

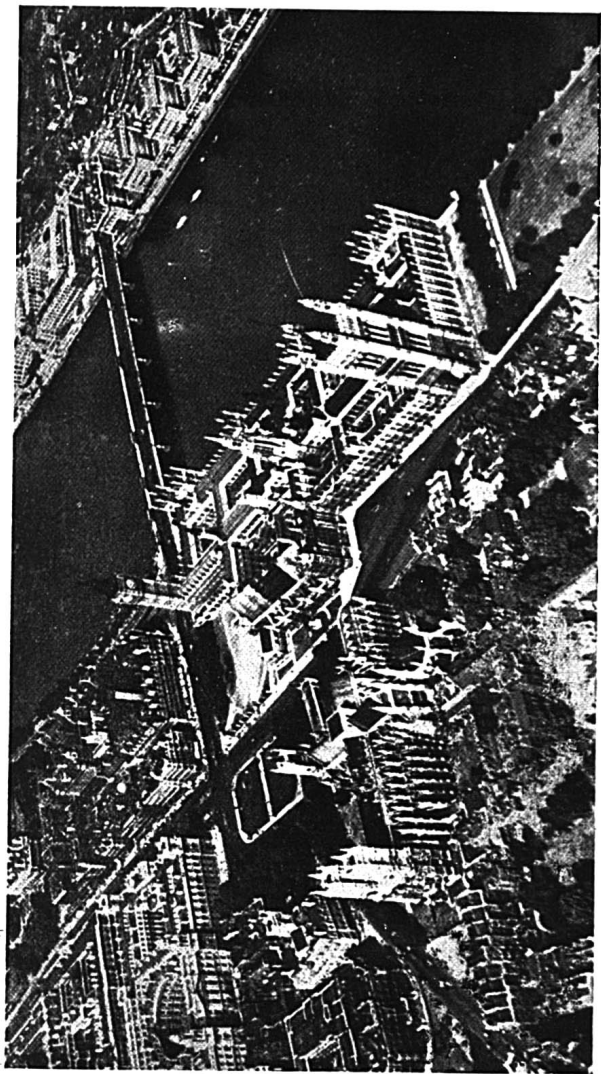
WESTMINSTER.

ROUTE II.—WESTMINSTER—THE HOUSES OF PARLIAMENT—ST. MARGARET'S CHURCH—WESTMINSTER ABBEY—THE ROMAN CATHOLIC CATHEDRAL—THE TATE GALLERY.

THE present City of Westminster—constituted a municipality in 1900, though it has been a city by royal charter for centuries—extends from the river to Oxford Street, and from Temple Bar to Kensington. In this excursion we shall only traverse a small part of it. Westminster, the reader should remember, was a busy spot long before London had being. Hemmed in to the east and west, the river here spread in a wide and shallow stream, near the north brink of which was a small eyot, overgrown with briars and brushwood, known as Thorney Island, or the Isle of Brambles. As it was impossible to cross the river with safety for miles on either side, the Britons established a ford at this point, and built houses for the accommodation of travellers, and marts at which they might obtain necessaries. The Romans, following their example, brought the main roads, Watling and Dover Streets, into connection with the ford, a reminder of which we still have in the adjacent Horse Ferry Road.

We will assume that the round, which will occupy a full day, is begun at Westminster Bridge (p. 63). Across the river is the long façade of the London County Hall (p. 64). Walking a few yards westward, to the corner of Parliament Street, we have on our left one of the most striking and picturesque scenes in the Metropolis, or, indeed, in any capital; to the right, the venerable Abbey, partly hidden by St. Margaret's Church; closer at hand Westminster Hall and the stately Houses of Parliament, with their fretted pinnacles.

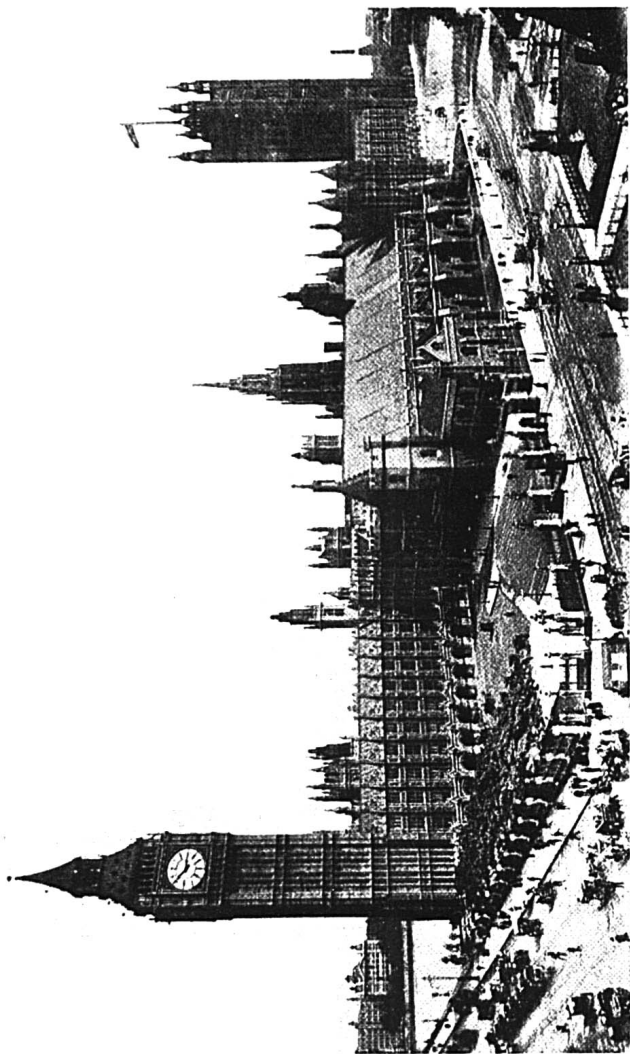
New Palace Yard, the spacious quadrangle from which members enter the House, was one of the two courtyards of the old Palace of Westminster, built by Edward the Confessor and occupied by the sovereigns of England until Henry VIII. took possession of Whitehall. Old Palace Yard, farther south, to which we must make our way to secure admission to the present legislative chambers, was another courtyard of the Palace. The open space on the right, to the north of the Abbey, is Parliament Square. Here are statues of Lord Palmerston (1865), the Earl of Derby (1869), Sir Robert Peel (1850), George



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THE HOUSES OF PARLIAMENT AND WESTMINSTER ABBEY, FROM AN AEROPLANE.

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THE HOUSES OF PARLIAMENT.

[118 *Halsborn.*

Canning (1827), and *Lord Beaconsfield* (1881), the last-named always fondly decked with flowers and wreaths on Primrose Day (19th April). Here also is a statue of *President Lincoln*, by A. St. Gaudens, unveiled in July, 1920. Against Westminster Hall is a fine statue of *Oliver Cromwell* (1658), by Hamo Thornycroft. The Gothic drinking fountain at the corner of Great George Street is a memorial of the leaders of the Anti-Slavery Movement.

The Houses of Parliament.

Plan III. K. 9 and 10.

Admission.—The Houses are only shown on Saturdays and on Easter Monday and Tuesday and Whit Monday and Tuesday, from 10 to 3.30. Entrance by the Norman Porch adjoining Victoria Tower.

Strangers' Galleries.—When Parliament is sitting, persons of either sex desirous of listening to the debates can gain admission to the **Members' Gallery** (should there be any vacant seats), after 4.15 p.m. (12.15 p.m. on Fridays), by applying at the Admission Order Office in St. Stephen's Hall. Applicants are required to give a Member's name as a reference, in case of necessity, before being admitted. To ensure admission on any important occasion, it is advisable to apply to a Member for an *Order in Advance*. These are balloted for six days beforehand, and must be signed by a Member and bear the name and address of the holder.

Admission to the *Special Gallery* and *Under the Gallery* is only granted on the personal application of a Member to the Sergeant-at-Arms.

Foreigners desirous of listening to a debate should apply to their Ambassadors.

Ladies' Gallery.—The seats are balloted for, two orders being sent to each successful Member. The orders must be signed by the Member, and the names and addresses of the ladies must be filled in before admission. Supplemental orders for the Ladies' Gallery, if there is room, are issued by the Sergeant-at-Arms after 4.15 p.m. or 9 p.m., and after 12.30 p.m. on Fridays. The famous *Grille* was removed in 1917. Ladies can now also gain admission to the Members' Gallery (see above).

The House usually meets at 2.45 p.m. and rises at 11 p.m. Under the present rules of procedure, "all-night sittings" are much rarer than in the past. When the House of Lords is sitting as a Court of Appeal no order for admission is necessary.

Nearest Station.—Westminster (District).

St. Stephen's Chapel, built by Edward III., was for centuries the meeting-place of the House of Commons—a fact which explains the still frequent allusions to "St. Stephen's." The old building having been destroyed by fire in 1834, designs were invited for a new structure, and of the ninety-seven sent in that of *Barry* was selected, the first stone being laid in 1840, and the building completed in 1857. The House of Lords was used for the first time on the 15th April, 1847, the House of Commons at the commencement of the 1852 Session. The edifice is in the richest Gothic style (Tudor or Perpendicular), and occupies an area of 8 acres. It contains 11 courts or quadrangles, and cost £3,000,000. The principal façade, overlooking the river, is 940 ft. in length. Unfortunately, the external stone (magnesium limestone) is too soft for the climate, and is already crumbling.

The **Clock Tower**, overlooking Westminster Bridge, is 316 ft. high and 40 ft. square. When the House is sitting a light is shown from the Clock Tower by night, and a Union Jack flies from the Victoria Tower by day. The **Clock**, which has four dials, each 22½ ft. in diameter, was constructed by Dents, under the

direction of the late Lord Grimthorpe. It is one of the finest timekeepers in the world. The minute hands are 14 ft. long, the hour hands 9 ft. ; the figures are 2 ft. long, and the minute spaces one foot square. The hours are struck on the famous **Big Ben**, so named in compliment to Sir Benjamin Hall, First Commissioner of Works at the time the bell was cast. It weighs 13½ tons, and in calm weather its resonant note may be heard over the greater part of London. The quarters are struck upon four smaller bells. The **Central Tower**, 300 ft. high, is used as a ventilating shaft. The great **Victoria Tower**, at the south-west angle, is 336 ft. high and 75 ft. square. The archway beneath, 50 ft. high, forms the **Royal Entrance**, and is used by the King and Queen when opening Parliament. Beyond are the **Victoria Tower Gardens** (p. 89).

Note in Old Palace Yard, before entering the Houses of Parliament, Marochetti's fine bronze equestrian *Statue of Richard Cœur de Lion*.

Entering by the door adjoining the Victoria Tower, we ascend the Royal Staircase to the **Norman Porch**, a small square room with groined roof supported by a beautiful central pillar. A door on the right leads to the **King's Robing Room**, richly decorated with frescoes and panels representing the Legend of King Arthur. Having robed, their Majesties and their attendants, on the occasion of opening Parliament, proceed in procession to the House of Lords by way of the **Royal Gallery**, a handsome hall, 110 ft. long, paved with beautiful mosaics, and having a richly gilded panelled roof. The two large frescoes by *Maclise* represent (left) "The Death of Nelson"; (right) "The Meeting of Blücher and Wellington after Waterloo." Here, too, is J. S. Copley's "Death of the Earl of Chatham," though the title is a misnomer, for Pitt did not die until some time after the seizure depicted. The Gallery also holds portraits of Queen Victoria and the Prince Consort, King Edward VII and Queen Alexandra and of King George V and Queen Mary.

We next enter the **Prince's Chamber**, panelled with dark wood.

The **House of Lords**, sumptuously decorated, is a "gilded chamber" indeed. It is 90 ft. long, 45 ft. broad and 45 ft. high and is lighted by twelve stained-glass windows containing portraits of the kings and queens of England. In the niches between the windows are statues of the barons who compelled King John to sign Magna Charta. The red morocco benches of the 550 noble lords entitled to sit in the House are ranged right and left of the Throne. The cross-benches are occupied by princes of the blood. The **Thrones** of the King and Queen at the south end have a gorgeous gilt canopy. The seats on either side are reserved for Ambassadors and distinguished visitors. The quaint cushioned ottoman immediately in front of the Throne is the famous **Woolsack**, on which the Lord Chancellor sits. At the other end of the House is the **Bar**, at which the faithful Commons attend to hear the speech from the Throne,

and to hear the Royal Assent to the Bills they have passed. Above are galleries for strangers and reporters. The frescoes over the Throne represent "Edward III. conferring the Order of the Garter on the Black Prince," "The Baptism of Ethelbert," and "Judge Gascoigne committing Prince Henry to the Tower."

The massive brass gates in the **Peers' Lobby** are fine specimens of intricate workmanship; but visitors are generally more interested in the hat-pegs, each ticketed with the name of the peer entitled to use it. The **Peers' Robing Room**, on the left, has frescoes representing "Moses descending Sinai with the Tables of the Law," "The Judgment of Daniel," and other subjects. The **Peers' Corridor**, leading to the Central Hall contains eight glass-covered frescoes relating to the Stuart period by *C. W. Cope* :—

Funeral of Charles I.

Expulsion of Fellows of a College at Oxford for refusing to sign the Covenant.

Defence of Basing House by Cavaliers.

Charles I. raising his Standard at Nottingham.

Speaker Lenthall defending the Rights of the House of Commons against Charles I., when he attempted to arrest the five members.

Departure of London Trained Bands to relieve the garrison of Gloucester.

Departure of the *Mayflower* for New England.

Parting of Lady Russell from her husband, Lord William Russell, before his execution.

The octagonal **Central Hall**, 60 ft. in diameter and 75 ft. high, has a vaulted stone roof, inlaid with Venetian mosaics. Above the doors leading to the Lords and the Commons respectively are mosaics by Sir E. Poynter representing St. George and St. David. The niches contain statues of English sovereigns, while ranged around are statues of *Lord John Russell*, *Lord Iddesleigh*, *Lord Granville*, *Mr. W. E. Gladstone*, and *Sir W. V. Harcourt*.

On the right, immediately opposite St. Stephen's Hall, is a corridor leading to the Waiting Hall. This corridor is panelled with six frescoes representing the Tudor Age. The pictures were presented by a number of private donors, and were placed in position in 1910. The subjects are :—

Left :—

Henry VIII. and Katherine of Aragon, by *Frank O. Salisbury*.

Cranmer preaching before Edward VI. at St. Paul's Cross, by *E. Board*.

Elizabeth meeting three Bishops, by *Byam Shaw*.

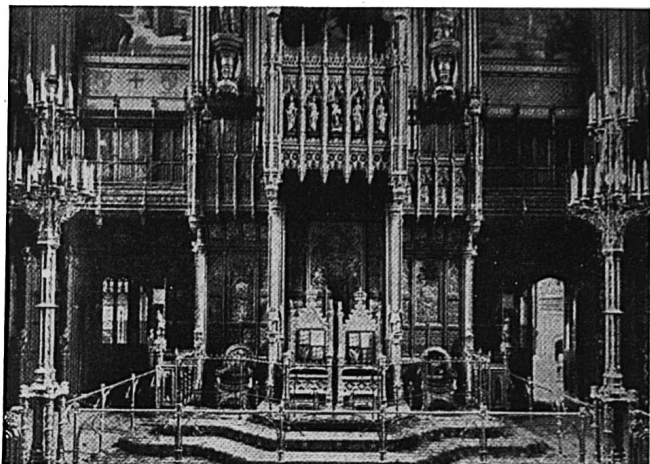
Right :—

More and Erasmus visiting the children of Henry VII. at Hampton Court, by *F. C. Cowper*.

Henry VII., by *P. Eden*.

The War of the Roses : Dispute in Temple Gardens, by *Payn*.

Immediately opposite the door by which we entered the Central Hall is the door leading to the **Commons' Corridor**, lined, like the Peers' Corridor, with eight large frescoes :—



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THE THRONES, HOUSE OF LORDS.

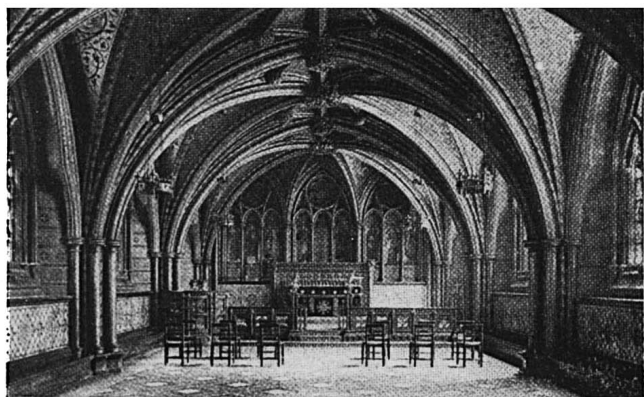
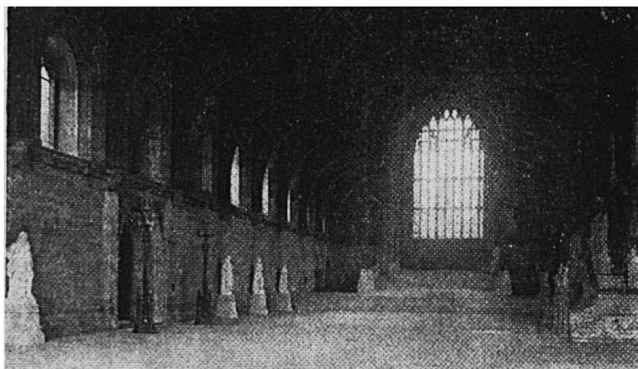


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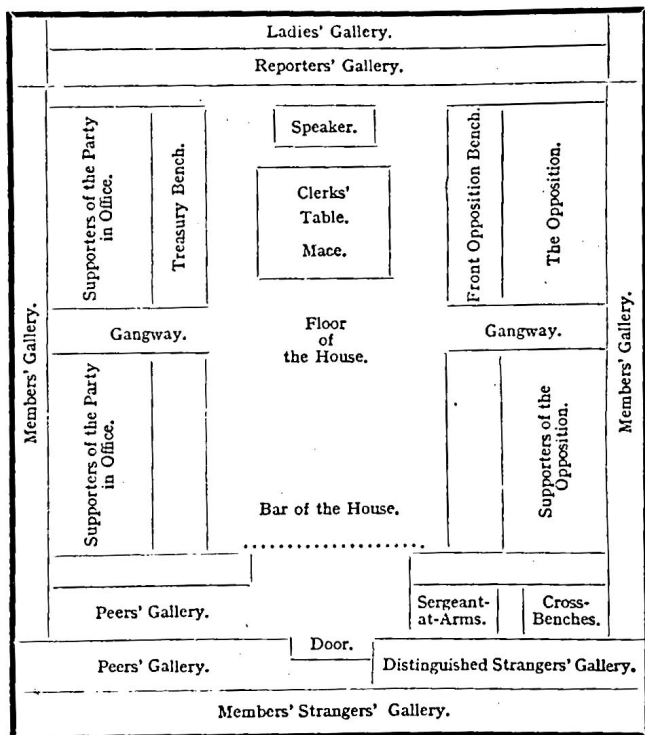
London.

THE HOUSE OF COMMONS.



Photos by [Levy, Sons & Co.]
ST. STEPHEN'S HALL—WESTMINSTER HALL—ST. STEPHEN'S CRYPT.

Alice Lisle concealing fugitives after the battle of Sedgemoor.
 The Last Sleep of Argyll.
 The Lords and Commons offering the Crown to William and Mary.
 The Acquittal of the Seven Bishops.
 General Monk announcing his support of the liberty of Parliament.
 The Disembarkation of Charles II. at Dover.
 The Execution of Montrose.
 Jane Lane assisting the flight of Charles II.



PLAN OF THE HOUSE OF COMMONS.

We then pass into the Lobby—on occasions of political excitement often more interesting than the House itself—and so past the boxes where the door-keepers sit, to—

The House of Commons. After the magnificence of the Lords the Lower House strikes the visitor as severely plain and business-like. The fittings are all in excellent taste, but there is

comparatively little adornment. The first impression is generally one of surprise at the apparent smallness of this historic chamber. Though the House, by the establishment in 1922 of the Irish Free State, reduced the number of its members to 615, there is only room for 476, and an important debate still gives rise to keen competition for seats. Cards are used for the purpose of keeping places. Members receive a salary of £400 a year. The **Speaker's Chair** is at the north end. On the Speaker's right are the **Government Benches**, to the left the **Opposition Benches**. The front benches on either side are occupied only by Cabinet Ministers, or ex-Cabinet ministers. When a division is taken members supporting the motion file into the "Aye" lobby, to the right of the Speaker, the "Noes" to the other side. A bell rings beforehand to warn members who may be in other parts of the House, the doors are then locked, and the voters are counted by "tellers" as they return to their seats. Below the Speaker sits the Clerk of the House, and at the other end of the table reposes the **Mace**, the symbol of the House's dignity and privileges. Over the Speaker's Chair is the **Press Gallery**, and above that the **Ladies' Gallery**. The famous *Grille*, which for three-quarters of a century obstructed the view from the latter, was removed in 1917. The **Strangers' Gallery** (see p. 81) is at the other end, above the **Peers' and Distinguished Strangers' Galleries**.

Returning to the Central Hall, a door on the right (W.) side leads to **St. Stephen's Hall**, occupying the site of the old St. Stephen's Chapel (p. 81), where the Commons met for centuries. On either side are statues of sovereigns and famous statesmen. A large panel painting by *A. C. Gow, R.A.*, depicts the historic scene in the old House of Commons on March 2, 1629, when the Speaker was held in the chair by main force to prevent the premature adjournment ordered by Charles I. On the opposite wall are "The Flight of the Five Members" by *Seymour Lucas*, and *Frank O. Salisbury's* "Interment of the Unknown Warrior in Westminster Abbey" (see p. 92). Steps at the south end of the hall lead to **St. Stephen's Porch**, with a fine stained-glass window and the stone screen forming the **Members' War Memorial**. On the right is—

Westminster Hall,

next to the Tower and Westminster Abbey the most historic edifice in London. It was begun by William Rufus in 1097 and enlarged by his successors. Richard II., in 1397, caused it to be rebuilt, and added the grand **Oak Roof**, rightly described as "one of the finest feats of carpentry extant." The wood, having in the course of centuries become seriously decayed, has been judiciously patched and reinforced with steel. Much of the Norman masonry was cut away to provide for the fourteenth-century windows still visible, and in 1644 the Norman walls were

still further mutilated and relined with stone. The repairs begun in 1914 first revealed the remains of a Norman arcade. Small doors, invisible from the Hall, have been cut in the newer stone lining, so that antiquaries may examine the older work at will. Westminster Hall is probably the largest hall in the world with a roof unsupported by pillars, excepting, of course, modern railway stations. Its length is 238 ft.; breadth, 67½ ft.; height, 90 ft.

The historical associations of the Hall are full of interest. Here some of the earliest parliaments assembled, and from 1224 until 1882 the Law Courts were held within and around. Richard II., who rebuilt the Hall, was here by unkindly fate deposed. It was the scene of the trial and condemnation of Charles I., and of the proclamation of Cromwell as Lord Protector. Here, a few years later, Cromwell's head was brought from Westminster Abbey, with those of Bradshaw and Ireton, and impaled on an iron-tipped pike on the southern gable for something like a quarter of a century. The Protector's head was blown down during a heavy storm in 1686 and secreted, it is said, by a sentry. It is still preserved in this country, and was exhibited to one of the learned societies in 1911. In Westminster Hall were tried and condemned William Wallace, Lord Cobham, Sir Thomas More, the Protector Somerset, the Earl of Essex, Sir Thomas Wyatt, Guy Fawkes and the Earl of Strafford. It was the scene, too, of the acquittal of the seven Bishops (1688), and of the long trial of Warren Hastings. On the 26th and 27th of May, 1898, Mr. Gladstone's body lay here in state, previous to his interment in Westminster Abbey. The Hall, too, was the scene of the lying-in-state of King Edward VII. from the 17th to the 20th of May, 1910.

Ranged along the sides of the Hall are statues of Stuart and Hanoverian sovereigns. Tablets on the stairs and in the middle of the Hall mark the spots where Charles I. and Strafford stood during their trials, and another brass records the lying-in-state of King Edward VII.

From the east side of the staircase landing a flight of steps leads down to St. Stephen's Crypt, a remnant of old St. Stephen's which escaped the fire of 1834 and after a long period of neglect has in recent years been restored and is again used for services and marriages. It is a richly decorated, vaulted apartment, 90 ft. in length, 28 ft. wide and 20 ft. high.

Emerging in Old Palace Yard, we cross the road to—

St. Margaret's Church.

Plan III. K. 9.

Admission daily between 11 a.m. and 4 p.m., except Saturdays. Entrance by east door, opposite Westminster Hall. Visitors are expected to contribute to the maintenance of public worship.

In this church the Speaker and members of the House of Commons attend service on special occasions, the Speaker's pew being immediately in front of the lectern. The church is of special

interest to Americans, more so perhaps than any other London church. The building was erected in the reign of Edward I., on the site of an earlier structure founded by Edward the Confessor, but has undergone many restorations. The Perpendicular arches separating nave and aisles, and the tracery of the window over the entrance to the vestry in the south aisle, date from the end of the fifteenth century. The memorial windows and monuments, though mostly modern, are all of historical interest, and attract many visitors.

The large *East Window*, representing the Crucifixion, is generally considered one of the most beautiful in England, and has a curious history. It was painted in Holland, and was intended as a gift from King Ferdinand of Spain to Henry VII., to commemorate the intended marriage of Prince Arthur to Katherine of Aragon. Arthur died before the window was completed, so instead of being erected in Henry VII.'s Chapel at Westminster, as intended, it was presented by Henry VIII. to the Abbot of Waltham. At the Dissolution it was transferred from the Abbey Church to New Hall, Essex. During the Civil War it was taken to pieces by General Monk's order and buried in chests. A few years later the window was bought by John Conyers for 50 guineas, and by his son sold in 1759 to St. Margaret's for 400 guineas, which sum formed part of a parliamentary grant asked for the repair of the parish church of the House of Commons. A strong Protestant wave was at that time passing over the country, and the erection of this "superstitious picture" excited no little outcry, and gave rise to a lengthy lawsuit.

The *West Window* is a memorial, presented by American citizens in 1832, of *Sir Walter Raleigh*, who was beheaded in Old Palace Yard and buried in the chancel, as a tablet—modern, but copied from an old one—quaintly records:—

"Within ye chancel of this church was interred ye body of ye great Sir Walter Raleigh, Kt., on the day he was beheaded in Old Palace Yard, Westminster. Oct. 29, anno domini 1618. Reader: Should you reflect on his errors, remember his many virtues and that he was mortal."

At the east end of the south aisle is the *Caxton Window*, with a verse by Tennyson. Caxton's press was set up in 1476 in the old Almonry, where Victoria Street and Tothill Street now meet.

The *Milton Window*, at the west end of the north aisle, has beneath it a fine tribute by Whittier. Milton's second wife and little daughter were buried here—the child within six weeks of her mother (1657). The marriage had only taken place in the previous October, so that the poet's happiness was short-lived. Pepys, the famous "diarist," and Campbell, the poet, were married in the church. Other windows and tablets are to the memory of Lady Arabella Stuart (1615), Admiral Blake (1657), Lord Frederick Cavendish (assassinated 1882), Mr. W. H. Smith

(1891), Sir T. Erskine May (1886), Bishop Phillips Brooks (1894), Edward Lloyd (1890), printer (verse by Sir Edwin Arnold), Sir Frank Lockwood (1897), Sir Goldworthy Gurney (1895), inventor, and Dean Farrar (1903).

The Victoria Tower Gardens (p. 83) extend from the Houses of Parliament to Lambeth Bridge. The southward environment of "the Mother of Parliaments" was long an eyesore, and the substitution of a stately promenade and green lawns for unattractive mud-flats was a very welcome improvement. A notable feature is Rodin's fine sculpture, *The Burghers of Calais*. It is unfortunate that the pedestal is 17 feet high. The imposing block nearly opposite the Gardens is the head-quarters of the Ecclesiastical Commissioners.

WESTMINSTER ABBEY.

Plan III. K. 9 and 10.

Admission.—In summer the usual hour of opening is 9 a.m., or as soon as the Westminster School service is over. During the rest of the year the opening is at 9.30. In November, December, and January the Abbey is closed as soon as the afternoon service is ended. In March and October it remains open till 5 p.m.; in April and September, till 5.30 p.m.; and in May, June, July and August, till 6 p.m.

On Sundays the Abbey is open for public worship only, not to visitors, and is closed immediately after each service.

The nave and transepts are open to the public free. The charge for admission to the Ambulatory and Chapels is 6d. each person, except on Mondays, when they are open free. On paying days parties are conducted round the Chapels containing the Royal tombs at intervals of 15 minutes, starting from the south gate of the Ambulatory. Tickets must first be obtained at the little table close by. There is also a charge of 6d. (3d. on Mondays) for viewing the wax figures in the chamber over the Islip Chapel, and a charge of 3d. for viewing the Norman Undercroft in the Cloisters. The Cloisters can be seen at any time. The public are not admitted to view the monuments on Sundays, Good Friday, Christmas Day, or during the hours of divine service.

Services.—*Week-days*: Holy Communion (generally in the Chapel of St. Faith) at 8; Morning Prayer, 10; Evening Prayer, with Sermon or Lecture on Saints' Days, Holy Days, Mondays or Saturdays in Advent, and Fridays in Lent at 3. The boys attending Westminster School have a service daily at 9.30 a.m. (9 on Saints' Days).

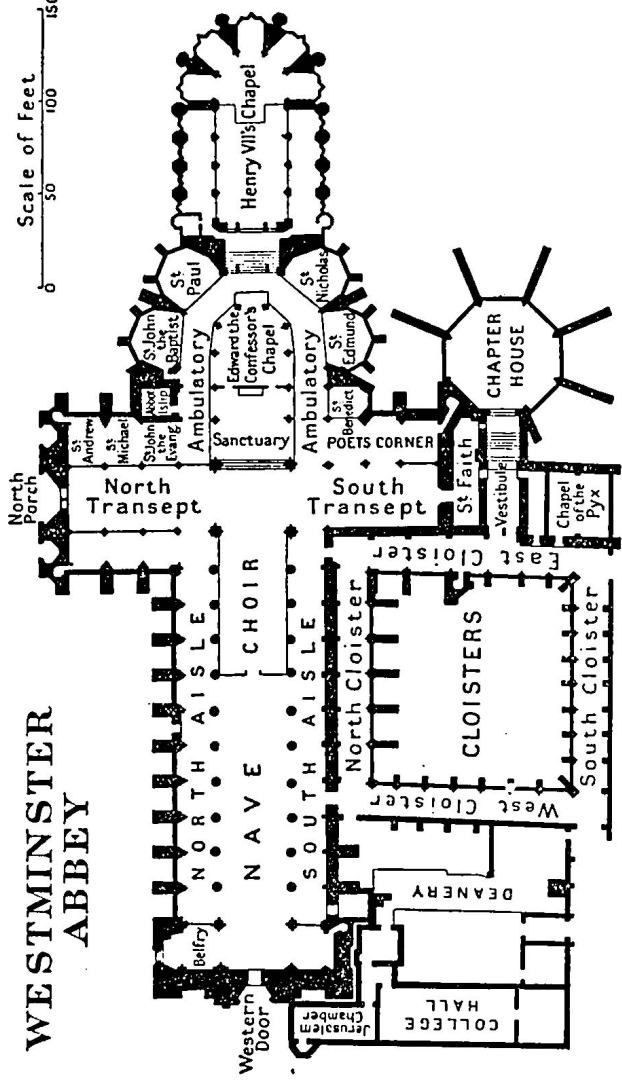
Sundays: Holy Communion at 8; Morning Prayer and Celebration of Holy Communion, with Sermon, at 10.15; Evening Prayer, with Sermon, at 3; Litany, with Sermon, at 6.30.

Dimensions.—Total length, including Henry VII.'s Chapel, 513 feet; length of transepts, 200 feet; height of towers, 225 feet; of church, 102 feet.

Nearest Station.—Westminster (District).

According to tradition, the first church on the site was built between the years 605 and 610 by Sebert, King of the East Saxons, and was consecrated by St. Peter himself, who suddenly appeared for the purpose, rewarding the ferryman who carried him across the river with a miraculous draught of salmon. Being built on the west side of the City of London, it was called the "West Minster" to distinguish it from the church of St. Paul. In the time of St. Dunstan (960) we find a Benedictine Monastery established. Edward the Confessor is, however

WESTMINSTER ABBEY



usually regarded as the founder of the church. He was crowned in the Abbey, as has been every monarch since, with the exception of Edward V., who died uncrowned. Here, too, a few days after the consecration of the building he had done so much to rear, the Confessor was buried, and henceforth, for hundreds of years, until the time of George III., the Abbey was the last resting-place of kings and queens. In later generations it has become much more than that, for room has been found for England's leading statesmen and warriors, poets, artists and men of letters—all, in fact, whom the nation delights to honour.

Like all our great churches, the Abbey has been the growth of centuries. In the main, the present building is the work of Henry III., who pulled down all the eastern part of the Confessor's church in order more worthily to enshrine the body of the saint. The western portions were added at various periods between 1340 and 1483. The north and west cloisters, and the Jerusalem Chamber, near the south-west tower, were built by Abbot Litlington in the reign of Edward III. The magnificent chapel at the eastern end was added by Henry VII., between 1502 and 1512. The towers at the western end were added in 1738-9, it is believed from designs by Hawksmoor, one of Wren's pupils. The central tower designed by Wren is still wanting.

The form of the Abbey is that of a Latin cross, but the choir extends beyond the transepts almost to the middle of the nave. Behind the high altar is the Chapel of the Confessor, the "burial-place of kings," and beyond that again the noble Henry VII.'s Chapel. Round the Confessor's Chapel runs a spacious Ambulatory, from which open numerous other chapels.

The Abbey is usually entered by the door in the North Transept, close to St. Margaret's Church. This entrance bears the name of Solomon's Porch, though the original porch, erected in the reign of Richard II., was entirely transformed by Wren, and Sir G. Scott was responsible for the present triple portico.

It by no means follows from the existence of a monument that the person commemorated was actually interred in the Abbey.

The North Transept, which we first enter, is generally known as the Statesmen's Aisle. Here, in the same grave, lie the *Earl of Chatham* (1778), and his more famous son, *William Pitt*, (1806). Here, too, are either the graves or monuments of *Fox*, *Castlereagh*, *Grattan*, *Palmerston*, *Peel* (in Roman toga), the three *Cannings*, *Disraeli* (1881), *W. E. Gladstone*, *Lord Salisbury*, and many others. The first window on the right on entering is the *Bunyan Memorial Window*, representing scenes from the *Pilgrim's Progress*.

We now turn rightward to the North Aisle of the Choir, which encroaches upon three bays of the nave and is frequently called the *Musicians' Aisle*, on account of the number of organists and composers buried or commemorated in it.

The Choir Screen, the woodwork of which, dating from 1831, encloses the thirteenth-century stonework, has against it monu-

ments to *Sir Isaac Newton* (1727) and *Earl Stanhope* (1720). At the eastern end of the North Aisle are the graves of eminent scientists, *Sir J. F. Herschell* (1871), *Charles Darwin* (1882) and *Lord Kelvin* (1907). The Organ, built by Schreider, under Purcell's own direction, and reconstructed by Hill in 1884, stands on each side of the screen, the organist's seat being in the centre. There are 68 stops. The carved oak case, incorporating portions of the original case, was erected at the Purcell Bicentenary in 1895.

Continuing along the North Aisle of Nave we may note windows commemorating famous engineers. About half-way down the aisle a small stone in the centre of the walk marks the grave of "*Rare Ben Jonson*" (1637), and near by is the R.A.M.C. War Memorial.

Beneath the Belfry Tower is the spot christened by Dean Stanley the Whigs' Corner, where are memorials to *C. J. Fox* (buried in North Transept) and other Whig statesmen.

Near the western end of the nave is that touching symbol of a nation's grief and remembrance—

The Grave of the Unknown Warrior.

All that is necessary is said by the inscription :

BENEATH THIS STONE RESTS THE BODY
OF A BRITISH WARRIOR
UNKNOWN BY NAME OR RANK
BROUGHT FROM FRANCE TO LIE AMONG
THE MOST ILLUSTRIOUS OF THE LAND
AND BURIED HERE ON ARMISTICE DAY
11 NOV: 1920, IN THE PRESENCE OF
HIS MAJESTY KING GEORGE V
HIS MINISTERS OF STATE
THE CHIEFS OF HIS FORCES
AND A VAST CONCOURSE OF THE NATION
THUS ARE COMMEMORATED THE MANY
MULTITUDES WHO DURING THE GREAT
WAR OF 1914-1918 GAVE THE MOST THAT
MAN CAN GIVE LIFE ITSELF
FOR GOD
FOR KING AND COUNTRY
FOR LOVED ONES HOME AND EMPIRE
FOR THE SACRED CAUSE OF JUSTICE AND
THE FREEDOM OF THE WORLD
THEY BURIED HIM AMONG THE KINGS BECAUSE HE
HAD DONE GOOD TOWARD GOD AND TOWARD
HIS HOUSE.

The slab is of black marble, quarried from one of the Belgian battlefields. On a pillar close by is suspended the *Ypres Flag*, which was carried in France during the War and for the first twelve months rested on the grave. In a small receptacle below is kept the *Congressional Medal*, bestowed on the Unknown Warrior by the United States Government in 1921.

Passing across the west door, above which is Westmacott's fine monument to *William Pitt* (1806), we reach—

The Baptistery, or "*Little Poets' Corner*," as Stanley preferred to call it. Here are statues or busts of *Wordsworth* (1850),



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WEST FRONT, WESTMINSTER ABBEY.

[*London.*



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[110 HORN.]

THE CHOIR, LOOKING WEST, WESTMINSTER ABBEY.

F. D. Maurice (1872), *Charles Kingsley* (1875), *John Keble* (1866), *Dr. Arnold*, of Rugby (1842), and his son *Matthew Arnold* (1888), and of *Professor Fawcett* (1884), the blind Postmaster-General.

In the **Middle of the Nave** are the graves of *George Peabody*, the philanthropist (1869), *David Livingstone* (1873), *Sir C. Barry* (1860), *Sir G. Scott* (1878), *G. E. Street* (1881), and *J. L. Pearson* (1897), all architects; and *Lawrence* (1879), *Clyde* (1863), and *Outram* (1863), of Indian Mutiny fame.

Passing along the **South Aisle of Nave**, we see above the door leading to the Deanery the **Abbot's Pew**, a small oak gallery erected by Abbot Islip early in the sixteenth century. Walking back towards the choir we can only note amongst the many monuments those to *Congreve* (1728), *Buckland*, the geologist (1856), *General Wade*, the famous road-maker (1748), *Godolphin* (1712), who had the rare merit, according to his royal master, of being "never in the way and never out of the way," and *Major André* (1780), hanged as a spy during the American War of Independence.

The stained glass window west of the doorway giving access to the **Cloisters** (p. 97) is a memorial of Y.M.C.A. War work.

In the **South Aisle of Choir** the most notable monuments are those to *Isaac Watts*, the hymn-writer (1748), and *Charles* and *John Wesley* (1788 and 1791).

We have now reached the **South Transept, or Poets' Corner**, to many visitors the most interesting part of the Abbey. The transept is famous throughout the English-speaking world, for here are memorials of all our greatest bards and writers, from Chaucer to Tennyson and Ruskin. Only a few are actually buried here, but this is the spot chosen for such commemoration as art can give. The tomb of *Chaucer* (1400), from which the Corner "derives the origin of its peculiar glory," stands beneath a stained-glass window, representing scenes from the immortal "Pilgrimage." He was buried here not as a poet, but because he happened to be Clerk of the Works at Westminster. Immediately in front are the graves of *Browning* (1889) and *Tennyson* (1892). Near at hand is a bust of *Longfellow* (1882). *Ben Jonson* (1637), *Milton* (1674), *Edmund Spenser* (1599) and *Gray* (1771) are close together. The monument of *Shakespeare* (1616) adjoins that of *Burns* (1796), while *Dickens* (1870), *Thackeray* (1863), and *Macaulay* (1859) are near each other. At the foot of the Shakespeare monument is the tomb of *Sir Henry Irving* (1905). Above the memorial to *Scott* (1832) is a bronze medalion of *John Ruskin* (1900). In the middle of the transept a white slab marks the grave of *Old Parr*, who died in 1635, at the reputed age of 152. The great **Rose Window** is a memorial of a former Duke of Westminster.

Adjoining the monument to the *Duke of Argyll* (1743) is a door leading to the **Chapel of St. Faith**, used for early communion services and private devotion.

Next to the monument to *Dryden* is the gate of the **South Ambulatory**, from which parties are conducted round the *Chapels and Royal Tombs at intervals of a quarter of an hour, at a charge of 6d. each person. On Mondays there is no charge and the vergers do not accompany visitors.*

Should there be an interval of waiting, the time may well be occupied in glancing round the central portion of the church.

In the **Sanctuary**—the space within the altar rails—all the sovereigns of England since the Conquest have been crowned. The Altar and Reredos were designed by Sir Gilbert Scott in 1867, the sculptured figures being executed by Armstead, the mosaics by Salviati. The seats for the officiating clergy rest on a part of the tomb of *King Sebert*, the Saxon founder of the church. On the same side (south) is the tomb of *Anne of Cleves* (1557), the fourth wife of Henry VIII. The *Portrait of Richard II.* is interesting, as being probably the earliest painting of an English sovereign made during his lifetime. On the north side are the three fine tombs, similar in design, of *Aveline, Countess of Lancaster* (1273), *Aymer de Valence, Earl of Pembroke* (1324), and *Edmund Crouchback, Earl of Lancaster* (1296).

Returning to the South Ambulatory, we begin the round of—

The Royal Tombs.

A glance at the plan will show that the central portion of the eastern end of the church is occupied by Edward the Confessor's Chapel, round which run the South and North Ambulatories, or walking-places, and from these open out a number of minor Chapels, three on the south and three on the north. King Henry VII.'s Chapel is at the extreme eastern end. Many of these tombs were long thought to be covered merely with the grime of centuries, but recent investigations have proved the "grime" to be a heavy varnish intended to protect the colouring of the tomb and canopy, now again revealed.

Entering the South Ambulatory, then, we see first on the left the traditional tomb of *King Sebert* (p. 89). The modern tapestries hung behind represent Edward the Confessor and Henry III. On the right is the **Chapel of St. Benedict**, not usually shown to the public. The most noteworthy feature is the tomb of *Simon Langham*, Archbishop of Canterbury (1376).

Passing a small altar-tomb over the graves of four children of Henry III. and four of Edward I., we reach the **Chapel of St. Edmund**, King of the East Anglians, which has been principally used as a burial-place for relatives of sovereigns. The tomb of *William de Valence, Earl of Pembroke*, half-brother of Henry III. (1296), still retains portions of the beautiful Limoges enamel with which it was originally decorated. In the Chapter House can be seen a representation of the figure when the decorations were complete. *Edward Bulwer Lytton*, the novelist (1873), seems strangely out of place in this ancient company.

The **Chapel of St. Nicholas** is dedicated to the young Bishop

of Myra, the patron saint of children. It contains the private vault of the Percy family of Northumberland, members of which still have a right (not always claimed) to be interred in the Abbey—the only persons in England possessing such a privilege. Note the tombs of the *Widow of the Protector Somerset* (1587) and of *Sir George Villiers and his wife* (1605 and 1632).

We now ascend a flight of twelve black marble steps, at the foot of which is the vault of the *Earls of Clarendon*, to—

The Chapel of King Henry VII.

(exterior in course of restoration), the most magnificent portion of the entire edifice. The first stone was laid on the 24th January, 1502-3, but the chapel was not completed until ten years after the king's death. It was restored in 1913 to serve its old use as the home of the Knights of the Bath. The entrance gates are of bronze, mounted on oak and embellished with the "roses" united by the marriage of Henry with the Princess Elizabeth of York, the portcullis, fleur-de-lis and other Tudor badges. The vaulted roof, with its airy network and luxuriant ornamentation, fantastic and fairy-like, is almost unrivalled for beauty. Washington Irving has well said: "On entering, the eye is astonished by the pomp of architecture, and the elaborate beauty of sculptured detail. Stone seems, by the cunning labour of the chisel, to have been robbed of its weight and density, suspended aloft, as if by magic, and the fretted roof achieved with the wonderful minuteness and airy security of a cobweb." The beautiful stalls appertain to the *Knights of the Bath*; the lower seats are for their esquires (three to each knight). No installation had been held from 1812 until the ceremony was revived by King George V. on July 22, 1913. Above the stalls are suspended the gorgeous banners, swords, helmets and scarves of the Knights, all newly made for the ceremony. At the west end are the stalls of the King and the Prince of Wales. Some of the carvings on the stalls are very grotesque. Nearly a hundred richly-carved niches, each containing a small statue, run round the Chapel below the clerestory windows. At the eastern end is the beautiful **Tomb of Henry VII.** (1509) and his wife, Elizabeth of York. The tomb was the work of a Florentine sculptor, Pietro Torrigiano, but the screen is of English workmanship. *James I.* (1625) also lies in the vault below, and a little in front, beneath the massive marble altar, is the grave of the founder's grandson, the youthful *Edward VI.* The graves of George II. (1760) and his queen, Caroline of Anspach (1737), are in the western part of the nave, but without monuments.

The apse consists of five small Chapels, in which are monuments to *George Villiers, Duke of Buckingham* (assassinated 1628); *John Sheffield, Duke of Buckingham* (1721); *Anne of Denmark, Queen of James I.* (1619); *Dean Stanley* (1881), *Lady Augusta Stanley* (1876), and others. In the middle chapel were

buried in 1658 *Oliver Cromwell*, his mother and sister, and other Puritan leaders; but their bodies were exhumed and dishonoured after the Restoration. Here is generally kept the chair made for the coronation of William and Mary. Here, too, are some of the old banners of the Knights of the Bath, removed from King Henry VII.'s Chapel during the 1913 restoration.

The South Aisle contains, amongst others, a monument to *Mary Queen of Scots* (beheaded 1587, and first buried in Peterborough Cathedral; reinterred here in 1612). In the vaults of this aisle lie Charles II., William III., Mary II., Queen Anne, and various other royal personages. A wall tablet near the door commemorates Lord Cromer (1841-1916), the "Regenerator of Egypt."

In the North Aisle are buried *Queen Elizabeth* (1603); *Queen Mary* (1558); the Princes murdered in the Tower; *Addison* (1719), and others.

From Henry VII.'s Chapel we pass into the **North Ambulatory**.

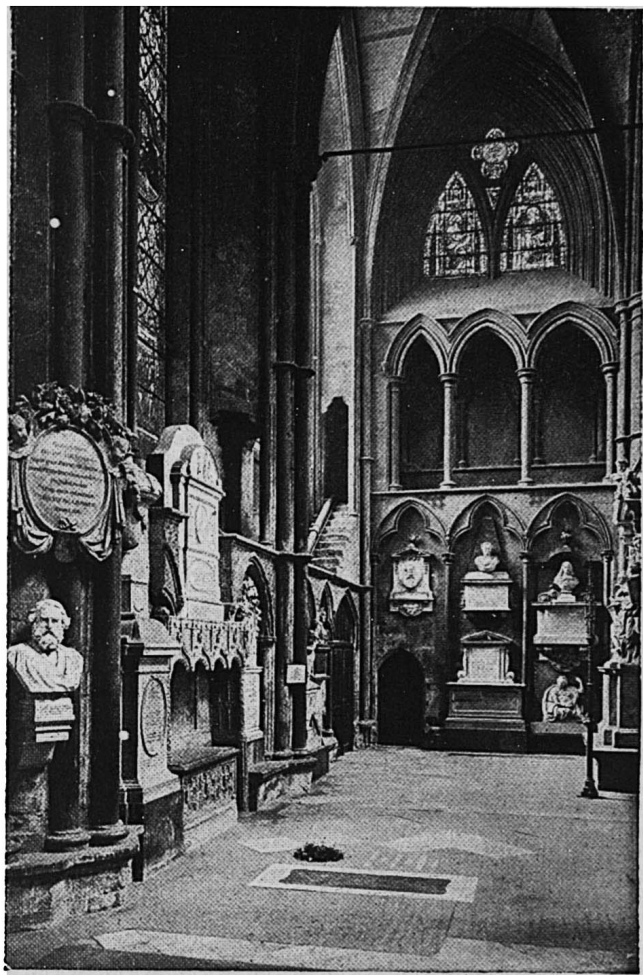
In the **Chapel of St. Paul** are monuments to *James Watt* (1819), and *Sir Rowland Hill*, of penny postage fame.

A short flight of steps leads up to the **Chapel of Edward the Confessor**, where lie the bodies of no fewer than six kings and six queens. In the middle is the large *Shrine of the Confessor* (1066), erected by command of Henry III. in 1269, and for centuries an object of veneration to the devout. Few traces are left of its former magnificence. On the north side lies his Queen, *Editha* (1075). Observe that all the kings here are placed not below, but *above* the ground. The other monarchs, starting from the north side, are *Edward I.* (1307), inscribed *Malleus Scotorum*, "hammer of the Scots" (when the tomb was opened in 1774 the body was found to be 6 ft. 2 in. in length); *Henry III.* (1272); *Queen Eleanor*, first wife of Edward I. (1290); *Henry V.* (1422), the hero of Agincourt, "too famous to live long"; *Queen Philippa*, wife of Edward III. (1369); *Edward III.* (1377); and *Richard II.* (1399), and his Queen, *Anne of Bohemia*. The **Chantry of Henry V.** demands special notice. By a curious coincidence, apparently undesigned, it is in the shape of the modern letter H. The tomb, surmounted by a headless wooden effigy, is beneath the arch and close to the top of the stairs leading down to Henry VII.'s Chapel. Overhead hang the king's shield, saddle and helmet.

Against the **Stone Screen** at the other end of the Chapel, representing scenes in the life of the Confessor, is usually placed the **Coronation Chair**, one of the most famous pieces of furniture in the world. It was made for Edward I., and has beneath it the **Stone of Scone**, which was brought from Scotland in 1297, and led later, on the accession of James I., to the fulfilment of the ancient prophecy:—

"If Fates go right, where'er this stone is found,
The Scots shall monarchs of that realm be crowned."

Although indisputably a block of Scotch sandstone, tradition



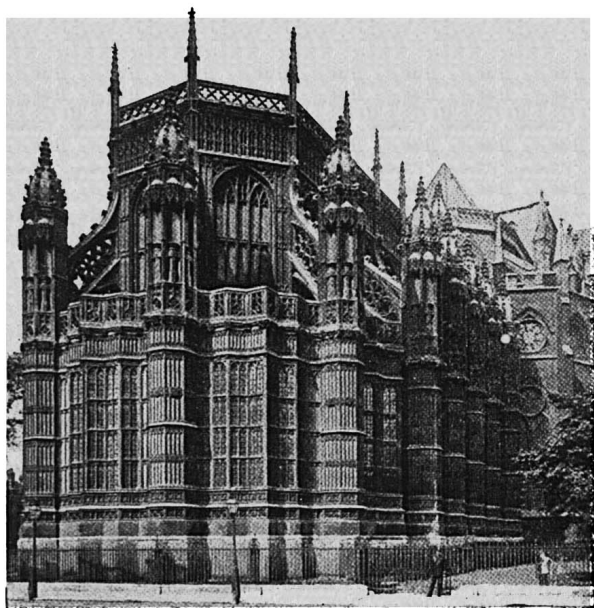
POETS' CORNER, WESTMINSTER ABBEY.



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[118 Ho.born.

ALTAR AND REREDOS, WESTMINSTER ABBEY.



HENRY VII'S CHAPEL.

declares it to be the identical stone upon which Jacob pillowed his head at Bethel. Upon it the kings of Scotland were crowned for many centuries, and it has served the same purpose for every English monarch from the time of Edward I. to King George V. The stone is 26 inches long, 16 inches wide, and 11 inches thick, and is attached to the chair by clamps of iron. At the Coronation the chair, then covered with cloth of gold, is moved to the other side of the screen, before the high altar. Near the chair are the sword (7 ft. long) and wooden shield of Edward III.

Passing again to the North Ambulatory, we cross to the small Chapel or Shrine of St. Erasmus, with its beautiful fifteenth-century clustered columns. This forms the entry to the Chapel of St. John the Baptist, where the most interesting tomb is that of *Thomas Cecil, Earl of Exeter* (1622) and his first wife. Space was reserved on the left for his second wife, but with proper spirit she declined to be buried here, as the place of honour was already occupied!

Abbot Islip's Chapel is distinguished by the frequent repetition of his name and rebus, "I slip"—an eye with a bough clasped by a hand and a man slipping from a tree. Above the Chapel is a chamber in which is placed a remarkable collection of Wax Figures of eminent persons interred in the Abbey. *These are shown to visitors at a charge of sixpence per head, or threepence on Mondays. Orders of admission must be obtained at the table near Poets' Corner.* It was a mediæval custom to carry wax effigies of the deceased in funeral processions, and some of these we now inspect. Among them are William and Mary in their coronation robes (the king standing on a cushion, as was his wont, to increase his height); Queen Anne; Queen Elizabeth; Charles II.; Lord Nelson (the effigy was made *after* his burial in St. Paul's, to lure sightseers back to the Abbey); Pitt, Earl of Chatham (also made after the funeral); Frances Theresa, Duchess of Richmond, "*La Belle Stuart*," in the robes worn by her at Queen Anne's coronation (she it was who sat for the figure of Britannia on our coins); the Duchess of Buckingham, in robes worn by her at the coronation of George II., with her infant son, and also her third son, the last Duke of Buckingham. Some similar effigies, of wood, are exhibited in the Norman Undercroft (p. 98).

Passing the huge cenotaph of *General Wolfe* (1759), the hero of Quebec, we enter—

The Chapels of St. John the Evangelist, St. Michael and St. Andrew, on the east side of the north transept. Here are many interesting monuments and tablets, that to *Lady E. Nightingale*, by *Roubillac*, attracting most attention. Note also the fine monument to *Sir Francis Vere* (1608), with its kneeling knights, and the tablet to *Lord Rayleigh* (1842-1919), the eminent scientist. Near the exit is the memorial to *Sir John Franklin* (1847), with Tennyson's fine epitaph.

We have now accomplished the round of the Church, but several features of the great Abbey of which it merely formed a part remain to be seen. Returning to the south aisle of the Choir, near Poets' Corner, we pass out to—

The **Cloisters**, consisting of four "walks," and dating from the thirteenth to the fifteenth century, though portions are even older. Here are tombs of many abbots, with nearly obliterated inscriptions, and about a hundred other tablets and memorials.

From the east walk a pointed archway, with mutilated figures, admits to the vestibule (note on left the Roman sarcophagus) of—

The **Chapter House**, an octagonal chamber, 58 ft. in diameter, with stone seats all round and a single central pillar. The Chapter House was begun in 1250, and from 1282 to 1547 was the meeting-place of the House of Commons. The stained-glass windows are a memorial of Dean Stanley. The glass cases contain ancient documents, royal and ecclesiastical seals, etc. J. Russell Lowell (1819-1891) is commemorated by a window and tablet above the entrance stairway.

Adjoining is the **Chapel of the Pyx**, so named because here was kept the pyx, or box, containing the standard gold and silver coins. Access is gained from the East Cloister by a door secured by six locks. The Chapel, part of the original building of Edward the Confessor, is shown to the public on *Tuesdays and Fridays* only.

Beyond is the **Norman Undercroft** (*admission 3d. ; tickets must be obtained in Poets' Corner*), a range of five vaulted bays also containing much of the original stonework of Edward the Confessor's building. Here are placed cases containing a quaint and interesting assortment of royal effigies similar to those in the Islip chamber (p. 97), but earlier in date and all of wood.

A passage on the left, just beyond the Undercroft entrance, leads to the **Little Cloisters**, surrounded by residences of the clergy.

At the south-west end of the Abbey, and forming part of the Deanery, is the **Jerusalem Chamber**, taking its name from the tapestries with which it was decorated. Here Henry IV. died in 1413, on the eve of starting for the Holy Land, thus fulfilling the prophecy that he would die in Jerusalem (*vide Shakespeare's King Henry IV., Part II.*). The Chamber can only be viewed by order from the Dean.

The Abbey possesses a fine peal of **Bells**, the heaviest in London. On the treble is the inscription, "*Thanks to God Who giveth us the Victory.*" The bells, with additions to comprise a full octave, were rung, after many years' silence, in honour of the King's birthday in 1919.

Turning to the left on leaving the Abbey by the door in the North Transept, we pass along the Green to the western end, close to which is the **Westminster Column**, a red granite pillar commemorating Old Boys of Westminster School who fell in the Crimean War and the Indian Mutiny. The open space here

is the **Broad Sanctuary**, a great resort in former days of people who sought the protection of the Church against the civil power. Edward V. was born in the Sanctuary in 1470. An archway on the south side leads to **Dean's Yard**, where is **Westminster School**, refounded by Queen Elizabeth in 1560.

A portion of the old Abbey dormitory, now known as **Up-School**, is used for entertainments, etc., and the large **College Hall** is the dining-room (the tables are said to be made from timber of the Spanish Armada). There are 60 foundationers, or king's scholars, of whom 20 are non-resident, and about 200 **Oppidans**, or **Town Boys**. The *Westminster Play*, given annually just before Christmas, has usually a witty epilogue alluding to current events. The time-honoured custom of *Tossing the Pancake* takes place annually on Shrove Tuesday, the boy who succeeds in getting the largest piece being rewarded with a guinea by the Dean.

On the south side of **Dean's Yard** is the **Church House**, "the central business house of the Church of England." (*The Great Hall and the rooms used for Convocation can be seen between 10 and 12, and also, Saturdays excepted, between 2 and 4.*)

On the north side of the **Broad Sanctuary** is **Westminster Hospital**, founded in 1720. The site has recently been sold and new buildings will be erected at Clapham. The beautiful Renaissance edifice adjoining is the **Middlesex Guildhall**, rebuilt in 1913. Note the friezes representing **Magna Charta**, **Henry III.** granting a charter to Westminster, and **Lady Jane Grey** accepting the Crown from the Duke of Northumberland. On the site formerly occupied by the Royal Aquarium is the **Wesleyan Central Hall**, an imposing square block in the Renaissance style, the scene of many important political and other conferences and frequently used for concerts, exhibitions, etc. The dome is the third largest in London, being exceeded only by **St. Paul's Cathedral** and the **British Museum Reading Room**. It has a diameter of 90 feet, and the height to the lantern is 220 feet. The building and site cost about £250,000.

In **Victoria Street** (constructed in 1852) are the offices of the **Canadian Government** and of many famous engineering firms. In the building at the corner (formerly the **Westminster Palace Hotel**) was framed the **Act of Union** by which the **Dominion of Canada** was constituted in 1866-7. This building occupies the site of **Caxton's house** in the **Almonry**, where he showed the first printing press to **Edward IV.** in 1477. On the left of **Victoria Street**, farther down, are the *Army and Navy Stores*.

Towards the western end of **Victoria Street**, **Ashley Gardens** (left) bring one in a few yards to—

The Roman Catholic Cathedral.

Plan—III. I. 10.

Admission.—The Nave and Chapels may be inspected freely, but visitors will, of course, refrain from walking about during services.

Services.—The complete Liturgy is celebrated in the Choir daily at the following hours: 10.10 a.m., Prime and Terce; 10.30, Capitular High Mass; 3.15, Sung Vespers, Compline and Benediction; 6, Matins and Lauds (of following day); 8.15, Sermon and Benediction.

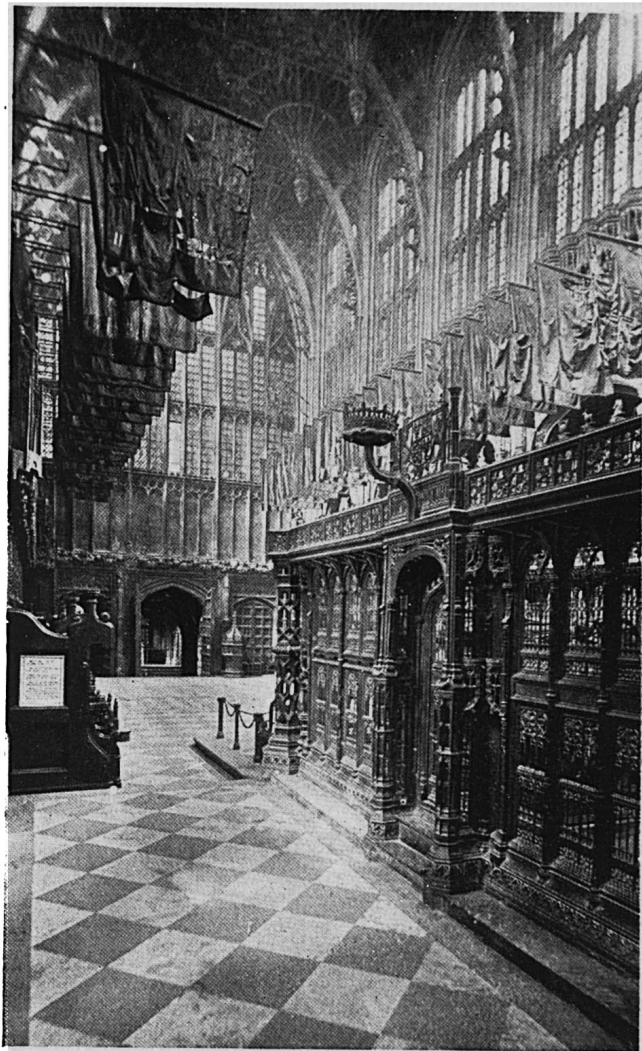
Sundays: Masses at 6, 6.30, 7, 7.30, 8, 8.30, 9, 10.30 (High Mass at High Altar), 12 (Low Mass with Sermon), 3.15 (Solemn Vespers and Benediction), and 7 (Devotions, Sermon, Benediction at High Altar).

Dimensions.—Exterior: Length, 360 ft.; width, 156 ft.; height of nave, 117 ft.; height of campanile, 273 ft. Interior: Length, 342 ft.; width across nave, aisles, and side chapels, 148 ft. (nave only, 60 ft.); height of domes, 112 ft.; diameter of domes, 60 ft. The building covers an area of 54,000 square feet.

Tickets of admission (6d.) to the tower (open 12.20 to sunset), or to the Cathedral roof, may be obtained from the Cathedral Porter. 6d. is also charged for viewing the Crypt containing the tombs of Cardinals Wiseman and Manning.

This vast and imposing, yet simple, structure of brick and stone, in the Early Byzantine style, was designed by J. F. Bentley, whose early death in 1902 robbed him of the satisfaction of seeing his work complete. The foundation stone was laid by Cardinal Vaughan on the 29th June, 1895. The structure was opened for use in 1903, but as under the laws of the Church no place of worship may be consecrated unless completed as to fabric and free from all debt, the actual consecration ceremony did not take place until June 28, 1910. Much remains to be done to the interior, and many years will elapse before the decorations are complete. In the opinion of Mr. Norman Shaw, the Cathedral is "beyond all doubt the finest church that has been built for centuries. Superb in its scale and character, and full of the most devouring interest, it is impossible to overrate the magnificence of the design."

The dominating external features are the great Campanile (or St. Edward's Tower), 273 ft. high (top of cross, 284 ft.), and the dignified West Front, with its finely balanced pillars and arches. The mosaic Tympanum over the main doors was designed by *R. Anning Bell*. At present the interior, though awe-inspiring in its vastness and in the majestic simplicity of its design, strikes one as bare and sombre; but when the work of incrustation is complete, and the lower surfaces are covered with coloured marbles and the vast domes and vaulting with mosaics, the effect will be indescribably rich and grand. The Nave is the widest of any church in England, and owing to the fact that the sanctuary is $4\frac{1}{2}$ ft. above the level of the nave, every part commands an uninterrupted view of the High Altar, with its imposing marble and mosaic baldachino, on which the light is cleverly concentrated. The richly gilt *Crucifix* hanging from the chancel arch is 30 ft. in length. On one side is the figure of Christ; on the reverse, towards the altar, the figure of the Sorrowful Mother. If the Cathedral had no other feature of interest, the beautiful marble pillars (nearly all the gifts of various benefactors) would well repay a visit. All the pillars

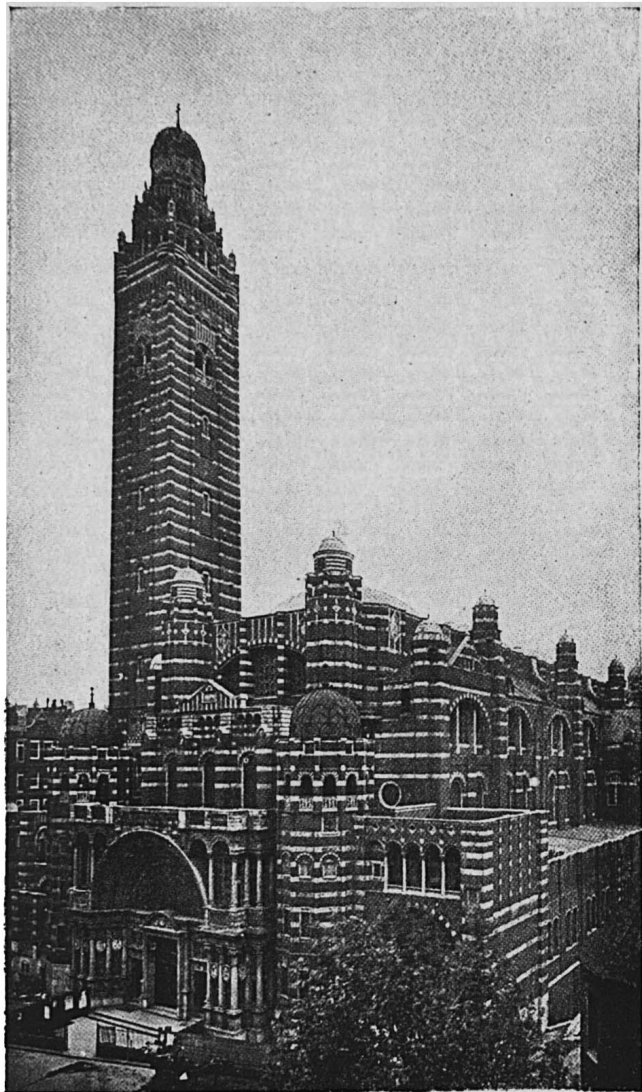


Photo]

HENRY VII'S CHAPEL, WESTMINSTER ABBEY.

[H. N. King.

London.



THE ROMAN CATHOLIC CATHEDRAL, WESTMINSTER.

have elaborately carved caps of white Carrara marble, no two alike. There are in all eleven side-chapels. Adjoining the *Chapel of the Blessed Sacrament* (to the left as one faces the High Altar) is a white marble monument of Cardinal Vaughan (d. 19th June, 1903). The screen and gates in this chapel, surmounted by a gold pelican, are very beautiful. In a corresponding position on the other side of the Sanctuary is the *Lady Chapel*. The *Chapel of St. Gregory and Augustine* (the first on the right as one enters the nave), the *Chapel of St. Andrew and of the Saints of Scotland* (the third on the right), and the *Chapel of the Holy Souls* (the first on the left as one enters) are also complete; the *Chapel of St. George and the English Martyrs* (on the left) is known as the Soldiers' and Sailors' Chapel and contains memorial panels. The other chapels are being decorated as opportunity serves. The finely sculptured *Stations of the Cross* are by *Eric Gill*.

The first section of the *organ* was inaugurated in the West Gallery in 1922.

Below the choir is the *Crypt*, or St. Peter's Chapel (admission 6d.), also with fine columns. Here are monuments covering the remains of *Cardinals Wiseman* and *Manning*, transferred from their original place of interment at Kensal Green. Those who make the ascent of the Tower will be rewarded in clear weather with a magnificent view over London. The tower is about 60 ft. higher than the western towers of Westminster Abbey, but is 30 ft. lower than the Clock Tower of the Houses of Parliament. *Archbishop's House* adjoins the eastern end of the Cathedral, in Ambrosden Avenue.

Slightly to the east, at the top of Rochester Row, is the *Grey-coat School*, founded 1698. The neighbouring *Burdett-Coutts* and *Townshend School* is of interest, especially to Australian visitors, as the *Alma Mater* of Mr. W. M. Hughes, the distinguished Commonwealth statesman. He also acted as a pupil teacher here before emigrating to Australia. *Vincent Square* is used as a playground by the boys of Westminster School. On the west side is the *Horticultural Hall*, used for exhibitions, etc.

Victoria Street terminates at the *Victoria Stations*, both recently rebuilt and now belonging to the Southern Railway (see p. 46).

The block of buildings which includes the *Hotel Belgravia* was the American Army headquarters in London during the War, a fact commemorated by a memorial designed by Sir Edward Lutyens.

In Buckingham Palace Road are the *National School of Cookery*; the *St. George's Baths* and *Free Library*; and the *Royal Sanitary Institute*. The Institute is specially concerned with questions of public health. The *Parkes Museum* of sanitary appliances, etc., is *open free daily, 9.30 to 5.30, Mondays to 7.*

Vauxhall Bridge Road, to the east of Victoria Station, leads to Vauxhall Bridge. Turning to the left from Vauxhall Bridge, along Grosvenor Road, we reach the National Gallery, British Art, more commonly called—

The Tate Gallery.

Plan III. K. 11.

Access.—The nearest station is Victoria. Take motor 'bus or tram along Vauxhall Bridge Road, alighting at the Bridge and turning left along Grosvenor Road. Or train to Westminster (District Railway), and walk past Houses of Parliament and along Grosvenor Road, skirting the river. Or by bus from Charing Cross or Westminster.

Admission.—Free on Mondays, Thursdays, Fridays and Saturdays, April to September, 10 to 6; February, March, October, November and December, 10 to dusk; January, 10 to 4. Also on Sundays, 2 to 6; winter, 2 to dusk.

One shilling on Tuesdays and Wednesdays (Students' Days), 10 to 5 summer, 10 to 4 winter.

Lectures (public) are given on week-days.

Refreshments (luncheons, teas, etc.) are obtainable in the Basement.

This Gallery has been not inaptly termed the "Luxembourg of London," the object being to gather in one great national collection the finest examples of contemporary British art. For this purpose all pictures are considered modern which date from the nineteenth century onwards. The building occupies part of the site of the old Millbank Penitentiary, and, as an inscription within records, was presented to the nation, together with sixty-five pictures, by the late Sir Henry Tate (d. 1899). The Gallery, designed by *Sidney R. J. Smith*, in the modernized Classical style, was opened by King Edward VII., then Prince of Wales, in 1897. In 1899 it was enlarged by the addition of eight rooms and a sculpture hall, and again in 1910 by the addition of the Turner Wing, comprising five rooms on the main floor and four below. In front of the northern wing is a statue of *Sir J. E. Millais, P.R.A.* In addition to the pictures presented by Sir Henry Tate, the collection includes the works purchased from year to year under the terms of the Chantry Bequest; the Vernon Collection, removed from the National Gallery; twenty-three pictures by G. F. Watts, R.A.; a number of sculptures; and upwards of 500 oils and water-colours forming the Turner collection.

As a branch of the National Gallery, the Tate Gallery is controlled by the Trustees of that institution. As rearrangements of the pictures are of frequent occurrence, we think it better not to draw attention to particular works. Nor is there any necessity to do so, as all the pictures are plainly labelled and catalogues, containing biographical and historical notes, are on sale in the hall.

Adjoining the Gallery is the Queen Alexandra Military Hospital. The neat little Memorial Chapel was dedicated in the presence of King Edward VII. and Queen Alexandra on the 24th June, 1909. One of the memorial tablets is inscribed to "All who have passed to their rest in the military hospitals of London."

The Lambeth Suspension Bridge, between the Tate Gallery and Westminster Bridge, dates from 1862.