

Ancient topography of London; containing not only views of buildings which in many instances no longer exist, and for the most part were never before published; but some account of places and customs either unknown, or overlooked by the London historians / By John Thomas Smith.

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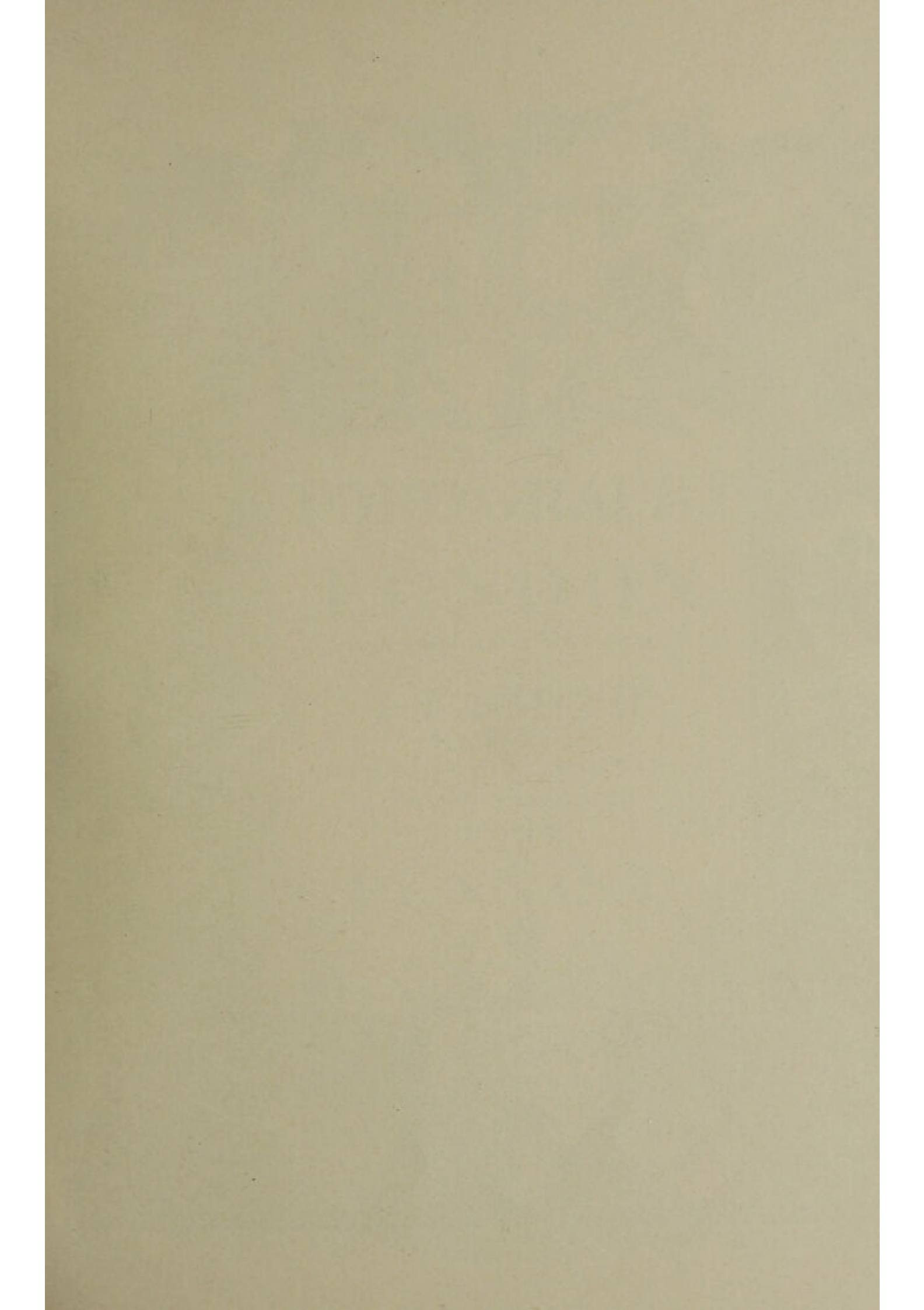
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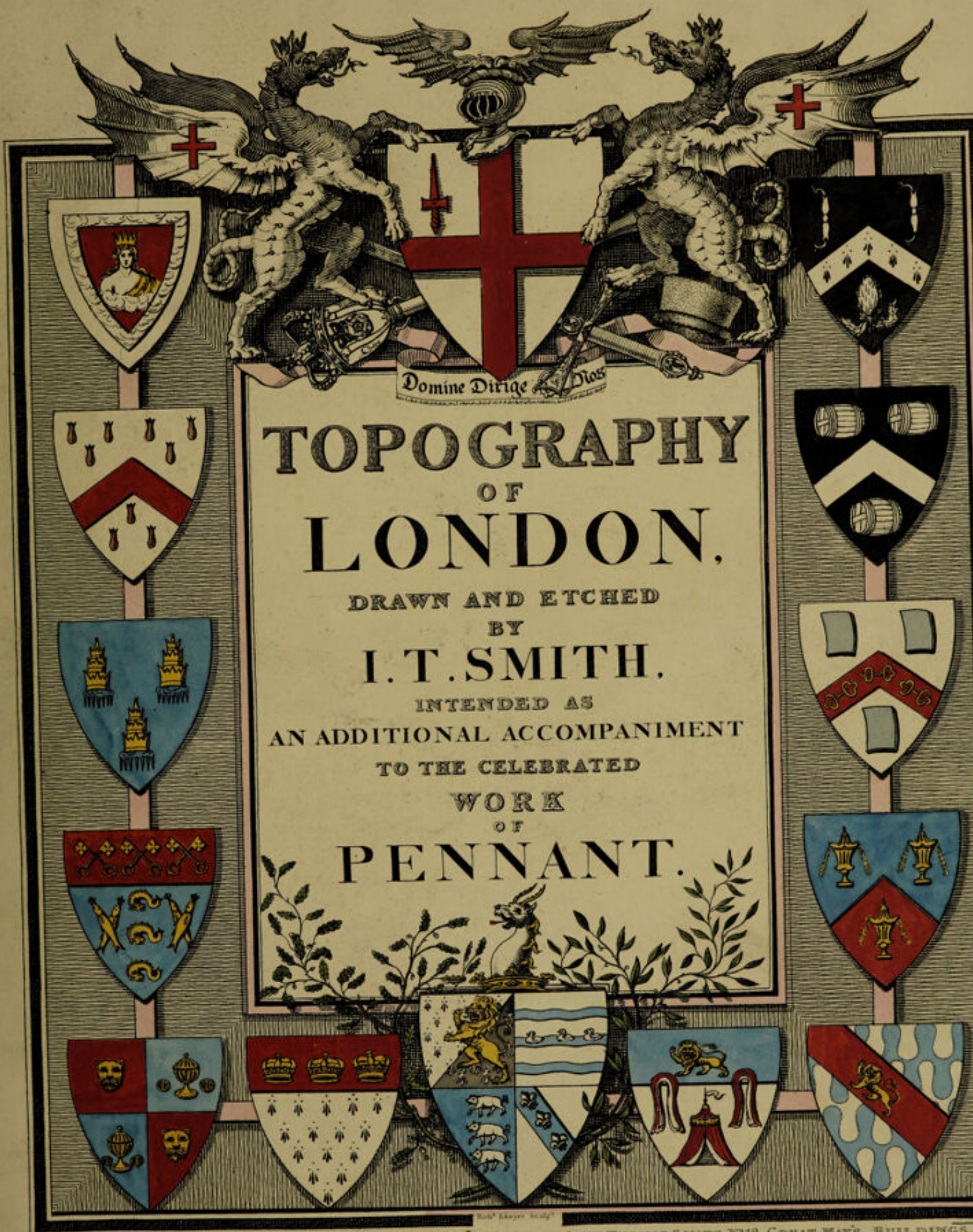


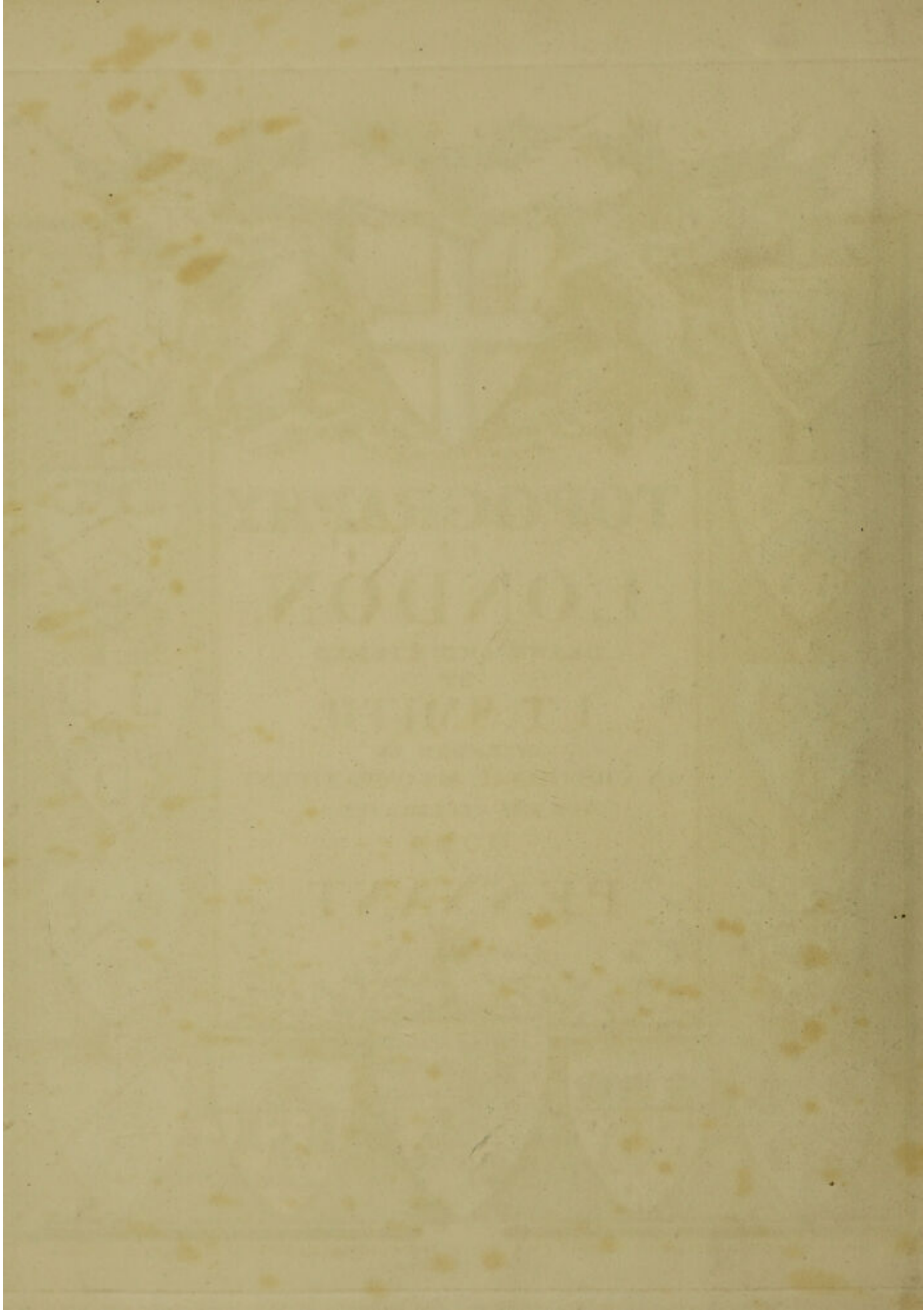












ANCIENT TOPOGRAPHY
OF
LONDON;
CONTAINING
NOT ONLY VIEWS OF BUILDINGS,
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AND
FOR THE MOST PART WERE NEVER BEFORE PUBLISHED;
BUT
SOME ACCOUNT
OF
PLACES AND CUSTOMS
EITHER UNKNOWN, OR OVERLOOKED BY THE
London Historians.

BY JOHN THOMAS SMITH.

LONDON:

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COVENT-GARDEN; AND MR. UPHAM, BATH.

1815.

ANCIENT TOPOGRAPHY

LONDON

61659

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WHICH IN PART REMAIN TO THIS DAY

FOR THE MOST PART HAVE BEEN DESTROYED

SOMEWHAT

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THESE REMAINS OF ANTIQUITY

AND REMAINS



BY JOHN LONDON

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PRINTED BY J. LONDON, 10, ABchurch Lane, LONDON, E.C. 4
1881

P R E F A C E.

As long prefaces are seldom read, it might be adverse to my interest on this occasion to say too much. I shall therefore, solely indulge a hope, that the following pages will afford some amusement to my subscribers, particularly as the materials consist of extracts from works, which for the most part were not written professedly on London;—of information communicated by friends never before published;—and of observations of my own, resulting from an investigation of each subject delineated in this work.

As the country has of late been inundated with histories of London, which have been stolen from each other, without adding a single record of new matter; I have endeavoured to render the present volume as entertaining as my small share of research and slender abilities would permit.

Many documents afforded by the kind assistance of friends have been occasionally incorporated in my work; and I have omitted the mention of their names for no other reason, but that of preventing any of my own errors being placed to their account. I here request them to accept of my grateful acknowledgements.

Some apology may be expected, for the too frequent digressions in almost every page. But as they are on subjects in some degree connected with London, or the arts, and may possibly at a future time afford useful memoranda, I trust their curiosity in some instances will atone for their intrusion. Having experienced that Topographical books are frequently put aside by the inspector, as soon as the prints have been turned over, I have on the present occasion endeavoured, by the introduction of a variety of subjects, to render this book an entertainment for the evening; and fully trust it will be read and recommended, so that I may receive some reward for my industry, without being obliged to resort to a subscription to carry me through a lingering illness, or a wretched extension of existence—a case, alas! too often the severe lot of even some of our first rate artists. Can we read the lives of industrious Stowe, or laborious Hollar, without emotion? or can we think of the neglected Richard Wilson, the Leviathan of Landscape painters; or of the aged widow of our Woollett; without blushing for the times in which they lived?

Under these considerations then, let me most seriously entreat the *Sportive Critic* to be tender with me—to recollect the fable of the Boys and the Frogs—and to make my case his own.

JOHN THOMAS SMITH.

No. 4, Chandos Street,
Covent Garden.

PREFACE



SACRED ARCHITECTURE.

As there are many elaborate works concerning Sacred buildings, I shall decline entering at large on a subject which may be found in most of the Libraries of my subscribers; and shall therefore only observe generally that the early religious houses, as well as all other structures, were, as may reasonably be concluded, of the rudest construction; consisting of massy stones, little or no ornament, and short, heavy pillars, with plain plinths, capitals, and mouldings. The arches were semicircular, and, in my humble opinion, in most instances, an imitation of the Roman manner. We find, that in the advanced stages, the plinths and capitals were ornamented with large single leaves or scrolls, and masks. The shafts in many instances were less heavy, and frequently rendered lighter in their appearance by twisted flutes, which were sometimes inlaid with brass, as may be seen at this day in Waltham Abbey, and among the ruins of Orford Church.

The arches received a repetition of members, with small projecting blocks, resembling those in a subsequent plate of this work, taken from the lower circle of the Vestibule of the Temple Church. What is commonly called the billet moulding, was frequently introduced round the arches, between pillars, and over windows. It consisted of a zig-zag round moulding, a specimen of which rude kind of ornament is now remaining in Westminster, at the south end of the present House of Lords, formerly the court of requests. I drew it for my work on Westminster; and as several of my present subscribers do not possess that book, I again introduce a representation of it, engraved on wood by John Berryman, on the opposite page.

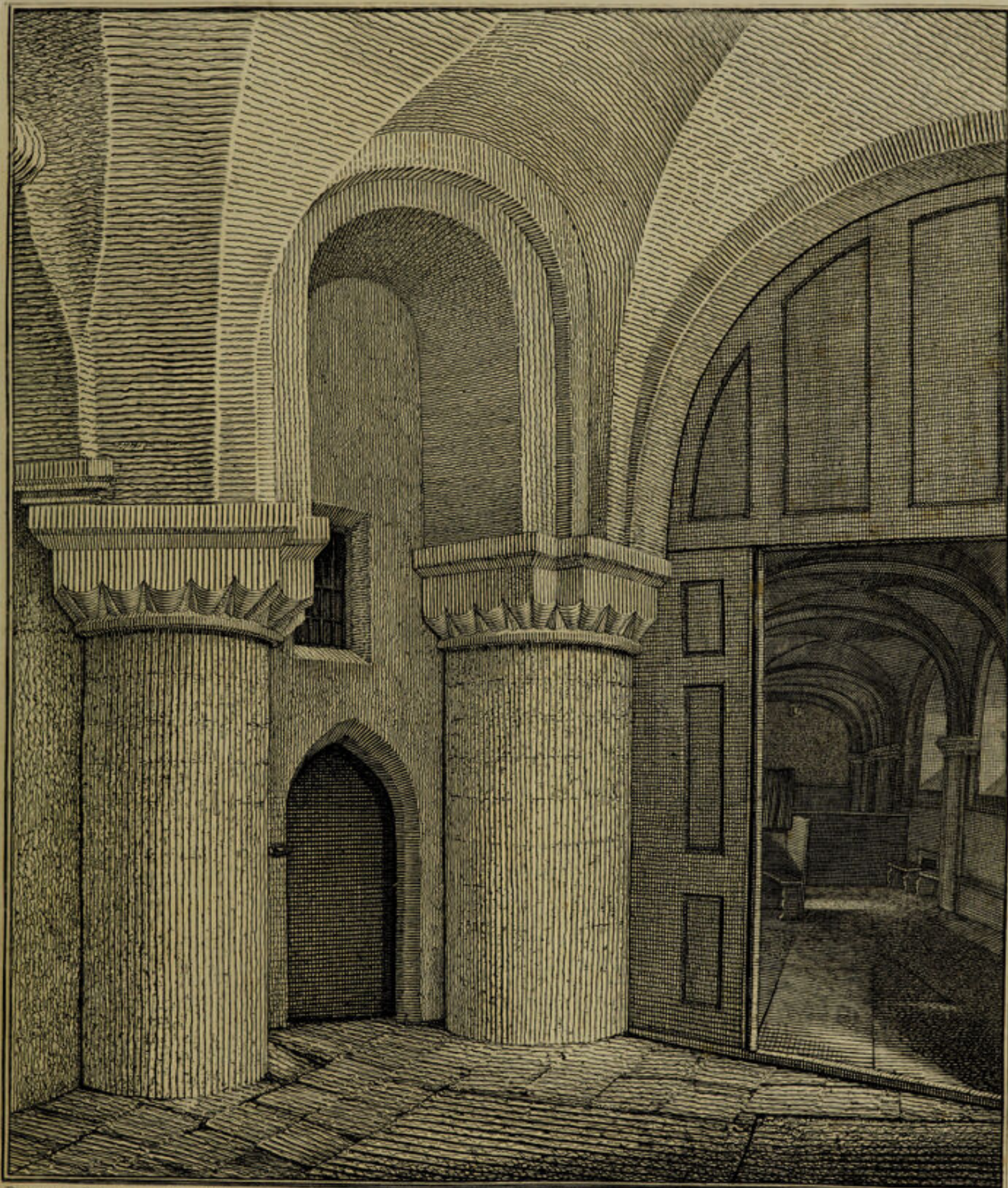
It is a tribute due to Mr. Carter, to give him credit for having produced a greater collection of successive specimens of English Architecture than any other artist. He has been during the whole of his life, as may be seen by his numerous productions, indefatigable in his researches; and I must declare, though I never spoke to him to my knowledge, that he justly deserves every remuneration for his perseverance in handing down so rich a mine of Antiquity. Many of his plates are etched in a spirited manner, with a close attention to mutilation, a point seldom attended to by Artists. Topographical draughtsmen introduce more than they see, in order to make their productions picturesque; which, however they

may again be tricked up by the engraver, who gives them a silvery effect, are intrinsically not worth a farthing; and I am sorry to say, that engravers in general of antiquarian matters, not only do too much to them, but frequently, in consequence of their ignorance in drawing, endeavour to disguise their defects by high finishing:—they give a polish to bodies which never had any, and make no distinction between crumbled stone and decayed wood, linen and metal. When we view the polished armour of Mark Antony, or the brightened skillet of Wille, we give the artists due praise; but when we see the same sort of line and method of working used to produce the heavy leathern doublet of Oliver Cromwell, or the battered and rusty shield of Henry the Fifth, we no longer consider them as faithful representations of texture or accident. The clumsy round arch style of Architecture, continued long after the arrival of William the Conqueror; for the annexed plate will exhibit a specimen in the reign of Henry the First.

NORTH-EAST VIEW OF THE BACK OF THE ORIGINAL ALTAR OF ST. BARTHOLOMEW THE GREATER.

This venerable church was founded by Rayner, or Rayhere, in 1102, the second year of Henry the First. This man, as appears from a Legend, written by a monk belonging to the Priory, and preserved in the British Museum, among the Cottonian MSS., was originally a Minstrel, and a person of low birth, and was, notwithstanding, the founder of this church and hospital. He was a person of relaxed morals, and a compleat time-server, adapting himself, in all respects, to the pleasures, lawful or otherwise, of his superiors; but at a more advanced period of life, he began to reflect, and became a convert to religion; and, according to what was then esteemed one of its most essential duties, performed a Pilgrimage to Rome. While tarrying there, he was seized with some dangerous malady; so that conceiving himself at the point of death, and yearning after his native country, he made a vow to the Almighty, that if he should be permitted to survive, he would build an hospital for the reception of poor men. He recovered however, and on his journey homeward, was favoured with a vision, in which St. Bartholomew appeared to him, to let him know his pleasure respecting the erection of a church; at the same time pointing out the scite, "Smythfeld," and promising his protection in the completion of the work. On his return to London, he communicated all these matters to his friends, and to the principal "Barons," who informed him, that as the scite pointed out, was within the King's market, nothing could be done without his special permission. In pursuance of this advice, he presented himself to his Majesty, and having previously secured the countenance of a Bishop, accomplished his purpose.

Some authors say, that this Priory was new built in 1410. In 1553 it was made a parish church. It was originally much larger than at present, and was of the form of a cross, as may be seen by the remains of the South transept, which is now used as a burying ground. Many of the arches and pillars have been engraved at the expense of the Society of Antiquaries, together with the Founder's monument, which now remains entire on the North side of the chancel, painted in proper colours. The inside of this truly curious Church has often been exhibited in the modern works of London; and in two of these publications, I observe the artist has cleared away the pews, in order, as he thought, to give it its original appearance;



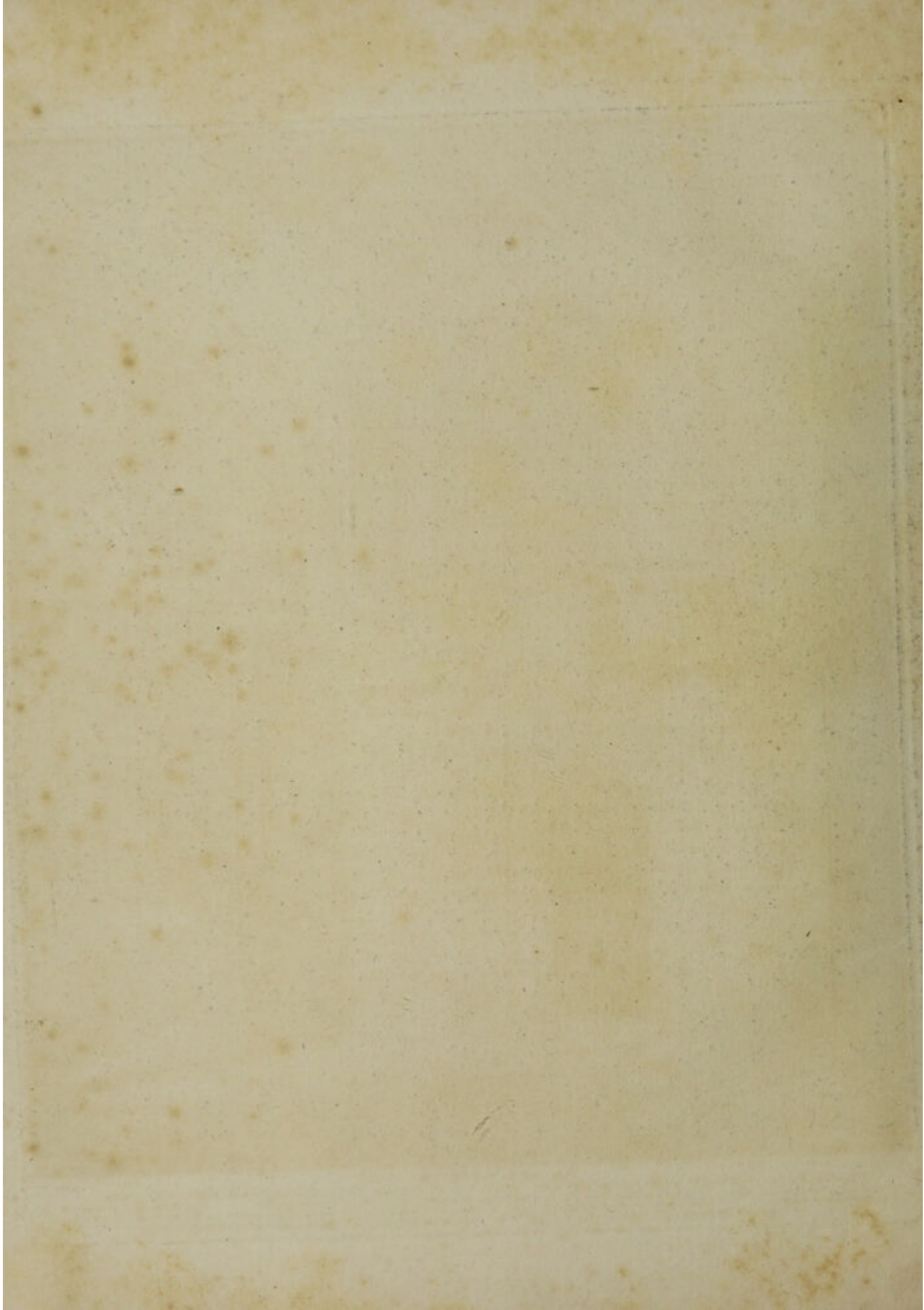
DRAWN AND ETCHED BY J.T. SMITH.

SACRED ARCHITECTURE.

DRAWN IN MAY 1830

NORTH EAST VIEW OF THE BACK OF THE ORIGINAL ALTAR OF ST. BARTHOLOMEW THE GREATER.
 INTERNAL SPECIMEN OF THE PLAIN NORMAN STYLE.
 THE MODERN DOORWAY BETWEEN THE COLUMNS LEADS TO THE CHANCEL HOUSE;
 THE BONES OF WHICH OCCUPY THE SPACE BETWEEN THE ORIGINAL AND THE PRESENT ALTAR.
 THE CHURCH WAS FOUNDED IN THE REIGN OF HENRY I. 1102.

LONDON PUBLISHED AS THE ACT DIRECTS JANY 20 1831 BY JOHN THOMAS SMITH 2718, GREAT MARK BUILDINGS, ST MARTINS LANE.



but unfortunately he has not taken up the pavement to expose the plinths of the pillars, though he has, with as much oversight, introduced the modern pulpit, gallery, and organ.

The seals of this Priory have been published by the Society of Antiquaries. The earliest is in the second volume of *Vetusta Monumenta*. The other is on plate 35 of the Appendix to vol. xv. of "*Archæologia*."

The rebus of Prior Bolton is carved under a window on the South side of the choir. It is a tun, with a bolt or arrow driven through it. Mr. Camden, in his "*Remaines*," has the following remark on this subject: "It may seem doubtful whether Bolton, Prior of St. Bartholomew's in Smithfield, was wiser when he invented for his name a bird-bolt through a tun; or when he built him a house upon Harrow Hill, for fear of an inundation after a great conjunction, 'of planets in the watery triplicity.'"

Mr. Douce, in "*Illustrations of Shakspeare, and of Ancient Manners*," Vol. i. p. 164, has introduced engravings of these bolts, of five different forms.

As St. Bartholomew the Less is so near, I shall be pardoned for inserting the following extract from "*Queen Elizabeth's Progresses*," Vol. i. p. 40, and particularly as it contains a curious instance of funeral street-hangings. "June the 2d. (1559) was buried in Little St. Bartholomew's, the lady Barnes, late wife of Sir George Barnes, knight, some time lord-mayor of London. There attended the funeral, Mr. Clarencieux, and twenty clerks singing afore her to the Church, all in English; all the place (i. e. her house), and the streets through which they passed, and the Church, all hung in black, and coats of arms."

The following extract is from p. 45. in the same volume of this highly interesting work; and will shew the temper of the times towards every sort of Church ornament: "1559, August the 24th being St. Bartholomew's day, and the day before and the after, were burnt all the roods of St. Mary and St. John, and many other Church goods; with copes, crosses, censers, altar-cloths, rood-cloth, books, banners, banner-staves, wainscot, with much other such goods, in London." On the 24th of August, St. Bartholomew's day, it was formerly a custom with the Booksellers to adorn their shop-fronts with Bibles and Prayer-books only, as appears in Vol. i. p. 279, of Brand's "*Popular Antiquities*." The Author says "In New Essayes and Characters, by John Stephens the younger, of Lincolne's Inne, Gent. 80. Lond. 1631. p. 221." We read:

"Like a Bookseller's shoppe on Bartholomew day, at London, the stalls of which are so adorned with Bibles and Prayer bookes, that almost nothing is left within, but heathen knowledge." In "*The Daily Advertiser* for October 27," 1731, is the following paragraph.

"We hear that the curious new Organ, made by Mr. Bridge, for the Church of St. Bartholomew's the Great, is to be opened on Sunday next with an Anthem." Mr. Bridge was a famous maker; he built that glorious one in Spitalfields' Church.

WEST ENTRANCE TO THE VESTIBULE OF THE TEMPLE CHURCH,
DEDICATED TO GOD, AND OUR BLESSED LADY, BY HERACLIUS,
PATRIARCH OF THE CHURCH, CALLED THE HOLY RESURRECTION
IN JERUSALEM.

We see by this specimen, as well as many others in England, that the round arch style continued to the reign of Henry the Second; but was considerably augmented, and enriched in its members and ornaments, as well as improved by its more graceful, slender pillars; not any two of their capitals, in this instance at least, being similar.

These pillars, and all their carvings, are of stone, and of their original sculpture; though since I etched my plate, they have been much disguised by plaistering. The ornaments of the arches are of plaister, and evidently of workmanship long subsequent to the carvings of the pillars. The shafts of the pillars measure in height, five feet eight inches and a half, and in breadth, at the foot of the shaft, eight inches and a half, in diminution from thence to the top, one inch and a half. The plinths are three inches and a half deep, and the capitals one foot three inches in height. The width of the doors is six feet ten inches by ten feet high, under the lowest arch. This curious porch, is the only remaining one of its kind, in London. There is another very fine one at the West entrance of Rochester Cathedral. Fortunately the great fire did not destroy this venerable building; its escape was miraculous, as the flames came close to its East windows, as appears by a truly curious plan of London, in two large folio sheets, kindly lent to me by Thomas Lloyd, Esq. entitled, "An exact surveigh of the Streets, Lanes, and Churches, contained within the ruines of the City of London; first described in Six Plats by John Leake, John Jennings, William Marr, William Leyburn, Thomas Streete, and Richard Shortgrave, in December, Anno 1666, by the order of the Lord Mayor, Aldermen, and Common Councell, of the said City. Reduced here into one intire plat, by John Leake." "Wenceslaus Hollar fecit 1667," at the right hand lower corner. As this plan is extremely rare, I shall be pardoned by my Subscribers, who may not possess it, for inserting the following particulars, arising from a minute inspection of it, which the liberal indulgence of its owner enabled me to make. First, I trace the boundary of the great fire, by beginning West of the Tower of London, the eastern extent of the fire. The whole of the Tower escaped the fire, which stopt at its Western entrance. It burnt to the water's edge, at what was then called "Brewer's Key." Its line of extent was Northerly, along "Tower Bank" to the east end of "Tower Street," on Tower Hill, leaving the Church of Allallowes Barking, and the old houses at its East end, entire. It consumed the houses West of this Church, and all those in a North-west direction, to Fenchurch Street; so on Westerly to Leadenhall, which entirely escaped. It consumed the buildings on the scite of Messrs. J. and A. Arch, Booksellers (the South West corner of Bishopsgate Street); and so on crossing the middle of Threadneedle Street, to Austin Friars' Church, which it did not touch. It then went Westerly, to Bell Alley; from thence to Armourers' Hall, which it entirely burnt, at the North end of Coleman Street; and continued to St. Giles's Church, Cripplegate, which it left entire. From thence, southerly, to St. Botolph's, Aldersgate, which also escaped; then, Westerly, to Pye Corner; from thence, leaving a portion of Cock Lane, and consuming the whole of St. Sepulchre's Church, it burnt the South end of Cow Lane; from thence, South-westerly, crossing Holborn



DRAWN AND ETCHED BY J.T. SMITH.

DRAWN IN

SACRED ARCHITECTURE.

WEST ENTRANCE TO THE VESTIBULE OF THE TEMPLE CHURCH.

EXTERNAL SPECIMEN OF THE
DECORATED NORMAN STYLE.

THIS BEAUTIFUL SPECIMEN HAS NOW BECOME THE MORE WORTHY OF THE ATTENTION OF THE ANTIQUARY, ON
ACCOUNT OF THE ALTERATIONS IT HAS UNDERGONE FROM THE PLASTERERS & PAINTERS, IN THE LATE REPAIRS OF THE
CHURCH.

THE CHURCH WAS FOUNDED IN THE
OF HENRY II AND WAS CONSECRATED

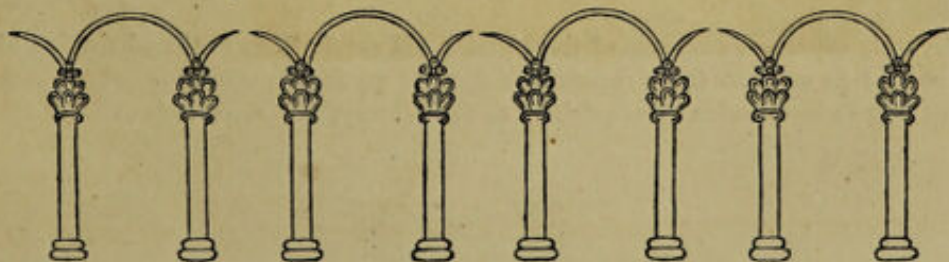
LONDON PUBLISHED AS THE ACT DIRECTS FEB. 19 1811, BY JOHN THOMAS SMITH, 2718, GREAT MARK BUILDINGS ST. MARTIN'S LANE.

Bridge, proceeding diagonally to the end of Fetter Lane in Fleet Street, leaving the three old houses (which are now standing) East of St Dunstan's in the West, which remained unburnt; from thence it crossed Fleet Street to the East end of the Temple Church, where it ended West. It consumed the whole of White Friars, and burnt from thence down to the water's edge to the West entrance of the Tower of London; from whence this description commenced. It entirely consumed the buildings over six arches of London Bridge at the North end.

The investigation of this print brought to my recollection an observation I had read some years ago, but in what author I am at present unable to state, that Churches do not stand due East and West, but immediately opposite to the sun, as it rises on the day on which the Saint died, to whom the Church is dedicated. Now, as this truly curious print, etched by the hand of Hollar, from a plan taken by Six Surveyors, expressly for the City's use, may be depended upon for its accuracy, I tried all the aspects of the Churches, and hardly found two of them to accord; indeed, in many instances, they varied many degrees. As to Westminster Abbey, and its close neighbours, St. Margaret, and St. Catherine in the Little Cloysters, which I have minutely measured for my plan of Westminster, they vary many points from each other; and we may, therefore, very reasonably conclude, that the ancient Architects had their reasons for thus deviating from due East and West.

Perhaps, no subject affords a greater diversity of opinion among Antiquaries than that of the origin of the pointed arch, commonly called Gothic; every one entertaining in some particulars an opinion of his own: and indeed even learned men have carried their differences so far, as to lose their temper in the discussion. It might therefore ill become me, even though I held a particular opinion on the subject, to offer it to the public; and I cannot invite the reader's attention to better observations, perhaps, on Gothic structures, than the papers presented to the Society of Antiquaries, entitled, "Some Observations on the Gothic Buildings abroad, particularly those in Italy, and on Gothic Architecture in general; by T. Kerrich, M.A. F.S.A. Principal Librarian to the University of Cambridge." See "*Archæologia*," Vol. xvi. p. 292.

I shall therefore content myself with introducing one fact, which seems of no small importance, with respect to the application of the term Gothic to the pointed arch, and the supposed inventor of this architectural feature by the Goths. In the celebrated Manuscript of the Gospels, as translated in the fourth Century by Bishop Ulphilas, still preserved in the library of Upsal, and supposed by able judges to have been written about the same time, there is a representation in some of the margins, of a kind of portico or colonnade formed of round, or Roman arches, resting on pillars, such as were used by the Romans in the decline of the empire; and, in all probability, borrowed by a comparatively barbarous people from a more enlightened one. Fac-similes of some of the pages in this celebrated Manuscript are to be found in a few of the works, which have been expressly written on it; and the following cut is copied from Ihre's "*Analecta Ulphilana*, Upsal, 1769, 4to, page 12.



As it may still be contended that the Goths might, in posterior times, during their possession of Italy, have introduced the pointed arch, I shall leave the discussion of the question to abler hands, expecting only that in order to maintain such a position, some good evidence be adduced of the existence of a building with pointed arches, in any part of the European continent at such a period. In the mean time, it may be worthy of consideration, whether the term *Gothic* has not been used synonymously, however improperly, with *barbarous*, and merely in contradistinction to any architecture that was neither Greek or Roman.

PART OF THE VESTIBULE OF THE TEMPLE CHURCH.

The Vestibule is fifty-six feet, nine inches, in diameter, and is surrounded by fifty-four arches, or recesses, which might possibly have been used as stalls. They are raised upon a stone step six inches and a half higher than the pavement; from the top of which step to the point of the inner arch, is six feet two inches. The distance between the pillars, which all vary in their capitals, is one foot, eleven inches; the height of the plinth is six inches; the shaft is three feet, five inches, the width of which is four inches and a half. These arches appear from their workmanship, to be some of the first of the pointed style in England. They are certainly the only remaining specimens of their kind in London; their mouldings are by no means regularly cut, nor are they truly struck; and the attempt at decoration is extremely rude, as appears from the irregular distances, at which the blocks are placed in the mouldings; indeed these blocks, which are grossly unequal in their sizes, neither accord in their distances, nor in some instances in their number, on either side the arch.

These pillars, with their capitals, chiefly consisting of water, leaves, and all varying in their design, accord generally in form with those which support the round arch, at the entrance of this church, already described.

The heads round this Vestibule are fifty-six in number, and were by no means ill carved; but have lost the spirit they had, by the late plaistering of the church: however, I have secured drawings of several of them, many of which are ridiculously curious. As I was accompanied by friends, when I made drawings of the monumental crossed-legged figures, on the ground of this Vestibule, commonly called Knight Templars, and as I have not etched them in this work as I intended, I consider it my duty to apologize for their omission, and feel myself happy in having it in my power, to state my reasons. Shortly after I had made my drawings, I found that my worthy friend, Stothard's eldest son, Charles, had an intention of drawing them for his publication entitled, "**MONUMENTAL EFFIGIES.**"

This work consists of the most early, curious, and splendid monumental figures in England, executed in every instance by his own hand, and coloured according to the originals.

As the truly superior excellence of these plates will entitle them to the admiration of every eye of taste, I do most cordially recommend them to my friends who have not yet seen them, and trust that so inestimable an acquisition to the Library, will meet with national attention.



DRAWN IN MAY 1809.

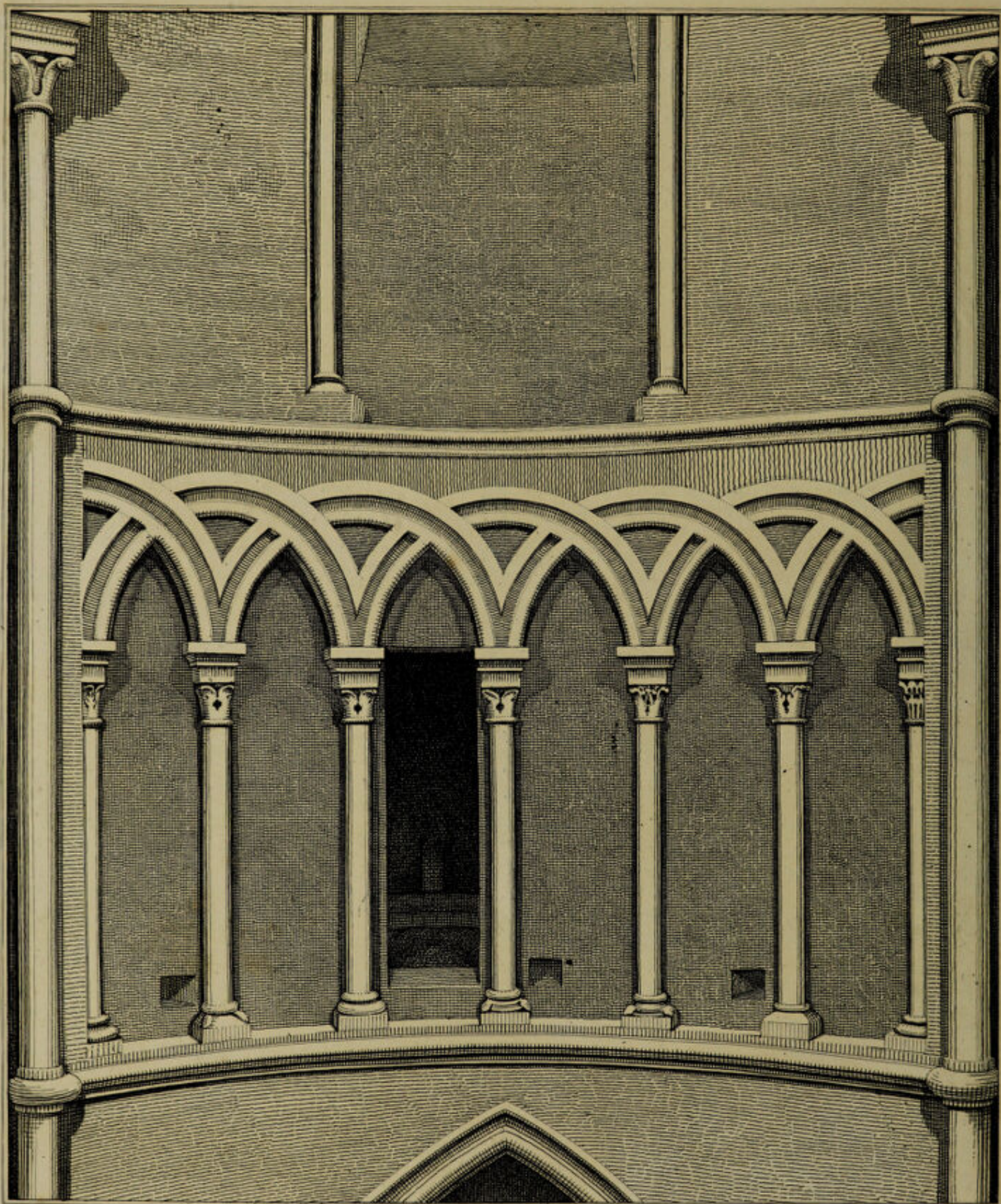
SACRED ARCHITECTURE.

DRAWN AND ETCHED J.T. SMITH

PART OF THE VESTIBULE OF THE TEMPLE CHURCH.

INTERNAL SPECIMEN OF THE POINTED ARCH IN THE REIGN OF HENRY IIND WITH AN ATTEMPT AT DECORATION, WITH BLOCKS PLACED AT IRREGULAR DISTANCES

LONDON PUBLISHED AS THE ACT DIRECTS JAN^Y 1ST 1812, BY JOHN THOMAS SMITH N^{RO} 16 GILDED BUILDINGS, ST MARTIN'S LANE.



DRAWN AND ETCHED BY J.T. SMITH. SACRED ARCHITECTURE.
 PART OF THE VESTIBULE OF THE TEMPLE CHURCH.
 Pub^d Octo^r 1st 1813, by J.T. SMITH, N^o 15, G^o ST MARTINS LANE.

DRAWN IN MAY 1800

PART OF THE VESTIBULE OF THE TEMPLE CHURCH.

This plate displays a segment of the upper part of the Vestibule, surrounded by forty-two small pillars, similar in their proportions, and general appearance of capitals, to those in the lower part just described. The pointed arch is here produced by the intersection of semicircles, and must have been erected subsequently to those of the foregoing plate. Of this mode of producing the pointed arch, there are many instances in England, though this is the only remaining one in London. The South East end of Canterbury Cathedral, the inside of the porch of Southwell Church, the base and second story of the tower of Malmsbury Abbey, and the Abbey gate of Bristol, afford examples of this style of architecture. There are many abroad. Mr. Kerrich has given two specimens in the sixteenth volume of *Archæologia*, one from the round window at the west end of the Cathedral at Placentia, the other from the Cathedral of Parma. The organ of the Temple Church was built by Bernard Schmidt, usually called *Father Smith*, to distinguish him from his nephew, of the same Christian name. A very curious contest of skill between him and the younger Harris (*Renatus*) respecting the organ for this Church may be found in Sir John Hawkins's *History of Music*, Vol. iv. p. 354. Mr. Francis Piggot was the first organist at the Temple. *Father Smith* also built the Organs for the Cathedral of St. Paul, St. Mary at Hill, St. Clement Danes, St. Margaret's, Westminster, and at Whitehall. The last mentioned, which I have been informed was originally in the "House in the Wood," and brought to England by Queen Mary, was at first placed in Whitehall Chapel, on the West side; but during the late repairs, it has been erected at the South end, over the Altar, which was placed before the above stated alterations, against a screen, at the North end of the Chapel. Sir John Hawkins, with whose works every description of readers will be amused, says, in his *History of Music*, Vol. iv. p. 508. "The customary place of interment for an organist is under the organ of his Church. In Purcell's time, and long after, the organ of Westminster Abbey stood on the North side of the choir, and this was anciently the station of the organ in all Churches. In Hollar's fine view of the inside of old St. Paul's, in Sir William Dugdale's *History of that Cathedral*, the organ is so situated, as it is at this day at Canterbury, and the king's Chapel. The reason of it was, that the organist should not be obliged to turn his back to the altar. But this punctilio is now disregarded; and, which is extraordinary, even at the ambassador's Chapel in Lincoln's Inn fields, where the organ stands at the West end, as in most Churches in this kingdom." Sir John, in the same volume, p. 351, after the following notice of James Clifford's collection of divine services, published 1664, gives the succeeding note concerning the Temple Church.

"Brief directions for the understanding of that part of the divine service performed with the organ in St. Paul's Cathedral, on Sundayes, &c." The particulars most worthy of regard among these directions are the following: "After the Psalms, a voluntary upon the organ alone. After the third collect, O Lord our heavenly Father, &c. is sung the first anthem. After the blessing, The grace of our Lord Jesus Christ, &c. a voluntary alone upon the organ."

"This was the usage in cathedrals for many years; but in some, particularly St. Paul's and Canterbury, and at Westminster the practice has been, and still is, instead of a voluntary, to sing the Sanctus to solemn music in the interval between morning prayer, concluding

“ with the Benediction, and the second or communion service, which is certainly a change
 “ for the better. In the Temple Church, which, by the way, is neither a cathedral nor
 “ parochial church, a voluntary is introduced in this part of the service; but at no other in
 “ London.”

The same author says, that organs became common in Europe about the year 826. There is only one organist now at the Temple, Mr. George Price, who is the Piano Forte Player at Drury Lane Theatre, an able musician, and truly respectable man.

PARTS OF THE NORTH AND EAST WALLS OF THE CONVENT OF ST. CLARE, OR MINORESSES.

In 1796, my worthy friend, Mr. John Cranch, native of Kingsbridge, Devonshire, now residing in Bath, presented me with an interesting little picture, painted by himself, of some ruins which he had discovered. The following inscription is pasted at the back.

“ Last remains of an ancient Convent (nuns of St. Clare) now part of a warehouse
 “ belonging to Mr. Mansfield, a broker, situate the south side of Church Street, in the
 “ Minories.”

Soon after I had received this picture, a tremendous fire happened, March 23d, 1797, which consumed every thing but the stone walls of this once extensive Convent. In the following month I made drawings of them; and trifling as the remains are, still they are interesting; and perhaps nothing would have been known of them had it not been for the research of my friend, and the accident above alluded to. Though we gain little from these ruins but fragments, yet they give us some idea of the unsettled constructions of the arches, and confused number of openings and recesses, some being nearly flat, others almost round, and the rest variously and rudely pointed. The walls above the foundations were in some parts three feet thick, and consisted of stones principally cut into squares of various sizes: these were irregularly placed, particularly in the lower parts of the building. As to the upper windows, they were more lofty in their forms, and evidently of workmanship decidedly long subsequent to the lower. I was unable to discover the ground plan of this Abbey, or its extent, by reason of several of its parts still being under the foundations of houses now standing on its South and Eastern parts in Heydon Square. As to ornament, nothing was left, except a stone cross let into the lower part of the West wall, as given in my second plate of these ruins.

Crosses of this kind were not unfrequent in walls; there was one West of the old gate of Bermondsey Abbey, which I have etched in my first work of London, published many years since.

There was another, curiously ornamented, let into the external face of the East side of Westminster Hall, opposite to the spot now occupied by the Speaker's staircase in St. Stephen's Court, and formerly by the ruins of the Bell tower of St. Stephen's Chapel. This Abbey was founded in 1293 by Blanch, Queen of Navarre, and her husband, Edward, Earl of Lancaster, Leicester, and Derby, brother to King Edward the First. It was erected on ground given by Thomas Breadstreet, for the service of God, St. Mary, and St. Francis, and called Clare, from St. Clara, a native of Assisi, in Italy. Pope Boniface VIII. in a bull



DRAWN IN APRIL 1797.

SACRED ARCHITECTURE.

DRAWN AND ETCHED BY J. T. SMITH

PARTS OF THE NORTH AND EAST WALLS OF THE CONVENT OF ST. CLARE OR MINORESSES.
AS THEY APPEARED AFTER THE LATE FIRE.

THIS CONVENT FOR THE RECEPTION OF FOUR LADIES OF THE ORDER OF ST. CLARE WAS FOUNDED
BY BLANCHE QUEEN OF NAVARRE AND HER HUSBAND EDMUND EARL OF LANCASTER IN 1263.

THE FIRE HAPPENED THURSDAY THE 13TH MARCH 1797. THE WALLS WERE
OF CARR STONE AND CHALK, THE TIMBER WAS OAK AND CHESTNUT.

LONDON PUBLISHED AS THE ACT DIRECTS JAN^Y 1ST 1798 BY JOHN THOMAS SMITH, NO. 18, ST. MARK'S BUILDINGS, ST. MARTIN'S LANE.

dated 1295, prohibited all Bishops' sentences of excommunication or suspension against this Convent, or any of its members. It became very richly endowed by several gifts of land in London, and was also much favored by Edward the Third. Richard the Second made it free of arrest, except for treason, and felonies touching His Majesty's Crown. The Queen Dowager of Edward the Second is said to have been of this order at her death, and to have been buried in the Grey Friars or Franciscans' Church at London. In 1419, the remains of Lady Elizabeth Keryel were deposited here; and Elizabeth, Duchess of Norfolk, first wife of Thomas Howard, Duke, by her will bearing date November 6th, 1506, bequeathed her body to be buried here. Weever, in his "Funeral Monuments," p. 425, says, "This house was valued to dispend yeerely 418*l.* 8*s.* 5*d.* and was surrendered by Dame Elizabeth Savage, the last Abbess there, and to King Henry the eight, in the 30th of his raigne." In the following year, 1540, Henry the Eighth gave it, by Act of Parliament, to Dr. Clerke, who was soon after poisoned in Germany, but died in England, and was buried here.

Edward the Sixth gave it to the father of Lady Jane Grey (the Duke of Suffolk, who was beheaded 1553); it reverted to the Crown, and was used as a storehouse for ordnance. In 1670, it became the property of the Legge family. In 1671, it was called Heydon house. Sir Thomas Chicheley, Knt. Master of the Ordnance, lived in it in 1673. It afterwards became the property of Sir William Pritchard, Knt. The scite is now occupied by workshops and other buildings. For several other curious particulars respecting this Abbey, see Dr. Fly's account, printed in "Archæologia," Vol. xv. p. 92.

The ground on which this Priory stood, had been a Roman burying-place, as were the scites of its neighbours, White-Chapel, Goodman's-fields, and Camomile Street.

In digging the foundations for the present workshops built on this ground, many curious fragments of Roman pottery, as well as glass vessels, were discovered. Mr. Cranch obtained two complete urns filled with bones, ashes, &c. which he has carefully preserved. They were taken up ten feet below the common surface. A vessel of singular construction was taken up whole; but an ingenious journeyman carpenter who found it, broke off the curious spout of two feet long, and converted the body into a glue-pot. In discussing a subject so near to St. Botolph, Aldgate, my great veneration for the works of Roubiliac will sufficiently apologize for my noticing in this place his beautiful statue of Sir John Cass. The eye of taste, that has not seen this spirited production, will be amply recompensed by proceeding to the north end of the Minories, where he will find the figure of Sir John, alluded to, in a niche of the School-house erected by him. It is remarkable with respect to the many productions of this Artist, that this is the only one in the city of London publicly exposed. That of Handel in Vauxhall gardens, erected by Mr. Jonathan Tyers, at the expense of 300*l.* is the next nearest. The figure of Shakspeare, which he carved for Mr. Garrick, is still at Hampton, and worthy of every commendation that can be bestowed on it. Sir Isaac Newton's, at Cambridge, is, I believe, his fourth public statue; and these are all of that kind which were executed by him in England. He was mostly employed on private monuments, of which there are many by him in this country. In Westminster Abbey there are six: viz. Mrs. Nightingale's, Sir Peter Warren's, Hargrave's, Flemming's, Argyle's, and Handel's. The latter was his last performance; and what is remarkable, the figure at Vauxhall was his first.

ANCIENT PARTS OF THE CHURCH OF ST. DUNSTAN IN THE EAST.

This Church stands at a short distance north of Thames Street. Its foundation is of great antiquity; but authors confess themselves ignorant as to the precise time of its erection; some conjecture it to have been full eight hundred years since. Thirty-three years before the great fire, in 1666, it cost 2,400*l.* in repairs. It is denominated St. Dunstan in the East, to distinguish it from the church in Fleet Street dedicated to the same Saint. The following inscription, cut in a small stone placed over the South Porch, will compleatly confute those authors who assert, that this Church was thoroughly repaired in eighteen months after the great fire.

" This Church and Steeple after the dreadful Conflagration, Anno 1666, was re-edified
" and repaired Anno Dom. 1667, 1668, and 1669."

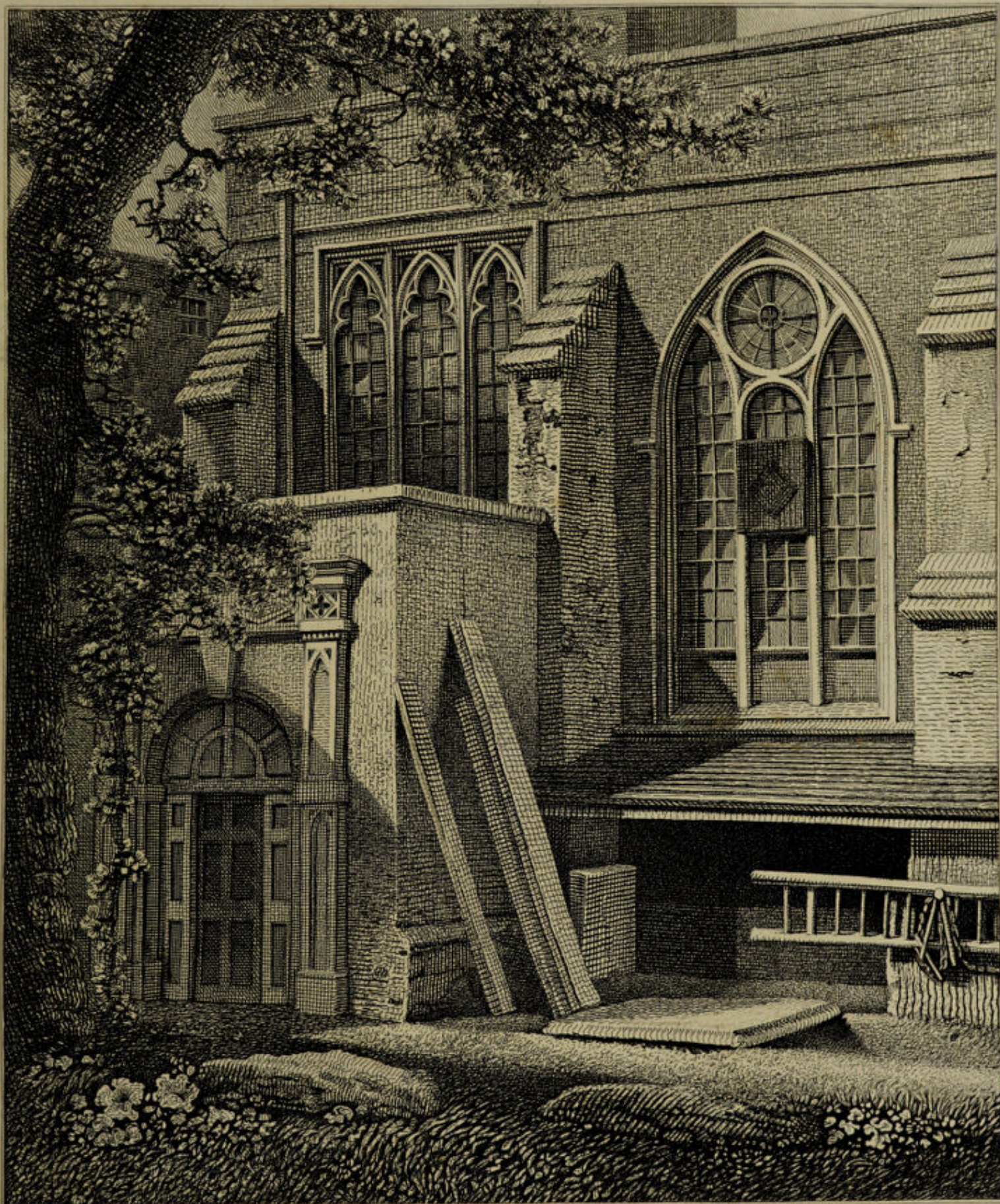
The walls of the body of this Church having been not wholly consumed, were only repaired by Sir Christopher Wren; but the Tower he built from the ground, the spire of which stands upon four perforated arches, or stilts, and is much admired for its lightness and taste: but Lord Orford's remark is certainly just, when, enumerating the works of Sir Christopher Wren, he says, " The Tower of St. Dunstan's Church attempted in the Gothic
" style with very poor success." See " Anecdotes on Painting," Vol. iii. p. 97, Strawberry-Hill Edit. There is a story current, that a high wind blew down all the steeples that Sir Christopher had erected, except this of St. Dunstan's, and that it owed its preservation to the free passage of wind, which passed through its arches. The spire of Feversham in Kent is on the same construction. Lady Williamson laid out 4,000*l.* on these last repairs.

Little as the importance of this plate may be to the antiquary, yet it exhibits the form of one of the original south windows; and though the munnions are deprived of their mouldings, it affords a singular instance, in London, of a semicircle supporting a circle.

As to the Bells of this Church, I find the following note in Sir John Hawkins's History of Music, Vol. iv. p. 154. " In the year 1684, one Abraham Rudhall, of the city
" of Gloucester, brought the art of bell-founding to great perfection. His descendants in
" succession have continued the business of casting bells; and by a list published by them,
" it appears, that at Lady-day, 1774, the family, in peals and odd bells, had cast to the
" amount of 3,594. The peals of St. Dunstan's in the East, and St. Bride's, London, and
" St. Martin's in the Fields, Westminster, are in the number."

The same author, in continuation, says, " The practice of ringing bells in change is said
" to be peculiar to this country, but the antiquity of it is not easily to be ascertained. There
" are in London several societies of ringers, particularly one known by the name of the
" College Youths: of this it is said Sir Matthew Hale, Lord Chief Justice of the court of
" King's Bench, was, in his youthful days, a member." Sir John also observes, in a note in the same volume, p. 108, " According to the computation of ringers, the time required
" to ring all the possible changes on twelve bells, is seventy-five years, ten months, one
" week, and three days."

In Seymour's History of London we find, that in the reign of Edward the Fourth, certain Holidays were kept in this Parish; and that the expenditures, on two occasions, were as



DRAWN AND ETCHED BY J.T. SMITH.

SACRED ARCHITECTURE.

DRAWN IN JUNE 1811

ANTIENT PARTS OF THE CHURCH OF ST DUNSTAN IN THE EAST.

FOR MAY 17 1813. BY J.T. SMITH, NO 10, ST MARTIN'S BUILDINGS, ST MARTIN'S LANE.

follow: viz. "The Dedication of the Church, which was on the day of the eleven thousand Virgins, when the Church-wardens laid out for Bread, Wine, and Ale, in the Church, 15*d*."

"St. Dunstan's Day, for Bread, Wine, and Ale, with Garlands; 16*d*."

As the walls of the present Church, and those of all others in London, are now destitute of their sacred sentences, I shall introduce a curious dialogue which took place between Queen Elizabeth and Dean Nowell, in St. Paul's, on New Year's Day, November 1, 1561; and which, it is said, gave rise to their introduction, extracted from "Queen Elizabeth's Progresses," Vol. i. p. 65. "She went strait to the vestry, and applying herself to the Dean, thus she spoke to him.

"Q. 'Mr. Dean, how came it to pass that a new service-book was placed on my cushion?'

"To which the Dean answered:

"D. 'May it please your Majesty, I caused it to be placed there.'

"Then said the Queen:

"Q. 'Wherefore did you so?'

"D. 'To present your Majesty with a New Year's Gift.'

"Q. 'You could never present me with a worse.'

"D. 'Why so, Madam?'

"Q. 'You know I have an aversion to idolatry and pictures of this kind.'

"D. 'Wherein is the idolatry, may it please your Majesty?'

"Q. 'In the cuts resembling angels and saints; nay, grosser absurdities, pictures resembling the Blessed Trinity.'

"D. 'I meant no harm: nor did I think it would offend your Majesty when I intended it for a New Year's Gift.'

"Q. 'You must needs be ignorant then. Have you forgot our proclamation against images, pictures, and Romish reliques in churches? Was it not read in your deanery?'

"D. 'It was read. But be your Majesty assured, I meant no harm, when I caused the cuts to be bound with the service-book.'

"Q. 'You must needs be very ignorant, to do this after our prohibition of them.'

"D. 'It being my ignorance, your Majesty may the better pardon me.'

"Q. 'I am sorry for it: yet glad to hear it was your ignorance, rather than your opinion.'

"D. 'Be your Majesty assured it was my ignorance.'

"Q. 'If so, Mr. Dean, God grant you his Spirit, and more wisdom for the future.'

"D. 'Amen, I pray God.'

"Q. 'I pray, Mr. Dean, how came you by these pictures?—Who engraved them?'

"D. 'I know not who engraved them,—I bought them.'

"Q. 'From whom bought you them?'

"D. 'From a German.'

"Q. 'It is well it was from a stranger. Had it been any of our subjects, we should have questioned the matter. Pray let no more of these mistakes, or of this kind, be committed within the churches of our realm for the future.'

"D. 'There shall not.'

"This matter" (says the Editor) "occasioned all the clergy in and about London, and the church-wardens of each parish, to search their churches and chapels: and caused them to wash out of the walls all paintings that seemed to be Romish and idolatrous; and in lieu thereof suitable texts, taken out of the Holy Scriptures, to be written."

Of these sacred sentences there were several within my memory in the old church of Paddington, now pulled down; and also in the little old one of Clapham. They are to be met with in many country churches, and are very common in Bedfordshire, Northamptonshire, and Westmoreland.

In an inside view of Ambleside church, painted by my worthy friend George Arnald, Esq. A. R. A. he has recorded several, which are particularly appropriate to their stations; for instance, that over the door admonishes the comers in; that above the pulpit exhorts the preacher to spare not his congregation; and another within sight of the singers, encourages them to offer praises to the Lord on high. These inscriptions have sometimes one line written in black, and the next in red; in other instances the first letter of each line is of a bright blue, green, or red. They are frequently surrounded by painted imitations of frames or scrolls, held up by boys painted in ruddle. It was the custom in earlier times to write them in French, with the first letter of the line considerably larger than the rest, and likewise of a bright colour curiously ornamented: several of these were discovered in 1801, on the ceiling of a closet on the South side of the Painted Chamber, Westminster, now blocked up.

Others of a subsequent date, of the reign of Edward III. in Latin, were visible during the recent alterations of the House of Commons, beautifully written in the finest jet black, with the first letters also of bright and different colours.

Hogarth, in his print of the sleeping congregation, has satirized this kind of church embellishment, by putting a tobacco pipe in the mouth of the angel who holds up the scroll; and illustrates the usual ignorance of the country artist, by giving three joints to one of his legs. The custom of putting up sacred sentences is still continued in many churches, but they are generally written in letters of gold upon black grounds, within the pannels of the fronts of the galleries.

LEADENHALL CHAPEL.

The Leaden Hall belonged, in 1309, to Sir Hugh Nevil, Knt. whose widow Alice, made a feoffment thereof, by the name of Leadenhall, to Richard, Earl of Arundel and Surrey, in 1362, and in 1380, the same was confirmed by Alice Nevil, widow to Sir John Nevil, Knt. of Essex, to Thomas Cogshall and others. In 1384, Humphrey de Bohem, Earl of Hereford, had the manor; and in 1408, Robert Riketon, of Essex, and Margaret his wife, confirmed it, with all its appurtenances, to Richard Whittington, and other citizens of London. In the year 1419, Simon Eyre, a famous merchant and draper, and afterwards Lord Mayor of London, erected a common granary, on the soil of Leadenhall, of squared stone, together with a chapel in the East side of the quadrant, over the inner porch of which he caused to be written "*Dextra Domini exaltavit me,*" the Lord's right hand exalted me. Simon Eyre died the 18th of September, 1459, and was buried in the church of St. Mary Wolnoth, in Lombard Street. In 1444, the Parson and Parish of St. Dunstan in the East granted to Henry Frowicke, then mayor, the aldermen and commonalty, and their successors for ever, all the tenements, &c. called the Horsemill, in Grass Street, for the annual rent of four pounds, for the purpose of enlarging the before mentioned granary. This Hall, of which there is now only one arch remaining, stood on the South side of



DRAWN AND ETCHED BY J.T. SMITH.

SACRED ARCHITECTURE.

LEADENHALL CHAPEL.

PUBLISHED SEPT^R 14. 1814, BY J.T. SMITH, N^O. 67. MATH BUILDINGS ST MARTIN'S LANE.

DRAWN IN MAY 1812



DRAWN AND ETCHED BY J.T.SMITH.

SACRED ARCHITECTURE.

DRAWN IN JUNE 1812

NORTH-EAST VIEW OF PARTS OF THE CHAPEL AND GRANARY OF LEADENHALL.

PUBLISHED OCTOBER 1ST 1813, BY J.T. SMITH, NEB. ST. MARK'S BUILDINGS, ST. MARTIN'S LANE.



DRAWN IN APRIL 1797.
INTERNAL SPECIMEN OF THE
REIGN OF EDWARD 1ST 1293.

SACRED ARCHITECTURE.
PARTS OF THE SOUTH AND WEST WALLS OF THE SAME CONVENT.

DRAWN AND ETCHED BY J.T. SMITH.

LONDON PUBLISHED AS THE ACT DIRECTS JAN^Y 1ST 1811, BY JOHN THOMAS SMITH NEW, AT MARY'S BUILDINGS, ST MARTIN'S LANE.

Leadenhall Street, at the North-east corner of Gracechurch Street. It compleatly escaped the great fire, though the flames were close to its East, South, and West sides. It was a quadrangular building, consisting of two stories, and a loft, supported upon arches, of which there were nine in front toward Leadenhall Street, and from which the cart entrance was through the centre one, which was considerably lower than the rest. It was all of stone, with a tower at each corner, surmounted by a turret, up which a stair-case led to the floors. They consisted of long low rooms, with small windows close to the ceiling, and were originally filled with grain, but afterwards used for the painting of trophies, framing of triumphal arches for pageants, and storehouses for ammunition. Dr. Howell, in his "*Meddulla Historiæ Anglicanæ*," 3d Edit. p. 354, says, "1648, April the 9th and 10th, the London Boys made an Insurrection, seized the Magazine at Leadenhall, crying out for God and King Charles, but were quieted by Fairfax."

Of late years it was used for the receptacle of leather and skins, as are indeed the modern warehouses lately erected on its scite. Above the roof, over the centre arch in Leadenhall Street, was a large bell, covered with a wooden top, similar in form to the corner turrets, though rather larger. What with the rusty iron bars within the small windows, and the dingy appearance of the building, Leadenhall looked latterly more like a Prison than any thing else.

The Chapel, of which the annexed plates exhibit all that I was able to secure during its late final demolition, was, says Weever, in his "*Funeral Monuments*," page 422, "first built by Simon Eyre, before remembred, who left livelihood to the Drapers sufficient, and withall a charge, That they should within one yeare after his decease, establish perpetually a Master or Warden, five secular Priests, sixe Clarkes, and two Queristers, to sing daily divine Service by note in the same for ever, which was never performed. Not long after this, in the yeare 1466. Ed. 4. 6. William Rouse, John Risby, and Thomas Ashby, Priests, founded a Fraternitie in the same Chappell, dedicated to the blessed Trinitie, for threescore Priests; some of which, every market day in the forenoone, did celebrate divine Service, to such market people, as would repair to prayer."

This Chapel, which was finally taken down in June, 1812, was entered from the East side of the quadrangle, under a large arch, over the centre of which were the blazoned arms of the founder. On either side of this arch, as may be seen in the opposite plate, was a perforated screen of exquisite workmanship, the openings of which had probably been filled with stained glass. The chapel was an oblong square, with a large window at the East, and three on either side. The roof, which was pointed, had been supported by carved brackets, of chesnut, resting upon corbels, let into the walls at those parts where the buttresses were placed; but of these brackets only one fragment remained, as the roof had been often altered since its suppression, for various warehouse purposes: for it must be observed here, that the whole of this Chapel, for many years, had been a receptacle for leather.

Within the Chapel, at the South-west corner, there was a small door of oak, curiously pannelled and studded, opening into a small square place, formerly perhaps the Sacristy; and against the fragments of its walls I discovered slight remains of painted figures. One exhibited a cheek, ear, side of the head, and long wavey yellow hair flowing on fragments of blue and red drapery, similar in their folds, to the productions of Martin Schoen, and Israel Van Meckenheim.

The shadows were painted with ruddle, and not unlike, in style of colouring, those pictures lately discovered on the walls of the House of Commons, executed in the reign of Edward

the Third, though in no part gilt, raised, stamped, or ornamented. The old custom of painting upon walls, appears to have been universal before the Reformation; and though many thousand pictures were at that time destroyed, and also in the reign of Queen Elizabeth, who regarded them, as she expressed herself to Dean Nowell, in the vestry of St. Paul's Cathedral, as idolatrous, yet many publickly remained in the time of Oliver Cromwell, who ordered them to be demolished all over England; and at Oxford many hundreds were cut to pieces by his soldiers, as appears in Dr. Wilson's interesting work, of "Church Ornaments considered." In several places, some of the most curious were wainscotted up, or hid by tapestry; for instance, those lately visible in the House of Commons, (formerly St. Stephen's Chapel) those in the Chapter house of Westminster Abbey, (formerly the House of Commons) those at Stratford upon Avon, and that over the nave of St. Michael's, at St. Alban's.

The truly handsome manner in which my friend John Flaxman, Esq. R. A.; has noticed the engravings of the pictures discovered on the walls of the present House of Commons, in the year 1800, in his Lectures delivered in the Royal Academy, invites me to conclude, particularly as I am unable to produce the names of the Artists who decorated the Chapel of Leadenhall, that the following selections from "Antiquities of Westminster" will be acceptable to those readers who may not possess a copy of that work. I shall first introduce the engraving on wood by Mr. John Berryman, cut from a drawing, made on the block, by Thomas Stothard, Esq. R. A.; and which, fortunately for the numerous admirers of the elegant designs of that artist, escaped the flames, at Mr. Bensley's printing office.



It represents King Edward the Third on the 18th of March, in 1350, commissioning Hugh de St. Alban's, John Athelard, and Benedict Nightegale, to collect painters for St. Stephen's Chapel, the rebuilding of which commenced in 1330, and not, as Stow says, in 1347. Not one of these artists appears to have been known to Lord Orford, and therefore a list of them, with the wages they received, is here arranged according to their rank.

Hugh de St. Alban's, master of the painters, and designer of the pictures, at 1*s.* a day.

John Barneby, whose wages were 2*s.* a day (probably the most skilful of the painters), John Cotton, a painter (who frequently assisted Master Hugh in preparing the drawings), and William Maynard, at 1*s.* a day each.

John Elham, John Pekele, and Gilbert Pokeritch, at 10*d.* a day each.

John Athelard, Henry Blecke, Henry Blithe, John de Cambridge, John Davy, John Exeter, Janyn Godmered, William Lincoln, Richard Norwich, John Oxford, Gilbert Prince, Thomas Ruddok, Lowen or Leven Tassyn, William de Walsyngham, at 9*d.* a day each.

Richard de Croydon, Richard Forde,

John Palmer, and William Somervill, at 8*d.* a day each.

Thomas Burnham, William Estwyk, and Thomas Jordon, at 7*d.* a day each.

Adam Burgate or Purgate, William Heston, William Larke, Benjamin Nitengale, Roger Norwich, Edward Pagnet, Peter Stockwell, John Tatersete, Ralph Tatersete, and John Werkham, at 6*d.* a day each.

Peter de Cambridge, Edward de Burton, William Heston, John Leveryngton, Thomas Pritlewell (painter and colour grinder), and Thomas Shank, at 5*d.* a day each.

Thomas de Cambridge (painter and colour grinder), William Cambridge, Thomas Davy (painter and colour grinder), Richard Lincoln (painter and colour grinder), Reginald de Walsingham (painter and colour grinder), and John York, at 4½*d.* a day each.

All these appear to have been Englishmen, and their productions were unquestionably in oil, as the following extracts from "Antiquities of Westminster" will prove "18th July, (25 Edw. III.) Master Hugh de St. Albans, for four flagons of painters' oil, for the painting of the Chapel, 16*s.*" p. 217.

Again, "July 25th. To the same (Master Hugh de St. Albans) for thirteen flagons of painters' oil, for the painting of the said chapel, at 3*s.* 4*d.* a flagon, 2*l.* 3*s.* 4*d.*" p. 218.

Again, "19th September. Nineteen flagons of painters' oil, for painting of the chapel, at 3*s.* 4*d.* per flagon, 3*l.* 3*s.* 4*d.*" same page.

Again, "19th March (27th of Edw. III.) Thomas Drayton, for eight flagons of painters' oil, for painting of the chapel, at 2*s.* 6*d.* a flagon, 1*l.*" p. 220.

Again, "(31 Edw. III.) Master Hugh, for four flagons of oil, for the same, at 1*s.* 11½*d.* a flagon, 7*s.* 6*d.*" p. 221.

In addition to the splendid productions of these painters, who used the most vivid and costly colours, the quantity of the purest gold, of an uncommon thickness, was very considerable; for I find the amount of the leaves used, as acknowledged in a few accounts of expenditures, to be twenty-three thousand six hundred and fifty. The silver leaves, specified in the same accounts, amount to one thousand. The names of the sculptors (13 Sep. 6 Edw. III.) were probably only two, viz. Master Richard of Reading, and William de Padryngton or Pattrington. They worked by the task, so that their assistants' names are not given.

It appears that their images were painted over by the following painters, viz. John Elham, Gilbert Pokerigh, William Walsingham, Roger Norwich, and Edmund Pagnell. p. 201.

The names of the painters and glass stainers of this magnificent reign, must not be forgotten; though I must own, that artists of their profession are entitled to little praise beyond the brilliancy of their colours. In my humble opinion, their best imitations fall far short of a fine picture; and I really think it a folly to expend three thousand pounds in a *glass* copy of a picture, or a print, and that a foreign production, when our own artists are in want of employment, as Historical Painters; and would willingly produce a fine picture for a third of that sum.

GLAZIERS, 20 June, 25 Edward the Third.

Master John de Chester, was the principal designer of the Images for the windows of St. Stephen's chapel, at 1s. a day.

John Athelard, John Lincoln, Simon Lenne, John Lenton, and Hugh de Lichesfeld, were also designers, at 1s. a day each.

Godman de Linton had also 1s. a day.

William Walton, Nicholas Dadyngton, John Waltham, John Lord, William Lichesfeld, John Carleton, John Selnes, Thomas Jonge, or le Yonge, John Gedyng, John Halsted, Robert Norwich, and William de Lenton, at 7d. a day each. p. 191.

To these might be added many other names of glaziers of little importance, as they were mostly employed in cutting and fitting, at lower wages. It may be worthy remark, that they prepared their own colours, and stained their glass on the spot.

In addition to the painters employed in the reign of Edward the Third, are subjoined the names of several others, also painters in oil, who lived as far back as the twentieth year of Edward the First, 1292, (150 years prior to the supposed invention by John ab Eyck), and who worked at that time in the decorations of the *first* St. Stephen's Chapel (said to have been erected by King Stephen, about 1141); not one of whom has been mentioned by Lord Orford: viz.

Master Walter, at 1s. a day.

Andrew, and Giletto, (perhaps foreigners) at 8d. a day each.

John of Sonninghull, and Thomas of Flory, at 7d. a day each.

William de Briddes Edmund, of Norfolk, and Richard of Stockwell, at 6d. a day each.

Roger de Beauchamp, Thomas Brimesgrove, John of Carlisle, Roger of Ireland, John of Soningdon, Roger of Winchester,

and Thomas of Worcester, at 5d. a day each.

John of Halstede, Godfrey of Norfolk, William of Oxford, Richard of Oxford, William Ross, and Matthew of Worcester, at 4½d. a day each.

Thomas of Clare, and John of Nottingham, at 3½d. a day each.

John of Essex, and Thomas, son of Master Walter, at 3d. a day each.

Henry of Sodingdon, at 2½d. a day. p. 78.

Master Thomas of Canterbury, who came to Westminster 27th May, 4 Edw. III. was appointed master mason, and to receive 6s. per week for his wages, by order of the Lord treasurer and council, p. 181.

The decoration of painting was not confined to Sacred purposes; our Palaces were profusely painted and gilt, as appears in various orders preserved among the public records, many of which are printed in my "*Antiquities of Westminster*;" from which work the following are selected as the most curious:

"Henry the Third, in the twentieth year of his reign, ordered, that the King's great chamber at Westminster should be painted of a good green colour, like a curtain; that in the great gable, or frontispiece, of the said chamber, near the door, a French inscription, mentioned in the precept, should be painted; and that the King's little wardrobe should also be painted of a green colour, in manner of a curtain."

"On the second of August, in the twenty-first year of his reign, he commands, that out of his treasury four pounds eleven shillings should be paid to Odo, the goldsmith, clerk of the King's works at Westminster, for the purpose of making pictures in his chamber there."

"Another precept occurs in his twenty-third year, 1239, by which he directs his treasurer and chamberlains to pay out of his treasury, or exchequer, to Odo the goldsmith, and Edward his son, one hundred and seventeen shillings and ten pence, for oil, varnish, and colours bought, and pictures made in the Queen's chamber at Westminster, from the octave of the Holy Trinity, in the twenty-third year of his reign, to the feast of St. Barnabas the apostle, in the same year, viz. fifteen days."

"In his twenty-fourth year, 1239, he, among other things, orders, that the chamber behind the Queen's chapel, and the private chamber of that chamber, should be wainscoted, and the aforesaid chamber be lined, and that a list, or border, should be made, well painted with the images of our Lord and angels, with incense pots scattered over the list or border; and he also directs the four evangelists to be painted in the chamber aforesaid; and that a crystal vase should also be made for keeping his relics."

The following extract will prove that Henry the Third's splendid encouragement of the fine arts, was not always guided by prudence:

"The next mandate that occurs is singular, it bears date 27 Hen. III. 29 Oct. and directs John Maunsel, as the King had signified that he had not in his chapel wages to the amount of two hundred marks, to pawn the more valuable image of St. Mary, but under condition, that it should be deposited in a decent place."

"Ralph de Dungun, keeper of the King's library, is also ordered, 25 Feb. 36 Henry III. to procure for Master William, the King's painter, colours for painting the Queen's little wardrobe, and for repairing the painting of the King's great chamber, and the Queen's chamber."

"In his fortieth year, the King states, that in the presence of Master William the painter, a monk of Westminster, he had ordered that a painting should be done in the wardrobe at Westminster, where he was accustomed to wash his head, of the king who was rescued by his dogs from an attack made on him by his subjects; and Philip Luvell, his treasurer, is ordered, without delay, to disburse to the said Master William the cost and expence of making the said picture."—See "*Antiquities of Westminster*," pp. 55, 56, 57, and 74.

From a curious manuscript discovered in 1779, by Mr. Raspe, in the library of Trinity College, Cambridge, it appears, that a recipe for the use of oil in common house painting was given in the eleventh century.

"How doors are to be painted in red, and of linseed-oil.

"If you want to redden your doors, you may do it with linseed oil, which is to be prepared in this manner.

"Take linseed, and dry it over a fire, without any water; then put it into a mortar, and pound it into a fine powder, which must be heated afterwards with some water. Wrap it up in a piece of new cloth, and put it under a press for making olive-nut or poppy-oil. With the oil thus pressed from the linseed, you mix and grind your red lead, or your cinnabar, without adding any water to it; and then you may apply it on the doors or boards which you intended to redden. Let them dry at the sun; paint them over a second time, and dry them in the same manner." "Eraclius (says Mr. Raspe) teaches nearly the same; for in his chapter *How wood and boards are to be prepared and ground for painting*, he says, after having covered and evened it well with wax, white-lead, and brick-dust, take white lead, grind it very carefully with oil, and apply a thin layer of it wherever a painting is intended. An ass's brush made for the purpose, will be very useful for laying it on thinly. Then let it dry well in the sun. When dry, apply another and thicker layer, in the same manner, yet not too thick. Take care, likewise, that there be not too much oil in the mixture; for in either case the surface becomes wrinkled." —See "A Critical Essay on Oil Painting," by R. E. Raspe, published 1781, p. 47.

The ancient room, formerly belonging to the old Palace of Westminster, and for ages known under the appellation of the Painted Chamber, and in which it is recorded that Edward the Confessor died, was so called from its being painted; and I am perfectly satisfied, from my investigation of those walls during the time the scaffolding was up in the late repairs of 1801, that the paintings remain to this day under the white-wash. Though the Public are aware of my discovery, yet I would, on this occasion, presume to solicit the interference of the Lords Commissaries for repairs; and hope that an able artist may be employed to investigate these walls, from which much may be gained highly deserving record.

THE SOUTH ENTRANCE OF DUKE'S PLACE.

The opposite plate exhibits the most curious parts, now remaining of the Priory of the Holy Trinity, or Christ-Church, Aldgate, founded in 1108, by Matilda, wife to Henry the First; and conferred on Norman, the first canon regular in England.

It measured three hundred feet in length, and became so rich in lands and ornaments, that it surpassed all other religious foundations, and perhaps for that reason, was the first dissolved. Henry Fitz Alwine, the first Mayor of London, was buried in the church of this Priory, A. D. 1213.

Henry the Eighth, in 1533, gave it, with its appurtenances, to Sir Thomas Audley, who had been formerly Speaker of the House of Commons, but was at that time Lord Chancellor; of whom there is a fine portrait, presented by Lord Braybrooke to the Right Honourable Charles Abbott, the present Speaker, who has placed it in an interesting picture gallery of his predecessors, founded by himself in his apartments at Westminster. Lord Audley offered the materials of the Priory Church for sale; but, not finding a purchaser, he pulled



DRAWN AND ETCHED BY J.T.SMITH.

SACRED ARCHITECTURE.
THE SOUTH ENTRANCE OF DUKE'S PLACE.

DRAWN IN AUGUST 1790

PUBLISHED SEPTEMBER 15, 1814 BY J.T.SMITH, NR18, GILMAN'S BUILDINGS, ST MARTIN'S LANE.

it down; and the stones were so broken by carelessness, that they were sold for six-pence the cart load, and delivered free of any other expense to the purchaser, at his own door. His Lordship built, and dwelt at the Priory; and, in 1544, died there. At whose death, Thomas, Duke of Norfolk by marriage with Lord Audley's daughter, became possessed of it; and in consequence of which, it was called Duke's Place. Here his Grace resided in great splendor.

The Gate of this Priory here delineated, which stands in the Parish of St. James, Duke's Place, at the North end of Cree-Church Lane, now belongs to the City; as indeed does most of the Parish of St. James. The apartments, which had been built in more modern times over this Gate, were hired as the Ward School-rooms; and the master, Mr. Merriman, informed me, that on the 4th of June, 1807, they were left for the new School-house, which stands on the East side of Mitre Street; formerly, and before the late fire on that spot, called Mitre Court. In this new School-room, there is a portrait of Mr. Alderman Combe, copied from a picture in the council chamber, Guildhall, painted when he was Lord Mayor. This highly respected magistrate, as appears from an inscription on the picture, received the public thanks of the City, for quelling the riots in Mark Lane. I am informed that he actually, (after being told by the police officers that they could not subdue the mob), went into the midst of the people, seized the ring-leader, and by his manly spirit dispersed the rabble. This Gate is called by some Historians "King's Gate" and "Mopp Gate." The short street leading North from the Gate, is called King Street, which may account for the title. The term, mop, might have arisen from the custom of hiring servants, possibly at this Gate; Mop signifying statute, as may be seen in some curious notes in Brand's "Popular Antiquities," Vol. ii. page 316; arranged by Mr. Ellis, 1813. Dr. Plott, noticing statutes for hiring servants, observes, that at Banbury they call them the Mop.

The Gate is now in a ruinous and dangerous state; and it is said that the city intend to take it down. This Parish of St. James is a privileged one, so that non-freemen of London may carry on business in it. It has but five constables, and the Lord Mayor is obliged to go to the Mitre Tavern to swear them in; those of all the other Parishes in the City attend his Lordship at Guildhall. The square called Duke's Place is inhabited by the Jews, with only one exception, and that is the sign of the Fishmongers' Arms Public-house on the West side. The Jews formerly were a people much and often persecuted in England; in the reign of Edward the First fifteen thousand of them were totally deprived of their property, and banished the kingdom. It appears in Tovey's *Anglia Judaica*, p. 259, and Granger, Vol. iii. p. 158, that Manasseh Ben Israel, a learned Rabbi and Physician, who resided in the Low Countries (of whom there is an etching by Rembrandt, dated 1636) was an agent in their behalf with the Protector, Oliver Cromwell, for their settlement in England; for which it is said, through the interest of Hugh Peters and Harry Marten, he offered 200,000*l.* on condition that St. Paul's Cathedral should have been their Synagogue. It appears that part of the money was received, and the Jews allowed to settle in Duke's Place, in 1650. Their first built Synagogue after their return was that in Bevis Marks, 1703, belonging to the Portuguese Jews; and the next was that in Duke's Place, 1722, a magnificent building belonging to the Dutch Jews. They have four other places of worship in London, viz. Church Row, Fenchurch Street, built in 1724; Bricklayers' Hall, Leadenhall Street, fitted up in 1760; Back Alley, Denmark Court, Strand, fitted up in 1765; and one in Brewer Street, of about two years' standing. It is believed by several Jews with whom I have conversed, that Manasseh Ben Israel was the first person

who caused the Bible to be published in Latin and Hebrew, in 1639; but a learned friend informs me that this is a mistake, several polyglot editions of the Sacred Scriptures having been already published, the first of which is the celebrated one by Cardinal Ximenes, first printed in 1514.

Within memory it was customary among the lowest classes of the populace to hunt the Jews, and shamefully maltreat them; however, for the credit of England, these vicious practices are now hardly witnessed; and to the disgrace of those few who still incline to them, I must say, that in no instance during frequent walks in those quarters inhabited by the poorest sort of Jews, have I ever been treated by them otherwise than with the greatest civility and good manners.

As the inhabitants of Duke's Place, and their customs, have been so little noticed by the London writers, I shall insert a few particulars that may be deserving of attention. The Jews are, generally speaking, striking examples of industry, and have an old proverb, viz. "Give your son a trade, else you make him a thief." They entrust their children at an early period with some saleable commodity, and the most broken down and aged do something. Their mendicants never beg in public, nor are they seen in our streets; a Jew-beggar confines his supplication to his own people. They traffic in merchandize, from the most splendid and costly gem to the meanest offal.

There is a class of them that purchase old picture frames, burn off the gold, and make coke of the wood. There are some who buy the mud of the sweepwasher, from which they extract more gold; afterwards they export it to Holland to other Jews, who by a nicer process obtain a further quantity from it, by which they are amply repaid.

The sweepwasher is a person who buys the sweepings of the floors of the working gold and silversmiths, and also the water in which the workmen wash their hands; from this mass of dirt and slush he washes out the metal, and then sells the mud as above stated.

That the Dutch in many instances possess secrets unknown to the English, is generally allowed. The article Dutch Metal, for instance, made from copper, and principally used in this country in the decorations of play-house scenery, and in the gilding of gingerbread for fairs, is produced much brighter, and sold in London at a considerably less price, than that made in England. I purchased at an oil-shop in Long Lane, Smithfield, a book of twenty-leaves of Dutch metal for two pence halfpenny, enclosed in a paper cover, on which is a copper-plate engraving of the Ascension of our Saviour. The Dutch manufacture a coarse copper gilt paper, stamped with coloured flowers, which is much used in our own country for the covers of cheap books for children. It is also cut into strips or narrow shreds to decorate the May-day trappings of our chimney-sweepers. The above metal being sold so cheap is not unfrequently mixed with gold-leaf in gilding, and a most glaring and shameful instance of this alloy is displayed upon the flanks of the Horse in Leicester Square, which are of a bright copper compared with the other parts.

In the month of March or April, according as Easter falls, there is a Fair held in Duke's Place, called the Jews' Fair, which perhaps is of the greatest antiquity, as it has been a custom with the Jews all over the world, ever since the hanging of Haman, to rejoice for their deliverance. Their gladness is thus recorded in Esther, Chap. ix. 18. "But the Jews that were at Shushan, assembled together on the thirteenth day thereof, (the month Adar) and on the fourteenth thereof, and on the fifteenth day of the same they rested, and made it a day of feasting and gladness." The above fair may be regarded

as a kind of Jewish Carnival, and is more regularly denominated the feast of *Purim*. It formerly terminated by imprecating curses against Haman, and invoking, with appropriate thanks, the Almighty's blessings on Mordecai and Esther. Though the Jews have held rejoicings at this period in Duke's Place ever since their re-establishment in England, yet they were not publicly sanctioned by the city until about fifteen years ago, when the Parish of St. James was allowed the privilege of letting out the ground in the square to the regular Bartholomew fair showmen for three days, though they generally allow them to stay six, by which the parish makes about 27*l*. All sorts of booths are now here erected, from the splendid Greek decorations, at present extremely fashionable at all fairs, to the accommodating parlour of the sausage-stall, in vogue in the days of Ben Jonson. Here the most favourite plays of Shakspeare are performed in fifteen minutes by the "Grandest of all Companies," many of whom strut in the discarded wardrobes of our London Theatres, and assume the names of our greatest performers. The Fire-eaters, Conjurers, Saltbox-men, and Harlequins, still continue to please the gaping multitudes; but that ancient character, and truly merry fellow, Mr. Punch, is now banished the Stage, and has dwindled into a street-strolling puppet. He has not for these three years past been seen even at Bartholomew Fair; nor are we at present acquainted with the Mountebank, or the High German Doctor. Dr. Bossy was, I believe, the last of his profession who practised in the open streets of London. Previously to the Passover, which usually happens in the month of April, the Jews suffer Christians, as well as their own people, to erect stalls before their doors gratuitously, to sell earthen and tin ware, which the poor and middling classes of Jews buy with eagerness, in order to have every thing new for culinary use during that time. The respectable and opulent families keep plate purposely for the Passover; and so strict are they during this period, that they import Rum for their particular use, which has had no other guage than their own.

In their public-houses, cloths are thrown over all other spirituous liquors, so that not a drop might fall on their garments.

They take Lemonade, Sassafras-Tea, and Coffee, and it is no unusual thing to find them at tea at one o'clock in the day. They are not allowed Porter during this time; nor are the Jews at any period addicted to drunkenness. The friendly Mr. Solomon, of Pall Mall, informed me, that the quantity of Biscuit Bread of the finest Flour, and made in the same way as for the rich, distributed to their poor previously to the last Passover Festival, at one Synagogue, viz. that of Bricklayers' Hall, and not the largest congregation, was enough to maintain nearly seven thousand souls eight days.

"The Jewish wives, at the Feast of the Passover, upon a table prepared for that purpose, place hard eggs, the symbols of a bird called Ziz, concerning which the rabbins have a thousand fabulous accounts."—*Brand's Popular Antiquities*, Vol. i. p. 145.

It is rather hard, as the Jews entirely maintain their own poor, that their places of worship should be subject to Parochial taxes.

PUBLIC ARCHITECTURE.

NORTH VIEW OF THE CELL IN THE SOUTH-WEST TOWER OF THE TOWER OF LONDON.

THIS cell is at a considerable height from the lower street, or West entrance of the Tower, but is on a level with the ground of the Governor's house, at the South-west corner of the high parade, formerly called the Green, West of the White Tower.

It is of stone, chalk, and flint, in many places seven feet thick, and strongly cemented, and is believed to have been erected in the reign of Henry the Second. It presents an early instance of the pointed arch in Public Architecture. This cell consists of four lofty recesses, divided by three piers, which probably had been faced with columns supporting the rudely carved capitals of cinquefoil and trefoil, from which the groins spring to the centre of the cell,—these groins are entirely flat and plain; nor do they appear to have had any mouldings. They are united at the top by a crown of eight sprigs of trefoil. The whole of the recesses were originally of the depth of the one with the window, or opening, to the Thames, but three of the four have, for some strengthening purpose, been above half filled up. That these recesses were used as places of confinement may reasonably be conjectured, as they had but one entrance, and that immediately through a small winding passage from the Governor's house. Precisely over this cell is another of the same size, with similar recesses, in which it is well known Queen Elizabeth was confined.

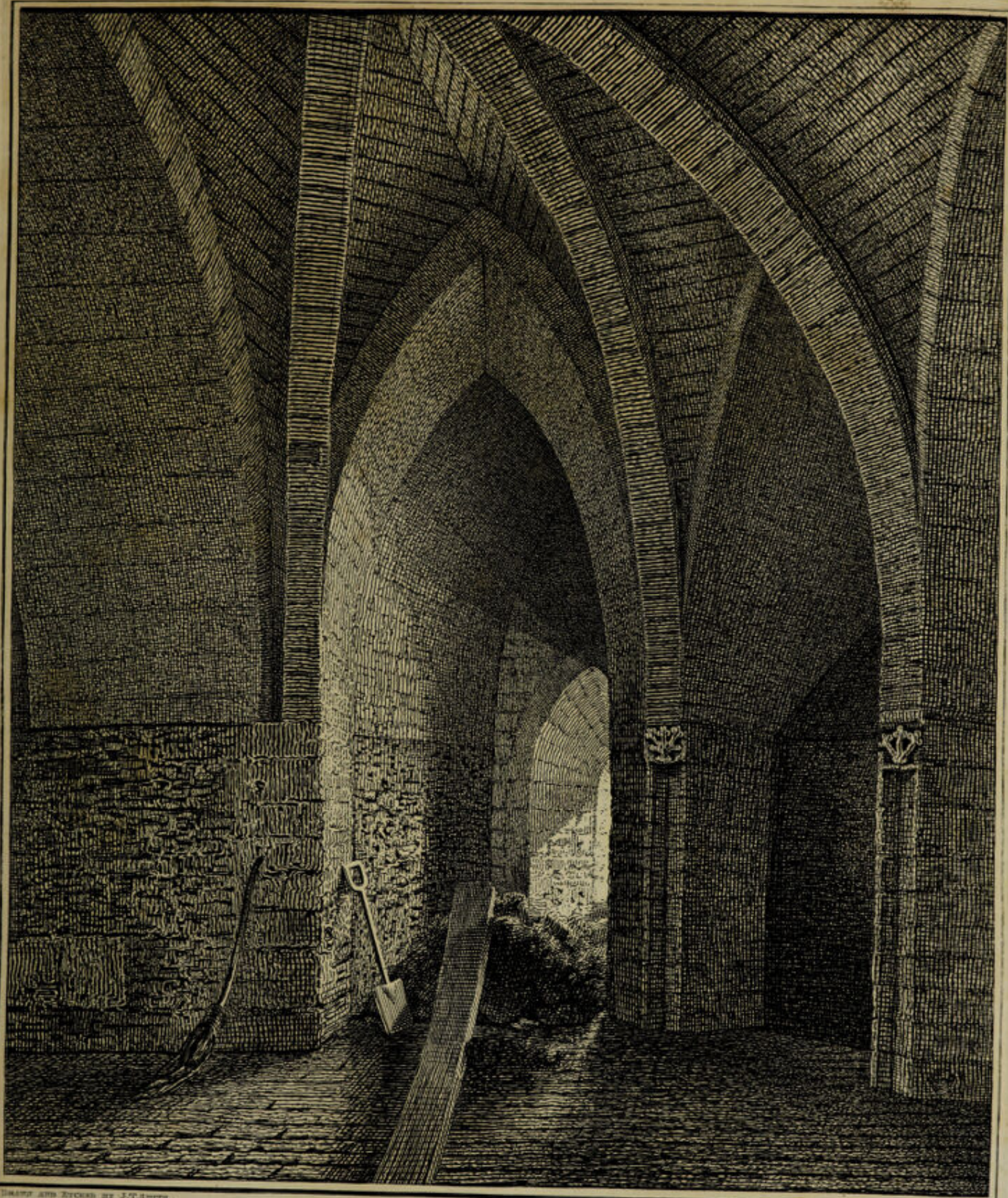
These cells are contiguous to Beauchamp's Tower (now used by the officers of the garrison) in which there are the names of several great persons, probably written with their own hands during their confinement: among which are the following: "Jane," (supposed to be Lady Jane Grey) "Arundel," (supposed to be that of Philip Howard, Earl of Arundel) "Ingram Percy, Dr. Cook, and Hew Draper of Bristow." Of this last person Colonel Smith in the thirteenth volume of the *Archæologia*, p. 98, gives the following extract from "The Records concerning the Tower of London."

"Hugh Draper committed the 21st of March, 1560.

"This man was brought in by the accusation of one John Man, an astronomer, as a suspect of a conjurer or sorcerer, and thereby a practise matter againste S' William S' Lowe and my ladie. And in his confession it aperithe that before time he hathe ben busie and doinge withe suche matters. But he denieth any matter of weight touchinge S' William S' Sentlo or my ladie, and also affirmethe y' long since he so misliked his science that he burned all his bookes. He is presently verie sicke, he semithe to be a man of goode wealthe, and kepithe a tavern in Bristowe, and is of his neighbours well reported."

In a writ dated at Windsor, 30th of October, in the thirtieth of Henry the Third, it appears that the sheriffs of London were commanded to provide a muzzle, and an iron chain, and a cord for the King's white bear in the Tower of London, and to use the same bear to catch fish in the water of the Thames.—See *Madox's History of the Exchequer*, p. 376.

On the 13th of September, in the thirty-sixth of the same King's reign, by a writ dated at St. Edmund's Bury, the Sheriffs of London were commanded to supply 4d. *per diem*, for



DRAWN AND ETCHED BY J. T. SMITH.

DRAWN IN JUNE 1803

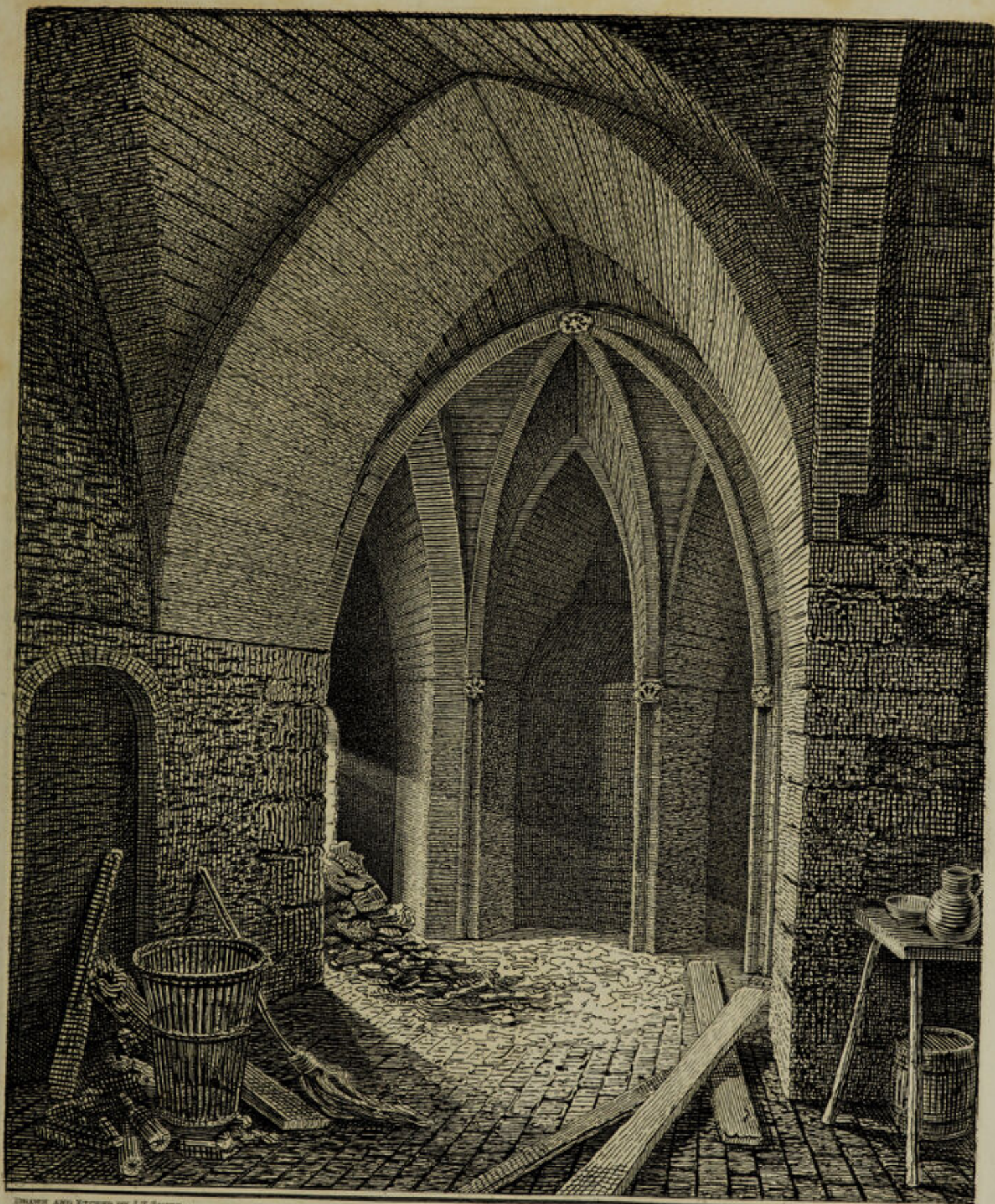
PUBLIC ARCHITECTURE.

NORTH VIEW OF THE CELL IN THE SOUTH WEST TOWER OF THE TOWER OF LONDON.

INTERNAL SPECIMEN OF THE EARLY POINTED STYLE.

THIS CELL WHICH IS OF STONE IS SUPPOSED TO HAVE BEEN ERRECTED ABOUT THE END OF THE REIGN OF HENRY II

LONDON PUBLISHED AS THE ACT DIRECTS JAN^y 29, 1811, BY JOHN THOMAS SMITH 218, GREAT MARK BUILDINGS ST MARTINS LANE.



DRAWN AND ETCHED BY J.T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN IN JUNE 1832

EAST ENTRANCE TO THE CELL IN THE SOUTH WEST TOWER OF THE TOWER OF LONDON.

THE ARCHES OF THIS CELL ARE EXCEEDINGLY RUDE AND
IRREGULAR FORMING ACUTE ANGLES.

THE CARVING ARE QUITE PLAIN AND THE CORNICES
AND CROWN CONSIST OF SIMPLE FOLIAGE.

LONDON PUBLISHED AS THE ACT DIRECTS JAN^y 29 1831, BY JOHN THOMAS SMITH 1118, GREAT MAR^t'S BUILDINGS ST MARTIN^s LANE.

the maintenance of the King's white bear, and his keeper in the Tower of London.—*Vide Madox as above.*

In the same work, p. 377, it will be found, in a writ dated 26th day of February, thirty-ninth year of Henry the Third, that the sheriffs of London are commanded to build a small house in the Tower of London, for the King's elephant there, and to find necessities for the same elephant and his keeper in the Tower of London: the house was to be forty feet in length, and twenty feet in width.

The following curious extract, kindly communicated to me by the late Thomas Bryan Richards, Esq. F. A. S. may probably refer to the same animal.

"That the constable of the Tower of London should cause the bones of the elephant lately buried within the ditch of the same Tower, to be delivered, without delay, to the sacristan of Westminster, to make thereof what the King had enjoined him to do."

Dated at Windsor, 9th of August, forty-third year of Henry the Third.—*Vide Claus. Rot. in the Tower.*

Of the above elephant there is a curious drawing in a miscellaneous volume of the thirteenth century, formerly belonging to the abbey of St. Albans, and preserved in the Cottonian library, in the British Museum, Nero D. I.

King James the First resided in the Governor's house when he first came to London in 1603.

"The King's first going abroad" (says Arthur Wilson, p. 12) "was privately to visit some of his houses; for naturally he did not love to be looked on; and those formalities of state, which set a lustre upon princes in the people's eyes, were but so many burthens to him: for his private recreations at home, and his hunting exercises abroad, both with the least disturbance, were his delights. While he remained in the Tower, he took pleasure in baiting Lions; but when he came abroad, he was so troubled with swarms, that he feared to be baited by the people. And the Parliament now drawing on, which was summoned to be the nineteenth of March, the King, the Queen, and Prince, four dayes before, rode from the Tower to Whitehall; the city and suburbs being one great pageant wherein he must give his ears leave to suck in their gilded oratory, though never so nauseous to the stomach."

In one of the apartments used by him, on the West wall, is still to be seen his bust, with the whole account of the Gunpowder Plot. Guy Fawkes, who called himself John Johnson, was confined in the Tower. He did not there remain above two or three days, being twice or thrice in that space re-examined, and the rack only offered and shewed unto him, "when the masque of his Roman fortitude" (says Thomas, Lord Bishop of Lincoln) "did visibly begin to wear and slide off his face; and then did begin to confess part of the truth; and thereafter to open the whole matter." The following lines were composed in the Tower by Sir Everard Digby.

"From my Prison, this 23d of Jan. 1605.

"When on my little babes I think, as I do oft,
"I cannot chuse but then let fall some tears:
"Me-thinks I hear the little Prattler, with words soft,
"Ask, Where is Father that did promise Pears,
"And other Knacks, which I did never see,
"Nor Father neither, since he promised me."

See the Bishop of Lincoln's Relation of the Gunpowder Treason, 1679, p. 261.

AN ARCH OF LONDON BRIDGE, AS IT APPEARED IN THE GREAT FROST, 1814.

The annexed plate exhibits a North-east view of the sixth arch of London Bridge, from St. Magnus's Church. It was drawn during the severe frost, February 5th, 1814. From this point of view, the original groins of the arch are clearly seen, as well as the modern projection of its present case. The figures on the starlings are of two men, whose boat was so driven against them, that they were obliged to be drawn up with ropes to the top of the bridge. During this frost, a fair was held on the Thames, between Black Friars and London Bridges, according to custom, whenever the ice permits. The Earl of Besborough, General Dowdeswell, and Alexander Hendras Sutherland, Esq. are in possession of impressions from a curious plate of a frost fair, in the reign of Charles the Second; dated 1683. It was taken near the Temple stairs, looking towards London Bridge; and represents, among various booths on the ice, "The Duke of Yorke's Coffee house, The Tory Booth, The Booth with a Phoenix on it, insured as long as the Foundation stands, The Roast Beefe Booth, The half-way House, Coaches drawn by horses, Bull baiting, Drum-waggons &c." This Etching is pretty well executed, of a small sheet size, but without name. In some of the rare Grub Street prints of the Frost Fair which commenced December 24th, 1739, it appears that an ox was roasted on the Thames; but this was done upon an elevated stand, holding the fire and the dripping pan full three feet above the ice. At this Fair there were letter-press and copper-plate printers, whose impressions are now and then to be met with. It is rather remarkable that two of our most famous London street characters should have lost their lives in the Thames, at this time; the original Tiddy Doll, of Bartholomew Fair, and Doll, the Pippin Woman, whose death is thus noticed by Mr. Gay, in the eleventh book of his "*TRIVIA, or the Art of Walking the Streets of London.*"

" Ah Doll! all Mortals must resign their Breath,
" And industry itself submit to Death!
" The cracking Crystal yields—she sinks—she dies—
" Her head, chopt off, from her lost shoulders flies.
" Pippins, she cry'd, but Death her Voice confounds,
" And Pip—Pip—Pip, along the Ice resounds."

In the late Fair, several trades and pastimes were exhibited; among others were fiddling, dancing, and throwing at cakes of gingerbread resting upon sticks stuck into the ice. A whimsical fellow, with a bag, mimicked an old clothes man, in the path-way leading from Bankside to London, which the watermen called the "New City road." An ox was to have been roasted, but a thaw came, to the great joy of the Londoners. In this fair there were also printing presses:—the following verses are copies of their productions:

<p>" The ICE was firm, which well you know, " For PRINTING on it we did show, " Near to Swan Stairs; for there you'll find, " Impressions neat and to your mind."</p>	<p>" Amidst the Arts, which on the THAMES ap- " To tell the wonders of this <i>icy</i> year, [pear, " PRINTING claims prior place, which at one " Erects a monument of THAT and YOU. [view,</p>
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The Holborn flying pyeman's cry of Hot, Hot, Hot, was punctually echoed, by a needy Liquorpond Street Barber, with his cry of Hot water: his stand was a Fleet-market pudding-stool, upon which he actually shaved many hundreds of persons.



DRAWN AND ETCHED BY J.T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN FEB. 5TH 1814

AN ARCH OF LONDON BRIDGE AS IT APPEARED IN THE GREAT FROST 1814.

FINISHED SEPT 15, 1814, BY J.T. SMITH, N^O 18, G^O MAY^S BUILDINGS, ST MARTIN'S LANE.

The facetious pen of the late Rev. George Huddesford has noticed the trade, in a song published in his "*Salmagundi*," of which the following is the first verse:

"In Liquorpond Street, as is well known to many,
 "An artist resided, who shaved for a penny;
 "Cut hair for three halfpence, for three pence he bled;
 "And would draw for a groat ev'ry tooth in your head."

The original bridge was a timber one, built by the Priests of St. Mary Overies; but in consequence of the frequent repairs, the Citizens and others gave their contributions, and a bridge of stone was erected. Howel, in his *Londinopolis*, page 21, says, that the timber bridge was standing in the year 994. About the year 1176, the stone bridge was begun by Peter of Cole-Church, who was architect and surveyor of the work, which was finished in 1209, by Serle Mercier, William Almaine, and Benedict Botewrite, Citizens of London—for Peter died four years before, and was, as a principal benefactor, buried in the Chapel on the bridge, dedicated to St. Thomas, of which Vertue has engraved two views, published by the Society of Antiquaries. There were houses upon this bridge, at a very early period. These, together with parts of the bridge, were often burnt; and we are infinitely obliged to the industrious Hollar, for their general appearance in his time; and, latterly, to the pencil of Samuel Scott, for the truly interesting picture, which he painted for his patron, Sir Edward Walpole. This picture is now in the possession of my honored friend, Edward Roberts, Esq. of the Pells. It has been admirably well engraved by Canot. There are earlier representations of this bridge, than those by Hollar. Mr. Sutherland is in possession of an extremely rare sheet print of London bridge, taken in the reign of Queen Elizabeth, by John Norden, but not published until twenty years after, as appears by his own declaration on the print. This curious view represents twenty arches, Traitor's gate with fourteen heads upon it, and the East end of Nonsuch House; and is entitled, "The View of London Bridge, from East to West." This bridge is also very minutely engraved, in a view of London, extending from Whitehall to Wapping, on four sheets, measuring seven feet, one inch and a half, by one foot, four inches and three quarters, with the name of I. C. Visscher, but without date. This print, may be considered as prior to the productions of Hollar, from the following circumstances: The palace of Whitehall appears completely in its original state, before the Banqueting house, and York and Somerset water-gates were erected by Inigo Jones. That it represents London, at the time of James the First, appears evident from the Royal barge being surmounted with the Thistle. There are eight Latin verses at either corner, with the name of Ludovicus Hondius Lusitt. This view, which is extremely well executed, exhibits a windmill standing in the Strand, very near where the New Church now stands. In the above mentioned view there is likewise another windmill at the top of the water-works, at Queen Hythe. For the means of describing this interesting print, and other indulgences, I am obliged to John Dent, Esq. M. P. who purchased it, at a most liberal price. It differs in some respects from another copy, which has the date of 1616, in his Majesty's collection. I must here remark, that Vertue's copy of the plan of London, said to have been engraved by Ralph Aggas, (attributed by some collectors to Augustine Ryther) is in many instances, unlike the original: Vertue has left out several houses, and inserted others. He has not introduced the Royal Exchange, erected in the year 1566, which is to be found in the original. It is also very remarkable, that he should have introduced the date 1560, and it is even more so, that many of the streets do not bear the same names as the original.

I have not been able to discover, that Visscher was ever in England; so that possibly this view might have been taken by his order for the purpose of engraving and publishing abroad. It is well known, that the heads to Birch's Lives, were engraved abroad; nor does it appear that Houbraken, the engraver, was ever in this Country.

By an inspection of Hollar's interesting view of London, after the great fire, it will be seen, that the fire did not consume the houses on London bridge, beyond the sixth arch; and upon the scite of those so consumed, others were afterwards built. Latterly, nearly in the middle of the bridge, there was a square space, called London Bridge Square, screened on either side by an iron palisado: which iron work, when the houses were taken down, after 1755-6, was purchased by some of the most opulent inhabitants of St. Botolph, Bishopsgate, amongst whom the late Mr. Page was a liberal contributor, and placed on the dwarf wall, on the East side of the church-yard, where it still remains to be seen.

In the centre of the above mentioned square, there was a wooden cage, or place of confinement, as appears in a curious print in the possession of the friendly William Packer, Esq.

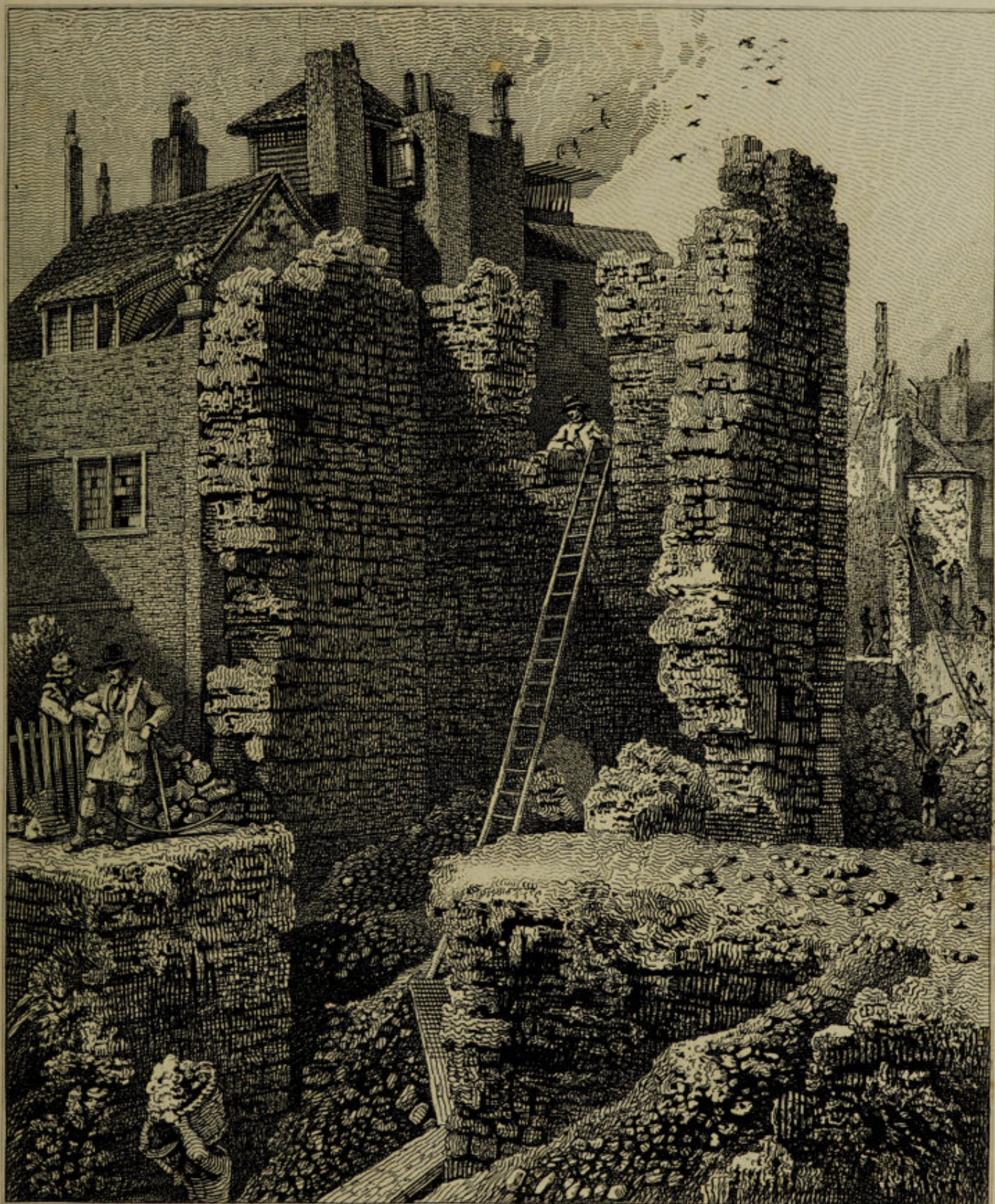
From a foundation plan of this bridge, drawn by the late Mr. Pepys, assistant draughtsman to Mr. Dance, and kindly presented to me by my worthy friend, John Renton, Esq. it appears that this bridge, which had originally twenty arches, has now only nineteen, by reason of the ninth and tenth, from the South, being laid into one, which is now the greatest arch, and called the ninth from the South. Not two of the piers accord either in length or width; nor indeed are they in any instance, equidistant, nor even parallel with each other. As it may be useful to future surveyors, I shall give the name of each archway, or lock, as it stands in the plan, beginning at the South; viz. 1st, "Shore lock;" 2nd, "lock;" 3d, "Rock lock." It is said, that part of this bridge is built upon a rock: this third lock being so called, seems to confirm that report. Fourth "lock," 5th "lock;" 6th, "Roger lock;" 7th, "Draw lock." Over this last there was a drawbridge, to allow vessels to come up to Queen Hythe. Eighth, "Nonsuch lock." There was a large house over this lock, built of wood, in which it is said nails were not at all used. From the several views given of it by Hollar, it appears to have been in some respects similar to one of Henry the Eighth's Palaces, called "Nonsuch," of which there is a scarce view, by Hofnagle. It is also engraven in Speed's maps.

Ninth, or "Great arch;" 10th, "Long entry;" 11th, "Chapel Lock;" 12th, "St. Mary's lock;" 13th, "Queen's, or little lock;" 14th, "King's lock;" 15th, "Shore lock;" 16th, "Index Wheel lock;" 17th, "Borough Wheel lock;" 18th, "second Wheel lock;" 19th, "first Wheel lock."

These four last belong to the London Bridge water-works. By the Morning Advertiser, for April 26th, 1798, it appears that Aldermen Gill and Wright, had been in partnership upwards of fifty years; "and that their shop stood upon the centre of London bridge, and their warehouse for paper, was directly under it, which was a chapel for divine service, in one of the old arches; and long within legal memory, the service was performed every sabbath, and saints' days. Although the floor was always, at high water mark, from ten to twelve feet under the surface; yet such was the excellency of the materials and the masonry, that not the least damp or leak ever happened, and the paper was kept as safe and dry, as it would have been in a garret."

INSIDE VIEW OF THE WATCH-TOWER DISCOVERED NEAR LUDGATE HILL, MAY 1, 1792.

The fire, which happened on the premises of Messrs. Kay, Ludgate Hill, May 1, 1792, disclosed the fragments of the Barbican, or Watch-tower, represented in the opposite plate,



DRAWN AND ETCHED BY E.T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN IN JUNE 1792.

INSIDE VIEW OF THE WATCH-TOWER DISCOVERED NEAR LUDGATE HILL, MAY 1. 1792.

PRINTED BY J. H. SMITH, 112, ST. MARK'S BUILDINGS, ST. MARK'S LANE.

which, probably from the strength of cement, and difficulty of removing, the builders, after the great fire of 1666, were induced to consider as the best foundation or walls for the houses, which hid them until the period of the late fire. This tower projected fourteen feet North from the wall into the city ditch, and measured twenty-two feet from the upper stone of its ruins to the top, or present height of the wall; probably, originally, the whole might have been of an equal height. It consisted of lumps of stone of different sizes; some of the largest were rudely squared. These were all goggled together, and filled in with slush of hot lime, which cemented them so strongly, that the workmen, who lately took parts of them down, were obliged to drive in wedges to get them asunder, their pick-axes being turned or blunted at almost every stroke. The corner stones were all chopped nearly square of two sizes, and placed alternately.

The small square holes represented in the sides of the tower in this plate, might either have been for the receptacle of the timbers of floors, or as peep-holes for the watch on duty. Possibly the entrance of this tower might have been through the gap from which the figure with the basket is descending; and this conjecture is strengthened by the regularity of the face of the wall on either side of him. That part of the city wall, upon which the two figures stand, was about eight feet thick, and of much ruder workmanship (masonry it can hardly be called). It consisted of large and small stones of irregular forms, together with quantities of chalk and flint;—the only bricks employed in this part of London Wall were evidently modern, and worked up on its South side as a neater boundary of part of Stone-cutter's Alley, which leads westerly from the Broadway to the Crescent, formerly, and indeed within my time, called Fleet Ditch. From thence it continued southerly to the tower, ordered to be erected by Edward the First, which must have stood upon or near the spot now occupied by the East half of Chatham Place, which is situated at the foot of Blackfriars Bridge. Upon the communication of my discovery of this tower to the late Richard Gough, Esq. he immediately produced a rare plan of London, by Hollar, not noticed in Vertue's Catalogue, in which this tower is particularly delineated.

That this part of London Wall was not of its original foundation, will be clear by the following extracts from Chamberlain's "History of London:" "Edward the First ordered the citizens to erect a new wall, to run from Ludgate westward behind the houses in Fleet Ditch, and then South, as far as the Thames; at the head of which was to be built a Tower for the reception of his Majesty." "Edward the Second, upon information that parts of the new London Wall, near Ludgate, and the Tower, were not finished, issued his Royal mandate to the Mayor and Citizens of London, enjoining them to use the utmost dispatch in completing the same."

As I have frequently found persons inspecting the foundations of old buildings, with the hope of finding fragments of *British* workmanship, I beg leave to caution them, by inserting the following extract from Dr. Woodward's letter to Sir Christopher Wren, dated "Gresham College, 23d June, 1707."

"The *Romans*, at their descent here, found nothing that carry'd the appearance of a building; no not one stone upon another: nor so much as a brick in all the whole Island. And though some others may be easily pass'd over, I cannot but be somewhat surpriz'd to find a gentleman of the great dilligence and ingenuity of Mr. Somner, taking the *Roman* bricks, that he observ'd in the Walls of Canterbury, for *British* bricks."

PARTS OF LONDON WALL AND BETHLEM HOSPITAL.

The opposite plate presents short specimens of that great portion of London Wall, which extends seven hundred and fourteen feet westward from the ground which faces the North end of Winchester Street, nearly to the spot where Moorgate stood. The chief part of this great length of wall consists of three distinct characters. First, an inside one of chalk and flint, cased on either side with a rubble one of rag-stone, strongly cemented together. This wall is, in some places, about eight feet thick, and eight feet high from the present pavement where the mud-raker is (see the print); but it must originally have commenced at a depth considerably below him, as may be seen whenever the ground is opened. The third character is a tessellated, or party-glazed brick wall, surmounted with battlements coped with stone. It is erected upon two feet, three inches, of the cased wall, on that side next to the city ditch, and is in height from the top of the cased wall to the top of the stone coping, eight feet; the space between the battlements is two feet, six inches. Upon clearing the dirt away from some parts of the top of the cased wall, I found that it had been covered with two layers of brick of an unusual size, measuring one foot, one inch and a half, by five inches and a quarter, and only two inches and a half thick. These bricks were of a rich deep red, extremely close and hard;—they were, possibly, some of those mentioned by Stowe as having been made in Moorfields. There are, it must be observed, in many parts of the stone casing, pieces of bright red larger bricks, but not so thick as those just mentioned; and these are often looked upon by many persons as Roman. That the materials and arrangement of this portion of London Wall do not accord with that part described by Dr. Woodward, standing in his time South-east of Bishopsgate, is very evident. Chalk and flint, for instance, are no where mentioned by him; however, there is a part of this wall within about one hundred feet of the scite of Moorgate, resembling, in some respects, the one inspected by the Doctor; but this difference of materials may reasonably be accounted for, as some parts of the wall might have needed less repairs, which took place at various times; and provided the general character of the wall were held up, the exact disposition of the materials was not attended to. I fully expect, if the workmen dig to a considerable depth below the present street, that old materials will be found; as it is reasonable to conclude, that in rebuilding a wall of strength, the hard fragments of the preceding one could not be better disposed of. As many learned writers are unsettled as to the foundation and early history of London Wall, I trust the above statement of the materials and measurements will be as much as can possibly be expected from me. Before I describe Bethlem Hospital, in Moorfields, I shall endeavour to trace it from its original foundation, North of the Church of St. Botolph, Bishopsgate. The old hospital and garden occupied the scite of the present streets, turnings, and houses, now, in nine instances, under the appellation of Old Bethlem, and which to this day remains the property of the hospital. The ground commences at the West of Bishopsgate Street, immediately behind the White Hart Tavern, and terminates in Broad Street Buildings, formerly called Deep Ditch. But as this ground is more particularly described in the deed of gift of Simon Fitz-Mary, printed by Howel in his *Londinopolis*, p. 65. I shall insert the following copy:



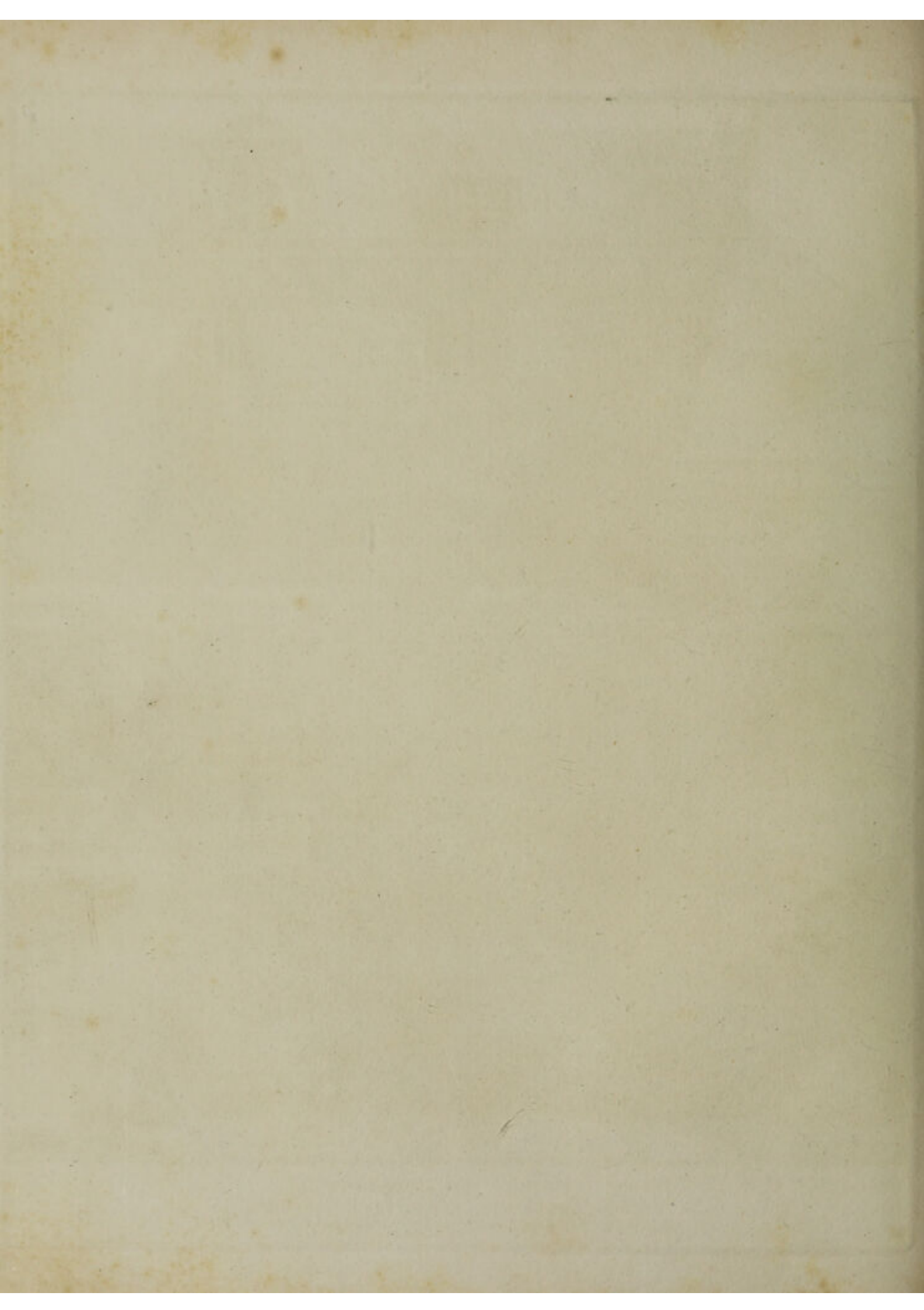
DRAWN AND ETCHED BY J. T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN IN JUNE 1812

PARTS OF LONDON-WALL AND BETHLEM HOSPITAL.

PUBLISHED SEPT^R 15, 1814, BY J. T. SMITH, N^O 18, GT. MAY'S BUILDINGS, ST MARTIN'S LANE.



" To all the Children of our Mother holy Church, to whom this present writing shall come,
 " *Simon* the Sonne of *Mary*, sendeth greeting in our Lord, where among other things, and
 " before other Lands, the high Altitude of the Heavenly Counsels, marvellously wrought by
 " some readier devotion, it ought to be more worshipped; of which things the mortal
 " sickness (after the fall of our first Father *Adam*) hath taken the beginning of this new
 " repairing: therefore forsooth, it beseemeth worthy, that the place, in which the Son of
 " God is become Man, and hath proceeded from the Virgin's Womb, which is increaser, and
 " beginning of Man's Redemption; namely, ought to be with Reverence worshipped, and
 " with beneficial portions to be increased: therefore it is, that the said *Simon*, Son of *Mary*,
 " having special and singular Devotion to the Church of the glorious Virgin at *Bethlehem*,
 " where the same Virgin of Her, brought forth our Saviour incarnate, and lying in the
 " Cratch, and with her own milk nourished; and where the same Child to us there born,
 " the Chivalry of the heavenly Company, sang the new Hymne, *Gloria in Excelsis Deo*.
 " The same time the increaser of our health, (as a King, and his Mother a Queen) willed to
 " be worshipped of *Kings*, a new Starre going before them, as the Honour and Reverence
 " of the same Child, and his most meek Mother: And to the exaltation of my most Noble
 " Lord, *Henry* King of *England*, whose Wife and Child the foresaid Mother of God, and
 " her only Son, have in their keeping and protection; and to the manifold increase of this
 " City of *London*, in which I was born. And also for the health of my soul, and the souls
 " of my Predecessors, and Successors, my Father, Mother, and my Friends. And specially
 " for the souls of *Guy* of *Marlow*, *John* *Durant*, *Ralph* *Ashweye*; *Maud*, *Margaret*, and
 " *Dennis*, Women: Have given, granted, and by this my present Charter, here, have
 " confirmed to God, and to the Church of *St. Mary* of *Bethlehem*, all my Lands which I
 " have in the Parish of *St. Buttolph*, without *Bishopsgate* of *London*, that is to say,
 " whatsoever I there now have, or had, or in time to come may have, in Houses, Gardens,
 " Pools, Ponds, Ditches, and Pits, and all their appurtenances, as they be closed in by
 " their bounds; which now extend in length, from the *King's* high street, East, to the
 " great Ditch in the West; the which is called deep Ditch; and in breadth, to the lands
 " of *Ralph* *Downing*, in the North; and to the Land of the Church of *St. Buttolph*, in
 " the South; To have and to hold the aforesaid Church of *Bethlehem*, in free and perpetual
 " Alms; And also to make there a Priory, and to ordain a Prior, and Canons; Brothers,
 " and also Sisters, when Jesus Christ shall enlarge his grace upon it. And in the same
 " place, the Rule and order of the said Church of *Bethlehem* solemnly professing, which
 " shall bear the Token of a Starre openly in their Coapes and Mantles of profession; and
 " for to say Divine Service there, for the souls aforesaid, and all Christian souls; and
 " specially to receive there, the Bishop of *Bethlehem*, Canons, Brothers, and Messengers of
 " the Church of *Bethlehem* for evermore, as often as they shall come thither. And that
 " a Church or Oratory there shall be builded, as soon as our Lord shall enlarge his grace,
 " under such form, that the Order, institution of Priors, Canons, Brothers, Sisters, of the
 " visitation, correction, and reformation of the said place, to the Bishop of *Bethlehem*, and
 " his Successors, and to the Charter of his Church, and of his Messengers, as often
 " as they shall come thither, as shall seem them expedient; no man's contradiction not-
 " withstanding; shall pertain for evermore: saving alway the Services of the chief Lords,
 " as much as pertaineth to the said Land. And to the more surety of this thing, I
 " have put myself out of this Land, and all mine. And Lord *Godfrey*, then chosen of
 " the nobles of the City of *Rome*, Bishop of *Bethlehem*, and of the Pope, confirmed then

" by his name in *England*, in his name, and of his Successors, and of his Chapter of his Church of *Bethlem*, into bodily possession, I have indented and given to his possession all the foresaid Lands; which possession he hath received, and entred in form abovesaid.

" And in token of sujection and reverence, the said place in *London*, without *Bishopsgate*, shall pay yearly in the said City, a mark *sterling* at *Easter*, to the Bishop of *Bethlem*, his Successors, or his Messengers, in the name of a Pension; and if the faculties or goods of the said place (our Lord granting) happen to grow more, the said place shall pay more, in the name of Pension, at the said terme, to the Mother Church of *Bethlem*. This (forsooth) gift and confirmation of my Deed, and the putting to of my Seal for me, and mine Heires, I have stedfastly made strong, the year of our Lord God, A thousand, two hundred, forty-seven, the Wednesday after the Feast of *St. Luke* the *Evangelist*, &c."

Howel, in the same page, states, that " King Edward the Third granted a protection, for the Brethren called *Milites beatæ Mariæ de Bethlem*, within the City of *London*, the fourteenth year of his reign. It was an hospital for distracted people."

Weaver says, p. 500, " In the parish of *St. Martin's in the Field*, there was an house wherein sometime were distraught and lunaticke people, of what antiquitie, founded by whom, or what time suppressed, saith Stowe, I have not read. But it was said, that a King of England, not liking such a kinde of people to remaine so neare his Pallace, caused them to be removed further off, to *Bethlem* without *Bishopsgate* of *London*, and to that hospital the said house by *Charing-crosse* doth yet remaine."

Howel says, p. 65, " Stephen Gennings, Marchant-taylor, gave forty pounds toward purchase of the Patronage, by his Testament, 1523. The Mayor and Commonalty purchased the patronage thereof, with all the Lands and Tenements thereunto belonging, in the year 1546."

Again, in p. 66, " King Henry the Eighth gave this hospital unto the City. The church and chappel were taken down in the reign of Queen *Elizabeth*, and houses builded there, by the Governours of *Christ's* hospital in *London*. In this place, people that be distraught in their wits, are now (by the suit of their friends) received and kept as before, but not without charges to their bringers in."

That this house must have been an early receptacle for lunatics long before Henry the Eighth gave it to the hospital, there can be very little doubt; otherwise Stowe, Weaver, or Howel, would have been able to have named the king who caused the removal of insane people from *Charing Cross*, had he been near their time.

" Mayster Skelton," in his " Why come ye not to Court," speaking of Wolsey, says,

" He grinnes, and he gapes,
" As it were Jacke Napes;
" Such a mad *Bedlem*."

By the liberality of John Haslam, Esq. Apothecary to *Bethlem* and *Bridewell* Hospitals, I am enabled to give the following extract, and likewise several other curious particulars relating to old *Bethlem*, and the foundation of the present structure. I am also indebted to the same gentleman for the opportunities afforded me of inspecting the inside of the building.

Extract from the books of the hospital.

29th March, 1637. " It is ordered by this court, that a particular of the houses at *Charing*

" Cross, belonging to Bethlem, shall be delivered to the Right Honorable the Marquis of Hambleton; and of the particular valuations of the same, as they were valued to the Lords of the Council in Anno 1632."

Mr. Haslam also informs me, that after much inquiry, he found that the spot of ground where the Golden Cross Inn now stands, was the situation; but when, how, or by whom Bethlem got possession, remains to be discovered. The old hospital, garden, houses, and tenements belonging thereto, were, in former days, called " Bethlem Prison House;" and the patients, who sometimes exceeded the limited number of twenty, were called Prisoners. The first topographical instance I am able at present to produce, is an order, in 1577, to John Mell, to take charge of the two gates,—one next the street, and the other on the field side. In the same year the keeper complained of a nuisance arising from the White Hart (this is the house that had the date of 1480 painted upon it). In 1600 it was proposed that the Augmentation Office be searched to ascertain the precise boundary of the premises. February 26, 1619, it was proposed to have Mr. Middleton's water conveyed to the premises.

In 1624, the prisoners amounted to thirty-one in number. They were, at various times, so unruly under this establishment, that the keepers were obliged to call in some of the neighbouring flax-dressers to subdue them.

It is worthy remark, that in many parts of London the trades remain upon their old spots, viz. Cloth Fair for drapers, Monmouth Street for clothiers, Bedford Street for gold lace men and mercers (Messrs. Roberts and Plowman, mercers to the royal family, have worn out ten shop bills), Long Acre for coachmakers (Oliver Cromwell's carriage was built in Long Acre), Harp Alley for sign painters (here Barlow and Craddock painted signs), Paternoster Row for booksellers (this place was famous for publishers before the fire of London), and there are flax-dressers in Old Bethlem at this day.

I am enabled, by the kindness of Mr. Young, medallist, to present a few specimens of Bethlem Token inscriptions, copied by him from that truly valuable collection of coins in the British Museum, formerly the property of the amiable and much lamented Charles Barré Roberts, of Christ Church, Oxford, son of the Gentleman mentioned in p. 25.

"^{K.E} at Bedlam Gate, 1657," Reverse, "At the White Hart."—"G^HA At the Old Prison," Reverse, "In Bedlm, 1658."—"Hilton Will at black," Reverse, "In Bethlem, 1666, his halfpeny."—"Turner Henry Baker," Reverse, "In Bethlem, 1668, his halfpeny, H^TM"—"Badgett Ralph," Reverse, "Bethelam, 1668, his halfpeny, R^BE"—"H^CS Neare Badlam Gat," Reverse, "At the Merefields."—"T.B. The sine of the half" Reverse, "Moun in Bedlame."—"C^AH At the three" Reverse, "Tuns in Bedlam."—"Reddall James, at" Reverse, "the Plow in Bedlam, T^RS"—"Peele Bartholomew at y^e" Reverse, "Black Swan in Bethelam, his halfpeny."—"Ground Elizabeth," Reverse, "in Bethlehem."—"Clitherow Ephraim," Reverse, "at the Sun in Bedlam, E^CO"—"Antkibus Will," Reverse, in Bethlon."

On the 23d of January, 1673, and 8th of April, 1674, the benevolent Sir William Turner, Knt. and Alderman, took great interest in the concerns of Bethlem; and on the 8th of May following, it was proposed to petition the King for his consent for building a new house somewhere else. This was obtained; and the city, on the 25th of September, 1674, granted a lease for nine hundred and ninety-nine years, at twelve pence yearly rent, of seven hundred and fourteen feet of ground in length of the City ditch, extending from the postern nearly opposite to Winchester Street, to Moorgate.

This new building was to contain one hundred and twenty lunatics, and to be finished in four years. Mr. Hook produced two plans, and was ordered to make a model in pasteboard

of the intended hospital. Mr. Cartwright was mason, Mr. Titch, bricklayer, and Mr. Jerman carpenter.

The building was begun April 16th, 1675, and finished in July, 1676; it cost 17,000*l*.

October 17th, 1677. The Committee ordered that the two views which had been engraved of Bethlem, should be handsomely framed; that one pair should be presented to the King, and another to the Duke of York.

SOUTH-WEST VIEW OF BETHLEM HOSPITAL AND LONDON WALL.

The annexed plate exhibits half the back front of Bethlem Hospital, and also the back, and part of the side, of the West wing, erected by benevolent contributions, in 1733, for the reception of Incurables. This view commences from the scite of Moorgate, which stood much about the spot, where the bill-sticker stands (see the print). The other half of Bethlem was precisely the same, with the addition of a house for the Apothecary; and ended at the Postern, which stood opposite to Winchester Street: this half was sold by auction, in various lots, and brought about 5000*l*. The back of this building stands nine feet distant from the City wall, which, in some measure, acts as a screen to it. The principal entrance is from the North, of brick and free-stone, adorned with four pilasters, a circular pediment and entablature of the Corinthian order. The King's arms are in the pediment, and those of Sir Wm. Turner above the front centre window. Notwithstanding the melancholy purpose for which it was erected, it certainly conveys ideas of grandeur. Indeed it was for many years the only building which looked like a Palace in London. Carleton House, which is now by no means, even with its costly screen, so princely as might have been expected, was in my memory a mere lodging house in appearance. As for St. James's palace, it looks more like a place of confinement, than a palace. London should have boasted such a building as Hampton Court, for the town residence of our Sovereign. Before the front of Bethlem, there is a spacious paved court, bounded by a pair of massy iron gates, surmounted with the arms of the Hospital, viz. Argent, two Barrs Sable, a Labell of five points, throughout Gules, on a Chief Azure, an Estoile of sixteen points, Or, charged with a plate thereon, a Cross of the third, between a Human Scull, in a cup on the dexter side, and a Basket of Bread, i. e. Wastell Cakes, all of the fifth, on the sinister. Early mention is made of Wastell bread, by Chaucer, who says, speaking of the Prioress.

“ Of smale houndes hadde, she, that she fedde,

“ With rosted flesh, and milk and wastel brede.”

Some further particulars relating to Wastell bread, may be found in Mr. Douce's *Illustrations of Shakspeare and Ancient Manners*, Vol. ii. p. 210.

These gates hang on two stone piers, composed of columns of the Ionic order, on either side of which there is a small gate for common use. On the top of each pier, was a recumbent figure, one of raving, the other of melancholy madness, carved by Caius Gabriel Cibber. The feeling of this sculptor was so acute, that it is said he would begin immediately to carve the subject from the block, without any previous model, or even fixing any points to guide him; and I have often heard my father say, that his master, Roubiliac, whenever city-business called him thither, would always return by Bethlem, purposely to view these figures. They have lately been conveyed to Mr. Bacon's, to be cleaned, previously to their re-erection at the New Hospital, built upon the scite of the late Dog and Duck, St.



DRAWN AND ETCHED BY J.T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN IN AUGUST 1814.

SOUTH-WEST VIEW OF BETHLEHEM HOSPITAL AND LONDON WALL.

PUBLISHED SEPT. 15, 1814, BY J.T. SMITH, N°12, GT MARS BUILDINGS, ST MARTINS LANE.

George's Fields; the expense of which building was estimated, as I am informed, at 150,000*l*. These figures have been drawn by Stothard, and engraved by Sharp.

With all due deference to Mr. Roubelias's admiration, and the estimation of many others, in my humble opinion, they have been overrated. Indeed had they been the productions of Flaxman, they could not have been rated higher. The following lines upon these figures were in the possession of an unfortunate gentleman, who died in this Hospital some few years since:

Bethlemi ad portas se tollit dupla columna;

ΕΙΣΗΓΗ ΤΗΣ ΕΙΡΟΣ, ΧΑΛΙΔΟΣ ΕΙΡΟΣ ΕΧΕΙ.

Hic calvum ad dextram tristi caput ore re-
clinat,

Vix illum ad lævam ferrea vincla tenent.

Dissimilis furor est statuis; sed utrumq.
laborem,

Et genium artificis laudat uterq. furor.

At Bethlem gates two columns rise to view;
What's feign'd without, in life within proves
true:

On stones without, two kinds of grief are
seen;

Like dolorous passions obvious reign within.

This, to the right, in dismal state

Lolling leans backward his bald pate.

In doleful dumps, on inward light

The visionary rolls back his sight.

That, to the left, his iron chain

With difficulty can restrain.

His veins with fiery choler swell—

His anger a foretaste of Hell.

And what the sculptor here doth paint,

Within, griefs similar represent.

Two statues diverse ills express

Each equally remote from bliss:

As different as fire from frore.

That seems to whine, and this to roar.

Eternal honour to the artist give:

And bid his fame and genius live.

Ingenious toil that could devise

One foaming fury, one as cool as ice.

Pope, in the *Dunciad*, has noticed these figures, in the following lines:

“ Close to those walls where folly holds her throne,

“ And laughs to think Monroe would take her down;

“ Where o'er the gates, by his fam'd father's hand,

“ Great Cibber's brazen, brainless brothers stand.”

For these figures, it is currently reported, that Cibber took the porter of Oliver Cromwell as his model.

There is an excellent figure, by Cibber, of a Bag-piper, in the garden front of Mr Hinchcliff's house, situate on the east side of Tottenham Court Road, No 178. It was his father's, and stood for many years in his stone yard, in Long Acre.

The principal entrance to this Hospital, is above four semicircular steps, and where the Porter attends, at an iron gate, commonly called the Penny Gate: for it must be stated, though I confess to the disgrace of our ancestors, that formerly, nay indeed, until about forty years back, persons of every class, male and female, were allowed to walk through the wards of both sexes, as though the unfortunate maniacs had been wild beasts, by paying a penny at this gate, on their return. A perfect picture of this public exhibition of the most distressing of all maladies, is given by Hogarth, in his last plate of the *Rake's Progress*. At present the visits of idle curiosity are strictly forbidden, and none are admitted but by leave of the Governors. Members of Parliament have free access, and the relatives of patients are never denied the privilege of seeing them.

The men and women, in old Bethlem, were huddled together in the same ward. In this Hospital they have different wards, and gardens for air and recreation.

On either side of what are called the penny gates, the eye of taste is again arrested by a statue of a maniac, holding a money bottle; that on the right represents a man, and that on the left a female. They are excellently carved in wood, nearly the size of life, have frequently been painted in proper colours, and bear other evidence of age. It is reported, that they were brought from Old Bethlem. In tablets over the niches in which they stand, is the following supplication: "Pray remember the poor Lunatics, and put your Charity into the Box with your own hand."

The passage in which these figures stand, opens into the Hall, under the south cornice of which is the following inscription, in gilt letters.

"This Hospital was begun to be built in April, 1675, and was finished July, 1676, Sir William Turner, Knight and Alderman, President, and Benjamin Ducane, Esq. Treasurer. Sir Thomas Rawlinson, Knight, Alderman, and President of this Hospital, gave 100*l.* to purchase 5*l.* per ann. towards the repairs of this Hospital for ever, Anno Domini 1707."

Round this Hall are eighteen tablets for the reception of names of benefactors, divided at top by Cherubims' heads, excellently carved in wood, and much resembling those by Grinlin Gibbons, in the Choir of St. Paul's. On the left hand, north of the Hall, is a room, in which the physician and apothecary examine the patients. The Royal arms adorn the chimney-piece, and eighteen of the pannels, record the names of benefactors. In a corner of this room is preserved the production of a grateful patient, carved in wood and gilt; of which the following is a copy:

O GOD · KEEPE · ALL DWELLING · IN THIS PLACE IN HEALTH AND
WEALTH WITH · TRVTH AND GRACE · AMEN · I G

At the right and left of the hall there are large iron gates opening into the galleries, or wards for the patients. These wards are lit up from the North, and the cells, or sleeping rooms, are on the South side. The men were confined on the East half of the building, the women on the West. The staircase ascends from the South side of the hall, and is adorned with twenty-two pannels, containing the names of donors, surmounted with Cherubims' heads, similar to those in the hall. At the top of this staircase, there is a lobby, on the right and left of which there are iron gates, like those below, opening into similar galleries. At the foot of the gates, within the iron-work, on the female side, a horse-shoe has been let into the floor, as a protection from witchcraft; a custom of considerable antiquity, and which continues in England to this day. There are several in London, fifteen, for instance, are on the fronts of the thresholds of houses in Monmouth Street, three in Bedfordbury, and no less than twenty-eight in Rosemary Lane, commonly called Rag Fair; and within the memory of several of my friends, they were placed on the fronts of coal-barge cabins.

On the South of this lobby, there is a large handsome room for the governors, who meet every Saturday. It has a beautifully ornamented plaister ceiling; and over the West chimney-piece is a curious three quarter portrait, of King Henry the Eighth, the founder of the Hospital, painted on pannel, in a rich dress ornamented with precious stones. He has a glove in his right hand, and his walking stick in his left. This picture, in my humble opinion, was painted before Holbein practised in England, as it is destitute of the superior

knowledge of that great artist, both in colouring and effect. I think Holbein's splendid picture of him, in Barber-Surgeons' Hall, will support my remark. On the South side of this room, is a portrait of that great friend to the Hospital, Sir William Turner, painted at an advanced age, and said to be the production of Sir Peter Lely. There is another portrait of him at Bridewell Hospital, by Beale. The other portraits preserved in this room, are of Edward, son of Rob. Barkam, of Lincolnshire, and Mary his wife. They gave a large estate in that county, to this charity, estimated at 6000*l*.

Between these pictures hangs a small oval frame, containing the arms of Bethlem Hospital, surrounded by those of the Presidents, from the year 1640 to the present day, of which the following is a list:

Sir George Whitmore, 29th January, 1640	Sir Samuel Garrad, 10th March, 1720
Sir John Woolastone, 12th September, 1643	Humphrey Parsons, 5th August, 1725
Sir Charles Packer, 9th November, 1649	Robert Willmott, 18th January, 1741
Sir Richard Brown, 14th September, 1666	William Benn, 28th January, 1746
Sir William Turner, 22d October, 1669	Sir Richard Glynn, 25th September, 1755
Sir Robert Geoffry, 9th July, 1689	Sir William Rawlinson, 11th February, 1773
Sir William Turner, 28th August, 1690	Brackly Kennet, 31st July, 1777
Sir Robert Geoffry, 17th March, 1693	Brass Crosby, Esq., 7th June, 1782
Sir Samuel Dashwood, 15th March, 1703	Sir James Sanderson, 14th February, 1792
Sir Thomas Rawlinson, 22d September, 1705	Sir Richard Carr Glynn, 1st March, 1797
Sir William Withers, 15th December, 1708	

Over the east chimney-piece there is a picture of the arms of England, surmounted by the initials, R. H. This and the portrait of Henry, over the other chimney-piece, are said to have been brought from old Bethlem. In this room there are four drawings in Indian ink, two of them large; one exhibits the North elevation of the Hospital, the other a plan of the first floor. The two others are of a smaller size, and represent the front and back view of the principal gates, with Cibber's figures.

Above this court room, and the galleries already described, are other rooms, for the house-keeper and safer sort of patients. Those patients, who die poor, are buried at the expense of the Hospital, in a burial ground East of Golden Lane; the spot is known by the appellation, of "the Wooden World," most of the houses consisting entirely of timber.

The Galleries are three-hundred and thirty feet long, sixteen feet wide, and fourteen feet high; independent of the additional wings.

From the numerous list of those who have contributed towards the support of this humane institution, the following names are selected as the principal.

	<i>l.</i>	<i>s.</i>	<i>d.</i>		<i>l.</i>	<i>s.</i>	<i>d.</i>
Lord Craven gave towards rebuilding this house	100	0	0	1684 Dr. Garret	100	0	0
1677 John Hobby, Esq.	100	0	0	1689 Mr. Alexander Hosea . . .	200	0	0
The Countess of Devon	100	0	0	1691 Sir James Edwards . . .	125	0	0
1678 Mrs. Philippa Brooke	300	0	0	Jacob Lucy, Esq.	100	0	0
1679 Mr. Richard Staples	100	0	0	Mr. John Fowke gave a			
1680 Sir Peter Vandeputt	100	0	0	yearly rent of	190	0	0
Mr. James Mawrais	200	0	0	Mr. William Pott gave the			
1682 Sir John Moore, to Bride-				manor of Barston, and			
well and Bethlem	500	0	0	other lands in Kent, of			
Mr. Robert Blanchard	100	0	0	the yearly value of	111	0	0

	<i>l.</i>	<i>s.</i>	<i>d.</i>		<i>l.</i>	<i>s.</i>	<i>d.</i>
1692 Mr. Robert Hyett . . .	100	0	0	Isle of Thanet, of the			
1693 Captain John Jones . . .	125	0	0	yearly rent of	100	0	0
1698 Mr. John Brare	250	0	0	and after that his whole			
Lord Craven	100	0	0	estate.			
Mr. Edward Bettison . . .	100	0	0	Sir Robert Jeffery . . .	200	0	0
Mr. John Land	100	0	0	1744 to 1747, Captain John Al-			
1699 Mr. Edmund Burroughs .	333	15	0	dred gave to incurables	3,205	2	3
Mr. John Edmonson gave,				1772 Sir Watkin Williams			
to Bridewell and Bethlem				Wynne, Bart. . . .	200	0	0
Hospitals, lands in the				Nicholas Nixon, Esq. of			
Isle of Thanet of the				Mincing Lane, gave			
yearly value of	80	0	0	between Bridewell and			
Mr. John Johnson	105	0	0	Bethlem Hospitals	10,000	0	0
1701 Mr. Freemantle	100	0	0	And the late Benjamin			
Mr. Deputy Gwyn	100	0	0	Kenton, Esq. among			
1702 Sir Thomas Viner . . .	200	0	0	other great gifts, left to			
1704 Henry Harbyn	150	0	0	Bridewell and Bethlem			
Thomas Guy	200	0	0	Hospitals	10,000	0	0
1705 John Parsons, a farm in the							

The number of patients contained in this House, were, on the 3d of January, 1815, Men 51, women 70.

From a drawing by John Dunstall, kindly communicated to me by Mr. Richardson, Auctioneer, of King-street, it appears, that the outer gates of this Hospital consisted originally of wooden frames, with plain iron bars, and that the ground has been considerably raised in front, as there were four stone steps immediately under the gates.

The only plan which I have hitherto been able to meet with, that gives the distribution of the premises of Old Bethlem Hospital, is the rare one by Hollar, before noticed, in the possession of Mr. Lloyd. It is curious in other particulars, it exhibits Moorfields, then divided into quarters, with trees surrounding each division, the scite of the second Bethlem Hospital, then an uninterrupted space, and a cluster of five windmills standing on the scite of the North side of Finsbury Square, a part of which ground was, within my memory, called Mill Hill.

A VENERABLE FRAGMENT OF LONDON WALL, AS IT STOOD IN THE CHURCH YARD OF ST. GILES, CRIPPLEGATE.

This view contains the most perfect part of London Wall remaining within my time, as built in the reign of King Edward the Fourth, 1477; and which probably owed its preservation to its unexposed situation. But this curious piece of antiquity was doomed at last to meet its demolition, by reason of the frequent nuisances committed by some of the lowest class of people, who had been suffered to inhabit the adjoining premises; and in consequence of their depredations, the wall became so mutilated, that the Parish was induced to apply to the City for repairs; but finally, after some contest, it was settled by the City, that as they had no farther occasion to keep up their walls, the parish should be entitled to as much of London Wall, as bounded their church-yard. In consequence of this arrangement, the parish took down the fragments of battlements, and repaired the wall in a perfectly plain manner, as a safer screen from future innovation; to perpetuate which, the following inscription cut in stone, was let into the wall: "This wall was repaired at the expense of the Parish of St. Giles, Cripplegate, Thomas Dolly, William Robson, Churchwardens, 1803."



PUBLIC ARCHITECTURE.

DRAWN IN APRIL 1793, A VENERABLE FRAGMENT OF LONDON WALL, AS IT STOOD IN THE CHURCH-YARD OF ST. GILES CRISTLE GATE. DRAWN AND ETCHED BY J. T. SMITH
 IN 1793, SINCE WHICH PERIOD THE BASTLEMENTS HAVE BEEN TAKEN DOWN AND IN 1803 A BRICK WALL WAS ERECTED IN THEIR STEAD, AT THE EXPENSE OF THE PARISH.

LONDON: PUBLISHED AS THE ACT DIRECTS JAN 1812, BY JOHN THOMAS SMITH, 21, GYMNASIUM BUILDINGS, ST. MARTIN'S LANE.

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I also copied his Father's register of burial, but met with no better information.

March, | " John Milton, gentleman ----- 15" |
1646.

Mr. Richardson informed me, that it is generally believed Milton died in Jewin-street.

It is said, that Milton at one time lived in Petty-France, Westminster, where the gardens come into the Bird-cage Walk.

It is also believed, that he lived in Bunhill-Row; and a Barber in Chiswell-street, close by the well that gives name to the street, maintains that he resides in Milton's former habitation.

This part of the town has perhaps more Barbers' shops than any other. In White-Cross-street, Moor-lane, Golden-lane, &c. you can hardly walk ten yards clear of them.

The *Flying Barber* is a character now no more to be seen in London, though he still remains in some of our country villages. He was provided with a napkin, soap, and pewter bason, the form of which may be seen in many of the illustrative prints of Don Quixote. He had also a deep leaden vessel, something like a chocolate pot, with a large ring or handle at the top. This pot held about a quart of water, boiling hot; and thus equipped, he flew about to his customers. These pots are now no longer made in London. The last mould which produced them, and which was of brass, was broken up for metal, after the sale of Mr. Richard Joseph's pewter moulds, last January, in New-street, Shoe-lane.

The entertaining and venerable Mr. Thomas Batrich, barber, of Drury-lane, informs me, that before the year 1756, it was a general custom to lather with the hand; but that the French barbers, much about that time, brought in the brush. He also says, that "A good lather is half the shave," is a very old remark among the trade.

The old chandeliers of three, four, and six branches, are now disused. Mr. Batrich has two suspended from his ceiling; he has also a set of bells fixed against the wall, which he has had for these forty years. These are called by the common people Whittington's Bells. In his early days, about eighty years back, when the newspapers were only a penny a-piece, they were taken in by the Barbers for their customers to read during their waiting time. This custom is handed to us by the last E. Heemskerck, in an etching by Toms, of a Barber's Shop, composed of monkies, at the foot of which are the following lines:

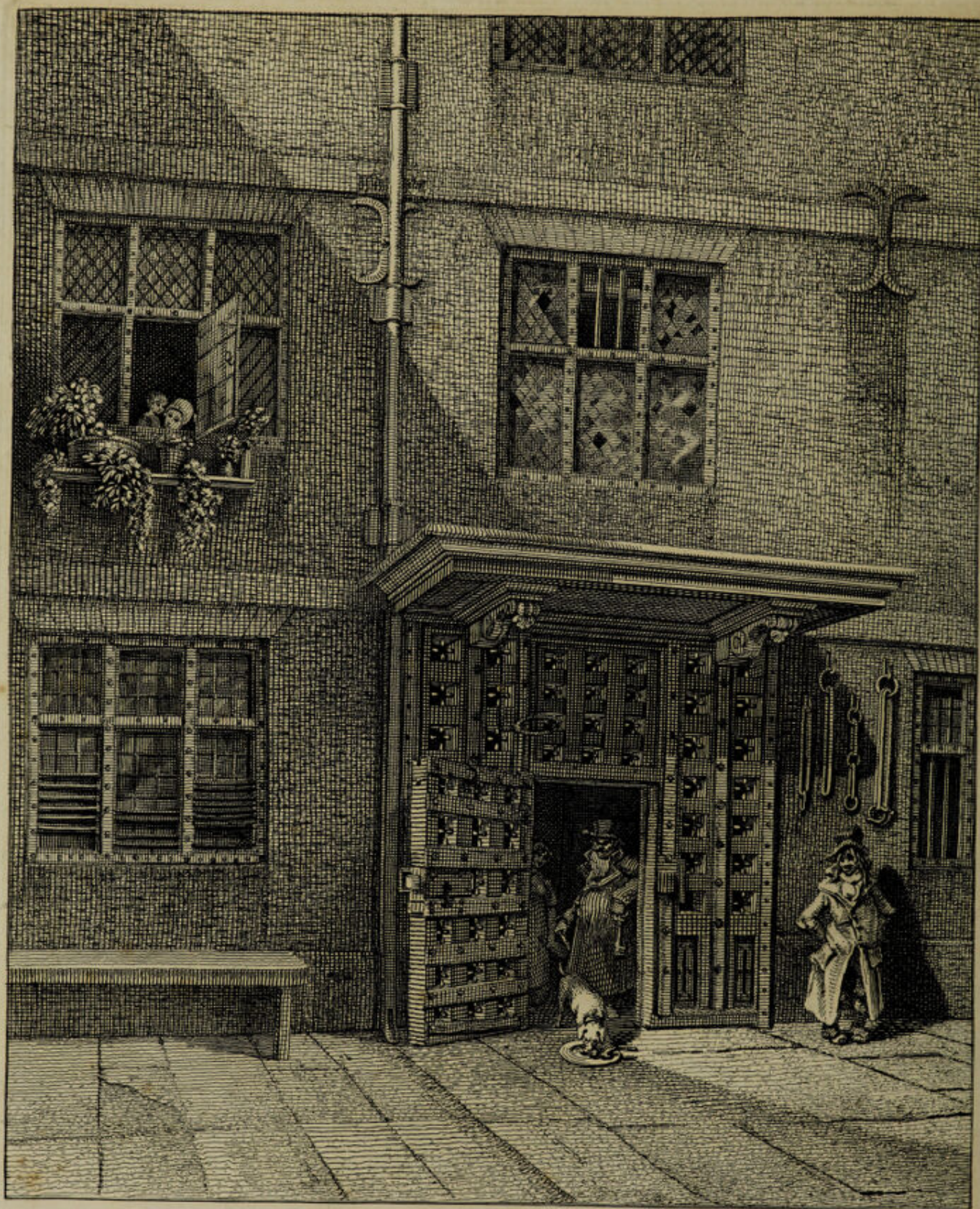
" A Barber's Shop adorn'd we see,	" The Master full of Wigg, or Tory,
" With Monsters, News, and Poverty;	" Combs out your Wig, and tells a Story,
" Whilst some are shaving, others bleed,	" Then palms your Cole, and scraping, smiles,
" And those that wait the Papers read:	" And gives a Bill to cure the Piles.

In former days, it appears, that waiting customers beguiled the time with playing on a lute, or on the cittern, the latter being a musical instrument resembling the guitar. In one of Burton's little books, entitled "Winter Evening Entertainments," published in 1687, with several wood cuts, there is a representation of a Barber's Shop, where the person waiting his turn is playing on a lute.

On one occasion, that I might indulge the humour of being shaved by a woman, I repaired to the Seven Dials, where, in Great St. Andrew's-street, a slender female performed the operation, whilst her husband, a strapping soldier in the Horse-Guards, sat smoaking his pipe. There was a famous woman in Swallow-street, who shaved; and I recollect a black woman in Butcher-row, a street formerly standing by the side of St. Clement's church, near Temple Bar, who is said to have shaved with ease and dexterity.

Mr. Batrich informs me, that he has read of the five Barberesses of Drury-lane, who shamefully mal-treated a woman in the reign of Charles the Second.

The Barbers' poles, that were put down when the act passed for the removal of the London



DRAWN AND ETCHED BY J. T. SMITH.

PUBLIC ARCHITECTURE.

DRAWN IN JUNE 1811

INSIDE VIEW OF THE POULTRY COMPTER.

PUBLISHED NOV 10 1813, BY J. T. SMITH, NO 18, CUMMINGS BUILDINGS, ST. MARTINS LANE.

signs, are now occasionally to be met with. There is one in Moor-lane, another in Duke's-Place, one in Rag-Fair, and another near Shoreditch Church. There is also a pretty large one in Ogle-street, by Queen Anne-street East, now Foley-street. This pole or Barber's sign, is generally understood to be nothing more than the representation of a staff, which was given to the patient to hold, in order to encourage the blood to flow freely while under his hands. The black, blue, or red band painted round it, is supposed to be ribbon or garter, with which the arm was tied after the operation.

INSIDE VIEW OF THE POULTRY COMPTER.

It was not my intention to have given views of any buildings erected after the fire of 1660; but, finding that this prison, and likewise the hospital of Bethlem, were about to be taken down, I could not withstand the temptation; and as they were erected so recently after the conflagration, and in some respects shew the new style of building I trust I shall stand excused with my readers.

Before I notice the present building, I shall describe the old one, by inserting a few extracts from a rare tract published in 1670; for the loan of which I am obliged to my intelligent friend, Mr. Thomas Coram, of Lyon's Inn. It was written by Humphry Gifford, who lived for many years at the Compter door as Master Keeper thereof.

"The prison of the Compter in the Poultry (as it was before the late dreadful fire) contained in breadth but two and twenty foot ground, by reason whereof the said compter was so minute, inconvenient, and insufficient, that there was not, nor could not be, a Chappel, or room, for the minister and prisoners to assemble, pray, preach, and hear in, the pulpit standing in the open yard; which in summer suns and heats, and winter rains and colds, was most inconvenient, and exceedingly prejudicial to the health and well-being both of minister and prisoners. The Hole-ward also of the said compter was not, nor could not be, twenty foot square, for sometimes forty, othertimes fifty prisoners, to be and lie constantly in, dress and eat their meat in, and for all other necessary occasions and office; which caused the great annoyances, contagions, and yearly mortality among them. Neither was, nor could there be, a particular separate apartment or ward for women to be, and lodge in, but were necessitated to be and lie in the men's ward, promiscuously together; and so temptations and debaucheries were impossible to be avoided and prevented. And there was not, nor could there be, a room, free of rent, for the most ancient, decrepit, and sick prisoners to lodge in; who though gentlemen and citizens born, bred, and had lived well and in good fashion, yet by misfortunes, casualties, and losses, grown poor and not able to pay rent, were thereby necessitated to lie in the said Hole-wards on the boards, and there languish, dye, and perish."

In a subsequent part of this tract, it appears that the above Humphry Gifford was highly instrumental in raising a subscription for the rebuilding of the Poultry Compter, and that the following persons headed his list:

The Lord Archbishop of Canterbury,
The Lord Bishop of London,
The Lord Bishop of Chichester,
The Lord Bishop of Rochester,
The Lord Bishop of Sarum,
Sir John Langham,
Sir Andrew Riccard,

Sir William Thomson,
Sir Samuel Barnardiston,
Sir Gervase Elwes,
Sir William Backhouse,
Sir John Cutler,
Sir Theophilus Biddolph,
Sir Andrew King, &c.

How far this humane gaoler was supported I know not; but upon an inspection of

the prison, in June, 1812, I found a chapel large and lofty, with a gallery. The pulpit was placed in the South-east corner of it, so that the minister might enter, and go out immediately, without passing the common prisoners below. The Sheriff is the principal officer;—the secondary, the clerk of the papers, four clerk sitters, and eighteen sergeants at mace. This prison escaped the fury of the mob in the riots of 1780, on account of there being but one entrance, a long narrow passage from the street called the Poultry; and that was so completely filled with soldiers, that it was impossible to get at it; and indeed their march was immediately from Newgate to the Bank. Though the present comptroller was far superior to the old one, yet it was found unhealthy and unsafe for the prisoners, and they were removed in the beginning of February, 1813, to Giltspur Street; until the New-prison, now nearly finished in Whitecross Street, should be ready for them. The back part of the prison was sold by auction, February 10th, 1813.

Aldgate held the prisoners of the Poultry Compter from the time of the great fire to the period of its being rebuilt. As the present subject is of prisons, and Aldgate has just been mentioned, I cannot withhold the following curious information concerning it, kindly communicated to me by the late William Havard, Esq. in an account of Aldgate House, Bethnal Green. "This house was built by Thomas, Lord Viscount Wentworth, who was Lord of the manor of Stebunheath in the reign of James the Second, and descended (inter alia) to Lady Sophia his daughter, who dying without issue, the family filed a Bill in Chancery for the direction of that court as to the division of her property. After a long contest a sale was ordered, and this noble mansion, together with many acres of rich land lying round it, was bought by Ebenezer Mussell, Esq. who expended a considerable sum of money in the improvements and embellishments thereof; amongst the latter is the additional building erected on the North side, chiefly composed of the principal parts of the ancient gate of the city of London Ealdgate or Aldgate.

"In the year 1766, the citizens of London having obtained an act of Parliament to widen their streets, an order of Common Council was issued to take down these ancient barriers of their city; and Mr. Mussell who was one of the greatest and most learned antiquaries of his time, made a purchase of Aldgate, the best part of which he removed to Bethnal Green, and re-edified the same on the North side, adjoining to his mansion-house there, to which from thence forward he gave the name of Aldgate House. The bas-relief in the South front is wood, and, if tradition is to be credited, is cut out of part of a famous oak, which grew upon Bow common, called Watt Tyler's Tree, which shewing symptoms of decay (after standing some centuries) was purchased by the Aldermen and Council of Aldgate ward, who ordered this civic ornament to be cut from it, and added to their public gate. The stone heads in the round niches are of two of the Roman emperors, and supposed to be as old as Aldgate itself.

"The armorial bearings are the Mussells, with the Burgesses and Davy's, being his father's and mother's side; and the second, that of Sir John Davy, of Creedy, in the county of Devon, Bart. whose daughter Elizabeth was Mr. Mussell's first wife. Above and below the city arms are two inscriptions, viz. CC* (*Common Council) destroyed 1766, E. M.* (Ebenezer Mussell) restored. Upon the death of Mr. Mussell, October, 1764, this mansion was vested in his second wife and widow, Sarah, who, in May 1765, intermarried with John Gretton, junior, of Hampstead, in the county of Middlesex, Esq. who is the present possessor." Mr. Havard was one of the many inseparable friends of David Garrick.



Drawn and Etched by J. J. Smith.

DOMESTIC ARCHITECTURE.

Drawn in July 1791

NORTH EAST VIEW OF AN OLD HOUSE LATELY STANDING IN SWEEDON'S PASSAGE, CRUB STREET,

THIS HOUSE ACCORDING TO TRADITION WAS INHABITED BY TWO OF THE MOST
 DISTINGUISHED MEN OF THE CITY, SIR RICH. WHITTINGTON IN THE REIGN OF HENRY 4.
 AND SIR THO. GREYMAN IN THAT OF ELIZABETH.

LONDON: PUBLISHED BY THE ACT DIRECTS JAN^Y 25 1811 BY

GREENHAM HOUSE
 and the residence of
 Sir RICH. WHITTINGTON
 LORD MAYOR 1400.
 REBUILT 1801

THE ANNEXED INSCRIPTION APPEARS ON THE FRONT OF ONE OF THE
 SIX HOUSES WHICH OCCUPY THE SITE OF THE LATE MANSION.

JOHN THOMAS SMITH, NICH. GREAT MATH. BUILDINGS ST. MARTIN'S LANE.

DOMESTIC ARCHITECTURE.

NORTH-EAST VIEW OF AN OLD HOUSE, LATELY STANDING IN SWEEDON'S PASSAGE, GRUB STREET.

I COMMENCE with this house as one of the oldest in London within my time; but shall not insist upon its having been the residence of Sir Richard Whittington, though an inscription to that effect, of which a copy is given at the foot of the succeeding plate, has been cut in stone, and put up by the builder of the five houses erected upon its site.

Admitting the foundation walls of this building to have been of Whittington's time; the windows and doors were undoubtedly of the reign of Elizabeth. It must have been the mansion of some opulent person; and Sir Thomas Gresham, who is said to have been an inhabitant, might have altered it; for of all the houses I ever inspected, in London, none were so substantially built. The timbers were oak and chesnut, and used in the greatest profusion. The lower parts of the chimnies, on the ground floor, were of stone, in some instances blocked up, and in others considerably lessened. The rooms had been contracted, as the wainscot-partitions, in three instances, divided the ceilings, which, when whole, must have been ornamented in a regular manner, as large masses of the cornice were visible in some of the modern closets. Upon an examination of the upper part of the house, it was discovered that a portion of the building towards the north had been taken down.

It has been asserted that most of the old houses were chiefly built with chesnut; of this opinion was the late Dr. Ducarel; but the Honorable Daines Barrington has taken the opposite side of the question in a letter to Dr. Watson, published in the *Philosophical Transactions* for 1769, where he thus expresses himself: "Mr. Miller, (in his *Gardener's Dictionary*) hath endeavoured to prove, that the Spanish chesnut grew in great profusion to the northward of London, by a citation from Fitz-Stephens, which only implies that there were large forests in the neighbourhood of the metropolis, without either the chesnut, or any other tree, being specified.

"Most antiquaries also suppose, that Old London was chiefly built with this kind of

" timber, from these forests; there is not, however, the least appearance of any such tree, at present, within twenty miles of London.

" I remember the having once been present myself, when a wager on this head was won; it being supposed that a small specimen of a beam from a very ancient house in Chancery Lane, was of this wood; which turned out to be nothing but common oak.

" When you, therefore, lately put into my hands another such specimen of supposed chesnut, from the old hall of Clifford's Inn, I knew it immediately to be only the common oak.

" Dr. Ducarel, in his *Anglo Norman Antiquities*, p. 96, hath inserted a note of some length, to prove that Old London was not only built with chesnut timber, but that there still continues a large tract of chesnut woods near Sittingbourn, in Kent, which he conceives to be a full demonstration that this tree is indigenous in England.

" I had no sooner read this account, than I determined to examine these woods myself, as well as what trees might be found in their neighbourhood.

" The result of a very minute inspection of them is, that I found those parts which consist of Spanish chesnut to be planted in beds, or rows, about five yards distant from each other; nor are there any scattering trees to introduce them, which is what must be expected near woods of natural growth."

The instances of early carved dates on domestic buildings in London, that now remain, are few in number. I have only met with those of 1595 and 1599: the former is on the North bracket of a house on the East side of Gray's Inn Lane; the latter occurs on the back beam of a house in Duke Street, West Smithfield. It must not be concealed that the date of 1480 is to be seen upon the front of the White Hart Tavern, in Bishopsgate Street; but this is a modern painted one, and I have not yet found any thing beyond tradition to support it. The inside of this house, as well as the outside, has undergone much alteration. The entrance, for instance, had two large pillars profusely adorned with carved grapes, painted, supporting a porch which projected into the street, and which was standing within the memory of persons now living.

From this tavern, West, commence the streets called Old Bethlem, which extend from Bishopsgate Street, to New Broad Street.

SOUTH-EAST VIEW OF THE OLD HOUSE, LATELY STANDING IN SWEEDON'S PASSAGE, GRUB STREET.

This house being so curious, I was tempted to take another view of it. It exhibits a solitary instance of a projecting staircase, the entrance to which is at the studded door, as may be seen in the following plate: it was a circular one, evidently more modern than its *external parts*. The ground about this mansion had been raised, as there was a descent of nearly three feet into the parlours.

The house was let out in tenements to poor people, and latterly became a great nuisance. A filthy old woman, who sold Duke Cherries on sticks, and well known in the streets of London, occupied the upper wretched hole or loft of the staircase, for several years. This house was taken down in March, 1805. Cherries were sold on sticks about one hundred years ago, as appears in *The Guardian*, for July 2, 1713. "To *Zelinda* two sticks of *May cherries*."



DRAWN AND ENGRAVED BY J.Y. SMITH.

DOMESTIC ARCHITECTURE.

DRAWN IN JUNE 1841.

SOUTH EAST VIEW OF THE OLD HOUSE LATELY STANDING IN SWEEDON'S PASSAGE, CRUB STREET. THE ABOVE IS A SINGULARLY CURIOUS SPECIMEN, (IN LONDON) OF AN EXTERNAL WINDING STAIR CASE. THIS HOUSE WAS TAKEN DOWN IN 1840.

EXTERNAL SPECIMEN OF THE DRAFT TISSER STYLE. LONDON PUBLISHED AT THE ART DIRECTOR JAN 29 1841, BY JOHN THOMAS SMITH JUNR, GREAT MARY BUILDINGS ST MARTIN'S LANE.

The figure with the basket of songs, represents Joseph Clinch, a noisy bow-legged ballad-singer, particularly famous about twenty years back, for his song upon Whittington and his cat; he likewise sold a coarse old wood-cut of the animal, with its history, and that of its master, printed in the back-ground. Fellows of this description were formerly obliged to take out licences as ballad-singers, as appears from the following extract communicated to me by the friendly Mr. Clarke, bookseller, of Bond Street.

"Whereas Mr. John Clarke, of London, bookseller, did rent of Charles Killegrew, Esq. the licensing of all ballad-singers for five years; which time is expired at Lady-day next. These are, therefore, to give notice to all ballad-singers, that they take out licences at the office of the revels, at Whitehall, for singing and selling of ballads, and small books, according to an ancient custom. And all persons concerned are hereby desired to take notice of, and to suppress all mountebanks, rope-dancers, prize-players, ballad-singers, and such as make shew of motions and strange sights, that have not a licence in red and black letters, under the hand and seal of the said Charles Killegrew, Esq. master of the revels to his Majesty; and, in particular, to suppress one (illegible) Jish Mr. Thomas Var—cy (illegible) and Thomas Teats, mountebank, who have no licence, that they may be proceeded against according to law."—London Gazette, April 13th, 1682. No. 1712. Charles Killegrew, Esq. died January, 1725, aged seventy-five years

The office of master of the revels was created in 1546. The late John Charles Crowle, Esq. was master of the revels. The salary was small, but the office entitled him to a seat in any part of the theatres. In this privilege he was opposed some years ago by the manager of the Little Theatre, in the Haymarket; but maintained his right. Mr. Crowle was also trumpet-major of England, which place he held by deputy, to whom every one who blows a trumpet publicly (excepting those of the royal theatres) must pay a certain sum: and this power of collecting, even in half-crowns, extends over the Merry-Andrews and Jack-Puddings of every country fair all over England. Mr. Crowle left his illustrated Pennant's London to the British Museum, which he valued at 5,000*l*. The arms of the revels are displayed in the title-page of "Chalmers's Apology," and the identical Seal of the Office of the Revels, which was engraved on Wood, and used during the reigns of five Sovereigns, under the Killegrews, having been preserved, Francis Douce, Esq. F. S. A. its present possessor, allowed it to be introduced at the end of the first volume of the above work;—that Gentleman also having liberally permitted me to make use of the seal, I here introduce it accordingly.



A MAGNIFICENT MANSION, LATELY STANDING IN HART STREET, CRUTCHED FRIARS.

Of all my topographical delineations, I think myself singularly fortunate in being able to offer to the collectors two specimens so perfect and curious as the subjects about to be described; being well persuaded, that a time will come, when these in particular will be of great service to the young historical painter, as they at once afford documents, internal as well as external, of the same building at the same period: and had my investigation enabled me to have produced a part of the original glazing, the subjects would have been complete.

The obscure situation of this once splendid mansion will, in some degree, account for the generality of the public being unacquainted with it. It was at the end of a low dark entrance from the South side of Hart Street, Crutched Friars; and unless business or curiosity had led or invited people up the passage, they could not have seen it.

The house was let out, in tenements, to persons of different callings, the greater part being occupied by Mr. Clark, a carpenter, who held to himself the use of the whole yard, in the North part of which a saw-pit had been sunk. Mr. Clark's rooms having been deprived of their ornaments, and the other apartments being only accessible through the modern houses in Hart Street, which stood before it, there is nothing in the first plate to describe but its external parts. Most likely the ornaments of the front ends of the building, which had originally formed three parts of a square, were taken down to make way for the houses in Hart Street; and this conjecture is supported from the two wings having been only accessible through those houses. The decorations of the wing which was over my head, when I took this view, were similar to those on the corresponding one; but those parts below on the ground floor, with probably a door like that of the opposite wing, had been taken away to make the recess or passage in which I stood.

The whole of the wood in this house was oak, and all the ornaments were spiritedly carved: there were no laths but in the ceilings. The shields were heraldic; and in the lower tier were several arms of the city companies, though they had, by frequent coatings of paint, in many instances, been rendered nearly plain.

The grotesque carvings through the whole of this house were perfectly decent, which is more than can be said in other instances, and particularly of those introduced, into some of our places of Worship, by artists of the same period, and indeed, considerably prior to it, who would carve the most obscene subjects, at the ends of water-spouts; many of which remain in old towns, to this day:—but fortunately for the Londoners, about the year 1764, when the City was regularly paved (York Street, St. James's Square, was the first Street paved in this manner) and lighted according to the present mode, they were ordered to be taken down, together with the projecting signs, barbers' poles, &c.; at which time also the doors of houses in London were numbered.

Before this excellent regulation took place, artists and print-publishers, as well as tradesmen, were obliged to put up signs, or colour their doors differently from their neighbours, as will be seen from the few following instances copied from their publications. "Thos. Cockerill, at the Three Leggs and Bible, in the Poultry, 1701." "W. Herbert, at the Golden Globe, on London Bridge." "J. Simon, against Cross-lane, in Long Acre." "Alex. Brown,



DRAWN IN MAY 1792.

DOMESTIC ARCHITECTURE.

DRAWN AND ETCHED BY J.T. SMITH.

A MAGNIFICENT MANSION LATELY STANDING IN HART STREET, CRUTCHED FRIARS.

EXTERNAL SPECIMEN OF THE ARMSORIAL STYLE.
IN THE LATTER PART OF THE REIGN OF HENRY VIII.

THIS HOUSE WAS TAKEN DOWN IN 1801.
THE WHOLE OF THE FRONT WAS OF OAK.

LONDON PUBLISHED AS THE ACT DIRECTS JAN^Y 4. 1812. BY JOHN THOMAS SMITH, NEW GILTWORK BUILDINGS, ST MARTIN'S LANE.

at the Blue Balcony, in Little Queen-street, afterwards at the Blue Balcony, Holborn Bridge," the house which the famous Salmon had before occupied. "E. Cooper, at the Three Pidgeons, in Bedford-street." "Bernard Lintott, at the Cross Keys, between the two Temple Gates in Fleet-street." "Phil. Overton, against St. Dunstan's Church." "John Boydell, at the Unicorn, the corner of Queen-street, Cheapside." "J. Smith, at the Lyon and Crown, in Russell-street, Covent Garden; afterwards at the Golden Head, in Bloomsbury-square." "J. Faber, at the Green Door, in Craven Buildings, Drury-lane; afterwards, in 1749, at the Golden Head, in Bloomsbury-square." "James M'Ardell, at the Golden Head, in Covent Garden." "Robert Strange, at the Golden Head, in Henrietta-street, Covent Garden." Probably *Hogarth* started the sign of the Golden Head among artists; for Nichols, in his second edit. of "*Biographical Anecdotes of William Hogarth*," says,

"Hogarth made one essay in sculpture. He wanted a sign to distinguish his house in Leicester-fields; and thinking none more proper than the Golden Head, he, out of a mass of cork made up of several thicknesses compacted together, carved a bust of Vandyck, which he gilt and placed over his door. It is long since decayed, and was succeeded by a head in plaister, which has also perished; and is supplied by a head of Sir Isaac Newton," (lately taken down). "Hogarth also modelled another resemblance of Vandyck in clay; which is likewise destroyed."

The glazing of this house, is not coeval with it; indeed it might have been of a recent repair: for even at this time, the mode of glazing, in many instances, is similar. As to the precise age of this mansion, I must honestly declare myself to be in the dark, although it is ascribed in the plate, to the latter part of the reign of Henry the Eighth. My reason for so doing, is the full assurance of the late venerable Dr. Owen, vicar of the parish, that it had ever been looked upon by him and other aged parishioners, as the residence of Sir William Sharrington, who lived in the parish at that time. Be this as it may, it is evidently a curious specimen, and much resembling many buildings erected within the above reign, particularly one which has been kindly pointed out to me, by my worthy friend John Constable, Esq. of East Bergholt, Suffolk, bearing the early date of 1546, the last year of Henry the Eighth's reign. This date was discovered by him upon a magnificently carved oak chimney-piece, now remaining in one of the apartments of Beckenham Hall, Tolleshunt, Essex. The manor was granted by Henry the Eighth, to Stephen Beckenham, and Ann his wife, 1543. Mr. Nichols, in his preface to *Queen Elizabeth's Progresses*, speaking of the Queen during her confinement, when Princess, says; "Arriving at Woodstock, she was lodged in the gate-house of the Palace in an apartment remaining complete, within these fifty years, with its original arched roof, of Irish oak, curiously carved, painted blue sprinkled with gold, and to the last retaining its name of Queen Elizabeth's chamber."

But it must be observed that this style of building continued so late as 1600, as may be seen in an etching given in this work, of a curious room lately remaining in Sir Paul Pindar's house, Bishopsgate-street.

Many people in the neighbourhood of Crutched Friars, speak of this house under no other appellation, than that of Whittington's palace; and say that cats' heads were so carved in the ceilings, that when viewed from any part of the room, their eyes were always directed to the spectator: nay, some of them will go so far as to say that the doors had cats' heads for their knockers.

The house was pulled down, 1801, and warehouses and offices built upon its scite.

AN UPPER APARTMENT OF THE SAME MAGNIFICENT MANSION.

Of the numerous rooms in this house, the one here represented, was the most perfect: the ceiling, the cornice, arches, and figures supporting them, upon the lower cornice, were all of plaister. The lower cornice, together with all the ornaments, and other parts of the room, including the chimney-piece, were of oak: the carvings of the chimney-piece, the shells and scrolls above the pannels, together with their projecting mouldings, had been gilt. Among other ornaments of the ceilings, there was certainly that of a cat's head, which possibly gave rise to the vulgar report, of its having been the palace of Whittington.

There are many instances of carved rooms in England, of this and the following reigns, the ceiling of the Bodleian Library, Oxford, is something like it, though that is carved in wood, this is of plaister.

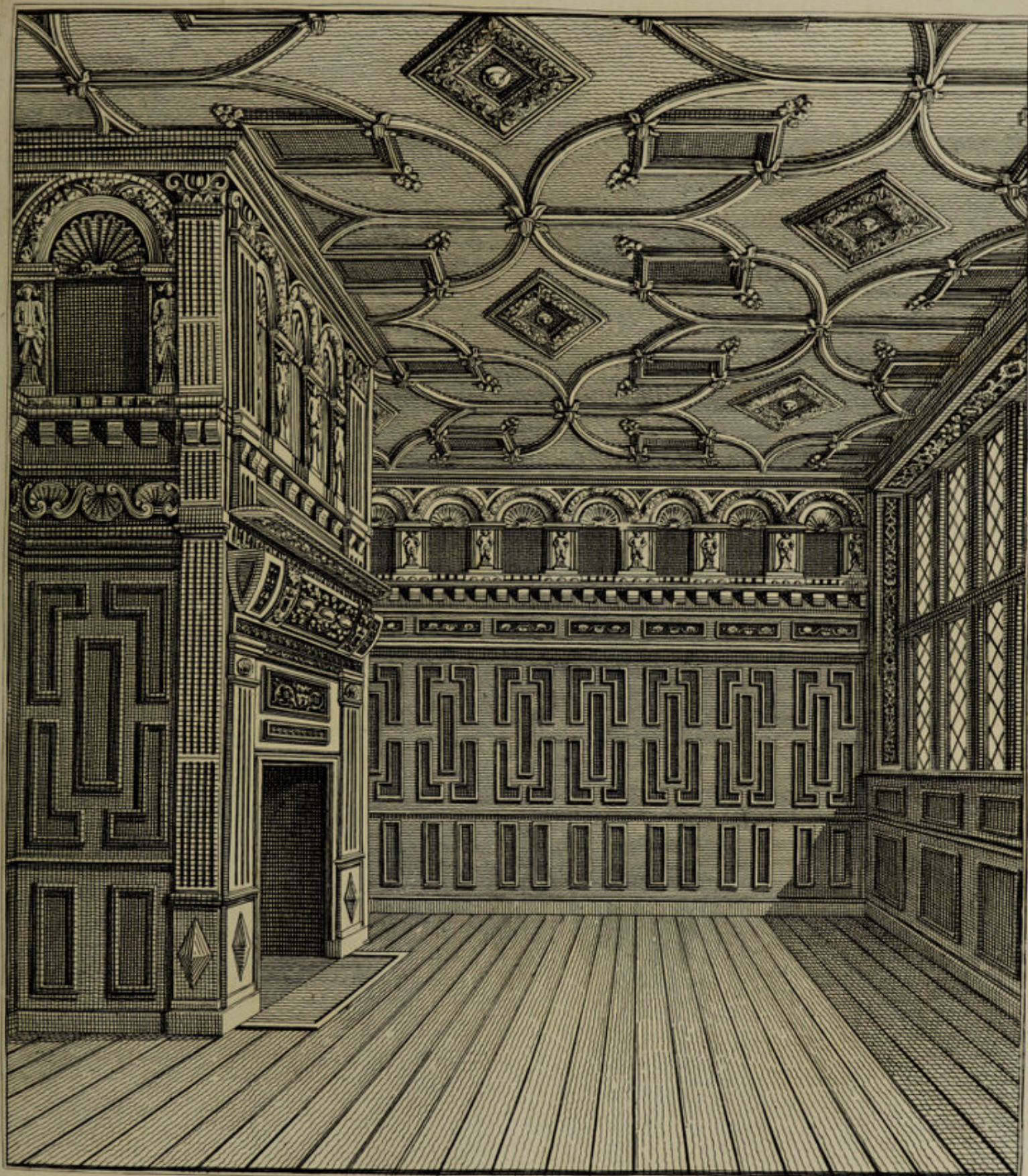
Gilt chambers were not uncommon in the reign of Henry the Eighth. Mr. Cavendish, in his *Memoirs of Cardinal Woolsey*, says: "Then had he two chambers adjoining to the gallery; the one most commonly called the gilt chamber, the other the council chamber." The profuse and close manner in which this room was ornamented and gilt, at once tells us that pictures at that time were not in fashion in domestic dwellings, but they were admitted at an early period, as appears from the following extract from Mr. Douce's "Illustrations of Shakspeare and Ancient Manners," vol. i. page 85. He says "In *Deloney's Pleasant History of Jack of Newbery*, printed before 1597, it is recorded, that in a faire large parlour, which was wainscotted round about, Jacke of Newbery had fiftene faire pictures hanging, which were covered with curtaines of green silk, fringed with gold, which he would often shew to his friends and servants."

I conceive, that the first pictures introduced into dwelling houses, were let into, or painted upon, the pannels over chimney-pieces, and doors only; for if we consider that the wainscoting of the rooms consisted of small pannels, with mouldings, sometimes gilt, we cannot suppose that pictures were hung against the sides of rooms, as is now the fashion.

The picture painted by Hans Holbein, of Henry the Seventh and his Queen, Henry the Eighth and Jane Seymour his Queen, luckily copied by Van Leemput, and engraved by Vertue, but unfortunately consumed by fire at Whitehall, in the reign of William the Third, 1697, was a melancholy instance of their being attached to the wainscot. I cannot conclude my observations on this room, without hazarding a conjecture, that the windows had armorial bearings, in painted and stained glass, as may be seen in many mansions of this period. At this present time, there is such a window particularly beautiful, at Mr. Bennet's, near Castle Carey, Somersetshire, exhibiting the arms of the Hastings family, and for which Lord Moira has frequently made very considerable offers.

Lord Orford says, in "Anecdotes of Painting," vol. ii. p. 85, that in Aubrey's MS. Survey of Wiltshire, in the Library of the Royal Society, he says, on the authority of Sir William Dugdale, that the first painted glass in England was done in King John's time.

In March, 1620, Osalinskie, Count Palatine of Sindomerskie, Ambassador Extraordinary from the King of Poland, accompanied with several Knights, and other attendants on his person, was received at Tower wharf, by the Earl of Warwick, the Lord Cromwell, and sundry of the King's Servants; and in his Majesty's, and seven or eight other Coaches, was conducted to his Lodging, in Crutched Fryars, ordained for him, and defrayed, (as was also his diet,) at a certain rate agreed upon per diem, without attendance of any of the King's Servants.



DRAWN IN MAY 1792

DOMESTIC ARCHITECTURE.

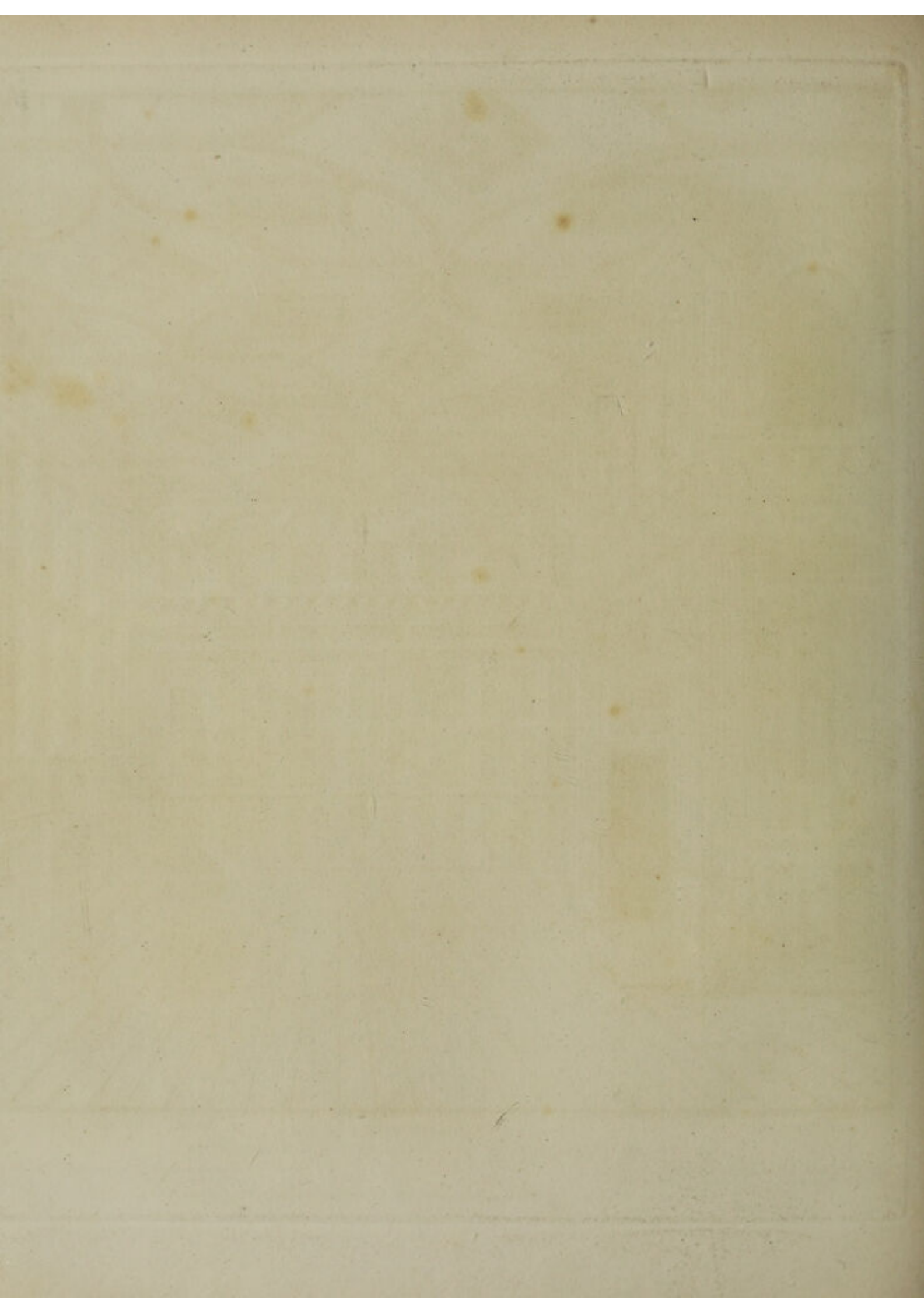
DRAWN AND ETCHED BY J.T. SMITH.

AN UPPER APARTMENT OF THE SAME MAGNIFICENT MANSION.

INTERNAL SPECIMEN OF THE DECORATED STYLE.
IN THE LATTER PART OF THE REIGN OF HENRY VIII.

THE CORNICE AND CEILING WERE OF PLASTER,
AND THE REST OF OAK.

LONDON PUBLISHED AS THE ACT DIRECTS JAM^S M. MILL, BY JOHN THOMAS SMITH N^{OS} 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



It is not improbable therefore that the building before us, from its magnitude and splendor, might possibly have been the residence of this Ambassador.

The floors of this house consisted of long narrow thick planks, which might have been covered with rich carpets, displaying the arms of the family at each corner.

" In a wardrobe account of the first year of Edward the Third, for the materials provided on occasion of his being knighted, are these articles :

" For the decoration of the King's chamber before his knighthood.

" For the preparation and decoration of the King's chamber, the night before he was knighted, in his palace at Westminster, on the last day of January, in the same year ;
" consisting of red carpets, with shields in the corners, containing the King's arms, five
" carpets.

" On the same day, cushions of new sammit, for the King's chapel, three cushions.

" Cushions of sammit, for the same chamber, after the King's knighthood, six.

" Covers for the benches, for decorating the said chamber, of different suits, viz. four
" red with green, one green, and four murray and blue ; nine bench covers.

" Also covers for benches, for decorating the said chamber, of the suit of the aforesaid
" carpets, with shields in the corners, containing the King's arms, four bench covers."

Antiquities of Westminster, p. 58.

Arras, was so named from the city of Arras, in France, a large, strong, and fine place, formerly peculiarly eminent for its tapestry-hangings, which were here invented ; but they are inferior to those of Paris, Brussels, and Antwerp,—of more modern date.

A specimen of the state of this art, so early as the Norman Conquest, is exhibited in the Cathedral of Bayeux ; the subject of which is, " The entire series of Duke William's descent on England," engraven and explained in Ducarel's *Anglo-Norman Antiquities*.

Tapestry-hangings were, however, manufactured in *England* as early as the reign of Edward the Third, and probably before that time, as appears from the following passage in Chaucer's *Canterbury Tales* :

" A Tapestry-Merchant last, whose web might pass

" Less for the work of London, than Arras."

The very curious old tapestry said to be Arras, portraying the Siege of Troy, which for ages had hung against the walls of the Painted Chamber, Westminster, was, in November, 1800, torn down, and most shamefully huddled into a dark damp hole under the building.

I apprehend that the custom of inlaying, or tessellating wooden floors, commenced in England in the reign of King Charles the First, and ended in that of Queen Anne. I have secured patterns of four such floors : two belonging to the reign of Charles the First, and two to that of Charles the Second. No. 1. is from that part of Whitehall, lately inhabited by the Duchess of Portland. No. 2. is from Somerset-house, purchased at the sale by Mr. Erwood, of Brownlow Street, in whose possession it now is. Nos. 3 and 4 are from the present old Gallery and waiting room in the Marquis of Stafford's house in Cleveland Row. These specimens will be found in a subsequent plate.

HOUSES LATELY STANDING ON THE WEST CORNER OF CHANCERY LANE, FLEET STREET.

The greater number of persons now living, must recollect this very singular house. It was of oak, lath, and plaister; and consisted of five sets of apartments, with the addition of a loft. These rooms increased in length and breadth, as they ascended from the street, so that every story, becoming larger upwards, rendered the attic considerably larger than the ground floor. This ancient, and once fashionable, mode of building, appears in direct opposition to common sense. Many such houses were erected on either side the streets, from Temple Bar to Whitechapel, as may be seen in the old engravings of Cheapside and Cornhill; particularly in those of the processions of Edward the Sixth, and Mary De Medici. In that part of Fleet-street, from Temple Bar, to the distance of three houses on its South side, beyond St. Dunstan's Church, one of the spots where the fire of London stopped, there were many, and indeed, there are now several, to be seen. Many are also remaining in Leadenhall-street, from Leadenhall to Whitechapel; for it must be recollected, that all the houses, from the third house from St. Dunstan's Church abovementioned, to Leadenhall, (or indeed where Leadenhall stood, it being now entirely taken down,) have been erected since the great fire of 1666; and it appears from the date 1667, cut on the front of a house, in the Poultry, occupied by Messrs. Phillips and Hingston, Chemists, that that part was one of the first finished after the conflagration. The ceilings of this house which probably had once been decorated, were quite plain. It was taken down in May, 1799. The following notice of it appeared in the "Morning Herald," May 20th, 1799:

"The house in Fleet-street, which the City is now pulling down to widen Chancery Lane, is the oldest in that Street, being built in the reign of Edward the Sixth, for an *elegant mansion*, long before there were any shops in that part of the City.

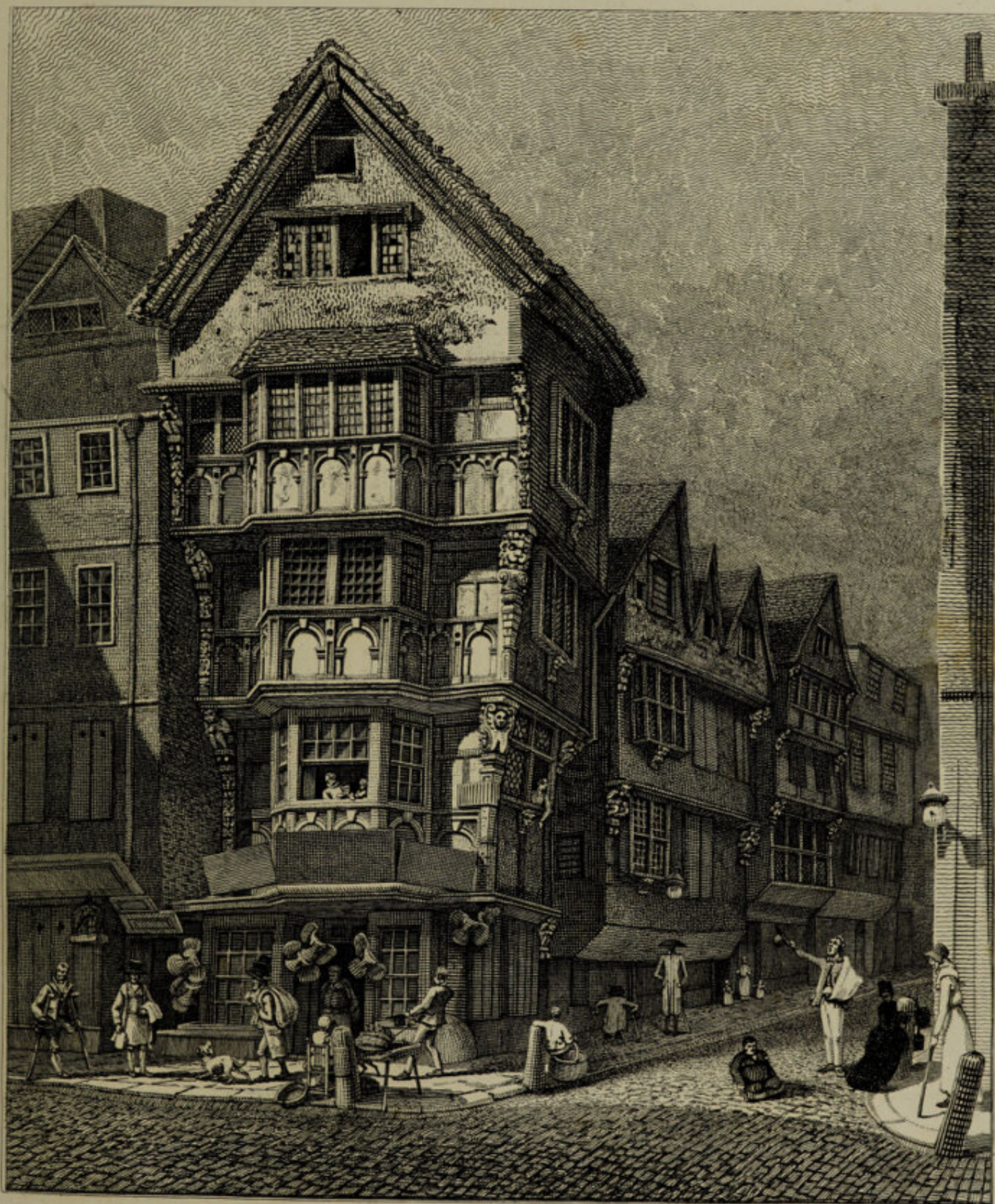
"It was from the top of this house, that several cherubs flew down, and presented Queen Elizabeth with a crown of laurels and gold, together with some verses, when she was going into the City, upon a visit to Sir Thomas Gresham. It was the contrivance of the Students of the Temple; and the accounts in the books of that day, say 'the Queen's Highness was much pleased therewith.'—The fourth cherub says:

"Virtue shall witness of her worthiness,
"And fame shall registrate her princelie deeds.
"The world shall still praie for her happiness;
"From whom our peace and quietude proceeds."

As the building just described was so near to Temple-Bar; I trust the Reader will pardon the introduction of the following extract, taken from Queen Elizabeth's Progresses, Vol. i. p. 22, as it may throw some light on a subject, concerning which we find so little information in the London Historians.

The Author describing the procession of Her Majesty, on the 13th of January, 1558, the day before her coronation, says,

"From thence her Grace came to Temple-Barre, which was dressed fynelye with the two



DRAWN IN AUGUST 1789.

DOMESTIC ARCHITECTURE.

DRAWN AND ETCHED BY J.T. SMITH.

HOUSES LATELY STANDING ON THE WEST CORNER OF CHANCERY LANE, FLEET STREET.

EXTERNAL SPECIMENS OF THE GOTHIC
TERRACE BRACKETED FRONT AND
PROJECTING STORIES, OF THE
REIGN OF EDWARD VI.

IT WAS FROM THE TOP OF THE CORNER HOUSE THAT SEVERAL FIREBALLS FLEW DOWN, AND PRESENTED QUEEN
ELIZABETH WITH A CROWN OF LARKS AND GOLD, TOGETHER WITH SOME VARIANTS, WHEN SHE WAS GOING INTO
THE CITY UPON A VISIT TO SIR THOMAS CROMWELL. THE FIGURES DISPLAYED IN THIS WORK ARE ALL
DRAWN FROM LIFE AND MOSTLY FROM PUBLIC CHARACTERS.

LONDON, PUBLISHED AT THE ACT DIRECTOR'S MUSEUM BY JOHN THOMAS SMITH, N° 18 CROWN BUILDINGS, ST MARTIN'S LANE.

THESE HOUSES WERE TAKEN DOWN
BY THE CITY IN MAY 1799 TO WIDEN
CHANCERY LANE. THEY WERE
BUILT BY OAK AND PLASTER.

" ymages of Gotmagot the Albione, and Corineus the Britain, two gyantes bigge in stature, furnished accordingly; which held in their handes, even above the gate, a table whering was written, in Latin verses, theffet of all the pageantes which the citie before had erected."

Possibly these very figures, provided by the City, might have been the originals of those described by Strype in his edition of Stowe's Survey of London, as an ancient Briton and Saxon, then standing in Guildhall.

That the figures now in Guildhall were put up after the fire of 1666, appears evident from the following notice of them by Hatton in his " New View of London," published in 1708; who says (speaking of Guildhall),

" This stately Hall, being much damnify'd by the unhappy conflagration of the City in 1666, was rebuilt Anno 1669, and extremely well beautified and repaired both in and outside, which cost about 2,500*l.* and two new Figures of Gigantick magnitude will be as before." Vol. ii. p. 607.

Sir John Hawkins, in his History of Music, vol. iv. p. 504, says, that " Mr. Edward Hatton was surveyor to one of the Fire-offices in London, and the author of Comes Comercii, an Index to Interest, and other useful books.

" The duty of the author's employment obliged him to make surveys of houses in all parts of the city; and in the discharge thereof he took every opportunity of remarking what appeared to him most worthy of note.

" His View of London contains the names of squares, streets, lanes, &c. and a description of all public edifices; among these are the churches, which, he being very well skilled in architecture, are no where else so accurately described; and although in the book the monumental inscriptions are sometimes erroneously given, no one can see it, as he may almost every day, exposed to sale on stalls, but must regret that a work of such entertainment and utility is held so cheap." Probably this note of Sir John's has invited readers to purchase it, for now the book not only bears a good price, but a copy is rarely to be procured.

It is remarkable, that this was also the case with Sir John's " History of Music;" but now that that entertaining and truly valuable performance is more *impartially* read, a copy is hardly to be met with, but at a considerably advanced price.

A friend in the Chamberlain's Office informs me that the accounts of these figures, (commonly called Gog and Magog) together with those of the repairs and alterations of the Hall after the fire of 1666, were unfortunately consumed when the Chamberlain's Office was burnt, about thirty years ago.

It having been reported, that these figures were of pasteboard, I obtained permission to examine them. They are of wood, and hollow. I stood upright in the body of one of them. They are composed of pieces of Fir; and I am informed were the production of a ship-carver. It is also reported, that they were presented to the City by the Stationers' Company, which, if true, might have given rise to the report of their being made of paper.

That giants for pageants were formerly made of pasteboard and other materials, is beyond doubt; for in Strutt's " Sports and Pastimes," p. 27, we find the following entry respecting the giants for Chester, made after the restoration of Charles II.

" For arsnick, to put into the paste, to save the giants from being eaten by the rats, one shilling and fourpence."

On Saturday, July 8th, 1815, in consequence of the alterations and repairs of the Hall, the figure called Gog [the one with the staff and ball] was taken down, and with difficulty moved by twenty men to a shed in a corner, prepared for its safety, until the west end of the Hall

be finished, where he and his comrade are to be placed upon pedestals on either side of the west window.

Mr. Montague, one of the two Gentlemen who direct the repairs, very kindly permitted me to examine this figure more minutely.

It measures fourteen feet, six inches, in height, from the upper leaf of laurels to the lower point of the beard five feet, three inches, the nose is nine inches, the opening of the eye-lids one inch and a half, across the shoulders about four feet, eight inches, the arm, from the wrist to the elbow, two feet, five inches and a half, from the wrist to the tip of the second finger, two feet, the feet are the length of the hands.

That there was something like a gate at Temple-Bar in 1532, 3, appears in Queen Elizabeth's Progresses, Vol. i. p. 10, in the description of the procession of Ann Bullen to her marriage: "So shee with all her companie, and the Maior rode forth to Temple-Bar, "which was newly paynted and repaired, where stood also divers singing men and children."

The figures introduced into this plate are all drawn from the life. The woman with crutches represents Ann Siggs, who will be further mentioned in a future page.

The man without legs crossing the street, is Samuel Horsey, well known in Holborn, Fleet-street, and the Strand.

The dwarf, hobbling up Chancery-lane, was Jeremiah Davies, a native of Wales. He was frequently shewn at fairs, and supported a miserable existence by performing slight-of-hand tricks; he was also very strong, and would lift a considerable weight, though not above three feet high.

The tall, slender figure next to Davies, was a Mr. Creuse, a truly singular man, who never begged of any one, but would never refuse money when offered. He died a few years back, in Middlesex-court, Drury-lane, and was attended to the burial-ground in that street by his friends in two mourning coaches. It is said he left money to a very considerable amount behind him.

EAST VIEW OF A ROOM ON THE FIRST FLOOR OF SIR PAUL PINDAR'S HOUSE IN BISHOPSGATE STREET.

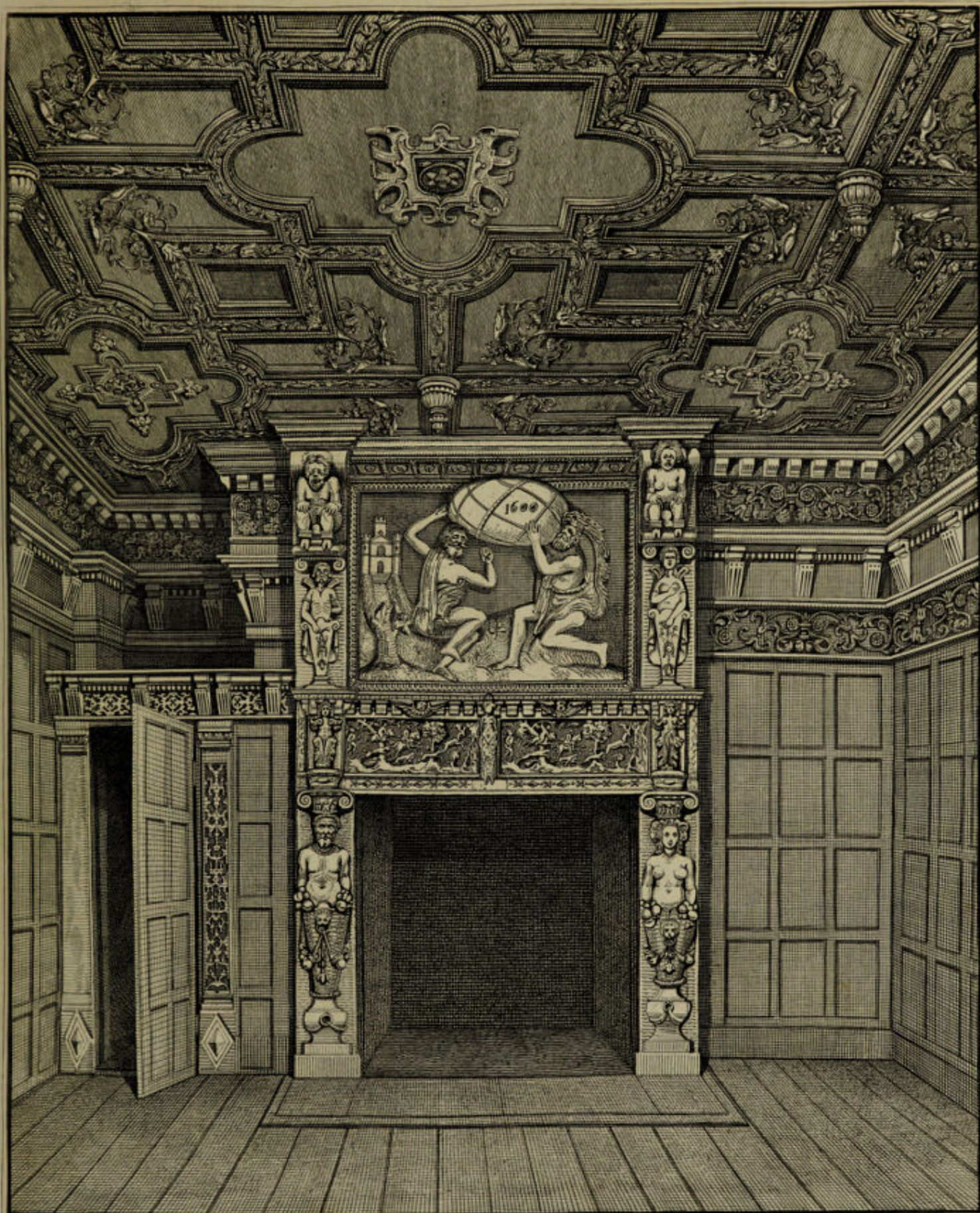
Fortunately this room, by far the most curious part of the house, remained for my hand to perpetuate.

On the chimney-piece was the date 1600; and this will assist in proving, that its style of Architecture, which is commonly called King James's Gothic, was in use in London in the reign of Elizabeth.

The ceiling was lath and plaister, together with all its ornaments, and also those of the upper cornice and frieze, including the upper half of the chimney-piece. On the latter was a basso-relievo, of two miserably modelled figures, of Hercules and Atlas, supporting the Globe, which the Artist, if the person who produced such a thing may be so called, has thought proper to make of the shape of an egg.

All the carvings, and every other part of the room, under the upper frieze, were of oak, excepting the lower half of the chimney-piece, which was of stone.

Some parts of the sculpture of the chimney-piece, were by no means so badly executed as the before mentioned basso-relievo, particularly the figures in fruit baskets, supporting the two tablets of stag-hunting, the latter of which were precisely a repetition of each other. I have every reason to believe, that the two adjoining houses, to the South, together with this, were originally one fabric; as fragments of similar ceilings, and grotesque figures of the same workmanship, are still visible in them: and indeed when we recollect that this house, com-



DESIGNED AND ENGRAVED BY J.T. SMITH.

DRAWN IN JUNE 1810.

DOMESTIC ARCHITECTURE.

EAST VIEW OF A ROOM ON THE FIRST FLOOR OF SIR PAUL PINDAR'S BISHOPSCATE STREET.

INTERNAL FINISHES OF THE DECORATED STYLE IN THE
LATTER PART OF THE REIGN OF ELIZABETH 1600.

THE CHIMNEY PIECE FROM THE FLOOR TO THE UPPER PART OF THE TABLETS OF HUNTING THE STAG IS OF STONE
THE UPPER PART, THE CEILING AND THE CORNICE ARE OF PLASTER, ALL THE REST ARE OF WOOD.

LONDON PUBLISHED AS THE ACT DIRECTS NOV. 19. 1810. BY JOHN THOMAS SMITH, N^o 19. ST. MARK'S BUILDINGS, ST. MARTIN'S LANE.

monly called Sir Paul Pindar's, has only one room on a floor, the back part being occupied by the staircase, we cannot suppose that so eminent a person, holding the rank of a first-rate merchant, and indeed an Ambassador enjoying the countenance of King James, and his son, Charles the First, could possibly make any figure in a house containing only four rooms. Nor can I give a stronger proof for my conjecture, than by stating that a portion of one of the ceilings, in the very next house, appeared to have been completed in that known as Sir Paul Pindar's. In September and October, 1811, the whole of the ornaments were cut away, and the room rendered, what the present possessors are pleased to call *a little comfortable*. To this point I never can subscribe, and only wish it had been my lot to have lived in it. However, these alterations exposed the Pindar arms which were in the centre of the ceiling, and hid by a circular piece of tin, from which a lamp had been formerly suspended. They are thus given by Guillim, sect. III. page 186.

"The field is Azure, a Chevron Argent, between three Lyons' Heads, erased Ermine, crowned Or. This was the Coat Armour of Sir Paul Pindar, of the City of London, Knight, whose bounteous piety manifested in many other charitable Actions, was in the year 1632, more conspicuous, in richly adorning and exquisitely beautifying the Choir of St. Paul's Church. Erasing is a violent rending of a member from the body, and may signify some worthy and memorable act of the bearer, that hath severed the head from the shoulders of some notorious, turbulent, or seditious person."

Notwithstanding Sir Paul Pindar gave to the parish of St. Botolph, plate and money to the amount of eight hundred pounds and upwards, together with plenty of venison for their feasts, yet they made him pay two pounds for eating of flesh for three years on *fish* days.

Among the parish archives are the two following curious entries:

"1585. Paid for bread and drinke for the ringers, when Anthony Babington and the rest of the traytors were taken, xxd.

"1586. Paid for bread and drinke for the ringers, when they range for the deathe of the quen of Skots."

The following notice of decorated rooms of the same reign, was kindly communicated to me by Henry Smedley, Esq.

The Chimney-pieces, in the old part of Cobham Hall, Kent, the Earl of Darnley's, are some of the finest specimens of internal decoration of the period of Elizabeth. It then belonged to Henry Brooke, Lord Cobham, but was confiscated by James the First, and bestowed on his cousin, Esme Stuart, Duke of Richmond, from whom the present proprietor is by females descended.

Samuel Woodforde, Esq. R. A. informed me that there are some curious rooms of the same reign in the village of Evercreech, in Somersetshire, in a Mansion which formerly belonged to Lord Hopton.

On the west side of the south end of this street remain several of the original rooms of the Bull Inn, which for many years had been the residence of Old Hobson, the Cambridge carrier.

Warton, in his second edition of Milton's Poems, p. 319, thus notices it:

"Hobson's inn at London was the Bull in Bishopsgate-street, where his figure in fresco, with an inscription, was lately to be seen. Peck, at the end of his MEMOIRS OF CROMWELL, has printed Hobson's Will, which is dated at the close of the year 1630. He died Jan. 1, 1630, while the plague was in London.—The proverb, to which Hobson's caprice, founded perhaps on good sense, gave rise, needs not to be repeated." Granger says, Hobson died in the 86th year of his age.

HOUSES ON THE SOUTH SIDE OF LEADENHALL STREET.

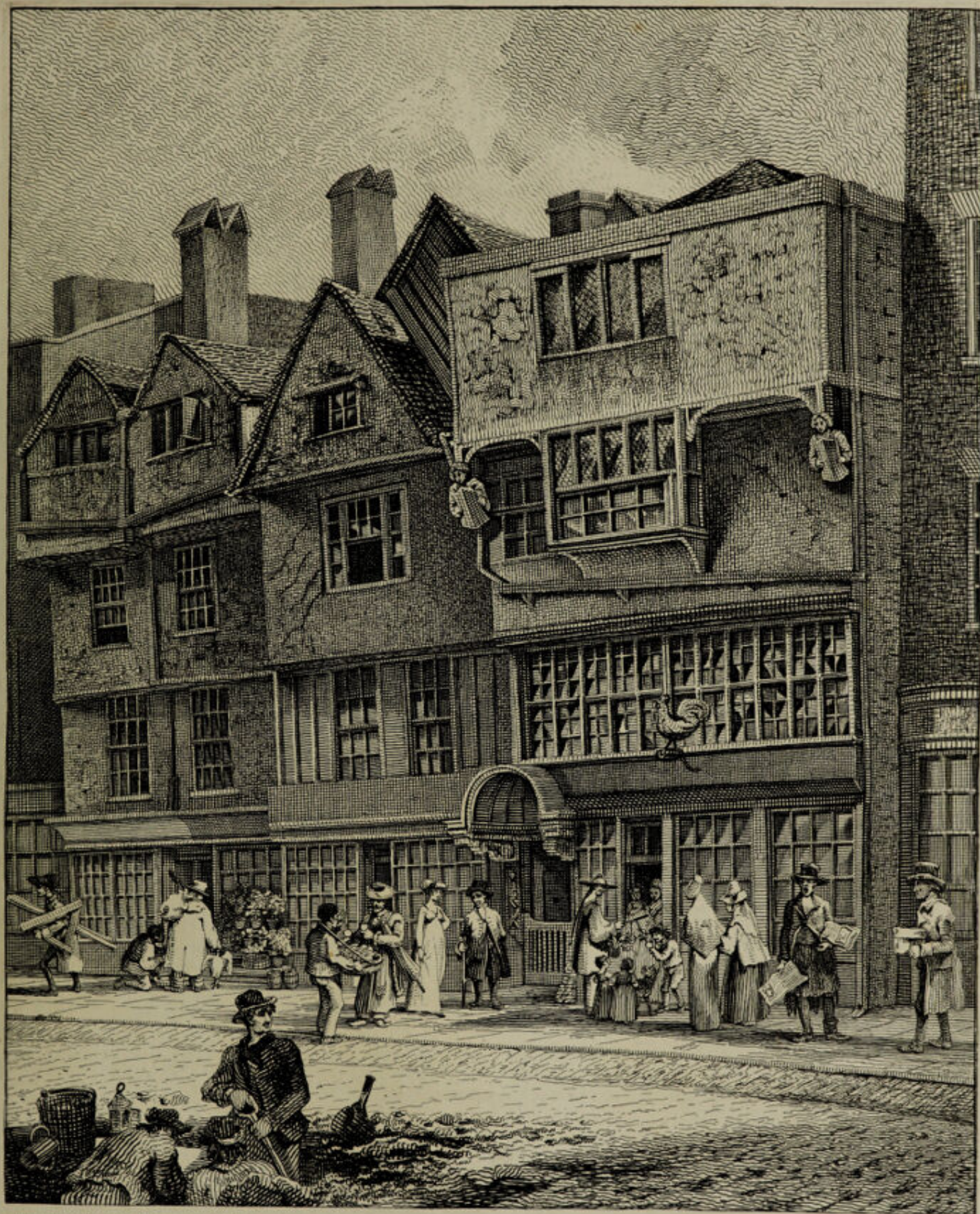
The principal mansion of this nest of houses, which exhibit some of the most curious of their kind remaining in Leadenhall Street, is at present a public-house, known by the sign of the Cock. One of the first floors is lighted by a window the whole width of the front, and is the only specimen of that description remaining in London. This room, formerly a stately one, but now used as a kitchen, retains parts of its old wainscoting, consisting of small square pannels, often to be seen in the houses built in the time of Elizabeth.

The second floor, with the projecting window, has been altered in the lower half of its glazing. It supports the third room by carved brackets of boys holding inverted shields, on which there might have been heraldic charges. These are also the only specimens of their kind remaining in London. The attic was originally of the gable form, but has been reduced to a flat top.

It might not be very wide of the truth to conjecture, that this house was originally a charity-school; and that the carved boys supported the arms of its founder. The whole of these houses, consisting of oak, chesnut, lath and plaister, are in the front of a brick building dated 1627, formerly occupied by the bricklayers' company, as their hall, but now richly fitted up by the Jews, as a synagogue, the entrance to which is under the archway, and through a passage; at the front of this entrance there is a small gate, represented in the annexed plate. This place of worship is well worth examining, and the Jews are extremely civil and attentive in shewing and describing it.

Monsieur de Bassampierre, the ambassador from France in the reign of King Charles the First, had his lodgings in Leadenhall Street, as appears in the following extract from *Finetti Philoxenis*, p. 188.

" His Majesty having received an account from France of the cold reception and
" entertainment given his ambassador (Sir Dudley Carleton) Lord of Imber-court, employed
" thither Extraordinary for prevention and accommodation of whatever differences that might
" grow from the late remove of the French from about the person of the Queen; news came
" soone after to court of the arrivall at Dover (September the foure and twentieth) of Monsieur
" de Bassampierre, sent ambassador from that King about the same businesse, whom to
" entertain answerable to the stile and Treatment of our King's ambassadors there, it was
" consulted of and resolved; that neither the master of the ceremonies, nor other officers of
" his Majesty, should be sent to receive and serve him further off than at Gravesend, and a
" nobleman no neerer than Greenwich, for his conduction thence by water to Tower
" Wharffe, and to his house hired, and furnished by himselfe in Leaden-hall Street, for
" which latter complement was chosen the Earle of Dorset. On his way towards his house,
" the master of the ceremonies letting fall some words concerning the provision of Diet made
" for him by his Majestic's Order; he would by no meanes accept of it, answering, that if the
" King would have been pleased to have assigned him a House, he would have received also the
" favour of his Diet, but to eate at another man's charge in his own House, (as he would be
" bold to call that hired for him by his Officers) he desired pardon if he refused it; so were
" the King's provisions, that had been allready served in, turned back againe." However,
this said ambassador on his departure accepted "a rich Jewell of foure great Diamonds, with



DRAWN AND ETCHED BY J.T. SMITH.

DOMESTIC ARCHITECTURE.

DRAWN IN JULY 1796

HOUSES ON THE SOUTH SIDE OF LEADENHALL STREET.

PUBLISHED SEPT. 15. 1844 BY J.T. SMITH, 218, G. MATH'S BUILDINGS ST MARTIN'S LANE.

"a great Pearle pendant at it, altogether esteemed by Jewellers (at a Merchant's rate) to be worth seaven thousand pounds."—p. 193.

The figure, with a box in his hands, represents Joseph Watkins, born 1739, in Richmond, Yorkshire; by trade a barber, and a man of a retentive memory. He knew Hogarth well, and informed me that he was the last person in London who wore a *scarlet* roquelaure; that he had frequently shaved his head, under which operation he would often be merry; that once, whilst the lather was on his head, he flew to the window to look at a boy who had placed a hot pye so hard upon a post, that the dish broke, and the gravy ran down its sides. This Hogarth immediately drew, and has introduced it in his plate of Noon, in the set of prints of *the four times of the day*. This same anecdote was related to me, when a boy, by Mrs. Hogarth, who also shewed me a study of a girl's head, exclaiming, at the same time, "There, my man, they said he could not colour; there's flesh and blood!" Mrs. Hogarth was sprightly to the last, and was, in my opinion, the most beautiful old lady I ever saw.

Mr. Watkins also informed me, that about fifty-three years ago, he gathered blackberries on the North side of the road now called Oxford Street; and that he recollected the triangular gallows at Tyburn. It was a standing one, and called the three legged mare, or the three footed stool. It stood where the turnpike house now is, at the end of Oxford Street and beginning of the Bayswater Road. A view of it has been given, by Hogarth, in the execution plate of the idle apprentice.

The place of execution was afterwards at a small distance on the Edgeware Road, across which a gallows was erected on the mornings of execution, consisting of two uprights and a cross-beam. On the West side of the road were two open galleries for spectators: these were standing in my time. The keys of one of them were kept by a squabby woman of the name of Douglas, commonly called Mammy Douglas, the Tyburn Pew-opener.

The next figure to Watkins is that of a draggle-tailed bawler of dying speeches, horrid murders, elegies, &c. The female in a morning jacket was sketched from the celebrated Mrs. Elizabeth Carter, a learned lady, who translated Epictetus into English. She died Feb. 19, 1806.—*Gent. Mag.*

The clumsy figure in a white coat, holding a goose, is well known about town as a vender of aged poultry.

The last figure, with a cocked hat, was a dealer in old iron, a man well known at auctions of building materials, and was nick-named by the brokers Old Rusty.

Granger, at the end of his "Biographical History," says,

"I shall conclude this volume with observing, that Lord Bacon has somewhere remarked, that biography has been confined within too narrow limits; as if the lives of great personages only deserved the notice of the inquisitive part of mankind. I have, perhaps, in the foregoing strictures, extended the sphere of it too far; I began with monarchs, and have ended with ballad-singers, chimney-sweepers, and beggars. But they that fill the highest and the lowest classes of human life, seem, in many respects, to be more nearly allied than even themselves imagine.

"A skilful anatomist would find little or no difference in dissecting the body of a king and that of the meanest of his subjects; and a judicious philosopher would discover a surprising conformity, in discussing the nature and qualities of their minds."

VIEW OF PART OF DUKE STREET, WEST SMITHFIELD.

The houses represented in the opposite plate display a ruder mode of domestic building, and, perhaps, a greater quantity of heavy timber, than any now remaining in London. The walls are lath and plaister; the timber, oak and chesnut; the rooms are small, with low ceilings; their staircases perpendicular and narrow; the windows irregular in their forms, and ill-placed.

I could not discover that these houses had ever been decorated. Fortunately there is the date 1599 cut in one of the beams at the back of the fourth house, by the order of the late Rev. Dr. Edwards, vicar of St. Bartholomew the Great, to which parish these houses belong. The above date was discovered by the Doctor upon a board taken from one of the houses when they were repaired, about twenty-five years ago. The floors of the shops are nearly two feet lower than the present street; and one of the inhabitants informed me, that formerly they were ascended by steps, and that he believes the ground to have been raised about four feet. Mr. Johnson who, at present, inhabits the fourth of these houses, has assured me that, to a certainty, there is chesnut in his house, and as he is a turner of every sort of wood, his opinion is of much weight.

This street was formerly called Duck Lane, as may be seen in many of the old plans and descriptions of London. In it there stood the Crown Tavern, noticed by Ned Ward the author of "*The London Spy*," in 1698, who says, speaking of the principal room, "He" (the landlord) "conducted us into a large stately room, where, at first entrance, I discerned "the master strokes of the famed Fuller's pencil, the whole room being painted with that "commanding hand, that his dead figures appeared with such lively majesty that they begot "reverence in us, the spectators, towards the awful shadows; our eyes were so delighted "with this noble entertainment, that every glance gave new life to our weary senses."

The pictures in this room consisted of the "Nine Muses, Pallas, Mars, Ajax, Ulysses, " &c." which must have been painted before 1672, as Isaac Fuller, the painter, died in that year.

"Mr. Edward Ward, the author of the *London Spy*, and many doggerel poems, coarse "it is true, but not devoid of humour and pleasantry, kept a public-house in Clerkenwell, "and there sold ale of his own brewing. From thence he removed to a house in an alley "on the West side of Moorfields, between the place called Little Moorfields, and the end "of Chiswell Street, and sold the same kind of liquor. His house, as we are given to "understand by the notes on the *Dunciad*, was for a time the great resort of high church- "men."—See *Sir John Hawkins's History of Music*, Vol. v. p. 73.

The remarkable figure with crutches represents the malignant Ann Siggs, before mentioned, praise-worthy for nothing but her cleanliness, a rare quality in a beggar.

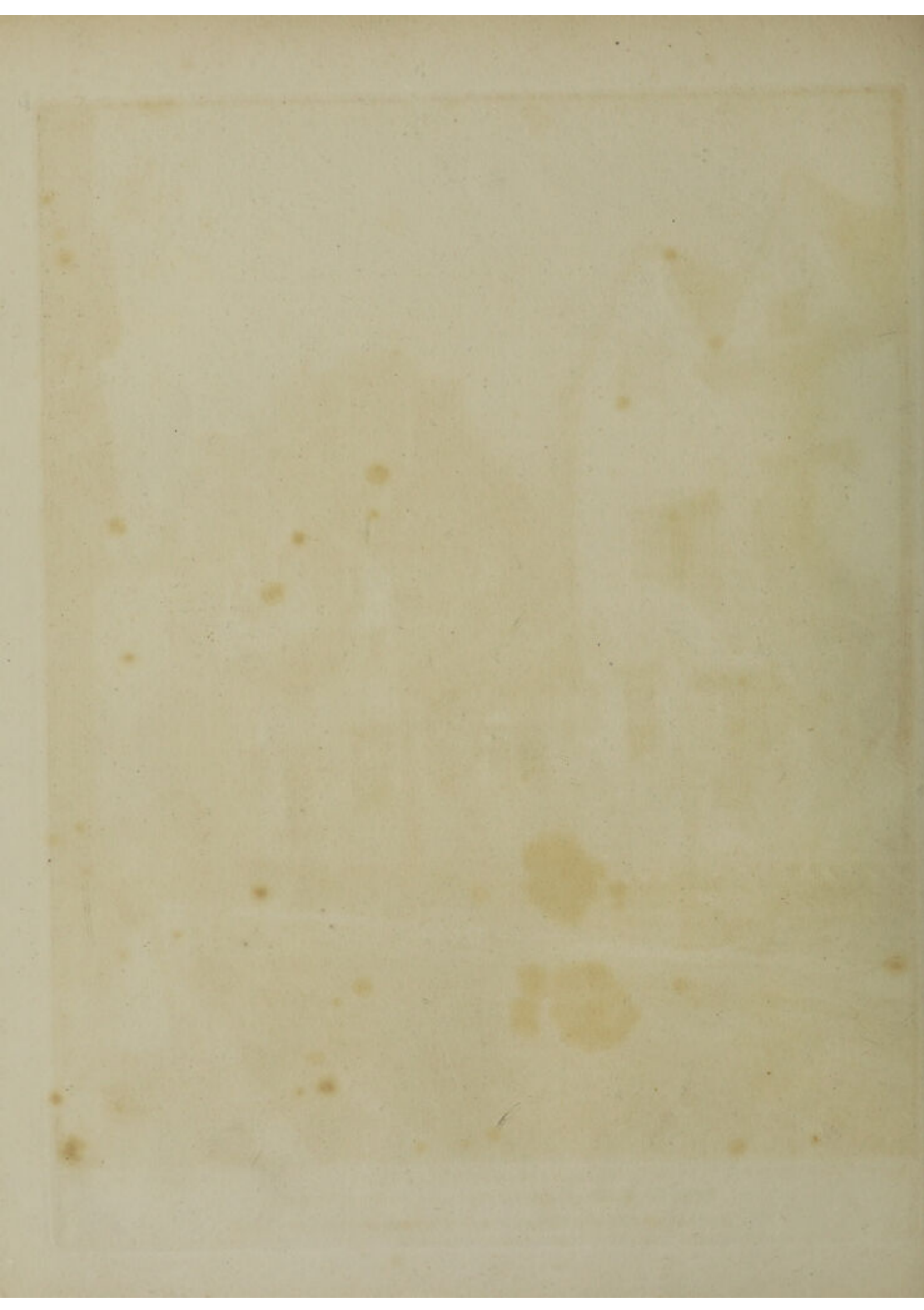
Slander, from whose sting the most amiable persons are not invulnerable, tempted this woman to spread the report of her being the sister of Mrs. Siddons. I collect, from a truly interesting work of singular London characters, drawn with great truth, and published by my worthy friend, Mr. James Parry, Seal Engraver, Wells Street, Oxford Street, that she was the daughter of an industrious poor man, a leather breeches maker, of Dorking, in Surrey.

As Mr. Pennant, in his *London*, notices one of his ancestors who resided in Smithfield,



DRAWN AND ETCHED BY J.T.SMITH. DOMESTIC ARCHITECTURE.
VIEW OF PART OF DUKE STREET, WEST SMITHFIELD.
PUBLISHED NOV 10TH 1813 BY J.T.SMITH, NO 18, ST MARKS BUILDINGS, ST MARTINS LANE.

DRAWN IN JULY 1807



I shall be readily pardoned by the illustrators of that justly admired work, which has gone through four editions, if I give the following copy of the grant of the Pennant arms:

" **To all and singular**, aswell Nobles and Gentiles as others, to whom these preasente shall come, Robert Cooke, Esquire, alias Clarencieulx, principall Hereaulde and Kinge of Armes of the South, East, and Weast Partes of this Realme of Englande, from the Ryver of Trint southwardes, sendeth greetinge. Where as aunciently from the begininge the valiant and vertuous Actes of excellent Parsones have bene comended unto the Worlde with sondrye monumentes and Remembrances of their good desearte, Amongest the which the chiefest and most usuall hathe bene the bearinge of Signes and Tokens, in Shieldes called Armes, which are non other then demonstracions of Prowes and Valoir, diversly distributed accordinge to the Quallityes and desearte of Parsones entituled thereto. Where as Pyers Pennant, one of the fowre Gentlemen ushers to the Queens most excellent Maigesty, is one of the true and lawefull bearers of these Tokens of honor, as to him lyneally dyssendyd from his Auncestores, who by the space of a verry longe and auncient tyme, as maye appeare by the Regesters and Recordes of myne Office, have for there Family and Surname of Pennant, in the partes of males, borne these Coetes followinge, viz. the feylde party par Bende, sinister Ermen and Ermyne, a Lyon Rampant goulde, langued and armed gules: And for his second cote, by the name of Yswitan Wyddell, the fyeld siluer, three Barres wauey azure, on the mydle Barre three Sheldrakes of the fyrst: And for his thirde Cote, by the name of Phillip Phichdan, The fyeld asure three Bores in Palle siluer: And for his fowrth cote, by the name of Gruffith Loyd, The fyeld siluer, on a Bend azure three Flower dulucis of the fyeld. AND NEUERTHELES, he knoweth not of any Creast or Cognoisance properly belonginge to the same, as to many verry auncient Armes are none: Be the sayde Pyers Pennant hathe Requiered me the sayde Clarencieulx Kinge of Armes to deliuer unto him, under my hande, and Seale of my Office, his sayde auncient Armes, with a Creast or Cognoisance mete and lawefull to be borne, without preiudice or Offence to any other Parson: FOR THE ACCOMPLISHMENT WHEREOF, I the sayde Clarencieulx King of Armes by Power and authority to me comitted by Lres Pattente, under the great Seale of Englande, haue assigned, geuen, and graunted unto the sayde Pyers Pennant, to his sayde auncient Armes, for his Creast or Cognoysance, as followeth, That is to saye, upon the hearme, out of a crowne, an Antelope head siluer, hornes flashed, and maned goulde, manteled gules, doubled siluer, as more playnly apeareth depicted in this margent. WHICH Creast or Cognoysance, I the sayde Clarencieulx Kinge of Armes do by these presente, Ratify, confyrme, geue, and graunt, unto the sayde Pyers Pennant, Gentleman, and to his Posterritye, and to the Posterrity of Hughe Pennant, gentleman, his Father, with theire due differencis, And he and theye the same Armes and Creast to use, beare, and shewe forth in Shielde, Cote Armour, or otherwyse, at his and there liberty and Pleasure, accordinge to all auncient lawes of Armes, without the impediment, lett, or enterruption of any other person or persones. IN WITNES WHEREOF, I the sayde Clarencieulx Kinge of Armes haue signed these preasente with my hande, and haue sett thereunto the Seale of myne Office, the second daye of Maye, In the yere of oure Lord 1580, and in the xxiind yere of the Reigne of oure Souereigne Ladye Elizabeth, by the Grace of God, of Englande, Fraunce, and Irelande, Queene, Defendres of the Faythe, &c. &c.

" **ROBT COOKE**, alias **CLARENCIEULX**,

" *Roy Darmes.*"

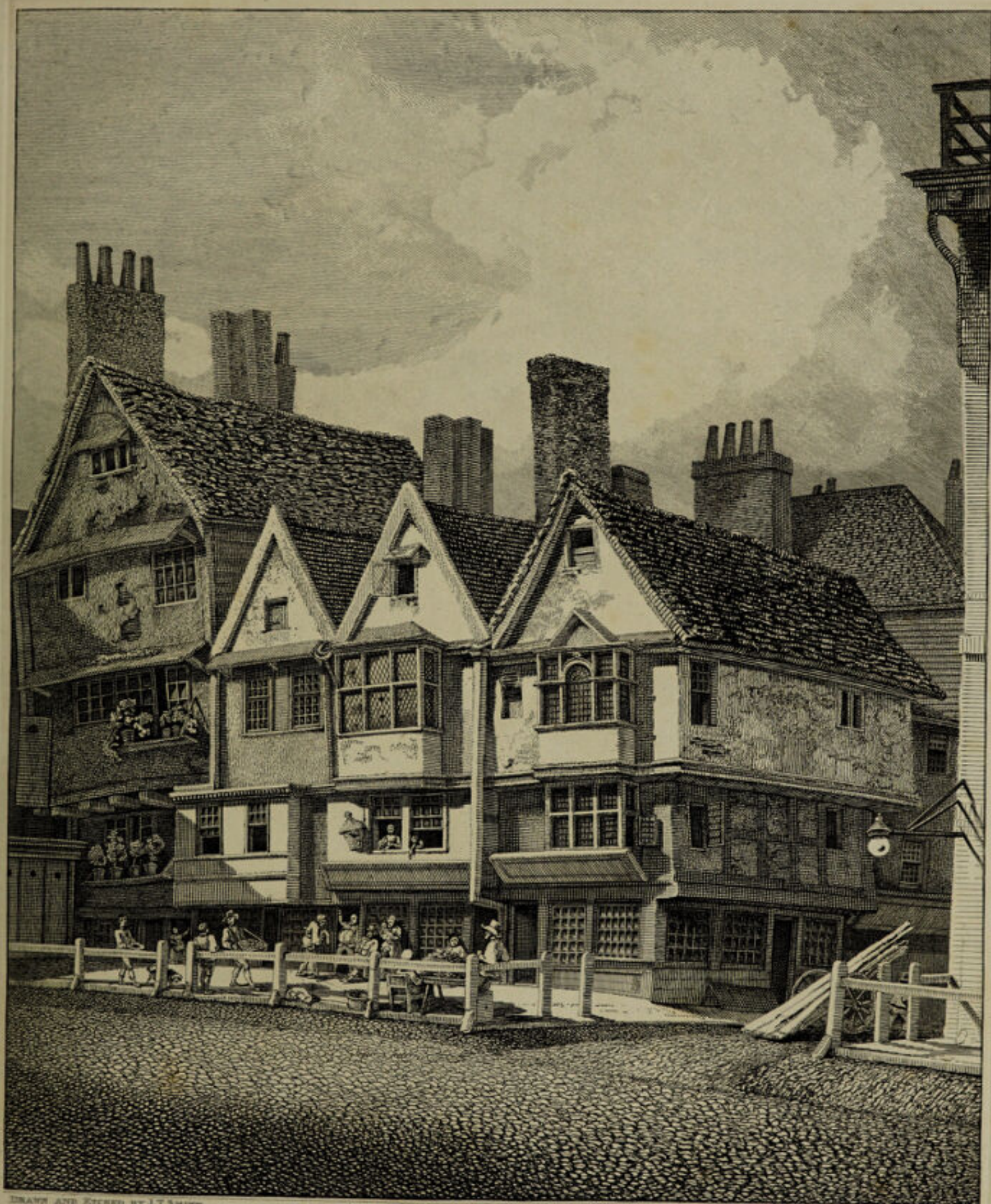
OLD HOUSES LATELY STANDING AT THE SOUTH CORNER OF HOSIER LANE, SMITHFIELD.

Probably these houses were erected in the reign of James the First. The rooms were small, with low, unornamented ceilings; the timber, oak, profusely used: the gables were plain, and the walls lath and plaister.

The corner shop was occupied by a barber, whose name was Catch-pole; at least so it was written over the door. He was a whimsical fellow; and would, perhaps because he lived in Smithfield, shew to his customers a short bladed instrument, as the dagger with which Walworth killed Wat Tyler. These houses narrowly escaped the fire in 1666, as it ended, towards the North, at Pye Corner; a spot within a few yards of them. They were taken down in October, 1809; and upon their scite other dwelling houses have been erected, together with an engine-house belonging to the Hope company, where attendance is given day and night. "Pye Corner was so called" (says Dr. Howel) "of such a sign, sometimes a fair Inne, for receipt of travellers, but now devided into tenements." As Smithfield has ever been the seat of mirth during Bartholomew Fair, I shall beg leave to present the reader with the following composition, copied from D'URFEY'S *Pills to purge Melancholy*, a collection of songs published 1719. It describes the Fair eleven years before the fire of London; and is entitled,

"AN ANCIENT SONG OF BARTHOLOMEW FAIR."

- "In fifty-five, may I never thrive,
- "If I tell you any more than is true,
- "To London che came, hearing of the fame
- "Of a Fair they call Bartholomew.
- "In houses of boards, men walk upon cords,
- "As easie as squirrels crack filberds;
- "But the cut-purses they do bite, and rub away,
- "But those we suppose to be ill-birds.
- "For a penny you may zee a fine puppet-play,
- "And for two pence a rare piece of art;
- "And a penny a cann, I dare swear a man,
- "May put zix of 'em into a quart.
- "Their zights are so rich, is able to bewitch,
- "The heart of a very fine man a;
- "Here's Patient Grisel here, and Fair Rosamond there,
- "And the history of Susanna.



DRAWN AND ETCHED BY J.T. SMITH.

DRAWN IN APRIL 1795

DOMESTIC ARCHITECTURE.

OLD HOUSES LATELY STANDING AT THE SOUTH CORNER OF HOSIER LANE, SMITHFIELD.

EXTERNAL SPECIMEN OF THE PLAIN GABLE STYLE.

THESE HOUSES WERE TAKEN DOWN IN OCT. 1809.

LONDON PUBLISHED AS THE ACT DIRECTS JAN. 29th 1811. BY JOHN THOMAS SMITH, N^o. 10, GREAT MARY BUILDINGS ST. MARTIN'S LANE.



DRAWN AND ETCHED BY LT. SMITH.

DOMESTIC ARCHITECTURE.

DRAWN IN MAY 1810

HOUSES LATELY STANDING ON THE NORTH SIDE OF LONG LANE, SMITHFIELD.

PUBLISHED MAY 17 1813, BY LT. SMITH, NEAR ST. MARK'S BUILDINGS, ST. MARTIN'S LANE.

" At Pye Corner end, mark well my good friend,
 " 'Tis a very fine dirty place;
 " Where there's more arrows and bows, the Lord above knows,
 " Than was handl'd at Chivy Chase.
 " Then at *Smithfield Bars*, betwixt the ground and the stars,
 " There's a place they call *Shoemaker Row*;
 " Where that you may buy shoes every day,
 " Or go barefoot all the year I tro."

The following selections from various parts of Ben Jonson's comedy of "*Bartholomew Fair*," will in some measure exhibit the complexion of Drolls in Smithfield, in King James the First's time, fifty-two years before the fire of London.

ACT V. SCENE I.

(*Lanthorn, Filcher, Sharkwell.*)

" *Lan.* **W**ELL, 'luck and Saint Bartholomew; out with the sign of our invention, in
 the name of wit, and do you beat the drum the while; all the foul i'the Fair,
 " I mean all the dirt in Smithfield, (that's one of master Little-wit's Carwhitchets now) will be
 " thrown at our banner to day, if the matter does not please the people. O the motions that
 " I, Lanthorn Leather-head, have given light to, i' my time, since my master Pod died! Jerusa-
 " lem was a stately thing, and so was Nineve', and the city of Norwich, and Sodom and
 " Gomorrah; with the rising o' the 'prentices, and pulling down the bawdy-houses there upon
 " Shrove-Tuesday; but the Gun-powder-plot—there was a get-penny!—I have presented that
 " to an eighteen or twenty-pence audience, nine times in an afternoon. Your home-born
 " projects prove ever the best, they are so easy and familiar:—they put too much learning
 " i' their things now o' days; and that I fear will be the spoil o' this. Little-wit? I say,
 " Mickle-wit! if not too mickle! look to your gathering there, goodman Filcher.
 " *Fil.* I warrant you, Sir.
 " *Lan.* An' there come any gentlefolks, take two-pence a-piece, Sharkwell.
 " *Sha.* I warrant you, sir, three-pence an we can."

SCENE III.—*Cokes, Sharkwell, Justice, Filcher, Little-wit, Lanthorn.*

" *Cok.* How now? what's here to do, friend? art thou the master of the monuments?
 " *Sha.* 'Tis a motion, an't please your worship.
 " *Jus.* My fantastical brother-in-law, master Bartholomew Cokes!
 " *Cok.* A motion, what's that? [*He reads the bill*] 'The ancient modern history of Hero
 " and Leander, otherwise called the Touchstone of True Love, with as true a trial of
 " friendship between Damon and Pythias, two faithful friends o' the Bank-side.'—Pretty i'
 " faith, what's the meaning on't? is't an enterlude? or what is 't?
 " *Fil.* Yes, sir, please you come near, we'll take your money within.
 " *Cok.* ————— what kind of actors ha' you? are they good actors?
 " *Little-w.* Pretty youths, sir, all children, both old and young; here's the master
 " of 'em——

" *Cok.* In good time, sir, I would fain see 'em, I would be glad to drink with the young company; which is the tiring-house?

" *Lan.* Troth, sir, our tiring-house is some-what little; we are but beginners yet, pray pardon us; you cannot go upright in't.

" *Cok.* No, not now my hat is off? what would you have done with me if you had had me feather and all, as I was once to-day? ha' you none of your pretty impudent boys now to bring stools, fill tobacco, fetch ale, and beg money, as they have at other houses?—let me see some o' your actors.

" *Cok.* What, do they live in baskets? [*Lanthorn brings them out in a basket.*]

" *Lan.* They do lie in a basket, sir, they are o' the small players.

" *Cok.* These be players minors indeed. Do you call them players?

" *Lan.* They are actors, sir, and as good as any, none disprais'd, for dumb-shows: indeed, I am the mouth of 'em all.

" *Cok.* ————— which is your Burbage now?

" *Lan.* What mean you by that, sir?

" *Cok.* Your best actor, your Field?"

This Comedy was first acted in the year 1614.

The following are a few of Ned Ward's remarks on Bartholomew Fair, written between the years 1698 and 1700.

" We ordered the Coachman to set us down at the *Hospital-gate*, near which we went into a convenient House to smoke a Pipe, and overlook the Follies of the innumerable Throng, whose impatient Desires of seeing Merry *Andrews'* Grimaces, had led them Ankle-deep into Filth and Nastiness.

" The first Objects, when we were seated at the window, that lay within our Observation, were the quality of the Fair, strutting round their Balconies in their Tinsey Robes, and Golden Leather Buskins; expressing such Pride in their Buffoonery Stateliness, that I could but reasonably believe they were as much elevated with the thoughts of their Fort-night's Pageantry, as ever Alexander was with the Glories of a new Conquest; looking with great Contempt from their slit Deal Thrones, upon the admiring Mobility, gazing in the Dirt at our ostentatious Heroes, and their most supercilious Doxies, who looked as awkward and ungainly in their gorgeous Accoutrements, as an Alderman's Lady in her stiffen-bodied Gown upon a Lord Mayor's Festival.

" *Bartholomew-Fair Drolls* are like *State Fire-Works*; they rarely do any body Good, but those who are concerned in the Show."

Speaking of Bartholomew-fair singers, he says, "I had rather hear a Boy beat *Round-headed Cuckolds come dig*, upon his Snappers; or an *Old Barber* ring *Whittington's Bells* upon a *Cittern*, than hear all the Musick they can make."

The Spy, in describing the visitors of the fair, among other characters, notices the following cries of London:

" In came a Fellow, that I have heard cry *Brushes* and *Mouse-traps* about Town, and a *Smith* along with him, that I have seen hawk about *Iron Candlesticks*."

The following motion-master's bill was copied by Strutt, for his "Sports and Pastimes," from a miscellaneous collection of advertisements and title-pages among the Harleian MSS. marked 5.931:

" At Crawley's Booth, over against the Crown Tavern, in Smithfield, during the time of Bartholomew Fair, will be presented a little opera, called the Old Creation of the World, yet newly revived; with the addition of Noah's flood; also several fountains playing water during the time of the play.—The last scene does present Noah and his family coming out of the ark, with all the beasts two by two, and all the fowls of the air seen in a prospect sitting upon trees; likewise over the ark is seen the sun rising in a most glorious manner: moreover, a multitude of angels will be seen in a double rank, which presents a double prospect, one for the sun, the other for a palace, where will be seen six angels ringing of bells.—Likewise machines descend from above, double and treble, with Dives rising out of hell, and Lazarus seen in Abraham's bosom, besides several figures dancing jiggs, sara-bands, and country dances, to the admiration of the spectators; with the merry conceits of squire Punch and sir John Spendall." This curious medley was, we are told, " completed by an entertainment of singing, and dancing with several naked swords, performed by a child of eight years of age;" it is also added, " that these celebrated performers had danced before the queen" (Queen Anne) " and most of the quality of England, and amazed every body."

The subjoined curious Bartholomew Fair Play Bill, taken from the Daily Advertiser of August 26, 1731, may not be uninteresting to theatrical amateurs.

" AT FIELDING'S, HIPPISELEY'S, AND HALL'S
GREAT THEATRICAL BOOTH,

IN THE GEORGE INN YARD, WEST SMITHFIELD,

By a Company of Comedians from both Theatres, during the Time of *Bartholomew-Fair*,
will be presented a New Dramatick OPERA, call'd,

THE EMPEROR OF CHINA, GRAND-VOL-GI:

OR,

THE CONSTANT-COUPLE, AND VIRTUE REWARDED.

Written by the Author of the GENEROUS Free-MASON.

With the Comical Humours of *Squire SHALLOW*, in his Treaties of Marriage, &c. and his Man, *ROBIN BOOBY*, intermixed with variety of Songs to Old Ballad Tunes, and Country Dances.

The Part of *Shallow*, the *Welsh Squire*, by MR. HIPPISELEY, being the First Time of his appearing in the FAIR; *Emperor of China*, by MR. ROBERTS; *Carlos, the British Resident*, MR. HUDDY; *Hali*, MR. ROSCO; *Eugenio*, MR. CROSS; *Fidella*, MRS. TEMPLER; *Isabella*, MRS. GRACE.

THE PART OF ROBIN BOOBY, by MR. HALL.

Sir Arthur Addleplot, by MR. PENKETHMAN; *Freelove*, MR. BERRY; *Sly*, MR. RAINTON; *Sen. Smart*, MR. EXCELL; and the Part of *Loveit, the Chamber-Maid*, by MRS. EGLETON. With several Entertainments of Dancing between the Acts, by Master FISHER TENCH and MISS BRETT. A new Dialogue of the Chimes of the Times, sung by MR. EXCELL and MRS. EGLETON. And the Scenes intirely new Painted by a great Master: With New Habits proper to the Characters. The Whole Ending with the Great Chorus in the *Opera of PORUS*, accompany'd with Hautboys, Trumpets, and Kettle-Drums.

N. B. MR. FIELDING entertains the Audience before the *Opera* begins, with Variety of Postures, the most surprising ever seen, by the inimitable MR. PHILIPS.

Beginning every Day exactly at One o'Clock."

The following anecdotes may not be unacceptable to some of my readers. Shortly after Mr. Garrick's marriage, he conducted Mrs. G. to Yates and Shuter's booth; and, upon their being rudely pushed, he called upon his bill-sticker (Old Palmer), who had been engaged to receive the money at the entrance of the Booth, for protection. Palmer, though a very strong man, professed himself sorry he could not serve him in Smithfield; alleging that few people there knew Mr. Garrick off the stage. There was one of the Merry-Andrews, who attended on the Quack-Doctors at this Fair, so much superior to the rest of his profession for wit and gesture, that he was noticed by all ranks of people. Between the seasons he sold gingerbread nuts about Covent-Garden; but to keep up his value at fairs (for he had a guinea per day for his performance, besides presents from the multitude), he would never laugh or notice a joke when a dealer in nuts. He was the most polite and quiet vendor of that article in London. The above anecdotes I received from the aged and intelligent Mr. Thomas Batrich, of Drury-lane. The venerable actor, Mr. Waldron, one of the last of Garrick's school, informs me, that he paid sixpence to see Yates and Shuter perform in Bartholomew fair. Mr. Edward Oram, senior, who was particularly intimate with Hogarth, introduced him, soon after he had left his master, to the proprietors of Drury-lane theatre, where they conjointly painted scenes for several years.

These artists were employed by a famous woman, who kept a Droll in Bartholomew fair, to paint a splendid set of scenes, by an agreement, which particularly specified that the scenes were to be gilt; but instead of leaf-gold being used, they were covered in the usual way with Dutch metal; by which the lady declared the contract to be broken, and refused to pay for the scenes. This was communicated by Mr. Edward Oram, jun., who informs me that his father died at Hampstead, in his 73d year, and was buried at Hendon.

Strutt, in his "Sports and Pastimes," p. 37, speaking of Horse-racing, says,

"The first indication of a sport of this kind occurs in the description of London, written by Fitzstephen, who lived in the reign of Henry the Second. He tells us, that horses were usually exposed for sale in West Smithfield; and, in order to prove the excellency of the most valuable hackneys and charging steeds, they were matched against each other; his words are to this effect: (Mr. Strutt follows the translation published by Mr. White, A.D. 1772.) 'When a race is to be run by this sort of horses, and perhaps by others, which also in their kind are strong and fleet, a shout is immediately raised, and the common horses are ordered to withdraw out of the way. Three jockies, or sometimes only two, as the match is made, prepare themselves for the contest; such as being used to ride, know how to manage their horses with judgment; the grand point is, to prevent a competitor from getting before them. The horses, on their part, are not without emulation; they tremble, and are impatient, and are continually in motion; at last, the signal once given, they strike, devour the course, hurrying along with unremitting velocity. The jockies, inspired with the thoughts of applause and the hopes of victory, clap spurs to their willing horses, brandish their whips, and cheer them with their cries.'"

Smithfield Bars were famous for fighting-dogs, as appears in the following extract from the same work, p. 230.

"The two following advertisements (copied from a Miscellaneous Collection of Bills and Title-pages, Harl. Lib. marked 15), which were published in the reign of Queen Anne, may serve as a specimen of the elegant manner in which these pastimes were announced to the public:"



DRAWN IN MARCH 1808.
EXTERNAL SPECIMEN OF THE
FOLLATED STYLE IN THE REIGN
OF CHARLES I.ST

DOMESTIC ARCHITECTURE.
HOUSES ON THE SOUTH SIDE OF A STREET CALLED LONDON WALL.

LONDON PUBLISHED AS THE ACT DIRECTS JAN^Y 1811, BY JOHN THOMAS SMITH, N^{RO} 67, MAP'S BUILDINGS ST MARTIN'S LANE.

DRAWN AND ETCHED BY J.T. SMITH.
THE HOUSE IS OF OAK AND
PLASTER THE FOLIAGE OF
PLASTER ALONE.

" At the Bear Garden, in Hockley in the Hole, near Clerkenwell Green, this present Monday, there is a great match to be fought by two dogs of Smithfield Bars against two dogs of Hampstead, at the Reading Bull, for one guinea to be spent; five lets goes out of hand; which goes fairest and farthest in wins all. The famous bull of fire-works, which pleased the gentry to admiration. Likewise there are two bear-dogs to jump three jumps a-piece at the bear, which jumps highest for ten shillings to be spent. Also variety of bull-baiting and bear-baiting; it being a day of general sport by all the old gamesters; and a bull-dog to be drawn up with fire-works. Beginning at three o'clock."

" At William Well's bear-garden in Tuttle-fields, Westminster, this present Monday, there will be a green bull baited; and twenty dogs to fight for a collar; and the dog that runs farthest and fairest wins the collar; with other diversions of bull and bear-baiting. Beginning at two of the clock."

HOUSES ON THE SOUTH SIDE OF A STREET CALLED LONDON-WALL.

The preceding plate displays one of the few remaining specimens of the foliated fronts in London; and I should conjecture it to have been built in the reign of Charles the First, for the following reasons: There is no doubt, that when Henrietta Maria came to England, the people were anxious to embrace French fashions; and when we recollect that two eminent artists, namely, John Le Pautre and Stefano Della Bella, were much encouraged in France at that time, for their numerous designs of scrolls and foliage, and particularly when we compare the foliage carved on this building with their productions, we shall perceive a similarity of composition. The two houses before us, which are of oak and plaister, had been equally foliated. The plain one was, about thirty-three years ago, altered to its present state by Mr. Thomas Clark, the well-known gingerbread-baker, who now resides in it; but from whom I was unable to gain further information concerning them. It appears in a plan of London, by John Norden, introduced in his "*Speculum Britanniae*," dedicated to Queen Elizabeth, that the spot upon which these houses stand was then occupied by a garden wall, which extended nearly from the site of Winchester street to Moorgate. It was much the fashion about this time to decorate the fronts of houses with compositions in plaister of the most ridiculous subjects. Such a one is now remaining on the front of Mrs. Sparrow's house, in the Butter-market, Ipswich, in high relief, representing shepherds, shepherdesses, sheep, &c. nearly the size of life.—The figure with a bag over his shoulder, introduced in this plate, is the portrait of William Conway, born in 1752, whose cry of "Hard metal spoons to sell or change," is well known to the inhabitants of London and its environs.

This industrious man, who has eleven walks in and about London, never had a day's illness, nor has once slept out of his own bed: and let the weather be what it may, he trudges on, and only takes his rest on Sundays.

He walks, on an average, twenty-five miles a day, and this he has done for nearly forty-four years. His shoes are made from old boots, and a pair will last him about six weeks. In his walks he has frequently found small pieces of money, but never more than a one-pound note. He recollects a windmill standing near Moorfields, and well remembers Old Vinegar, a surly fellow, so called from his brutal habits. This man provided sticks for the Cudgel-players, whose sports commenced on Easter Monday, and were much frequented by the Bridewell-boys.

He was the maker of the rings for the boxers in Moorfields; and would cry out, after he had arranged the spectators, by beating their shins, "Mind your pockets all round." The name of Vinegar has been frequently given to crabbed ring-makers and boxers. Ward, in his *London Spy*, thus introduces a Vinegar Champion:

" Bred up i' th' Fields of Lincoln's-Inn,
 " Where *Vinegar* reigns Master;
 " The forward Youth doth thence begin
 " A broken Head to loose or win,
 " For Shouts, or for a Plaister."

The same author, speaking of the mob in Fleet-street, when Mr. Dryden's funeral was passing, says, "No sooner had these (coaches) dispersed themselves towards the several Places they were bound to by their Fares, but one of the Prize-fighting Gladiators, from Dorset-Garden Theatre, where he had been exercising the several Weapons of defence with his bold Challenger, upon a clear Stage without favour, was conducted by in Triumph, with a couple of drums to proclaim his Victory, attended with a parcel of scarified ruffians, whose faces seemed to be as full of cuts, as a plow'd field is of furrows; some, their countenances chopp'd into the form of a Good-Friday bun, with cuts across one another, as if they were marked out for Christian champions; others, having as many scars in their Bear-Garden Physiognomies, as there are Marks in a Chandler's cheese, scored out into Pennyworths."

The following is a copy of an original Boxing-bill, in the possession of Mr. Samuel Woodburne, of St. Martin's-lane, who kindly permitted me to take it; and will shew the spirit of Boxers full fifty years after Ward wrote the "*London Spy*."

" AT MR. BROUGHTON'S AMPHITHEATRE,

" In Oxford-Road, on Wednesday next, being the 7th of September, 1748, will be a severe Trial of Manhood between the following Champions, viz.

" I, Thomas Cook, Hog-Butcher, from Cheltenham, in Glostershire, well known for my Bravery in this Manly Exercise, who have fought the best men the County could produce; and since my being in London, which is now upwards four years, have fought Numbers of Battles with these blustering Town Heroes, especially at Goswell-street, Hog Island, Cow-cross, Honey-lane Market, and divers other Places, and always came off Victorious, do hereby invite the celebrated Mr. Edward Hunt to meet and Fight me for twenty Pounds, and doubt not to serve him as I have done all the rest.

" THOMAS COOK."

" I, Edward Hunt, will not fail to meet the above vain glorious Boaster, and convince him of his Error, and make him repent his rash Undertaking,—for I scorn to Boast—few Words are best,—besides, all the World knows, I deal only in blows.

" EDWARD HUNT."

" Before the Champions mount, the Company will be diverted as follows:

" I. A Particular Battle between the fighting Soldier and the famous fighting La (illegible in the bill, perhaps *Lady*) from Spital-fields, for Ten Guineas.

" II. A Battle Royal between two of St. Giles and two of Brick-street, for Four.

" The Doors to be open'd at Three, and the Champions mount at Five precisely."

Broughton's Amphitheatre is still standing; it is at the south-west corner of Castle-street, Wells-street; the lower part is a coal-shed, the upper a stage for timber.

The following Advertisement in the "Daily Advertiser" of June 12th, 1731, proves that Figg had an Amphitheatre in Oxford Road, full seventeen years before the above Champions were to exhibit at Broughton's.

"Next Tuesday in the afternoon, a great Boxing-Match is to be fought at Mr. Figg's Amphitheatre, in Oxford Road, for 50 Guineas, between Thomas Edwards, a Waterman living in Lambeth-Mash, commonly known by the Name of Counsellor Lear, (he being the Person that carried him by Water when he made his Escape), and one John Broughton, another Waterman, plying at Hungerford-Stairs."

At the foot of another bill of Boxing invitation, "The Ladies and Frenchmen are particularly requested to bring Smelling-Bottles."

The late Mr. Thomas Batrich of Drury-lane (who died on Sunday, July 23d, 1815, aged 85 years), informed me, that Theophilus Cibber was the author of many of the Prize-fighting bills at this time, and that he frequently attended and encouraged his favourites. It may here be observed, that Drury-lane had seldom less than seven fights on a Sunday morning, all going on at the same time on distinct spots.

When noticing, in a former page, the five Barberesses of Drury-lane, I did not then recollect that General Monk's wife was the daughter of one of those abandoned wretches.

Granger, in a note, p. 156, v. 4, speaking of the Duchess of Albemarle, says:

"The following quotation is from a manuscript of Mr. Aubrey, in Ashmole's Museum: When he (Monk) was prisoner in the Tower, his sempstress, Nan. Clarges, a blacksmith's daughter, was kind to him in a double capacity. It must be remembered, that he was then in want, and that she assisted him. Here she was got with child. She was not at all handsome, nor cleanly: her mother was one of the five women barbers, and a woman of ill fame. A ballad was made on her and the other four: the burden of it was,

" Did you ever hear the like,
" Or ever hear the same,
" Of five women barbers,
" That lived in Drury-lane."

The figure with the baskets represents John Bryson, well known in London, particularly in rainy weather. He had been an opulent Fishmonger in Bloomsbury market, but became, by severe losses, so reduced, that he latterly carried nothing except nuts in his baskets; but his custom to the last was to cry every sort of fish, from the turbot to the periwinkle, never heeding the calls of those unacquainted with his humour.

Granger, speaking of the cryer of "POOR JACK," whose portrait was published by Tempest in the set of Cries, says,

"The wife of this man, who was scarce able to limp after her husband, and never carried any fish, was, for many years, his constant attendant through the streets. I have been informed, that jealousy was the reason commonly assigned for her attendance."—See Granger, v. iv. p. 354.

HOUSES ON THE WEST SIDE OF LITTLE MOOR-FIELDS.

The following plate is another instance of the foliated front, and may also be attributed to the reign of Charles the First.

It consists of oak, lath and plaister; but the ceilings, which have evidently undergone various changes, are now destitute of ornament. This, and the house in the preceding plate, are the oldest now standing in the neighbourhood of Moor-fields, which have lately been drained for the purpose of building upon.

As that part of the ground now occupied by Finsbury-square, formerly called Finsbury-fields, was in early days particularly famous for archery, I shall insert the following extract from *Clarke's Lives*, to prove that the amusement was exercised there in 1602. The author says of John Rainolds,

"Being at London An. Chr. 1602, he desired to refresh himself by walking abroad into the open aer, and for that end went into Finsburie-fields, where manie Archers were shooting with their long bows; and it so fell out, that one of their arrows met him, and stroke him upon the very brest, which in all probabilitie would have pierced through his bodie: but, behold the admirable Providence of God! the arrow pierced the outside, stopped against the quilted lining, and so leaped back without doing him the least hurt."

"I remember (says Strutt, in his "Sports and Pastimes," p. 61) about four or five years back, at a meeting of the Society of Archers, in their ground near Bedford Square, the Turkish ambassador paid them a visit; and complained that the enclosure was by no means sufficiently extensive for a long shot: he therefore went into the adjacent fields to shew his dexterity; where I saw him shoot several arrows more than double the length of the archery ground, and his longest shot fell upwards of four hundred and eighty yards from his standing. The bow he used was much shorter than those belonging to the English archers; and his arrows were of the bolt kind, with round heads made of wood." The same author, in page 63, adds,

"Kings and princes have been celebrated for their skill in archery, and among those of our own country may be placed king Henry the Seventh, who in his youth was partial to this exercise, and therefore it is said of him in an old poem,

" See where he shoteth at the butts,
" And with hym are lordes three;
" He weareth a gowne of velvette blacke,
" And it is coted above the knee.

"He also amused himself with the bow after he had obtained the crown, as we find from an account of his expenditures, where the following memorandums occur: 'Lost to my Lord Morging at buttes, six shillings and eightpence:' and again, 'Paid to Sir Edward Borough, thirteen shillings and fourpence, which the Kinge lost at buttes with his cross bowe.' Both the sons of king Henry followed his example, and were excellent archers; and especially the eldest, prince Arthur, who used frequently to visit the society of London bowmen at Mile-end, where they usually met, and practised with them."

In this part of the town, namely, Little Moor-fields, Grub-street, &c. there were, in the memory of persons now living, several ancient mulberry trees. There is one, producing very



DOMESTIC ARCHITECTURE.

HOUSES ON THE WEST SIDE OF LITTLE MOOR-FIELDS.
 PUBLISHED APRIL 13. 1834. BY J. T. SMITH ST. MARK'S BUILDINGS, AT MARTIN'S LANE.

DRAWN IN MAY. 1833.

delicious fruit, in a back yard of Mr. Souter's house, in Golden-lane (formerly called Golding-lane); and there are twelve, which also bear fruit, in the Drapers' Gardens, not many yards from the Bank of England. I cannot help noticing the very beautiful fig-tree on the premises of my friend Thomas Grignon, watch-maker, of Russell-street, Covent Garden, planted by him forty-five years ago. It is in the highest state of perfection, between twenty and thirty feet high, and spreads above forty feet wide: but of this tree and its worthy planter I shall have occasion to speak further in my account of the Parish of St. Paul, Covent Garden, the materials for which I have been collecting for these twenty-five years past, and embrace this opportunity of soliciting further communications for the work. There is another fig-tree bearing fruit, but of a smaller size, in Cook's Court, Carey-street.

Before I quit the subject, I beg leave to record a few singular instances of London vegetation. The late Major Smith, Lieutenant of the Tower, introduced at table a fine cucumber, of which I had the honour of partaking, that was actually produced in a frame upon the leads of Traitor's Gate. Another extraordinary growth in London (though, I must own, considerably westward) took place about nine years since in the garden of William Bentham, Esq. of Upper Gower-street, where three nectarine trees bore between twenty-four and twenty-five dozen of the finest fruit.

To this gentleman, who possesses one of the most valuable collections of topographical books and prints, I am under many obligations.

The following extracts are from a truly interesting work, entitled,

“ COLOURED FIGURES OF ENGLISH FUNGI, OR MUSHROOMS,”

By James Sowerby, F. L. S.

CLAVARIA PHOSPHOREA,

Vol. I. plate 100.

“ FOUND in a wine cellar, in Little St. Helen's, London, creeping among saw-dust and bottles in the autumn of 1796, communicated by Mr. B. M. Forster. It is remarkable for being luminous in the dark, when fresh, at the ends of the shoots.

“ Mr. Forster has doubted whether this phosphoric appearance may not be owing to some vinous moisture of the fungus.”

TRICHIA POLYMORPHA,

Vol. II. plate 180.

“ I FIRST found this in the outside gallery above the dome of St. Paul's Cathedral, London, April 5th, 1794, on a cindery substance. I have frequently seen it since on putrefying bones, &c. The Rev. Mr. Alderson, of Hevingham, Norfolk, found some on Norfolk cheese, in his cellar, which was brought me by Mr. Dawson Turner, of Yarmouth, June 1st, 1798. All cheese seems to have it in a young or imperfect state, as the yellow, orange, and red tints indicate. The substance is extremely tender and mealy, but durable if not touched. I have both specimens by me, not decayed.”

BOLETUS SQUAMOSUS,

Or (according to other authors) RANGIFERINUS.

Vol. III. plate 266.

Mr. Sowerby, to whom I consider myself much obliged, informs me, that a very curious

specimen of the above Mushroom, measuring nearly two feet in height, was discovered, June 1744, in a Blacksmith's cellar, in the Hay-Market, Pall-Mall.—Mr. Martin describes it thus: "The whole plant bears a resemblance to the palmated branching horns of the larger species of deer."

For a further account of this curious specimen, see *Phil. Trans. abr.* xi. pl. 20, f. 109, at p. 705.—Blackst. frontispiece, Bolt. 138.

In the thirty-second number, or number five of the supplement to Mr. Sowerby's work; will be found, on plate 432, a representation of "The mouse-skin cask—Byssus." The author says, "it is found in all wine cellars, as well as in ale and beer cellars."

It is curious to remark, that in the earth commonly called blue clay, thrown up from the several excavations now making for the new sewers from the Regency-Park to the Thames, there are the same sorts of Fossils, &c. found, as were discovered at Highgate Tunnel. A very choice and extensive collection of specimens from these openings has been deposited by Mr. Sowerby in his truly valuable Museum, No. 2, Mead-Place, Lambeth. These marine productions are generally found from thirty to sixty feet.

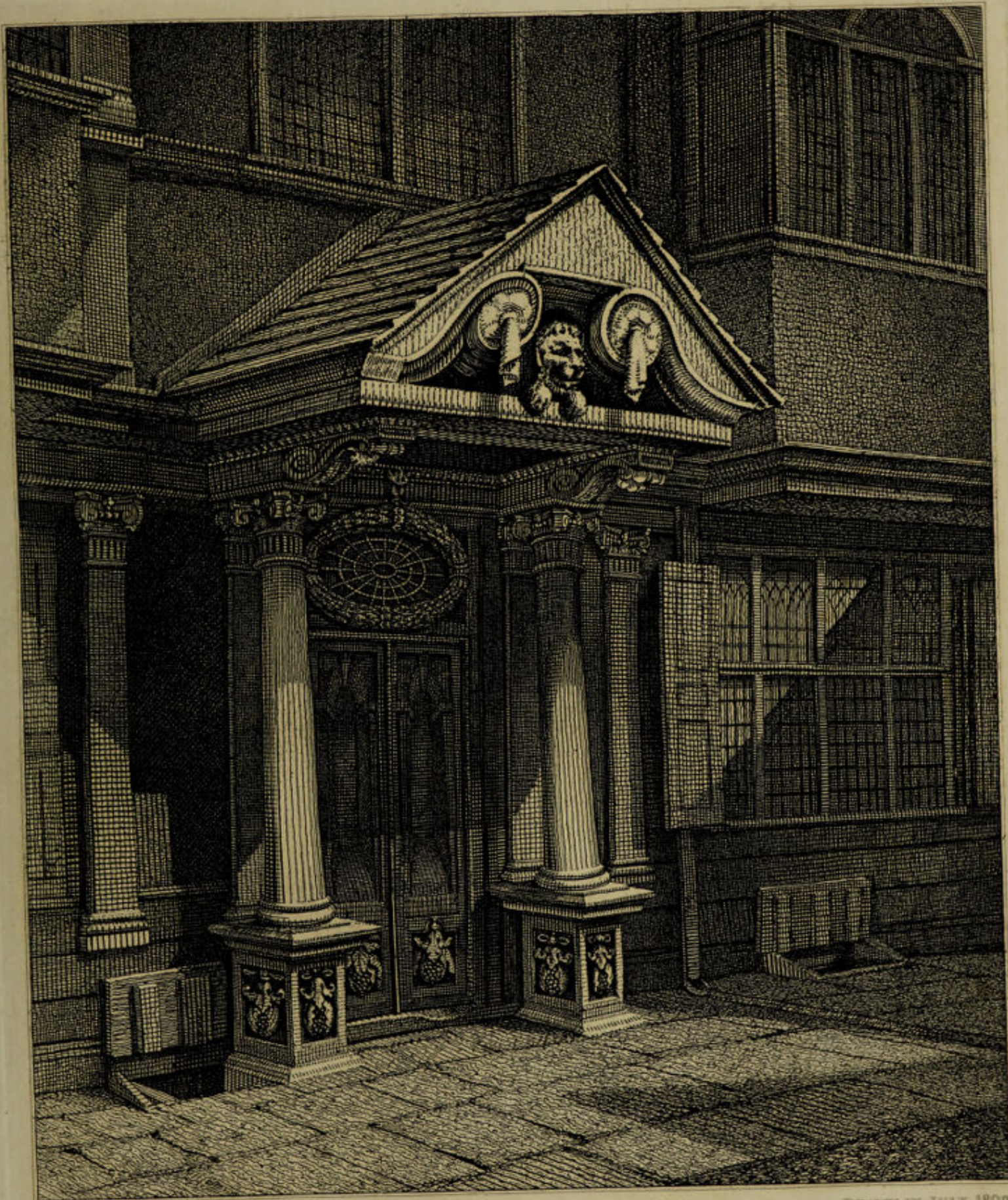
The figures introduced into this print represent Thames fishermen. It has long been a custom among this class of people to saunter through the streets during a severe frost, with oars or boat-hooks, from which nets and any sort of fish are suspended. They implore the assistance of the Londoners with the following cry: "Pray remember the poor fishermen, the poor frozen-out fishermen." They sometimes drag a sailing boat about upon wheels.

The gardeners have a similar practice, with bunches of greens hoisted upon pitch-forks. Their general cry is, "Pray remember the gardeners, the poor hard-labouring gardeners."

I once met a party of Battersea women of this tribe, who certainly are a distinct set of beings. They were warmly differing with each other as to the street they were in, some contending that they had not been there before; when they were all at once convinced by one of the bearded hags, merely pointing her finger to the gin-shop at the corner.

SOUTH-EAST VIEW OF THE PORCH OF AN OLD HOUSE IN HANOVER COURT, NEAR GRUB-STREET.

Mr. Davies, a cabinet-maker, who has inhabited this house for nearly fifty-five years, is perfectly convinced that there is chesnut as well as oak employed in the building. He holds it by lease, but from which there is no information to be derived as to its age or appellation. Upon an old water-spout, however, there is the date 1653, which in all probability is that of its erection. In some recent repairs of the roof, the lead was found to be of an enormous thickness, a square foot weighing about twenty-five pounds. The staircase is spacious and heavy. There are several good rooms, with ornamented plaister ceilings, the wainscoting of one on the first floor being richly carved with flowers, &c.; but it does not appear that it has ever been painted or gilt. Several of the apartments are used as workshops and store-rooms. In the window of one there are several scattered fragments of stained glass, but so unconnected and broken, that they afford no information; and, as I apprehend, have been subsequent introductions. This stately mansion was larger than it is at present, as a portion of its north end was cut away when the houses forming Hanover-square, or court, were built; and in one of these houses several of the ornaments were worked up. The present house stands



DRAWN AND ETCHED BY J.T. SMITH. DOMESTIC ARCHITECTURE. DRAWN IN JULY 1809.
 SOUTH-EAST VIEW OF THE PORCH OF AN OLD HOUSE IN HANOVER COURT NEAR GRUB STREET.

THE OCTOBER 1810, BY J.T. SMITH, NO. 18, GY MARK BUILDINGS, ST MARTIN'S LANE.

a few yards west from where the old mansion, called Whittington's Palace, in Sweedon's Passage, stood; two views of which appear in this work. It is a small distance north of Grub-street, formerly called Grape-street, in consequence of its producing a quantity of grapes.

The tradition belonging to this house is, that it was occupied by General Monk during the time of his overtures to the parliament; and it is consequently known under the appellation of *Monk's House*, by the surrounding inhabitants; but this could not be the fact, if we allow the house to have been erected in 1653. He possibly might have lived here between that date and the time of his residence in Clarendon House, Piccadilly. Monk's overtures were made to the Parliament in 1646, as appears in the following extract from a manuscript Journal of that time, kindly communicated to me by George Arnald, Esq. A. R. A.

" 12th November, 1646.

" Upon the Lord Lietenant of Ireland's Report from the Comm^{ee} of Lords and Comons at Derby House for the Affairs of Ireland, That Coll Monk, hath been at that Comm^{ee}, and hath Engaged his honor that he will faithfully serve the Parliam^t in the Warr of Ireland, if he may be Employed thither, That he hath taken the Negative Oath, and is ready to take the Covenant, and is ready to take his Journay, at a day's warning.

" Resolved, &c.

" That this house is of Opinion wth the Comm^{ee} that Coll. Monk may be of very good use now at Dublin, & the house do leave it to the Comm^{ee} to Imploy him thither as they shall think fitt."

" 13th November, 1646.

" Resolved, &c.

" That Mr. Speaker, and the whole house do to Morrow, at Ten of the Clock give a visit to Sir Tho. Fairfax, General of the Parl^t Forces, and return him the thanks of the Comons of England, and acknowledgment of the Great Blessings of Almighty God, upon his faithful Services, wise Conduct, and great Valour, in the whole discharge of the great Trust committed unto him, and reducing the distracted Affairs of this Kingdom to this happy condition and Issue.

" The Lords have appointed to go with their Speaker to Morrow at 11 of the Clock, to the Gen^l Sir Tho^s Fairfax, to give him thanks for his great Services."

HOUSES LATELY STANDING ON THE NORTH SIDE OF LONG LANE, SMITHFIELD.

Howel, in his "Londinopolis," published in 1657, speaking of Long Lane, says, "This lane is now lately builded on both the sides, with Tenements for Brokers, Tiplers, and such like." Ned Ward, in his "London Spy," tells us, that he was much tormented with the rudeness of the Clickers of Long Lane. Again, in the same author's "Trip to Stir-Bitch-Fair," p. 272, speaking of the rude importunities of salesmen, he says, "—— as they do in Long Lane; and lug and tug the poor Country Folks into their Mercenary Ward-

" robes, as if they had power to arrest 'em." The Street is now principally inhabited by soft wood Turners. The houses in the following plate, which, according to Howel, must have been erected during the Interregnum, consisted of oak, chesnut, lath and plaister; and one was remarkable for its Corinthian pillars, which had carvings upon the lower parts of their shafts, similar to those by Inigo Jones, on the West side of Lincoln's Inn Fields, and the south side of Great Queen Street.

Under the projection of the third story, four large iron hooks had been placed, whereon to suspend the Tapestry, which was brilliantly displayed on rejoicing or procession days; a custom that had prevailed from a very early period, but in no reigns, with more splendor, than in those of Edward the Third, Richard the Second, Henry the Eighth, and the pageant-loving Queen Elizabeth, who frequently went through the City in high state, as will appear by the following extract, from the account of Her Majesty's Progresses, vol. i. p. 62.

The author, describing her procession into Essex, in 1561, says, " Cheapside was hung " with cloth of gold and silver, and velvets of all colours."

It would be difficult perhaps, to exhibit a better assemblage of combustible materials, than the wretched pile of buildings now before us; and they afford at the same time convincing evidence of the necessity and advantage of the present mode of dividing houses, by a party-wall. They were taken down in March, 1811.

The old mode of shutting up shops, with sliding shutters running in an upper and lower groove, as may be seen in this plate, is now in part done away; the present method being to raise each shutter under an upper groove, and to fasten it within the shop with a screw, which goes through the sash, into the lower part of the shutter. The old mode of fastening was by placing a bar, or bars of Iron across the middle of the shutters, reaching the whole width of the shop; by which method passengers were often struck upon the head, or forced into the kennel. In former days, shops were not glazed as now; they were open. There are sixteen shops of this kind remaining in White Horse Yard, Drury Lane, inhabited by Woollen Drapers and Piece Brokers, whose wares are exposed to all weathers.

White Friars, Water Lane, Bow Church Yard, St. Andrew-street, Seven Dials, and Long Lane, Smithfield, have long been famous for Printers of Street Ballads, &c.; and we are often amused with finding on them, the most incongruous decorations. I have one of the present popular song of the Wood-pecker adorned with the head of Oliver Cromwell: not that this absurdity is peculiar to modern times. The printers of ballads at all times have made a very indiscriminate use of the cuts which they happened to possess. Thus the nimble spirit, Robin Goodfellow, was represented by cuts of a hairy wild man, and an American Indian described by Sir Francis Drake, both originally inserted in "*Malwin's Artificial Changeling*." Nell Gwyn is converted into the Lady Eleanor. The song of a sailor's pregnant wife, is embellished with the meeting of Mary and Elizabeth, and frequently half a dozen cats are found on a ballad, that have not the smallest connexion with it.

WINCHESTER STREET, LONDON WALL.

If the first and fourth houses, on the right hand of this street, (which street was built upon the garden of Winchester House,) had not been deprived of their pointed tops, the houses on



DRAWN AND ETCHED BY J.T. SMITH.

DOMESTIC ARCHITECTURE.
WINCHESTER STREET, LONDON-WALL.

DRAWN IN MAY, 1806.

PUBLISHED SEPTEMBER 15, 1814, BY J.T. SMITH, N° 18, C7 MAYN BUILDINGS ST MARTIN'S LANE.

either side would have been, to the number of eighteen, of their original gable form. In their present state however, notwithstanding the alterations of some of the windows, they afford an excellent idea of one of the old streets of London. From a date, carved on a grotesque bracket, supporting the North East corner house, it appears that they were erected in 1656, during the usurpation of Cromwell.

The materials of these houses are oak, lath and plaister; and were the street in possession of its original projecting signs of costly ornamented iron work, with a barber's pole here and there, it would have been a complete picture of former times. In a lower front room of one of these houses, on the left hand, is a medallion, decorated with foliage, as a chimney ornament, which the neighbours consider as the portrait of Oliver Cromwell; but I am inclined to think it resembles Sir Isaac Newton rather than the Protector. The great window at the end of this view forms a part of Winchester House, built in the reigns of King Henry the Eighth and Edward the Sixth, by the Marquis of Winchester, Lord Treasurer of England. It is occupied by Mr. H. W. Mills, Packer.

Three of the figures on the right hand pavement are of notorious persons. The first beyond the ladder, with the umbrella, represents the late singular character, who went under the name of Count Verdion, well known to Book collectors. This person was a professor of Languages; for several years frequented Furnival's Inn Coffee-house, and was a member of a man's benefit Society held at the Genoa Arms public house, in Hays's court Newport Market. The supposed Count eventually proved to be a female, and died of a cancer the 16th of July, 1802, at her lodgings in Charles Street, Hatton Garden, in the fifty-eighth year of her age. The short figure, carrying a little box, was sketched from the celebrated corn-cutter, Mr. Corderoy, who married a lady five feet, six inches, high. The figure beyond Mr. Corderoy, is that of the late respectable Bishop of St. Paul, whose portrait, painted by Monsieur Danleux, was exhibited at the Royal Academy.

That London in former days, has afforded characters for the pencil equally singular with those of the present time, will appear by the following dialogue copied from an extremely rare tract in the possession of John Haslam, Esq. entitled ("The Generous Usurer, Mr. Nevell, in Thames Street." "Printed for Solomon Johnson, London, 1641.")

"A Dialogue between the Maid and the Nurse, about their Master, Mr. Nevell his Generositie."

"*Maid.* Did you not hear what a trick he plaid yesterday when he went for the Pullet, for my Mistress?"

"*Nurse.* No, why what did he do,—I know it was a very poore lean starved fowl; I do not think but it was some smothered pullet:—was that it?"

"*Maid.* No, I assure you he bought it at one of the Poulterers' shops in Gracious street—it cost him 10*d.* But here was the jest. We have a feather tub, and it will not hold, I think, half a bushell, and I have lived with him this three years and a half, and I dare say that there is scarce so many feathers in it, as will well cover the bottome of it; we have had such store of fowl since I dwelt with him: and yet he was so covetous, that when he had bought the pullet, and made the woman to pull it and all, he called for the feathers, and took them from the woman, and put them in the crown of his hat, and put it upon his head, and so came home. But as he was coming home, he

" chanced to meet the LORD MAIR, who had sent yesterday two or three times to our
 " house, to speak with him about something, I think to speak in the behalf of a friend of my
 " Lord's, that oweth him money; and my Mr. seeing my Lord coming, went into an Haber-
 " dasher's shop, and made an excuse to beg a sheet of paper to put the pullet in, to carry
 " it home; but my Lord espied him, and commanded an Officer to go into the shop to call
 " him to my Lord, which he did. Then was my Mr. perplexed what to do, because of the
 " feathers in his hat, to talk to my Lord Major with his hat on, was misbecoming, and not
 " fitting: and how to put off his hat and not descry the feathers in it, he could not tell. But
 " whilst he was pausing upon the matter, my Lord himself drew nearer to the shop, and
 " called to him, M. Nevell, (quoth he, I would speak with you) then he came to my Lord,
 " blustering by as if he had been in wondrous haste; and giving his hat brim a little touch
 " with his hand, went to passe by my Lord, telling him, that he could not stay, his wife
 " was sick, and his haste concerned her life. But the Lord Major being very importunate,
 " would needs speak with him. Then my M. moved his hat up and down a little with his hand,
 " and my L. held him in talk so long, till at last the feathers began to flie out about his
 " ears forth of his hat. What (quoth my Lord Major) have you got a bird's nest in your hat,
 " M. Nevell, that the feathers flie about so. Then my M. put off his hat quite, and shewed
 " it my Lord, saying, that because his wife had longed for a Pullet, being not well, he
 " brought home the feathers and all, least shee should long for them too. But, oh, how my
 " Lord and his Officers, and the people about laughed at it."

SCULPTORS IN WOOD.

AS carving in wood may be placed among the earliest efforts of human art, and as those
 who have excelled in it, and their works, have hitherto been so little noticed by writers, I
 take this opportunity of enumerating a few of their productions, both ancient and modern;
 regretting at the same time, that although in some instances these pages may rescue their
 names from oblivion, the testimonies on this occasion, to the memory of men, whose abilities
 claim admiration from every eye of taste, are not given by a more able biographer. In the
 north transept of St. Mary Overies Church, there is a figure cross-legged, in mail armour,
 carved in wood, as large as the life. Weever, in his Funeral Monuments, takes no notice
 of the above figure; but in his description of the tombs, in the Chapel of Colne-Priory, in
 page 614, he gives the following statement: " a third of wood crosse-legged, on his Target,
 " the Armes of the house of Oxford; and there lieth by him a woman made of wood,
 " which is thought to have beene his Lady, and Countesse. Here are two more likewise
 " in wood, armed and crosse-legged, the one hath an Hound or Talbot under his feet: the
 " cote Armour of the other is quite broken away with his Target."

The figure of the Earl of Pembroke, cross-legged, in Westminster Abbey, covered with metal, beautifully gilt and enamelled, is of wood;—so is the figure of King Henry the Fifth; and there is, probably, a wooden one within that of King Henry the Third, though no mention is made to that effect in the following orders for the tomb, which are valuable, as they give us names of Artists not to be found in Lord Orford's Anecdotes.

“The King's Treasurer and Chamberlain were directed by the King's writ (dated at Norham, 8th May) to deliver out of the King's Treasury to William Torel, the Maker of the Image of the Lord the King Henry (3:) father of the King Edw^d 1st out of Laten Brass, what sho^d be necessary to make the same figure: and that the said William sho^d render a reasonable acc^t thereof to the Treasurer and Barons of the Exchequer.

Vide Claus. Rot. A^o 19 Edw. 1st.

“The above Treasurer and Chamberlain were also directed by the King to deliver out of his Treasury to Will^m Sprot and Juⁿ de Ware, such Money as they might want to purchase the Metal (Laten) to make before ment^d Figure of King Henry 3^d. For which the s^d Will^m and John were to account to the said Treasurer and Barons of the Exchequer.—

Writ dated 8 May at Norham

Vide Claus. Rot. A^o 19 Edw. 1st.”

The above translations were presented to me by the late Thomas Bryan Richards, Esq. F. A. S. and one of the Commissioners for the inspection of the public records.

The canopies of the monuments of Henry the Third, Edward the First, Queen Eleanor, Edward the Third, Queen Phillippa, and Richard the Second, are all carved in wood. That of Edward the Third must originally have been a fine specimen,—it has been most shamefully cut away. Some of these canopies have been curiously painted and gilt, particularly that of Richard the Second.

In old times, figures carved in wood, with faces made of plaister, and sometimes remarkably well coloured, resembling life, and dressed up in silks, velvets, &c. agreeably to the fashion of the day, were carried in funeral processions. I well remember, when a boy, seeing several such in the oratory of Henry the Fifth; there was one resembling that King, and another Mary the First. These figures were, from being most disgracefully thrown about, and in such tatters, called the *ragged regiment*. The few remains of these historical curiosities are huddled together in a narrow partition press between two of the wax work figures in the oratory of Abbot Islip.

The roof of Westminster Hall, consisting of twenty-six brackets, in whose fronts are figures of Angels, as large as a full grown person, is an excellent, and perhaps the most perfect specimen of the Art of wood carving in the reign of Richard the Second, now remaining in London. There are the remains of a corbel, exquisitely carved in wood, supporting a stone pillar, in the upper part of Islip's Chapel.

In the chancel of St Catherine's by the Tower, are the remains of stalls, seats, and desks, most curiously carved in wood. The seats let down, and are similar in their construction to those in Henry the Seventh's Chapel; but, in subject, like some others of the kind, by no means indecorous.

The following notices from Vasari, were kindly communicated by Mr. Renton, whose abilities as an artist are annually exhibited at Somerset House and the British Institution :

“ Carving in wood was much practised in Italy and France, during the fourteenth and fifteenth centuries. The great demand for Crucifixions, figures of Saints, and other appendages of the Roman Catholick Religion, gave frequent opportunity to the ablest Sculptors, of exercising their skill on that material. Among the most distinguished were Donato (frequently called Donatello,) Filippo Brunelleschi, Antonia da Sangallo, and Janni Francese.—Michael Angelo also carved a crucifixion in wood, which was placed over the great Altar in the church of the Holy Ghost at Florence.—That minute mode of carving exemplified on walnut shells, cherry and peach stones, first introduced by the Germans, was advanced to singular perfection by Propertia de Rossi, a Bolognese lady; who on a peach stone carved the Crucifixion of Christ, together with a great multitude of figures, remarkable for diversity of characters, and elegance of forms. The curious may find in Vasari, *Vite, de' Pittori, &c. Vol. i. p. 37, edit. Bologna, 1663*, an account of the different woods used in his time, and the peculiar advantages of each.”

William Theed, Esq. R. A. informed me, that he once saw a crucifix, which was considered as the work of Michael Angelo; and I have seen more than one specimen of this art from the hand of Benvenuto Celini. There is an inestimable rosary, carved on cherry-stones by that great Artist, at present in the possession of Mr. Francillon of Norfolk Street, purchased by him at the Duchess of Portland's sale, and which has made an indelible impression on my mind. I have often heard my father speak in raptures of a figure of Pythagoras carved in wood, larger than life, which Mr. Roubilliac brought to England with him, and esteemed as the work of John de Bologna. Mr. Roubilliac himself carved now and then in wood; he cut a Lay-figure for his own use, which was allowed by Artists to be the best ever made. This figure was purchased by Mr. Hudson, the Painter, Sir Joshua Reynolds's master.

I cannot help digressing *once* more for a few moments, not only to correct an error in page 9 of this work, but to introduce an anecdote of Roubilliac, which if I could write as I feel, would do honour to the artist.

Instead of six monuments, there are seven by him in Westminster Abbey;—General Wade's is the one omitted.

When my father had occasion to go to his master, during the time he was putting up Sir Peter Warren's monument in the Abbey, he was generally found standing by the monument of Norris, or by that of Vere.

On one of these attendances he was observed with his arms folded before the north-west corner figure of one of the six Knights, who support the cenotaph of Lord Norris, and appeared as if rivetted to the spot. My Father, who had thrice delivered his message, without being once noticed,—was at last smartly pinched by the elbow by Roubilliac, who at the same time said, but in a soft and smothered tone of voice—“ Hush! Hush!—“ he'll *speak* presently.”

But the art of carving in wood has been always more particularly cultivated by the Germans. It is said that Albert Durer has left some fine specimens; and I have seen many things attributed to Holbein, particularly two small heads of men, remarkably fine and fleshy: they bear the date of 1531, and are in the possession of Mr. Paxton of Angel Street.

Mr. Douce did me the favour to shew me a curiously carved girdle, formerly worn by the presiding Abbot of the feast of fools; and also three small circles executed in wood, in a bold style, by the celebrated Hans Schaufelin, with his usual mark, or monogram, of an H, and an S upon the cross bar of it. The same Gentleman is also in possession of a Fool's head, carved in Ivory, formerly belonging to a fool's bauble, or staff of office; and which is, without exception, in my humble opinion, the finest thing of its kind I have yet beheld. Mr. Granger, speaking of "Hans van Zurch Goldsmidt," of the time of King Henry the Eighth, in vol. i. p. 114, says:

"In Mr. West's Collection was a curious carving in box by this artist, inscribed, 'Zurch Londini.'"

I am informed, that there was lately in the hands of Messrs. Rundell and Bridge of Ludgate-hill, a rosary, made by some German artist for King Henry the Eighth; and carved, with almost miraculous art, on cob-walnut shells. In the inside of one of the shells, were several extremely minute figures assisting at the ceremony of the Mass, and all placed in the most exact perspective.

With respect to Germany, I shall beg leave to observe, that the City of Nuremberg has been for many centuries famous for its sculptors in wood; and two or three of these persons from that place are established in London, at this present time.

In the reign of Henry the Eighth, and indeed long before, it was not only the fashion to decorate ceilings, chimney-pieces, doors, and staircases, with the wood-carver's art; but also all sorts of furniture, such as tables, looking-glass frames, reading-desks, chairs, stools, cabinets, and bedsteads, with every description of subject, sacred and profane. These were often cut in the hardest wood, such as Ebony, Lignum Vitæ, and Spanish Chesnut. This heavy style of carving continued, though not quite so massy, through the reign of Queen Anne.

Pumps were formerly richly ornamented by the wood carver.—There was a remarkably curious specimen of one in the yard of Leather Sellers' Hall, lately standing in Little St. Helen's, Bishopsgate Street, of which I have secured two views. One of these is given in my first publication of *London Antiquities*; the other will be found in a subsequent plate of this work.

Balconies were, in the reign of James the First, much in fashion, and were often splendidly enriched by the wood-carver, with scrolls, and humorous devices of animals running after each other between the foliage. I shall give a curious specimen of one, from a picture by Inigo Jones, in the possession of the Earl of Pembroke, who liberally allowed me to copy it for my *Topography of Covent Garden*.

The pillars, posts, and pediments at the entrances of Taverns, were formerly carved in wood, exhibiting grapes, and vine tendrils: these were gayly painted, and sometimes gilt. Nor must it be forgotten that the frames of tradesmen's signs were often profusely carved with fruit and flowers, at an enormous expense.

The ends of church seats were carved. Of such, there are a few fragments of James the First's time remaining in St. Helen's, and St. Ethelburga's, Bishopsgate Street. Font covers have frequently been carved with Angels' heads, and sometimes very tastefully. The poor's box and bread-shelves were often carved. There is a curious shelf on the North side within the church of the Holy Trinity, in the Minories.

Ducking-stools for scolds, were sometimes carved with appropriate devices. The late

Mr. Gayfear, Abbey mason, informed me, that he recollected a Ducking-stool, preserved within the premises of Purgatory, which had been used by the Burgesses of Westminster, on the shore of the Thames. Stocks were also carved. I recollect those of St. Martin's in the Fields having a most excellent carving of a stout fellow flogging a culprit. The only pair of stocks remaining in London, are those opposite to the Watch-house, in Portugal-street, belonging to St. Clement's Danes. The gate-entrances to church-yards were formerly designated by carvings in wood, of which a few are still remaining: one of these is the semi-circular basso-relievo of the Last Judgment, within the pediment of the North gate of St. Giles in the Fields. John Parton, Esq. Vestry Clerk of the Parish, informs me that Love was the name of the artist, and that he had something under 30*l.* for it. On a close inspection, by the assistance of a ladder, I discovered the following inscription cut upon a small space nearly in the middle of the lower group of figures: "1687. A P. 3^d." This carving was originally put up within a brick-gate lately standing nearly in the centre of the church-yard wall; and was taken down, and put up in its present situation, more to the West, in 1800.

There is another long strait one of the same subject, within the East gate of St. Martin, Coleman Street. Many pediments and door-posts are carved in wood;—there is one of the latter at the South entrance of Allhallows, Lombard Street, consisting of skulls, bones, and hour-glasses, and another at the East entrance of St. Olave, Hart Street.

There was a figure of Time over the North gate of St. Giles, Cripple-gate, which was taken down during the late repairs, and set up within the church, over the West entrance.

It was the custom to erect wooden tablets, or tombs, in church-yards, stretching the whole length of the grave; and these were commonly carved with hour-glasses, death-heads, shovels, bones, &c.

Many of our pulpits, sounding-boards, reading desks, communion tables, altar-tablets, and stools, have been elaborately enriched by the wood-carver. There is an uncommonly curious specimen of an old carved pulpit in St. Catharine's, by the Tower, which has been ably engraved, and accurately explained in Dr. Ducarel's history of St. Catharine's, published by Mr. Nichols; who has lately, at his own expense, erected a handsome monument to the memory of Mr. Bowyer, in the Church of Low-Layton, Essex.

Several ornaments on our City-Gates were carved in wood.—The pediment of Aldgate, now to be seen at the end of Aldgate-house, Bethnal-Green, and noticed in page 40 of this work, is carved in Oak.

During the Common-wealth, and indeed nearly half through the reign of Charles the Second, the heavy leathern-scroll picture frames continued in fashion; specimens of which were lately to be seen about the portraits of the Judges in Guildhall. This leathern-scroll ornament was often encumbered with Apples, Pears, seedy Pomegranates, and other heavy fruits; and it may excite some surprise, that this clumsy style of sculpture was not immediately done away by that great artist, Grinlin Gibbons; for we see on the pedestal of the equestrian statue of King Charles II. at Windsor, a clumsy assemblage of every sort of shell-fish, bound up in festoons and swags. From these ponderous decorations he was however free, and gave himself full play among the attributes of Flora. Those who wish to feast soon upon his productions, which are to be found in our Palaces, St. Paul's Cathedral, and other London Churches and Halls, have only to visit St. James's Church, Piccadilly, where every due care is taken of one of the choicest specimens of Art, that can adorn an altar.

Of public wooden statues, I believe we have none left that escaped the great fire, unless we admit the two figures already described in this work, as now standing within Bethlem

Hospital, Moorfields; and which are supposed to have originally stood at the front gate of Old "Bethlem Prison-house," in Bishopsgate Street.

As to the present wooden figures in Guildhall, commonly called "Gog and Magog," it will be clearly proved, in an interesting letter, which will be printed at the end of the volume, that they were put up after the year 1666.

The two wooden figures, which every quarter of an hour strike the bells, that hang above the Clock of St. Dunstan's Church, in Fleet Street, to the great astonishment of the gaping multitude, and too frequently to the no small profit of the Pick-pockets, next claim our attention; particularly as I have been indulged with some curious information concerning them, by John Hicken, Esq. of the Record Office in the Tower, and Vestry Clerk of St. Dunstan's Parish.

It appears by the Parish books, that on the 18th day of May, 1671, Mr. Thomas Harrys, then living at the lower end of Water Lane, London, made an offer to build a new Clock, with chimes; and to erect "Two figures, or Boys, with Pole-axes," to strike the quarters.

This clock was to be so constructed, as to afford dial plates at the South front, and also at the East end. All this he proposed to perform, and to keep the whole in constant repair for the sum of eighty pounds, and the old Clock; at the same time observing, that his work should be worth a hundred.

He further adds, in these words, "*I will do one thing more, which London shall not shew the like. I will make two hands shew the minutes, without Church, upon the double dyall, which will be worth your observation, and for my credit.*"

It appears that the Vestry agreed to give Mr. Harrys the sum of 35*l.* and the old Clock, for as much of his plan as they thought proper to erect; and on the 28th of October, in the same year, 1671, his task being completed, he was voted the sum of 4*l.* per annum, to keep it in repair. We find that the idea of chimes was given up, as well as the dials at the East end. Originally (in 1737) this clock was within a square ornamented case, with a semi-circular pediment; and the tube from the church to the dial was supported by a carved figure of Time with expanded wings, as a bracket.

From this curious document, we may conclude that Quarter Jacks were no new things in London, but that a clock projecting over the street was; for Mr. Harrys, in the concluding part of his application to the Parish, said, that he hoped he might be allowed to make this clock with two faces, as it might procure him orders from other Parishes: and which in all probability it did—as we find the following churches with projecting clocks: viz. Bow, Cheapside, St. Mary Woolnoth, and St. Edmund, Lombard Street, St. Swithin, Cannon Street, and St. Magnus, London Bridge. I also find, by a drawing preserved in the committee room of Sir John Cass's Charity, kindly pointed out to me by the benevolent David Pike Watts, Esq., that the old Church of St. Botolph, Aldgate, had a clock of this description; and that the tube, conducting the dial, was considerably longer than even that at St. Dunstan's, as it sprang from the Church, and extended over the roof of Sir John Cass's school-house, into the street. There is also another projecting tube clock within Exeter Change. Of the figures called "Quarter Jacks," "Jack of the Clock," or "Jack o' the Clock-house," these are the only specimens remaining in London; nor are they common in the country:—there are two on the outside of St. Martin's, or Carfax, at Oxford; there is one in the beautiful, but decaying church of Blyborough, in Suffolk; and there is another against the Town-Hall of Bridge-water.

Mr. Donce, in his *Illustrations of Shakspeare, and of Ancient Manners*," vol. ii. p. 38, says, "At Horsham Church, in Sussex, there was a figure dressed in scarlet and gold, that struck the quarters. He was called *Jack o' the clock-house*. The French term for this kind of automaton, is *jaquemar*—the etymology of which is very fanciful and uncertain."

At the foot of page 150 of Strutt's "Sports and Pastimes," is the following note:

"In a humorous pamphlet, called 'Lanthorn and Candle, or the Bellman's Second Walk,' published at London, 1605, it is said, 'The Jacke of the Clocke-house goes upon screws, and his office is to do nothing but strike;' and in an old play still more early, 'He shakes his heade, and throws his arms about, like the Jacke of the Clocke-house.' The name of 'Jack of the Clock-house,' was also given to a certain description of thieves."

The figures that strike the bells at St. Dunstan's, each move an arm and its head. One of them lately received a new arm, from the chissel of Mr. William Puckridge, of Hosier Lane, West Smithfield; who informed me, that he, his father, and his grandfather, who were all wood-carvers, and had lived on the same spot, have carved most of the Grapes, Tuns, Swans, Nags-heads, Bears, Bacchus's, Bibles, Black Boys, Galens, &c. both for town and country, for these hundred years.

Mr. Puckridge also informs me, that the wooden figure of the naked boy, put up at Pye-corner, is certainly the original one, for that his grandfather first repaired it.

Ship-carving, which was at its height of splendour in old Vandervelde's time (he died in 1693, aged 83), has of late years been gradually sinking; and I find by the strictest enquiry below bridge, that although there were not less than three hundred ship-carvers in the beginning of our present King's reign, there are absolutely now not more than fourteen, including three masters, viz. Mr. H. White, of King Stairs, Rotherhithe; and Grayfoot and Overton, Pageants, Rotherhithe. I was in hopes, when among these persons, that I should have been able to have learned something concerning the carvers of the figures commonly called Gog and Magog,—all I was able to gain, was, that two copies of them, of half their size, carved in Elm by Mr. H. White above mentioned, had been put up a few years ago against a public-house, called the new Giants, opposite to St. John's, Horselydown. It appears that the Guild-hall Giants were favorites on this spot; for in the same street there is another public-house called the old Giants; but this sign is only a picture representation. Ship-carving is mostly executed in elm.

The next public carving in wood, of which I have been able to obtain any account, was the state Coach of Queen Anne. It was extremely heavy in its ornaments, but the pannels were beautifully painted by Sir James Thornhill. A friend of mine, Mr. Renton, is in possession of a part of one. The Earl of Carlisle, who did me the honour to shew me a representation of this coach, most excellently painted by Marco Ricci, has liberally given me permission to make an etching of it. This coach served Kings George the First and Second, and was used by our present King, when he first went to the House of Lords, and also on his marriage; after which it was broken up; and Sir William Chambers recommended the late Joseph Wilton, Esq. R. A. and Mr. Pugello, to conduct the building of the present carriage, which was executed on the scite of the late Mr. Malone's house in Queen Anne Street East, and is certainly in many parts highly deserving notice. The model was made from Sir William's design by Lawrence Anderson Holme, a Dane, who in 1765 gained a premium from the Society of Arts of 147*l.* for the best statue in marble. The greatest part of the carving of the coach was executed by Nicholas Collett, a little man, and, from his supe-

rior abilities, was honoured by Mr. Waldron the actor, with the characteristic epithet of a "Garriek of a carver." (Mr. Waldron was originally a wood-carver.) Mr. Cipriani painted the pannels, and received the sum of 800*l* for his performance. The bill for the coach was 9,000*l*., but it was taxed, and the real cost was 7,564*l*. 4*s*. 4½*d*.; the odd pence arose from the ribbon-weaver's bill. It was first used Nov. 15, 1762.

Mr. Collett was employed to carve a Horse for the late Mr. Hatchett, of Long Acre, as large as the life, for the purpose of shewing harness upon; and this he modelled by actual measurement, from one of the King's Hanoverian stud, called Beauty. He also carved a portrait of the same animal, for the armory in the Tower of London. It stands by the figures of Queen Elizabeth and her Black Page, whose faces and hands were carved in wood by the same artist.

Mr. Collett was born in Plumbtree-street, died 10th March, 1804, in Queen-street, Seven Dials, and was buried in the South Church-yard of St. Giles in the Fields, aged 76 years. I received many of the above particulars from the artist's son, Mr William Collett, who is also a wood-carver.

My father's old and intimate friend, William Collins, the inseparable companion of Gainsborough, was in his time the most fascinating modeller in clay and wax, and carver in wood. His subjects were chiefly selected from the domestic-animal fables of Esop, and are now and then to be met with in the tablets of chimney-pieces. One design of this kind was often repeated; it was a shepherd's boy eating his dinner in the midst of his flock, under the shade of a tree, with his dog begging by his side. Mr. Collins first worked for Sir Henry Cheer, the Statuary, whose work-shops stood, within my memory, near the South-east corner of Henry the Seventh's Chapel, a spot now railed in. Sir Henry executed many monuments from the designs of Collins. Mr. Roubilliac, when he first came to England, worked for Sir Henry (before he was knighted); so did another clever sculptor of the name of Bartocini, who designed and carved the figures of Admiral Cornwall's monument in Westminster Abbey, for Sir Henry. Sir Henry had as many models, by Mr. Collins, as he was offered a thousand guineas for: these were sold in lots, about twenty years ago, at Mr. Hayward's sale, in Piccadilly; and Mr. Nollekens, who admires fine art, from the hand of a modern artist, as well as ancient, purchased one of them at a liberal price.

Mr. William Collins was born at Bath, the 19th of Feb. 1721, died in Tothill-fields on the 31st of May, 1793, and was buried in the Old Ground, King's-road, Chelsea, where a tomb-stone is erected to his memory.

About the latter end of the last century, wood-carving received a shock from the introduction of a composition, principally produced by a man of the name of Barker, then living in Compton Street; but before this period it had long been severely checked by the French ornaments of Papier-machee. The father of the late Joseph Wilton the sculptor, had a manufactory of it in Edwards Street, Cavendish Square; and Barbell had another in James Street, Covent Garden.

I must now endeavour to divest myself of every national prejudice, as the most extraordinary abilities of Samuel Mouette, a native of Paris, now living in London, claim the highest encomiums I can possibly bestow. His art is principally confined to Flowers; and when I say that Grinlin Gibbons was a mouse to him, I shall not utter too much. His carvings in wood are so light and playful, that they may be blown away. He is now solely employed by Mr. Wyat, wood-carver, Oxford Street: a liberal paymaster.

After what has been said of Mouette, it will hardly be possible for me to do justice to the very high talents of the North Britons; but whoever has seen those very extraordinary productions of John Lenox, in the possession of His Royal Highness the Prince Regent, must acknowledge his wonderful powers. They consist of four of the thirty-two pannels, of birds, flowers, fruit, &c. carved in lime-tree, and put up in the Audience chamber, at Carleton House: though it must here be observed, that Mons. Mouette designed and carved most of the household decorations. The same artist designed the pulpits of St. Paul's Cathedral, St. Paul's, Covent Garden, St. Margaret's, Westminster, and also one now in hand for the new church of St. Mary-le-Bone. Lenox's friend, and countryman, Thomas Bain, is also a wood-carver of great taste and skill, who cuts remarkably clean and elegantly in American and Dutch oak, commonly called wainscot; and I cannot do these artists more justice as men, than to declare, that they assured me, any thing that could be said of Mouette's abilities could not be too much.

Edinburgh has produced some very clever wood-carvers. The Adam's knew this well, and employed Burns, a wood-carver, to model the ornaments displayed in many parts of the Adelphi: Burns was famous for carving a wheat-sheaf. During his residence in London, he executed four, for which he had fifty guineas a piece. One of these was put up by Messrs. King, Mercers, in King Street, Covent Garden, (the house now the Westminster Fire Office,) and was purchased at their sale, by Mr. Dewhurst, for the sum of 4*l.* and put up at the front of No. 433 in the Strand.

The opposite drawing-room window, of the friendly Mr. Mainwaring, Apothecary, to whose excellent memory, and kind communications I consider myself much indebted, affords a most favourable view of this fine piece of wood-carving.

The figure of Apollo, carved in wood, erected at the top of the late Drury-lane theatre, and which fell in the flames, was the production of Chenu, the sculptor; who informs me that it was cut out of several pieces of red-deal, measured eight feet, four inches, and cost 90*l.*

I gained much of the above information from my father; Mr. George Gatenby, wood and stone carver, now living in Tothill Fields, who carved the ornaments round the Speaker's seat, in St. Margaret's, Westminster; and the friendly Mr. James Ward, now living in Bishopsgate Street, who assisted in carving the famous coach for the Nabob of Arcott (which would hold sixteen persons); and whose taste in carving a real Carlo Marat picture frame, is as pleasing as ever. It is remarkable that Mr. Ward and Mr. Collett, are among the few persons, who now wear cocked hats, which were vulgarly denominated "Egham, Staines and Windsor."

In addition to what has already been said respecting the Guildhall Giants, I have been favoured with the following letter from Mr. Douce:—

Sir,

FROM the incidental mention of the far-famed giants in Guildhall, in p. 49 of your work on the antient topography of London, and from the conjecture you have made on the origin of these statues, I am induced to communicate the following particulars relating to them, which

I had long since put together with a view to their disclosure at some convenient opportunity ; and none can possibly be more so than the present.

It is most extraordinary that all the London historians should have treated this subject with so much inaccuracy and imperfection, when a moderate portion of research would have furnished them with satisfactory materials.

Stowe is silent on these figures, though it is most certain they were in Guildhall before he published his *Survey of London*. Howel in his *Londinopolis*, 1657, likewise makes no mention of them.

You have already stated from Hatton's *View of London*, 1708, 8vo, that they perished in the great fire of London ; but though Guildhall was rebuilt a few years afterwards, there seems to be no evidence that they were replaced immediately, nor is the precise time of their restoration easily to be ascertained. Mr. Hatton has informed us that "two new figures of "gigantick magnitude *will be as before*." This would lead us to infer that they had not been replaced at the time of the publication of his book ; but the expression is either grammatically faulty, or extremely unintelligible ; because it appears from Ned Ward's *London Spy*, originally published in 1699, that our giants were then in Guildhall. This facetious writer was at a loss however to comprehend their origin, and contents himself with telling us that they might have been set up to show the city what huge loobies their forefathers were, or else to frighten stubborn apprentices into obedience, "some of them being as much terrified at the names of Gog and Magog, as little children at the sound of Raw-head and bloody-bones."

As it cannot perhaps be ascertained whether the present figures have been faithfully restored according to the form and costume of those destroyed by the fire of 1666, it is scarcely worth while to enter on a minute or critical description of them ; and I shall therefore proceed to lay before your readers the evidence that I have met with concerning the *original* gigantic heroes of the hall, and to deduce from it the necessary conclusions.

In a very entertaining collection of dialogues in French and English, under the title of "Ortho-
"epia Gallica. Eliot's fruits for the French." 4^{to} 1593, but the running title of which is "The
"Parlement of pratlers," a bragging fellow is introduced at page 137, who in describing his pedigree tells us that he is descended from "Atlas, cousin german to *Gogmagog*, who, with
"his two hands, set, it is long since, the two hills of chalke neere Cambridge, to the end that
"the schollers should walke thether sometimes to passe their times about them. The
"same was gossip to Fierabras, of whom descended the great giant Oromedon, and Offot,
"the godsonne of *Coryneus*, of whom you may see the image in the *Yeeldhall of London*."

Bishop Hall, in his satires, published in 1597, has noticed one of our giants, whom he terms,

"The crab-tree porter of the Guildhall gates,

"While he his frightful beetle elevates."

Book VI. Sat. I.

Whether the epithet "crab-tree" is applied to the sour countenance of the party, or to his knotted Herculean club, I shall not pretend to determine ; but it may very well fit either.

Paul Hentzner, who travelled into England in 1598, speaking of Guildhall, has these words, faithfully translated from the original Latin by Lord Orford in his republication of a part of

Hentzner's work. "Here are to be seen the statues of two giants said to have assisted the English when the Romans made war upon them; *Corinius* of Britain and *Gogmagog* of Albion." This foreigner's ignorance respecting the *English* and the Romans needs no comment; for the rest we are much obliged to him.

I have seen a tract intitled "A dialogue between *Colebrand* and *Brandamore*, the Giants in Guildhall, concerning the late election, 1661, 4th:" but the names of these monsters of romance are here fancifully applied, and either shew the ignorance of the writer, or that the more genuine names were at that time pretty well forgotten.

These seem to be the only references to the Guildhall statues, as they existed before the great fire of London, that are intitled to particular notice; but they do not enable us to form any correct notion of the manner in which they were represented, or the materials of which they were composed. If they were the actual figures exhibited in the Pageant at Temple Bar before Queen Elizabeth, they would be made of pasteboard or wickerwork, the usual materials employed in the construction of the huge figures occasionally introduced in this and other countries in pageants and processions. We have seen from the passage in Bishop Hall's satires, that one of the Guildhall figures carried a tremendous club; and it is most probable that the other was armed with such a mace as we find in the hand of one of the present giants, viz. a spiked globe of iron attached by a chain to a wooden handle. Of such weapons I have seen many specimens in foreign arsenals, and some varieties of them are described in "Pere Daniel, Histoire de la Milice Francoise."

In a very modern edition of the celebrated romance of the history and destruction of Troy, it is stated that Brute the son of Antenor made a voyage to Britain, where, aided by the remaining natives, who had been conquered by Albion and his brother giants, he made war against this usurper, whom he slew in a bloody conflict, taking prisoners his brothers Gog and Magog, who were led in triumph to London, and chained, as porters, to the gate of a palace built by Brute on the present site of Guildhall: "in memory of which" says the author or editor of the romance "their effigies, after their death, were set up as they now appear in Guildhall." I am unable to trace this account any where else; and, as it is not in the older copies of the Troy book, I must conclude that the editor has either invented it, or retailed some popular tradition. As the story is however evidently grafted on the fabulous relation of Geoffrey of Monmouth, and the latter more immediately to the purpose of throwing light on the subject before us, I shall here give an abridgment of the Welsh historian's narration.

He informs us, from an Armorican chronicle put into his hands by Walter Calenius Archdeacon of Oxford, that Brutus, the great grandson of Æneas, after being banished from his own country, and undergoing many adventures, arrived at a place in the Tyrrhenian sea colonized by some fugitive Trojans. Being joined by these people and their leader *Corinaeus* he achieved many other great exploits, and at length came to the isle of Albion, then inhabited by a few giants only. The two leaders took possession of the country and divided it between them; Brutus giving his own name to the island, and *Corinaeus* contenting himself with that part of it which was afterwards from him named Cornwall, and then inhabited by more giants than were in all the rest of the country. *Corinaeus* amused himself with fighting and killing several of these gentry, among whom was one of much greater prowess than the rest, named *Goemagot*, and of such prodigious strength that he made no ceremony of pulling up trees by their roots like so many weeds. At some festival that took place, this enormous monster with

twenty of his comrades suddenly assaulted the Britons, but after many of the latter had been destroyed, the giants were at length overpowered, and all of them slain except Goemagot, whom Brutus had directed to be spared in order to amuse him in a wrestling match with Corinæus. A furious contest accordingly took place between these redoubted champions, with many a Cornish hug; and Corinæus, after the giant had demolished three of his ribs, which of course, greatly enraged him, suddenly jerked his adversary upon his shoulders and hurled him from the top of a high mountain into the sea, where he fell among the rocks and was dashed to pieces. "This place" continues the romantic historian "is called to this day *Lam* "Goemagot or Goemagot's leap." Camden informs us that the above hill is between the town of Plymouth and the sea, and now called the *Haw*.

If therefore we connect this story with your quotation in page 49, from Queen Elizabeth's Progresses, and with what I have extracted from Eliot and Hentzner, there can remain no doubt that the legitimate names of our giants are *Corinæus* and *Goemagot* or *Gogmagog*; that the former appellation has gradually sunk into oblivion, and the latter been split, by popular corruption, into two others, *Gog* and *Magog*, these being of more familiar and general comprehension.

The next enquiry, and that of a more difficult nature, is whether the figures mentioned in the account of Queen Elizabeth's pageant at Temple Bar were afterwards transferred to Guildhall, or whether similar statues had been already placed in that building. Our evidence of the latter circumstance fails us at present before the year 1593; but the pageant took place in 1558. I am inclined to think, however, that some figures of this kind had, long before the reign of Elizabeth, decorated not only the City Guildhall, but other such buildings in different parts of the kingdom, in imitation of a very ancient custom on the Continent, in the discussion of which more space would be required than can possibly be here allotted to it; but I may possibly resume it at some future opportunity. In the mean time I shall content myself with observing, that in some German and Italian cities, statues of Roland, of Oliver, and perhaps other heroes of Charlemagne's reign, and even of the Emperor himself, are placed in the town-halls, the courts of justice, and in churches. An instance of the latter occurs at Verona, where Roland, holding his sword Durindart, and another hero, armed with a mace that has the chain and spiked ball of iron before described, are attached to the doors of the Cathedral. Some German writers are of opinion that these statues more particularly belong to those cities that are municipal, and possessed of a juridical power. I refer your learned readers to "*Gryphiander de Weichbildis, sive colossis Rulandinis urbium Saxonicarum*," 1666, 4to. to similar works by Goldasti, Meyer, Rhetius, and Eggeling, and to Dr. Behrens's interesting description of the Hartz Forest in Saxony. Before I conclude, I shall beg leave to say a few more words on Gogmagog hills in general. We have already been told by the bragger in Eliot's dialogues, that two of the Cambridgeshire hills, with this appellation, were set up by Atlas, Gogmagog's cousin-german, for the pastime of the Cambridge scholars; a fact that may supply some future Cambridge antiquary, in rivalry of Thomas Hearne of Oxford, with an excellent argument in favour of the superior antiquity of *his* University. I have been told that there was formerly a gigantic human figure cut in the chalk upon one of the above hills. Carew likewise, in his Survey of Cornwall, mentions that in his time the figures of two men were cut on the ground at the *Hawe* at Plymouth, the one bigger, the other lesser, with clubs in their hands, whom the people called Gog and Magog;

doubtless in the same corrupted manner as before mentioned. There are however, other hills, which legitimately belong to the Gog and Magog of the Scriptures, according to the accounts of Sir John Mandeville and other *veracious* travellers. In these mountains, which are near the Caspian Sea, Alexander the Great imprisoned Gog and Magog with the ten tribes of Israel, as may be seen more at large in the romances relating to that hero, and more particularly in Sebastian Brant's edition of the Revelations of Saint Methodius, where will be found portraits of Messrs. Gog and Magog, in the characters of two horned dæmons; which, with the figures now for the first time correctly given, may be deemed worthy of a place in the portfolios of modern collectors, among many other worthies of a similar nature; but I would rather assign the origin of our English hills to the British story.

I am, Sir,

Very faithfully yours,

FRANCIS DOUCE.

20th August, 1815.

Having been urged to extend this work to a hundred pages, I take the liberty of requesting the purchasers of this part not to bind it up before next Spring, at which time I hope to be able to publish several interesting Views, with letter-press to the above extent.

Should the Subscribers or Readers be inclined to forward communications for the continuance of this book, or for my intended account of the Parish of St. Paul, Covent Garden, their favours will be thankfully acknowledged by their

Obedient and very humble Servant,

JOHN THOMAS SMITH.

No. 4, Chandos-street, Covent Garden.

The figures of the Guildhall Giants, alluded to in Mr. Douce's letter, are necessarily postponed on account of the repairs that have lately taken place at Guildhall; and which circumstance will enable me to present them to the public with greater accuracy in the additions.

