

Historical sketch of Saint Paul's Cathedral : containing an account of the old and new churches : and a description of everything worth the visitor's notice.

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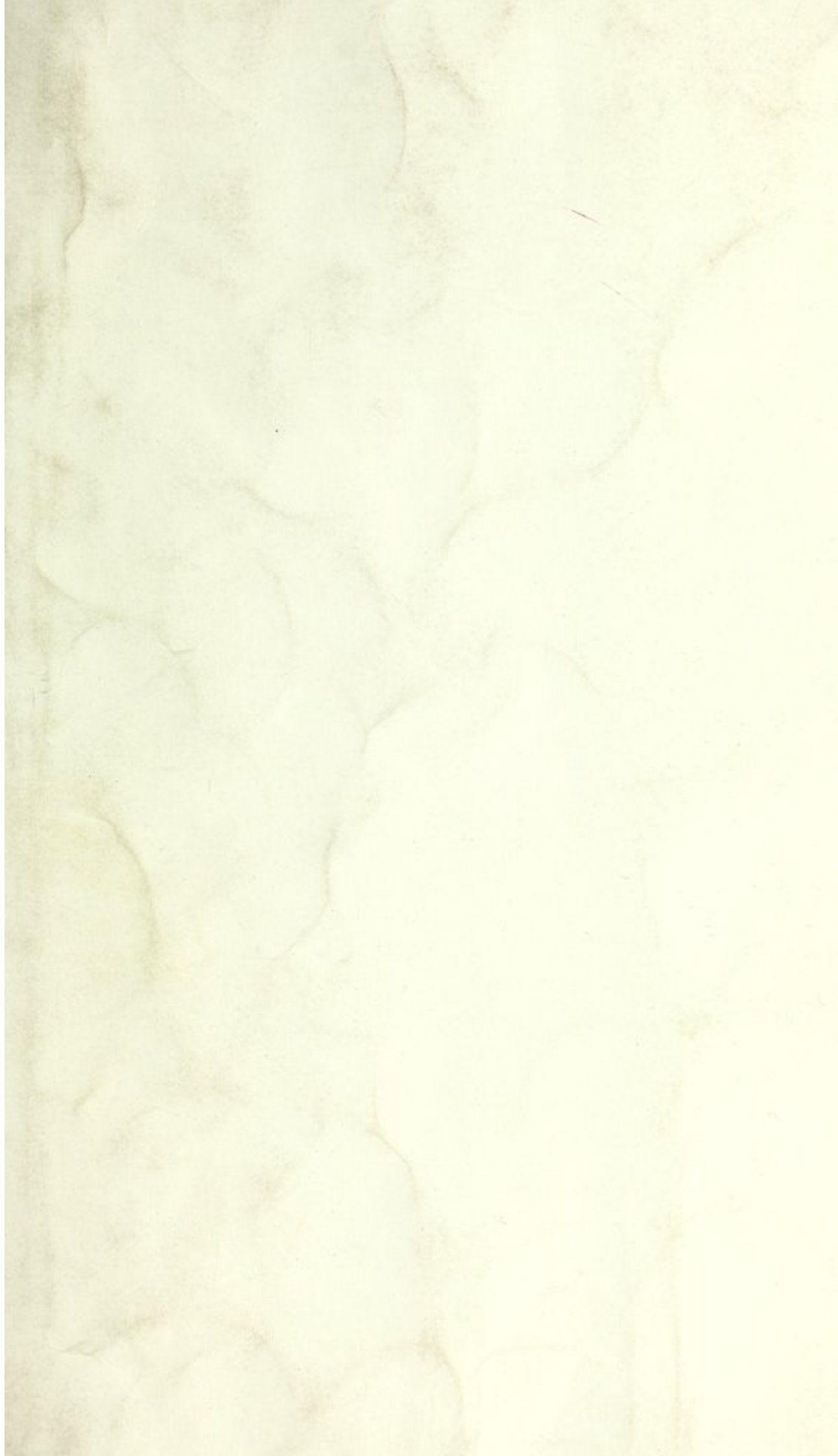
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HISTORICAL SKETCH
OF
SAINT PAUL'S CATHEDRAL;

CONTAINING
AN ACCOUNT OF THE OLD AND NEW CHURCHES,
AND A DESCRIPTION OF
EVERYTHING WORTH THE VISITOR'S NOTICE.

"Ea sub oculis posita negligimus; proximorum incuriosi
longinqua sectamur."
PLINY.

LONDON:

R. WILLOUGHBY, 109, GOSWELL STREET.

DCCCXXXIX.

LONDON :

WILLOUGHBY AND CO., PRINTERS, 109, GOSWELL STREET.

TO
THE REV. F. W. BLOMBERG, D. D.
CANON RESIDENTIARY
OF
SAINT PAUL'S CATHEDRAL,
&c. &c. &c.

REVEREND AND HONOURED SIR,

With feelings of the highest respect, permit me to direct your attention to the annexed little Work, which I humbly submit has been long wanted as a synopsis to the noble, and I may almost say, unrivalled edifice, which so justly ranks finest of the many splendid buildings of this vast metropolis. As an historical account, I have carefully studied to obtain the most authentic information ; the prints will, I am sure, only require comparison with the originals to ascertain their correctness. I also beg most respectfully to return thanks for the extreme kindness and condescension which I have experienced at your hands, both with regard to this book, and on all occasions,

And believe me to remain,

Reverend and Honoured Sir,

Your obedient humble servant,

JAMES SYKES.

London, 1st January, 1839.

HISTORICAL SKETCH OF ST. PAUL'S.

I.

The Old Cathedral.

It has been conjectured that the site of Saint Paul's was originally dedicated to the worship of some pagan divinity, and this notion, notwithstanding the absence of any authentic record on the subject, receives some countenance from the fact that, when Sir Christopher Wren examined the ground, to ascertain the depth to which it would be necessary to sink the foundations of the present structure, he discovered, considerably below the surface, several skeletons, pronounced by antiquaries to be those of ancient Britons, above which were the chalk-lined graves and stone coffins of distinguished Saxons, with many funeral vases, lacrymatories and other relics of Roman sepulture, and several pins of ivory and box-wood, which had been used to fasten the grave-clothes of the deceased. In addition to this, we are informed by honest old Stowe, the most trustworthy of all the historians of London, that in digging the foundation of the Ladye-chapel, attached to the old cathedral, (about the year 1313,) "there were found more than a hundred scalpes of oxen or kine; which thing," he adds, "greatly confirmeth the opinion of those which have reported that, of olde time, there had been a temple of Jupiter, and that there was daily sacrifice of beasts." The

tradition,—and it must be admitted that the question rests mainly upon the faith of tradition,—is by no means improbable, as we know from the best sources that the primitive Britons erected their Druidic temples upon the most elevated ground afforded by the localities chosen for the celebration of their mystic rites; and that, indeed, they were sometimes at the immense labour of erecting artificial mounts, of almost incredible magnitude, for this purpose, where nature had not supplied what was deemed a proper and sufficient elevation. This, taken in connection with the circumstance that the Romans, as well as the early Christians, invariably preferred adopting a spot already consecrated in the affections and superstitious reverence of their intended converts, to the selection of a new one, which could not before-hand possess any such advantages of religious influence and association, gives, to say the least, a plausibility to the surmise, that the same plot of earth has sustained the adorations of our forefathers, from a period concerning which both history and tradition alike are silent.

But, however this may be, and without insisting upon a claim to such remote antiquity for our metropolitan church, we have the evidence of the venerable Bede to shew that a building dedicated to Christianity was erected upon this spot in the very earliest days after the conversion of England had been commenced by Saint Augustine. Ethelbert, king of Kent, to whom the whole Island, south of the Humber, acknowledged fealty, after assisting to establish the cathedral of Canterbury, and founding the abbey of Saint Augustine in the same city, undertook, in the year 610, the building of the church of Saint Paul, which he, at the same time, munificently endowed with manors, lands, rents and services, in

perpetuity, for the celebration of that pure worship, which, having embraced from conviction, he was desirous of disseminating among his semi-barbarous and benighted subjects. The conversion of an unprepared people, however, is not the work of a moment, nor dependant upon the mere erection and consecration of sacred edifices. Accordingly we find that, in the time of the fourth bishop of the diocese, Erkenwald, who died about the year 690, the cathedral was not completed, as that prelate, who was of the royal blood, and had large independant possessions, expended great sums of money in perfecting the new fabric, augmenting its revenues, and obtaining for it many important privileges and immunities from the king and pope. This bishop, whose rank, benefactions, and zealous services to the church, led to his eventual canonization, had the satisfaction, soon after he was consecrated to the see of London, to enrol his sovereign, Ina, king of Wessex, the celebrated Saxon legislator, among his converts; both princes and people having relapsed to the ancient idolatry upon the decease of Ethelbert.

During the apostacy of the Southern Saxons, London, it appears, was for a considerable period without any resident minister. The episcopal pall, after having lain dormant for thirty years, was conferred upon Cedda, who resided at Lestingham in the province of Northumberland; and who, with twenty-nine priests of the establishment of Saint Paul's, who had followed him thither, was carried off by a pestilence: the only survivor of those among whom he had lived being one boy. Meanwhile, so deplorable had the religious condition of the people become, that when Wulphur, king of Mercia, reduced the East-Saxons to subjection, it was

deemed necessary to send missionaries from Lichfield, in order to reconvert them to the Christian faith.

It is not to be supposed that, under this state of things, the cathedral would derive much benefit from the superintendence of its nominal dignitaries, or the benefactions of the pious. Even as left by Erkenwald, who completed what had been begun by Ethelbert, and probably made additions and improvements to that monarch's design, the building, if we are to credit an account of its having been destroyed by fire in 961, and rebuilt within the succeeding year, could neither have been very extensive nor substantial. Indeed, not only Saint Paul's, but London itself, appears to have been an object of minor importance during a long period of the Saxon Heptarchy, when most of the kings were mere predatory chieftains, making war upon their less powerful neighbours, for the sake of plunder or personal aggrandisement, or to avenge former incursions upon their own territories. The only structures which then received any considerable attention, were the rude castles and fortresses of princes and nobles:—the churches and monasteries were seldom thought of, save as places of sanctuary to judicial criminals, or till the last moments of those whose lives had passed in rapine and excess, and who then sought to make surreptitious atonement, by bequeathing part of the wealth so acquired to the service of Heaven, and for bestowal in alms. It was not till the reign of Athelstan that London became the metropolis of England, and it was to this prince, more, perhaps, than to any of his predecessors, that the cathedral of Saint Paul was indebted for its permanent establishment and pre-eminence. After the neglect and obscurity of upwards of two centuries

Athelstan restored the fabric to more than its former splendour, and endowed it, to use the words of an old historian, "with divers fair lordships." In his reign the translation of the scriptures into the vernacular tongue was first completed: he was a liberal patron of learning and the arts; and, for the encouragement of commercial enterprise, he enacted a law, that every merchant who had made three voyages over the great sea, with a ship and cargo of his own, should be advanced to the dignity, and enjoy the privileges of nobility.

On the death of Athelstan, the cathedral shared the chequered fortune of the metropolis, and indeed of the nation itself. Under the imbecile government of Edwy it sunk into comparative insignificance, and was restored to splendour and prosperity by the great and vigorous minded Dunstan, who, whether regarded as a man of learning, a prelate, or a statesman, was the master spirit of his age. The inglorious Ethelred was buried, and his son Edmund Ironside was crowned here. Canute the Dane had his principal residence in the royal palace which then adjoined Saint Paul's, and he endowed the office of its dean with the plot of ground contiguous to the cathedral, now called the Deanery, and with a valuable estate at Shadwell. The chronicler, Knighton, relates, that it was in the gardens of this city-palace, declining with a gentle slope towards the banks of the river, that the well-known incident occurred of the king's reproof to his impious, and scarcely half Christianized courtiers. In the next age, Harold the son of Godwin held his coronation in Saint Paul's cathedral, and probably from this cause it was, as much as from the circumstance that the neighbouring abbey church of Thorney, then beginning to be called the West-minster, contained

the bones of the Confessor, from whom William pretended to derive his title to the English crown, that the Conqueror chose to be invested with the emblems of royalty in the latter edifice ; an example which, we need not add, has been followed by most of his successors, who still use the staff and spurs, the sword and sceptre of the sainted Edward, in their solemn inaugurations.

A Norman, named William, was bishop of the Diocese at the time of the conquest, and to his prudence, and the esteem in which he was held by his sovereign, the city of London, with its cathedral establishment, and some other parts of the kingdom, owe the confirmation of the laws and privileges they enjoyed under the Saxon kings. Through his instrumentality, added, perhaps, to a desire on the part of the monarch to ingratiate himself with his English subjects, king William became a considerable benefactor to Saint Paul's ; conferring upon it, among other things, the castle and manor of Stortford, in Hertfordshire : and the charter whereby he confirmed to it all its estates and immunities, concludes with these memorable words : " I will that the church be as free in all things, as I would my own soul should be at the day of Judgment."

In the latter years of the reign of the Conqueror, anno 1086, the cathedral was again destroyed by fire, which also involved the greater part of the metropolis in ruin. Maurice, who was then bishop of London, and who had been chaplain and chancellor to king William, "conceived," says Stowe, "the vast design of erecting the magnificent structure which immediately preceded the present cathedral : a work that men of that time judged would never have bin finished ; it was so wonderful for length and breadth."—Much of the stone used therein

was brought from Caen in Normandy; and "king William" Rufus "gave, toward the building of the east end, the choyce stones of his castle, standing near to the bank of the river Thames." Both Maurice and his successor, Richard de Belmeis, each of whom presided over the diocese for twenty years, devoted the whole of their episcopal revenues to the great undertaking; supporting themselves and their dependants by other means. It appears that sufficient progress had been made in the time of bishop Maurice to allow the celebration of divine worship, as it is stated that Anselm, archbishop of Canterbury, was consecrated in the new cathedral, in 1096, and Ralph Flambard, bishop of Durham, in 1099. De Belmeis made large purchases of land and houses near the cathedral, for the enlargement of the church-yard, and he also made the first special endowment of a master for Saint Paul's school. But neither of these noble spirited men lived to witness any fair prospect of a completion to their work, as we find it still in hand through the reigns of Henry the First, Stephen, and Henry the Second. It is probable, indeed, that the structure was but little, if at all, advanced, during the unhappy and disastrous reign of Stephen; when, to use the graphic and affecting language of the Saxon Chronicle, "all was dissension and evil and rapine, and many thousands perished with hunger. Thou mightest go a whole day's journey and not find a man sitting in a town, nor an acre of land tilled. The poor died of hunger, and those who had been well to do begged for bread. . . . To till the ground was to plough the sands of the sea. This lasted the nineteen years that Stephen was king, and it grew continually worse and worse."

In process of time, however, though not without

several mischances and partial burnings of the yet unfinished edifice, as in 1132, when great portion of the city, from Aldgate to Ludgate, was consumed, and again in 1135-6 when it once more sustained considerable injury, the cathedral was completed; though not, it is said, in all parts according to the original plan. From that time till the period of its latest destruction in 1666, the history of Saint Paul's is a series of vicissitudes, of more or less interest and importance, which however, our limits forbid us to do more than barely glance at in passing.

The central tower was completed in 1221. In 1229 Roger Nigel, the then bishop, began to rebuild and extend the choir at the eastern end of the church, in a more magnificent style of architecture; the expense thereof being principally defrayed by the sale of papal indulgences, at all times a fertile source of income to the Catholic church, and by the collections made for the purpose throughout England and Ireland. In 1244, the same bishop, assisted by cardinal Otho, the pope's legate, the archbishop of Canterbury and six suffragan bishops, proceeded to consecrate the work, in the presence of Henry the Third, and a vast concourse of dignitaries, nobles and citizens. The cross aisles were commenced in 1256, and the Lady-chapel in the same year; to the furtherance of which undertakings, Fulk Basset, the bishop, gave four hundred marks, the rest of the charges being obtained by the sale of indulgences. Beneath this chapel, and extending also under part of the choir, was the extensive crypt long used as the Parish-church of Saint Faith, concerning which so much mystification has arisen in the minds of the ignorant, who have asserted many marvels to account for the existence of another church under

that of Saint Paul. The old wooden spire and cross were replaced in the years 1314 and 1315; in the ball of the latter of which Gilbert de Segave enclosed a number of holy relics, hoping thereby to preserve the church from injury by storms.

These additions and repairs may be properly considered as the completion of the cathedral founded by bishop Maurice, in 1086, dating from which period, two hundred and twenty-five years had elapsed, and ten sovereigns had occupied the regal, and seventeen bishops of London the episcopal thrones.

In 1314, a beautiful clock, of curious mechanism, was erected, on which the hours were indicated by the hand of an angel, revolving gracefully round the dial; a conception singularly striking and appropriate;—as has been observed by a judicious writer,—“a heavenly messenger marking the progress of time.”

The lofty spire of the cathedral, notwithstanding the precautions of bishop Segrave, was fired by lightning on the first of February 1444-5, the damage occasioned by which was not completely repaired till 1462. In June 1561, the spire was again set on fire, though not by lightning, as was at the time supposed; for an aged plumber, when at the point of death, confessed, according to Dr. Heylin, that the fire had been occasioned by his negligence, in having left a pan of burning charcoal in the steeple whilst he went to dinner. In this fire, not only the spire, but all “the roofs of the church, so much thereof as was timber, or otherwise combustible, were consumed.” Towards the repair of this mischance, queen Elizabeth gave a thousand marks, and granted a warrant for a thousand loads of timber, to be taken out of her majesty’s forests or elsewhere; at the same time directing the mayor

and citizens to take the requisite measures for restoring the fabric forthwith. The clergy, and others under the influence of this example, contributed very liberally, and the work was proceeded with so rapidly that, within a month after the fire, the building was covered with a complete roof of boards and lead, so as to shield the whole of the interior from the injurious effects of the approaching winter. The spire, however, was never rebuilt, though divers models were framed, and sufficient money collected for that purpose.

In so hasty and inefficient a manner, indeed, had the whole of the latter works been constructed, and so great had been the dilapidations sustained from the numerous accidents which had befallen the church, that, in the reign of James the First, it had become ruinous throughout : nor was anything done towards its restoration till Laud was elevated to the see of London ; through whose exertions, aided by the influence and munificence of Charles the First, the sum of £104,330 4s. 8d. was collected towards putting it in thorough repair. The celebrated architect, Sir Inigo Jones, was then appointed to superintend the undertaking, and in the course of the nine succeeding years, considerable progress had been made towards imparting to the cathedral its original splendour and perfection ; but, before the completion of the business, the unfortunate dissensions between the King and his Parliament ensued ; and not only was the work delayed in consequence, but the whole cathedral suffered beyond any former example. The revenues of the church were confiscated, and all the money and materials intended for the further repairs were seized by the Parliament. One of the first orders of these fanatics was, “that the committee for pulling down all monuments of superstition and

idolatry," should take possession of the "copes in the cathedrals of Westminster and Paul's, and those at Lambeth, and have them burnt, that the gold and silver with which they were embroidered might be converted to the relief of the poor in Ireland." The scaffolding and timber were granted to the soldiers of colonel Jephson's regiment for arrears of pay, and were removed with such wanton recklessness that great part of the vaulting fell down. The whole body of the building, save only the choir, which was still used for public worship, was converted into stables and barracks for dragoons, and shops for milliners and others, with lodging rooms, it is said for the vilest purposes, over them, while much of the pavement was broken up for saw-pits; and that which remained was profaned by being used for playing at nine pins and other sports of the soldiery.

At the restoration of monarchy under Charles the Second, it again became necessary to solicit a public subscription for recommencing the repairs of the edifice; which, however, had scarcely been collected ere Saint Paul's again became a prey to the flames, in the great fire of London; which commenced in the night of the first of September 1666, and, within a few days, desolated the chief part of the metropolis.

We may pause here to give a brief description, and take a passing review of what may be called the incidental history, of the old cathedral.

It was built in the form of a cross, with north and south aisles, having a square tower attached to each side of the west front; the southernmost being the steeple of the parish church of Saint Gregory, which, as has been before shewn, was attached to the cathedral. The quadrangular cloister was on the

south side of the nave, in the centre of which was an octangular chapter-house. From the point of intersection of the transept with the nave and choir, rose a square tower. The transept itself had an extra aisle, but, contrary to most large churches, there were no chapels or other projections beyond the buttresses of the main building, save the cloister and Saint Gregory's church.

On the rebuilding of the spire, in 1315, an exact measurement of the church was taken, and being engraven on a brass tablet, and affixed to a pillar in the choir, was copied, and has been thus preserved, by the laborious Dugdale. The following is a translated extract from the original latin inscription:

“The church of Saint Paul contains within its limits three acres and a half of land; of which one rood and a half and six perches are covered. The length of the church is six hundred and ninety feet. The breadth one hundred and thirty feet. The height of the western dome [*vault*] from the altar is one hundred and two feet: that of the dome of the new building, from the altar, eighty-eight feet. The height of the stone fabric of the belfry, from the level, contains two hundred and sixty feet; the height of the wooden fabric of the same belfry, is two hundred and seventy-four feet: but altogether it does not exceed five hundred and twenty feet. The ball of the same belfry is of copper, and contains, if it were vacant, ten bushels of corn. The staff of the cross of the same belfry is fifteen feet in height, the cross beam of which is six feet long.”

The interior of the cathedral equalled, if it did not surpass, that of any church in the kingdom for splendour and beauty; not the least of its impressive features being, that it afforded an uninterrupted

view along its whole extent, from east to west. Within the walls were the several chapels known as those of bishop Kemp, Saint George's, Saint Dunstan's, and that of our Ladye; besides numerous chantries, shrines and monuments, which it would far exceed our limits to particularize. The number of chantry-chapels, it may, however, be stated, was seventy-six, added to which there were sixty endowed anniversary obits, or celebrations of service for the dead: from which Mr. Brayley infers that the priests belonging to the cathedral, including the regular establishment, could hardly have been fewer than two hundred. Various statues of the Virgin, and of different saints, stood in divers parts of the church; before which frequent oblations were made by the pious. In the nave stood a great cross, with a taper constantly burning before it, and near the north door was another similar crucifix. A picture of Saint Paul, in a tabernacle of wood, stood on the right side of the high altar, and is spoken of as a masterly specimen of early oil-painting; having been executed in the year 1218.

Among the treasures of the church, the following may be enumerated:—three morses of gold, fourteen of silver, thirteen of copper-gilt, and seven of wood, plated with silver,—all of them richly embellished with jewels; four pair of silver phials or cruets, four silver ampuls, one silver chrismatory, two pair of silver candlesticks, a silver cup gilt, with a cover and pyx; two holy-water vessels, nine silver censers, three silver globes, with a plate and ship for frankincense; six silver basons, eleven silver crosses, four golden chalices or cups, five silver chalices; eleven books, richly bound; five silver biers, with many trunks, boxes and caskets with relics, decorated with jewels; six silver cups, four

horns, enriched with silver; nine mitres, partly adorned with jewels, as were also the bishop's gloves; nine pair of rich sandals, eight crosiers, ten rich cushions, one hundred copes of the richest silks, many copes of cloth of gold, and others embroidered with curious figures; eighteen amices, one hundred vestments, with proper doles, manciples, tunics, dalmatics, albs, corporals, canopies, etc.; besides a great variety of rich articles, belonging to the numerous altars, shrines and chapels.

Such portions, however, of these splendid and valuable properties as belonged exclusively to the old form of worship, were swept from the possession of the church at the æra of the Reformation; when, it is not uncharitable to say, the spirit of rapacity dictated fully as many of the confiscations that were inflicted, as zeal for the service of pure and true religion; and what the early reformers were induced to spare, was afterwards seized and appropriated by the Puritans, under Cromwell's commonwealth. In connection with the Reformation it may be mentioned, that it was in Saint Paul's cathedral, in the year 1371, that Wicliffe was examined by the archbishop of Canterbury and bishop of London, concerning such of his tenets as were embodied in the eight articles, which have since been designated the Lollards' creed.

As the Reformation began to assume a more decided character, the splendour and pomp of the catholic observances became sensibly diminished. On the 18th September, 1547, the litany was first chaunted here, and the epistle and gospel read at the high mass, in the English language. On the 17th November, in the same year, the rood, with the images of all the saints, were taken down. On the 2nd February 1547-8 the bearing of candles

in the church was discontinued. In the beginning of 1549, the privy council forbade the singing of especial masses, and ordained that but one communion, and that at the high altar, should be administered. On the 6th April, in the same year, proclamation was made for the mass to be put down throughout the realm. November 19th, letters were sent to every bishop, "to plucke down the altars:" notwithstanding this, however, the high altar in Saint Paul's cathedral was not removed before the 11th of June 1550. On the feast of all saints, (November 1st) 1552, the new Book of Common-prayer was first used in this and the other churches in the city; when bishop Ridley preached a sermon in his rochet only, without cope or vestment. From this period the prebendaries of Saint Paul's left off wearing their hoods, and the use of all copes, crosses, etc. ceased.

On the accession of queen Mary, Bonner, the deprived bishop, was released from imprisonment, and reinstated in his see, when the latin service, and all the forms and ceremonies of the Romish church were restored; on the 2nd December, 1554, cardinal de la Pole preached in the cathedral, before the queen and her husband, Philip of Spain.

Elizabeth having ascended the throne in November 1558, the reformed church service was once more read at Saint Paul's and the other London churches, by proclamation; and the elevation of the Host was again forbidden. In the following January, the supremacy of the pope was finally abolished by parliament, and general uniformity of worship established, agreeably to the (then new) book of Common-prayer, which, on the Whitsunday ensuing, was read in all the churches throughout the kingdom.

The notices which we incidentally obtain of the

condition of the cathedral, at and after this period, furnish some curious particulars. In the reign of queen Mary, it was customary for beggars to solicit charity in the body of the church, which also was used as a common thoroughfare by porters, carriers, and foot-passengers in general. The Act which was found necessary to abate this nuisance has the following recital:—"For that now of late years, many of the inhabitants of the city of London, and other people repairing thither, have and yet do commonly use and accustom themselves, very unseemly and irreverently, the more the pity, to make the common carriage of great vessels full of ale and beer, great baskets full of bread, fish, flesh and such other things; fardels [*packs, bundles*] of stuff, and other gross wares and things, through the cathedral church of Saint Paul's. And some in leading moyles, [*mules*] horses and other beasts through the same university."

Notwithstanding this act of Parliament, however, the cathedral appears to have been desecrated to vile uses till a much later period. In the reign of Elizabeth, the chapel of Saint George, in the chancel, was a receptacle for old stones, timber and rubbish. The chapel, adjoining Jesus-chapel, was let for a glazier's workshop, and part of the vaults beneath the church was occupied by a carpenter. One vault, thought to have been previously used as a burial-place, was found to be converted into a wine cellar, a way having been cut into it through the wall of the building itself. The shrouds and cloisters under the convocation house were made a laystall for boards, trunks and chests, being let out to trunk-makers, by whose daily knocking and noise the church was much disturbed. More than twenty houses had been built against the outer walls of the cathedral, and even part of the foundation had been cut away to make

offices. One of these houses had a closet cut into the wall; from another was a way through a window into a room in the steeple, which was used as a warehouse; a third, partly formed of Saint Paul's, had been used as a play-house, and the occupier of a fourth baked his bread and pies in an oven excavated within a buttress. At the same period, it was common to affix bills, in the form of advertisements, upon the columns in the aisles of the church; and the whole cathedral was a rendezvous for the gay, the vain, the idle and the dissolute, who were called 'Paul's Walkers.' Of whom a curious and interesting description may be found in a tract, printed in 1628, intituled 'Microcosmographie.'

The first public lottery drawn in England was at the west door of Saint Paul's cathedral, in the year 1569.

Among the monuments of old Saint Paul's, which in number and magnificence were equal to those of any building in the kingdom, we may mention the tombs of the Saxon kings, Sebba and Ethelred; the splendid shrine of Saint Erkenwald;—the monuments of John of Gaunt, duke of Lancaster, Sir Simon Burley, Henry de Wengham, and Eustace de Fauconberg, bishops of London; Henry de Lacy, earl of Lincoln, John de Chishul, Roger Niger, and bishop Kemp; William Aubrey, Ralph de Hengham, lord Chief Justice of the King's-bench, Alexander Nowell, dean of Saint Paul's, Sir Thomas Heneage, John Donne, the poet, Sir Christopher Hatton, lord Chancellor, Sir Nicholas Bacon, lord Keeper, father of the celebrated lord Bacon, and bishop William the Norman. There were also buried here Sir John Poulteney, four times lord mayor, Hamond Chychwell, six times mayor, the duchess of Bedford, sister to Philip, duke of Burgundy, Sir Francis Walsing-

ham, Sir Philip Sydney, Dr. Thomas Lynacre, the famous physician of Henry the VIII; William Lilly, the grammarian, and author of the fantastical work, so celebrated in his day, called 'Euphuës and his England,' Sir William Dethick, Garter king of arms, Sir Anthony Vandyke, the celebrated painter; most of the Saxon and other bishops of London, and a great number of other eminent men, whom we have not even space sufficient to name.

II.

The New Cathedral.

AFTER the occurrence of the great fire of 1666, and the waste of several years and much labour and expense, in fruitless projects and endeavours to repair the old cathedral, under the superintendence of Sir John Denham, the court architect and poet, Dr. Christopher Wren, Savilian professor of astronomy at Oxford, who had officiated for Denham during his illness, and whose great capacity and genius had thus become known, was ordered to prepare a design and plans for the erection of a new cathedral, the works of which should be placed under his own direction. Wren set diligently about the work, and, in little more than a year, produced a model, of rare architectural beauty and symmetry, which, however, from being in the purest Grecian style, which was new to cathedral forms in England, and from being likely to involve a larger expenditure than was desirable, was eventually rejected, and the architect required to form new designs, and to adopt what was called a cathedral form, reconciling, as nearly as possible, "the gothic style to a better manner." Wren himself is well known to have given

the preference to his first design, and should, he afterwards said, "have put it in execution with greater cheerfulness and satisfaction;" but, being overruled in this matter, he constructed new plans, and, in December 1672, the designs from which the present church was constructed were finally approved by king Charles the Second, and ordered to be proceeded with.

Much labour and difficulty, however, had to be undergone in pulling down the remaining walls of the old cathedral and removing the rubbish; and so dangerous was the work, that several men were killed during its progress: indeed, when the demolition of the tower, which was still nearly 200 feet high, came to be required, the men were afraid to work, and it therefore became necessary to expedite the business by the assistance of art. Gunpowder, under the direction of a gunner from the Tower, was first employed; but, on the inhabitants of the neighbouring houses becoming alarmed for their safety, and petitioning that some other means might be resorted to, the battering-ram of the ancients was thought of, and, with this, the remaining portions of the old structure were eventually levelled.

The first stone of the new building was laid at the north-east corner of the choir, by T. Strong, mason, on the 21st of June, 1675; and, from that period, in spite of the numerous difficulties and obstructions which were constantly arising, the work was steadily and diligently prosecuted to its completion. The highest stone of the pile was laid, at the top of the lantern, by Mr. Christopher Wren, the son of the architect, in the year 1710. Shortly after which, queen Ann, with the members of both houses of Parliament, and a large concourse of the gentry and citizens, attended divine service in the newly finished

cathedral. This was not the first time, however, that public worship had been celebrated there;—the first service having been performed on the day of Thanksgiving for the peace of Ryswick, on the 2nd of December, 1697. The last commission, for finishing and adorning the church, was issued in 1715, by George the First. The whole expense of erecting this magnificent structure was about £736,000, and was defrayed by the liberal contributions of the public and by a small duty upon coals. The salary of Sir Christopher Wren, for superintending the whole of the works, was £200 per annum, out of which he had to pay for the models and drawings he required, and as the *Commissioners* took a notion into their heads that the completion might be expedited by liberality, they generously suspended the payment of half his annual pittance till the building should be finished! It was, indeed, with some difficulty that he got his money at all. The fact is worthy of remark, that the building of Saint Paul's was begun and completed under one architect, Sir Christopher Wren, one master mason, Mr. Thomas Strong, and while one bishop, Dr. Henry Compton, presided over the diocese.

It has been observed that among modern works of Architecture, even with foreigners, in every enumeration and comparison of religious edifices

THE CATHEDRAL OF ST. PAUL

is always mentioned immediately after, and as only second to, the church of Saint Peter at Rome. Its general form, or ground plan, is that of a latin cross, with an additional arm or transept at the west end, to give breadth to the principal front, and a semi-circular projection at the east end, for the altar. At the extremities of the principal transept there are also semicircular projections for porticoes; and, at

the angles of the cross, are square projections, which, besides containing staircases, vestries, etc., serve as immense buttresses to the dome. The dome itself rises from the intersection of the nave and transept, and is terminated by a lantern, surmounted by a ball and cross, gilt. The entire length of the church, from east to west, is 500 feet. The breadth of the body of the church is 110 feet, and that of the transept nearly the same. The height, from the pavement in the street to the top of the cross over the dome, is stated to be 404 feet, and from the pavement in the church 356 feet. The campanile towers at the west end are each 222 feet in height. In front of these turrets are statues representing the four evangelists, with their distinguishing symbols, in a recumbent posture. The general height of the wall is about ninety feet. The three entrances to the church are at the west end, and the north and south ends of the transept. This vast pile, which covers upwards of two acres of ground, would be imposing from its mere magnitude, had it little more to boast of; but, from its situation, architecture, decorations and monuments, it is invested with a higher interest, and greater grandeur. The west front is now generally admitted to be superior in its effect to any other work in existence, not excepting that of Saint Peter's. It consists of a noble portico, the centre of which is of two parts, the lower formed by twelve columns of the Corinthian, and the upper by eight of the composite order, resting on a basement formed by a double flight of steps, of Irish black marble, and surmounted by a spacious pediment, flanked, on each side, by a lofty tower or steeple: one serving for a belfry, the other for the clock tower. The entablature contains a representation, in high relief, of the miraculous conversion of Saint Paul, executed by

Francis Bird, the best British artist of his day. Over the pediment are placed three statues:—that of Saint Paul being on the apex, with Saint Peter on his right hand (towards the north), and Saint James, in the habit of a pilgrim, on the left. Each of the figures is 11 feet in height; though, from the street, they scarcely appear to be of the size of life.

In the portico, it was the original intention of Wren to have employed but one order, and a single series of pillars, ascending from the ground to the majestic height, including pedestal, capitals and other ornaments, above and below, of nearly ninety feet. This elevation, for artistical effect and purity of style, would have been far superior to the present: but, from the impossibility of finding blocks of sufficient dimensions in the Portland quarries, the design was abandoned as impracticable. With the resources at his command, it has been universally admitted, that the great Architect has accomplished more than was ever previously attempted, under similar disadvantages. To a spectator coming up Ludgate Hill, which is, perhaps, upon the whole, the best point of view to obtain a general impression of the majesty and beauty of the structure, the building has a sublime effect, and displays the power of triumphant art to greater perfection than anything with which we are acquainted, or which we can readily conceive. The opening here is so narrow as to cut off almost every other object but the portico, the towers, and the dome of the cathedral, and its direction is such as to show what it does discover only obliquely: yet it may be doubted whether a full and direct exposure to the eye could produce a scene more striking and noble. It has been disputed, indeed, whether, if all the surrounding buildings were removed, so as to leave a large open space round the structure, instead

of its being surrounded, as it now is, by other buildings, to within a few yards of its walls, the church itself would not be seen with less, rather than with greater advantage. Some have apprehended that, if deprived of the contrast now afforded, by the vast bulk and columned and sculptured display of the cathedral, and the comparatively small dimensions of the contiguous houses, Saint Paul's would lose much of its imposing appearance. In our opinion, however, the church has magnitude enough to sustain itself, without this or any foil, and that it would still be a magnificent object, if placed on Salisbury Plain, with nothing else in sight, but the sky and the great panorama of nature.

The tower and dome are seen to great advantage from each of the Bridges : but more especially from those of Blackfriars' and Waterloo.

After the west front, the north and south porticoes, especially the latter, present a superb appearance. The entablature of the former has a carving of the royal arms supported by angels, that of the southern, which is the entrance to the transept, has a phoenix rising from the flames; with the significant word "*Resurgam*" (*I shall rise again*), in allusion to the destruction and restoration of the cathedral, beneath it. This is the performance of Gabriel, the father of the more widely known Colley Cibber, and also the sculptor of the beautiful statues which formerly stood over the front gate of the old Bethlehem, in Moorfields.

The apsis, or east end of the church is semicircular, and in a plainer style of architecture than the rest of the building. The letters "*W. M.*," encircled by palm branches surmounted by an imperial crown, which form one of the ornaments here, are the initials of William and Mary, in whose reign, and under

whose auspices, this portion of the cathedral was completed.

The dome or cupola, which is the most remarkable, and, perhaps, also the most magnificent feature of the building, rises from a circular basement, above which is a stone gallery and balustrade, and which, at the height of about twenty feet above the roof of the church, gives place to a Corinthian colonnade formed by a circular range of thirty-two columns, which support another gallery, called the golden gallery, from the centre of which rises the stone lantern, also surrounded by Corinthian columns, and which, in its turn, is surmounted by the majestic ball and cross that terminate the fabric.

The scrolls, ball and cross for the lantern, and the pines for the towers, were modelled by Bird; who also executed the statue of queen Ann, with the allegorical groupe, on the base of the pedestal at her feet, indicative of her dominion over Great Britain, Ireland, France and America; for which he received £1180.

The cemetery, in the midst of which the fabric stands, is inclosed by an iron balustrade, which, when it was first erected, appears to have excited much admiration, although, at the present day, it will scarcely be looked upon with more than ordinary feeling. It consists of about 2500 palisades, each five feet six inches high; and was cast at Lamberhurst, in Kent, at a cost of more than £11,000. The celebrated Paul's Cross, at which sermons were formerly delivered in the open air, stood northward, within this enclosed area, a little to the east from the centre. The cross subsisted till the commencement of the civil wars, in the time of Charles the First; and the sermons preached here, for the special maintenance of which there are several ancient benefactions, are

still called Paul's cross sermons, though now delivered in the choir of the cathedral.

III.

The Interior of the Cathedral.

The door by which the public is usually admitted to Saint Paul's, both when it is open for the performance of divine service and at other times, is that of the north transept: and this, as far as convenience goes, is certainly the best arrangement; but, for picturesque effect, and to enable the visitor to form a just notion of the grandeur and beauty of the building, as a whole, the entrance should be through the western doors, whence the eye might traverse the extent of the interior, and embrace a perspective of simple elegance, wrought out from the most massive details, such as has few parallels in the range of architectural achievements. In form, the interior is entirely constructed upon the plan of the ancient cathedrals—that of a long cross, with a nave, choir, transept and side aisles, the dome rising from the central intersection. The piers and arches, which divide the nave from the side aisles, are ornamented with columns and pilasters, both of the Corinthian and Composite orders, adorned with shields, festoons, chaplets, cherubim, and other devices, that give it a richness and grace, which are wanting in all buildings of gothic construction. The whole vault of the church consists of twenty four cupolas, cut off semi-circular, with segments to join to the great arches one way, and which, the other way, are cut across with elliptical cylinders, to let in the upper lights of the nave: but, in the aisles, the lesser cupolas are both ways cut into semicircular sections, making altogether a graceful geometrical form, distinguished

by circular wreaths. The alcoves for the windows are finely disposed, and have their arches filled with sexagon, octagon and other panels. The Morning-prayer chapel on the north side, and the Consistory court on the south, occupy the respective extremities of the western transept, being separated from the nave by insulated columns and screens of ornamental carved wood. In the former of these, divine service is performed every morning, (except on Sundays,) at seven o'clock throughout the summer, and at eight in the winter, and in the latter the bishop of the diocese holds his visitation. The nave itself is divided into three portions, a middle and two side aisles, by rows of massive pillars, two of which on each hand are square, and the others oblong in shape. In the original design, the nave was without these divisions, and Wren is said to have so strongly felt the injury done, by their introduction, to the effect he intended to produce, that, when compelled to admit them, on the ground that such an arrangement was conceived to be essential to the character of a cathedral, he shed tears. The central area below the dome is an octagon, formed by eight massive piers, four of which, being those which terminate the aisles, are forty feet wide, the others twenty-eight feet.

The general idea of the dome was confessedly taken from the Pantheon at Rome. It differs, however, in its proportions, both from the cupola of the Pantheon and from that of Saint Peter's, the former being no higher within than its diameter, and that of Saint Peter's two diameters, while the architect of Saint Paul's adopted the mean, and made his a diameter and a half; which allows the concave to be seen every way, and is exceedingly light and elegant. The dome itself is of brick work, two bricks thick, with a banding of eighteen inches in length through

its whole extent, at every five feet of elevation; and in the girdle of Portland stone which encircles the lower part, is an enormous double chain of iron, strongly linked together at every ten feet, and weighing nearly five tons, inserted in a channel cut for the purpose, and afterwards filled up with lead. The circular opening in the crown of the vault of the cupola, round which there is a neatly railed gallery, was constructed for the admission of light from the cone and lantern above. The globe surmounting this is six feet in diameter, and the cross fifteen feet high. A globe was a common emblem of the Roman Emperors, upon which, in pagan times, was placed a statue of Victory, which in the time of Theodosius, was superseded by the ensign of the Christian faith;—emblems which, it may be remarked, have ever since formed part of the regalia at a coronation.

It was the intention of Wren to have decorated the interior of the cupola with mosaic work, for the execution of which, indeed, he had engaged to procure four of the most eminent Italian artists; but in this, as in many other points in the developement of his design, he was unfortunately overruled by others, whose taste and judgment went far to mar the noble work in hand. As it stands, it is divided into eight compartments, serving as frames to the same number of pictures, by Sir James Thornhill, father-in-law to the better known Hogarth, representing the principal events in the life of Saint Paul;—namely,—The conversion of that Apostle,—his evocation of blindness upon Elymas the sorcerer; his preaching at Athens; the sacrifice at Lystra, with the cure of the cripple; the conversion of the gaoler at Philippi; the Ephesians, at his admonition, destroying their books of magic; Saint Paul defending himself before Agrippa, and his shipwreck on the Island of

Melita : for the painting of which the artist was paid by admeasurement, at the rate of forty shillings the square yard ! The paintings themselves have long been greatly obliterated, by some supposed to have arisen from the vibrations imparted to the dome by the thunderous sound produced on violently closing the door of the whispering gallery for the amusement of curious visitors—the frequent repetition of the concussions of which were conjectured to have shaken the stucco of the walls into dust. It has, however, been recently ascertained to have originated in the admission of external damp from the leakage of the gutter intended to carry off the rain from the platform around the dome. It was during the time that he was occupied upon these paintings, that Sir James Thornhill met with the memorable escape from death, which has been so frequently related.—Stepping backwards one day, to observe the effect of his exertions, he had reached the edge of the scaffold, whence another step would have plunged him to the pavement below when a friend, who happened to be with him, and to observe his perilous situation, seized one of the artist's brushes and feigned to bedaub the picture, an action which instantly made Sir James rush forward to save his work, and had the happy effect of rescuing him from what, a moment before, had appeared to be inevitable destruction.

The best station for viewing the paintings is the whispering gallery, at the base of the cupola, the ascent to which is by a circular stair-case, constructed in the south-west projection of the principal transept. Here, besides the reverberations noticed above, as occurring upon the forcible shutting of the doors, a low whisper, breathed against the wall at any point of the vast circle, may be distinctly heard and understood by an attentive ear on the

opposite side. Round the space between the railing and the wall, are two steps and a stone seat. The view of the church, the cupola and the lantern, from this situation, is strikingly sublime. The same staircase which leads to this gallery communicates also with the galleries over the north and south aisles, leading to the library, which was founded, and furnished with a tolerable collection of books, by bishop Compton; and to which Dr. Mangey, a recent prebendary, made considerable additions. This apartment contains also a few ancient manuscripts, said to be the wreck of the old monastic library, which was pillaged and dispersed or destroyed at the period of the Reformation. The attention of the visitor is more frequently, however, attracted by the singularly beautiful floor of the library, than by its books. It consists of a great number of accurately formed geometrical figures, defined by pieces of variously coloured oak. In the corresponding room, in the north gallery, is still preserved Wren's original wooden model of the cathedral, which, however, is in a sadly mutilated and neglected state; and another model which Mr. Britton has supposed to have been copied from a temple in Rome.

The clock-works are especially deserving the attention of the curious. The bell on which the hours are struck is the famous great bell, which is tolled only at the death and funeral of a member of the royal family, of a sitting lord mayor, the bishop of London, and the dean of the cathedral. It is a remarkably fine toned one, and can be distinguished from every other in the metropolis; and is withal so loud and clear, that, if we are to credit the popular tradition of its having been heard to strike thirteen, by a sentinel on duty at Windsor terrace, who thereby

escaped the punishment for neglect of duty, which, when discovered with his ear to the ground, it was at first thought he had incurred,—it must have been heard at a distance of twenty miles. It appears to have been originally cast in the reign of Edward the First, and to have been swung in the bell-tower or clock house, opposite Westminster-hall gate, for the purpose of notifying the hours to the judges in the courts of Law; the expense of erecting which was defrayed out of a fine imposed on Radulphus or Ralph de Hengham, chief Justice, for altering a record of the king's-bench. The bell was at first called the 'Edward of Westminster,' and afterwards, at the time of the Reformation, the 'great Tom,' under which last designation it is celebrated in an old catch, by Eccles :—

"Hark! Harry, 'tis late, 'tis time to begone,
For Westminster Tom, by my faith, strikes one."

It was given to the new cathedral of Saint Paul's by king William the Third, and conveyed from its ancient abiding place, on Wednesday, January 1st 1699, when it was found to weigh eighty-two hundred, two quarters, and twenty-one pounds, and to be of the value of ten pence a pound. Since then it has been twice recast, with additional metal on each occasion. Its present weight is 11,474 pounds. The last time it was tolled was on the 8th July 1837, the day on which king William the Fourth was consigned to the tomb. The dial of the clock is fifty-seven feet in circumference, or nearly twenty feet in diameter, the minute hand being eight feet long.

Descending into the body of the church, the pavement, immediately below the dome, attracts the visitor's attention. It is a circle, of the exact circumference of the dome, paved alternately with

dark and light coloured marble :—the dark slabs forming a complete mariner's compass, exhibiting the thirty-two points, with the half and quarter points complete.

The choir is of the same form and architectural style as the body of the church, terminated at the east end by the semi-circular apsis, with three large windows below, and three smaller ones above, the soffits of which, as well as those of the aisles, are ornamented with sculptured foliage, with festoons over them. It is separated from the nave by a beautiful screen of wrought iron, the workmanship of Monsieur Tijou, through which screen also are entrances to the side aisles. Immediately over the perforated gates, and supported by a double range of Corinthian columns, eight in number, of blue and white veined marble, is the organ gallery, adorned with flowers, caryatides and fruit, carved in oak by the celebrated Grinling Gibbons. In front of this gallery is a plain marble slab, bearing, in gold letters, the following latin inscription :—

SUBTUS CONDITUR HUIUS ECCLESIAE ET URBIS,
CONDITOR CHRISTOPHERUS WREN QUI VIXIT
AMOS ULTRA NONAGINTA, NON SIBI SED BONO PUBLICO.
LECTOR, SI MONUMENTUM REQUIRIS?
CIRCUMSPICE!

OBIIT 25 FEB. ÆTATIS 91, AN. 1723.

(Beneath lies Sir Christopher Wren, the builder of this church and city; who lived upwards of ninety years, not for himself, but for the public good. Reader, seekest thou his monument? LOOK AROUND!)

The organ itself is one of the finest toned instruments in the kingdom. It was constructed by Bernard Schmydt, who, in 1694, contracted to erect it for 2000*l*, but it is supposed that he gained little by his bargain. The sounds produced from it are clear and mellow, and have a remarkable effect

upon an auditor standing in the body of the cathedral, from the long-drawn reverberations occasioned by the concave of the dome and the number of lesser arches. On each side of the choir is a range of fifteen stalls, with the episcopal throne or chair of state on the south near the altar, which is decorated with a profusion of richly sculptured flowers and fruit, and surmounted by a mitre; but it is seldom occupied save at the inauguration of a new bishop. The usual seat of the bishop is the stall in the centre of the south range, distinguished by the ancient episcopal emblem—a pelican feeding her young from her own breast. The seat opposite the bishop's, on the north side of the choir, is occupied by the lord-mayor, and has the city sword and mace, with other appropriate devices over it. The dean's stall, under the organ gallery, has a canopy, and is richly ornamented with carvings of flowers and fruit. The whole of the stalls, indeed, together with the seats of the minor canons, vicars and choristers, are magnificently decorated with sculptured fruit, flowers, cherubim and grotesques, by Gibbons.

The Reader's desk is in the middle of the choir, within a handsome brass railing, and is an exceedingly fine example of its kind. It is entirely of brass, richly gilt, and consists of an eagle with expanded wings supported by a pillar. The pulpit stands near the reading-desk, having been brought from the spot opposite the bishop's throne, where it originally stood, for the greater convenience of the congregation. It was designed by the late Mr. Mylne:—the carving, which is very elegant, was executed by Wyatt.

Upon the whole, the impression of the spectator on entering the choir, is a deep sense of the presence and power of beauty and magnificence. On pro-

ceeding, however, the interest is in some degree impaired by the want of grandeur in the altar, and the general termination of the chancel, which will bear no comparison with those of catholic cathedrals, or such as are of ancient date in our own churches. Wren furnished a splendid design for this portion of his structure, but it has never been executed, and though the decorations which were adopted are showy, they originally wanted massiveness and relevancy, and are now much disfigured.

The choral service is performed in this part of the cathedral twice a day, at three quarters past nine in the morning, and a quarter past three in the afternoon, and sermons are preached by the dean and resident canons on sundays and holidays, and on every wednesday and friday during Lent. The ancient establishment of Saint Paul's consisted of a bishop, thirty canons or prebendaries, and twelve minor canons; but, as a substitute for the absentees of the latter, thirty vicars were afterwards added. In addition to these were the children of the choir, the young clerks educating for the ministry, and numerous lay officers and servants. At present the chapter of the cathedral consists of four canons residentiary:—namely, the Right Rev. Edward, lord bishop of Llandaff, dean of Saint Paul's, Frederick William Blomberg, D. D., Sydney Smith, A. M., and the Rev. James Tait, A. M. The remaining twenty-six prebendaries are now well understood to be sinecure appointments. The twelve minor canons were incorporated by Richard II., under the title of "the warden and college of minor canons." The former number of thirty vicars-choral, is now reduced to six. The present warden of the college is the Rev. Dr. Vivian.

The minor canons are as follow :

Stalls.	Incumbents.
1. Sub Dean,.....	H. J. Knapp, M. A.
2. Senior Cardinal,	R. H. Barham, B.
3. Junior Cardinal,	Christopher Packe, M. A.
4. Epistler,.....	J. C. Haden, M. A.
5.	W. J. Hall, M. A.
6.	J. W. Vivian, D. D.
7.	J. T. Bennett, M. A.
8.	James Lupton, M. A.
9. Librarian,	R. C. Packman, B. A.
10.	R. Shute, B. A.
11.	J. V. Povah, M. A.
12. Succentor,.....	E. G. A. Beckwith, M. A.

The lord mayor's chaplain is the preacher on all state holidays ; viz.—30th January, 29th May, 20th June and 5th November, on the first sunday in term, and the anniversary of the great fire in 1666. The dean and canons residentiary preach alternately every sunday afternoon. The general preaching turns occur in the following rotation :—

New Year's day,	CHANCELLOR,	R. Richardson, D. D.
Epiphany,	Preb. Finsbury,	Bishop of Carlisle.
Conv. of St. Paul,	Preb. Caddington Major,	Tho. Gaisford, M. A.
Purif. Bl. V. Mary,	Preb. Tottenhall,	C. E. J. Dering, M. A.
St. Matthias,	Preb. Kentish Town,	Tho. Randolph, M. A.
Ash Wednesday,	Preb. Pancras,	Arthur Chauvel, M. A.
Lady Day,	Preb. Newington,	Tho. Briggs, M. A.
Th. before Easter,	Preb. Mora,	J. H. Pott, M. A.
Good Friday,	Preb. Mapesbury,	J. T. Barrett, D. D.
Easter Eve,	Preb. Brownswood,	George Secker, M. A.
Easter Sunday,	DEAN,	Bishop of Llandaff.
St. Mark,	Preb. Wenlock's barn,	Sir Herb. Oakeley.
St. Phil. & James,	Preb. Bromesbury,	J. J. Watson, D. D.
Ascension,	ARCHDEACON OF ESSEX,	H. C. Jones, M. A.
Whit-Sunday,	DEAN,	Bishop of Llandaff.
Whit-Monday,	Preb. Chiswick,	John Smith, B. D.
Whit-Tuesday,	Preb. Sneating,	T. H. Horne.
St. Barnabas,	Preb. Hoxton,	Bishop of Llandaff.
St. John Baptist,	ARCHD. MIDDLESEX,	G. O. Cambridge, M. A.
St. Peter.	Preb. Rugmere,	John Sleath, D. D.

St. James,	Pr. Chamberlain's Wood,	
St. Bartholomew,	Preb. Harleston,	Tho. Rennell, D. D.
St. Matthew,*	Preb. Holborn,	H. H. Norris, M. A.
	Preb. Weldland,	F. W. Blomberg, D. D.
St. Michael,*	Preb. Islington,	W. H. Hale, M. A.
	Preb. Wilsdon.	Tho. Wintle, B. D.
St. Luke,*	Preb. Reculver's-land	W. S. Goddard, D. D.
	Preb. Neasdon,	Sydney Smith, M. A.
St. Simon & Jude,*	Preb. Portpool,	Ch. Wordsworth, M. A.
	Preb. Twyford,	Samuel Birch, D. D.
All Saints,*	ARCHD. COLCHESTER,	W. R. Lyall, M. A.
	Pr. Consumpta per Mare,	J. Tait, M. A.
St. Andrew,*	Preb. Oxgate,	Richard Lendon, M. A.
	Preb. Ealdstreet,	Robert Watts, M. A.
St. Thomas,*	Pr. Caddington Minor,	W. Wood, B. D.
	Preb. Eadland,	J. Randolph, M. A.
Christmas-Day,	DEAN,	Bishop of Llandaff.
St. Stephen,	Archd. OF LONDON,	J. H. Pott, M. A.
St. John,	PRECENTOR,	C. A. Belli, M. A.
Holy Innocents,	TREASURER,	H. C. Jones, M. A.

The seven preaching turns, marked with an asterisk were allotted to the resident canons and their deputies.

There are also two annual celebrations in the cathedral, of considerable importance in their objects and nature:—those of ‘the sons of the clergy,’ and of ‘the charity children of the metropolis, and its vicinity.’ The former had its origin in the year 1655, when the Rev. G. Hall preached, on the 8th November, to an assembly of the sons of such of the clergy as, with their families, had been reduced to indigence in consequence of the parliamentary sequestrations then enforced against non-conformists. The relief obtained on that occasion suggested the propriety of an annual sermon, and the promoters of the charity were afterwards incorporated by a charter of king Charles II., with license to hold an estate not exceeding the annual value of £ 2000 ; which, however, was afterwards extended to £ 3000. The anniversary meetings have been held in the cathedral, generally in May, ever since 1697, the service being combined with a grand performance of

sacred music. The collections average from £ 800 to £ 1000.—The assembly of the charity children generally takes place in June; on which occasion the whole circle beneath the dome is, by a temporary scaffolding, converted into an amphitheatre, around which are ranged the boys and girls, between five and six thousand in number, who receive the rudiments of education in the London charity schools; and who join in the singing and chorusses incidental to the service. The seats in the area and along the nave of the church, nearly to the great western door, are appropriated to the patrons of the anniversary, the society for the promotion of Christian knowledge, and the public in general. To this celebration none are admitted without tickets. To the rehearsal, however, which takes place, as does that of the sons of the clergy, two days before the principal meeting, the public can gain admission on the payment of sixpence each. The whole scene, as may readily be conceived, is exceedingly striking and beautiful.

IV.

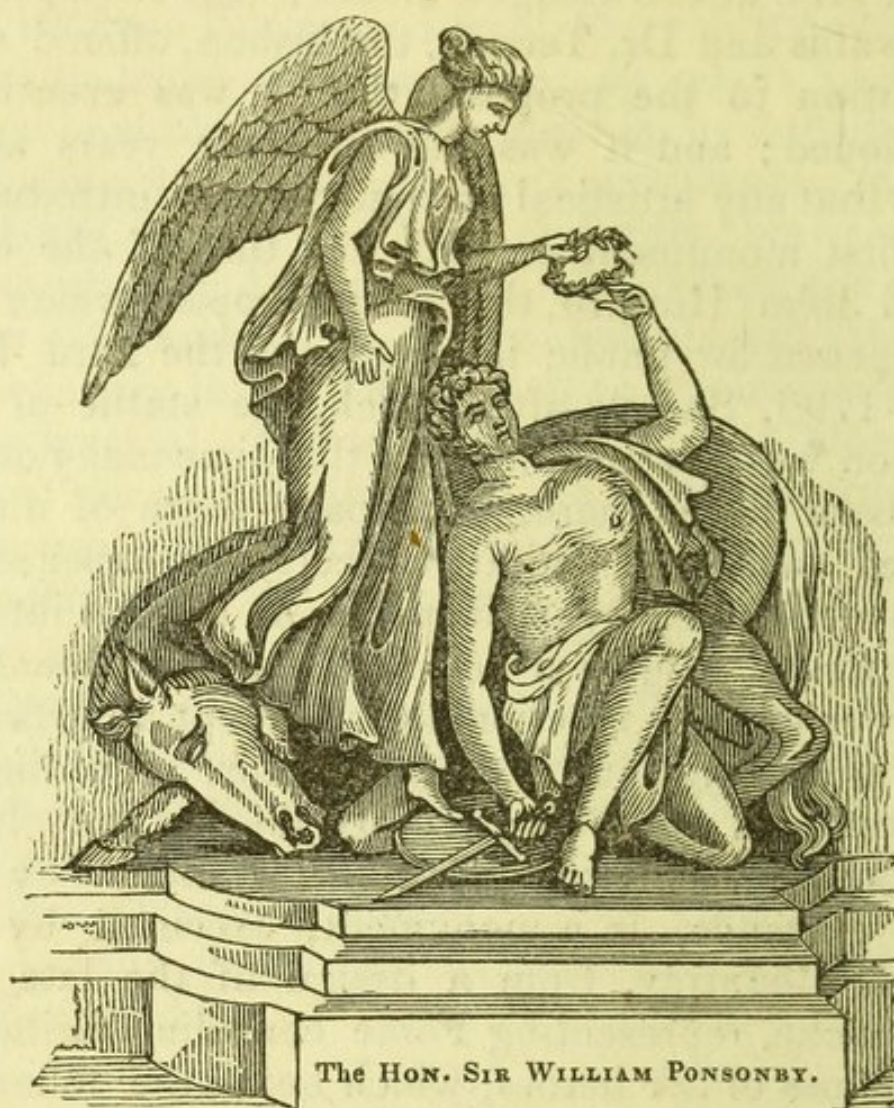
The Monuments.

The objects in the interior of the cathedral by which the attention of visitors is first attracted and longest detained, are the monuments which, within the last half century, have been erected in honour of the illustrious dead. It had long been felt that some relief was necessary to the heavy effect produced by the large bare spaces of the wall and piers, and in 1773, after the Royal Academy had been some years established, Sir Joshua Reynolds, as president, made an offer for himself, Mrs. Kauffman, and Messrs West, Cipriani, Barry and Dance, to furnish a series of scriptural paintings, gratis, to

remedy the acknowledged defect ; but Archdeacon Cornwallis and Dr. Terrick, the bishop, offered such opposition to the proposal that it was eventually abandoned ; and it was not till some years afterwards that any artistical ornaments were introduced. The first monument erected was that of the celebrated John Howard, the philanthropist, which was first opened for public inspection on the 23rd February 1796. Shortly after which, the statue of Dr. Johnson was put up, and since that time many others have been placed here, principally those of distinguished naval and military officers, the expenses of which were voted by parliament. As it is not intended, however, to give a detail of the monuments in the order of their erection, but to adopt an arrangement more convenient to the visitor, according to the situations which they occupy, the first that claims attention, on entering the north transept by the usual entrance, is a monument, executed by Sir Francis Chantrey, from a design of the late Mr. Tollemache, representing Fame consoling Britannia for the loss of her heroes, which bears the following inscription :

Erected at the Public expense to the Memory of
Major-Generals ARTHUR GORE and JOHN BYNE SKERRETT,
who fell gloriously, while leading the troops
to the assault of the fortress of Bergen-op-Zoom,
on the night of the 8th and 9th of March, 1814.

The next is that of Sir William Ponsonby, designed by W. Theed R. A., and executed, since his death, by E. H. Bailey, A. R. A. Sir William, it is said, partly owed his death to the weakness of his horse, which fell with him while checking the ardour of the troops under his command, in an attack. The sculpture represents him receiving a wreath from the hands of Victory, in the moment of death.



Erected at the Public expense to the Memory of
Major-general the Hon. SIR WILLIAM PONSONBY,
who fell gloriously in the Battle of Waterloo ;
on the 18th of June, 1815.

Almost opposite the entrance, against the great pier, is a statue, by Mr. Westmacott, of the great Lord Duncan. The admiral has his boat-cloak or dreadnought around him, his hands being occupied with his sword, which rests across his body. The pedestal represents, in alto-relievo, a seaman with his wife and child, intended to commemorate the regard in which this illustrious officer was held by even the lowest of those who sailed under him, and contributed

to the glory of his achievements. Both design and execution are in good taste.

Erected at the Public expense to the Memory of

ADAM LORD VISCOUNT DUNCAN,

as a testimony of his distinguished eminence
in the naval service of his country;

and as a particular memorial of the
glorious and important victory

which he gained over the Dutch fleet,
on the 11th of October, 1797.

He died on 4th of August, 1804.

The recess under the east window contains a monument, by Mr. Charles Rossi, presenting an insulated base, charged with a sarcophagus, on the front of which Victory and Fame are placing medallions of the deceased officers.

The Services and Death

of two valiant and distinguished Officers,

JAMES ROBERT MOSSE, Captain of the *Monarch*,

and EDWARD RIOU, of the *Amazon*,

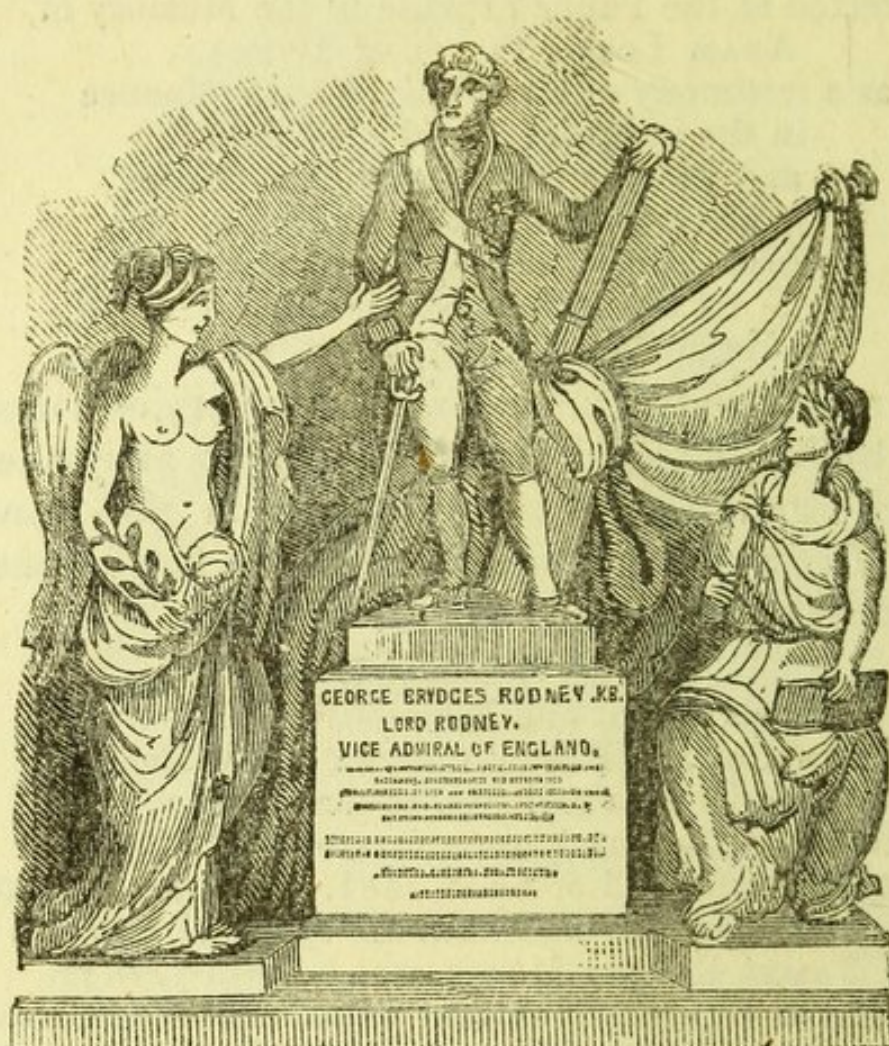
who fell in the attack upon *Copenhagen*, conducted
by Lord Nelson, 2nd of April, 1801, are commemorated
by this Monument, erected at the National expense.

JAMES ROBERT MOSSE, was born in 1746 ;
he served as Lieutenant several years under Lord HOWE,
and was promoted to the rank of Post Captain in 1790.

TO EDWARD RIOU, who was born in 1762,
an extraordinary occasion was presented in the early part of
his service to signalize his intrepidity and presence of mind,
which were combined with the most anxious solicitude
for the lives of those under his command,
and a magnanimous disregard of his own.

When his ship, the *Guardian*, struck upon an Island of Ice,
in December 1789, and afforded no prospect but that
of immediate destruction to those on board,

Lieut. RIOU encouraged all who desired to take their chance
of preserving themselves in the boats, to consult their safety :
but, judging it contrary to his own duty to desert the vessel,
he neither gave himself up to despair, nor relaxed his exertions ;
whereby, after ten weeks of the most perilous navigation,
he succeeded in bringing his disabled ship into port ;
receiving his high reward of fortitude and perseverance
from the Divine Providence, on whose protection he relied.



The corresponding recess is filled by a groupe, the performance of the same artist, with the following inscription :

Erected at the Public expense to the Memory of
GEORGE BRYDGES RODNEY, K. B.

Lord Rodney, Vice-Admiral of England,
as a testimony of the gallant and important services
which he rendered to his country in many memorable
engagements, and especially in that of 12th April, 1782,
when a brilliant and decisive victory was obtained
over the French fleet ;

and an effectual protection was afforded to the West-India
Islands, and to the commercial interest of this kingdom,
in the very crisis of the American War.

Lord Rodney was born in 1718.—Died 24th May, 1792.

In the design of the foregoing monument, the principal figure, Lord Rodney, is exhibited on a square pedestal, while the muse of History, who is seated, records, from the dictation of Fame, the great and useful actions of the naval hero.

In the north east ambulatory, leading to the choir, is a tabular monument, by Sir Francis Chantrey, representing Major-General Bowes in the act of storming the forts of Salamanca. The steep breach of a shattered wall is crowded with the enemy and covered with the slain. The General conducts his troops forward to charge with their bayonets. The bearer of the French standard has fallen at his feet, when, in the very moment of Victory, he receives a mortal wound and falls into the arms of one of his soldiers.

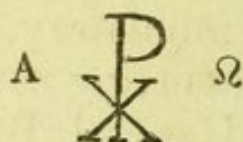
Erected at the Public expense to the memory of
Major-General FOORD BOWES,
who fell gloriously, on the 27th June, 1812, while leading
the troops to the assault of the forts of Salamanca.

The opposite panel contains the monument of Major-General Le Marchant, designed by the late James Smith, and executed by Mr. C. Rossi; on which the genius of Spain is depicted, placing trophies of victory on the warrior's tomb, and at the same time mourning his fall. Britannia, seated, is pointing out the monument to a military cadet as an object raised by a grateful nation to inspire her sons with emulation.

Erected at the Public expense to the Memory of
Major-General JOHN GASPARD LE MARCHANT,
who gloriously fell in the Battle of Salamanca.

The statue of Dr. Johnson, by John Bacon. R. A. is placed near the iron gate, leading into the north aisle against the north-east pier. The philosopher is represented with a scroll in his hands, in the attitude of profound thought. The design and execution

are admirable, and convey as just an idea of the peculiar character of the great moralist and Lexicographer, as it is possible to impart through the medium of a statue.—The latin inscription on the pedestal is by Dr. Parr.

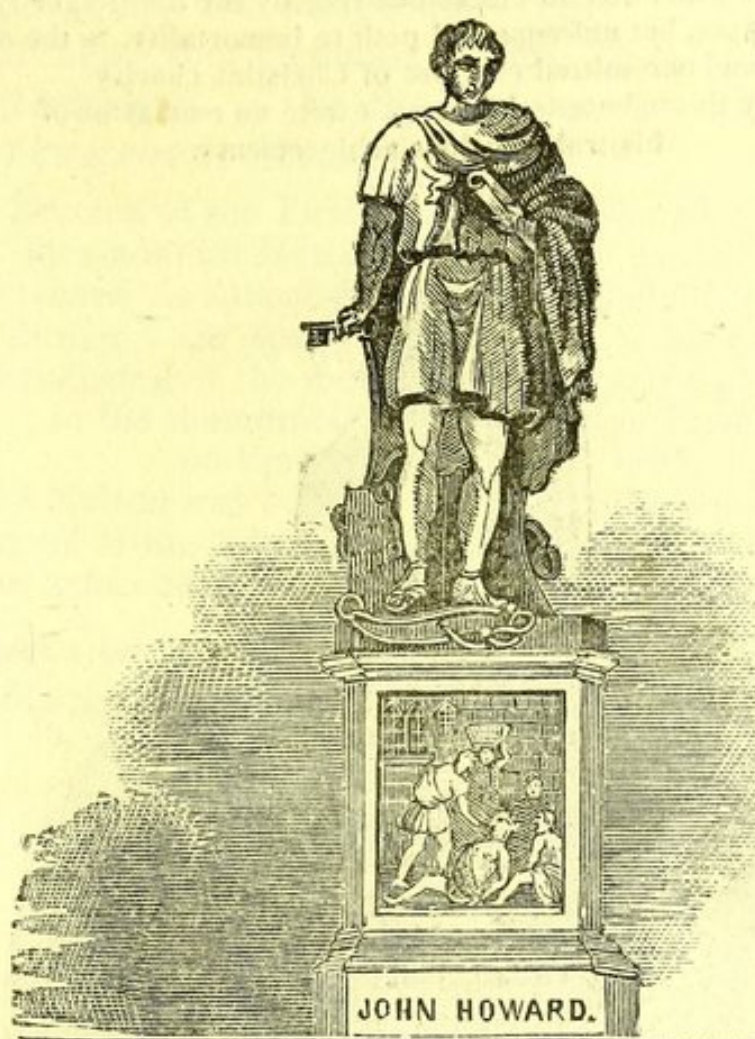


SAMUELI JOHNSON
Grammatico . et . critico
Scriptorum . anglicorum . litterate . perito
Poetæ . luminibus . sententiarum
et . ponderibus . verborum . admirabili
magistro . virtutis . gravissimo
homini . optimo . et . singularis . exempli
qui . vixit . ann . lxxv . mens . ii . dieb . xiii
decessit . idib . decembr . ann . christ . cIo . lccc . lxxxiii
sepult . in . æd . sanct . petr . Westmonasteriens
xiii . kal . januar . ann . christ . cIo . lccc . lxxxv
amici . et . sodales . litterarii
pecunia . conlata
H. M. Faciund. Curaver.

On one side of the monument :—

Faciebat Johannes Bacon, Sculptor. Ann. Christ.
M.DCC.LXXXV.

The corresponding situation against the south-east pier is occupied with the statue of John Howard, also by J. Bacon. The philanthropist is represented in the act of trampling upon chains and fetters, bearing in his right hand the key of a prison, and in his left a scroll exhibiting the words "*Plan for the improvement of prisons and hospitals.*" In front of the pedestal is a bas-relief, in which Mr. Howard is displayed, visiting the interior of a prison, conveying food and clothing to its distressed inmates. Below is the name "JOHN HOWARD." On one side—"John Bacon, Sculptor, 1795 :"—on the other, the following inscription, by the late Samuel Whitbread Esq.



This extraordinary man had the fortune to be honoured while living
in the manner which his virtues deserved :
he received the thanks of both Houses of the British and
Irish Parliaments, for his eminent services rendered to his Country and
to Mankind. Our national Prisons and Hospitals,
improved upon the suggestion of his wisdom, bear testimony to the
solidity of his judgment, and to the estimation in which he was held.
In every part of the civilized world, which he traversed to reduce the
sum of human misery, from the throne to the dungeon,
his name was mentioned with respect, gratitude, and admiration.
His modesty alone defeated various efforts which were made during his
life to erect this statue,
which the public has now consecrated to his memory.
He was born at Hackney, in the County of Middlesex, Sept. 2nd 1726.
The early part of his life was spent in retirement,
residing principally upon his paternal estate, at Cardington in Bedford-
shire, for which County he served the office of Sheriff in the year 1773.
He expired at Cherson, in Russian Tartary, on the 20th, Jan., 1790;
a victim to the perilous and benevolent attempt to ascertain the

cause of, and find an efficacious remedy for the plague.
He trod an open but unfrequented path to immortality, in the ardent
and unremitted exercise of Christian charity.
May this tribute to his fame, excite an emulation of
his truly glorious achievements.



The monument of lord Nelson, by Mr. Flaxman, occupies a distinguished place against one of the great piers, between the dome and the choir. The figure of the admiral, arrayed in the pelisse presented him by the sultan, leans upon an anchor, with a coil of rope at his feet. On the right of the pedestal stands Britannia, with two young seamen, whose attention she is directing to the hero as their great example. The British lion on the other side guards the monument. The figures in relief on

the pedestal, are allegorical representatives of the North sea, the German ocean, the Nile, and the Mediterranean. On the cornice are the words—“COPENHAGEN, NILE, TRAFALGAR.”

Erected at the Public expense to the Memory of
Vice-admiral HORATIO Viscount NELSON, K. B.,
to record his splendid and unparalleled achievements
during a life spent in the service of his country,
and terminated at the moment of victory by a glorious death,
in the memorable action off Cape Trafalgar,
on the 21st of October, 1805.

Lord Nelson was born on the 29th of September, 1758.
The battle of the Nile was fought on the 1st of August, 1798.
The battle of Copenhagen, on the 2nd of April, 1801.

Opposite to the monument of Nelson is that of
the Marquis Cornwallis, by Mr. C. Rossi, which



consists of a pyramidal groupe,—the statue of the general, on a circular pedestal, or truncated column, forming the apex. The figure of the Marquis wears the robes of the most noble Order of the Garter. The two principal figures, at the base, are personifications of the British empire, in Europe and the East—not represented as mourners, but as honouring the memory of a faithful servant of the state, whose talents and virtues, during a long life, had proved so useful to his country. The third figure, on the left, is intended for the Bagareth, one of the rivers of India; the small one on the right is the Ganges, being the right branch of the Bagareth. The Ganges is seated upon a fish and a calabash.

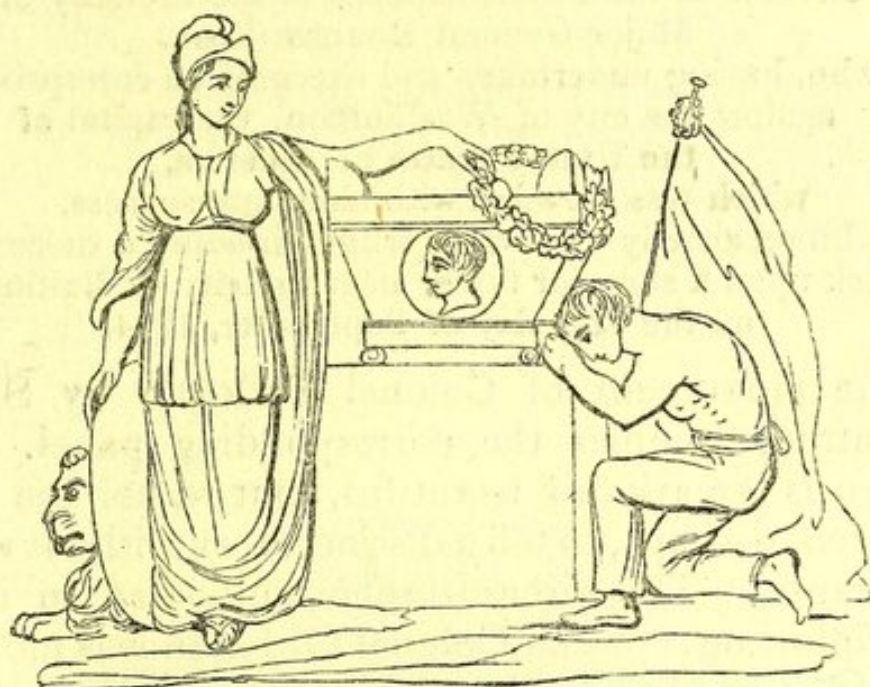
To the Memory of
CHARLES Marquis CORNWALLIS,
Governor-general of Bengal,
Who died 5th of October, 1805, aged 66,
at Ghazepore, in the Province of Benares,
in his progress to assume the command of the Army in the Field.
This monument is erected at the Public expense,
in testimony of his high and distinguished public character,
his long and eminent public services, both as a Soldier and a Statesman
and the unwearied zeal with which his exertions were employed
in the last moments of his life
to promote the interest and honour of his Country.

In the panel above is an alto-relievo, by Mr. Westmacott, representing Britannia mourning for Captain John Cooke, and consoled by one of her children bringing her the trident, and another her helmet; while, in the back-ground, is the prow of a vessel, to mark the work as a naval monument.

Erected at the Public expense to the Memory of
Captain JOHN COOKE, who was killed
commanding the *Bellerophon* in the battle of Trafalgar,
in the 44th year of his age,
and the 30th year of his service.

Opposite to Captain Cooke's is the monument of Captain Duff, by Mr. Bacon.—The figures are

Britannia decorating a sarcophagus, on which is placed a medallion of the deceased hero, with laurel, and a British Sailor bearing the naval flag, lamenting the loss of his commander.



Erected at the Public expense to the Memory of
 Captain GEORGE DUFF,
 who was killed 21st of October, 1805.
 commanding the *Mars* in the battle of Trafalgar,
 in the 42nd year of his age,
 and the 29th of his service.

At the eastern extremity of the south aisle near the gate leading into the choir, a beautiful statue has recently been erected to the memory of the late eminent Reginald Heber, bishop of Calcutta, who is represented kneeling on a cushion, with the Bible in his right hand. It is the work of Sir Francis Chantrey, but at present bears no inscription.

Returning to the south-eastern ambulatory, over the door leading to the crypt, is a tabular monument, by Mr. J. Kendrick, to the memory of Major General

Ross. The sculpture represents Valour laying an American flag upon the departed soldier's tomb, over which Britannia is leaning in tears, while Fame is descending with a laurel wreath to crown his bust.

Erected at the Public expense to the Memory of
Major-General ROBERT ROSS,
who, having undertaken and executed an enterprise
against the city of Washington, the capital of
the United States of America,
which was crowned with complete success,
was killed shortly afterwards while directing a successful
attack upon a superior force, near the city of Baltimore,
on the 12th day of September, 1814.

The monument of Colonel Cadogan by Sir F. Chantrey, occupies the corresponding panel. The design is remarkably beautiful, but rather too complicated, perhaps, to tell a distinct story without verbal assistance. The circumstances embodied in it are the following. When Colonel Cadogan was mortally wounded at the Battle of Vittoria, he caused the soldiers under his command to place him on an eminence, whence he might view the field, and contemplate the victory he had assisted to achieve. The sculptor has portrayed him, borne off in the arms of his men, with his face to the enemy—his troops having broken through the French ranks with their bayonets. One of the imperial eagles with its bearer, lies trodden to the ground, while another standard-bearer is turning to fly. The soldiers, who support their Colonel, are waving their hats in the moment of victory.

Erected at the Public expense to the Memory of
Colonel the Hon. HENRY CADOGAN, who fell gloriously
in the command of a Brigade, in the memorable
Battle of Vittoria, 21st of June, 1813,
when a complete victory was gained over the French army
by the allied forces, under the Marquis of Wellington.
Colonel Cadogan was son of Charles Sloane, Earl Cadogan,
born 28th of February, 1780.

Under the east window of the south transept, is the monument of Earl Howe, by Mr. Flaxman. It represents Britannia sitting on a rostrated pedestal, holding the trident in her right hand, with the Earl standing by her, leaning on a telescope, and the British lion watching by her side. The muse of History is recording in golden letters the relief of Gibraltar, and the defeat of the French fleet on the 1st June, 1794. Victory, without wings, is leaning on History's shoulder and lays a branch of palm on the lap of Britannia.



Erected at the Public expense, to the memory of
ADMIRAL EARL HOWE,
in testimony of the general sense of his great and meritorious services,
In the course of a long and distinguished life, and, in particular, for

the benefit derived to his country, by the brilliant victory which he obtained over the French off Ushant, 1st. June, 1794.

He was born 19th March. 1726,
and died 5th August, 1799, in his 74th year.

The monument in honour of Sir Ralph Abercromby occupies the space under the opposite window of this transept. It consists of an equestrian figure of the General, exhausted from loss of blood, and in the act of falling from his horse, but sustained by a highland soldier. Beneath the horse, a prostrate and dying figure, still endeavouring to grasp the French standard, now become a trophy of British valour, indicates the subdued enemy. It is altogether a noble work, and reflects great credit upon the able artist, Mr. Westmacott. On each side of the monument is a sphynx, to mark the scene of the General's achievements and death. The pedestal bears the following inscription :

Erected at the Public expense to the Memory of
Lieutenant-General SIR RALPH ABERCROMBY, K. B.,
Commander-in-Chief of an Expedition directed against the
French in Egypt; who, having surmounted with consummate
ability and valour the obstacles opposed to his landing,
by local difficulties, and a powerful and well-prepared enemy,
and having successfully established and maintained
the successive positions necessary for conducting his further
operations, resisted, with signal advantage, a desperate attack
of chosen and veteran troops, on 21st of March, 1801,
when he received in the engagement a mortal wound, but
remained in the field, guiding by his direction, and animating
by his presence, the brave troops under his command, until
they had achieved the brilliant and important victory
obtained on that memorable day.

The former actions of a life spent in the service of
his country, and thus gloriously terminated,
were distinguished by the same military skill,
and by the same zeal for the public service, particularly
during the campaigns in the Netherlands, in 1793 and 94;
in the West Indies in 1796 and 97; and in Holland in 1799;
in the last of which, the distinguished gallantry and ability

with which he effected his landing on the Dutch Coast, established his positions in the face of a powerful enemy, and secured the command of the principal fort and arsenal of the Dutch Republic, were acknowledged and honoured by the thanks of both Houses of Parliament.

Sir Ralph Abercromby expired on board the *Foudroyant*, the 28th of March, 1801, in his 66th year.

The monument near the south door, by Mr. Westmacott, to the memory of Generals Pakenham and Gibbs represents those officers in full uniform, the arm of one resting on the shoulder of the other.

Erected at the Public expense to the Memory of
Major-General the Hon. SIR EDWARD PAKENHAM, K. B.,
and of Major-General SAMUEL GIBBS,
who fell gloriously on the 8th of January, 1815,
while leading the troops to an attack
of the enemy's works in front of New Orleans.

On the other side of the door is the statue of
General Gillespie, by Sir F. Chantrey. #

Erected at the Public expense to the Memory of
Major-General ROBERT ROLLO GILLESPIE,
who fell gloriously on the 31st of October, 1814,
while leading the troops to an assault
on the fortress of Kalunga, in the kingdom of Nepaul.

Sir W. Hoste's statue, by Mr. Thomas Campbell is also near the south door, and represents the Baronet in full naval uniform, with the cloak of one of his Orders on, leaning against the capstern of a ship with a truncheon in his hand. The Arms of this officer surmount the inscription, which, for its expressive brevity, is not excelled by any in the cathedral.

SIR WILLIAM HOSTE, BART. K. C. B., K. M. T.,

Captain in the Royal Navy.

Erected by his brother Officers
and the admirers of his services.

Opposite to the last mentioned monument is one recently erected to the memory of Dr. Babington, by W. Behnes, which represents the Doctor standing, in his professional robes, and is exceedingly chaste and elegant in design and execution.

WILLIAM BABINGTON, M. D., F. R. S.,
Fellow of the Royal College of Physicians.
Born May 21st, 1756. Died April 29th, 1833.

Eminently distinguished for science,
Beloved for the simplicity of his manners
and the benevolence of his heart,
Respected for his inflexible integrity, and his pure and
unaffected piety.

In all relations of his professional life
he was sagacious, candid, diligent and humane.
Firm in purpose, gentle in execution;
Justly confident in his own judgment,
Yet generously open to the opinion of others;
Liberal and indulgent to his brethren,
But ever mindful of his duty to the Public.
To record the admiration of so rare a union of intellectual
excellence and moral worth, and to extend to future
generations the salutary influence which his living example
can no longer diffuse,
this monument has been erected by the public subscription
of his contemporaries, A. D. 1837.

Near this is the monument of the much calumniated Sir John Moore, by Mr. Bacon, jun., which represents his interment by the hands of Valour and Victory, while the Genius of Spain (distinguished by the shield bearing the Spanish arms,) is planting the victorious standard on his tomb, Victory lowers the General to his grave by a wreath of laurel. The inscription is almost quaint from its brevity and freedom from remark.

Sacred to the Memory of
Lieutenant-General SIR JOHN MOORE, K. B.,
who was born at Glasgow, in the year 1761.
He fought for his country

in America, in Corsica, in the West Indies,
 in Holland, Egypt and Spain ;
 and on the 16th of January, 1809,
 was slain by a cannon-ball at Corunna.

The corresponding window contains a monument in memory of Lord Collingwood, by Westmacott. The moment chosen by the sculptor for illustration in this monument, is the arrival of the remains of the Admiral on the British shore. The body, shrouded in the colours torn from the enemy, is represented on the deck of a man-of-war ; the sword of the hero, which he used with so much glory to himself : and to a grateful country, is in his hand. In the fore-ground, attended by the genii of his confluent streams, is Thames, in a cumbent posture, thoughtfully regarding Fame, who from the prow of the ship reclines over the illustrious Admiral, proclaiming his heroic achievements. The alto-relievo on the gunwale, illustrates the progress of navigation. The genius of man, discovering the powers of the nautilus, ventures on the expansive bosom of the ocean, till, having acquired confidence from success, he leaves his land-marks—the stars his only guide. The magnet's power next directs his course, till others having acquired similar skill and art, he forges instruments of war, to defend himself against pirates and enemies:

Erected at the Public expense to the Memory of
 CUTHBERT LORD COLLINGWOOD,
 who died in the command of the Fleet in the Mediterranean,
 on board the *Ville de Paris*,
 7th March, 1810, in the 61st year of his age.
 Wherever he served he was distinguished
 for conduct, skill and courage ; particularly
 in the action with the French fleet, 1st June, 1794,
 as Captain of the *Barfleur* ;
 in the action with the Spanish fleet, 14th Feb. 1797,
 as captain of the *Excellent* ; but most

conspicuously in the decisive victory off Cape Trafalgar, obtained over the combined fleets of France and Spain, to which he eminently contributed as Vice-Admiral of the Blue, commanding the Larboard division,
21st October, 1805.

Against the opposite pier is the statue of Lord Heathfield by Rossi, representing the hero in full uniform, in the robes of the Order of the Bath. In front of the pedestal, in alto-relievo, are a warrior and lion reposing, emblematical of the British power at Gibraltar, after having defended the rock, and defeated their enemies. A female figure, representing Victory and Peace, holds two wreaths in her right hand, and a palm-branch in her left, presenting them to the hero.

Erected at the Public expense to the Memory of
General GEO. AUG. ELLIOT, Lord HEATHFIELD, K. B.,
in testimony of the important services which he rendered to his country by his brave and gallant defence of Gibraltar, of which he was Governor,
against the combined attack of the French and Spanish force, on the 13th September, 1782.
He died on the 6th July, 1790.

In this, the south transept, are also the monuments of Captains Burgess and Faulknor. The former by Mr. Banks, the latter by Mr. Charles Rossi. On the first, the Captain is receiving a sword from the hand of Victory. Defeat and Captivity, with prows of ships and allegorical devices, are introduced on the pedestal in basso-relievo, with the following inscription :

Sacred to the Memory of
RICHARD RUNDELL BURGESS, Esquire,
Commander of his Majesty's ship *Ardent*,
who fell in the 43rd year of his age, while
bravely supporting the honour of the British Flag;
in a daring and successful attempt to break the enemy's line;
near Camperdowne; on the 11th of October, 1797.

His skill, coolness, and intrepidity, eminently contributed to a victory equally advantageous and glorious to his country.

That grateful country,
by the unanimous act of her legislature,
enrols his name high in the list of those heroes,
who, under the blessing of Providence,
have established and maintained her naval superiority,
and her exalted rank among nations.

The design of the opposite monument, in honour of Captain Faulknor, is allegorical, and the figures colossal. Neptune, seated, is receiving in his arms the falling hero, who, at the same moment, is crowned by Victory.

This Monument was erected by the British Parliament,
to commemorate the gallant conduct
of Captain ROBERT FAULKNOR,
who, on the 5th of January, 1795, in the 32nd year of his age,
and in the moment of victory
was killed on board the *Blanche* Frigate,
while engaging *La Pique*, a French Frigate, of very superior force.
The circumstances of determined bravery that distinguished this action,
which lasted five hours, deserve to be recorded.
Captain Faulknor having observed the great superiority of the enemy,
and having lost most of his masts and rigging,
watched an opportunity of the bowsprit of *La Pique* coming athwart
the *Blanche*, with his own hands lashed it to the capstern,
and thus converted the whole stern of the *Blanche* into one Battery;
but unfortunately, soon after this bold and daring manœuvre,
he was shot through the heart.

In the panel above, is a tabular monument by Mr. Flaxman, wherein Britannia and Victory unite in raising Captain Miller's medallion against a tree. The figure-head of the *Theseus*, in which vessel the Captain died, off the coast of Acre, is by the side of Victory. On the palm-tree, under the medallion, are the words ST. VINCENT, NILE. Round the head on the medallion is written:

To Captain WILLET MILLER.

This Monument is erected by his companions in Victory.

The opposite panel contains a tabular monument,

by the late Mr. Charles Manning, to Captain Hardinge. The action which this monument records took place in the East Indies; an Indian warrior, therefore, bearing the victorious British standard, is seated by the side of the sarcophagus; while Fame, recumbent on its base, displays her wreath over the hero's name.

NATIONAL

to GEO. N. HARDINGE, Esq.

Captain of the *Fiorenza*, 26 guns, 186 men, who attacked on three successive days *La Piedmontaise*, 50 guns, 566 men, and fell near Ceylon in the path to Victory,
8th March, 1808, aged 29 years.

Against the south-west pier is the statue of Sir William Jones, by Mr. Bacon, jun. The Philosopher, Historian, Poet, and Scholar is represented in the act of study, leaning on the Institutes of Menu; having a pen in his right hand, and a scroll in his left. In basso-relievo, against the pedestal, are Study and Genius unveiling Oriental Science.

On the north side of the pedestal, "John Bacon, R. A., Sculptor, 1799."

To the Memory of

SIR WILLIAM JONES, Knight,

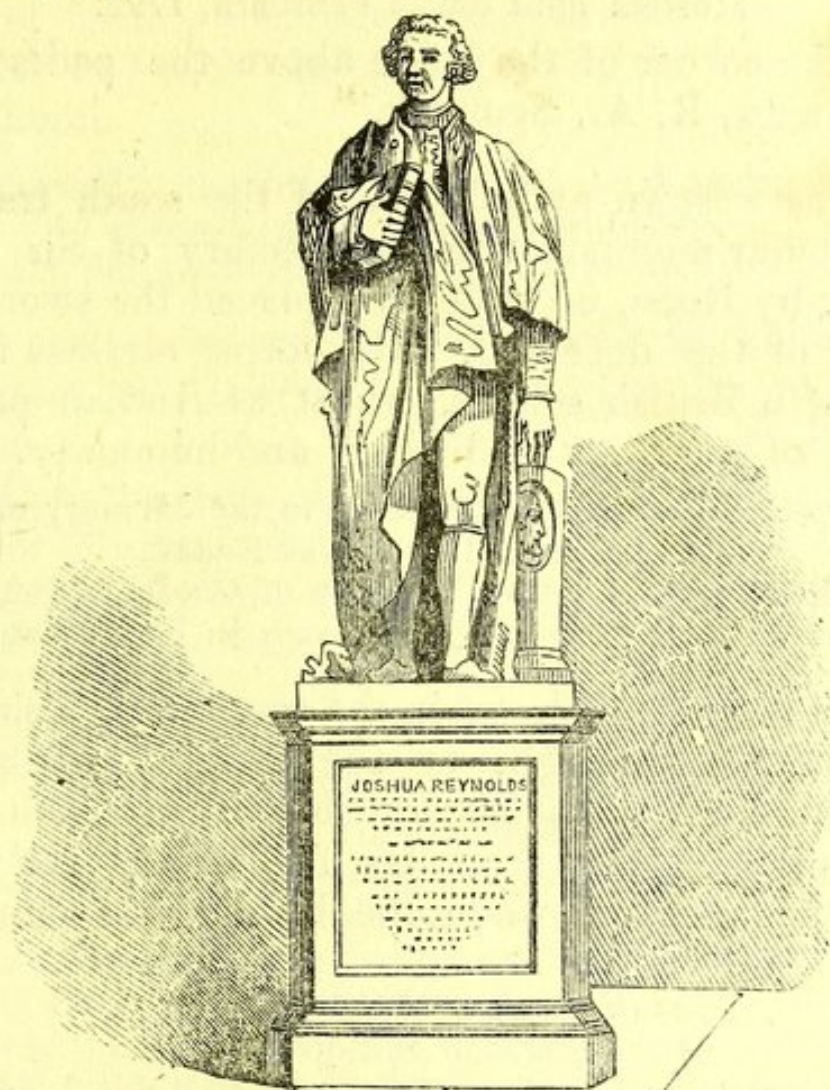
one of the Judges of the Supreme Court of Judicature,
at Fort William in Bengal.

This Statue was erected by the Honble. East India Company, in testimony of their grateful sense of his public services, their admiration of his genius and learning, and their respect for his character and virtues.

He died in Bengal, on the 24th April, 1794, aged 47.

The base of the north-west pier is occupied by the statue of Sir Joshua Reynolds, the first president of the Royal Academy, in his Doctor of Laws' gown, and holding his lectures in his right hand, while his left rests on a pedestal charged with a medallion, containing the head of Michael Angelo.

Sir Joshua was buried in the crypt of this cathedral
A. D. 1792.



JOSHUÆ REYNOLDS,
Pictorum sui seculi facile Principi,
et splendore et commissuris colorum,
alternis vicibus luminis et umbræ sese mutuo excitantium,
vix ulli veterum secundo ;
qui cum summa artis gloria uteretur
et morum suavitate et vitæ elegantiā perinde commendaretur ;
artem etiam ipsam per orbem terrarum,
languentem et prope intermortuam,
exemplis egregie venustis suscitavit ;
præceptis exquisite conscriptis illustravit,
atque emendatiorem et expolitiorem
posteris exercendam tradidit.
Laudem ejus fautores et amici

hanc statuum posuerunt A. S. 1813.

Natus die 16 mensis Julii 1723.

Mortem obiit die 23 Februarii, 1792.

At the corner of the ledge above the pedestal,—
“Flaxman, R. A., Sculptor.”

In the western ambulatory of the south transept is a tabular monument to the memory of Sir Isaac Brock, by Rossi, on which are placed the sword and helmet of the deceased. His corpse reclines in the arms of a British soldier, whilst an Indian pays a tribute of regret to his bravery and humanity.

Erected at the Public expense to the Memory of
Major-general SIR ISAAC BROCK,
who gloriously fell on the 13th of October 1812,
in resisting an attack on Queenstown, in Upper Canada.

On a circular pedestal in the south-west aisle, is a monument by Lough, to the memory of bishop Middleton, on which his lordship is represented in his canonical robes; at his feet are two Hindoo children, kneeling, while the bishop is confirming them.

THOS. FANSHAW MIDDLETON, D. D.
first Protestant Bishop in India,
consecrated to the see of Calcutta May 8th, 1814;
died July 8th, 1822.

This Monument was erected by the joint contribution of
Members of the Society for Promoting Christian Knowledge
and the Society for the Propagation of the Gospel.

In the western ambulatory of the north transept is a tabular monument, by Sir F. Chantrey, to the memory of Major-General Houghton, who received a mortal wound while leading his troops to a successful charge on the French at Albuera: he lived for a moment after, to witness the total defeat of the enemy. The design represents the General, starting from the ground, and stretching out his hand to

direct his men, who are rushing on the enemy with levelled bayonets, while Victory, ascending from the field of battle, with one hand sustains the British colours, and with the other crowns the dying victor with laurel.

Erected at the Public expense to the Memory of
Major-General DANIEL HOGHTON,
who fell gloriously 16th May, 1811, at Albuera.

The corresponding panel is sacred to another of the heroes of Albuera. It represents the union of wisdom and valour in the hero, whose bust is placed on the top of the tomb. The figures are those of Minerva and Hercules, clasping each other with one hand, and pointing to the bust with the other. The monument is by Mr. Kendrick.

Erected at the Public expense to the Memory of
Lieutenant-Colonel SIR WILLIAM MYERS, Bart.,
who gloriously fell in the Battle of Albuera,
May 16th, 1811, aged 27 years.

His illustrious Commander, the Duke of Wellington, bore this honourable testimony to his services and abilities, in a letter to Lady Myers, written from Elvas, May 20, 1811,

"It will be some satisfaction to you to know that your son fell in the action, in which, if possible, the British Troops surpassed all their former deeds, and, at the head of the Fusileer Brigade, to which a great part of the final success of the day was to be attributed. As an officer he had already been highly distinguished, and, if Providence had prolonged his life, he promised to become one of the brightest ornaments to his profession, and an honour to his country."

The monument of Major-General Dundas, by Mr. Bacon, jun., is also in the north transept, on which Britannia, attended by Sensibility and the Genius of Britain, crowns a bust of the General with a wreath of laurel. The basso-relievo on the front of the pedestal represents Britannia defending Liberty from the attacks of Fraud and Rebellion.

Major-General THOMAS DUNDAS
died June 3rd, 1794, aged 44 years,
the best tribute to whose merit and public services
will be found in the following vote of the House of Commons,
for the erection of this Memorial.

June 5th, 1795. "Resolved, *nemine contradicente*, that an humble address be presented to his Majesty, that he will be graciously pleased to give directions that a monument be erected in the cathedral church of St. Paul, London, to the memory of Major-General Dundas, as a testimony of the grateful sense entertained by this House of the eminent services which he rendered to his country, particularly in the reduction of the French West India Islands."

The opposite monument, by the late Mr. Banks, displays the hero, Captain Westcott, falling into the arms of Victory. This officer was killed in the battle of the Nile. The explosion of the French ship, *L'Orient*, is introduced in the basso-relievo, and the neighbouring Egyptian shore is exemplified in the sphynxes and palm-trees. The recumbent figure on the pedestal is taken from an ancient statue of the river Nile.

Erected at the Public expense to the Memory of
GEORGE BLAGDON WESTCOTT, Captain of the *Majestic*;
who, after 33 years of meritorious service, fell gloriously
in the victory obtained over the French fleet off Aboukir,
the first day of August, in the year 1798,
in the forty-sixth year of his age.

On an upper ledge, "Thomas Banks, R.A.,
Sculpt., 1805."

The monument of Generals Crauford and Mackinnon is by Mr. Bacon, jun. In the panel above, the hardy Highlander is represented weeping over the tomb of his fallen commanders while planting the standard between them. Victory alights, and places her wreath on the top of the standard, to mark the spot as sacred to the ashes of successful valour. The British lion, the Imperial eagle, and the shield embossed with the arms of Spain, denote

that the operations of the Generals, when they fell, were directed against the French power in the Spanish dominions.

Erected by the Nation
to Major-General ROBERT CRAUFORD,
and Major-General HENRY MACKINNON,
who fell at Ciudad Rodrigo, Jan. 18th, 1812.

A tabular monument, to the memory of Generals Mackenzie and Langworth, occupies the opposite panel. Victory is lamenting the loss of her heroes, while two sons of Britain recount their valiant achievements. Against the tomb are two wreaths, intimating the fall of two warriors. One of the boys bears the French Imperial Eagle, broken, which he is displaying to the other. The helmet on the head of one boy, and the wreath of oak on the other, imply the military service, connected with its honours and rewards, in the sons of Britain.

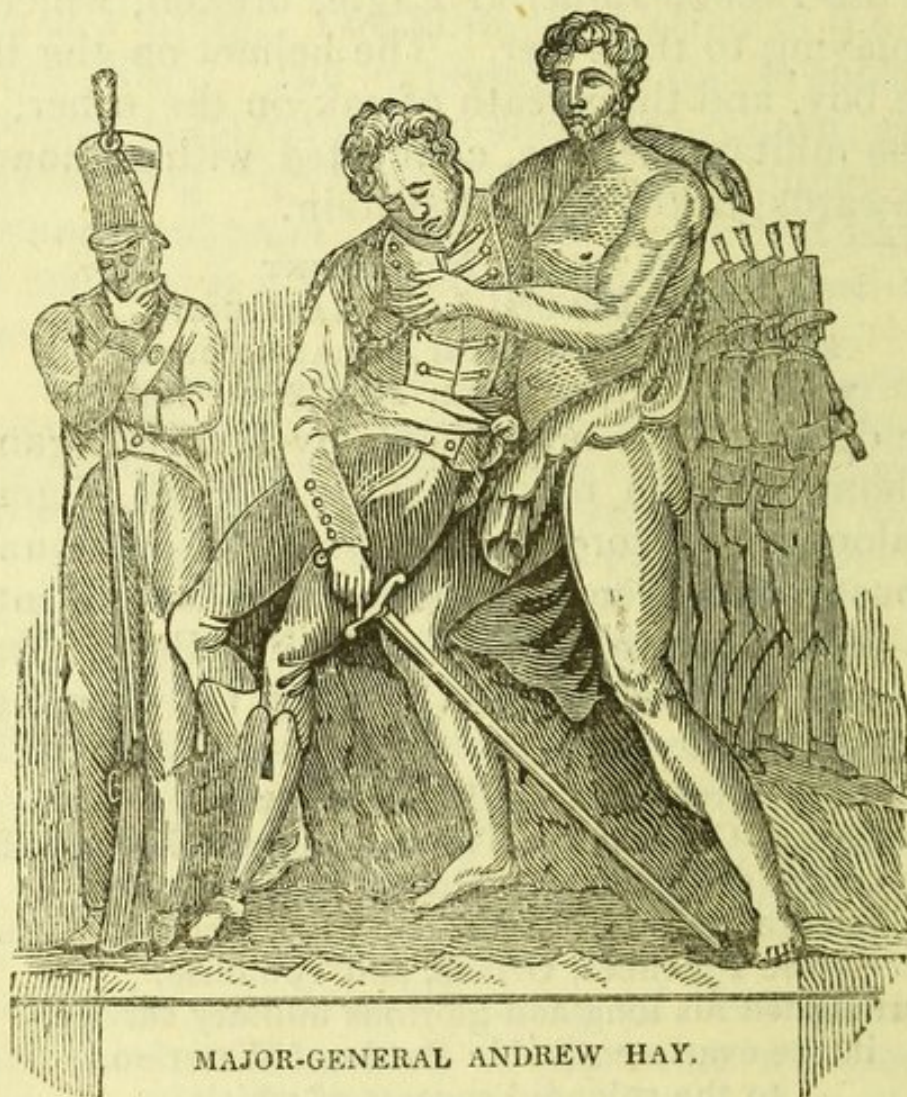
NATIONAL MONUMENT
to Major-General J. R. MACKENZIE,
and Brigadier-General R. LANGWORTH,
who fell at TALAVERA, July 26th, 1809.

The design of the monument, by Mr. Gahagan, to Sir Thomas Picton represents the reward of genius and valour by Victory. The groupe is surmounted by a bust of the General. On the pillar are introduced the insignia of the Order of the Bath, Grand Cross, and the Portuguese Order of the Tower and Sword.

Erected at the Public expense
to Lieutenant-General SIR THOMAS PICTON, K. G. C. B.,
who, after distinguishing himself in the victories of
Buzaco, Fuentes de Onor, Ciudad Rodrigo, Badajoz, Vittoria,
the Pyrenees, Orthes, and Toulouse,
terminated his long and glorious military service,
in the ever-memorable Battle of Waterloo,
to the splendid success of which
his genius and valour eminently contributed,
on the 18th of June, 1815.

Opposite the last mentioned is a colossal statue by Mr. Bailey, of the late Earl St. Vincent, standing on a pedestal, and resting on his telescope. The bas-relief represents History, recording the name of the deceased hero on a pyramid, while Victory laments his loss.

Erected at the Public expense to the Memory of
 JOHN, EARL OF ST. VINCENT,
 as a testimony of his distinguished eminence in the
 naval service of his country,
 and as a particular memorial of the glorious and important
 victory which he gained over the Spanish fleet
 off Cape St. Vincent, on the 14th of February, 1797.
 He died on the 13th of March, 1823.



MAJOR-GENERAL ANDREW HAY.

At the right hand, close by the entrance door, is a

monument, by Mr. H. Hopper, to the memory of Major-General Andrew Hay, which represents him falling into the arms of Valour, while a soldier stands by, lamenting his loss.

Erected at the Public expense to the Memory of
Major-General ANDREW HAY.

He was born in the County of Banff, in Scotland,
and fell on the 14th of April, 1814,
before the fortress of Bayonne, in France,
in the 52nd year of his age, and the 34th of his services,
closing a military life marked by
zeal, prompt decision, and signal intrepidity.

Before quitting this portion of the cathedral, it should be mentioned that the second intercolumniation of the south aisle is occupied by a large marble font, where, however, the sacrament of Baptism is very rarely administered.

The following are a few of the prices paid for the sculptured ornaments of the cathedral.

“ Thomas Strong, mason, was paid :—

For plain Portland stone-work, of the pilasters and rustics, window-jambs, architraves, and bosks, sixteen pence halfpenny per foot.

For carving faces of impost capitals, 6*l.* each ; panels with flowers and enrichments, 3*l.* 5*s.* each ; escalops in the heads of the outside niches, 3*l.* 10*s.*

Two large compartments and festoons, each twelve feet in length, 45*l.* ; 75 great flowers, in the soffits of the five windows at the east end, 15*s.* each ; and 60 smaller, 5*s.* each.

Pendant strings, 3 feet 9 inches in length, and one foot in breadth, 5*l.* each.

Cherubim, 20*s.* ; flowers in the architrave, 9*s.* each.

Four festoons, over the two straight windows at the east end, 20*l.* each.

Six festoons, over the three circular windows at the east end, 20*l.* each.

Five cherubim, on the key-stones of the five east windows, at 13*l.* each key-stone.

Three shields, each three feet high and four wide, 7*l.* each.

Jasper Lathom, mason, received for work done on the north side, the door-case, and two of the round pillars, the three-quarter pillar, and little three-quarter pillar, and for working and setting 1124 feet of Portland stone in the bodies of two pillars, the three-quarters, and half the architraves of the door-case, &c. 112*l.* 8*s.* 6*d.*

For the ornaments over the same, 2*s.* per foot, superficial.

For masoning one three-fourth composite capital, one face and one half, 16*s.* 6*d.*; for carving it, 12*l.*

A scroll and festoons, 15*l.*; a cartouch under the cornice of the door-case, 4*l.*

Half the long festoons and candlesticks over the doors, 17*l.* 10*s.*

The capitals of the great pillars of the north and south porticoes, cost 60*l.* each, for the carving."

V.

The Crypt.

Descending from the body of the church, the visitor is conducted to the crypt, used as the place of sepulture for such as are interred in the cathedral. This is a large, dry, and well lighted space, with massive arches, some of the pillars of which are forty feet square, forcibly illustrating, by their solidity, the immense weight and magnitude of the fabric they help to sustain. Here, besides the remains of the

illustrious men whose monumental records we have transcribed, are preserved some fragments of the wreck of the old cathedral, which, having been thrown aside after the great fire, have since been recovered and placed in a recess under the east window of this subterranean vault. Among them is the effigy of John Donne, D. D., author of the well known Satires—reversified, perhaps without improvement, by Pope. The figure of the poet is in a winding sheet, and was originally depicted rising from a vase. The sculptor was the celebrated Nicholas Stone, who executed it from a painting made by Donne's direction, who, it is said, when near death, wrapped himself in a shroud, and was so pourtrayed, as a corse standing upon an urn. Here are also the effigies of Sir Nicholas Bacon, in full armour, with his head bare; Sir John Wolley and his lady in a sitting posture; Sir Christopher Hatton, Lord Chancellor, in armour, with the robe of the Order of the Garter over it; Sir Thomas Heneage, Knight, chancellor of the duchy of Lancaster, also in armour; Sir William Cockayne; and the mutilated bust of Dr. John Colet, of whom it was formerly inscribed on his tomb that he was "doctor of divinitie, dean of Pawle's, and the only founder of Pawle's schole, who departed this lyeffe anno Domini 1519: the son of Sir Henry Colette, knyghte, twyse lord maior of the cyttie of London, and free of the companye and mysterie of the mercers." The school referred to is that still existing, which though called Saint Paul's, is dedicated to the child Jesus, and entirely unconnected with the cathedral establishment:—the dean and chapter being indeed specifically excluded by the founder from interfering with its management, which is vested in the Mercers' Company. It has been observed by Strype that, in

this instance, "the Saint has robbed his master of his title."

The body of Sir Christopher Wren lies in the south aisle of the crypt, on the spot said to be that over which the high altar of old Saint Paul's stood. It is covered with a flat stone sunk into the pavement, which bears the following inscription :



Here lieth
SIR CHRISTOPHER WREN, KNT.,
the Builder of this Cathedral Church of St. Paul,
who died in the year of our LORD 1723,
and of his age 91.

On the adjoining wall is a tablet containing the latin epitaph, a copy of which we have before given (page 37), as placed over the entrance to the choir.

Near the grave of Wren is a tablet, with a border of flowers, inscribed to the memory of Dr. Holder and his wife Susannah, the sister of Sir Christopher Wren.

H. S. E.
GULIELMUS HOLDER, S. T. P.
Sacelli Regalis sub-Decanus,
Sereniss' Regiæ Mati. sub-eleemosynarius,
Ecclesiarum S. Pauli et Eliens' Canonicus,
Societatis Regiæ Lond. Sodalis, &c.
Amplis quidem titulis donatus, amplissimis dignus,
Vir perelagantis et amœni ingenii Scientias industriâ suâ
illustravit, liberalitate promovit;
egregiè eruditus Theologicis, Mathematicis, et arte Musicâ.
Memoriam excolite, posteri, et lucubrationibus suis editis,
Coquelæ principia agnoscite, et harmonicæ.
Ob. xxivto Jan. A. D. M.DC.XCVII.
ÆT. XCV.

SUSANNAH HOLDER,
late wife of William Holder, D.D., Residentiary of this Church,
Daughter of Dr. Christopher Wren, late Dean of Windsor,
and Sister of Sir Christopher Wren, Knt.
After fifteen years happily and honourably passed
in conjugal state and care, at the age of 61 years,
she piously rendered her soul to God,
the last day of June, A. D. 1688.

Against the opposite pier is a similar tablet, to the
memory of the only daughter of the great architect.

M. S.

Desideratissimæ virginis JANÆ WREN, clariss'
D'ni Christopheri Wren filiæ unice Paternæ; indolis literis
deditæ, piæ, benevolæ, domisedæ, arte musica peritissimæ.

Here lies the body of Mrs. JANE WREN, only daughter of
Sir Chr. Wren, Knt. by Dame Jane his wife, daughter of
William Lord Fitzwilliam, Baron of Lifford, in the
Kingdom of Ireland; ob. xxix Dec.
Anno M.DCC.III. Æt. xxv.

Adjoining to the last is the following memorial of
the wife of Christopher Wren, Esq.

D. O. M. S.

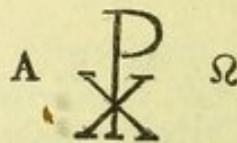
Hic requiescit in pace,
MARIA, CONJUX CHRISTOPHERI WREN, Arm.
Filia Philippi and Constantiæ Musard, Fœmina omnium
virtutum fœcundissima.
Puerperio decessit 10 Decembris, A. D. 1712.

Near the same spot, a flat stone is inscribed thus :

In a vault beneath this stone
are deposited the remains of
THOMAS NEWTON, D. D.,
Lord Bishop of Bristol and Dean of this Cathedral,
who died Feb. 14, 1782, aged 78.

The great painters, Reynolds, Barry, Opie, West, and Lawrence, are buried near each other; the following inscriptions indicating their several graves.

Here lie the remains of
SIR JOSHUA REYNOLDS, KNT.,
President of the Royal Academy of
Painting, Sculpture, and Architecture.
He was born at Plympton, in Devonshire, the 16th July, 1723,
and died at London the 23rd February, 1792.



The great Historical Painter
JAMES BARRY,
died 22nd February, 1806, aged 64.

Here lie the remains of
JOHN OPIE, ESQUIRE,
Professor of Painting to the Royal Academy of
Painting, Sculpture, and Architecture.
He was born May, 1761, at St. Agnes, in Cornwall,
and died at his house, in Berners Street, London,
the 29th April, 1807.

Here lie the remains of
BENJAMIN WEST, ESQUIRE,
President of the Royal Academy of
Painting, Sculpture, and Architecture.
He was born at Springfield, in Chester County,
in the state of Pennsylvania in America,
the 10th October, 1738,
and died at London, the 11th March, 1820.

Here are deposited the remains of
Sir THOMAS LAWRENCE, Knt., LL. D., F. R. S.,
President of the Royal Academy of Arts in London,
Knight of the Royal French order of
the Legion of Honour, &c.
He was born April, 13, 1769,
died January 7, 1830.

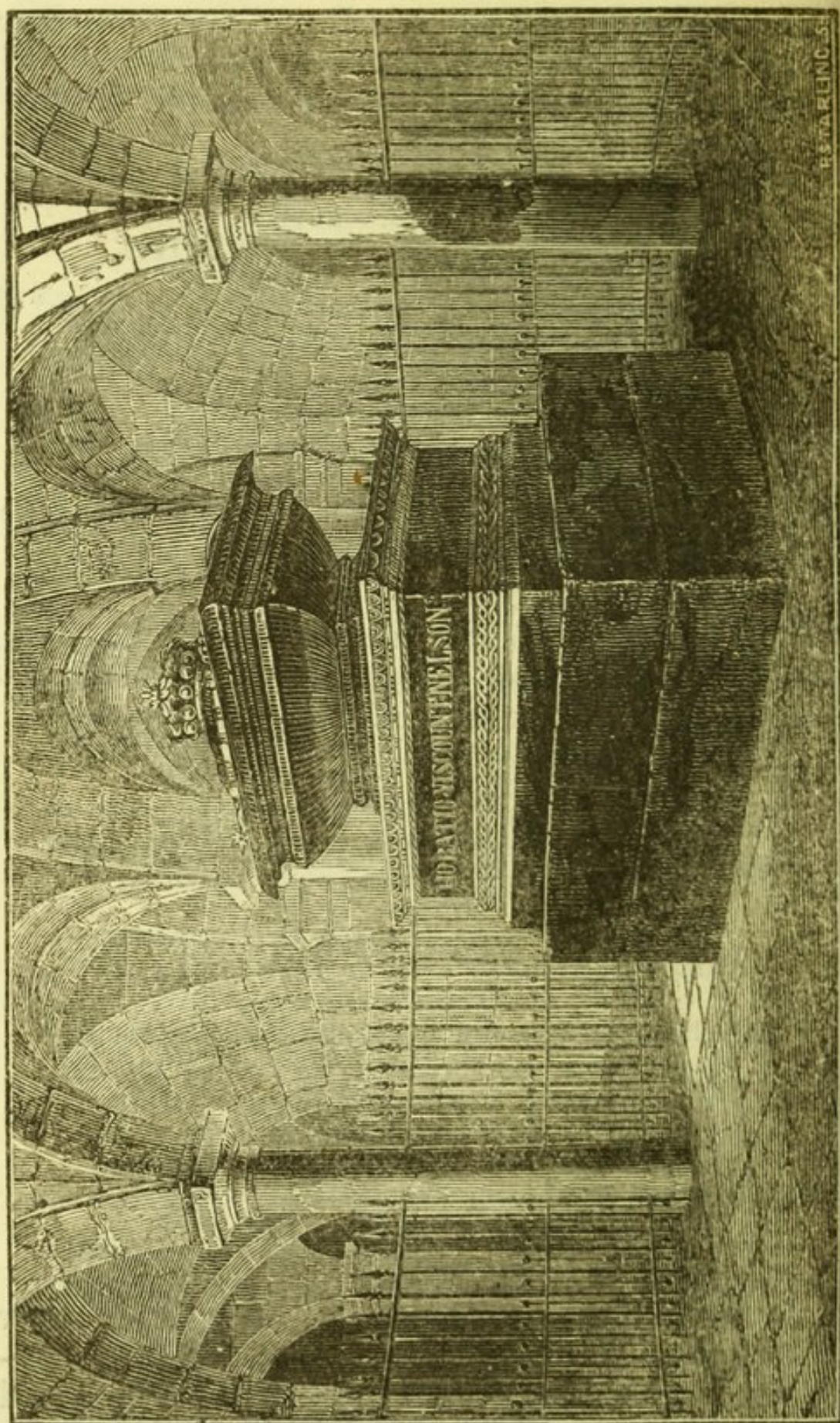
In the south aisle, within the recess of the first window, is an altar tomb inscribed—

To the memory of
 ROBERT MYLNE, Architect, F. R. S.,
 a native of Edinburgh;
 born Jan. 4, 1733, O. S., died May 5, 1811.
 He designed and constructed the
 magnificent Bridge over the Thames at Blackfriars.
 From the year 1762 he was the sole Engineer
 to the New River aqueduct, London;
 and, for the same period,
 had the superintendence of the Cathedral,
 as Architect and Paymaster of the Works.
 His remains now repose under the protection of this edifice,
 which was so long the object of his care.

The late John Rennie, the celebrated Engineer, has also an altar tomb, of beautifully polished Peter-head granite, which bears the following inscription :

Here lie the mortal remains of
 JOHN RENNIE, F. R. S., F. A. S.,
 born at Phantassie in East Lothian, 7th July, 1761.
 deceased in London, 4th Oct., 1821.
 This stone is dedicated to his private virtues,
 and records the affection and the respect of
 his family and his friends;
 but the many splendid and useful works by which,
 under his superintending genius,
 England, Scotland, and Ireland,
 have been adorned and improved,
 are the true monuments of his public merit;
 Waterloo and Southwark Bridges, Plymouth Breakwater,
 Sheerness Docks, &c. &c.

In the middle aisle of the crypt, immediately under the centre of the dome is the tomb of Nelson, consisting of a sarcophagus of black marble, surmounted with a cushion and coronet. The sarcophagus was



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originally prepared by order of Cardinal Wolsey for his own entombment in the chapel of Saint George at Windsor. On the pedestal are the words "HORATIO VISCOUNT NELSON."

The body of Lord Collingwood rests under an altar-tomb on one side of that of his illustrious commander, and on the other are deposited the remains of the late Earl of Northesk.

In the middle aisle also is a slab inscribed for Lord Chancellor Rosslyn.

ALEXANDER WEDDERBURN, EARL OF ROSSLYN,
BARON LOUGHBOROUGH,
born 13th February, 1733,
died 2nd January, 1805.

Dr. Boyce's grave has the following:—

WILLIAM BOYCE, MUS. D.
Organist, Composer, and master of the band of Music
to their Majesties King George II. and III.
Died Feb. 7, 1779, aged 69.

At a short distance from the last is a tablet to the memory of—

THOMAS NEWTON, Esq.
Benefactor to the Literary Fund,
born Dec. 21, 1719, ob. 4 Feb., 1807.

There are also inscriptions for GEORGE DANCE, Esq., Architect, the last survivor of the original forty Royal Academicians; HENRY FUSELI, Esq., R.A. Painter; Dr. JOHN TAYLOR, Chancellor of Saint Paul's; Drs. CHRISTOPHER WILSON and THOMAS JACKSON, and other deceased members of the cathedral.

For the information of visitors we subjoin a list of the charges made for admittance to the various parts of the cathedral.

	<i>s.</i>	<i>d.</i>
Entrance, except at the time of divine service, } to the body of the cathedral }	0	2
To the Crypt	1	0
— Cupola	1	6
— Ball	2	0
Total	4	8

CONTENTS.

	Page.
The old Cathedral.....	7
The new Cathedral	24
I. Interior of Saint Paul's.....	31
V. The Monuments	42

Names.	Situation.	Sculptors.	Page.
Abercromby, Sir R.	S. Transept .	<i>Westmacott</i> .	56
Babington, Dr.	S.W. Tran. .	<i>Behnes</i>	58
Bowes, General.	N.E. Amb. .	<i>Chantrey</i> . . .	47
Brock, Sir Isaac	S.W. Amb. .	<i>Westmacott</i> .	64
Burgess, Captain	Nave	<i>Banks</i>	60
Cadogan, Colonel. . . .	S.E. Amb. .	<i>Chantrey</i> . . .	54
Collingwood, Lord . . .	S. Transept .	<i>Westmacott</i> .	59
Cooke, Captain	Nave	<i>Westmacott</i> .	52
Cornwallis, Marquis . .	Nave	<i>Rossi</i>	67
Crauford, General . . .	N. Transept .	<i>Bacon, jun.</i> .	<i>ib.</i>
Duff, Captain	Nave	<i>Bacon, jun.</i> .	53
Duncan, Lord	N. Transept .	<i>Westmacott</i> .	45
Dundas, General	N. Transept .	<i>Bacon, jun.</i> .	66
Faulknor, Captain . . .	S. Transept .	<i>Rossi</i>	61
Gibbs, General	S. Transept .	<i>Westmacott</i> .	57
Gillespie, General . . .	S. Transept .	<i>Chantrey</i> . . .	<i>ib.</i>
Gore, General	N. Transept .	<i>Chantrey</i> . . .	43
Hardinge, General . . .	S. Transept .	<i>Manning</i> . . .	62
Hay, General	N. Transept .	<i>Hopper</i>	69
Heathfield, Lord	S. Transept .	<i>Rossi</i>	60
Heber, Bishop	S.E. Aisle . .	<i>Chantrey</i> . . .	53
Hoghton, General . . .	N.W. Amb. .	<i>Chantrey</i> . . .	65
Hoste, Sir William . . .	S. Transept .	<i>Campbell</i> . . .	57
Howard, John	S. Aisle . . .	<i>Bacon</i>	49
Howe, Earl	S. Transept .	<i>Flaxman</i>	55
Johnson, Samuel	N. Aisle . . .	<i>Bacon</i>	48
Jones, Sir William . . .	Nave	<i>Bacon, jun.</i> . .	62
Langworth, General . . .	N. Transept .	<i>Manning</i> . . .	67
Le Marchant, General . .	N.E. Amb. . .	<i>Smith.</i>	47
Mackenzie, General . . .	N. Transept .	<i>Manning</i> . . .	67
Mackinnon, General . . .	N. Transept .	<i>Bacon, jun</i> . .	<i>ib.</i>

Middleton, Bishop	S.W. Aisle	<i>Lough</i>	64
Miller, Captain	S. Transept	<i>Flaxman</i>	61
Moore, Sir John	S. Transept	<i>Bacon, jun</i>	58
Mosse, Captain	N. Transept	<i>Rossi</i>	45
Myers, Sir William	N.W. Amb	<i>Kendrick</i>	65
Nelson, Lord	Nave	<i>Flaxman</i>	50
Pakenham, General	S. Transept	<i>Westmacott</i>	57
Picton, Sir Thomas	N. Transept	<i>Gahagan</i>	67
Ponsonby, Sir W.	N. Transept	<i>Bailey</i>	44
Reynolds, Sir J.	Nave	<i>Flaxman</i>	63
Riou, Captain	N. Transept	<i>Rossi</i>	45
Rodney, Lord	N. Transept	<i>Rossi</i>	46
Ross, General	S.E. Amb	<i>Kendrick</i>	54
Skerrett, General	N. Transept	<i>Chantrey</i>	43
St. Vincent, Earl	N. Transept	<i>Bailey</i>	68
Westcott, Captain	N. Transept	<i>Banks</i>	66
V. The Crypt			70
Charges for admission			78

THE END.

LONDON.

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