, a conflict which Lord Rodney himself described as lasting nearly eleven hours, and by "persons appointed to observe, there never was seven minutes' respite during that time, the battle being the severest that was ever fought at sea, and the most glorious for England." This picture was presented to the Club by Rear Admiral Wollaston, in 1836, and the portrait, by George, third Lord Rodney. Between the windows is a colossal bust of the "The Duke," executed in Carrara marble by Pistrucci.

Ascending the staircase, you enter on the left the Library, the dimensions of which, and of the other apartments upon this floor, as corresponding very greatly with the rooms described, it is not here necessary to repeat. This room has a very imposing effect; it is lofty, and divided into three compartments by skreens of green Sienna columns; their bases and corinthian capitals being of statuary marble. Their influence is, however, diminished, by an impression of littleness in proportion; they want elevation and grandeur, and the capitals appear to overlap the shafts. The ceilings of this and of the adjoining rooms are plain, a light cove arises from the cornice; and this and the entablature are painted in French white. The walls are of a very delicate green, the wood-work in imitation of maple. The curtains are of the richest crimson silk, and the room is lighted by a handsome or-moulu chandelier. The spaces between the columns are occupied by handsome mahogany bookcases; the table part of which is of green Sienna marble. Where this is not the case, the space is filled by full length portraits of the Sovereigns of England, many of which the Club owes to the liberality of Earl de Grey. As these form so peculiar a feature of this Club, we shall present our readers with a short account of them. Over the doorways of the Card Room, &c. are half-length portraits of King James II. and Charles II.; the rest around the room are full lengths, of James I., a copy by Walton,



L.L. Jewett. H. Melville.

# The United Service Club.

## The Map room.

L'United Service Club, Le Salon de Cartes. Das United Service Club-Die Mappen-kammer.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & C^e. Leipzig, T.O. Wegel.

from a picture by Vansomer at Kensington; William III., and Queen Mary, original pictures by Sir Godfrey Kneller; Prince George of Denmark, by Michael Dahl; Queen Anne, a copy from a picture by Sir Godfrey Kneller, in the possession of Earl de Grey; George I., an original picture by the last-named artist; George II., by Enoch Zeeman; George III., a copy by W. Robinson, from a picture by Sir William Beechy, R. A.; George IV,, a copy by Sir Martin Archer Shee, P. R. A., from a picture by Sir Thomas Lawrence; William IV., by J. Simpson, painted in 1834, and one of Her persent Most Gracious Majesty, by F. Grant. In addition to these, the Club during the course of the present year, has added the following:—An original portrait of H. R. H. Prince Albert, by J. Lucas; of the late Lord Hill, by H. W. Pickersgill; and of Lord Collingwood, a copy by Colvin Smith, of Edinburgh, from a picture in the possession of the Corporation of Newcastle. Of the painters of these portraits, Kneller and Michael Dahl deserve attention.

Sir Godfrey painted ten Sovereigns, and would have painted anything in any manner for lucre. The collection of portraits called the Kit-Cat Club, is that to which he owes his celebrity, but his rise and success may date from the period when he completed the likeness of Charles II. This monarch had promised his son, the Duke of Monmouth, his portrait by Lely, but the Duke preferring Kneller, Charles, unwilling to sit twice, proposed that both the artists should draw him at the same time. Lely did justice to his competitor, confessed his abilities, and the likeness advanced the painter. Prince George of Denmark was much the patron of Michael Dahl, by whom his portrait here placed was painted. He was the amicable rival of Sir Godfrey; his colouring was good, and he did not neglect the minor parts, as Kneller's success enabled him to do. Queen Christina, a woman whose madness has been mistaken for ability, and quick parts for a superior understanding, who talked indecently, and lived so; first brought him into notice. Walpole tells us that as he worked on her picture, she asked what he intended she should hold in her hand. He replied, "a fan." Her Majesty, whose ejaculations were rarely delicate, delivered herself of a very gross one, and added,—"A fan! Give me a lion; that is fitter for the Queen of Sweden." It was a freak of Nature to make her a sovereign; it is the lunacy of both mind and feeling to approve her life.

Paul Vansomer and Enoch Zeeman were both artists of merit. The first was a native of Antwerp; his style was bold, his chiaro-scuro good. He arrived in England about 1606, and painted two portraits of James I, soon after his settlement here; the last of which the portrait in this collection is a copy, about 1615. Of Enoch Zeeman little is known; he was an artist in much repute, and died in 1774. His style has been censured as finical.

Adjoining the Library is a Map Room, a small but lofty apartment, well fitted up. Over the mantlepiece is a full-length portrait of Lord de Saumarez, by S. Lane, presented

by the family of the late Admiral. The decorations correspond with the Library. To this the Card Room succeeds, in our opinion, equal to any in this house; by the impression of elegance combined with comfort which it conveys. The dimensions may be cited as similar to the Morning Room; the ceiling rises from a light cornice, is slightly coved, and plainly decorated. The walls are of a light straw colour; in other respects it is finished as the rooms adjoining. By the mantle-piece are full-length portraits of General Lord Lynedoch, painted by Sir Thomas Lawrence, P. R. A., and of Earl de Grey, painted by H. W. Pickersgill, R. A.; and at the west end there are two marble busts, one of his late Majesty, William IV., by Joseph, presented by Lords Frederick and Adolphus Fitz-Clarence; and one of Lord Nelson, by Flaxman, but which was in part finished by E. H. Bayly.

The North Writing Room faces Pall Mall. The walls are painted in straw color, and around it are mahogany book-cases, finished as those before-mentioned. A door, excellently fitted in, and forming part of the range of cases, opens from this into the adjoining room, and thus access can, if desirable, be obtained into every apartment upon this floor. Over the mantle-piece there is a half-length portrait of William III, the painter of which is unknown, but supposed to be Godfrey Schalken. Schalken was born at Dort, and was for some time a pupil of Gerard Dow. His chief practice was to paint Candle-lights; sometimes he did portraits, and adds Walpole, "*he once drew King William*," but as the piece was to be by candle-light, he gave his Majesty the candle to hold, till the candle ran down his fingers. Delicacy was no part of his character. Having drawn a lady who was marked with the small pox, but had handsome hands, she asked him, when the face was finished, if she must not sit for her hands. 'No,' replied Schalken, 'I always draw them from my house-maid.'"

The Billiard Room is the last upon this floor. It is handsomely fitted up, and apparently well adapted for its purpose. There is here a curious portrait, three quarter size, of the late General Christophe, King of the Island of Hayti, by M. Lamothe Duthiers, a native Haytian artist.

We have now described the principal apartments of the house, and shall conclude our paper by a slight glance at the Kitchen. Minute details will be here unnecessary. In large establishments offices of this kind differ, but as one star from another—of course in glory; and having already expatiated upon the battérie de cuisine of the Reform, this department, although combining all the resources of the "*United Service*," will not require to be considered at much extent. The Kitchen, then, is excellently placed for rapid communication with the Coffee Room. It forms a square, and is the most lofty and best ventilated of any we have seen. On the right are arranged the broiling stoves, upon the latest and most improved construction; whilst on the left steam warms, boils, stews, and is, as usual, the universal agent, multiplying means and economizing labour. In

lieu of the hot closets, so well fitted up at the Reform, the Chéf of the United Service has tables, the centres of which are lined with plates, and heated by steam; thus a perfectly clear space is obtained, and he can always review every division of the field of action. Perhaps, however, to the "Curious in Kitchens,"—for of these there is a class, as of the "Curious in Fish-Sauce;" the "Curious in Virtu;" more especially to our fair readers,—no part of this department may prove so interesting as the description of a new roasting jack, the very original invention of the Secretary, Mr. T. H. Willis. A light kind of rack is suspended before the fire-place, and round a disc upon this a clock wheel revolves, worked by vertical spindles, which may be set at any distance from the fire, and stopped at any moment. The number of these is not limited, or only so by the extent of the fire-place. The joints are thus hung vertically, instead of horizontally, and the advantages of this process all good housekeepers will acknowledge. The "gravy which follows the knife" is the "only follower allowed" by this system, and is most effectually retained; almost 50 per cent. being saved, and one attendant doing the work of two, by the ordinary process.

In reviewing the general architectural effect of this building, we must carefully keep in mind the objects its designers have had in view. Nothing is so common, whether we estimate the acts of our contemporaries, review the past, or judge the productions of the day, as to test them, not so much by any acknowledged standard, any established rule, as by some peculiar bias, some positive idea of excellence, or by rules applicable enough to individual cases, but utterly fallacious when applied to purposes, where the interests of many are concerned. The greatest happiness, upon the fairest terms, for the greatest number, must be always a most important principle in the legislation of a Club. Now it is obvious that a building constructed for such Societies should be so, with regard only to general comfort. It may be more or less elegant, but it must be convenient. You may build a palace, but you must have a dressing-room. The apartments must be spacious and varied; adapted to different pursuits, and various humours. Now, for all, or for any of the purposes for which gentlemen meet, this house appears to us admirably adapted. The apartments are spacious and accessible; there is continuity in their arrangement without confusion; you are neither lost in space, nor cramped in a cupboard. We cannot say it evinces the classic taste of the Athenæum; it has not the rich decoration of the Reform; but it possesses a fine simplicity, and if it want architectural feeling, it is not degraded by meretricious ornament.

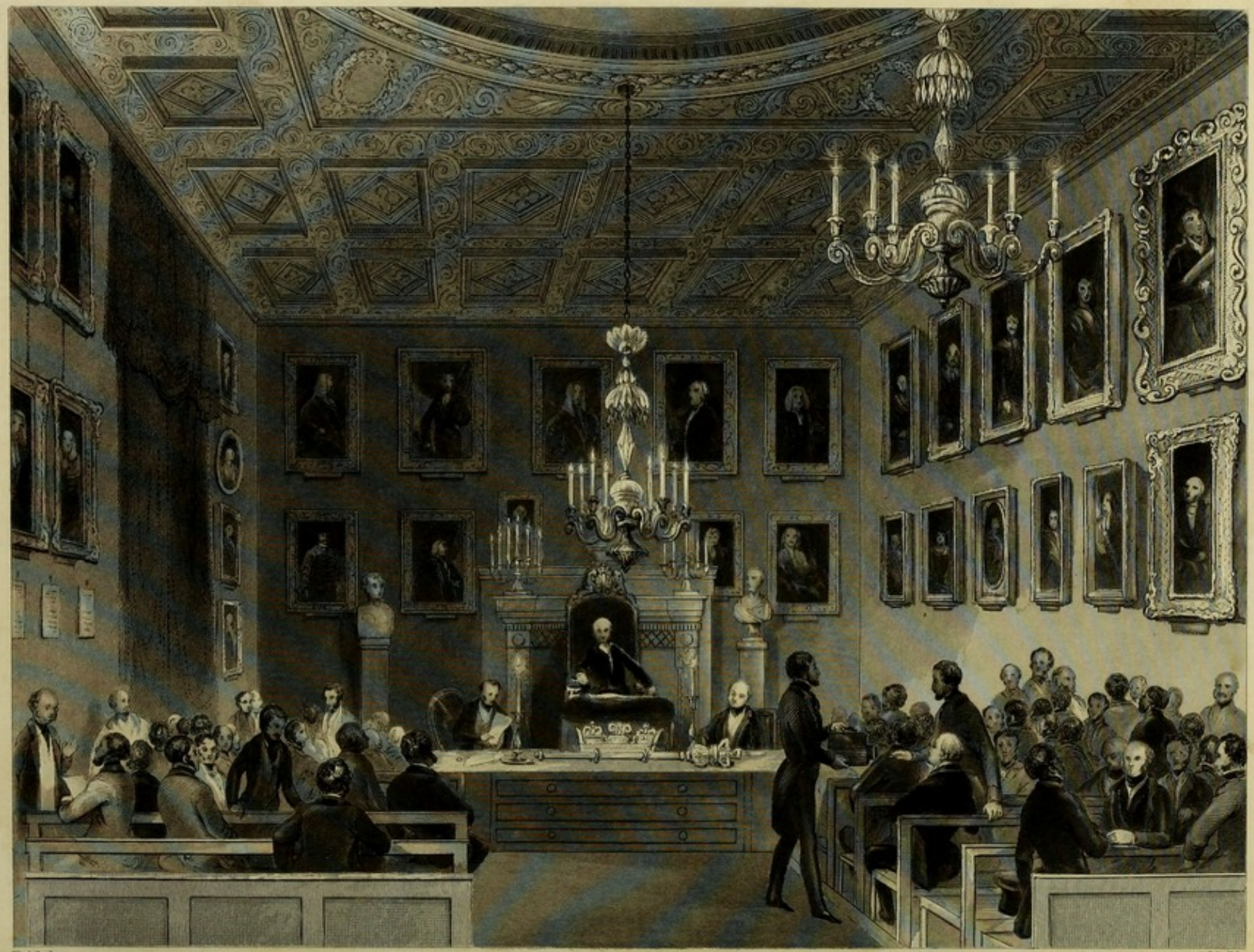
No one feature, however, is more quickly perceived, more continually impressed, than the excellent system of its administration. The military code brings with it duties, and implies responsibilities, but it secures order and regularity, and is not less the cause of general advantage than of individual ease. The Club bears upon entrance, and retains throughout, the appearance of a well-ordered private house, and has in no

manner the indication of a public establishment; which, in houses of this kind, it is good taste and better judgment to avoid. No corner in this vast metropolis is to us so much a subject of respect; for where in any country can the eye rest on men who have more nobly deserved of their country,—where can you enrol names of a purer lineage, more constantly allied with honour? There is not a veteran, whose valour has raised, protected, and advanced to victory

"The Flag
That braved a thousand years,
The battle and the breeze,"

that has not mingled in the society of his companions here; and if we were capable of doubting the influence or the advantage of such Institutions, we should become instant converts to their beneficial results, when we remember, that if opinions make men, no opinions can be better calculated to maintain the high-bred qualities of the English gentleman, than those which are nurtured, cultivated, and extended, not so much as points of argued deduction, but as admitted truths, within these walls.

In conclusion, we have to express our thanks for the permission given, and the facilities afforded, to enable us to present our readers another sketch from the History of the Clubs of London; most willingly we would have devoted more ability to the task, but we could not have discharged it with greater interest or pleasure. We could indeed have wished to have interwoven with this account of the United Service, some anecdotes of those who frequent it:—they could not but have been of historical, and, indeed, of personal interest to all, but we have refrained upon reflection,—that the rights of private society are not relinquished, because a man is a member of a Club, and to use the opportunities conceded by admission, to sketch the living with less than the respect due to the dead, is to be deficient in good feelings, and good opinions of right actions. We repudiate it, as the subdulous American—who lets not his right hand know what his left does, lest they should cheat each other—does his loan.



Fairholt. Melville.

*Somerset House.*

*Meeting of the Royal Society.*

*Seances de la Societé Royale.*

*Versammlung der Königlichen Gesellschaft.*

# THE ROYAL SOCIETY.

With the single exception of the *Accademia de' Lincei* at Rome, founded there in 1603, the Royal Society of London dates its formation earlier than any other Body of learned men in Europe, instituted for the purpose of advancing the interests of philosophy and science. As a Body, any society of the kind can effect perhaps comparatively little, otherwise than as it may serve to confer importance on the particular studies it is intended to promote, and to encourage and elicit individual talent. It has been frequently observed, that Academies and similar corporate bodies have never produced men of eminent genius, although they may occasionally reckon some of distinguished talent among their members, owing to such having been admitted into them when their names would rather confer than receive additional lustre. Nor is it surprising that this should be the case in regard to literary men and artists, for in their studies all depends upon individual intellect and mind, and on that peculiar temperament which goes to constitute genius. Not only is every great poet and every great artist autodidact, as such, but he is incapable of communicating to others his own intensity of feeling, his own creative power, his own imagination—in a word, his own idiosyncrasy. In matters of science, however, the case stands very differently; there, while imagination is hardly to be desired, there being danger of its going astray, the mere patient accumulation of facts into one common stock, is eminently serviceable, and that is to be best effected by co-operation.

Like the French Academy, our Royal Society originated in the private meetings of a few studious men, which were held just two hundred years ago, or about ten years after the Academy just mentioned had been formally instituted (1635) by Cardinal Richelieu. "It was at the lodgings of Dr. Wilkins, at Wadham College," says D'Israeli, "that a small philosophical club met together, which proved to be, as Aubrey expresses it, the *incunabala* of the Royal Society." Their first meetings, however, seem to have taken place somewhat earlier, and not at Oxford but London; for according to another particular account of them given in a letter from Dr. Wallis to Dr. Thomas Smith, and preserved among the latter's MSS., in the Bodleian Library, we learn,—to give Wallis' own words: "About the year 1645, while I lived in London (at a time when, by our Civil Wars, academical studies were much interrupted in both our Universities), beside the conversation of divers eminent divines, as to matters theological, I had the opportunity of being acquainted with divers worthy persons, inquisitive in natural philosophy, and other parts of human learning, and particularly of what has been called the New Philosophy or

Experimental Philosophy.—We did by agreement, divers of us meet weekly in London, on a certain day, to treat and discourse of such affairs. Of which number were Dr. John Wilkins (afterwards Bishop of Chester), Dr. Jonathan Goddard, and"—(omitting some other names)—" Mr. Theodore Haak, a German of the Palatinate, and then resident in London, who I think gave the first occasion, and first suggested those meetings.—They were held sometimes at Dr. Goddard's lodgings in Wood Street."

Thus they continued to assemble, till about 1648-9, when Drs. Wallis, Goddard, and Wilkins all removed to Oxford, therefore could attend the meetings of their colleagues in the metropolis only occasionally. The Oxford 'set,'—or offset,—began therefore to establish similar meetings of their own, which were for awhile held at the lodgings of Dr. Wilkins, warden of Wadham College, and on his quitting Oxford for the other university, at those of the Honourable, and also honoured and celebrated Robert Boyle. Among these Wadamites, or "the Club" as it was then styled, was one great "mathematical wit," whose name is more familiar to most readers than those which have been mentioned:—This was "Mr. Christopher Wren, nephew to the Bishop of Ely," who delivered weekly lectures on astronomy.

Towards the end of the Commonwealth, philosophy and its followers suffered scurvy treatment from the Parliamentarian troopers. Gresham College was made use of as quarters for soldiers, who left it in such an unseemly state that it required to be purified before it could be restored. The return of Charles Stuart to the throne put an end to these disorders; and it was in the memorable year of the Restoration, on November 28th, that having delivered a lecture at Gresham College, Wren retired with Lord Brounker, Boyle, Wilkins, Goddard, and other leading members, to the professor's apartment, where they discussed the plan of a college or society for the advancement of physico-mathematical learning, as a fair opportunity now presented itself for remodelling their association, and establishing it on a superior footing. Much as it seems at variance with his general disposition and habits, Charles had some taste himself for scientific pursuits, and possessed some skill in geometry. He accordingly not only assented to, but warmly approved of the project; and Wren was instructed to draw up the preamble or "Whereas," for the occasion; which he interlarded with remarks very edifying in themselves, but not particularly characteristic of the 'Merry Monarch's' sentiments.

One of its members, the learned and philosophical Evelyn, suggested 'Royal' as the most appropriate designation for the Society, and flattered by the compliment, royalty not only promptly conferred its charter, but accompanied it with the present of a mace of silver gilt, to be borne before the president on meeting days. Thus formally established, the Society began to thrive apace; a correspondence was opened between it and learned bodies or individuals abroad, and it published the first number of its "Philosophical Transactions" in March 1665. But the Plague for awhile suspended their meetings, and the

Great Fire expelled them from Gresham College, the civic authorities being compelled to take possession of their apartments; on which the Hon. Henry Howard (afterwards Duke of Norfolk) offered them an asylum at Arundel House, in the Strand; nor did his liberality stop there, for he also bestowed on them the valuable library formed by his grandfather, Thomas, Earl of Aurndel, the greatest 'virtuoso' of his time, and patron of art in England. The collection had originally belonged to royalty in the person of Matthew Corvinus, King of Hungary, and consisted of upwards of three thousand printed volumes, in various languages, and for the most part, of very early date, after the invention of printing; and also comprised five hundred and fifty four manuscripts in Hebrew, Greek, Turkish, and Latin. This library, we may here observe, has since been very greatly increased both by purchases and donations, among which last deserves to be recorded that made in 1715 by Francis Aster, Esq., to the amount of three thousand six hundred volumes, chiefiy on subjects of natural and experimental philosophy. The munificence of the first donor has not, however, obtained for him much respect from D'Israeli, who calls him "the degenerate heir to the literature and the name of Howard," reproaching him with alienating from the family the noble treasures amassed by his ancestor, because he himself had no taste for them. "He seemed perfectly relieved," adds that lively writer, "when Evelyn sent his marbles (the celebrated Arundelian marbles) which were perishing in his gardens, to Oxford, and his books, which were diminishing daily, to the Royal Society."

In 1674, the Society again removed, at the invitation of the Gresham Professors to the West Gallery of the Royal Exchange, in which quarters they continued till 1711, when they quitted them for that *cul-de-sac* in Fleet Street, hight Crane Court, taking possession of the house at the extremity of it,—perhaps as being the very *ne-plus-ultra* of the place. In this modest retreat, with a most philosophical contempt for dignity of appearances, did the Society continue, until their present apartments in Somerset House were assigned to them in 1782, by George III. In the meanwhile, they went on prosperously through good and evil; and were occasionally enriched by windfalls in the form of bequests; from Dr. Wilkins, the celebrated Bishop of Chester, they had obtained a legacy of £400, and afterwards—in fact, subsequently to their removal to Somerset House—one of £1000 in the stocks, from Benjamin Count Rumford, in 1796.

At the hands of satire and malicious wit, philosophers, however, have not fared very much better than antiquaries. Swift is strongly suspected of having intended to throw ridicule upon the Royal Society, and to aim a hit at the great Newton himself, in his account of the philosophers of Laputa, and their absurd and extravagant schemes for the advancement of science. Still who, even should he be an F. R. S., would wish to expunge the Voyage to Laputa, from Gulliver's Travels?* It is only to mere pretence that ridicule is injurious.

* Far more direct and impudent were the attacks of Peter Pindar on Sir Joseph Banks; for Peter was impudence personified, yet sometimes irresistible in drollery.

The annals of the Royal Society are graced by some of the most illustrious names in those of science,—names that are familiar not only to all Europe, but to both hemispheres and every region of the civilized world. Those of Newton and Davy alone sufficiently attest this. Of these truly eminent men—singularly contrasting with each other in their personal habits,—the first held the office of President, from 1703 to 1727. On the retirement of Sir John Pringle in 1778 the chair was filled by Sir Joseph Banks, who occupied it until his death in 1820. To him succeeded Sir Humphry Davy, and on his death in 1820, Davis Gilbert, who resigned after two years, when the office of President was accepted by a prince royal, the late Duke of Sussex, who resigned it only a few years before his lamented decease. From that time it has been held by the Marquis of Northampton.

Admission into this Society is, very properly, guarded by cautious provisions: candidates must be recommended by an attestation as to their qualifications, signed by at least six Fellows, and this is hung up for the inspection of the members, for five successive meetings before the election, which is by ballot (two-thirds constituting a majority), takes place. The admission fee is ten pounds, and the yearly subscription four; but this last may be compounded for by the payment of sixty pounds at first. Members are entitled to introduce friends on the evenings of meeting, and to receive the Society's publications gratuitously. The meetings are held every Thursday evening, from November to the end of Trinity term.

The Royal Society's Room at Somerset House is not only in the same part of the building, and on the same floor, but immediately adjacent to that of the Society of Antiquaries, one ante-room serving in common for both. In addition to the information afforded by the View of this apartment, from which its general character will be sufficiently understood,—it may be mentioned, that the bust on the chimney-piece behind the President's chair, is that of Charles II., and above it and all around the room are portraits of distinguished members of the Society, and others, commencing from the reign of that sovereign. Among them is one by Lely, of the unfortunate Duke of Monmouth; and the following deserve also to be pointed out as those of leading interest; viz. Sir Henry Spelman, John Evelyn, Sir Isaac Newton, Sir Martin Folkes (by Hogarth), Sir Humphrey Davy (by Sir T. Lawrence), Davies Gilbert, and his Royal Highness the Duke of Sussex.

The Room above this is the Library, to which the members retire at the conclusion of their meetings to hold a sober *symposium* over 'bowls' (i. e. poeticé) of that philosophic beverage—Tea, which 'cheers, but not inebriates.' A medallion of the German philosopher Euler, and an old picture of Sir Isaac Newton, over the fire-place, are the only ornaments of the kind in the apartment, excepting Chantry's bust of Mrs. Somerville,—beautiful as a work of art, and doubly so as a graceful and well-deserved compliment to Female Intellect in the study of the severer sciences.

# THE SOCIETY OF ANTIQUARIES.

ANTIQUARY is one of those titles which are never formally assumed or professionally appropriated; for a man would as soon think of writing himself Philosopher, Connoisseur, Virtuoso, Collector, or even Bibliomaniac, as Antiquary. The application of such terms seems to point rather to the weak, and, perhaps, ludicrous side of the characters so designated,—to the outré hobbyhorsical fancies which have thrown an air of ridicule over pursuits which deserve it only when pushed to extravagant excess. That of Antiquary is, it must be confessed, sufficiently exposed to the shafts of the pleasantry which is facetious upon 'gormandizing aldermen,' old maids, old batchelors, and all those unlucky delinquents whom the world considers itself privileged to make its laughing-stocks. Accordingly, the character of Antiquary has been drawn by comic writers, whether novelists or dramatists, in not the most flattering colours. 'Sir Timothy Grimcracks', and 'Jonathan Oldbucks', have come to be considered faithful portraitures of the whole race, who are in consequence supposed to set a prodigious value on such precious curiosities as "sand gathered out of the Granicus, and a horse-shoe broken on the Flaminian way." To many, the name of Antiquary suggests only the idea of a mere whimsical hunter after and hoarder-up of antiquated knick-knacks; or of a formal half-crazed pedant, as musty as old parchments, and as rusty as old coins.—something, in short, the very antipodes of a companionable man, or of a man of the world,—a perfect antidiluvian himself in attire and manners. But now-a-days a man may be an Antiquary, and a man of fashion—an Antiquary, and a novelist—an Antiquary, and a dandy—an Antiquary, yet a boon-companion, a humourist, and a jester. Tell it not in Gath!—but was not the frolicsome, fun-loving, laughter-inspiring, witty, vivacious author of 'Gilbert Gurney' and Co.—was not Theodore Hook himself an Antiquary?—and a confirmed one—confirmed and formally dubbed so by the important letters F. S. A.? In what particular branch of the study of antiquity he had most distinguished himself, we pretend not to say, nor are so impertinent as to inquire; but we have heard of one who boasted of being an enthusiastic admirer, and excellent judge of antiquity, when it came in the shape of *old* wine. However, if antiquarian lore does not seem to have been at all in Theodore Hook's way, an acquaintance with it is essential to many other writers of fiction; and it was his familiarity with it, that enabled Scott to impart an interest and vivid truthfulness to his narratives that greatly enhance their other merits. When rationally pursued, there is something very laudable and very captivating in the study of antiquities, which indeed it is hardly possible to dissever from that of history, if by history we are to understand more than a succession of political events and changes. In fact, were it not for the cultivation of

*Archæology*—which carries with it a more comprehensive and more favourable meaning than the familiar term Antiquarianism—History itself would be comparatively dry, and obscure.

The annalists of former ages either pass over or else mention very cursorily, a number of circumstances, familiar to their contemporaries, but requiring to be explained to us; and for such illustration we are indebted to the unwearied zeal and industry of those who have devoted themselves to studies which are decried by some as unprofitable though laborious, and frivolous though grave and plodding. Considered in detail, much of what has thus been collected may appear very trifling and insignificant, but then we are to look not to the individual items, but to their aggregate amount, and the vast stock of information which has thus been accumulated, the results of which are afterwards diffused through more popular channels of instruction. If, therefore, not immediately, indirectly at least the Society of Antiquaries has been essentially beneficial to literature and learning; and in regard to one art, has been most decidedly and unequivocally influential for immediate good. Hardly would the study of Gothic Architecture have been so assiduously cultivated, and the practice of it so well understood, as they are at the present day, had not that Society, and collaterally with it, many able antiquaries, directed their attention to the examination of our ancient edifices, and their various styles. It was they who pioneered the way, and cleared the track, which architects would never have cleared for themselves.

The study of its own antiquities naturally comes in among the latest of those which a people take up, for very much must have become obsolete and forgotten, ere there can be occasion for investigating it as neglected matter of history. It is therefore somewhat singular, that the Society of Antiquaries should be itself one of the most ancient literary associations in the Metropolis, it having been originally founded in the early part of Elizabeth's reign—about 1572—when several students of the Inns of Court, including many individuals distinguished by their rank as well as by their abilities, instituted a Society which they called the "Antiquaries' College," and which held its meetings weekly. The scheme itself seems to have originated entirely with that eminent prelate and scholar, Archbishop Parker, who was a munificent patron of letters and antiquarian studies. Another great patron of the Society was Sir Robert Cotton, whose name is immortalized by the "Cottonian Collection," now preserved in the British Museum, and consisting of invaluable literary treasures, in State Papers, and ancient manuscripts. It was at Sir Robert's own house that the meetings continued to be held for nearly twenty years; and whether there, or afterwards at some other place, it was the custom of the members to "sup together,"—a custom strongly recommended by its antiquity, for, as an amusing antiquarian writer has observed, from the days of Athenæus to those of Dr. Johnson, the pleasures of the table have given an additional zest to those of literary conversation and sociality; and those who cannot open their mouths to utter brilliant things, can at least open them in order to swallow good things.

Having nearly passed through its 'teens,' the Society became ambitious of assuming a

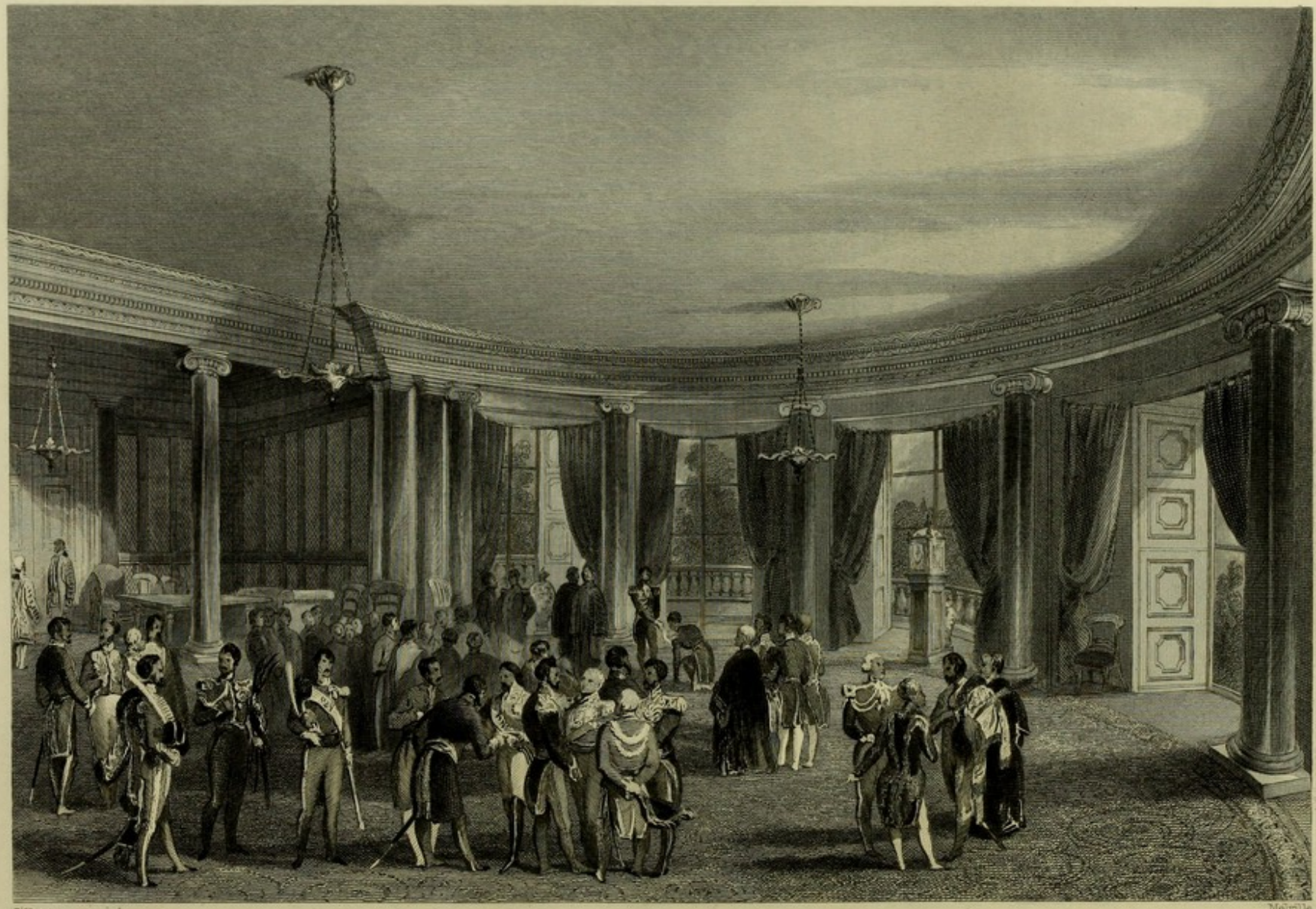
more public character, and accordingly drew up a petition to the Queen fôr a charter of incorporation, under the title of the 'Academy for the study of Antiquity and History,' and proposed to erect a library to be called 'The Library of Queen Elizabeth.' The petition itself is still extant among the Cottonian MSS., yet whether it was actually presented, is doubtful; at any rate the object of it was not effected, although her Majesty appears to have been well disposed towards the Society, which, under the auspices of Archbishops Parker and Whitgift, had greatly increased the number of its members, and could reckon among them names still lustrous in antiquarian fame;—those, for instance, of Lamborde, Stow, Camden, and Sir Henry Spelman, also Sir William Dethicke, at whose apartments in the Heralds' College the Society used latterly to meet some time previous to its being broken up, which event took place in the year 1604. Strange to say, Elizabeth's successor, of all our sovereigns who most affected erudition himself, even to pedantry, had conceived a mistrust—or, as Spelman phrases it, had taken "a little mislike" of the Society.

Notwithstanding this decided hostility on the part of James, an attempt was made, in 1617, to re-establish the Society; another petition for a charter was framed, but was not at all more successful than the first one; therefore, though antiquarian studies continued to be prosecuted with diligence and vigour, even during the disastrous period of the following reign, it was only by scholars in their individual capacity, and not as a united and formally recognised Body. It was not until just ninety years afterwards, viz, 1707, that the Society revived,—or rather a fresh one began to spring up. In its origin it was no more than a private club, consisting of a few ingenious individuals, who used to meet every Friday evening, at the Bear Tavern in the Strand. Bagford, the projector of a History of Printing, Wanley, the learned librarian of the Earl of Oxford, and who had a great share in the collection of the Harleian MSS., and Mr. John Talman, an able architectural draftsman, were the chief, if not the sole members. They were, however, quickly reinforced by the accession of many others, including Holmes, keeper of the Tower Records, Maddox, the learned Exchequer Antiquary, and Elstob, the great Saxon scholar. Thereupon, they removed to the *Young* Devil Tavern, in Fleet Street, where they were joined by Stukely, Browne, Willis, and Vertue, the engraver, all valuable and industrious members. In 1717, they formally re-constituted their Society (the number of members being limited to one hundred) and for the first time elected officers. One leading object with them was to publish engravings of the more remarkable of our national antiquities; and thus commenced the "Vetusta Monumenta." In 1727, the Society removed from the Fleet Street tavern, to apartments in Gray's Inn, and shortly after to the Temple; but at this period the death of the Earl of Winchelsea, and the withdrawal or absence of several of the most active members, caused it for a time to decline, and an attempt was made to incorporate it with the Royal Society. Quitting the Temple, the Society began in 1728 to hold their meetings at the Mitre Tavern, in Fleet Street, where they found a resting-place until 1753, when they finally abandoned taverns altogether, and took a house of their own in Chancery-lane,

where they published the first volume of their transactions, or the "Archœologia," in 1770. Hence they removed to their present apartments in Somerset House, which had been granted them by George III., and in which they held their first meeting Jan. 11th, 1781.

For many years previous to their taking up their last-mentioned *habitat*, the Society had been incorporated by Royal charter, for which they again had petitioned in 1750, through their own President, Sir Martin Folkes, and the Earl of Hardwicke, the then Lord Chancellor; and not only was their suit granted, but the King was pleased to declare himself "Founder and Patron." The style of incorporation was by the title of "President, Council, and Fellows of the Society of Antiquaries of London"; and they were empowered to have a body of statutes, and a common seal; also to hold in perpetuity lands, &c. to the yearly value of £1000. The Council, which is elected annually, consists of twenty-one persons, including the President. The members are chosen by ballot; a certificate of the requisite qualifications,—viz. a knowledge of English history and antiquities, and a love of the study,—previously signed by at least three Fellows, being hung up for the general inspection of the members, on six successive evenings. This form of scrutiny as to qualifications is, however, dispensed with, if the candidate happens to be a peer of the realm, a privy-councillor, or a judge: in such case, he may be proposed by a single member, and ballotted for on the same evening. A majority of two-thirds carries an election, on which the newly-admitted F. S. A. pays a fee of eight guineas, and an annual subscription of four more; or he may compound for the latter by paying down at once forty guineas in addition to the admission fee. Each member is entitled to a copy of the Society's publications on paying a fee of half-a-crown to the sub-librarian; and besides the use of the library and collection of prints and drawings, has the privilege of introducing a friend at the evening meetings.

Their principal room, which is in the front building of Somerset Place, towards the Strand, is shown in the view, therefore requires no description, except as to some particular objects: among them are a bust of George III. on the mantel-piece behind the President's chair; another of Mr. Carlyle; portraits of Dean Milles and other early members of the Society; those of Humphrey Wanley, Dr. Stukeley, and Dr. Wilkins; several ancient portraits formerly belonging to the Paston family, and bequeathed to the Society by Mr. Kerrich; and a picture of the 15th century, representing the martyrdom of St. Erasmus; and one of the Fire of London. Over the other chimney-piece facing the President's chair, are ancient portraits of Henry V., Edward IV., Henry VII. and VIII., and Queen Mary. Not the least interesting article of all—at least to the curious in autographs—is the volume in which the members' names are registered. Among royal signatures, the latest is that of his present Majesty of Prussia; among others occur those of our distinguished wits and poets, as well as archæologists, historians, and architects.



Gilbert. Melville.

# Buckingham Palace, - The Library.

## Foreign Levee.

Le Palais Buckingham, La Bibliotheque.

Der Buckingham Pallast Die Bibliothek.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M. M. Aubert & C.ie Leipsig T. O. Weigel.

# BUCKINGHAM PALACE.

## THE LIBRARY.

Criticism has been by no means sparing of its censures upon Buckingham Palace; for it has been by far more bountiful with its comments than liberal in its opinions; these last having been more free than favourable, more sincere than complimentary. And it must be confessed, that as a building the public have some reason to be dissatisfied with it. It is not of a character to flatter our national vanity; it does not even rank as one of the stars of our metropolitan architecture; never is it quoted for admiration, or even simple approbation, either as regards its general design and effect, or those of any particular features. Still it has some parts which, if they were differently applied, would be allowed to be, if not positively beautiful, sufficiently handsome. Take, for instance, one of the lateral elevations of the wings, place it in a street or square, as the façade of either a private mansion, or some public building, and, in such character, it might pass for a superior thing of its kind; as more than ordinarily imposing, at least, in its ensemble, although not altogether calculated to endure a very critical scrutiny.

Why then, it may be asked, should we not allow the same kind and degree of merit to the building as it now is, especially as there is very much more besides, which ought greatly to enhance rather than at all detract from effect? The answer must be looked for, not in one but a number of '*Becauses*.' One of them is because merit is relative; because the degree of admiration we feel depends more or less upon circumstances; because what in one case would be considered grand and dignified, in another may appear the reverse; because we are apt to judge of things accordingly as they surpass or fall short of reasonable expectation. Nor is it the least important *because* of all on this occasion, that as a work of architecture this Palace does not fulfil the promise made by the opportunity itself: no wonder, therefore, if the public have expressed some discontent, at finding that such highly favourable opportunity was not so well turned to account as it might have been, and that the difference between Buckingham Palace and the former Buckingham House, is by no means what it ought to have been.

Either George IV. consulted his own particular taste, or confided in that of his architect, more than was altogether discreet; for if royalty has its immunities, it has also penalties attached to it. A private individual is responsible to no one for his taste; his caprices are no affair of the public. But, whether reasonably or unreasonably, the public *will* make royal palaces an affair of their own, and *will* talk as if their notions of what is

right and proper in such matters ought to be deferred to. Certainly, William IV. did not testify any very great admiration of the new Palace erected by his royal brother and predecessor, for he never took possession of it; nor was it till after the accession of our present sovereign, that it became the actual abode of royalty.

Her Majesty is said to be even attached to Buckingham Palace as a residence, and, notwithstanding our previous remarks, this is no disparagement to her taste; for, though royalty may be more magnificently lodged, seldom has it been so well lodged, or in a manner which so completely corresponds with English ideas of comfort. While St. James's is kept up for occasions of mere state and parade, for public levees and drawing-rooms, Buckingham Palace is appropriated almost exclusively as the private and the *domestic* habitation of royalty, one where it is able to dwell *en famille*, and feel that it has not only a house but a *home* also. Considered in this point of view, Buckingham Palace has far more to recommend it, than have any of the most pompous palaces in Europe. Therefore, whatever reason the country may have for expressing disapprobation, Her Majesty has cause to be well satisfied with the architect's arrangements in the interior, if not completely so with the taste displayed in some parts; and has none for regretting that, of Inigo Jones's ideas for a palace at Whitehall, only the mere fragment which we now see was executed. That edifice would, no doubt, have been a far statelier object to look *at*, much more *monumental* in character, but a less agreeable one to live *in*; less adapted to the refinements of modern, less accommodated to the actual exigencies of every-day life.

If it must be admitted that Nash failed egregiously in regard to external dignity—in fact, seems to have aimed at nothing more than mere prettiness at the best—it must also be admitted, on the *per contra* side of the account, that the interior is passably habitable, notwithstanding Von Raumer's declaration that "he would not care to have a free residence in it," and Mrs. Jameson's amiable apprehensions lest its royal inmates should be "smothered in the low rooms." The experience now of some years has proved that there is very little to be feared from either suffocation or malaria, although, as regards the latter, the most serious consequences were at one time predicted; yet why, if malaria there be in St. James's Park, it should single out Buckingham Palace as the object of its virulence, leaving both the other Palace and Marlborough House unvisited by its baleful influence, is what the wiseacres who raised that doleful cry never attempted to explain.

The Park certainly has no longer that *beau-monde* "air" which distinguished it in the last century, when its Mall was the daily resort andrendezvous of promenaders of quality, and was the *Change* of fashion,—though fashion is so changeable in itself as to seem to require nothing of the kind. In confirmation of this last no less original than very sagacious remark, we find that fashion has deserted the Mall, withdrawn its favour from St. James's Park altogether, and, in fact, given up its former peripatetic—or, as Mrs. Malaprop says, *very pathetic* system of marching its followers backwards and forwards in troops and squads,

and that not only in the Mall, but at Vauxhall and Ranelagh. Of these once fashionable resorts, all three may now fairly be said to be extinct, for even the Mall is no longer what it used to be, except in name, and even that has now an antiquated sound. Compared with what it was in the hey-day of its pride, and pomp, and fashionable renown, the place itself has a most deserted, forlorn, and melancholy look. Fortunate, therefore, is it for the present generation, that they cannot make the dispiriting comparison. If, too, we can no longer meet with fashion in the *plusquam-perfectum* shape within St. James's Park, we have there now in lieu of it—Nature; Nature, not in her coarse rustic attire, but in fair Arcadian trim, with both water and verdure, with umbrageous alleys, and smiling boquets. What was once a dull canal, latterly crossed by a Chinese bridge, the solitary monument of departed fêtes and pagodas, now shines a silver lake, studded with "emerald isles," more tranquil than that of Ireland—truly fortunate islands, inhabited only by bipeds of the feathered race. Yes; we here find not only "real water," but real water-fowl also; and by way of finishing climax to the whole—*real sheep!*

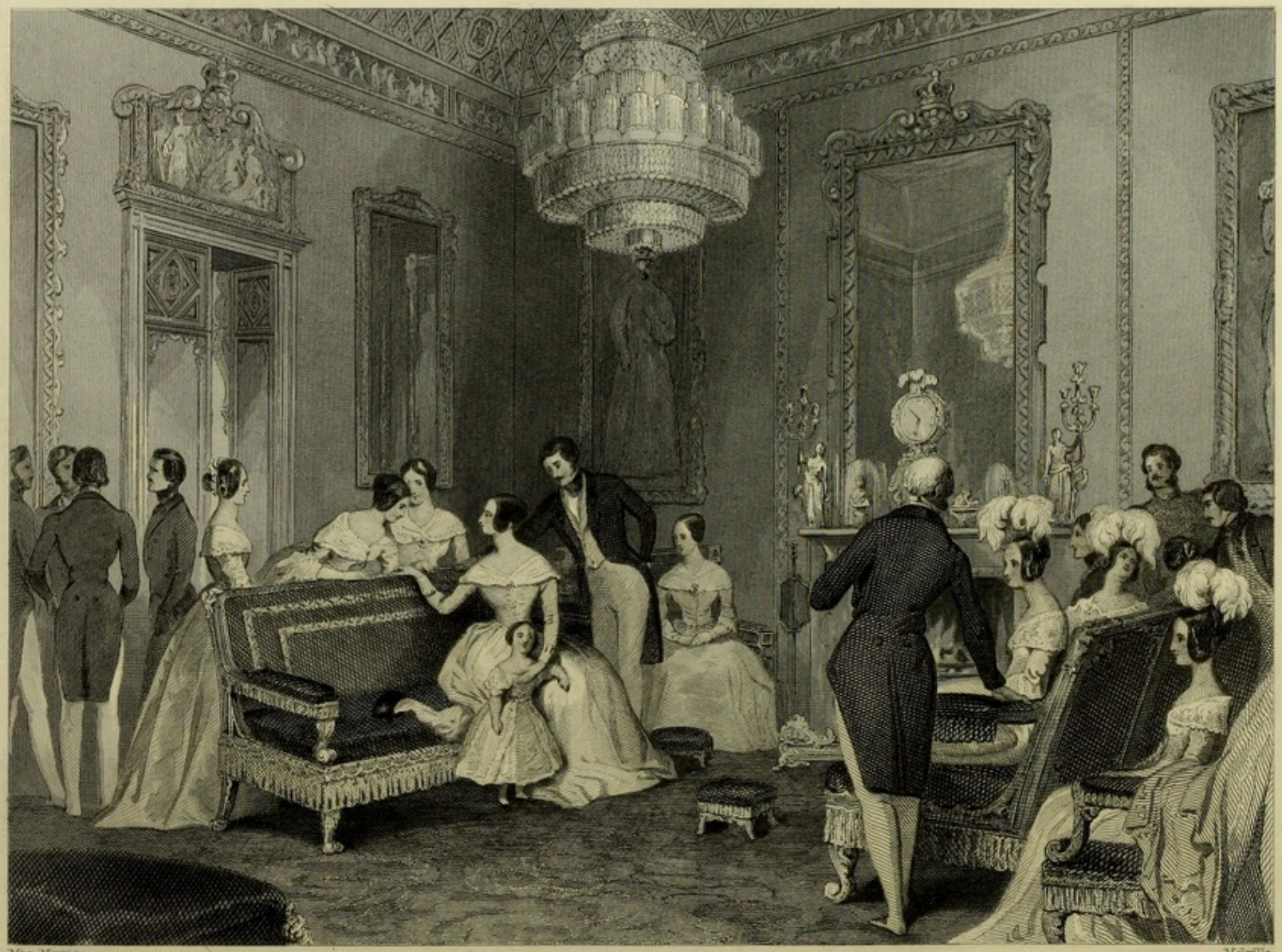
Lest we should be thought to have taken up George Robin's pen by mistake, instead of our own, we will now moderate our descriptive transports, and descend a little nearer to the level of sober prose. All "blarney," therefore, apart, we do not hesitate to say that the interior of St. James's Park, as now laid out, is a most admirable improvement; and is more creditable to Nash's taste than any of his architectural exploits.

When seen from the front of the Palace, this Park—at least this inner portion of it—is truly beautiful—a sylvan territory, so embowered or fenced in from all without and beyond it, that the imagination may, and with no very great effort, delude itself into the idea of its being of *ad libitum* extent. In regard to the Park, Buckingham Palace is in a very far better position than that of St. James's; and it possesses, moreover, the advantage of commanding a similar prospect on the West side; less extensive, indeed, but equally, or even still more, sylvan in character. Although rather confined in one direction, namely, to the South, where the Palace abuts upon the public road, the private gardens or enclosed grounds occupy a considerable space, and are so laid out that its boundaries are concealed by artificial slopes and mounds, as well as by the thick foliage of trees. Thus, while as perfect seclusion as possible has been secured, it is one of most delightful and cheerful character. Instead of being imprisoned and pent up within courts, or having nothing more than a dull "town garden" attached to it, the Palace seems to stand embowered within a fairy domain of its own. Such, at least, is the idea suggested by the prospect from within on this side of the building, where are placed all the principal rooms, both on the ground-floor and that over it.

On the lower floor is a suite of morning rooms, four of which are fitted up as libraries; the largest of these, that which forms the centre of the West front, and which opens upon a broad terrace, extending the entire length of the latter, forms the subject of the accom-

panying view. Its dimensions are 34 feet by 64, exclusive of the spacious semicircular bay, which adds twenty feet more to its breadth; or, if we choose to consider that the length of the room, and its width to be defined by the columns, regarding the portion cut off by them as recesses added to it, it may be said to be 54 feet in length by 39 in breadth, independently of the additional spaces behind the columns, which nearly double that breadth. Thus there is a sort of variety, not to say intricacy of plan, that contributes more to effect than mere size would do; and this peculiarity of character is still further enhanced, by there being no other windows than those within the bay; consequently, the light is more concentrated, and a far stronger degree of picturesque *relief* is obtained than there would be, were the ends of the room behind the columns similarly lighted. Few persons, however,—few even among architects themselves—appreciate or even seem to understand the value of light; that is, the *pictorial* value of it. Of light, indeed, they appear to think there never can be too much, nor of windows too many in a room; but when you talk to them of *effects* of light, it quite puzzles them.

Certainly, Von Raumer, in his determination to find fault with every part and every thing within Buckingham Palace, showed that he had no eye at all, either for pictorial effects, or of scenic effects and happy contrasts arising out of arrangement and plan; else he would have expressed himself very differently from what he has done, where he says: "Even the great hall does not answer its object, because the principal staircase is on one side, and an immense space, which has scarcely any light, seems to extend before you at the entrance, to no purpose whatever"! Most certainly the grand staircase does not *stare* you full in the face on first entering, but then it shows itself to all the greater advantage by not coming into view the very instant the hall is entered; and as to its position, it may be with equal, if not greater propriety, said to be at one *end* of the hall than on one side of it. The subdued light within the hall itself gives additional brilliancy to the staircase, over which the light sheds itself from above, while the effect of both that and the entrance hall are greatly enhanced by the mysterious *demi-jour* of the back-ground, seen between the openings of the piers and columns facing the entrance. At first sight this space does not show itself to be so "immense" as Von Raumer—without any intention of flattery—describes it: we are, therefore, taken by agreeable surprise when on advancing into it, it is discovered to be still larger than the hall and staircase together, although its magnitude is of a different kind, it being that of length (the extreme extent is 180 feet); therefore, this inner hall, or gallery, admirably contrasts with the parts previously seen, without thereby diminishing them. But its "no purpose"?—if its affording a noble approach to all the principal ground-floor rooms be none, we must admit that architectural effect must be its chief apology. The lengthening vista seen on either hand, on advancing from the entrance hall, is not a little striking; and if, unless when lit up of an evening, the vista itself looks rather sombre, all the more cheerful, by such contrast, look the rooms to which it gives access.



Mac Manus. Melville.

*Buckingham Palace. The Yellow Drawing Room.*

*Le Palais Buckingham. Le Salon Jaune.*

*Der Buckingham Pallast. Der Sogennante Gelbe Gesellschafts-zummer.*

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipsig, T. O. Weigel.

# BUCKINGHAM PALACE.

## THE YELLOW DRAWING ROOM.

WITHOUT attempting to substitute unqualified eulogium for unqualified censure, we have, in the immediately preceding article, endeavoured to vindicate both the architect and the building, by calling attention to several meritorious points in the arrangement of the the latter; nor, in so doing, have we repeated, or been guided by, the opinions of others; because, strange to say, those points seem to have been hitherto overlooked alike by those who have praised and by those who have condemned. While, if even they perceived them, the latter have not had the candour to acknowledge them, the others have failed to shew tact by bringing them forward as they might have done.

It should be borne in mind, that as far as its actual purpose is concerned, Buckingham Palace was chiefly intended to supply the place of its predecessor, the original Buckingham House, on an enlarged scale, and with greatly improved accommodation; that it was not meant for what may be called a *State* Palace, but rather as the family town mansion of royalty; and that, accordingly, convenience and habitableness were to be consulted in preference to that regal pomp and display which would have interfered with the other character. Compared with those in several European capitals, this English palace is of inconsiderable extent; yet when it is examined, it will be found to be quite as ample, as a royal habitation—perhaps even more so, than some of the largest of them. In more than one very extensive pile of the kind, the sovereign is rather a lodger in, than the occupier of it; the greater portion being appropriated as lodgings for other persons, or given up to public rooms used only on very rare occasions, if ever used at all, otherwise than as mere thoroughfares in order to get from one part of the building to another. Jones's vast project for Whitehall would have been, with all its magnificence, merely an assemblage of so many distinct parts, all indeed admirably connected together as an architectural whole, but necessarily straggling in consequence of the numerous spacious courts within, whereby one range of rooms or of the building would have been quite separated and removed to a most inconvenient distance from another, without any sort of centralization. Thus the grandeur attending those spacious courts would have been paid for rather dearly by the inconvenience resulting from them: and although such disposition of plan would suit very well for a barrack or hospital, the very circumstances that would recommend it for such purpose, render it ineligible for one of so different a destination as a royal residence. The more spacious are inner courts, so much the worse the plan. Of this the Louvre at Paris is an instance, and both that and the Palace of the Tuilleries are about as badly arranged, and as ill-contrived for actual habitation, as they well could be.

To say the truth, it is a most difficult problem in architecture—one never yet solved in a completely satisfactory manner,—to combine with all that is demanded by parade and state, the *agrémens* and the convenience required and looked for in a private residence, be its scale ever so pompous. If then, the architect of Buckingham Palace erred at all in paying greater regard to the latter than the former considerations, he has at least erred on the right side,—that is on the safer one. Neither was he unmindful of effect, for by concentrating his plan, he has brought into one striking architectural focus all the principal features of the interior, thereby causing it to appear more spacious than it would have done, had they been scattered about, and interrupted by comparatively insignificant parts coming in between them.

Instead of throwing the state rooms on the principal floor into a mere suite or *enfilade* he has *grouped* them together, so as to give the idea of considerable depth or extent through the building, from the rooms in one front, to those in the other, at the same time keeping up an immediate communication between them all, so that when once entered, they present themselves in uninterrupted succession, and one can be reached from another without passing through all the intermediate rooms. The effect is further greatly enhanced by the variety and contrast in regard to the forms, proportions, and dimensions also of the separate rooms. In general, little other diversity of character is aimed at than that which arises from decoration and fitting up, from pictures and furniture; it being considered sufficient to provide a monotonous set of rooms nearly all alike as to size, and hardly distinguishable one from another by any architectural character, therefore what character they ultimately have must depend upon the decorator and upholsterer. Such is not the case in Buckingham Palace: here no two adjoining rooms of the principal apartments are repetitions of each other as to size and form, and all are as judiciously disposed with regard to due climax, as could well be done. Had the very same rooms been placed in a single line, there would even then have been greater variety than usual, and of course the length from end to end prodigiously increased, but the effect now produced would have been considerably diminished.

By way of rendering our descriptive remarks more intelligible, we will, before proceeding to speak of them, give a list of the seven rooms constituting the state apartments, with their respective dimensions, and arranged in the order in which they present themselves on entering from the Grand Staircase and Guard Room.

| | | |
|---|---|---|
| Green Drawing Room | 48 feet by | 35 |
| Throne Room | 65 | 35 |
| Picture Gallery | 160 | 28 |
| Yellow Drawing Room | 48 | 35 |
| Saloon | 32 | 52 |
| Ball Room | 68 | 35 |
| State Dining Room | 60 | 35* |

* Exclusive of recess at end, which adds ten feet more to the length.

Of these apartments, some have been already represented or described in preceding sections of our Work: the first one, or Ante-room, called the Green Drawing-room, is spoken of in the account which accompanies the view of the Throne Room; but as it was not done then, it may now be pointed out, that this room is the one which opens upon the upper portico of the East or Park front, which serves as a terrace to it, and is sometimes enclosed with awnings as a temporary pavilion for a band of musicians, at evening fêtes.

A view of the Gallery is given at page 97, Vol. I, but taken so obliquely as to show pictures, on the side which is seen, to more advantage than the room itself. And at page 170, Vol. I, will be found a list of all the pictures, including those in the other state-rooms;—and among them are those two most interesting and deservedly celebrated ones by Zoffani, the 'Florentine Gallery,' and the 'Royal Academy,' which last is in itself a gallery of portraits, since it contains no fewer than thirty-six.

This Picture Gallery serves to combine together, and to approximate to each other all the other rooms, and likewise communicates at its north end with the private apartments situated in that extremity of the West or Garden Front, and the others in continuation of them, extending along the whole North side of the Palace. Taking the other state rooms in succession, from that end of the Gallery, and proceeding southwards, the first one is the Yellow Drawing Room, (which also communicates immediately with one of the ante-rooms of her Majesty's own private apartments). This is the room which forms the subject of the accompanying engraving; and it derives its name from the colour of its pilasters and draperies. There are only two pictures in this room, both of them portraits, viz, of Peter the Great, by Netcher, and of Fenelon, by Vivien. But there is a series of twelve bas-reliefs by the late William Pitts, intended to allegorize the Origin and Progress of Pleasure, as expressed in the following subjects;—Love awakening the soul to pleasure,—the Soul in the bower of Fancy,—the Pleasure of Decoration,—Invention of Music,—the Dance,—the Masquerade,—the Drama,—the Contest for the Palm,—the Palm resigned,—the Struggle for their Laurel,—and the Laurel obtained. These compositions are genially conceived, and are worthy of their highly talented but also most ill-fated author,—of him who produced those two masterly achievement of the plastic art, the Shield of Hercules, and the Shield of Eneas, in which he showed himself the worthy emulator and rival of Flaxman.

The next room is the Saloon in the centre of the Garden front, and immediately over the Library which forms the subject of the preceding plate. Here the architectural decoration is particularly sumptuous, the shafts of the Corinthian columns and pilasters being of purple scagliola in imitation of lapis lazuli, and the entablature, cornice, and ceiling profusely enriched, and all the other decorations and furniture of corresponding magnificence. This room contributes also very greatly to give variety to the general plan, because it is placed transversely to the adjoining ones, that is, its length is in the same direction as their breadth

or width from back to front, the window side being a spacious semicircle (as in the Library on the ground floor,) and therefore becoming one end of the room, which is not exactly the case in regard to the Library, for there the greater length is from wall to wall behind the columns, whereas here the additional spaces or recesses are cut off, consequently, the room is just of the same width as the bay. At the end facing the windows, are folding doors, opening into the Picture Gallery, and on each side of them a chimney piece,—an arrangement that would be faulty because inconvenient, were the room a *sitting* drawing room, whereas it is merely one of entrée or the state ante-room. Here also are some pieces of decorative sculpture by Pitts, viz: three friezes, that on the East side, or end facing the windows, Eloquence, the one on the South side, Pleasure, and on the opposite one, Harmony.

The next, or South Drawing-room, or as it is now called, the Ball-room, is considerably more spacious than the North one, and is by its length well adapted for the purpose to which it is appropriated; it differs also from the other room somewhat in shape as well as in size, there being a slight break in the plan at the south end, forming a compartment which gives the additional length. Here the columns are of crimson or deep rose-colour scagliola, therefore, as may be easily imagined, the effect is sufficiently gay and magnificent, enhanced as it is by the splendour and costliness of everything else. This glittering pomp, however, tends to divert attention from what would otherwise attract it as exquisite pieces of art,—the three compositions in relief, by Pitts, representing the apotheoses of our three illustrious bards, Spenser, Shakspere, and Milton.

The next and last of these parade rooms is the State Dining-room, situated immediately over the ground floor dining-room, and corresponding with it in its general dimensions, but considerably extended at its South end, by a spacious and deep side-board alcove, in which are private doors communicating with the serving-rooms &c.; therefore in regard to this arrangement and contrivance nothing can be better, both convenience and state being equally consulted. This room is also marked by one novel peculiarity which is of very happy effect, viz:—over each of the three windows is a smaller one, not made however to show itself as a window, but as a circular ornamental transparent panel, the opening being closed with a single plate of cut glass having the initials W. R. and a crown surrounded with a laurel.

Our description,—if that which leaves so very much not even mentioned, deserves the name of description—must here close; but we feel tolerably confident that, imperfect as it is, it will have reconciled most of our readers, by convincing them that if royalty has been lodged with more magnificence and with more cumbrous pomp, scarcely ever has it been better provided for in regard to all that conduces to refined comfort and the luxurious elegances of highly-polished yet domestic life.

Gilbert. Melville.

# Tower of London.

## The Great Horse Armoury.

La Tour de Londres. La Grande Salle d'armes aux Chevaux. Der Tower. - Die Pferde Rustkammer.

# THE TOWER.

## HORSE ARMOURY.

WHAT its Capitol was to ancient Rome,—what its Kremlin is to Moscow, such is its TOWER (emphatically so called) to London, its palace-citadel and strong hold, and the monument most closely connected with popular annals and the history of the state. Indeed, it is chiefly in this latter respect, and on account of the objects of curiosity for which it serves as a repository, that the Tower now possesses much interest, since so far from being an imposing object to the eye, it shews itself only as a huddled-up mass of buildings, some of them comparatively modern, and none of them particularly dignified in appearance. The sole feature which gives character to the exterior in a general view is the lofty upright structure distinguished by the name of the *White Tower*: were it not for that, which with the turret at its angles, forms a bold and conspicuous architectural object in the views from the river and the opposite shores, the "Tower" would hardly be distinguishable at any distance.

Fortunate is it, therefore, that that portion of the buildings escaped destruction on the night of October 30th, 1841, when it was in an almost equally perilous situation as was Westminster Hall on the night of October 16th, 1834. Buildings in closely packed cities are liable to frequent and total destruction; within less than four years after the burning of the Houses of Parliament, a similar fate befel the Royal Exchange; and in two years and a half afterwards, the Tower barely escaped annihilation. On that occasion, however, the fury of the flames was, most fortunately, arrested, and prevented from extending beyond the range of building called the Grand Storehouse, which contained on its upper floor the celebrated Small Arms Armoury, an apartment 345 feet in length, and 60 feet in width. This may be said to have been totally consumed, nothing being left but fragments of shattered and blackened walls. Even thus limited, the destruction as to value of property was immense, for the artillery and pieces of ordnance stored below made that place look like a temple of Mars; far more terrific than any one imagined or described by poets; while the spacious gallery just mentioned might very well have passed for the ball-room of Bellona, so ingeniously was it fitted up and decorated from floor

to ceiling with muskets, pistols, halberds, and other implements of warfare, all disposed so as to form quaint, curious, and some of them really tasteful ornaments and devices. Even the columns seemed composed of pikes with wreaths of pistols twining round them. At the lowest calculation the stand of arms kept ready for immediate service amounted to 150,000. The whole of these and other arms were destroyed by the fire,—not, indeed, actually and altogether consumed, but so as to be rendered quite useless and valueless, had not a value been invented for them as relics, as which they were permitted, by the Board of Ordnance, to be sold to the curious in such matters, and the more the articles were disfigured—rendered shapeless and unintelligible,—the more precious, no doubt, they were in the eyes of many purchasers.

The range of buildings we are now speaking of, and whose ruins alone now remain, occupied nearly the whole of the north side of the inner area or 'Parade,' a large open space—hardly can it be described as a 'court-yard,'—on the south side of which stands the original keep or 'White Tower," therefore in saying that the latter was in imminent peril on the night of the fire, we are not to be understood quite literally, because hardly could the flames have extended to it, nor was there any danger of its being melted by the heat. Still, danger there was of its being shattered to pieces and even hurled into the air by an explosion, there being considerable stores of gunpowder deposited in that tower, so that a mere spark might have proved fatal to all the buildings and everything else. In this critical emergency there was no other alternative than to remove the barrels of powder, and fling them into the moat;—an undertaking of great and hazardous labour.

To begin methodically, we ought to have entered the Tower at the entrance on the west side, after passing through which you proceed through other fortified gateways of rude and venerable appearance, along an avenue bounded on the south side by the external walls and ramparts, and on the north by a very lofty mass of apparently solid wall, having only here and there an upper window conveying the idea of habitation, and thereby rendering the expression of prodigious strength and security all the more forcible. A somewhat similar effect is produced by the smaller and more modern erections scattered about below. And at intervals one obtains peeps into streets and lanes of houses, picturesque enough when taken collectively, but not very prepossessing in their physiognomy when considered separately. They are, besides, rather merely old-fashioned than ancient, their date, even of the oldest of them, being comparatively but of yesterday. For London, however, the whole place looks singularly primitive, antiquarian, and romantic. Having turned through the third gateway, and proceeded a short distance towards the Parade, you find yourself, on turning a corner, almost at the foot of the White Tower, and coming thus suddenly upon it, are the more impressed with its loftiness.

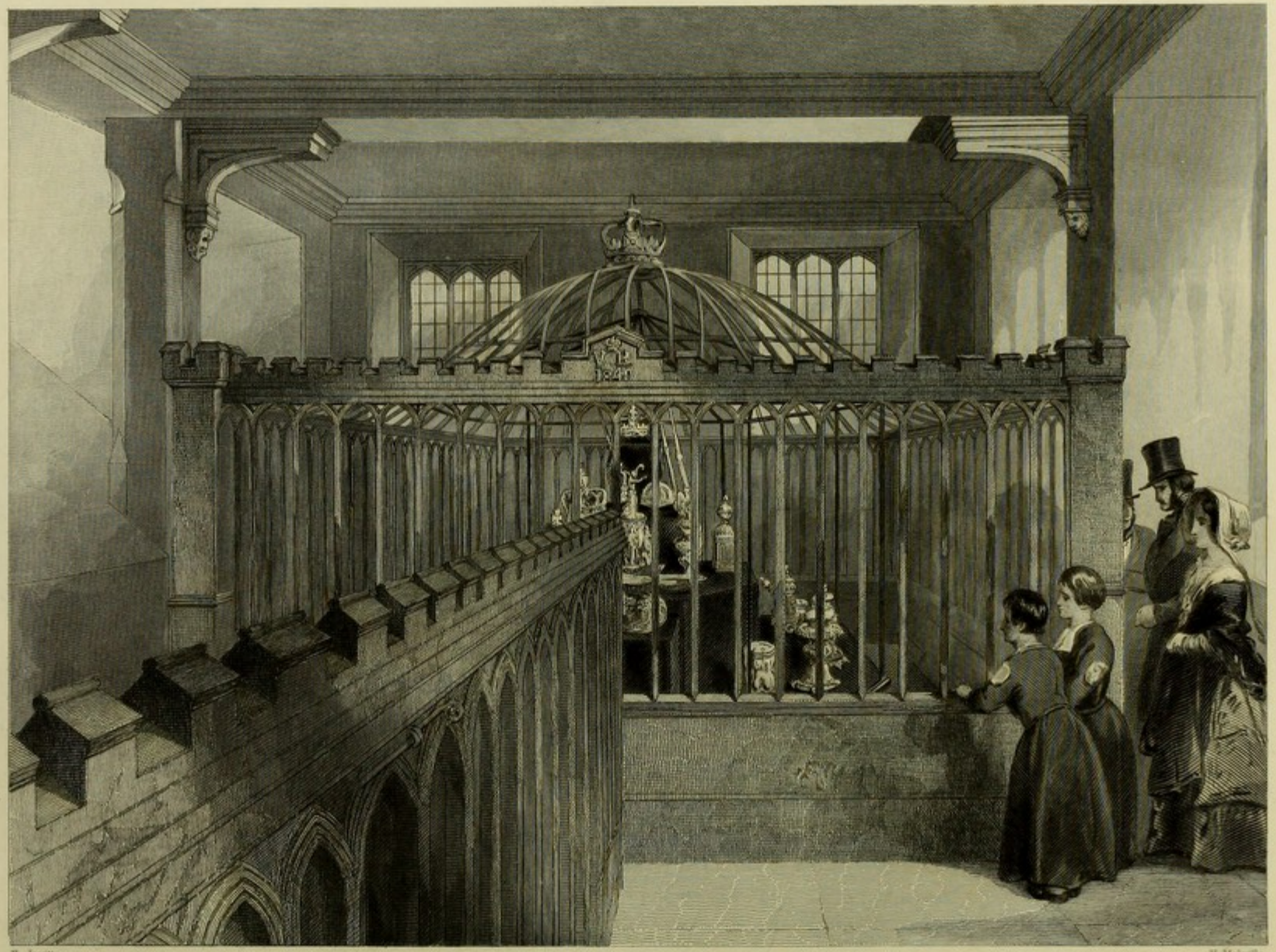
This structure,—the most ancient of all the existing buildings in the Tower, and generally supposed to have been erected, or at least begun by the Conqueror, about 1078,

when he employed Gundulph, Bishop of Rochester, for his architect,—is a quadrangular and nearly square edifice, measuring about 116 feet on its north and south sides, and 96 on the east and west; and is about 90 feet high, exclusively of the turrets at the four angles. Consequently, its actual height is not extraordinary for a *tower;* while as such, its proportions are the reverse of lofty. It is, in fact, but of dwarfish stature, in comparison with what Mr. Barry's Victoria Tower, at the New Palace of Westminster, will be, should his ideas for it be fully carried out; because, though not more than 70 feet square, that tower is intended to be 300 feet high,—the highest structure of the kind perhaps ever erected, carried up perpendicularly from the ground to its summit, without diminishing stages, or any spire.—To return to the White Tower—although it is of great and unquestionable antiquity, and of sufficiently warlike aspect, in its general appearance, there is also not a little in it that *accuses*, as the French say, alteration and improvement. After being repaired in the reign of Henry VIII., (1532,) it was again put into good condition in that of George II., and the windows modernized, by being converted into the present very un-Norman looking large arched sash-windows.

At the foot of the White Tower, on its south side, runs the long and low building—very considerably its junior—used as the Horse Armoury, and now one of the chief *lions* of the place; the living ones, which used to be foremost among the sights and wonders of the Tower, having been dismissed to the Zoological Gardens; which leads us to remark the great diminution of sights which has taken place here during the last half century. The Mint has been removed to a large 'classic' edifice outside the walls; the Norman Chapel in the upper part of the Keep or White Tower, once used for worship, or shown as a sacred place, is now devoted to the preservation of a portion of the public records; and the celebrated state prisons are mostly closed by military stores, or used for office purposes. But, it is consolatory to know, that if there be in these respects an abridgement of our historical pleasures, there is also a great reduction of charges, the amount of fees being now only one shilling for each person. After all, however, there is plenty to be seen—so much so, indeed, that to see it properly—not merely to glance at it cursorily as a collection, but to inspect, examine, and become acquainted with it in detail, would require repeated visits. This is apparent enough from our view of the Horse Armoury, since it shows—as far as any single view of the place can show—what a number of interesting curiosities this museum of military antiquities contains. It is to be regretted, therefore, that it cannot, or is not permitted to be made use of as a museum, but that visitors must be accompanied by a Warder, who conducts them along, explaining to them his show, in the approved showman style, instead of being left to go about as they please, looking at what they like and as long as they like, just as they do at the British Museum. Instead of being, as at present, showmen, let the Warders be merely the attendant spirits and guardians of the place; that would be quite sufficient for the prevention of

injury or mischief; the only other restriction that would be necessary, being, that no more than a limited number of persons should be allowed to be in the place at the same time, thereby preventing the slightest degree of crowd or any thing like it.

The Horse Armoury is a long, low, and not very wide room, with a sort of aisle on its south side, and with pillars and arches meant to pass for Gothic, but of the most *Peck-sniff* Gothic physiognomy. The ceiling, moreover, is flat, consequently anything but Gothic in character: nevertheless it is ornamented characteristically enough, and withal, not a little ingeniously with devices and decorations, composed of spears, pistols, and other weapons, which now look harmless and innocent enough. We are not writing a 'guide-book' of the Tower, nor a *catalogue raisonné* of the contents of this Armoury;—we do not pretend here *to showmanize* for the edification of our readers. We have not space either to indulge in antiquarian raptures, or to moralize on the system of warfare and chivalry in 'the glorious old times,' upon which we are accustomed to dwell with so much national exultation and pride, seeing they have departed for ever. A tempest at sea, says the Roman poet, is a very fine sight, and an agreeable one enough, provided you can behold it from upon *terra firma*, when you are quite out of danger from it. The poet speaks truth, and on the same principle it is found to be a more pleasant occupation to contemplate this long array of warrior-kings,—of England's royal chivalry, here presented in their effigies, fully armed and accoutred,—than it would have been to encounter any of them *propriâ personâ* in the field. We still continue to make use of old armour, but it is after the same fashion that we do old china, merely as curiosities for idle display, or as studies for antiquaries, writers of historical romances, and painters. Whenever we enter this gallery of ancient military *virtu*, and look upon our Henries and our Edwards, decked out in all the pomp of warfare, ought we not to rejoice in the peaceful character of our times, as contrasted with an age of turbulence, blood-shed, and feudal vengeance?



H. Jewitt. H. Melville.

# Tower of London.

## The Crown Jewel Room.

La Tour de Londres. Le Trésor de Joyaux de la Couronne. Der Tower. Die Schatzkammer mit den Krönungs-Kostbarkeiten.

# THE TOWER.

## THE JEWEL ROOM.

On the night of the Fire, the Crown-jewels were in still more imminent danger than the White Tower, the building in which they were kept, being almost close by that which was destroyed, at the east end of the 'Parade,' or on the east side of the inner area. Fortunately the keepers succeeded in bearing off these treasures to some place of security tolerably remote from the scene of peril and destruction; otherwise the 'Crown' would probably have become a figure of speech and a poetical metaphor—at least, until a new one could have been provided.

In the former Jewel-house, the regalia used to be kept in a strong vaulted chamber, with solid walls, and without windows, consequently could be seen only by lamp-light. The place, therefore, had altogether the air of being a royal treasury, and accordingly impressed the spectator more forcibly with the idea of the immense value of the precious stores contained in it. All this, however, has been altered since the fire,—we cannot say improved. The new Jewel-office certainly does not at all express its purpose, for externally it looks very much like a neat modern lodge in the Gothic style, designed for a park entrance; and as such is pretty enough; but here, within the Tower, it looks quite out of place, and considering what it contains, decidedly out of character.

The Jewel-room is on the ground-floor; and instead of having to approach through any bolted passages, or even outer rooms, you come upon it immediately at the entrance, and are admitted with little more ceremony than into a silversmith's shop. Even the room itself has a very *shoppish* or showroom-like appearance, and is apparently quite unprotected, it having windows on three of its sides, at no very great height from the floor, therefore ill-contrived for resisting any desperate assault from without, or resisting flames from bursting into it, in case of another fire. In fact, it looks as if it were merely a temporary place of exhibition for the Regalia, until a more suitable one can be provided; nor will we be positive that such is not the fact. Formerly, the Regalia were enclosed within an arch or recess in the wall: and immediately in front of it was placed the royal crown, the immense gold salt-cellar (a model of the White Tower) standing beneath

'glass shades,' and upon revolving stands,—blazing in gorgeousness, owing to the light of the lamps (themselves screened from the spectator) flashing full upon them, while the room itself was in comparative obscurity. The picture so presented to the eye was brilliant,--for there was gloom that rendered splendour more dazzlingly splendid ; even was the *coup d'œil* in some respect poetic, for easily could the spectator then fancy himself in some Arabian-tale 'cavern,' containing a hoard of gold and jewels ; whereas all enchantment of that kind is now dispelled. As at present managed, the exhibition of the Regalia is a rather prosy affair : the various articles composing it are arranged upon a pyramidal stand in the middle of the room, within an octagonal glass-case, which is itself enclosed within a square caging of rather slim metal-work painted over. The state-crown is placed on the summit of the stand, which is, no doubt, a very appropriate situation, as far as mere arrangement is concerned ; but it is too remote for that close inspection which an article of such costly materials and workmanship requires ; for so exhibited, gilt-metal, paste and mock diamonds would make just as good a show. To say the truth, the show made here, rather falls short of one's expectations. The display is by no means so imposing as might be anticipated from mere description. You feel wonder—at least surprise, but not of the most agreeable or flattering kind ; for when you are told that the aggregate value amounts to not less than three millions sterling, you chiefly wonder that there should be so little to show for such an enormous sum, and are apt to fancy that the value assigned must be merely imaginary and conventional, like that of a bank-note which may represent either five pounds or five thousand. And such is no doubt the case to a considerable extent in regard to jewels, more especially those valued at enormous prices. A diamond estimated at half a million, is not of such real worth to its owner as would be a great number of smaller ones to half that amount ; it availing nothing to its possessor to have for sale what no one can purchase. Some pretty pickings might no doubt be got out of the lesser jewels of the crown, and other ornaments, but the larger jewels—those 'of inestimable value,' would be of no value at all to any one who steals them. To say the truth, there is very little temptation here,—nothing to excite the slightest feeling of envy, nor even much other astonishment than that of disappointment.

In speaking of the Regalia, it may be as well to correct the amusing blunder of a certain not overlearned etymologist who derives the term from the verb 'regale,' as if these ensigns and emblems of royalty were so called, because intended to regale the eyes of the lieges!—however, this is by no means the strangest blunder for which poor etymology, or those who dabble in it, have to answer.—Of the actual Regalia, one or two articles have been represented among the illustrations to the 'Essay on Costume,' in our first volume, viz, St. Edward's Staff, the Queen's golden Sceptre, &c. ; also some specimens of the ancient crowns worn by our Saxon monarchs, and of very primitive fashion. In the Jewel-room, there are five crowns, one of them called St. Edward's Crown, being made in imitation of

that supposed to have been worn by the Monk-king. The others consist of the Crown of State, the Queen's rich crown, the Queen's crown, and the Queen's circlet of gold. Then there are the Orb,—the Ampulla, or Eagle of gold, for containing the anointing oil used at the ceremony of the Coronation; the Curtana, or Sword of Mercy, borne before the sovereign in the coronation procession, and the two swords of Justice—one Temporal, the other Spiritual; sceptres, gold spurs and bracelets, the gold Christening Font for Royalty, Communion-plate, the golden 'White Tower' Salt-cellar, and various *et-cætera*.

These gorgeous treasures would probably be shown to greater advantage were they less formally set out, and disposed with some regard to artistical effect. At any rate, we conceive they might—a selection of the principal ones at least—be made the subject of a well-grouped composition of "still life,"—one which, if painted with the mastery of hand, and truthfulness of imitation requisite for adequately representing such a mass of splendour, would form no inappropriate ornament for a royal council-chamber, or for the picture-gallery at Buckingham Palace. As far as pencil could do so, the pencil of a Maclise might accomplish such pictorial feat, and would certainly bring out all the poetry which such subject is susceptible of.

One of the strangest circumstances in the history of the Regalia is the mad attempt of the desperado Colonel Blood, to steal the crown, in the reign of Charles II.; rendered as it was still stranger by its proving for him a *bloodless* affair. This daring adventurer, who in earlier times would have been beheaded *sans ceremonie* in the tower, as soon as he was caught in the fact, and in our own, would have been lodged for life in Bedlam as only insane,—was a native of Ireland, where he served as Lieutenant in the Parliamentary forces, and received from Henry Cromwell a grant of land instead of pay. At the Restoration, the Act of Settlement in Ireland affected his fortune; and as he was not at all checked by any troublesome scruples or principles, he entered into various *heroic* schemes. One of them was to surprise Dublin Castle, and seize upon the Lord Lieutenant, the Duke of Ormond. This plot failing, he next engaged with the Covenanters in the rebellion in Scotland, in 1666. Instigated by the thirst of personal revenge, he actually seized upon the Duke of Ormond on the night of Dec. 6th, 1676, with the diabolical intention of assassinating him, had not he and his accomplices been prevented by the Duke's attendant. Blood escaped and remained unsuspected, notwithstanding that a thousand pounds were offered for the discovery of the ruffians. Insurrection, rebellion, and assassination, having but ill-favoured the 'gallant' colonel's fortunes, he bethought himself of robbery, and of giving vent to his heroic impulses that way; but the robbery was to be one of an original character. For this purpose, he contrived to form an acquaintance with Edwards, the keeper of the Regalia, and when matters were sufficiently far advanced for the execution of their scheme, Blood and his associates repaired to the Tower, the latter in the character of an acquaintance of his, who were desirous of seeing the Regalia. Admitted into the Jewel-room,

they seized upon the poor old keeper, gagged, and afterwards stabbed him, till he fell senseless. Blood then slipped the crown under his cloak, and some of the others had seized on the orb and one of the sceptres, when an alarm was given, and they hurried off with their booty, passed sentinels who scarcely offered to stop them, and mounting their horses at St. Catherine's Gate, were riding off with their spoils, but were luckily overtaken, the crown was recovered, and Blood made prisoner.

All this is comparatively mere ordinary romance,—the daring exploit of reckless ruffians; the most astonishing, incomprehensible, nay incredible part of the story, remains to be told. Instead of meeting with condign punishment for that and his other offences, the traitor was not only pardoned, but actually rewarded by being taken into royal favour, while poor old Edwards, who had nearly fallen a victim to the brutality of the miscreants, received the paltry sum of three hundred pounds for himself and his son!—or rather he was to have received it, for the money remained so very long unpaid, that the orders for it were previously disposed of at half their value. We may ransack history in vain for such another example of royal *justice* and *gratitude*. Verily the sword of Temporal Justice, must have been sadly rusted on that occasion. Our dislike for the criminal is swallowed up in our contempt for the judge, who, often unprincipled, seems in this instance to have abandoned himself in an unaccountable manner to the dictates of a profligate court and the impulses of a heart callous to public opinion, and dead to every right feeling. Let us hope "the Crown" may never again be worn by such another "Merry Monarch."

Gilbert. Ellis.

# General Post-Office.

## Inland Office.

*L'Hôtel des Postes, Bureau pour l'Intérieur.* *Das Postgebäude: Bureau für die Inlandsbriefe.*

London: Published for the Proprietor, by Joseph Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipsig, T.O. Weigel.

# THE POST-OFFICE.

Celerity of communication is one of the characteristics of the age, and the present state of society; and within a comparatively brief space of time, it has now attained to a degree of perfection truly marvellous. We have, however, been so long habituated to the facility of intercourse afforded in our own times, both by the regular conveyance of letters through the Post, and by public vehicles for travelling, that we are apt to regard it as a matter of course, and are only struck by the very greatly increased and still increasing *degree* of it which has taken place since the establishment of railroads; whereas, if we would appreciate the advantages now enjoyed by us, we must place ourselves—and that by a rather strong effort of imagination—in the condition of those to whom they were altogether unknown. Even the act of writing was comparatively valueless,—as far as epistolary correspondence was concerned, so long as the means of transmitting letters safely and speedily were wanting, and at the same time cheaply, and their conveyance depended upon such messengers as expresses and carrier-pigeons—which last ought to be the Post-office crest. 'To waft a sigh from Indus to the Pole,' must have been somewhat more difficult and tedious of accomplishment in those days than the poet would have us believe, for even sighs cannot travel on the wings of the wind; but by means of the Post we can now *telegraph* day by day with every part of the world—at least of the civilized world,—and that such system of telegraphing is now carried on to an extent truly prodigious, cannot be disputed, it being an authenticated fact, that upwards of two hundred millions of letters now pass through the Post-Offices of the United Kingdom in the course of a single year! Who, after this, will deny that we live in what may be preeminently styled an age of "letters," and that epistolary literature flourishes beyond all example. A system which, as now perfected, circulates millions of letters and newspapers, at a cost to individuals little more than a nominal one, must operate with extraordinary influence upon society, both remotely and directly. The great impetus thus given to commerce, trade, and the dispatch of business of every kind, is sufficiently obvious; and among secondary consequences is, that the remotest parts of the country are approximated to—made in manner suburbs of the Metropolis, in regard to constant information respecting the events of the passing day, or we might say of the passing hour. The recluse inhabitants of the most sequestered may keep up *au courant* with the events, and almost with the minutest gossip of the day, and yet enjoy the privilege of solitude undisturbed.

Cowper has touched upon this point most admirably: his description of the arrival of the post and newspaper, is one of the most pleasing bits of familiar painting in his "Task;" and well does he observe

> 'Tis pleasant, through the loopholes of retreat,
> To peep at such a world: to see the stir
> Of the great Babel, and not feel the crowd:
> To hear the roar she sends through all her gates
> At a safe distance.

More than half a century has elapsed since the Poet of Olney thus expressed himself, and in that interim most astonishing improvement has been wrought in the Post-Office system, which, when he wrote, was comparatively in its infancy, it being then, in 1784, when he sent his 'Task' to the press, on the eve of a great change, in consequence of the adoption of Mr. Palmer's plan for its improvement, which took place in the very same year. Still, even then, the Post-Office establishment was upon a footing that must have excited the wonder of the preceding century, and was what earlier ages had not even any conception of. History disdains to notice the progress of civilization and advance of society: while it dwells upon battles and events, of many of which all interest has long passed away, it passes over in silence the first beginning of many things which have since grown up into the most important and influential institutions; or if it alludes to them at all, it is only incidentally, briefly, and obscurely. For this reason it would be useless to endeavour to give any certain or connected account of the origin of Posts in this country. Nothing at all answering to an organized establishment of the kind, appears to have existed until the sixteenth century. Up to that period there had been no other means of communication than by special messengers, the bearers of dispatches and intelligence on business of government or warfare. In like manner, opulent families employed their own *nuncii*, or servants to convey letters by journeying to the place of their destination; but those who could not afford such a very expensive mode of transmission, could communicate with their friends only as chance opportunity offered itself of conveying a letter by private hand;—a tardy, if not always hazardous expedient.

Even after something like a system of Post had been introduced, it continued for a long while to be acted upon very partially, only along main lines of road connecting a few of the principal towns and sea-ports with the metropolis; consequently many parts of the country were just as much shut out from intelligence as before. No wonder therefore that in such places primitive habits of living were retained long after they had disappeared elsewhere; and that the resident country gentry should accordingly have been looked upon as no better than mere rustics, totally ignorant of *scavoir vivre*, by those who were 'town-bred.' Of the kind and degree of such rusticity we can now form an idea only from the descriptions to be met with in comedies, novels, and some of the writings of our

Essayists; and they are such as now to appear little less than downright caricatures, so completely have 'ultramontane' and 'hottentot' manners been effaced, and all distinction of that sort between town and country been completely obliterated,—thanks to Railroads, and Post-Office, and Newspapers.

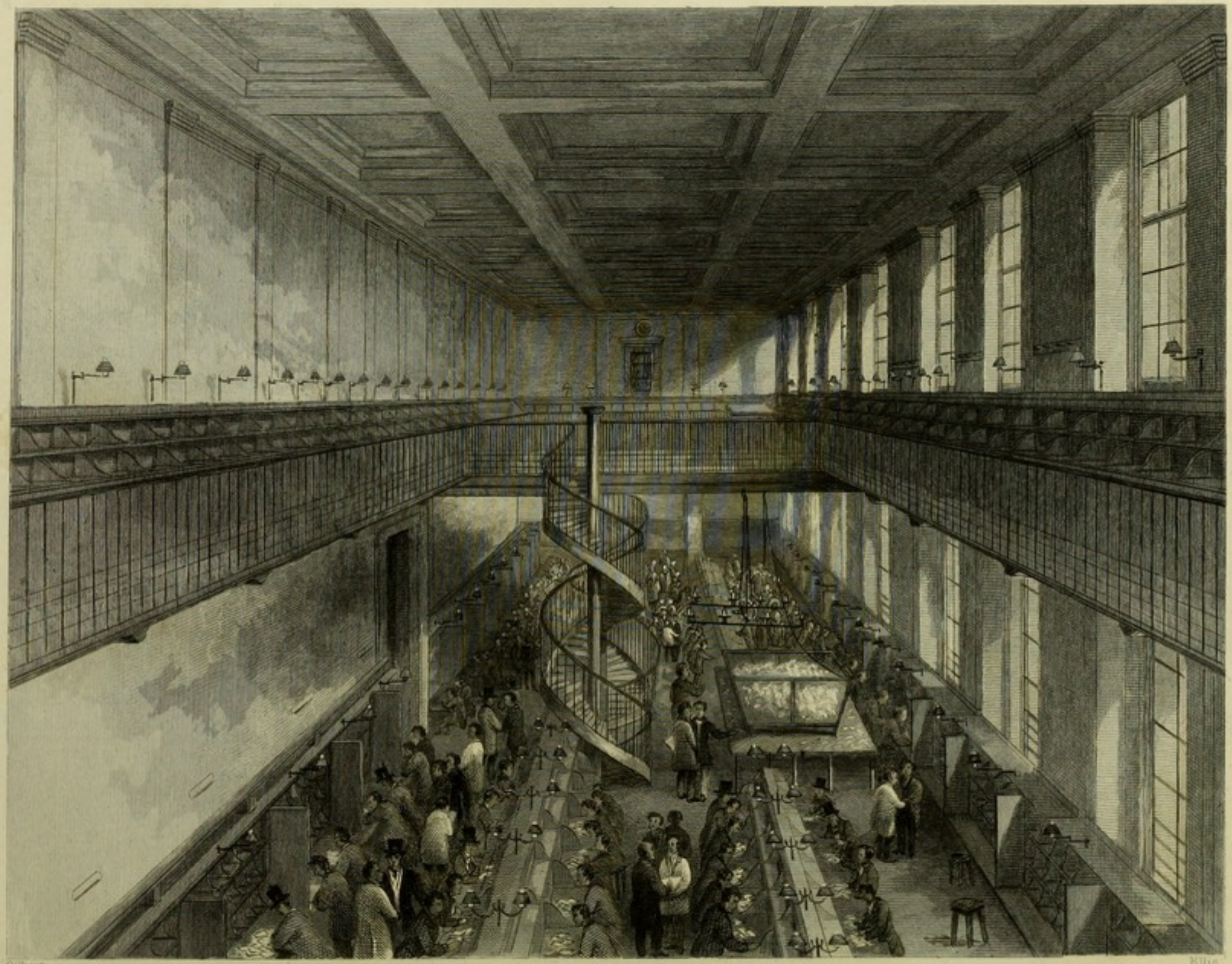
Though the Post-Office has from the time of its first assuming aught like a systematic form, been a special department of the government, and a source of revenue, at the middle of the seventeenth century private individuals and companies carried on the business of posting letters, as speculations of their own. Among other instances this was done in 1649 by the Common Council of the City of London. The 'New Undertakers,' as such companies were then termed, were threatened by Prideaux, who had been appointed the government Post-master; but they resisted the exclusive claim set up on the part of government as an unfair monopoly, and an invasion of the right of private enterprize. So long as the struggle was carried on between the government Post and the private ones, the latter began to introduce material improvements, establishing additional Post-days, or three a week, and charging no more than threepence, while the government had only one Post-day, and charged sixpence. So far the competition was certainly fraught with benefit to the public; yet it may perhaps have been ultimately a greater advantage to the country that a system so highly important to it was made a national concern, immediately under the control of government. This was effected in 1656, by an Act 'to settle the postage of England, Scotland, and Ireland.' From that period the revenue of the Post-Office greatly increased: in 1653 it had been farmed at £10,000: in 1659, at £14,000; and in 1663, when it was settled on the Duke of York, at £21,500. Within the next sixty years the revenue was nearly quadrupled, it amounting in 1724, to £96,399, and ninety years afterwards, (1814,) it had increased to somewhat more than a million and a half, till the gross revenue ultimately averaged two millions and a quarter from 1832 to 1837; and in 1838, the last year of the old system, was £2,346,298.

That system had been in operation for more than half a century, it being the one before alluded to, as established in 1784, according to the plan of Mr. Palmer, and consisted in the substitution of Mail Coaches, with an armed 'Guard' to each, as being a far more efficient mode of conveyance, both in regard to expedition and security, than that of sending the mail-bags by bearers on horseback or in light carts; for up to that period mail robberies had been of frequent occurrence, and the rate of travelling had rarely averaged more than four miles per hour. Although approved of by Mr. Pitt, the Mail Coach scheme had to encounter a good deal of prejudice, and on the part of the Post Office authorities considerable opposition. Fortunately, however, that opposition was disregarded, and experience soon proved, beyond all question, the superiority of the new system. An English Mail Coach, with its driver and guard in the royal liveries, and its fine, well-conditioned, spirited horses, used to exhibit the most complete and admirably-

appointed 'turn-out' imaginable, and the perfection of that highly-valued accomplishment 'four-in-hand' driving.

Mail Coaches have now had their day, a death-blow having been given to them by Railways, which are made use of, as far as they at present exist, for the conveyance of mails. A much more important change which has taken place in the affairs of the Post Office, and which has been attended with others, is the Penny Postage. For this scheme, which forms a new æra in the history of the Post Office, the public are indebted to Mr. Rowland Hill, who has thereby rendered an essential service to the community. It first of all came into operation January 10th, 1840, and although the very diminished rate of postage caused a considerable deficit in that branch of the revenue, during the first year, the number of letters transmitted by post has since gone on increasing annually in such ratio that in four or five years more the new system will prove as productive to the government as the former one. After the reduction of postage to a minimum, one of the chief features in the present system is the equalization of the rate of postage without regard to distance, whereby every part of the kingdom enjoys the advantage in the same degree, and that at just half of what used to be the charge of the London District Post. The abolition of the privilege of Franking must also be considered a decided improvement, for it was unjust in principle, and most grossly and notoriously abused, to say nothing of the pence-saving meanness to which it gave rise on the part of those who were wont to go a begging in a respectable way, to their privileged friends, for franks, and who seem to have sometimes regulated their correspondence by the opportunities of obtaining them.

Leaving those among our readers who wish for fuller statistical details than we could enter into consistently with the character of our publication, to seek them elsewhere ; we now come to speak of the Post Office itself. Previously to the erection of the present edifice, it used to be in Lombard Street, whither it had been removed from Bishopsgate Street, after being at the commencement of last century, in Cloak Lane—a place of unsavoury etymology, its name being not the English word it passes for, but derived from the Latin *Cloaca*—anglicé, a sewer. The building in Lombard Street, said to have been originally the residence of Sir Robert Viner, who was Lord Mayor in 1675,—had no architectural pretensions whatever, not even any character of antiquity, being merely a spacious mansion, subsequently enlarged by other houses being united to it, as additional offices. As may, therefore, very well be supposed, the building was very ill-suited to the purpose it was applied to, so much so, that as the business of the Post Office increased, it was at length found absolutely necessary to provide another. Accordingly an Act was passed in 1815, empowering Commissioners to select another site, and carry the intended improvement fully into effect. St. Martin's-le-Grand was chosen as the most eligible situation in point of locality, not, however, because it presented an ample space obviously fitted for the purpose, that space having to be formed by clearing away a vast and densely-



Gilbert. Ellis.

# General Post Office.

*Letter Carriers Room arranged for dispatch of Newspapers.*

*L'Hôtel des Postes, Bureau des Messagers et des Gazettes.* *Das Postgebäude, Bureau für Briefträger und Zeitungen.*

London. Published for the Proprietor, by Joseph Mead, 10, Gough Square, Fleet Street.

built mass of houses, whose removal has, independently of the new edifice, altogether changed, we need not say improved, the general aspect of the place, converting it into a wide and open street. The purchase and taking down of houses was a work of some time, not being completed till 1821, but in the interim architects had been invited to send in designs for the new Post Office, and nearly one hundred different sets of drawings were submitted to the Commissioners for their examination and selection. In those days public opinion was not at all consulted or sounded in such matters: there was no exhibition of the designs, in any stage of the business, and therefore we can only suppose that favourable as was the occasion, it failed to call forth any degree of talent, for numerous as were the competitors, not one among them all succeeded in satisfying the Lords of the Treasury; and it would further appear that there was no one single design which was susceptible of being so altered and adopted as to be rendered available, since, had such been the case, that course would, it is to be presumed, have been pursued. In this strange perplexity, instead of allowing another trial to a limited number of such of the competitors as had best of all acquitted themselves, the Lords of the Treasury put the affair entirely into the hands of Mr. (now Sir) Robert Smirke, who had not cared to enter the competition. This naturally occasioned much discontent and grumbling among those who had competed; but as they did not proceed beyond mere grumbling, the architect who had been put over their heads, was left to proceed uninterrupted.

The building was commenced towards the end of 1823, and was first opened for business in September, 1829; and the cost of its erection, including fittings and furniture, was between £230,000 and £240,000. The exterior is of Portland stone, and forms an insulated parallelogram of 381 by 120 feet. With the exception of the West front, the exterior is rather tame and plain; and even that façade derives its architectural expression and monumental character chiefly from its portico, which, it must be admitted is one of the best specimens of the kind in the metropolis. Yet, although criticism may find much for animadversion, and has, in fact, occasionally treated the Post Office somewhat cavalierly, the building seems to satisfy the general public, or those who represent it, as being of 'classical' design. In the interior, the chief architectural feature is the Entrance-hall, which extends through the building, in continuation of the portico, from West to East, and serves as an open public thoroughfare in that direction. This vestibule has two colonnades of six columns each along its sides, of the same order as the portico (Grecian Ionic), above which is a clerestory or attic filled in with windows, which light the centre space; but as to architectural character and effect, there is very little more of either than what is derived from the columns themselves.

In that portion of the plan which is on the north side of the entrance Hall, are situated the two rooms of which views are here given, viz., the 'Inland Letter Office,' and the 'Letter-Carriers' Office.' These are to be considered merely as business rooms, they

having no attraction in themselves, nor other merits than that of being adapted to their respective purposes. The first-mentioned of these, which is 88 feet long, by 56 wide, and 28 high, occupies the site of what would else be an interior court; therefore being enclosed by other rooms, is chiefly lighted through glazed compartments in the ceiling, from the open area above it, there being only three other windows in the upper part of the wall at the north end. Over the door from the lobby on the east side of this apartment, is a small projecting bay or oriel window on the level of the upper floor of the building, which commands a view of the whole room, and all the operations carried on in it.

Immediately adjoining the preceding, and on the West side of it, is the "Letter-Carriers'-Office," which is 103 feet long, by 25 wide, and occupies the height of two floors, as is indicated by the two tiers of windows. What would else be the upper floor is not, however, entirely lost, it being rendered partly and, no doubt, sufficiently available also, by being carried as a gallery along the sides of the room, fitted up with seats and desks, and capable of accommodating a very great number of clerks. In order to facilitate communication from side to side, and, also, with the lower part of the room, there is, midway of it, a bridge or hanging cross-gallery, to which are attached two light spiral staircases, one for ascent, the other for descent. About three hundred and seventy persons are here employed, viz., one hundred in the galleries, and the rest on the floor, and each has a particular station assigned to him by number; for were not strict system and method observed in regard to the minutest details of so vast and complicated an establishment, and one in which precision of time, even to a moment, is of the utmost importance, the whole would be thrown into confusion.

Though so called, the "Letter-Carriers' Office" is not used exclusively as such, but only in the mornings; for in the evenings it serves as the Newspaper Office, the business of which commences at half-past five. At that time the newspapers begin to be brought in, in sacks, or packed in omnibusses kept for that purpose, and in carts from the different receiving-houses. These sacks are emptied through a window in the Hall, into large baskets, and are then wheeled forward into the room by the porters, who, as long as it continues, find this part of their duty no sinecure. Neither is the operation of assorting the papers and letters after they are received, by any means a light one, there being barely two hours,—viz., from six o'clock to eight, most punctually,—allowed for it, and for making up all the mail bags. Of newspapers alone, the number passed through the Post Office on a Saturday night, is not less than a hundred thousand, and the weekly average is computed to be above half a million! The mere packing of the accumulated piles and masses of newspapers is another operation in the general process, requiring both dexterity and dispatch. Even considered as no more than so much paper, the quantity of it which passes through the Post Office in the course of a year, would be sufficiently astonishing; but deeper thoughts and feelings arise in the mind, when we reflect that this is all printed

paper, intended to diffuse intelligence and information far and wide throughout the country, and even to remote regions; and when we consider the amount of intellect, as well as industry, continually employed in thus providing, day by day, and from week to week, such a formidable accumulation of that particular species of literature. Fortunately, the printed papers themselves do not battle with each other, else dire would be the conflict between the Ultra-Tory and Ultra-Radical ones, whereas now they suffer themselves to be packed together amicably, cheek by jowl, no matter how opposite their political opinions, or those they may express on other subjects.

Among the other departments of the Post Office business, that of the Money-Order Office has, of late, become not the least important. On entering from the portico, it is on the right hand of the Hall, or on its South side; but sadly disfigures it, being a most unsightly shed-like excrescence projecting into the Hall. Here those who wish to obtain orders for remittance into the country, or have to present them for payment, apply. On the Penny Postage being established, the rate of commission on money orders was lowered to sixpence for all sums between £2 and £5, and to threepence below £2; in consequence of which that branch of the Post Office business has increased most prodigiously, the number of such orders being now about three hundred thousand in the course of a year, and to the aggregate value of seven millions sterling. Hardly necessary is it to point out the very great convenience thus afforded to the public, but it may properly enough be mentioned, that for the idea of the plan itself they are indebted to Mr. Robert Watts, at present one of the senior clerks in the Inland Office, and also one of its presidents. For many years this particular business was conducted by him as an individual speculation of his own, in an office in Foster Lane, under the sanction of the successive Postmasters-General. Its success led to its being attached, a few years ago, to the Post Office establishment, and there are now no fewer than seventy-four persons employed in granting, paying, and checking money orders, which are all duly registered as to amount, names of both sender and receiver, what office drawn upon, &c., and a copy of this registration, called an 'advice,' is sent to the postmaster, as an authority for payment. Since the reduction on the commission, or per centage, on such orders, the business of the department has increased at least ten-fold.

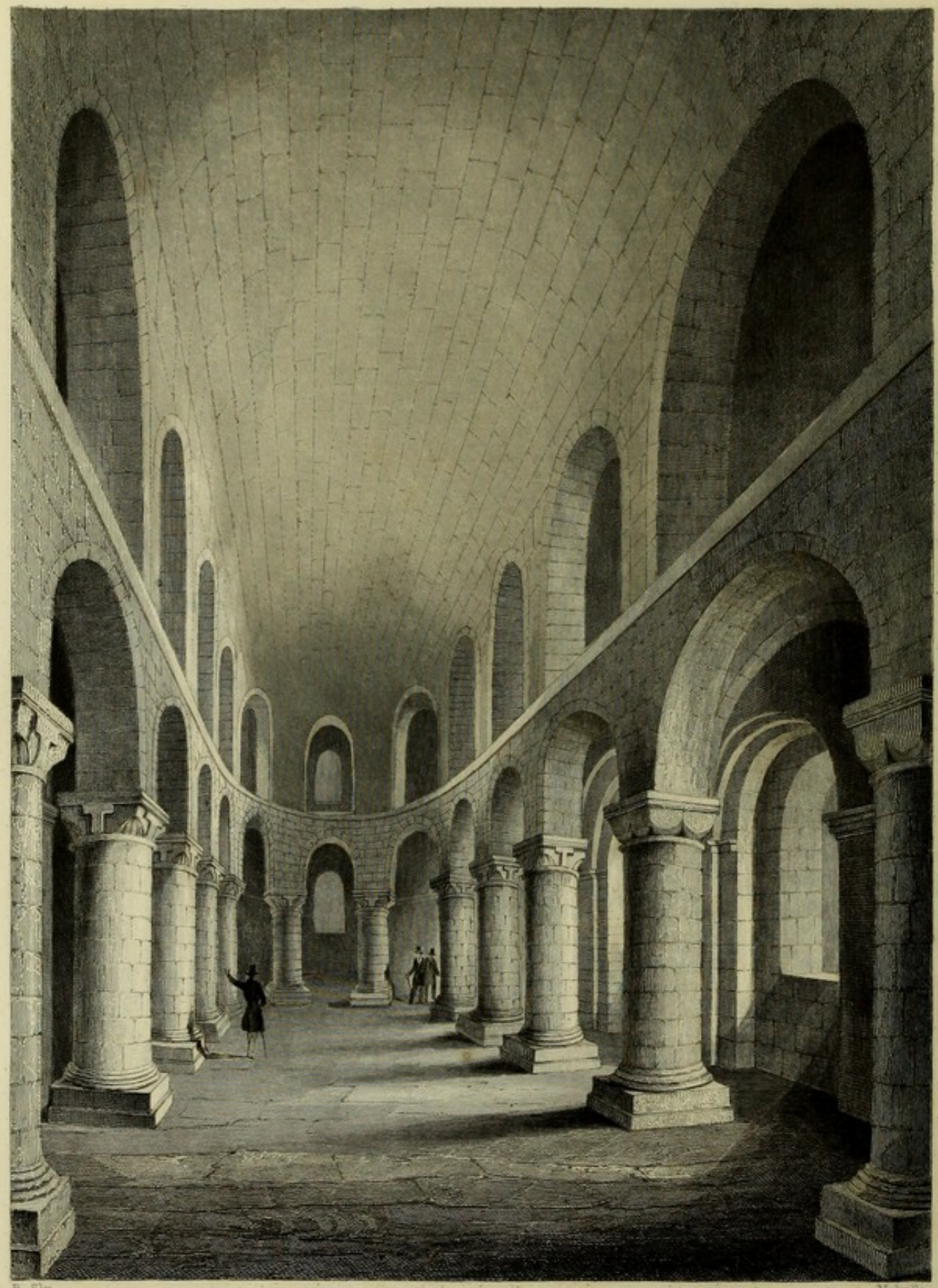
There are various particulars relating to the routine of the Post Office, and the respective duties of those employed in it, which, so far from entering into, we cannot touch upon, since it would require a practical acquaintance with them on our part; and even then we could hardly pretend to explain them clearly to our readers. For instance, the assorting a chaotic mass of some myriads of letters, within the brief space of time that is the utmost which can be allowed for the purpose, might be thought quite an impossibility. The first process is that of stamping them, which is performed at the rate of two hundred per minute, by each of the persons so employed; they are then assorted into

twenty great divisions, each division comprising a particular main line of roads; which being done, they are again sub-sorted, according to the different post-towns for which the bags are made up. Notwithstanding the extraordinary rapidity with which all this is performed, it is done without bustling hurry, because methodically and habitually. Still, it is astonishing that accidents and mistakes are of such rare occurrence, and that letters should not be frequently put into a wrong mail-bag; more especially when it is considered in what sort of handwriting some of them are superscribed—more of hieroglyphical than calligraphical character—certainly not such as "he who runs may read."

Although the building in St. Martin's-le-Grand is the head-quarters of the Post Office establishment, it is only the centre or heart of a vast organized system, whose extremities reach the utmost extent of the British empire. Letters are conveyed from Nova Scotia to London in eleven days, and from London to Bombay in thirty-one. Lines of steam-boats; have been established from England to Halifax and Boston; to the West-Indian Islands; and to the East Indies *via* the Mediterranean and Red Sea; so that the Post and that species of navigation, may be said to have mutually perfected each other.

Besides the Post Office itself, and four principal branch offices, there are no fewer than four hundred and thirty-six sub-offices, or Receiving-houses, within the limits of the "London District Post," which is twelve miles in every direction from St. Martin's-le-Grand, that is, forms a circle twenty-four miles in diameter, of which the General Post Office is the centre. These receiving-houses are not distinct offices appropriated exclusively to such purpose, but merely shops with letter-boxes in their windows; and for the accommodation thus afforded, and the trouble attending it, the tradesmen are paid a certain fixed sum annually, varying from £5 to £40, and, in some few instances, more, according to the average duties they have to perform. Formerly there used to be distinct receiving-houses, some for the General, others for the Twopenny Post, but the consolidation of the two by the present system has done away with what was, if not an anomaly, an inconvenience; for before, after finding out a receiving-house, it might prove to be one of the wrong description, and search had to be made afresh.

To enlarge upon the advantages of such an establishment as the Post Office, would be little less than impertinence, because they are felt by every one—by every one, at least, who can read and write, and are known by every-day experience; yet, as we have already remarked, they are apt to be overlooked, because so common as not to be thought of. Well, however, is it for society, that there is now nothing at all *extraordinary* in such an institution as the Post Office—that operating unceasingly with all its vast machinery, it operates silently, not only to the immediate benefit of individuals, but to that of the country at large, as one of the greatest agencies of civilization.



B. Sly. Melville.

*Tower of London.—The Norman Chapel.*

*La Tour de Londres.—La Chapelle Normande.—Der Tower.—Die Normannische Kapelle.*

# TOWER OF LONDON.

## THE NORMAN CHAPEL IN THE WHITE TOWER.

In like manner as the 'White Tower,' or Keep, is the most interesting and characteristic of all the buildings within the precincts of the ancient citadel of London, being that which, in spite of the partial modernization it has undergone, shows itself the most 'monumental'; so is the Chapel the most interesting part of its interior as a specimen of the architecture of its period. Dedicated to St. John the Evangelist, though sometimes spoken of by the name of "Cæsar's Chapel," this apartment is held by antiquarians to be the most genuine as well as earliest example of Norman work in this country, and one which exhibits the perfect plan of a Norman church (that is, internally) upon a small scale. Yet, if a genuine example, and so far entitled to favour with the antiquary, it is not the choicest one—not exactly what the architect would select as a study of the style to which it belongs, since of style it shows very little more than the first indications and rudiments in regard to pillars and arches. If, however, it be too naked and austere in character—so much so that it conveys no idea of the refinement which the style is susceptible of, and to which it would perhaps have attained in a higher degree had it not been superseded by the introduction of the Pointed or Gothic style,—this interior is an unmixed and, so far, a pure if not complete example of Norman.

Few persons take the trouble to discriminate their feelings very nicely; accordingly so that they do but feel interest in examining a building, they do not stop to inquire of what particular kind that interest is, or how it impresses them, but set it all down to the account of the building itself, although to that the least share of it may belong. This is wrong, because it leads to erroneous judgments and false criticism. In matters of architecture, antiquity and historical associations are apt to be terribly seductive and deceptive, causing us to judge of objects by extraneous and accidental circumstances, and to set down the influence of these last as that of qualities inherent in the objects themselves. Antiquarianism has its foibles: it is prone to indulge in that overweening admiration which partakes of doting superstition. Its enthusiasm is wonderfully excited by names and dates, irrespectively of all other considerations, it being very much akin to that devotee criticism which estimates a daub said to be a veritable portrait of the Virgin by St. Luke himself, far above the most exquisite of Raphael's Madonnas. We would not be thought to speak irreverently of the gentle craft of antiquarianism, but we certainly cannot accompany it to the full extent of all its fancies, and its too credulous admiration of relics doubtful at the best, at the same time so utterly trivial in themselves as to have

no other claim to regard than what is founded upon their assumed genuineness Neither can we help thinking that Antiquarianism sometimes pulls one way and Art another, in accordance with their respective mottos, "*Vetustas*," and "*Venustas*,"—which are so much alike, that it is not greatly to be wondered at if the one be sometimes mistaken for the other.

As far as a venerable name and date, both of unquestionable authenticity, go towards conferring interest up it, the Norman Chapel of the Tower is recommended by that of Gundulph the prelate, architect of Rochester Cathedral and Castle, and by the date 1078, or the twelfth year of the Conqueror. It is accordingly one of the earliest authenticated examples of our Anglo-Norman; and is in its appearance primitive even to rudeness, presenting to the eye only the bare forms of pillars and arches alone, without any other elements of the style, or any of that elaborate and delicately wrought ornament which afterwards attempered its severity, and occasionally imparted to it a character even of richness; so that had not its further progress been interrupted by the invention and universal adoption of the pointed arch, it probably might have been carried on to much greater excellence, and without forfeiting anything as to consistency might have attained to greater fulness and variety of expression, although hardly perhaps moulded into such a system 'all compact" as that of its successor, the Gothic style.

Being merely an apartment within the White Tower, the Chapel does not at all show itself externally, being there nowise distinguishable from the rest—which is of military character, except that its situation is indicated by the projection forming the rounded portion at its East end, by which it may be seen that it occupies the South-east angle of the structure. Still, by those not otherwise informed of it, the existence of a Chapel within the Keep would hardly be suspected, because since it has been used as a Record-office, the public are not admitted into it; consequently it is now known to very few except by drawings and views of it. Our engraving represents it nearly in its entire extent from its West end, whereby all the pillars are shown, and of course all the arches also, except the one which is cut off on each side the foreground or end nearest the spectator. Without this explanation, or a plan in lieu of it, a very erroneous idea of it might be conveyed by the view, it being impossible to understand from that alone how much is shown or how much is cut off, for the plan might be extended *ad libi'um*—the view supposed to show not more than one half of it. Hence, where there is no verbal description, or when that that—as too frequently happens—omits to supply complementary information, very imperfect ideas or even gross misconceptions are sometimes conveyed by views of buildings—by interior ones more especially, because in them the whole of the subject cannot possibly be represented, unless by two separate drawings taken in opposite directions.

Having set the reader right as to one rather important point—and as for those who

skip over letter-press, it is not our fault if they fall into error in regard to it—it will now plainly be understood that there are altogether twelve insulated pillars—and of course thirteen arches—dividing this chapel into a middle portion or nave, and two sides, which are continued behind the semicircle or apse at the East end. In this last situation the pillars are put closer to each other than along the sides of the room; owing to which the arches are there narrower, and would consequently be lower also than the others, did they spring immediately from the imposts or capitals of the pillars; therefore to obviate this irregularity they are *stilted*, that is, the arches themselves are elevated by being made to spring from a higher level than the apparent imposts, so as to bring their 'crowns' or summits to the same height as the wider ones. By this artifice uniformity is preserved throughout, in regard to the arches or arched openings between the columns being alike in height, as measured from the floor, although dissimilar in width, while the difference in other respects is of such kind as to occasion rather an agreeable species of variety than offensive irregularity, more especially since instead of being mere arbitrary caprice, the motive for it is sufficiently apparent, and the eye is reconciled to the dissimilarity in the outlines and proportions of the arched openings, by the ingenuity with which the problem is solved. And as the opportunity offers itself, we may, for want of a better one, here remark, that architectural language is exceedingly vague and indefinite, there being no precise term to distinguish, where occasion requires it, between the arch properly so called, and the whole void or space over which it is extended, and of which it forms a part. Hence great confusion and uncertainty arise in verbal description, the word 'arch' being indiscriminately employed sometimes to mean that part alone, at others the entire void as measured from the floor; and arches are frequently spoken of as being of narrow or wide proportions—of lofty or low, when they are in reality of the same proportions, the difference being occasioned by the greater proportional narrowness or width—elevation or depression of the opening below their impost.* We are not prepared to suggest any adequate term—at any rate none that would not be considered too arbitrary and fanciful; but it is obvious that the 'arches',—if we must still so term them—of the apse, are of different character and proportions from the others.

A still more strongly marked difference prevails between the arches forming the upper gallery or Triforium, and those below. These openings are exceedingly low in comparison with their width; and very unlike those in similar situations in some of the Norman naves of our cathedrals, where the arches of the upper arcade or Triforium are generally subdivided into two lesser ones supported on a central pillar, and comprised within the larger arch extending over them,--as at Rochester, Chichester, and Peterborough. In the nave of Norwich cathedral, on the contrary, the Triforium has large open arches, similarly to the Chapel in the Tower.

* The difference between proportions and dimensions has been already explained in the description of Westminster Hall; which the reader may consult.

In this last, however, the arches differ materially from most other examples, having nothing whatever that amounts to design—no kind of architectural finish—no archivolt or other mouldings, but being merely arched perforations of the wall. The general nakedness is further increased by the excessive plainness of the roof, which is merely semi-cylindrical or what is called 'waggon-headed,' without any groinings or ribs, consequently destitute of what is not only one of the most characteristic circumstances belonging to the style, but contributes so materially to perspective effect and play of intersecting lines. The kind of effect just alluded to, is tolerably well exemplified in the following subject, viz. the view of the Small Armoury, where the ribs on the vaulting—the diagonal ones crossing each other, produce a sort of regular intricacy, and as seen in receding succession render the appearance or distance more distinct, whereas the roof in the Chapel is a mere blank surface.

Although we have already mentioned that this chapel is at the south-east angle of the White Tower, it remains to be noted that it is not, as might else be supposed from its general appearance and massiveness of construction, in the lower part of the edifice, but in the second story, and includes the corresponding space of the third story, rising up the height of both of them. How then, it may be asked, are such ponderous pillars, being on an upper floor, supported from below?—Do they rest upon corresponding pillars or piers of any kind beneath the chapel?—Instead, however, of being so supported, the pillars of the chapel stand upon the *solid* walls of the vaulted chamber under it, and which is no longer than the nave, therefore the pillars and aisles may be said to be 'got out' of the walls of the edifice. That this could very well be done is evident, when it is known that the external walls, and beneath the chapel, the inner ones are in some places nearly sixteen feet thick, which is about three feet more than the nave of the chapel is wide! In fact, so far from being at all spacious, this apartment is rather contracted, and may be termed even diminutive, considering the form it assumes of a church with aisles. The extreme dimensions, including the aisles, are only 58 feet by 32, the nave not more than 48 feet in length, by thirteen or fourteen in width, measured within the pillars.

As to the vaulted room beneath the chapel, we know not to what purpose, if any, it is now appropriated, nor whether it be the same with the secret chamber of St. Katherine in the Tower of London, where, as tradition relates, Edward I. busied himself in alchemical studies with the celebrated Raymond Lully. Certainly, no more fitting place for conducting such mysterious operations could have been found; nor could any stronger 'strong-room' have been wished for in order to treasure up in safety as much gold as might be manufactured. What success attended the labours of the royal alchemist and his coadjutor may easily be guessed, for they no doubt discovered that if they could not transmute the baser metals into gold, they could into *moonshine*.

B. Sly. Melville.

*Tower of London:—The Norman Armoury.*

*La Tour de Londres:-La Petite Salle d'Armes.—Der Tower:—Die Kleine Rustkammer.*

# THE TOWER.

## THE NORMAN ARMOURY.

At nearly the eastern extremity of the Great or Horse Armoury, through an open arch, which is shown at the right-hand corner in the view of that lower gallery, streams forth a blaze of sunny light which actually kindles up that spot, and sheds a warm effulgence over it even in the dullest weather; when the glow is if not the most vivid, more especially striking, inasmuch as it then contrasts so strongly with the chiller light of all besides; and, on being first perceived, may be mistaken for a powerful gleam of gas-light issuing from that opening. On a nearer approach it is discovered to be produced merely by a skylight of coloured glass over that lobby; the *effect* attending which is very far better than the cause itself, since the latter makes no pretension to the character of painted glass; better therefore would it have been had the skylight been so managed as to be kept out of sight. An excellent hint, however, may be derived from it by those who do not disdain to pick up, wherever they can, an idea not of sufficient authority to be professedly copied, but—what is far better—capable of being variously modified and greatly improved upon. The architect may here learn how, without other aid, an effect of the kind can be made to impart attraction to what would be else of insipid common-place character, and how an interior may be *illuminated* as well as merely lighted.

Entering the lobby and ascending the staircase, we reach an upper vestibule, which serves as a sort of Ante-Armoury, since it contains many objects of military *vertue*, and, among other curiosities, two figures more grotesque than venerable, the one holding a pot of beer, the other a quartern of gin—at least such fiery potion is supposed to be the contents of his measure. These figures are conjectured by Sir Samuel Meyrick to have been "originally placed over the door in the great hall in the palace at Greenwich, which led to the buttery and larder—an usual custom in old buildings," and to have been brought hither with the armour from that royal residence on its destruction. Those more captious than ourselves might object that the good cheer of old English hospitality would have been better and more fully expressed had there been some symbol of *eating* as well as of *drinking*,—had he of the gin borne a roasted boar's head instead of his quartern measure. Not caring to inquire too nicely into that matter, we shall content ourselves with remarking that these figures seem to be in high favour with most of the visitors, who find them 'vastly droll' and 'vastly natural.' Of nature they certainly have enough, and, apparently,

of good-nature too; therefore we should be less disagreeably startled by their jumping down from their pedestals, than were the like feat performed by some of the grim old warriors and doughty knights in the Horse-Armoury. It would seem that fresco-painting has been peeping in here for subjects and studies, for in the Westminster Hall exhibition there is one fresco in congenial style and spirit with those two Ante-Matthewites, to wit, that which represents a jolly old John Bull, indulging in potations of ale, and which, if not exactly in the 'grand style' of art, is, at least, in a sufficiently intelligible one,—so *honi soit qui mal y pense.*

From this vestibule a flight of steps conducts us up into the small, or as it is otherwise called, Queen Elizabeth's Armoury, at the further end of which, directly facing the entrance, we behold the effiges of the Maiden Queen herself on horseback, on a caparisoned steed, and attired in a dress similar to the one which is said, or is supposed, to have been worn when going in procession to St. Paul's, to celebrate the defeat of the Spanish Armada. In the accompanying engraving, this lively or life-like representation of her Majesty is not shown, the view being taken from that end of the Armoury where it stands, and looking towards the entrance, through which a glimpse of the vestibule is caught in the distance, and though the steps leading up from it are not seen, they are expressed by the figures in the vestibule being on a lower level. Yet although thus compelled to turn our backs on the Royal Elizabeth, our pen may be allowed to record the very original remark which the figure once drew forth, in our hearing, from a person of very respectable appearance. On learning whom the figure represented, he exclaimed to his companion, 'So! that is good Queen Bess!—she, you know, who had her head cut off by Bloody Mary of Scotland;—and here she is, prancing on a white horse, as unconcerned as if nothing was to happen to her. Ugly times were those, when cutting off heads was in fashion!' And if the reader should here accuse us of 'invention,' he not only wrongs us, but he attributes to us a degree of imagination far greater than we can pretend to: Hardly any one, indeed, could imagine such a specimen of innocent and self-satisfied ignorance, in an age which takes to itself credit for being one of universal enlightenment, with the 'schoolmaster abroad' everywhere, save where he is most of all wanted.

Having shaken off the reproach we might else have incurred for having endeavoured to practise upon the reader's credulity in order to try its extent and elasticity, we will now proceed more soberly—and, first, to describe the room itself, or rather—as the pencil has taken that office from our pen, leaving little to be added in the way of mere description, to set down a few supplementary observations. This small gallery—for to such name its proportions entitle it—which are not much more than twelve feet in width, by thirty feet, or thereabouts, in length, is not exactly in *statu quo*—having been rendered much better-conditioned than it was when it served as the prison-house of the illustrious Sir Walter Raleigh; for it has been so greatly trimmed up—at once modernized and 'antiquatized,'

that it might very well pass for the studio of some collector of ancient armour. Its former loop-hole openings, which served to banish darkness by converting it into palpable gloom, have given way to windows, admitting sufficient light, at the same time not so much as to destroy solemnity. The other modern work consists of Norman fret-mouldings on the roof, disposed like those of a groined vault, although it is merely an arched one; and of pannelling with small intersecting Norman arches along the lower part of the wall. In two places this panelling is made to open after the manner of a 'jib,' or secret door' into den-like recesses or cavities within the wall, which were used either as sleeping places for prisoners, or as dungeons for their more strict confinement. Names and inscriptions traced on the walls by some of the unhappy wretches here confined in Mary's reign are said still to be visible, and there are written copies of them, hung up for the inspection of the curious.

These dismul sepulchral cells, and the various instruments of torture here exhibited, —all contrived with the utmost cunning of devilish ingenuity and invention—do not say much for the 'good old times' of 'Merry England,' but rather bear damning testimony against them as times of atrocious cruelty and tyranny. To say the truth, history is no very great flatterer of the 'good old times' of any country, generally depicting them in such colours that admiration is converted into horror. The most doting and obsequious veneration for the past, cannot blind any one to the iniquities and cruelties with which our annals are rife, nor can even the most ultra-conservatism wish to recal such a system of society. The history of the Tower itself is almost a blot upon our history; it exhibits to us a series of crimes, where, for the most part, arbitrary force was the real criminal, and the accused or prisoner was the victim meriting to be avenged.

Could they all be drawn up in array, those who have been imprisoned, and many of them put to death within the Tower, might furnish out an appalling tragic pageant. Mortimer—but the paramour of the infamous Isabel of France, richly merited his fate,— Richard II., Chaucer, Lord Cobham, Owen Tudor, the Duchess of Glouster, Henry VI., Edward V., the Duke of Buckingham, Sir Thomas More, Anne Boleyn, Lady Jane Grey, Wyat, Essex, and very many others, were all in turn prisoners at the Tower, and many of them escaped longer captivity only by being led to the block. Such was the fate of the universally commisserated Lady Jane Grey; and the axe with which she was beheaded—which is also said to have been the same employed for the execution of Anne Boleyn—is still shewn among the other implements of death or torture, treasured up in the Small Armoury, as the last relics, it is to be hoped, of times of tyranny and cruelty destined never more to return to us.

One of the most odious as well as the most prominent traits of those unhappy times was the savage and certainly most unchristian practice of torturing and maiming in every conceivable shape, perpetrated with a cold-blooded ferocity and refinement of cruelty that

would disgrace cannibals. To increase our detestation of such horrors, religion, which ought, and which, if it had duly exerted its influence on society, would have prevented, was, on the contrary, too frequently made the pretext for committing them with more than wonted savageness. Strange spectacle for the infidel world that the followers of a religion, which, above all others, inculcates humanity and compassion, should exhibit such deadly and malignant rancour on the part of rival creeds, churches, and establishments mutually anathematizing and martyrizing, and resorting to the rack and the axe as the last and most convincing of their theological arguments.

To escape from the sombre strain of schoolboy-theme moralizing, let us congratulate ourselves that thumbscrews, pincers, instruments for tearing flesh and crushing bones, are gone out of fashion, and would be clean forgotten were they not preserved as harmless curiosities in such repositories as the Small Armoury. As to the prison chambers of the Tower, they are now all untenanted. The last personage who was lodged here—and no doubt far more comfortably provided for than any of his predecessors in captivity had been, was the late Sir Francis Burdett, at that time of demagogue and patriot celebrity. On April 6th, 1810, a vote passed the House of Commons for the Baronet's committal to the Tower, adjudging a letter and other matter of his printed in Cobbett's Register of the preceding March 24th, to be libellous and scandalous, and a breach of privilege. The Baronet resisted the Speaker's warrant 'upon principle,' wishing perhaps to make as much fuss about the affair as possible, and if so he gained his point, since for two entire days that part of Piccadilly where he resided, was blocked up by the mob, who kept shouting out, 'Burdett for ever!'—grateful music, no doubt, to his ears. The Guards were called out, and were received with vollies of stones. The whole of the West-end of the Town was in uproar and consternation, and dreadful, except in the ears of glaziers, was the smashing of windows by the mob, at the houses of Sir Francis' political adversaries. At length on the third day, the Baronet was conveyed to the Tower in a glass coach, with all possible privacy; but on its reaching Tower Hill a conflict took place between the populace and the soldiery, in which one individual lost his life and several were wounded. On the prorogation of Parliament, June 21st, the captive was liberated, but did not care to return home in the gallant style which his friends and supporters intended. They had planned a triumphal procession from the Tower to Piccadilly, but had reckoned without the host, for on his getting out of the Tower, Sir Francis gave them the slip, crossed the river in a boat, and drove off in a carriage waiting for him on the other side, to his residence at Wimbledon.

The Gates of the Tower, are now, in all probability closed for ever against prisoners; therefore its history may be said to be closed too: but be it so or not, we will here close our gossiping on the subject.

B. Sly. Radclyffe

# Public Exhibition of Frescoes & Sculpture in Westminster Hall.

Exposition Publique des Tableaux et Statues dans le Westminster Hall.

Öffentliche Ausstellung der Kunstwerke im Westminster Hall.

London, Published for the Proprietors, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M. M. Aubert, Leipzig, T. O. Weigel.

# WESTMINSTER HALL,

## EXHIBITION OF SCULPTURES AND FRESCOES.

A most surprising change, and one greatly for the better, has been wrought in the manners and tastes of the people within the lapse of a single century. Startling as it sounds, it was only a hundred years ago, that a species of brutal and ferocious lawlessness, utterly incompatible with order and public safety, was permitted to disgrace the metropolis of a civilized and enlightened nation. In *seventeen* hundred and forty four, the civic authorities were obliged to represent to the king the unbearable pitch to which the outrages perpetrated by the 'Mohocks'—the name assumed by a class of ruffians who then infested the town—had reached. In *eighteen* hundred and forty-four, Mohocks are among the things that have been, and have also been forgotten, and we have gotten instead, a taste—at least a sort of relish for art; and what is more, there is a disposition to extend its harmonising influences among all classes of the people. This contrast between the times of George the Second, and those of Queen Victoria, is not a little striking, nor a little flattering also to us of the present day, and therefore we would recommend it to the especial consideration of those who fancy that society degenerates,—that as the world grows older it grows worse,—that the march of intellect and improvement is all a mere *mirage* whose flattering appearance conceals a quagmire into which we shall eventually sink.

In 1743, Vauxhall—then in its second season—was the universal admiration of the public, who were at a loss how duly to express their astonishment at its wondrous magnificence. In 1843 another *hall*—no other than Westminster Hall, so long sacred to the gentlemen of the long robe and their clients,—was opened for an exhibition of Cartoons, and again in the present year there is a second one of Frescoes and sculpture. Law has been turned out, and Art has been let in. Who would have dared to prophecy such an event, we will not say a century, but even ten years ago? Assuredly no one who did not wish to pass for a mere dreamer and visionary. Yet though congratulation is loud, gratitude is silent; artists and the public are alike unmindful of the origin and real author of it all. Had it not been for the awful and lamentable conflagration, or, as it must now be styled, the "glorious and felicitous flare-up" on the ever-memorable night of October the 16th, 1834,—whose anniversary is, no doubt, duly and joyously celebrated by one individual, if by no other;—had it not been, we say, for such happy calamity, we should never have had the New Palace of Westminster, and without that, should in all probability

never have thought of introducing Fresco-painting in this country, at least, not upon such a wholesale scale as is now proposed to be done. But then, whom have we to thank for the Fire itself?—it was not the effect of either spontaneous combustion or *inflammatory* language. The damage done would have been inconsiderable, had Mrs. Wright not been a little in the wrong, disregarding the warnings of fire, given her, it seems, by her own nose. We do not say that that worthy lady can exactly be called a Mrs. Fry for having fried the old Houses of Parliament for the nonce; nor do we suppose that in emulation of that classical example, Miss Thais, she 'led the way,' with a lighted 'tallow' in her hand,

"And like another Helen, fired another Troy."

Still full credit may be given her for her passive patriotism on this occasion—certainly with as much justice as many important public events are identified with the princes in whose time they have occurred. For our part we should certainly decree a statue to Mrs. Wright among those which it is intended to erect within the walls of the new edifice; —or if not a statue, at all events a bust, with a legend borrowed from Wren's epitaph; 'Si monumentum quæris—circumspice!'—Look around on the bright array of Fresco-painting and sculpture, of storied windows and heraldic emblazonments, of polychromy and carving, of tracery and fretwork; and while ye contemplate this glorious panoply of art, bestow at least one passing thought on her to whom you are primarily indebted for it all. Whatever others may feel, *we* are truly grateful to Mrs. Wright, and with most just cause, since the recollection of her has enabled us to *write* thus far easily and pleasantly to ourselves,—perhaps not very tediously to our readers.

Our former view of Westminster Hall, (in Part XX.) represented it fitted up on a different occasion, and for a very different purpose, viz., the trial of Warren Hastings, when its walls echoed at intervals during seven successive years to fierce declamation and furious invectives, in lieu of which there now prevails the less noisy eloquence of painting and sculpture.

As we have nothing now to add to the remarks which we have already made upon the Hall itself, we are in no danger of wearying our readers by architectural comment. All that we have to do is to call their attention to its general appearance in its new character of an exhibition room, for which purpose, though never intended, it is in some respects excellently adapted; because, instead of interfering with, or concealing any of its features, the pictures and statues rather serve to fill up the blankness of the lower part of the walls, and impart life and animation to the *coup d'œil* of the whole interior, which was not a little scenic, and which was at times considerably enhanced by particular effects of extraordinary brilliancy, whenever a gleam of sunshine darting through all the windows, fell upon some of

the statues and groups, kindling them into almost dazzling lustre. What especially renders this Hall so good a model for a Picture Gallery, in one particular is, that lofty as it is, it is impossible to hang up pictures higher than the bottom of the windows, or about eighteen feet from the floor, or somewhat less than one-third of the whole height; whereas it too frequently happens at most other exhibitions of pictures, that not only is the general appearance injured by their being packed up row above row, from the floor to the very ceiling, but a considerable number of them are put quite out of sight, or what is nearly the same, where they cannot possibly be properly seen, and never are looked at. Another circumstance greatly in favour of this exhibition as an exhibition, was, that the pictures being all of large, and pretty nearly of the same dimensions, they so far formed a more consistent collection than is the case when the assemblage of them is a mere medley as to sizes, and not only that, but smaller subjects are placed above larger ones,—partly, perhaps, in order to avoid the awkward 'top-heavy' effect that would take place were all the larger frames to be hung up above, and all the smaller ones below.

In regard, likewise, to the exposition of the Sculpture, the very superior effect produced by the manner in which it is arranged along the middle of the Hall, compared with that in which it is huddled together at the Royal Academy, must have struck every one. In the room appropriated to, but not adapted for sculpture, at the Academy, the larger figures have the look of being smothered, there being scarcely sufficient space to obtain a proper view of them—indeed hardly sufficient for those who visit that room—and they are comparatively few—to stir about. Accordingly the sculpture part of the exhibition has told with unusual effect at Westminster Hall, where it has probably been aided in some degree by its being relieved and set off to advantage, by the depth of shadow and background. So seen, the effects of the sculpture had even somewhat of novelty in it,—perhaps, was more prepossessing as a whole, than that of the paintings; nay, perhaps the sculpture showed better in comparison with the latter, than they did in comparison with the sculpture, and that for two if not more reasons. First, because being of the same colour, or rather, colourless, the statues seemed to be of more uniform taste than the paintings, which manifested great disparity of colouring and execution; next, because they were not, as was the case with the frescoes, experiments in regard to a new—at least unpractised process of the art, and its manipulation. With the painters, it was almost as much a trial of strength in respect to mechanical skill and manual dexterity, as in respect to choice of subjects, and the treatment of them; whereas the sculptors had only to pursue the same *modus operandi* in which they had been trained up, and which they had all along practised. *They* therefore had not to contend, like the painters, with difficulties peculiar to the occasion, and arising from inexperience of the particular process to be followed.

As we are not here writing a professed critique on the exhibition in Westminster Hall, we shall not particularize any individual productions, or artists, but, confining ourselves to

broad general remarks, give as our opinion that very few indeed of the frescoes gave satisfactory promise—and more than *promise* was not looked for,—of talent adequate to the important task of worthily decorating the walls of the New Palace of Westminister. A great proportion of them were so utterly inappropriate in point of subject—for in that respect they would have been far better suited for '*Annual*' prints,—that they seemed intended to challenge notice only for a merit in which some of them were most grossly deficient—namely that of execution. Neither were inappropriateness of subject, and imperfection of execution, the sole or even principal defects to be laid to their charge, for there was the more hopeless one of deficiency in regard to the mental qualities of art,—poetic conception; elevation of ideas, geniality of sentiment, and *con-amore* earnestness. There were undoubtedly several very clever performances,—but then *Clever!*—who ever heard of a clever epic poem? or spoke of Milton as a clever poet, and of Raffaelle as a clever painter?—no one, except those who would describe an eagle as 'a nice pretty bird,' or else admire the majesty of a canary in its cage.

Our artists, it is to be apprehended, must turn over a new leaf in their lesson book, if they would get beyond that said 'cleverness' which at present satisfies the public, who have greater relish for and better understand mere matter-of-fact, whether it be portrait, landscape, or *genre*, than the poetic and ideal. In saying this, we must not be understood as wishing to depreciate, or being insensible to the merits of this lower branch of art. On the contrary, if it be treated with real talent and geniality, we hold it to be preferable to the loftier style of art, when the latter rises no higher than the 'passable' and the 'respectable,' and although dressed out in the livery of poetic dignity, is essentially —*intus et in cute*—prosaic and common-place, and its greatness merely littleness magnified—a flea in a microscope made to look to the eye as big as an elephant. It is supposed by some that artists' ideas expand as matter of course, in proportion to the amplitude of surface which they have to cover, and to the dignity of the subjects which they undertake to represent: yet we are somewhat sceptical on that point. No doubt, he who has a capacity for great things, will feel himself fettered, cramped, confined, if tied down to small ones; so as to be incapable of putting forth his energies; but then, unless the energy be in the man, the mere opportunity of exerting it, however favourable, will not create it for the occasion.

In a matter which is yet still *sub judice*, having gone through little more than one stage of experiment, any decided opinion of ours would be no less rash than presumptuous. If the 'Commission of Fine Arts' will be content with such works in Fresco as will not derogate from the character of the other decorations, and that of the building itself, it may look forward to reasonable success, more especially as a considerable time will be afforded the artists for study before they can commence their labours on the walls. In the meanwhile there is something to be done by the public also: they must wean themselves of some of their present tastes if they would would relish any thing much higher in painting than what they have hitherto patronized or been accustomed to.

Sargent. Raddyffe.

# Exhibition of the Royal Academy. - Private View.

Exposition de l'Academie Royale. Ausstellung der Gemälde von der Königlichen Academie.

London. Published for the Proprietors by J. Mead. 10. Gough Square Fleet Street.
Paris M. M. Aubert. Leipzig. T. O. Weigel.

# EXHIBITION OF THE ROYAL ACADEMY.

If great cities have—as cannot be denied—their peculiar evils, they have also their peculiar compensations, and foremost among them are the facilities afforded for the cheap gratification of intellectual tastes, by galleries, museums, and exhibitions of works of art, not to speak of others of a more scientific nature. Even Cowper has admitted as much, and that the metropolis, more especially, is the focus and rendezvous of art, notwithstanding his aversion to town-life generally, and his quaintly pious remark :—

'God made the country, and man made the town.'

which line, we may observe *en passant*, looks very much like a plagiarism from, though it may be only an accidental coincidence with, that of Cowley's—

'God the first garden made, and the first city, Cain.'

But when Cowper wrote his 'Task,' London was by no means so well provided with picture exhibition as at present. At that time the Royal Academy was in its infancy—at least only in its teens, not having been formally instituted by charter under such title, till 1768, although it had existed three years previously under that of the 'Incorporated Artists of Great Britain.' The Academy first took possession of its apartments in Somerset House, in 1780; and its annual exhibitions there were for many years the only ones of the kind, therefore unrivalled, or at any rate rivalless. Since then, however, several other annual exhibitions have been established, viz., those of the 'Society of Painters in Water colours' (1804,) the British Institution (1805,) the Suffolk Street Society, or that of British Artists (1825,) and the New Water-colour Society, about eight years ago.

Of the two Water-colour Societies the exhibitions are not only confined to that particular branch of art, but receive no other works than those by their own members, consequently are upon a limited scale and contain fewer productions. Yet if so far these *Sectarians* in art—so to call them—hold out fewer attractions as to the number of their performances, and show less as to quantity for the shilling they take, they give a good honest 'shilling's worth' in point of quality. The exhibitions of the elder of these two Societies have invariably been—at least for as long as our own recollection of them goes back—certainly full as choice as exclusive. They manifest far greater equality of talent and merit, than do the more miscellaneous ones, for in them hardly anything is ever to be found that can be pronounced decidedly poor; neither is anything lost by being thrust into a corner where it is likely to be overlooked. Although merely matters of regulation and management, these circumstances alone tend to elevate the character of this Society's

exhibitions; but leaving its annual musterings before the public out of the question, this body has done so very much for art, that we may be excused for mentioning its services in this place, lest another opportunity should not be afforded us.

Water-colour Painting may fairly be considered an entire new species of art; one *discovered*, we may say, in this country, now brought by us to such a degree of perfection as hardly to leave any further advance either attainable or imaginable. What was previously so called was not *painting*, but merely tinting and washing, very much after the same mechancial manner that maps or prints are coloured. The vehicle of colours is the same as before, but the management of them—the process and manipulation have been entirely changed, whereby a depth of tone and fulness of colouring have been produced which compete with the force of oil-painting; they also possess both artistic breadth of effect and geniality of execution—qualities which it is in vain to look for in any works of the original school; whose performances were not only 'water' but watery—so faint, feeble, and spiritless as to be the merest *milk-and-water* of art. We do not pretend to say that water-colour can accomplish all that oil can, it being inevitably restricted to pictures of small dimensions, consequently is not to be thought of for historical subjects of the size of life:—possibly it might be applied with success to life-size portraits, showing only the head and upper part of the bust, but we are not aware of its having been yet employed for such purpose. It is quite enough for its credit that it is capable of producing exquisite *cabinet* pictures of figure subjects and *genre*; and that it possesses peculiar advantages for the representation of landscape and natural scenery, which it expresses with a suavity, a clearness and a freshness of tints, surpassing those of oil. In regard to architecture again, its services cannot possibly be estimated too highly, for it has given rise to quite a new school of architectural delineation, combining truthfulness and technical accuracy with the most delightful pictorial expression and effect. Oil hardly admits of the firmness and precision of outline requisite for similar subjects, or if obtained, it is apt to occasion hardness and dryness. Even what pictures we have seen of Peter Neef's have fallen so very far short of the expectations raised by his celebrity, as to quench our eagerness to behold more of them, for to us they have appeared at once laboured and insipid, and treated quite mechanically, without any sort of gusto or sentiment. On the contrary, water-colour as now practiced, has been the means of greatly advancing architectural representation, and of rendering it more popular, by rendering it more pictorial, Indirectly to that, in the first instance, and more immediately to the invention and application of lithography, we are indebted for many publications of high excellence,—such as those by Haghe, and Joseph Nash, and among foreign ones—the truly admirable and intensely interesting 'Espana Artistica,' of Villa-amil. At all events, if water-colour itself is to be considered as a lower, or rather a less dignified grade of art than oil-painting, England has reason to be proud of those artists who have refined and elevated it into what it now is—a mode of painting fraught with great capabilities and excellence, and one in which this country decidedly takes the lead.

This 'Water-colour', and the other Societies above mentioned, are merely private associations, formed by artists among themselves, chiefly for the purpose of enabling them to exhibit their productions at stated periods, and more advantageously than if they were mixed up with, and absorbed into a larger general collection. But the Societies themselves claim no authority nor make any pretence to the character of seminaries or *conservatories* for training up students. In this country the only formally instituted and privileged college of art is the Royal Academy; and as the number of its members is limited by its charter to forty, and they are admitted only by election, from among individuals of some standing and reputation in their respective walks of art, the title of Academician or affix of R. A., to their names is considered a rather important distinction—equivalent in fact to a high 'university degree.' There are, however, in addition to the Academicians, eighteen Associates, or A. R. A.'s. the latter grade being generally the initiative to the higher one;—also six Associate Engravers. Besides the three Professors of Painting, Sculpture, and Architecture, there are two others for those elementary, but most important branches of design, Perspective and Anatomy. As to the title and office of President, we need not observe, that they constitute the highest pinnacle of an artist's ambition, as far as fame depends upon nominal distinctions; and they also give a certain rank in society. The President is the Premier in the ministry of art,—or he may be styled its Lord Chancellor, and his chair of office the woolsack, towards which many look with longing eyes; or again, to change the comparison, that honoured seat is the 'Lambeth' of academical advancement and preferment. Honoured we may well call it, since it has been filled by Reynolds, West, and Lawrence; the first of whom exercised his pen as well as his pencil with such ability, that his "Discourses" have established for him the reputation of a classic in our literature. Nor is he the only academician who has given his lucubrations to the public, for we have also the printed lectures of both Fuseli and Opie. Nay, the present President had at one time some yearnings after literary renown,

> ——— "when,
> A truant from his pencil to his pen,
> He wrote,—and to enhance the crime,
> Coquetted with the muse, in rhyme."

—It was, however, not in rhymes amatory, but in "Rhymes on Art," when though the letters R. A. were the initials of his book, they were not his own.

The reputation of the Academy's lectureships is ably supported at present by Professors Howard and Westmacott, on painting and sculpture respectively, and some of them have been reported at length in the Athenæum. These shew that there is still mind and energy among the Academicians, notwithstanding that there has been a disposition of late to attack the Royal Academy, as a mere monopolising clique, less anxious to promote the general interests of art, than their own private ones. It has been further alleged against it, that it affords too much encouragement to portrait-painting, and too little to other departments of

art. More reasonably, perhaps, might it be objected that the Academy treats two of the arts which it professes to take under its especial protection, viz. Sculpture and Architecture, with less of maternal than stepmotherly feeling. The majority of the members being painters, accounts for this bias, but then all the more necessary is it, that it should be guarded against, and steps taken to counteract it; at least, there might be greater vigilance and energy on the part of those who more immediately represent those particular interests.

It is unfortunate for the Academy that they have gained very little, if, indeed, anything at all, as to accommodation in point of space, by exchanging their former apartments in Somerset House for those which they now occupy in Trafalgar Square. The chief advantage gained is, that there is not the same fatiguing length of dismal staircase to encounter as before. The present building accuses, if not its architect, his employers, who limited him to a narrow slip of ground, neither allowing him to bring his building forwarder in front, nor to extend it behind, by removing the other buildings at its rear. Neither did Mr. Wilkins himself manage quite so well as he might have done under such unfavourable circumstances, for he gave up too much space in the centre of his plan to mere approaches, without having obtained anything like a corresponding degree of architectural effect, for the whole of it looks strangely confused and cut up, and to be little better than so much space thrown away where there was none at all to be spared. In fact, the whole of the building is not at all more than what is now actually required for the exhibition-rooms of the Royal Academy, or will eventually be needed for those of the National Gallery, and very shortly too, if additions continue to be made to that collection, as they have been; unless, indeed, the '*packing system*,' is to be allowed at the end of the building also.

So very different are the two modes of hanging, that one would imagine the Academy had never peeped into the other half of the building occupied by them, or they would have taken a lesson from it, and although they cannot enlarge or add to the number of their rooms, they might at any rate 'cut their coat according to their cloth,' and reduce the number of the pictures they hang up, which would have the further good effect of improving the quality of their exhibitions, by excluding from them a great deal of mere filling-up stuff, and a second good consequence would be, that more credit would then be attached to the having a picture exhibited at the Royal Academy.

Perhaps our Engraving may be thought rather incorrect in one respect—namely as showing but a beggarly account of 'shillings,' but at all events it shows a 'sovereign', the scene introduced being that of the royal private view of the pictures on the Friday preceding the opening of the Exhibition. On the following day, another annual ceremony takes place, which is a less empty and idle one than ceremonies in general—namely, the Academy's Annual Dinner, when they have for their guests the noble and honoured of the land, bidden to their entertainment by express invitation, admission to it not being by tickets for sale.

B. Sly. Radclyffe.

British Museum. - Egyptian Room.

Le Musée Britannique - La Salle Egyptienne. Das Brittisches Muse. - Die Egyptische Sammlung

London. Published for the Proprietors by J. Mead. 10 Gough Square Fleet Street.
Paris. M.M. Aubert & C.ie. Leipsic. T.O. Weigel.

# BRITISH MUSEUM.

## THE EGYPTIAN ROOM.

THE statuary portion of the general collection of Egyptian antiquities, is deposited in the Hall which forms the north end of the west side of the Museum; and when the whole of that side of the building shall have been completed, there will then be a continuous gallery nearly four hundred feet in extent, and presenting an uninterrupted vista from end to end, since there will be no positive separation between the 'Halls' distinguished by names according to their respective contents, but merely such architectural division to the eye as is produced by columns so placed as to define the various compartments of the plan. When terminated, this gallery or series of galleries will present a very striking architectural perspective, set off and peopled with sculptured forms and masses. This will be better conceived when we say that the accompanying engraving,—in which the view is taken from the door at the North end communicating with the staircase leading to the upper galleries—shows only to about midway of what will be the entire length, as much more remaining to be added to the South, on the site of the suite of rooms now occupied by the Townley Marbles, &c. When that shall have been done, the present temporary partition walling up the columns at the end will be removed, and the whole thrown open.

Hardly need we observe that the perspective effect will be decidedly superior to the sort of it that would take place were the whole laid out as one uniform space or single long room, since that must be sufficiently apparent from the portion here represented. Take away the intermediate columns, for instance, and throw both compartments into one perfectly similar design, and the character of this 'interior' would be rendered both flat and monotonous; whereas now, notwithstanding that the architecture itself is exceedingly plain as to style—in fact even studiedly severe, and perhaps not improperly so, considering the kind of objects of art here exhibited,—it becomes fraught with variety and relief; we obtain picturesque contrasts of lines and masses, alternations of light and gloom, and a sort of artificial distance in the space behind or rather beyond the columns, which being only partly disclosed to the eye, leaves something for the imagination to work upon. In such cases the best drawing must fall short of the reality, because it can show objects only as they are seen from one fixed point of view, whereas in the

place itself a fresh piece of perspective, a different combination of objects--in short, a new picture may be obtained at almost every step, accordingly as the spectator shifts his station and views the scene in this or that direction. This is particularly the case here, because the immense masses of Egyptian sculpture form, when viewed singly, so many separate principal objects, to which, whatever else falls within the field of vision, becomes back-ground. Columns have been said to be to the interior of a building what trees are to a landscape, and in like manner these huge fragments may very well be likened to rocks' and described as such in architectural scenery.

In galleries built expressly for the reception of sculpture, the more usual mode is to light them from their ceiling or roof; but that was here impracticable, because had it been done, there could have been no upper floor, but all those rooms must have been lost. Equally impossible was it for the appropriation of the two floors to be reversed, by the collections of natural history being placed on the ground floor, and the sculpture on the upper one, since even the firmest vaulting would not have been able to resist the enormous weight of some of the marbles. In addition to the astonishment occasioned by the sight of the things themselves, some is also felt when we come to consider the very great cost and difficulty that must have attended, in the first instance, the removing and bringing over to this country some of the colossal fragments and *bits* we here behold, and afterwards the transporting them to the building and placing them in the gallery. This last required the nicest consideration, for they are as firmly fixed and rooted to the spot selected for them, as if rooted to it; they are a sort of furniture that cannot be shifted about at pleasure; they are not made to run upon castors; they have no idea of running, nor of being wheeled about at pleasure,—in a word they scorn to be treated as mere *moveables*, and we might as well hope to move by entreaty some of those grim, lion-visaged gentry to rise from the seats they have so long occupied, and place themselves more conveniently,

The arrangement which has been fixed upon cannot now be altered, yet whether it be at all an objection in itself or not, it is certain that the collections of antiquities will be disposed inversely to chronological sequence, as regards the order in which they present themselves to visitors, the latest coming into sight first, and the very earliest last. In the Glyptothek at Munich, the sculptures form a seriatim arrangement, commencing with the *incunabula* of art, and following it through its progress and decline to its revival in modern times; viz.,—Egyptian, Etruscan, Eginetan, and early Greek, pure Greek, Greco-Roman, and Roman, and lastly some works of Canova and Thorwaldsen, as the representatives of modern sculpture. But at the British Museum this order will be reversed, for here, entering at the South end of the gallery, the visitor will have his attention first arrested by the later and miscellaneous antiquities; then proceed to the collection of Greek and Roman marbles, then to the Xanthian. the Phigalian, the Elgin, till he

reaches the Egyptian collection, unless he chooses to continue his walk to the end of the gallery, before he enters the Elgin Room, reserving that by way of *bonne bouche* to the very last. After all, however, the matter is one of very little moment in itself,—rather one of mere punctilio and precedency, because it does not by any means follow that the order in which the collections are first seen, is that in which they must be studied, and as to the ordinary sight-seers who go merely to stare and wonder, it makes very little difference to them whether Chronology walks backwards or forwards, except any of them should be of opinion that the objects in the Museum might have been better 'sorted out' as to sizes, and that some of the larger specimens of natural history,—saurians, and others of huge class, might very well be made to keep company with, and keep in countenance the granite and basalt,—or as we once chanced to hear them termed,—the *bay-salted* monsters of the Egyptian tribe.

Of these collections of sculpture nearly the whole have been the accumulation of late years; up to the end of the last century, the antiquities were the scantiest and smallest part of the contents of the Museum. The acquisition of the several monuments of Egyptian art, obtained by the capitulation of Alexandria in 1801, and ordered by George III. to be deposited in the Museum, laid the foundation of that collection, and was the occasion of the first addtition being made to the old building. The purchase of the Townley marbles in 1805, soon rendered further addition in building necessary, and in 1808, the suite of small rooms—well adapted to display their contents, but too diminutive in a gallery for public resort, therefore now doomed to be taken down—were first opened. That purchase, for which Parliament voted the sum of £20,000, was confined to the marbles and terra-cottas, accordingly the remainder of the Townley antiquities, consisting of a number of bronzes, coins, gems, drawings &c., were purchased for the nation, from the Townley family, in 1814, at the sum of £8,200. Either by purchase or bequest several individual worksof merit have since enlarged the original Townley collection, and increased the number of Greek and Roman sculptures; among them are a small assemblage of busts, bequeathed by Mr. R. Payne Knight, a statue of Hadrian bought of Mr. Milligan, and that called the Venus of the Capitol, which was presented by William IV.

The years 1815 and 1816 were two highly memorable ones in the history of the British Museum, the former enriching it with the Phigalian, the other with the Elgin or Athenian Marbles. The first mentioned of these are so called from having been dug up at Phigalcia in Arcadia, where they formed the sculptures on the frieze of a temple; and they are most valuable relics of art, being known from the description of Pausanias to be genuine works of the earlier period of the school of Phidias. They were presented to the nation by the Prince Regent (George IV.), who had purchased them at a cost little short of £20,000. The Phigaleian, and inclusive with them, the casts from the Æginetan Marbles, form a most appropriate vestibule to the saloon which contains the Elgin Marbles. This

room—in itself remarkable only for its spaciousness—enshrines those treasures which have obtained the homage of the world (*subaudi* of art) as the matchless productions of Grecian sculpture at its zenith, when it had attained that culminating point under Phidias and his contemporaries, whence to advance was to begin to decline. As is well known, these sculptures originally adorned the Parthenon, yet are only the savings of a wreck compared with their first number, since they amount to no more than fifteen of the metopes from the south entablature of the edifice, a portion of the frieze of the cella, and some of the figures from the pediments. Unlike many of the Egyptian antiques, which, though perhaps some thousands of years older, are not in the slightest degree touched by time, these Athenian marbles are all more or less so much corroded if not mutilated, as to have very little attraction for the uneducated eye.—But we may take our leave of the Elgin Marbles for the present, as we shall have another opportunity of noticing them more particularly, and therefore pass on to notice the latest and certainly not the least—in point of extent—of the several accessions which have been made to the stores of antiquity in the Museum. We allude to the Xanthian Marbles. They were discovered by Mr. Charles Fellows while that gentleman was travelling in Asia Minor, in 1838, not at all in quest of antiquarian adventure or enterprize, but merely *pour se desennuyer* after the London season. In the vicinity of the ancient city of Xanthus he was so lucky as to meet with a number of rock-hewn tombs covered with sculptures, On his return to England, the discovery was considered of sufficient importance to deserve the attention of government, aud it was accordingly determined that some of those antiquities should be forthwith brought over to this country. The result has been that not only one but a second importation of these more singular than intrinsically valuable curiosities, has been made. The last was a very abundant one, consisting of no fewer than one hundred and twenty large packages, most of whose contents are for the present deposited in the vaults and cellars of the Museum. Some of these Xanthian fragments have been put together, arranged exactly as they were before taken down, and form what Mr. Fellowes describes as the ' Harpy tomb,' the reliefs upon it being supposed to represent the story of the carrying away of the daughters of King Pandarus by harpies.—This mass of sculpture comes into view in the engraving, where it forms a marked object in the centre of the second or further division of the gallery.

I. Lewitt.

Radclyffe

# British Museum. - Zoological Gallery.

## Le Musée Britanique. La Galerie Zoologique. Das Brittisches Muse. - Das Zoologisches Kabinet.

London. Published for the Proprietor, by Joseph Mead. 10. Gough Square. Fleet Street.
Paris. M.M. Aubert & Cie. Leipsig. T.O.Weigel.

# BRITISH MUSEUM.

## THE GREAT ZOOLOGICAL GALLERY.

So varied are the stores of the Museum that all will there find gratification for their intellectual tastes, however opposite may be the direction they take. The artist and the naturalist, the antiquary and the man of science will alike meet with what is congenial with their respective pursuits; therefore, although no one department will be universally interesting in the same degree to all—some, perhaps, of no interest whatever to a great many—each is respectively of paramount importance to those whose studies are connected with it. While Lycian and Athenian marbles may be deemed little better than so much lumber—at any rate, puerile and 'pagan' curiosities, whose value is only conventional—by those who contemplate with admiration such objects as Saurian fossils and osseous remains, the wrecks and monuments of a primeval world anterior to all tradition; while such may look at the precious collection of Hamiltonian vases,* with as much indifference as they would at similar articles of modern pottery in the show-room of a Staffordshire manufactory of them, or at the quaint contents of a closet of old China; those whose virtu-smitten enthusiasm kindles at the sight of that priceless relique, the Portland vase, would resign without a sigh all the three kingdoms of natural history, animal, vegetable, and mineral. These last have no sympathy to bestow upon crustacea and spiders: their affection for zoology does not extend beyond those specimens of it which are supplied by the horses in the Elgin marbles, and by idealized Egyptian lions. If, therefore, every class of students had its veto, and might vote for turning out those particular collections, which it considers comparatively useless, almost a general *dispersion* would take place, and the galleries of the Museum be nearly emptied.

The Natural History Department was the principal one in the original Sloanean collection, which formed the basis and nucleus of the present greatly enlarged and extended contents of the Museum, in connexion with that branch of human science. The formation of his cabinet of natural history, which contained upwards of thirty thousand specimens, besides two hundred volumes of dried plants, had been, though certainly not the sole, one

* This first great accession to the department of antiquities and art was made in the year 1772, when these vases, and other articles of Greek and Roman workmanship, were purchased of that eminent collector, Sir William Hamilton, for the comparatively small sum of £8,400, for at the time that collection of vases was the largest in Europe.

main labour of Sir Hans Sloane's life—a life actively devoted to studies which then received scarcely any encouragement, as far as encouragement means the appreciation of them on the part of the public. The name of Sloane ought not to be merged into a mere titular distinction, bestowed upon those portions of the contents of the Museum which had originally belonged to him: the man himself deserves to be ranked among the worthies of England, in the very best, if not the very loftiest sense of that term. Certainly he was a most rare example of extraordinary desert crowned by extraordinary prosperity; and, also, a singular one of infirmity of constitution in youth succeeded by an unusually protracted old age. Of instances of longevity among the studious and learned, there are very few much more remarkable than Sloane, who, notwithstanding that he was exceedingly delicate in his youth, and suffered from a spitting of blood, from the age of sixteen to nineteen, reached his ninety-third year. Sir Hans was, though of Scotch family, a native of Ireland, where he was born, in the year of the 'Restoration,' at Killileagh, in county Down. As soon as his health would permit, he applied himself to the study of medicine, as his future profession, and with so much ardour that his progress was rapid, and on visiting the continent he obtained the notice of several distinguished men of science: among others, the eminent Botanist Tournefort. At the age of twenty-five, he was elected a fellow of the Royal Society, and two years afterwards obtained the appointment of physician to the Duke of Albemarle, who was sent out as governor to Jamaica. The death of the duke shortly after their arrival, cut short Sloane's prospects, and compelled him to return, but not, however, until he had formed an immense collection of plants, both in Jamaica and the neighbouring islands, and also accumulated materials for his *magnum opus*, the 'Natural History of Jamaica,' in two volumes folio, the first of which was published in 1707, but the other did not appear until twenty years later. On his return, after an absence of only fifteen months, he soon began to acquire a very lucrative practice, obtained the appointment of physician to Christ's Hospital, 1710, and in the following year married a lady of considerable fortune. He was thus enabled to indulge without imprudence his passion for collecting, and what is more, to gratify the benevolence of his disposition, it being recorded of him that during the thirty years that he held his appointment at Christ's Hospital, he devoted the whole of his salary to charitable purposes. At length, having attained the age of eighty, he retired to Chelsea, where he had purchased an estate about twenty years before. There he still continued to enjoy the Society of men of congenial minds and pursuits, who ever found a ready welcome in his hospitable retreat; and there, after a very short previous indisposition, he died January 11th, 1753, full of years and honour, 'a goodly ripened fruit, not plucked but dropped.' The neighbourhood of Chelsea is not entirely without some reminiscence of the worthy and amiable physician, one half of his name being bestowed on '*Hans*' Place,' and the other on '*Sloane* Street.'

We cannot, however, claim for him any high literary character. 'When Sir Hans

Sloane,' says D'Israeli, 'was the Secretary of the Royal Society, he and most of his correspondents wrote in the most confused manner imaginable. A wit of a very original cast, the facetious Dr. King, took advantage of their perplexed and often unintelligible descriptions; of the meanness of their style, which humbled even the great objects of nature; of their credulity, which heaped up marvels, and their vanity that prided itself on petty discoveries, and invented a new species of satire. Sloane, a name endeared to posterity, whose life was that of an enthusiast of science, and who was the founder of a national collection; and his numerous friends, many of whose names have descended with the regard due to the votaries of knowledge; fell the victims. Wit is an 'unsparing leveller.' Yet even the shafts of wit recoil harmless from sterling worth of character. King himself, too, is now almost forgotten—more, perhaps, than he deserves to be, for we are told that his 'Voyage to Cajaima,' a travestie of Sloane's History of Jamaica, is 'a peculiar piece of humour,' and one of the severest and merriest satires that ever was written in prose.

These few particulars, relative to one who may be regarded as, if not the actual, in a manner the virtual founder of the British Museum, will hardly be deemed out of place here. Sloane seems to have had a presentiment that what he had begun as a private individual would be continued by the nation, and he accordingly directed by his will, that all his collections, his library (consisting of 5000 printed volumes, and 3,566 manuscripts) included, should be offered to it, for £20,000, a sum not amounting to one-fourth of their real value, nor to one half of what he himself had expended upon them. But for Sir Hans Sloane—his amassing his scientific treasures in the first instance, and afterwards the liberal terms on which he offered them to the nation—it is possible that we should have had no British Museum at all, at least, not until so very much later, that it would now be only in its infancy.

Valuable as they were considered at the time, Sloane's own collections now form but an inconsiderable and comparatively unimportant part of the aggregate assemblage of natural history specimens, contained in the Museum. Since his time, rapid progress has been made in almost every branch of that science, and superior modes of study have been established. The departments of ornithology and mineralogy are now particularly rich: among the more valuable contributions to the latter, which have been made from time to time, may be mentioned a collection of fossils, made by Mr. Menzies, on the N. W. coast of America, and presented by George III, in 1797. Two years afterwards the Trustees purchased for £700, a well chosen collection of minerals of every class, consisting of 7000 specimens, which had been made by Charles Hatchett, Esq., during his travels in every part of Europe. The valuable and extensive Greville collection was added in 1810, when parliament voted £13,727 for the purchase of it. This was followed by the acquisition of the Beroldingen fossils in 1810, and afterwards of the splendid cabinet of minerals formerly kept in the Observatory at Kew—a donation from George IV.

These various collections of minerals and fossils fill the cases of what is called the 'Long Gallery,'—the room represented in the accompanying engraving—which is over the King's Library, and occupies nearly the whole of the upper floor of the West side of the Museum. Ultimately, when the building shall have been completed, the whole of the zoological department will be deposited on the upper floor: the mammalia will occupy the rooms of the South front, and the birds and shells will then be placed in the gallery just described, whose contents, it seems, are to be removed to the rooms on the North side of the North front, where there will be accommodation for a considerably larger collection of minerals than that now formed. The fishes, reptiles, and zoophites, are designed to be placed in the rooms forming the South division of the North wing, so that all the zoological collections will be brought together in adjoining rooms, except the entomological one, to which will be appropriated a room at the North-west angle of the building. It is calculated that when all the galleries are completed, there will be rather more than *sixteen thousand* superficial feet of 'wall-cases' alone. These do not rise higher than eight feet from the floor, although the height of the rooms is twenty feet; yet although, should positive necessity for it occur, the height of the cases might be increased two feet more, it is not desirable that it should be done, as distinct an inspection of all the objects as possible, being a *sine qua non* in the arrangement of a museum of natural history.

L. Jewitt. Radclyffe.

# British Museum, - Elgin Room.

Le Musée Britannique, La Salle dite d'Elgin. Das Brittisches Muse-Saal der Elgenischen Bildwerke.

London: Published for the Proprietor, by J. Mead, 10, Gough Square, Fleet Street.
Paris, M.M. Aubert & Cie. Leipsig, T. O. Weigel.

# BRITISH MUSEUM.

## THE ELGIN GALLERY.

Excepting merely for its size and unusual air of spaciousness, the Elgin Gallery is not at all remarkable as a room, otherwise than as being remarkably plain, since it offers to the eye only four bare walls without other finishing than what they derive from being painted in imitation of prophyry. But then those four walls enclose the most precious relics of ancient art—chefs d'oeuvre of Grecian sculpture at its most palmy period, the Periclean age,—works from the chisel of Phidias and his contemporaries—treasures for which England is envied by the rest of Europe,—and which owing to its being linked to them, immortalize a name that would else have only figured in an obituary as that of a whilom British ambassador to the Porte. Lord Elgin needs no other monument, than these monuments of art—the Marbles called after him, yet has the extensive fame, apparently so cheaply purchased, not been entirely exempted from penalty, it having been at one time greatly perilled and in imminent danger of being converted into ignominy. Both in prose and in poetry was bitterly energetic execration bestowed upon his brother peer, by Lord Byron, who denounced him as the modern Alaric, and the modern Verres,—as the rapacious plunderer and ruthless spoiler of Athens. The noble bard, who was as far from being the meekest, as he was from being the most milk-and-water of poets, expressed himself even with savageness—not to call it 'Billingsgate,'—towards Elgin, as witness a couplet in his 'Curse of Minerva,' which although altered before printed, stood thus in the original manuscript:—

"Ah, Athens! scarce escaped from Turk and Goth,
Hell sends a paltry Scotchman worse than both."

Luckily poetical anathemas break no bones, nor are they considered sufficient grounds for getting up an 'affair of honour.' In fact the excessive bitterness and vehemence of Byron's invectives, rendered them comparatively harmless, since hardly could they have been stronger had they been directed against some very heinous moral delinquency. It may be questioned, too, if the poet did not, for the sake of effect, assume a great deal more of both than he really felt. At all events his philippics gave a 'fillip' to Lord Elgin's celebrity, and served to keep it from falling asleep, as it afterwards did—for at the time of his death (Nov. 15th, 1841,) Elgin himself was nearly forgotten; and if his name be now remembered, it is not that of the Man, but of the Marbles which have obtained that distinctive appellation.

The charge brought against Lord Elgin, of mere wanton, barbarian spoliation, as if the organ of destructiveness had in him been preternaturally developed, was a manifestly

absurd one, yet how far he was instigated by a disinterested love of art, and anxiety to rescue the immortal yet perishable and perishing sculptures of the Parthenon from further injury either by violence or by time, is perhaps questionable; still whatever alloy may have entered his motives, the bringing them over to this country has enriched England, and the possession of them where they are now placed, must have an increasingly beneficial influence on the English school of sculpture.

Had it not taken place when it did, the acquisition of those marbles—alias, the spoliation of the Parthenon might not have been practicable, since after the establishment of King Otho's government, any idea of the kind would have been reprobated as nothing less than sacrilegious. Could the events which have since taken place, have even been anticipated as at all probable, the consideration founded upon some rational expectation of the kind, would, no doubt, have hindered the work of plunder, and preserved the Parthenon intact from further mutilation, as the noblest monument and palladium of the future *Residenz*. It must therefore be admitted that political changes and events have raised up an argument against the removal of the sculptures of that temple, which did not exist at the time they were carried off. They being gone, the glory of the edifice is departed; and moreover, one great inducement to zealous activity in re-instating, as far as is practicable, all the buildings of the Athenian Acropolis. Although less accessible, or in fact, inaccessible to the many, seen in their original situations as integral parts of the edifice into which they were framed, the friezes and metopes and the statues of the pediments produced an impressive effect which is now destroyed. While the fabric stands bereft of what conferred on it matchless individuality, the sculptures themselves appear in their present receptacle as so many fragments. Neither can it be averred that their present accessibility has obtained for them any very great number of sincere admirers: as far as 'the many' are concerned, they might as well have remained upon the Acropolis, since in their eyes they are no better than mere curiosities which excite no other admiration than the simple wonder that so much importance should be attached to things so little attractive in appearance, and otherwise so little striking and remarkable.

The Elgin Collection, which was purchased by government, in 1816, for the sum of thirty-five thousand pounds,* consists of some of the reliefs of the *metopes*, of a portion of the frieze of the *cella*, and of some of the statues which filled the tympana of the pediments. Of the metopes, there are fifteen, taken from the south side of the edifice, exclusive of a cast from another which is deposited in the Louvre at Paris. We may here explain that *metopes* (which, together with triglyphs, are peculiarly characteristic of the Doric order, plainly distinguishing at the very first glance, its entablature from those appropriated to the Ionic and Corinthian) are the square spaces or intervals between the triglyphs

* Those gentlemen who were called upon to value the Marbles, varied very greatly in the estimate of their money-worth. While Mr. Payne Knight fixed no higher a sum than £25,000, Mr. W. Hamilton more than doubled that price, going as far as £60,800.

of the frieze, consequently when, as is almost invariably the case, even in our most correct copies and professed imitations of that order, they are left plain, they cease to be decorations and become no more than the surface on which the triglyphs—thus rendered the sole ornaments and the only parts of the frieze requiring to be particularized by a specific term —are raised. But although the practice of enriching metopes with sculpture is so rare among us, that we are unable to point out a single instance of it, among all our numerous *neo-Doric* structures, however scrupulously faithful they may be in regard to matters of detail, comparatively trivial and unimportant,—the Greeks themselves—whose taste must of course be allowed by those who profess to be guided by it, to be of paramount authority —conceived sculpture between the triglyphs to be essential to the general decoration of their Doric edifices.

In the Parthenon the reliefs of the metopes represented the contest between the Centaurs and the Lapithœ at the nuptials of Perithous, the king of the latter people. The combat, however, is not shown after the manner which would seem most suitable for such a subject, because, instead of being treated as a general composition, it is divided into as many separate groups as there are metopes, each consisting of only two figures, a human one or a Lapitha, and a compound monster, half quadruped, half man, supposed to have been intended as a lively poetical, yet too literal and not particularly œsthetic personification of the people of Thessaly (the country of the Centaurs), who were so noted for their skill in horsemanship, as to be identified with the animals they bestrode, and with which they were in idea incorporated. In some of the metopes both the figures have lost their heads, in others only one of them, but there are also several in which they are both perfect, or nearly so. We have already ventured to hint above, at the want of continuity and breaking-up of the subject, occasioned by the dividing it into portions, in order to adapt it to the architectural compartments in which it was introduced; but we hardly know if we may hazard a remark that will be thought to reflect upon the artistical skill and truth displayed in works that have been pronounced perfection. Still we give it as our opinion, that relative proportion has been disregarded in these figures, for in some of the metopes, at least, the men are quite as tall as the horse-men, or men-horses, namely, the Centaurs.

Of the Panathenaic Frieze, which originally extended altogether five hundred and twenty-four feet in length, along the sides and ends of the edifice, the Museum possesses about two hundred and fifty feet, with a continuation of somewhat more than seventy-six in plaster casts, the latter being from such portions of the sculpture as were not brought away, and from the single slab which belonged to the Duc de Choiseul, and is now in the Louvre: altogether, therefore, there are nearly three hundred and twenty-six feet. Although called a *frieze*, this extensive work of sculpture did not answer to the ordinary technical meaning of that term, since it did not occupy the middle division of the entablature, where, as has just been observed, the triglyphs left only the intervening square spaces

or panels (metopes) for figures. The continuous frieze we are now speaking of, was carried along the external walls of the *cella*, or the enclosed part of the edifice within the colonnades, immediately beneath the soffit or ceiling of the latter, where it formed an uninterrupted line of figures in very low relief, and a graceful architectural border (three feet four inches deep), seen behind the columns.*

The epithet Panathanaic was bestowed as a distinctive name on this frieze, because it represented the sacred procession to the Panthenon, held at Athens every five years, in honour of Athena Parthene, or the Virgin, the tutelary deity of the city. It consists of a long train of numerous figures of both sexes and all ages, some on foot, others on horseback, or in chariots; yet, besides that many of the figures are nearly obliterated—are now either headless or faceless—they do not manifest to the ordinary spectator any of that superlative merit which the enthusiasm of classical antiquaries and connoisseurs claims for them. On the contrary, there is much in them that must strike most persons as unnatural and incongruous: not only are the animals undersized in proportion to the human figures, but also too ideal, too conventional in style, and too bulky-headed to satisfy an English admirer and judge of horses. Then again, as to costume, a very great stretch of artistic license has been taken: for while some of the figures are completely draped, others are completely naked! a circumstance so highly improbable as to be utterly incredible. Think of a modern sculptor venturing to indulge his classical taste so far as to represent a royal procession to parliament with the Life-Guards *in buff!* At any rate, it must be acknowledged, even by its warmest admirers, that art excuses and reconciles us to many flagrant inconsistencies and actual untruths.

Of the statues or sculptures belonging to the pediments of the temple, the Elgin Collection contains several; those from the Eastern one (which represented the birth of Minerva) being the portion of a figure of Hyperoin, the recumbent statue called Theseus, two goddesses supposed to be Ceres and Proserpine, a winged Victory, the Fates, and the head of one of the horses of Night. Those from the Western one (representing the contest of Minerva and Poseidon or Neptune for the guardianship of Attica) are, with the exception of the magnificent figure personifying the river Ilissus, little better than fragments. Even the more perfect figures do not go far towards explaining the composition of the subjects represented in the pediments, which have accordingly been variously interpreted and conjecturally restored by different scholars and antiquaries.

* Although as has been observed, we know of no instance of a Grecian Doric entablature with sculptured metopes, neither do we of one where an inner *mural frieze* is introduced behind the columns, after the manner of that of the Parthenon; we have one modern example of a continuous sculptured frieze, namely, that carried along the three fronts of the Athenæum Clubhouse, Pall Mall—which is, besides, an avowed imitation, if not an express copy of the Parthenon one, without much regard, indeed, to meaning or applicability.

L. Jewitt. Radclyffe

# British Museum.-Additional Library.

*Le Musée Britannique-La Bibliothèque Nouvelle* *Das Brittisches Muse.-Der Neue Bücher saal*

London. Published for the Proprietor, by J. Mead, 40, Gough Square, Fleet Street.
Paris, M.M. Aubert & C.ie Leipzig, T.O. Weigel.

# BRITISH MUSEUM.

## THE ADDITIONAL LIBRARY.

A general account of the literary collections of the Museum having been given at page 29 of our first volume, and that being sufficient for the purpose where most minute and historical and statistical details would seem out of place, little is now left for us to do beyond inserting such additional remarks and comments as the subject suggests to our pen. To proceed then—at least to set out, somewhat methodically, in our desultory and rambling article;—the space devoted to the manuscripts and printed books occupies just one half of the principal or lower floor of the edifice, namely, all the rooms along its North and East sides. Of this latter the chief portion consists of a single apartment, three hundred feet in length, called the 'Royal Library,' from its being exclusively set apart for the collection presented to the nation by George IV., and of which there is a separate printed catalogue in the Reading-rooms, filling five very large folio volumes. In immediate connection with this Library, at its South end, are the Manuscript-rooms. The apartments on the North side commence with the two Reading-rooms there, at the East-end, and beyond them are the other libraries, a series of halls, continued in a direct line and terminating in what is called the 'Additional Library,' which has been recently fitted up, and which forms the subject of our Engraving. The view is taken looking from West to East, or towards the Reading Rooms, so as to show the whole suite in a vista of such extent that the farther part of it is lost in indistinctness.

The width of these rooms. excepting the largest one* immediately next to the Reading rooms, and separated from them only by the 'bar' at which the books are delivered, is 36 feet, but this is greatly contracted at intervals by additional bookcases being built out at right angles to the side walls, so as to divide each room into a series of smaller ones, leaving an avenue or walk of moderate breadth down the centre. This last circumstance will be understood from the view itself, because fully expressed there; but without explanation, it could not be known from a perspective drawing alone that what is thus seen is hardly a third part of the entire width of the room, the depth of the advanced bookcases, and of course also of the recesses formed by them, not being shown, for to do that would require another view taken in a cross direction—at least in a very oblique one. This

* This room, which is 84 feet in length is somewhat more in breadth, but the middle space is reduced to 36 feet in width by antæ-pillars dividing it on its sides into five distinct compartments or recesses, in which the bookcases are disposed after the same manner as the room shown in the Engraving.

'Additional Library' is of the same length as the larger one above-mentioned, viz., 84 feet, but very differently proportioned, and of different architectural character, if only because the centre space or avenue between the side recesses has arches springing from the piers, although the general ceiling is flat. Although not at all in accordance with the style observed in the other rooms, these arches certainly contribute considerably to perspective effect, and give that division of the room the appearance of a gallery or corridor with a series of open cabinets along its sides. What character there is, however, depends entirely upon mere form and arrangement, the whole being exceedingly plain, and without any attempt at decoration; nor is such plainness here misplaced, the room being not intended for public inspection, but exclusively as a repository for books, where it was indispensably necessary that space should be economised as much as possible, so as to render it capable of containing as many volumes as could fairly be packed into it, upon shelves. How this has been accomplished will be seen from the accompanying view, which shows that there is shelfing from the floor to the very ceiling, with two tiers of light hanging galleries to afford access to the upper bookcases. The number of volumes thus provided for in this room alone is computed at about one hundred thousand, more or less.

What may be the extent of shelfing, supposing all the shelves in the different libraries were laid out in a single line, could be ascertained only by a positive survey for that purpose, but calculating according to the measurements of the rooms, and the book presses placed crosswise in many of them, thereby forming the recesses, each of which affords three surfaces or sides for books,—the total extent is not less than 70,000 feet, or somewhat more than *Thirteen miles!*—and even this computation is perhaps rather under than at all above the mark, inasmuch as in the 'Additional Library' the shelfing is continued uninterruptedly from floor to ceiling. Thirteen miles of shelves! 'incredible!' some will exclaim, 'most alarming!' others. Those who are Malthusians in literature must regard with absolute horror such prognostications of over-fecundity, and must pray devoutly for the arrival of a second Omar to rid the world of those daily increasing and ever-accumulating masses of printed paper, which, unless further addition to them can be prevented, threaten finally to overwhelm it.

If we may judge from our feelings, we should say that there is something actually oppressive to the mind in walking through such a library as that of the British Museum, or even through an extensive private library. To behold—still more to contemplate such accumulated stores of reading—shelves after shelves, to get through any single one of which would occupy the most indefatigable reader,—even did he rival Magliabecchi himself,—full a twelvemonth, fills the mind not with despondency merely, but utter despair. How impressively are we then reminded of the shortness of life, when even a longevity equal to that of the patriarchs—and they had no libraries—would be insufficient to enable any one to enjoy a tolerable fraction of such a collection, even supposing he could read

at the rate of a goodly-sized folio volume per day. With what melancholy meditations too, is the sight of a vast library calculated to fill our minds? It is a perfect cemetery—a catacomb of literature, with Memento Mori inscribed all around. How eloquent are those shelves crammed with immortal defunct, who although they promised themselves, and were loudly promised by others, a lasting perpetuity of literary renown, there lie as so many dead carcases; even their very names forgotten or known only to plodding bibliographers, and to be found only in indexes and catalogues. A mile-long range of shelves might be filled with epic poems alone, which the world utterly ignores, admitting no more than half-a-dozen productions of that class to be deserving of regard and imperishable honour; and willingly consigning all the rest to the rank of waste paper. Yet epics yield in numbers to the dense myriads of tomes of History, Divinity, Law, and other reading of that kind. Our comfort lies if not in expectation of the torch of Omar, in the invention of waste paper; and blessings on the mortal who first bethought him of thus averting from the world the calamity of an universal deluge of books! Had it not been for that, every dwelling-house in the kingdom would by this time have become a cramful warehouse of printed paper. Startling as it is, this is a truth not to be disputed, nay, even a most tangible and self-evident one, when we perceive that a moderate collection containing only a single copy of each work requires the space it actually occupies at the British Museum. Nor is it either unadvisedly or ironically that we use the term 'moderate', since such that library may fairly be called, in comparison with the enormous number of works (that is, of distinct publications) which have issued from the press since the first invention of printing.

The very catalogues alone of printed books in the British Museum are so voluminous that it might be imagined they contained the title of every work ever produced. Exclusive of the separate catalogue of the King's Library, that of the general collection extends to no fewer than sixty-one folios. Nevertheless so far is that collection from being at all complete, that in some branches of literature and study, it is remarkably and most inconveniently defective. In regard to many foreign literatures for instance, it is little better than a mere blank, although its actual deficiencies are not easily ascertainable, owing to the catalogue being merely an alphabetical one, without any sort of classification, or even the separation into different languages. Were there any divisions of the latter kind, we suspect that many foreign literatures—such as Danish, Swedish, Dutch, Polish, and Russian, would be found to be hardly represented at all, and a list of the books in the Museum belonging to some of them, would hardly occupy a few pages each. Such at least is the conclusion to which our own experience of the catalogue leads us, since in vain have we searched it, not for rare and uncommon works in those languages, but for those which belong to the general and standard literature of the respective countries, and which ought to be included in a national collection, because such works are not likely to be otherwise

accessible to, or attainable by, private individuals in this country. There is a grievously sensible deficiency also in regard to foreign literary journals, and the inconvenience so occasioned is still further increased by the dilatoriness with which they are supplied, if not to the Museum, to those readers who have occasion for them, some of them not being placed on the shelves of the Reading-rooms until so very long after they have been published, that by the time they are to be seen, the interest and service of them are very greatly diminished, and the purpose of them comparatively frustrated.

We know not how to account for it, but many English publications which one would almost of a certainty expect to find in the British Museum, are not in the catalogues, although they are very attainable. On the other hand, by way perhaps of set-off against such strange deficiency, there is a still more strange redundancy of books which by no extent of courtesy can be called literature—except indeed it be the merest 'rag-tail and bob-tail' of it. Conceive—but no, that is quite impossible; believe then, although the fact is incredible—at least, believing or not, listen reader, with profound wonderment, when we assure you that the 'Child's First Book,' 'Guy's Primer,' and hundreds of volumes of that grade, stand in the catalogue of a great national library! Now, although the Museum is entitled by Act of Parliament to a copy of every thing in the shape of a book or pamphlet. it is not compulsory upon it to receive aud provide warehouse-room for all sorts of arrant lumber and trash.

As the opportunity may not occur again, let us squeeze into what space remains, a few words respecting the edifice itself. In 1838, the Trustees of the Museum represented to the Treasury their desire that all the buildings should be completed within six years from that date. Yet those six years have passed away, and so far are the works from being completed that, at the rate they now proceed, they promise to hold out for at least six years more. The Façade can be said to be little more than commenced, except that the west wing is erected. Still we could curb our impatience, and using old Eldon's favourite maxim, say *Sat cito si sat bene*, comforting ourselves with reflecting that Sir Robert Smirke here builds for posterity—as none of his contemporaries are likely to live to behold his *fecit;* we could curb our impatience, we say, had we any reason for believing that the edifice—at least, the façade of it, will prove something well worth waiting for,—the noblest architectural monument of the present age, after the New Palace at Westminster. As it is, we have no impatience to curb, being nothing less than impatient to behold the completion of such a design as we find begun. The idea of thrusting forward two ranges of mere dwelling-houses as wings to the main building, where the most dignified and classical character ought to be kept up throughout, seems to us such a solecism in taste that, were it not for the approved adage, *De gustibus, &c.*, we should bestow on it some exceedingly harsh epithet.—At all events our taste differs antipodically from Sir Robert Smirke's, and for that, though without thanks to him, we are thankful.