

THE WEST END.

CHARING CROSS AND ITS NEIGHBOURHOOD.

HAVING endeavoured to give a general idea of London, and to supply visitors with all information needful to their stay, we will now conduct them through the principal thoroughfares, and do our best to "fairly streets and buildings trace, and all that gives distinction to the place."

There is so much to see in the great "Whirlpool," as George Gissing aptly called London, that the visitor may as well rid his mind at once of any intention of seeing *all*. None the less, by adopting a pre-arranged and methodical plan, he can greatly lighten his task and ensure that few places of real interest are overlooked. The visitor who has only a limited number of days at his disposal is recommended to refer to the suggested Itineraries on pp. 30-34, with a view to apportioning his time to the best advantage. The series of routes in this and the subsequent section, devoted to the City proper, have been so mapped out that every part of Central London is covered, though we do not suppose for a moment that any large number of readers will literally follow in our footsteps. Where no lengthy stay is made in museums or galleries, the journeys can in most cases be accomplished in a morning or an afternoon.

Charing Cross, the centre of the fifteen-mile police radius, and a passing point of a great number of omnibus routes, may fairly be considered the "hub" of London, and will make a convenient starting-place for our rambles. Before going farther, let us devote a morning to the neighbourhood.

ROUTE I.—CHARING CROSS—TRAFALGAR SQUARE—NORTHUMBERLAND AVENUE—VICTORIA EMBANKMENT—WHITEHALL—NATIONAL GALLERY.

Charing Cross.

Plan III. K. 8.

Nearest Stations.—South-Eastern and Chatham (now Southern Railway) terminus, Strand (Hampstead Tube), Trafalgar Square (Bakerloo Tube), Charing Cross (District).

Omnibuses connect, either directly or by one or two changes, with all parts of the metropolis.

"Why, sir," said Dr. Johnson, "Fleet Street has a very animated appearance, but I think the full tide of human existence

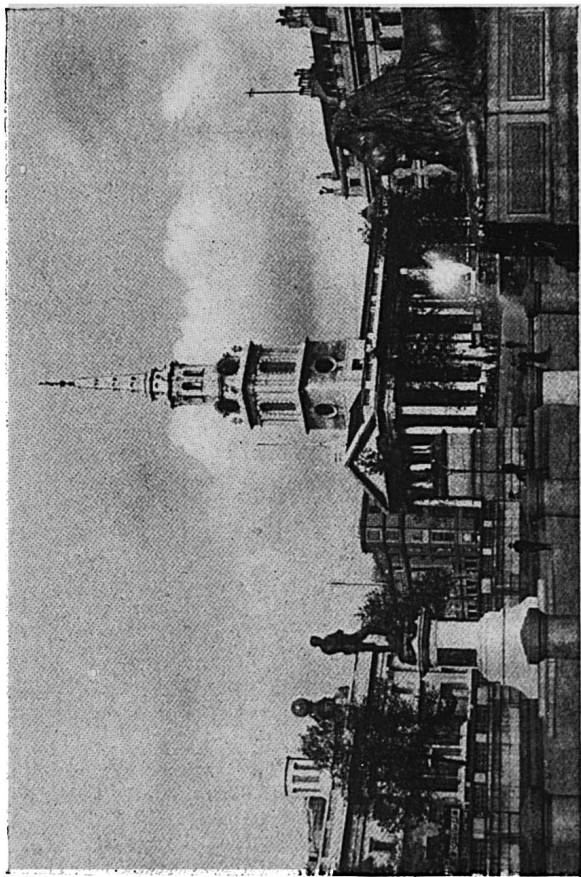
is at Charing Cross." The remark is certainly not less true to-day.

Charing Cross derives its name from the last of the nine Gothic crosses erected by Edward I. to mark the places where the coffin of Queen Eleanor was set down on its way to Westminster. At that time the little village of Charing, or Cheeringe, occupied a half-way position between London and Westminster. The cross was removed in 1647 by order of Parliament. In the forecourt of the railway station is a modern reproduction, but the original stood slightly to the west, on the site now occupied by the statue of Charles I. (p. 61).

Trafalgar Square (Plan III. K. 8), so named in commemoration of Nelson's great victory, is a large open space described by Sir Robert Peel as "the finest site in Europe," though it can hardly be said that the best use has been made of it. One critic has indeed gone so far as to call it "a dreary waste of asphalt with two squirts." On the southern and open side is the **Nelson Monument**, a granite Corinthian column, 145 ft. high, surmounted by a statue of Nelson, 16 ft. high. On the base are bronze bas-reliefs, cast with the metal of captured French cannon, representing scenes from the battles of St. Vincent, the Nile, Copenhagen and Trafalgar. Four colossal lions, modelled by Sir Edwin Landseer, crouch on pedestals at the base. Every year, on the anniversary of Trafalgar (October 21), the monument is decked with wreaths and festoons in commemoration of the victory. Trafalgar Square is a favourite rallying-point of "demonstrators" of all kinds.

In the Square are statues of *Sir Henry Havelock*, by Behnes; *Sir Charles J. Napier*, by Adams; *General Gordon*, by Hamo Thornycroft; and *George IV.*, by Chantrey. Below the parapet on the north side of the Square, and quite unknown to the majority of Londoners, are set out the *Standard British Measures*—inch, foot, yard, chain, etc. The **Trafalgar Square Station** of the Baker Street and Waterloo Railway is at the south-east corner of the Square.

The northern side of the Square is occupied by the **National Gallery** (p. 69), with the **National Portrait Gallery** adjoining. At the corner, within the garden fronting the National Gallery, is a copy of Houdon's statue of *Washington*, presented by the States of Virginia. It is dwarfed by its surroundings and a more suitable site should be found. Across the road stands **St. Martin-in-the-Fields**, sometimes known as the "Admiralty Church," erected 1721-6 by James Gibbs on the site of an earlier structure.



Photo]

TRAFALGAR SQUARE.

[*P. G. Luch.*



Photochrom Co., Ltd.,]

[London.

THE WAR OFFICE, WHITEHALL.



[Kolarity Series.

AUSTRALIA HOUSE, STRAND.

One looks in vain now for the "fields." The Grecian portico is greatly admired, but its effect has been somewhat spoilt by the curtailment of the steps in front. As the greater part of Buckingham Palace is included in the parish, pews are reserved for the King and the Prince of Wales, and the births of all Royal children born at the Palace are entered in the register. It will be noted that the vane is surmounted by a crown. George I. was at one time churchwarden of St. Martin's, the only case of an English monarch who has held such a position. The register of the old church, still preserved, contains an entry of the baptism of Francis Bacon (1561). Nell Gwynne was buried here. So were Robert Boyle, the philosopher; Farquhar, the comedy writer; Lord Mohun, who was killed in a duel by the Duke of Hamilton, and who has achieved a dubious immortality in the pages of Thackeray's *Esmond*; Roubillac, the sculptor; John Hunter, the surgeon, whose remains were afterwards removed to Westminster Abbey, and many others. Two of the stained-glass windows are in memory of the Right Hon. W. H. Smith, for many years representative of the Strand Division in Parliament and churchwarden of the parish.

Close to the Church are the headquarters of the *Royal Humane Society*, founded in 1774, to promote the rescue and restoration of drowning persons. Also on this side of the Square are the London offices of the **South African Government**.

On the opposite (western) side of Trafalgar Square is the **Royal College of Physicians** (admission by member's order), containing portraits and busts of famous doctors and some medical curiosities. Adjoining is the **Union Club** (social and non-political), founded in 1822. At the south-west corner of the Square is **Spring Gardens**, until 1922 the headquarters of the London County Council (see p. 64). The derivation of the name would seem to be obvious.

Beyond the entrance to Spring Gardens is **Norway House**, opened in 1921 by King Haakon as a semi-official centre of his country's interests in London.

From Nelson's Monument there is a fine vista down Whitehall and Parliament Street towards the Houses of Parliament. The handsome triple **Archway** connected with the New Admiralty (p. 66) provides another fine view along the spacious Mall to the Victoria Memorial and Buckingham Palace.

• The equestrian **Statue of Charles I.** in the roadway is generally regarded as the finest piece of statuary in London. It was cast in 1633, but before it had been erected the Civil War broke out. By the Parliament the objectionable figure was sold as "scrap" to a brazier with the appropriate name of Rivet. An insatiable demand for "relics" of the unfortunate monarch arising, Rivet made a good thing by selling knives and forks with bronze handles, which he pretended were made

from the effigy; but with a keen eye to the future he kept the statue intact. At the Restoration it was duly produced from his garden in Holborn, and in 1674 was set up on the site of the old Charing Cross.

The oblique thoroughfare connecting Charing Cross with the Embankment is Northumberland Avenue. The *Grand Hôtel* occupies part of the site of Northumberland House, the town mansion of the Duke of Northumberland, demolished in 1874 to make way for the Avenue. Above the house used to stand the figure of a lion (now at Sion House, Isleworth), and it was a favourite joke with the wits of the period to inform credulous strangers that if they watched long enough the animal would be seen to wag its tail. Two other large hotels, the *Hôtel Victoria* and the *Hôtel Métropole*, stand in the Avenue. Many of the public motors, to Brighton, Eastbourne, Windsor, etc., start in this locality. In the Avenue also are the **Constitutional Club** and the **Royal Colonial Institute**. Immediately below Charing Cross terminus is the **Playhouse**. In Craven Street, the thoroughfare between Northumberland Avenue and Charing Cross Station, *Benjamin Franklin*, "printer, philosopher and statesman," resided. On No. 32 is a tablet recording the residence there in 1827 of *Heinrich Heine*, essayist and poet. At the corner of Craven Street and the Strand is the *Strand Corner House*, a well-known restaurant.

The **Victoria Embankment** (colloquially "the Embankment") extends from Westminster Bridge to Blackfriars Bridge, a magnificent curve of nearly a mile and a half. It is one of the finest and most air-swept thoroughfares in the Metropolis, with attractive gardens, an always interesting outlook on the river, and the not inconsiderable advantage, when sunny days are few, of a south aspect. The spacious roadway provides a favourite route for "taxis" and motors hastening to and from the City, and there is a constant chain of L.C.C. tramcars from all parts of London. Formerly at high tide the river flowed right up to where the old York Water Gate (p. 177) still stands, and the area now covered by the Embankment and its gardens was an unsightly expanse of mud. This great improvement, for which Londoners have never been sufficiently grateful to the old Metropolitan Board of Works, was effected in 1864-70, at a cost of a million and a half pounds. Owing to the sloppy nature of the subsoil the cost of maintenance is considerable. The granite protecting wall is 8 ft. thick. A mural monument at the foot of Northumberland Avenue worthily commemorates the engineer, *Sir Joseph W. Bazalgette*.

Throughout its length the Embankment is planted on both sides with plane trees, and it is lit at night by electricity. Tram-cars skirt the riverside from Westminster Bridge to Blackfriars Bridge, the "singles" turning off below Waterloo Bridge to enter the tunnel beneath Aldwych and Kingsway that connects the southern tramway system with the northern. Beneath the Embankment runs the District Railway, with stations at Westminster Bridge, Charing Cross, the Temple and Blackfriars. Close to Charing Cross Railway Bridge the Bakerloo Tube passes beneath the Thames, its Charing Cross Station being below that of the District Railway. On the Embankment, facing the station, is a bronze medallion, by Sir G. Frampton, R.A., of *Sir W. S. Gilbert*, the playwright, whose "foe was folly and his weapon wit."

Turning in the direction of Westminster Bridge, we pass through pretty gardens decked with statues of *General Sir Francis Outram*, the "Bayard" of the Indian Mutiny, *Sir Bartle Frere*, of South African fame, and *William Tyndale*, the translator of the New Testament. Next comes **Montague House**, long the mansion of the Duke of Buccleuch, recently bought by the Government. A few yards beyond is a dignified turreted building, in the Scottish Baronial style, known as **New Scotland Yard**, the headquarters, since 1891, of the Metropolitan Police. The Lost Property Office (p. 18) is entered from the Embankment. On the river-side is a lofty monument forming the **Royal Air Force War Memorial**.

Continuing to Westminster Bridge, we have the **St. Stephen's Club** (Conservative) at the corner. Flanking the bridge is J. L. Thornycroft's fine group showing *Boadicea* in her chariot.

Westminster Bridge (Plan III. K. 9), one of the widest and handsomest bridges in Europe, consists of seven low segmental iron arches, supported on granite piers. The central arch has a span of 120 ft., the others of 114 ft. It is 1,160 ft. long and 85 ft. wide, the footways being each 15 ft. across. The bridge was opened in 1862, and cost a quarter of a million pounds. Wordsworth wrote of the view from the bridge of his day (the Charing Cross railway bridge had not then been built): "Earth has not anything to show more fair"; and dull indeed would he be who could fail to admire it now. Looking city-ward we have the noble sweep of the Embankment, lined by handsome hotels and offices, including the *Hôtel Cecil*, the *Savoy*, and *Somerset House*. Looking from the other side of the bridge (up river) we have to the right the Houses of Parliament, with the famous "Terrace" overlooking the river. The detached buildings on the opposite bank are **St. Thomas's Hospital**. In the background is *Lambeth*

Bridge, with Lambeth Palace (p. 244) close at hand. The **Albert Embankment** borders the southern bank of the river from Westminster Bridge to Vauxhall Bridge.

On the Surrey side of Westminster Bridge is the—

London County Hall,

a stately building opened by the King in 1922. It is in the English Renaissance style, from designs by *Ralph Knott*. The estimated cost when work was begun in 1909 was nearly a million pounds, but changed conditions brought about by the War raised the expenditure to four million pounds, and another section still remains to be added at the northern end.

The principal feature of the interior is the *Council Chamber*, a beautiful hall reached from the main entrance in Belyedere Road by way of a marble Ceremonial Hall. Between the Chamber and the river are the Members' Library and the offices of important officials. The north and south blocks contain other offices, and on the ground floor is an educational library much valued by teachers. Both externally and internally the County Hall is a very fine building, worthy of its site and of its functions.

During excavations on the site in the summer of 1910 the workmen unearthed a Roman galley, of oak, 50 feet long by 16 feet wide. It is now carefully preserved in the London Museum (see p. 106). From the coins found within, the galley is believed to date from about the end of the third century A.D.

The Houses of Parliament, Westminster Abbey and other buildings hereabouts will require at least a morning to themselves, so we will turn along Bridge Street, past the Westminster Station of the District Railway, to the corner of **Parliament Street**, where a useful **Subway** enables nervous pedestrians to get safely across to the other side of the road. The **Government Offices** at the corner of Parliament Street and Great George Street were erected in 1908-14, and extend right back to St. James's Park. The blocks fronting Parliament and Great George Streets are occupied by some departments of the **Board of Trade** and the **Ministry of Health**. The **Education Department** is housed in the portion facing King Charles Street.

Proceeding up Parliament Street on the west, or left-hand side, we next reach a fine quadrangle erected 1868-73 from the designs of Sir Gilbert Scott, including the **Home Office**, the **Colonial Office**, the **India Office** and the **Foreign Office**. Only persons having business are, as a rule, admitted. In the centre of the street, opposite the Colonial Office, stands that fine symbol of an Empire's sorrow, **The Cenotaph**, inscribed with majestic simplicity, "The Glorious Dead."

The Cenotaph.

Plan III. K. 9.

This world-famous monument, designed by *Sir Edward Lutyens*, was intended at first merely as a temporary memorial in connection with the Peace Celebrations in July, 1919. Later, in deference to strongly expressed public feeling, it was re-erected in permanent form, "to represent an Imperial Grave of all those citizens of the Empire, of every creed and rank, who gave their lives in the War."

At 11 a.m. on Armistice Day (November 11) in each year the Cenotaph is the scene of a most impressive ceremony, when the King, or his representative, and many of the nation's leaders, together with a great concourse of ordinary folk, stand bare-headed at the shrine for two minutes, while throughout the Kingdom almost perfect silence is maintained, and all traffic is suspended. Large numbers of wreaths are deposited, not only on this occasion, but throughout the year. Every male passer-by will, of course, raise his hat.

We are now opposite historic **Downing Street** (*Plan III. K. 9*). No. 10, the official residence of the Prime Minister and the usual scene of Cabinet meetings, is a simple mansion of dull brown brick, bearing little outward indication of its importance. The Chancellor of the Exchequer resides in the adjoining house (No. 11), and No. 12 is the Government Whip's Office. At the end of the street steps lead down to **St. James's Park**, and here is placed a *Statue of Clive* (1725-1774). A gateway and subway adjoining No. 10, Downing Street, bring one out on the Parade Ground behind the Horse Guards.

The ornate electric lamp standard near the subway and close to the Foreign Office is of interest, for it may be regarded as a legacy from Lord Leighton, who left a sum of money to the Royal Academy "to provide from time to time some object of art which may be enjoyed by the public at large."

Between Downing Street and the Horse Guards is the long range of buildings housing the **Treasury**, the **Privy Council**, and other more or less important bodies and functionaries. **Dover House** is the **Scottish Office**. By a paradox typically British, these buildings, from which the affairs of a mighty Empire are actually administered, display none of the pomp of power, while the **Horse Guards**, now little more than a guard-house for the Household Cavalry, is always in day-time sentinelled by gigantic Life Guards, whose appearance is calculated to excite awe and

admiration in all beholders. The two mounted sentries at the gate are relieved every hour. The ceremony is not uninteresting, but a far more imposing spectacle is provided at a little before 11 every morning (Sundays 10), when the operation of **Mounting the Guard** takes place, and at 4 p.m. when the Guard is dismounted. Readers of W. E. Henley will recall the lines on *The Lifeguardsman*.

“ He wears his inches weightily, as he wears
His old-world armour : and with his port and pride,
His sturdy graces and enormous airs,
He towers, in speech his Colonel countrified,
A triumph, waxing statelier year by year,
Of British blood and bone and beef and beer.”

The old stone building, dating from 1758, stands on the site of the tiltyard of Westminster, so renowned in the courtly annals of Tudor times. A passage under the picturesque clock tower gives access to **St. James's Park**, and is much frequented by foot-passengers, but only royalty and a few privileged persons on the Lord Chamberlain's list are allowed to drive through.

The **Parade Ground** behind, the largest “clear” space in London, is the scene of the **Trooping of the Colours** on the King's birthday. Here is a *Statue of Field-Marshal Viscount Wolseley*, by Goscombe John, R.A. The companion site has been chosen for a statue of *Field-Marshal Lord Roberts*, and the western side of the Parade Ground is to be remodelled as part of a memorial to the many gallant Guardsmen who fell in the War.

The imposing quadrangular pile, with cupolas, to the north of the Parade Ground, is the **Admiralty**. The poles above, which suggest an impending firework display, may almost be described as the “nerve centre” of the British Empire, for they enable the movements of warships, even in far-distant seas, to be directed by “wireless.” Another Admiralty block is at the eastern end of the Mall, with residences for the First Lord and the First Sea Lord. Here is the fine triple **Archway** through which State processions pass between Buckingham Palace and Westminster. The handsome wrought-iron and bronze gates were designed by Sir Aston Webb, P.R.A. The rooms over the Arch are used to house the valuable *Admiralty Library*, containing many rare naval books of all periods and an interesting collection of old signal books.

The Old Admiralty faces Whitehall, and is separated from the

Horse Guards only by the dingy building which serves as the **Paymaster-General's Office**. The **Old Admiralty** is not so very old after all, but few people ever think that almost down to Nelson's time the business of our great Navy was conducted in the City, in Mark Lane and Crutched Friars to be precise (see Pepys' immortal *Diary*). The earliest letter of Nelson's which has been preserved is dated from the Navy Office, Crutched Friars, April 14, 1777, where he was then living, with his uncle, Captain Suckling (see pp. 227-8).

So much for the western side of Whitehall. Let us now take one other, again supposing ourselves to be at the foot of Parliament Street. Derby Street would take us to **New Scotland Yard**, the river front of which we have already seen (p. 63), a remark which applies also to Montague House.

One of the old houses in Whitehall Gardens was from 1873-5 the residence of Benjamin Disraeli, another that of Sir Robert Peel, to which he was brought home to die after falling from his horse on Constitution Hill (1850). During his tenure of office he was accustomed to walk across to Downing Street to transact business, and Sir Algernon West relates—

“It is not so very long ago—indeed, I am told as lately as 1893-4—that a charge used to appear in the annual estimates presented to Parliament for a small annuity for the sweeper who kept the crossing clean, so that the Prime Minister should not dirty his boots on his passage from Whitehall to the Treasury.”

With reference to what has been said as to the former limits of the river, it is interesting to recall Sir Robert's statement that his “house was built in 1824, and there were formerly steps leading to the river. He remembered that on one occasion, when a boy, preparations were made to remove the family and valuables by boats on the occasion of a threatened attack by a mob on his father's house.”

The **Royal United Service Institution** next claims attention. It might be described as an annexe of the Whitehall Banqueting Hall, were it not the fact that the Hall is rather, in its present uses, an annexe of the Institution. The Royal United was founded in 1830, and has a membership of about 5,500, comprising both services.

The **Whitehall Banqueting Hall** is the only completed portion of the palace intended by successive monarchs to replace York House, the famous residence of Wolsey, which was appropriated by Henry VIII. on the downfall of his former favourite.

The outbreak of the Civil War prevented the completion of

the grand design of Inigo Jones, who projected a palace which should occupy a site of twenty-four acres, extending from the river to St. James's Park. The Court was held at Whitehall from the reign of Henry VIII., who died here, to that of William III. From an opening made in the wall Charles I. stepped to the scaffold on the memorable 30th of January, 1649. A tablet below the lower central window records the fact. Afterwards Cromwell kept Court in the old palace, with John Milton as his secretary, and here he died. Here, too, Charles II. died, and his brother, James II., lived, till one night he stole quietly away and England had a new king in William of Orange. The Palace was burned down in 1698, the fire sparing only the portion reared by Inigo Jones, and from that time "our Palace of St. James's" has been the official royal residence. The Hall was long used as a Chapel Royal, though apparently never consecrated, but in 1893 it was given by Queen Victoria to the Royal United Service Institution, in order to house the—

Royal United Service Museum.

Plan III. K. 9.

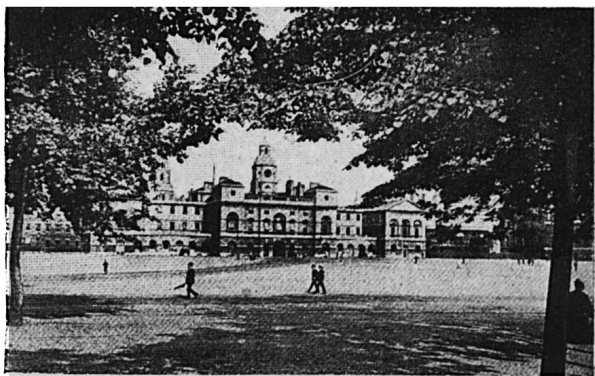
Admission, 1s. Open daily, Sundays excepted, from 10 a.m. to 5 p.m. Saturdays after 1 p.m. 6d. Soldiers, sailors and Royal Air Force in uniform free.

Nearest Stations.—Trafalgar Square (Bakerloo Tube); Westminster (District); Strand (Hampstead Tube).

Entering, we pass at once up a short flight of stairs, lined with weapons and curios, to the **Banqueting Hall**, a superb specimen of the Later Renaissance, with a ceiling, painted on canvas by Rubens and restored in 1907, representing the apotheosis of James I.

The Museum, which no one should miss seeing, contains a large number of national trophies and mementoes, ranging from the earliest times of an Empire which, in the words of the soldier's poet, has been: "Built with the sword and the flame, and salted down with our bones"—from a Saxon shield to trophies of the Great War.

Perhaps the most interesting feature is the large model of the Battle of Waterloo, made by Captain W. Siborne from an actual survey of the field. Constructed on a scale of 9 feet to the mile, it covers an area of 400 square feet and no fewer than 190,000 figures are included. Magnifying glasses at the sides enable the Lilliputian combatants to be more clearly seen. Smoke is ingeniously represented by cotton wool. Another interesting exhibit is a model of the Battle of Trafalgar, standing on a table made of oak from the *Victory*; and a laurel-wreathed bust of Nelson is perched on part of the mainmast of the same famous vessel. Very beautiful, too, are the models of warships, old and modern. Note the table from *H.M.S. Agamemnon* on which the Turkish delegates signed the Armistice in October, 1918. In the *Wolsey Room* is a valuable collection of personal

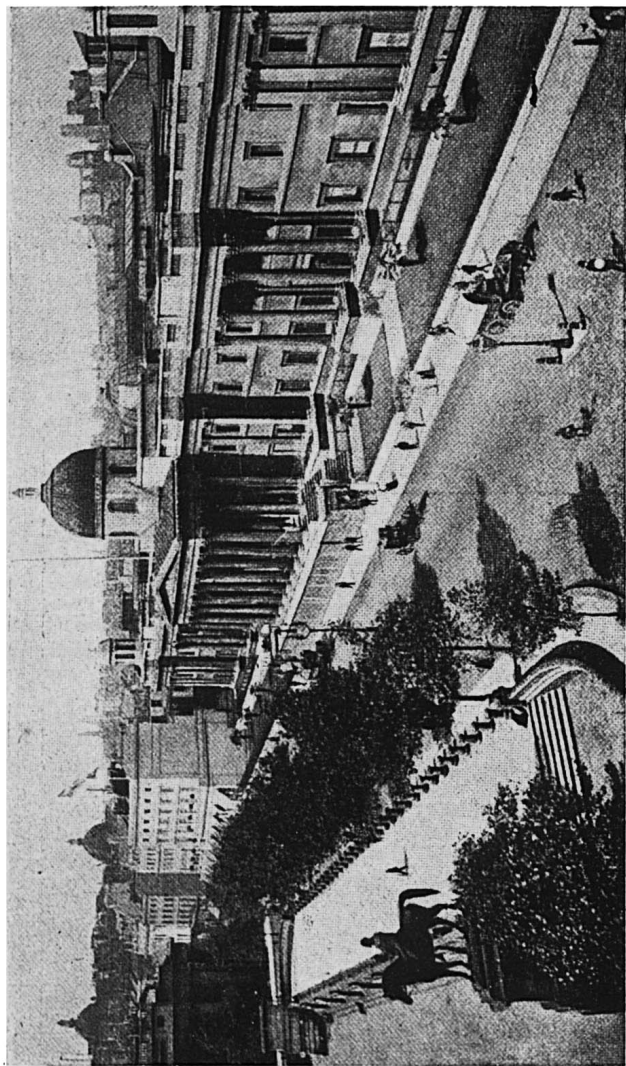


Photos

[Rotary and Levy.

**THE ADMIRALTY ARCHWAY—THE HORSE GUARDS, WHITEHALL
—HORSE GUARDS' PARADE GROUND.**

London.



Levy, Sons & Co.,

THE NATIONAL GALLERY.

[118 *Hoborn.*

relics of the Field-Marshal. In the *Basement*, or Crypt, are placed the heavy exhibits, ancient and modern cannon, shells, torpedoes, Zeppelin and submarine relics, and some German arms and equipment. Ex-service men will be interested in a model of an ideal trench system.

At the junction of Whitehall and the Horse Guards Avenue is a statue of *Spencer Compton, Eighth Duke of Devonshire* (d. 1908).

The **War Office** occupies the whole of the irregular quadrangle between Whitehall Place and Horse Guards Avenue, and extends back to Whitehall Court. It is built of Portland stone, with groups of Ionic pillars and four circular flanking towers, 156 feet high, which mask the architectural difficulty arising from the fact that not one of the corners is a right angle. The block contains 1,000 rooms, and there are $2\frac{1}{2}$ miles of corridors. In the centre of the Whitehall roadway, opposite the War Office, is appropriately placed a lofty equestrian *Statue of the Duke of Cambridge*, for nearly fifty years Commander-in-Chief of the British Army. Next to the War Office are the offices of **H.M. Woods, Forests and Land Revenues**.

Then we pass **Great Scotland Yard**, the former head-quarters of the Metropolitan Police. Here is the **Central London Recruiting Depot**, which during the War witnessed many stirring scenes. The establishment opposite serves as an **Admiralty Recruiting Depot**.

We have now reached again the starting-point of our ramble at Trafalgar Square, and shall perhaps be disposed to utilize a spare hour in gaining a superficial acquaintance with the pictures in our great national collection. A whole morning or afternoon will hardly suffice to see them properly.

The National Gallery.

Plan III. K. 8.

Admission.—Free on Wednesdays and Saturdays, 10 to 6 or dusk, and on Sundays from 2 to 6 or dusk.

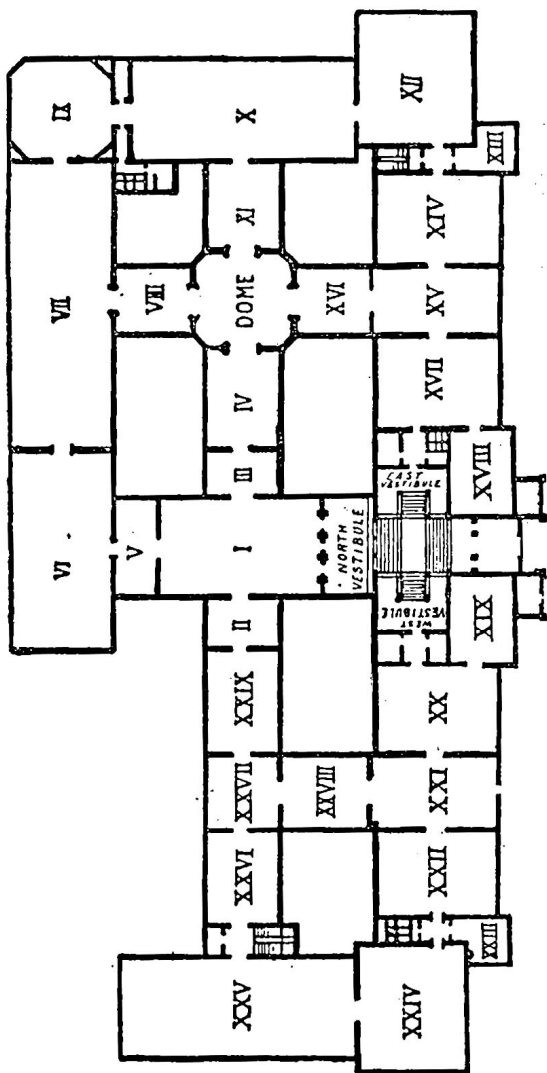
Sixpence on Mondays and Tuesdays (10 till 6 or dusk), and on Thursdays and Fridays (11 till 5 or dusk). Closed on Christmas Eve, Christmas Day and Good Friday.

Catalogues, arranged in alphabetical order of painters' names, and with biographical notices. *1s. 6d.*

Lectures (public) are given daily from 11 a.m. to 1 p.m. (Sundays excepted). Other lectures may be arranged by written application to the Lecturer, the Secretary's Office, National Gallery.

Nearest Stations.—Trafalgar Square (Bakerloo Tube), Strand (Hampstead Tube), Charing Cross (Southern Railway).

The National Gallery had its origin in the purchase, in 1824, by Lord Liverpool's Government, of the Angerstein collection of thirty-eight pictures. The building, erected 1832-8, has a length of 460 ft., but is spoilt architecturally by the low elevation and the insignificant dome and "pepper-box" turrets. At first



THE NATIONAL GALLERY.

both the national collection and the pictures of the Royal Academy were housed here, but the collection had grown so by 1869 that the Academy had to migrate to Burlington House. In 1876 a wing and the central Octagonal Hall were added, and recently other extensive additions have been made. The most important presentations, bequests and purchases have been the Vernon Collection (1847), the Turner Collection (1856), the Peel Collection (1871), the Wynn-Ellis Collection (1876), the Vaughan Collection (1900), the Cohen Collection (1906), the Salting Collection (1910), the Carlisle Collection (1913) and the Wertheimer Bequest of nine portraits by J. S. Sargent (1923). Notable acquisitions have been the "Rokeby" Velazquez, 2057. "Venus and Cupid," presented by the National Art Collections Fund; 2285. the large Family Group by Frans Hals, bought for £25,000; 2475. "The Duchess of Milan," by Holbein, bought by the National Art Collections Fund, aided by a grant from the Treasury, for £72,000; 2790. "The Adoration of the Kings," by Gossaert of Mabuse, known as "The Castle Howard Mabuse," bought for £40,000; and several other fine pictures from the Castle Howard Collection, presented in 1913 by Rosalind, Countess of Carlisle. 1918 saw the acquisition of several fine examples of nineteenth-century French art. In 1922 Van Dyck's "George Villiers, 2nd Duke of Buckingham and his brother" was acquired.

The National Collection now includes over 3,300 works, of which about one-third, being pictures by modern British artists (from the eighteenth century onwards), must be sought at the National Gallery, British Art, or "Tate Gallery," at Millbank (see p. 102). At the Tate Gallery also are displayed nearly all the Turner pictures, except those mentioned on pp. 75-6. Though still, as regards the number of its masterpieces, inferior to some of the great Continental collections, the National Gallery is quite unequalled as a representative collection of the various schools of painting. It is especially rich in examples of the Italian and Dutch schools. In the words of a memorial addressed to the Government in 1916 by a number of distinguished artists: "The particular and special value of the National Gallery among European galleries depends largely upon the unique collection and comprehensive sequence of finished and unfinished works and studies by Turner, England's greatest artist, who is also the greatest landscape painter of the world."

Catalogues, with biographical notes, are on sale at the entrance, but the inscriptions on the pictures themselves, giving name and school of painter, dates of birth and death, and title, sufficiently serve the purpose of the general visitor.

The centre of the Gallery is occupied by the Italian Schools; the unrivalled series of large altar-pieces being concentrated in the Dome and the rooms immediately round it. The West Wing (to the *left* of the entrance) is chiefly devoted to the French

and British Schools. The corresponding rooms in the East Wing (to the *right* of the entrance) are occupied by the Spanish, Flemish and Dutch Schools. Works of minor importance will, in time, be arranged on the Ground Floor, where they will be available for examination by students.

Rooms I., II., III., IV., V., VI., VII., VIII., XI., XVI. Italian Schools (15th and 16th Century).

Rooms IX., X., XII., XIV., XV. Dutch and Flemish School.

Rooms XVII., XVIII. Spanish School.

Room XIX. German School.

Rooms XX. and XXI. French School.

Rooms XXII., XXIV., XXV. British School.

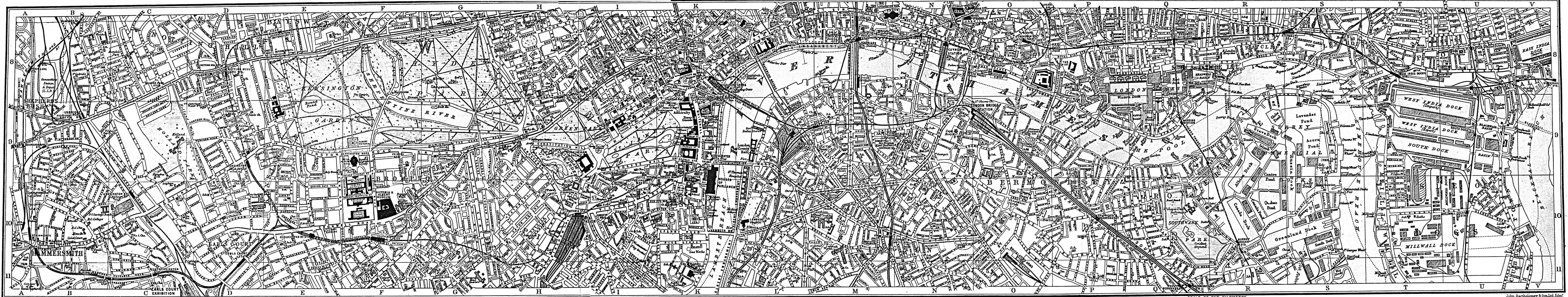
Space will not permit the enumeration of every picture in this wonderful collection—the note of which, it should be remembered, is the consecutive history of painting. We indicate some of the more important works; the attendants will readily furnish information regarding the positions of other pictures.

Tuscan and Siennese Schools.—The visitor who has not been initiated into the history of pictorial art will probably be at first not a little puzzled to discover what interest attaches to many of the paintings of the earlier Italian schools. Some of the pictures—stiff, angular, devoid of proportion and perspective—appear grotesque and even ludicrous; but they enable the student to trace the development of mediæval art from its crude beginnings to the wonderful perfection attained in the palmy days of Italian artistic supremacy, when “the canvas glowed beyond e'en nature warm,” and the works of such painters as Raphael, Michelangelo, Titian, and their compeers were looked upon as holding a place among the wonders of the world. After the fall of Rome, Constantinople became the centre of civilization and culture. The Byzantine school of painting was hard and stiff. There was no attempt at a faithful rendering of nature in form or colour, of the representation of rounded surfaces nor of distance by the use of perspective. After the conquest of Constantinople by the Latins in 1204, Byzantine artists were transplanted to Italy, and painting slowly emancipated itself from the trammels of the Byzantine school. Gradually the range of subjects embraced widened and increased, and classical, mythological and historical scenes employed the pencils of the Italian painters.

Among the works in Room I. notice especially 227. “St. Jerome in the Desert,” by *Botticini*; 663. “Christ surrounded by Angels, Patriarchs and Saints,” *Fra Angelico* (1387-1455); 581. “SS. John, Evangelist, Baptist, and James the Greater,” *Orcagna* (1308-1368).

In Room III., to the right, 908. “The Nativity,” *Francesca* (1416-1492); 288. “Virgin Adoring the Infant Christ,” *Peru-*

PLAN OF CENTRAL LONDON—SECTION 3.



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Railways — STATION — Underground railways — Tramway Routes — The Plan is divided into half-mile squares

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SCALE OF ONE MILE
0 1 2 3 4 5 6 7 8 Furlongs
SCALE OF ONE KILOMETRE
0 200 400 600 800 1000 Metres

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11/11/11

gino (1446-1523); 913 and 914. "The Story of Griselda."

Room IV. is notable for its altar-pieces, especially 727. "The Trinity," *Pesellino* (1422-1457). Note also 629. "Madonna and Child Enthroned," *Costa*, and 1218 and 1219. "History of Joseph," *Bacchiacca* (1494-1557).

Beneath the **Dome** are displayed 179-180. "Madonna and Child," by *Francia*, and 1847. *Signorelli's* "Madonna and Child with Saints."

The most notable of the large canvases in **Room XI.** is 268. "The Adoration of the Magi," by *Paul Veronese* (1528-1588).

Room VIII. Altar-pieces. 1171. "The Virgin and Child, attended by St. John the Baptist and St. Nicholas of Bari," *Raphael*. This picture is commonly known as the **Ansidei Madonna**, from the Ansidei family of Perugia, for whom it was painted. It was purchased from the Duke of Marlborough in 1885 for £70,000, and is one of the greatest pictures in the world. Raphael Sanzio, of Urbino, was remarkable alike for his prodigious genius and his wonderful activity. Dying at the early age of thirty-seven, he yet lived long enough to enrich the world with many masterpieces and to win for himself the foremost place in Italian art.

Across the **Dome** is **Room XVI.**, with the elaborate 1126. "Assumption of the Virgin," by *Botticini*.

From this point it is best to return to **Room I.**, on the farther side of which is **Room II.**, devoted principally to *Botticelli* and *Filippo Lippi*. Note 1034. "The Nativity," 275. "Virgin and Child," 592 and 1033. "Adoration of the Magi."

Room XXIX. 292. "Martyrdom of St. Sebastian," *Pollaiuolo*; 293. "Virgin and Child with SS. Jerome and Dominic," *Lippi*; 10. "Mercury Instructing Cupid," *Correggio*; 690. "Portrait of a Sculptor," *Andrea del Sarto*, the artist himself; 651. "Venus, Cupid, Folly and Time," *Bronzino*; 790. "Entombment of Christ," *Michelangelo*; 744. "Madonna, Child and St. John," *Raphael*; 1143. "The Procession to Calvary," *Ghirlandaio* (1483-1561); 915. "Mars and Venus," *Botticelli*; 698. "Death of Procris," *Piero di Cosimo* (1462-1521) and the small 213. "Vision of a Knight," by *Raphael*.

Return to **Room I.** and so to **Room V.** 18. "Christ Disputing with the Doctors," *Luini* (1475-1532); "The Virgin of the Rocks" (1093), *Leonardo da Vinci* (1452-1519).

Room VI. is devoted to the Early Venetian School. Note 739. "The Annunciation," *Crivelli* (1430-1493); 902. "The Triumph of Scipio," *Andrea Mantegna* (1431-1506); 280. "Madonna and Child," *Giovanni Bellini* (1428?-1510). This picture is generally called the "Madonna of the Pomegranate," from the fruit in the hand of the Virgin. 189. "Portrait of the Doge Leonardo Loredano, in his State Robes," *G. Bellini*.

Room VII. Later Venetian School.—The characteristic of the Venetian painters is their predilection for gorgeous and mag-

nificent scenes; nature adorned with the highest brilliancy of colour. "They are especially fond of saints who have been cardinals, because of their red hats, and they sunburn all their hermits into splendid russet-brown." Then, also, it has been rightly observed that they had before them the colour of Venice, "that melodrama of flame, and gold, and rose, and orange, and azure, which the skies and lagoons of Venice yield almost daily to the eye." Among the gems of this school are: 35. "Bacchus and Ariadne," *Titian* (1477-1576). Living to the great age of ninety-nine years, Titian is distinguished alike for the greatness of his achievements and the length of his career. He was one of those fortunate painters whose merits were fully recognized in their own time. He was the friend and companion of princes and kings; and it is recorded that Francis I., visiting his studio, did not disdain to stoop to pick up the pencil the aged master had let fall. Another of his works, the famous 1944. "Portrait of Ariosto," was acquired in 1904 for £30,000. Note also 4. "The Holy Family Adoring," and 34. "Venus and Adonis," both by *Titian*. 1. "The Raising of Lazarus," *Sebastiano del Piombo*. 1313. "The Origin of the Milky Way," *Il Tintoretto* (1518-1594). 1041. "The Vision of St. Helena," *Paolo Veronese* (1528-1588). 294. "The Family of Darius," *P. Veronese*. 299. "Portrait of an Italian Nobleman," *Moretto* (1498-1555). Here also are (697) *Moroni's* famous *Portrait of a Tailor* and other portraits from the same brush. Note 3163. (Unfinished) "Sacrifice of Isaac" (*Giovanni Piazzetta*).

Rooms IX., X., XII., XIV. and XV. Dutch and Flemish.—The distinguishing features of this school are the strict fidelity to nature, wonderfully accurate delineations of real life, and marvellous preservation and freshness of the works after centuries. Notice especially the works of Rembrandt, Rubens, Ruisdael, Jan Vermeer, Peter de Hooch, Cuyp, P. Potter and Van Dyck. 2790. "The Adoration of the Kings," *Mabuse* (1470-1541), known as "The Castle Howard Mabuse." Here are to be seen many of Rembrandt's most famous works, including 672. and 221. Portraits of Himself; 775. "Portrait of an Old Lady." 45. "Woman taken in Adultery"; 54. "Woman Bathing"; 1674. "Portrait of a Burgomaster." Note also 186. "Portraits of John Arnolfini and his Wife"; and 222. "Portrait of a Man," *Jan van Eyck* (1390-1441); 1045. wing of an altar-piece: "A Canon and his Patron Saints," *Gheeraert David* (1461-1523). 830. "The Avenue," *Hobbema* (1638-1700); 192. *Gerard Dou's* Portrait of Himself; 835. "Court of a Dutch House," *P. de Hooch*; 896. "Peace of Münster," *Terborch* (1617-1681); 2528. "Man with a Glove," *Franz Hals* (1580-1666). Recent acquisitions are 3556. "Adoration of the Kings," *Brueghel*, and 3664. "Virgin and Child with SS. Catherine and Barbara," *Q. Massys*. Note 944. "Two Usurers," *M. van Romerswael*.

Among the wonderful Rubens pictures in these rooms note 853. "Chapeau de Paille"; 59. "The Brazen Serpent"; 853. "Triumph of Silenus."; 194. "Judgment of Paris"; 38. "Rape of the Sabine Women"; 46. "Blessings of Peace." *Van Dyck* (1599-1641) is represented by 52. "Portrait of Cornelius van der Geest"; "The Balbi Children"; and 3605, the recently acquired "George and Frederick Villiers." Another recent acquisition is 3679, *Honthorst's* "Christ before Pilate."

Rooms XVII. and XVIII. Spanish School. The National Gallery possesses many of the greatest works of Velazquez and Murillo. 1129. "Philip IV. of Spain," 1148. "Christ at the Column," 1315. "A Spanish Admiral," and 2057. "Venus and Cupid," (The Rokeby Venus), all by *Velazquez* (1599-1660). 13. "The Holy Family," and 176. "St. John and the Lamb," *Murillo* (1617-1682); 197. "A Wild Boar Hunt," *Velazquez*; 74. "Spanish Peasant Boy," *Murillo*.

By way of the Vestibule, Rooms I., II. and XXIX. pass to **Room XXVII.**, where are works by Eclectic artists. 200. "Madonna in Prayer," *Sassoferrato* (1605-1685), and 271. "Ecce Homo!" and 193. "Lot and his Daughter," *Guido Reni* (1575-1642).

Room XXVIII. Here are several canvases and a number of sketches and water-colours by *Turner*. Among the large pictures note especially 479. "Sun Rising in a Mist," and 498. "Dido Building Carthage." In accordance with the terms of *Turner's* will, these are displayed side by side with two of *Claude Lorraine's* landscapes, 12. "Marriage of Isaac and Rebecca," and 14. "Embarkation of the Queen of Sheba." It was the English painter's wish that such a comparison should be made. Hence pass on into—

Room XXI., where, and in **Room XX.**, are works of the **Dutch and French School.** In recent years the Gallery has acquired a number of valuable pictures by modern French artists. Note, for instance, the examples of *Fantin Latour* in Room XXI. Here are fine canvases by *Claude* (Gellée, 1600-1682), and the *Poussins* (Nicholas, 1594-1665, and Gaspard (Dughet), 1613-1675). 31. "Landscape with figures," *Gaspard Poussin*; 30. "Seaport: the Embarkation of St. Ursula," and other pictures by *Claude*. 1449. "Cardinal Richelieu," *Philippe de Champaigne* (1602-1674), is a replica of that in the Louvre. Note the wonderful landscapes of *Corot* (1796-1875). *Daubigny* (1817-1878), too, thanks to the Salting bequest, is represented by five of his charming landscapes. The much-reproduced heads of *Gruze* (1725-1805) will call for notice. Connoisseurs will be more interested in the precious "Four Ages of Man" (101-104), by *Nicholas Lancret* (1690-1743).

From Room XX. is entered **Room XIX.**, where are works of the **German School**, the principal being 1314, *Holbein's* "Ambassadors" and 2475, his "Duchess of Milan."

Rooms XXII., XXIV., XXV. British School. In Room XXII. are a number of Turners. At his death *J. M. W. Turner* (1775-1851) left all his pictures to the National Gallery, "provided that a room or rooms be added to the present National Gallery, to be, when erected, called Turner's Gallery." The water colours and certain canvases are hung in Room XXVIII. By far the greater number of the master's works, numbering in all over five hundred, will be found at the Tate Gallery (see p. 102) but here he is worthily represented by some of his most gorgeous and characteristic canvases. 508. "*Ulysses and Polyphemus*"; 523. "*Agrippina Landing with the Ashes of Germanicus*"; 535. "*The Sun of Venice going to Sea*"; 472. "*Calais Pier*"; 492. "*Sunrise*"; 481. "*Spithead. Boat's Crew Recovering an Anchor*"; 497. "*Crossing the Brook*"; 524. "*The Fighting Téméraire*"; 538. "*Rain, Steam and Speed.*"

The *Constables* in these rooms include 130. "*The Corn Field*," 1207. "*The Hay Wain*," 1273. "*Flatford Mill*"; 1272. "*The Cenotaph.*" The masterly portraits of *Reynolds* include 754. "*Portraits of Two Gentlemen*," 2077. "*Lady Cockburn and her Children*," 890. "*George IV. as Prince of Wales*," and 111. "*Lord Heathfield.*" See also 79. "*The Three Graces*"; 307. "*The Age of Innocence*," and 182. "*Heads of Angels.*" *Gainsborough* (1727-1788) is represented by the famous 683. "*Portrait of Mrs. Siddons*," 1283. "*View of Dedham*," 2284. "*The Bridge*," 80. "*The Market Cart*," and others. 1030. "*Interior of a Stable*," *George Morland*. The many *Romneys* speak for themselves. *Raeburn* (1756-1823) is represented by 1146. "*Portrait of Miss M. Hepburn*" and others, and *Sir Thomas Lawrence, P.R.A.*, by 922. "*Child with a Kid*," 188. and 785. "*Mrs. Siddons*," 129. "*John Julius Angerstein*," and others. Note also a number of exquisite East Anglian landscapes by *Crome* (1768-1821), 615. "*Derby Day*," *Frith* (1819-1909); 1666. "*Rt. Hon. W. E. Gladstone*," *Sir J. E. Millais* (1829-1896); 1167. "*Mary Wollstonecraft*," *John Opie* (1761-1807). See also 1162. "*The Shrimp Girl*," and 1374. "*Hogarth's Servants*," *Hogarth* (1697-1764). At the far end of this room is displayed 1172. "*Charles the First*," *Van Dyck* (1599-1641). Painted for Charles at his Court. "One remembers only, in looking upon this picture of him, Charles's graces, not his faults." This picture was acquired in 1885 for £17,500.

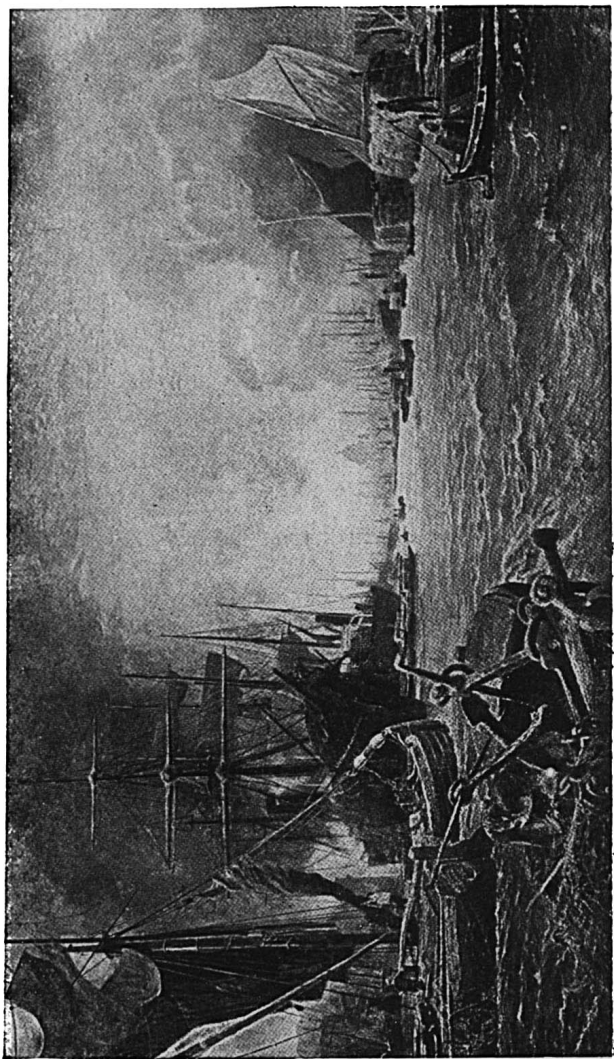
In Room XXVI. are displayed the nine portraits by *John Sargent* bequeathed to the nation by the late Mr. Asher Wertheimer. The portraits are all those of members of Mr. Wertheimer's family, and it has been said with reason that "a more remarkable display of modern portraiture of the higher order no European gallery can show."

At the head of the west staircase are 3343. *Sir J. Reynolds's* portrait of Lady Bamfylde; 3158. "*The Plough*," *Fred Walker*; 3334. "*The Triumph of the Innocents*," *Holman Hunt*.



EQUESTRIAN PORTRAIT.

(From the painting by Sir E. H. Landseer and Sir J. E. Millais in the
Tate Gallery.)



THE POOL OF LONDON.
(From the painting by G. Vicat Cole, R.A., in the Tate Gallery.)

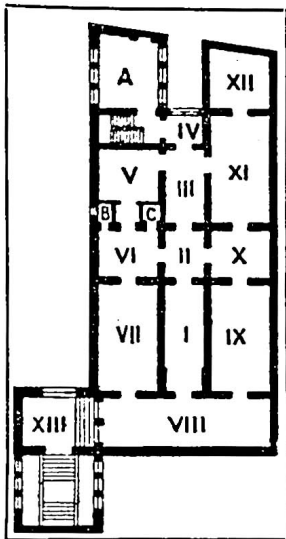
The National Portrait Gallery.

Plan III. K. 8.

Admission.—The days and hours are exactly the same as for the National Gallery (see p. 69), except that on Students' Days (Thursdays and Fridays) the public are admitted at 10 and on Sundays from 2.30 to 5.30 (March to October); 2 to 4 (November to February).

Nearest Stations.—Trafalgar Square (Bakerloo Tube), Strand (Hampstead Tube) and Charing Cross (South-Eastern and Chatham and District).

The entrance faces St. Martin's Church. The building, in the Italian style, from the designs of Mr. Ewan Christian, was opened in 1896, and cost £96,000, of which £80,000 was a gift to the nation for the purpose from Mr. W. H. Alexander. The collection comprises about 1,900 portraits of eminent men and women of all ranks and ages. Royal personages, statesmen, poets, judges, writers, scientists, warriors, actors, all who have played a part in national history are represented. The word "portrait" is read in its widest sense, for not only does the collection include paintings and drawings, but numerous presentments in bronze and marble as well. There are also in the various rooms many cases containing medals, specimens of handwriting, autographs and other personal relics. The Gallery comprises three floors and a basement. Generally speaking, the works downstairs are shown in groups, while those on the upper floors are arranged in chronological order. From the artistic point of



TOP FLOOR.

view, the works in the earlier rooms, by Van Dyck, Kneller, Zuchero, Gainsborough, Romney, etc., are of most interest. Apart from the fine series by G. F. Watts, the portraits of the Victorian era are commonplace in comparison.

It is best to proceed at once upstairs, and commence with No. 1, in the centre of the top floor. These top rooms are unpapered, the pictures being displayed against a most effective background of black boarding. The contents of the rooms may be summarised as follows:—

Top Floor.

Room I. Early Portraits and the Tudors.—Henry VII., Henry VIII., Wolsey, Anne Boleyn, Queen Elizabeth, Essex, Leicester, Raleigh, etc.

Room II. Literary.—The Chandos Shakespeare, Ben Jonson, etc.

Room III. Early Stuarts.—James I., George Villiers, Duke of Buckingham, Francis Bacon, etc.

Room IV. Old Parr, The Earl of Newport, Lord Goring, etc.

Room V. Charles I.—Children of Charles I., Inigo Jones, Interior of Old Somerset House, London, etc.

Room VI. Commonwealth.—Oliver Cromwell, Sir Thomas Fairfax, John Hampden, John Milton, Izaak Walton, etc.

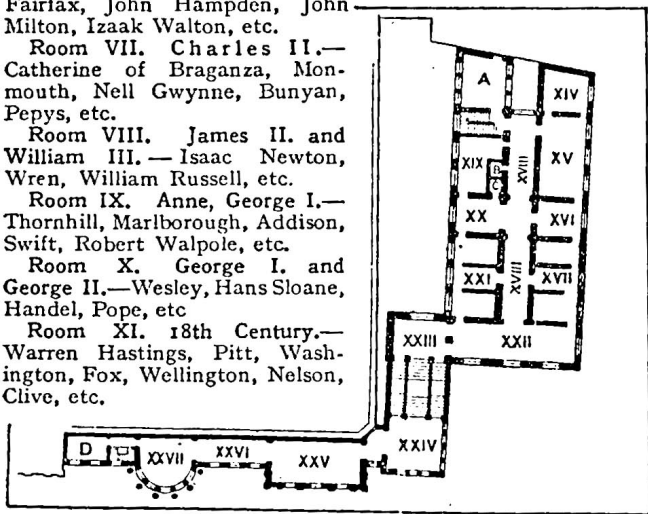
Room VII. Charles II.—Catherine of Braganza, Monmouth, Nell Gwynne, Bunyan, Pepys, etc.

Room VIII. James II. and William III.—Isaac Newton, Wren, William Russell, etc.

Room IX. Anne, George I.—Thornhill, Marlborough, Addison, Swift, Robert Walpole, etc.

Room X. George I. and George II.—Wesley, Pope, etc.

Room XI. 18th Century.—Warren Hastings, Pitt, Washington, Fox, Wellington, Nelson, Clive, etc.



FIRST FLOOR.

Room XII. Art and Literature, Science, etc.—Reynolds, Cowper, Mrs. Siddons, Romney, Sheridan, Goldsmith, David Garrick, Capt. Cook, James Watt.

Room XIII. (*Fourth Landing*). Full-length Royal Portraits.

First Floor.

Rooms XIV.—XXII. Reference Section.—Duplicates and portraits of minor importance.

Room XXIII. (*Third Landing*) 18th Century.—Queen Anne, George II, Thomas Carlyle, etc.

THE NATIONAL PORTRAIT GALLERY 79

Room XXIV. (*Royal Landing*).—Queen Victoria, Prince Consort, King Edward VII., King George V. and Queen Mary in a family group.

East Wing.

(19th Century.)

Room XXV. Literature.

Room XXVI. Science.

Room XXVII. Artists, Musicians, Actors.

Ground Floor.

Rooms XXVIII and XXX. Miniatures and Drawings. From Room XXX are best seen the two large canvases in Room XXXV representing Naval Officers and General Officers in the Great War.

Room XXIX (*Corridor*). Drawings.

Room XXXI (*First Landing*). Military.—Gordon, Roberts, Kitchener, Wolseley, etc.

East Wing.

Rooms XXXII, XXXIII, XXXIV. Political, Naval and Military.

Basement.

Rooms XXXV and XXXVI. War and Parliamentary Pictures, Arctic Explorers, etc.

St. Martin's Place.

Opposite the National Portrait Gallery in a commanding situation is the Nurse Cavell Monument, of Carrara marble, unveiled by Queen Alexandra early in 1920 (see p. 114). For the church of St. Martin's-in-the-Fields, see pp. 60-61.