

THE CITY.

"I pray you, let us satisfy our eyes with the memorials and the things of fame that do renown this City."—*Twelfth Night*.

FOR the exploration of the City proper (for boundaries, see plan on pp. 8-9) we can hardly choose a better starting-point than the triangular spot in the very heart of London commonly spoken of as—

The Bank.

(Plan III. N. 8.)

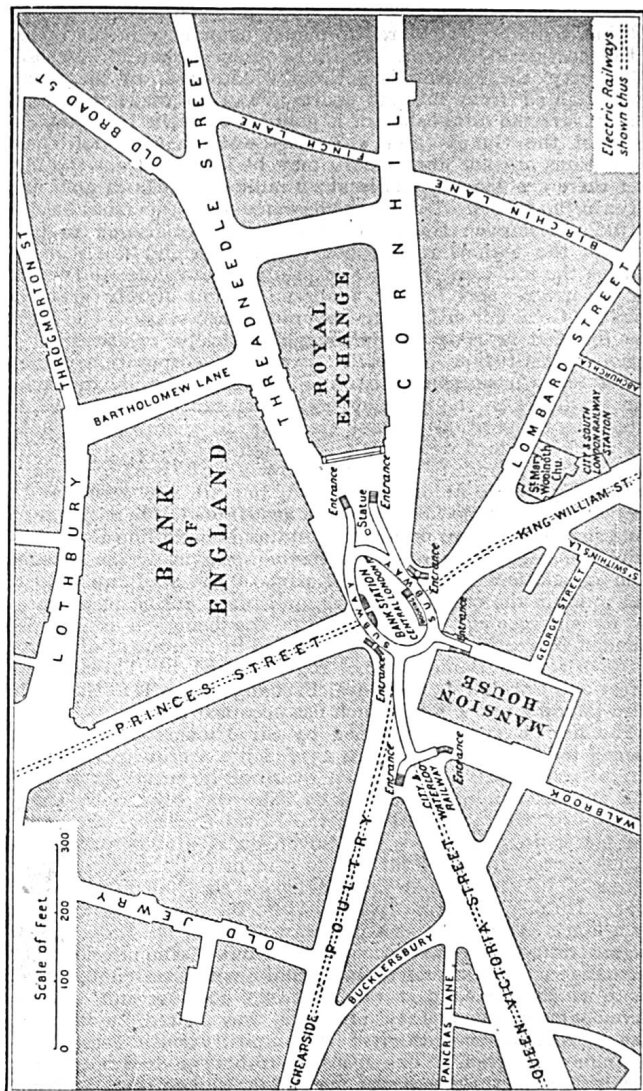
Both above and below ground this is one of the busiest spots in restless London. Here converge no fewer than seven of the most important thoroughfares, each filled from morn till night with an unending stream of omnibuses, motors, carts, cyclists and pedestrians. A recent official count of omnibuses alone gave an average at the Bank of nearly a dozen a minute; while underground nearly 600 trains a day bring people to or from this busy centre. Here may be seen, better than anywhere else, that glorious spectacle of the policeman with uplifted arm which nearly always moves the wonder and admiration of visitors from abroad. No fewer than 20 per cent. of the City police force are continually engaged in the regulation of traffic. Yet what could more convincingly demonstrate the power of law and order in His Majesty's capital than the simple statement that the average daily effective strength of the City force is only about 1,100 men?

In spite of all the care and alertness of the police it requires dexterity of no common order to get across the roadways in safety, and pedestrians, especially strangers, are strongly advised to make use of the **Subway**. Consultation of the accompanying plan will show that, instead of dodging doubtfully among motors and horses, pedestrians have but to descend a few steps and emerge triumphantly and tranquilly in the street desired.

The Subway also gives access to the **Bank Stations** of the Central London Railway and the City and South London Railway, and to the City terminus of the Waterloo and City Railway.

The **Bank of England** (Plan III. N. 8) is a large one-storeyed building, occupying the whole of the four-acre area between Threadneedle Street, Princes Street, Lothbury and Bartholomew Lane.

The edifice was mainly the work of Sir John Soane (p. 181)



PLAN OF SUBWAY AND CONVERGING THOROUGHFARES AT THE BANK.

and has a solidity calculated to inspire confidence in the breast of the most timid investor. It will be observed that, for purposes of security, the exterior is entirely windowless, all the rooms being lighted from interior courts; and to make assurance doubly sure the establishment is guarded at night by a detachment of the Guards and numerous watchmen. That these precautions are not unnecessary may be inferred from the fact that there are generally at least 20 million pounds in gold and silver in the vaults. During the daytime (9 to 3) persons having business, and even the public generally, are allowed to pass through the various rooms, but to get "behind the scenes," and see the intricate processes of printing bank notes and weighing sovereigns and bullion a special permit (rarely granted) from the Governor or Deputy-Governor is necessary. The Bank was founded in 1694 and, although generally regarded as a national institution, is really a private corporation, doing the ordinary business of a bank as well as exercising its exclusive privileges in the printing, issue and cancellation of bank-notes, the registration of stock transfers, payment of dividends, etc. The standard weight of a sovereign is 5 dwts. $3\frac{1}{4}$ grains. Twenty troy pounds of standard gold will make 934½ sovereigns. Notes paid in are at once cancelled, but are not actually destroyed until a period of five years has elapsed. In recent years the issue of Treasury notes of pound and ten shilling denominations has been enormous, gold having practically disappeared from circulation. Only a small part of the staff are able to find room in the present building, and plans are being prepared for its enlargement. Owing to the site being an island surrounded by roads, extension is proposed in an upward direction.

Opposite the Bank, in the angle formed by Threadneedle Street and Cornhill, is the **Royal Exchange** (Plan III. N. 8), the third building of the kind which has occupied the site.

The first Exchange, founded by Sir Thomas Gresham, and opened by Queen Elizabeth in 1571, fell a victim to the Great Fire of 1666; and a similar fate overtook its successor in 1838. The present building, designed by Tite, was opened by Queen Victoria in 1844. The steps of the Royal Exchange are one of the places from which a new sovereign is always proclaimed on his accession. In front stands a memorial, designed by Sir Aston Webb, P.R.A., to London troops who fell in the Great War. It takes the form of a pillar of Portland stone, surmounted by a lion. Close by is an equestrian *Statue of the Duke of Wellington* (riding without stirrups) by Chantrey. The interior of the Exchange is a large quadrangular court, with a tessellated pavement which formed part of Gresham's building and, like the pavements of several City churches, was spared by the Fire. The ambulatory is decorated with spirit-varnish *Frescoes* by distinguished artists. The visitor is strongly advised not to miss seeing these pictures—anyone may go in, though there are some-



THE ROYAL EXCHANGE.

[*Rotary Series.*



Photochrom Co., Ltd.,

THE GUILDHALL.

[London.]

times restrictions during business hours. The subjects, commencing on the right as one enters from the west end, are as follows :—

Modern Commerce. *Frank Brangwyn, R.A.*

Opening of the Royal Exchange by Queen Victoria (October 28, 1844). *R. W. Macbeth, A.R.A.*

Nelson Embarking for the Last Time (1803). *A. C. Gow, R.A.*

J. J. Angerstein ("The Father of Lloyd's") and his wife. After the Louvre picture by *Sir T. Lawrence, P.R.A.*

Granting a Royal Charter to the Bank of England in 1694. *George Harcourt.*

The Great Fire of 1666. *Stanhope A. Forbes, R.A.*

Charles I. demanding the Five Members at the Guildhall (1641-2). *Solomon J. Solomon, R.A.*

Opening of the First Royal Exchange by Queen Elizabeth (1570-1). *Ernest Crofts, R.A.*

The Foundation of St. Paul's School in 1509. *W. F. Yeames, R.A.*

Sir R. Glyn, Bt., Lord Mayor 1758-9. *Edward Putry, R.B.A.*

The Crown offered to Richard III. at Baynard's Castle in the City (1483). *Sigismund Goetze.*

The Master of the Merchant Taylors' Company presenting a loving cup to the Master of the Skinners' Company (1484). *E. A. Abbey, R.A.*

The Blocking of Zeebrugge Waterway, April 23, 1918. *W. L. Wylie, R.A.*

Henry VI., Battle of Barnet, 1471. The Trained Bands Marching to the Support of Edward IV. *J. H. Amschewitz.*

Philip the Good, of Burgundy, presenting a charter to the Merchant Adventurers. *E. A. Cox, R.B.A.*

On the other side :—

Sir Richard Whittington dispensing his Charities. *Henrietta Rae.*

The Vintners' Company entertaining the Kings of England, France, Scotland, Denmark and Cyprus. *A. Chevallier Tayler.*

King George V. and Queen Mary visiting the Battle Districts in France, 1917. *Frank O. Salisbury.*

The National Peace Thanksgiving Service on the Steps of St. Paul's, July 6, 1919. *Frank O. Salisbury.*

King John sealing Magna Charta. *Ernest Normand.*

William II. building the Tower of London. *C. Goldsborough Anderson.*

William the Conqueror granting a Charter to the Citizens of London. *J. Seymour Lucas, R.A.*

Alfred the Great rebuilding the City Walls. *Frank O. Salisbury.*

Phoenicians trading with the Early Britons. *Lord Leighton, P.R.A.*

The hall also contains statues of Queen Victoria, Queen Elizabeth, Charles II and Sir Thomas Gresham. The busiest days on 'Change are Tuesdays and Fridays, especially between 3 and 4. A staircase at the eastern end leads up to Lloyd's, or more strictly Lloyd's Subscription Rooms, where obliging "underwriters" will quote a premium for every imaginable form of risk, from the foundering of an ocean liner to infection from small-pox or the loss of a silk hat. The institution takes its name from the old Lloyd's Coffee House, in Lombard Street, where seventeenth-century shipowners were accustomed to foregather. Lloyd's signal stations are dotted all round our coasts, and the association maintains a large staff in all parts of the world for

the purpose of reporting the movements of shipping. *Lloyd's Register of British and Foreign Shipping* (see p. 227) is a separate undertaking, mainly concerned with the classification of vessels. The phrase "A1 at Lloyd's" is derived from the sign for wooden vessels of the highest class. The highest class of steel and iron vessels are registered 100 A1.

The Royal Exchange has a famous peal of Bells, recast in 1921. They play English, Scottish and Irish melodies at 9, 12, 3 and 6 p.m.

The **Mansion House** (Plan III. N. 8), the official residence of the Lord Mayor, is the last of the trio of public buildings which overlook this "hub" of the City. It was built between 1739 and 1753, mainly, it is said, from fines levied on stalwart Non-conformists. It has a fine Corinthian portico, from the platform of which official announcements are often made. The interior can only be seen by special permission. The chief room is the *Egyptian Hall*, where the somewhat lavish hospitality expected from London's chief citizen is exercised. The Lord Mayor receives a salary of £10,000 a year, but if rumour speaks correctly he is generally out of pocket at the end of his year of office. To the left of the entrance is the *Lord Mayor's Police Court*.

In the angle formed by King William Street and Lombard Street stands the Church of **St. Mary Woolnoth**, rebuilt in 1716 by Hawksmoor, a pupil of Wren. John Newton, joint author with Cowper of the *Olney Hymns*, was once rector, and was buried here with his wife, but their remains were removed in 1893 to Olney. Beneath the Church runs the City and South London Railway, its *Bank Station* harmonizing with the fane.

Indecision is fatal at this busy spot, for the loiterer is likely to be swept off his feet, but with so many diverging thoroughfares it is not easy to make up one's mind which to traverse first. Let us turn westward along the Poultry and Cheapside to St. Paul's Cathedral and Ludgate Hill, and so join the last route of our West End section.

ROUTE IX.—CHEAPSIDE—GUILDHALL—GENERAL POST OFFICE—ST. PAUL'S CATHEDRAL—LUDGATE HILL—OLD BAILEY—QUEEN VICTORIA STREET—CANNON STREET.

The **Poultry** (Plan III. N. 8) in its modern aspect gives little indication of its former character, when the old Chepe was from end to end an open market. This and neighbouring thoroughfares still bear the names of the commodities once displayed for sale in them. On the north side are Milk Street, Wood Street, Ironmonger Lane and Honey Lane, and to the south

is Bread Street. The name of **Cheapside** (Plan II. N. 7) is an obvious derivation from the Anglo-Saxon *ceapian*, to sell or bargain. Though less than a quarter of a mile in length, it is one of the greatest of London thoroughfares, and contains many fine shops. Jewellers, tailors and hosiers especially favour it. In **Old Jewry**, on the right, are the headquarters of the **City Police** (see p. 22). The name recalls a synagogue built by Jews who were subsequently driven farther east. Close at hand, with main entrance in Prince's Street, is **Grocers' Hall**, the headquarters of the old and wealthy Grocers' Company, or "Pepperers." At the corner of Ironmonger Lane is the **Mercers' Hall**, rebuilt in 1884. The Mercers are the richest of the City Livery Companies, having an annual income exceeding £110,000. Nearly opposite is the well-known **Bennett's Clock**. A crowd usually gathers to see the hours struck by the quaint little figures.

At King Street we turn rightward for—

The Guildhall.

Plan II. N. 7.

Admission.—The Great Hall is open all day and may be freely seen. The Picture Gallery is open from 10 to 4 or 5. The Library and News Room are open daily from 10 to 5.

Nearest Stations.—Bank (Central London, City and South London, and Waterloo and City Tubes), Moorgate (Metropolitan, etc.), Mansion House (District).

This famous civic palace is chiefly associated in the popular mind with the great banquet on Lord Mayor's Day (November 9), when important political pronouncements are frequently made by members of the Government. It has been the scene of some of the most stirring episodes in our history. Nearly every crowned head in Europe—when crowned heads were more common—was fêted within these walls; and many of our leading statesmen, soldiers and sailors have here been honoured with the freedom of the City—an honour esteemed second only to honours received from the hands of the Sovereign. As we cross the Yard, with its many tame pigeons, a good view is obtained of the fine fifteenth-century porch, now worthily set off by the south front. Until 1910 the east wing bore no sort of resemblance to the west wing, but this has now been remedied, and the entire south front appears according to the eighteenth-century design of George Dance, R.A. The Guildhall, begun about 1411, was partly destroyed by the Great Fire in 1666, but it has recently been discovered that the existing Hall contains much more of the original work than was generally believed. The **Great Hall** is used for the election of the Lord Mayor and Sheriffs and members of Parliament for the City, and for many civic and political gatherings. In the gallery at the west end are the famous wooden figures known as *Gog* (left) and *Magog* (right). They are 14 ft. 6 in. high, and were carved by one Captain Richard Saunders in 1708. Formerly wickerwork

figures of these unprepossessing individuals were carried in Lord Mayors' processions. Electric lights are turned on to display their charms. The window behind is a memorial of the Prince Consort ; while that at the eastern end was given by the people of Lancashire as an acknowledgment of the City's benevolence during the great Cotton Famine of 1862-5. The other windows represent scenes from the history of the City. A restoration of the walls in 1909 resulted in the discovery of a fifteenth-century window in the south-west corner. The fine open timber roof is modern (1865). Ranged round the hall are monuments to Wellington, Nelson (inscription by Sheridan), Chatham (inscription by Burke), Wm. Pitt, and Lord Mayor Beckford, and there are also memorials and colours associated with regiments connected with the City.

On the north side of the Hall an archway leads to a lobby containing busts of distinguished statesmen and warriors and some historical paintings. The **Council Chamber** is a richly decorated, twelve-sided hall built in 1884. Beyond it is the **Alderman's Court Room**, sumptuously decorated, and having a painted ceiling by Thornhill. The old Council Chamber was demolished in 1908 to make room for the rating offices.

The **Guildhall Library** is maintained as a free library by the Corporation, and *may be used by anyone signing the visitors' book at entrance (open daily 10 to 5)*. The principal library is a magnificent hall in Tudor style, 100 ft. long and 50 ft. high, with six book-lined bays on either side. The roof, with arched ribs, the stained-glass windows, and the fine chimney-pieces merit special attention. On state occasions the Lord Mayor receives distinguished guests in this room. The Library comprises nearly 180,000 volumes and many important MSS., being, as one would expect, especially rich in works on London and Middlesex. In 1908, the National Dickens Library was presented. The catalogue is arranged on the "card" system. A well-furnished **Newspaper and Directory Room** adjoins. Many valuable old prints, badges, medals, coins, etc., are arranged in cases along the corridors, and at the head of the stairs leading down to the Museum is shown a very instructive collection of clocks, watches, etc., belonging to the Clockworkers' Company.

The **Museum**, below the Library, may be entered directly from Basinghall Street. It contains a most interesting collection of antiquities and curiosities associated with the City, including Roman remains, quaint old shop and tavern signs and autographs of distinguished men. The **Crypt**, divided into east and west portions, formed part of the fifteenth-century Guildhall. It was restored in 1909. The vaulted roof of the east crypt is supported by clustered columns of Purbeck marble.

The **Corporation Art Gallery** (*admission, see p. 195*) is usually entered from Guildhall Yard, of which it forms the eastern side. The permanent collection includes a number of oil and water-

colours by Sir John Gilbert, R.A. ; the Gassiot bequest of more than a hundred British and foreign pictures ; several portraits by Reynolds, and a number of busts. The Gallery has recently been extended.

On the opposite side of the Yard is the *Guildhall Police Court*. The City sittings of the High Court of Justice are held in the courts to the west of the Guildhall. In Guildhall Buildings is the *City of London Court*.

At the corner of Guildhall Yard stands the Church of **St. Lawrence Jewry**, built by Wren at a cost of £10,000, in place of one destroyed by the Great Fire. A stained-glass window commemorates Sir Thomas More, who was born in Milk Street hard by (p. 198). In the vestry, with its finely-painted ceiling, are carvings by Grinling Gibbons. For more than two centuries the Lord Mayor and Corporation have attended here on Michaelmas Day prior to the election of a new Lord Mayor. The weather vane takes the form of a gridiron, in allusion to the legendary history of St. Lawrence. The fountain outside commemorates early benefactors of this and an adjoining parish. There is a mural monument, facing the Guildhall, to fallen members of the 1st City of London Brigade R.F.A. (Territorial Army).

Gresham Street (Plan II. N. 7) runs from the north-east corner of the Bank of England to St. Martin's-le-Grand. At the corner of Basinghall Street is **Gresham College**, founded under the will of Sir Thomas Gresham, and rebuilt in 1913 at a cost of £34,000. Near the Post Office end is the **Goldsmiths' Hall**, rebuilt from Hardwick's designs in 1835. The hall contains notable pictures of Sovereigns, and a goblet out of which Queen Elizabeth is said to have drunk at her coronation. The "hall mark" of the Company, a leopard's head, is familiar to all fortunate enough to possess gold plate or ornaments. At the corner of Gresham Street and Wood Street is the **Haberdashers' Hall**. This Company, with an income of £60,000 a year, has done much for education.

The Church of **St. Mary, Aldermanbury**, immediately to the west of the Guildhall, contains the tomb of the infamous Judge Jeffreys. Milton was married here in 1656 to his second wife, though his spell of happiness was of short duration. Nearly all the offices and warehouses hereabouts are tenanted by firms connected with the wholesale drapery trade.

Returning now to Cheapside, we note on the south side the famous **Bow Church**, or, to give its full name, the Church of **St. Mary-le-Bow**.

A person born within the sound of Bow Bells is a "Cockney," or Londoner pure and simple. It was the sound of Bow Bells, if we are to believe tradition, that lured the runaway apprentice,

198 BREAD STREET—GENERAL POST OFFICE

Dick Whittington, back from Highgate, to be thrice Lord Mayor of London. In 1905, after a long interval of disuse, the *Whittington Chimes* were restored, from a setting provided by Sir Charles V. Stanford. The church is one of Wren's, the steeple, 235 ft. high, being generally considered his masterpiece. Many authorities, indeed, regard it as the finest Renaissance campanile in the world. The Norman crypt of the older edifice, destroyed in the Great Fire, forms a series of "bows," or arches, and the ecclesiastical court which formerly met here became in consequence known as the Court of Arches (now removed to the Sanctuary, Westminster). The tablet on the west wall relating to John Milton was removed from the Church of All Hallows, Bread Street, on its demolition.

A tablet on the block of business premises at the corner of Bread Street and Watling Street, surmounted by a bas-relief, reads: "Milton, born in Bread Street in 1608, baptized in All Hallows Church, which stood here, *ante* 1878." At the corner of Friday Street is a tablet recording that the house is the oldest in Cheapside, having escaped the Great Fire. In the fane of St. Mildred's, Cannon Street, a few yards to the south, Shelley was married to Mary Godwin on December 30th, 1816. This Church—another of Wren's—contains some very fine woodwork.

In Milk Street, north of Cheapside, almost opposite Bread Street, Sir Thomas More was born in 1480. At the corner of Wood Street and Cheapside still flourishes the famous Plane Tree referred to by Wordsworth in "Poor Susan." At the corner of Foster Lane is Saddlers' Hall, with St. Vedast's Church (Wren's) to the north. In Old Change, to the south, is St. Augustine's Church (Wren's again), of which the Rev. R. H. Barham, author of the facetious *Ingoldsby Legends*, was rector at the time of his death. At the west end of Cheapside is a *Statue of Sir Robert Peel*, by Behnes.

Several important thoroughfares converge at this spot. Aldersgate Street (Plan II. N. 7), with its memories of Milton and John Wesley, runs northward to the Metropolitan station of the same name, and is thence continued as the Goswell Road, of Pickwickian associations, to the *Angel* (now a Lyons restaurant) at Islington (see p. 215). The southern part of Aldersgate Street is known as St. Martin's-le-Grand, a name familiar in all quarters of the globe as the headquarters of our great postal system. The name is a relic of a wooden Church dedicated here in 1050.

The General Post Office.

Plan II. M. and N. 7.

Nearest Stations.—Post Office (Central London Tube), Aldersgate Street and Barbican (Metropolitan). Mansion House (District).

The enormous and ever-growing postal business of London is carried on in no fewer than eight extensive blocks of buildings.



[118 Holborn.]

ST. PAUL'S CATHEDRAL, FROM THE RIVER,

Levy, Sons & Co.,]



Levy, Sons & Co.,

WEST FRONT, ST. PAUL'S CATHEDRAL.

[118 Holborn.]

The famous old building on the east side of Aldersgate Street, with Ionic portico and clock, erected in 1825-9 on the site of the church of St. Martin's-le-Grand, was demolished in 1912-13, and the site, after being long vacant, is to be occupied by offices. The extensive block opposite, erected in 1870-3, forms the **General Post Office West**, the greater part being appropriated by the Telegraph Department and the engineering staff. The **General Post Office North** contains the offices of the Postmaster-General and the administrative staff. The latest in date, known as **King Edward's Building**, occupies part of the site of the old Bluecoat School, and was opened in 1910. Here London E.C. district and foreign letters are sorted and despatched, and all the ordinary work of a district post office is carried on. The *Public Hall* (entrance in King Edward Street) for the sale of stamps, despatch of telegrams, etc., is *open from 6.45 a.m. to 10 p.m.* *Poste Restante* on left. An interpreter is in attendance.

The **General Post Office South**, in Queen Victoria Street, is used by the Telephone Department. Other huge postal buildings are at Mount Pleasant (p. 153), where inland letters and parcels are dealt with; Kensington (Savings Bank) (p. 166); Manor Road, Holloway (Postal and War Savings); Cornwallis Road (Money Orders); and Studd Street, N. (stores).

Post Office "Tube" Railway. An interesting electric underground railway has recently been constructed to facilitate the despatch of parcels and other matter from the G.P.O. to Paddington on the one hand and Whitechapel on the other. By the employment of three types of current—high, low and intermediate—the trains will be operated without drivers.

The unsuccessful "atmospheric" railway, built years ago to convey mails between the G.P.O. and Euston, has now entered on a useful career, its tunnel forming a channel for innumerable telegraph and telephone wires.

Particulars of the London postal, telegraphic and telephonic arrangements will be found on pp. 23-4.

The Post Office North partly shuts in a small open space formerly the graveyard of the Church of **St. Botolph Without**, but now familiarly known as the **Postmen's Park**. By the happy suggestion of the late G. F. Watts, R.A., a cloister was erected here, in which are placed from time to time tablets commemorative of acts of heroism, especially in humble life. The great artist is himself commemorated by a small statuette.

Disregarding **Newgate Street** (p. 218) for the while, we will turn into **St. Paul's Churchyard**, the north side of which is closed to the passage of vehicles. Here are some noted drapery establishments, both wholesale and retail. We can enter St. Paul's by the North Porch, but it will be better first to pass round to the western end in order to gain a good idea of the exterior.

St. Paul's Cathedral.

Plans II. and III. M. and N. 7 and 8.

Admission.—The Cathedral is open daily from 9 to 5, or 6 in summer, but visitors are, of course, expected to refrain from walking about during service time (see below). The nave and transepts and, except at certain hours, the choir can be viewed without charge. Tickets must be obtained at the office adjoining the South Transept for the Crypt, 6d.; and Library, Whispering Gallery and Stone Gallery, 6d.; persons desirous of proceeding further to the Golden Gallery (1s.) and the Ball (1s.) must obtain tickets from the keeper of the Stone Gallery.

Services.—*Week-days.*—Holy Communion, in Chapel of St. Dunstan, 8 a.m. Matins (Choral), 10 a.m. Short Service, in Chapel of St. Dunstan, 1.15 p.m. (During Lent, Saturdays excepted, this service is held under the Dome and commences with a short address.) Evensong (Choral), 4 p.m.

Sundays.—Litany, in Chapel of St. Dunstan, 7.45 a.m. Holy Communion, in Chapel of St. Dunstan, 8 a.m. Matins, Holy Communion (Choral) with Sermon, 10.30. Evensong (Choral) with Sermon, 3.15 p.m. Second Evensong and Sermon (musical portion, Chants and Hymns), 7 p.m.

On Christmas Day, Good Friday and Ascension Day the services are as on Sundays, except that there is no second Evensong on Christmas and Ascension Days, and on Good Friday there is no 7.45 a.m. Litany, but the Three Hours' service (12-3) is held.

On ordinary Saints' Days and Holy Days there is a sermon at Evensong.

Nearest Stations.—Post Office (Central London Tube), Blackfriars or Mansion House (District), St. Paul's or Ludgate Hill (S.E. and C. Rly.).

Principal Dimensions.—Length, including portico but not steps, 515 ft.; interior, 479 ft.; width across transepts from door to door, 250 ft.; nave and aisles only, 102 ft. Height from pavement to top of cross, 365 ft.; height of inner dome, 225 ft.; diameter, 102 ft.; height of western towers, 221 ft. The golden ball is 6 ft. in diameter, and will hold comfortably ten persons.

Historical Note.—Opinions are generally agreed that the present Cathedral is at least the third to occupy the site, more probably the fourth or fifth. Tradition even speaks of a Temple of Diana long before the introduction of Christianity. Early in the seventh century, probably 607 A.D., we find Ethelbert, King of Kent, rearing what for those days must have been a stately fane, and endowing it with, among other gifts, the manor of Tillingham in Essex: a manor, it is interesting to note, still in the possession of the Dean and Chapter, constituting probably the most ancient tenure in the country. This structure, after various vicissitudes, was destroyed by fire in 1087, shortly after the Norman Conquest. Its successor, immediately commenced but not completed for upwards of two centuries, is still referred to as *Old St. Paul's*. Colossal as is the present building, *Old St. Paul's* was even larger, having a length of 586 ft., while the spire, destroyed by fire in 1561, was 489 ft. in height (some authorities say 520 ft.). On the north-east side of the present choir, close to Cheapside, stood until 1643 *old St. Paul's Cross*, so often referred to in the history of the Reformation period. Under the will of Mr. H. C. Richards, K.C., M.P., a fine monument was erected in 1910 close to the spot. It takes the form of an octagonal preaching platform, from which rises a lofty Doric column, surmounted by a bronze figure of St. Paul, with pastoral staff. The monument was designed by *Reginald Blomfield, A.R.A.*, the crowning figure being the work of *Sir Bertram Mackennal, A.R.A.*

In the gardens on the south side of the Cathedral are exposed some remains of the old Cloisters and of the Chapter House. Others were discovered in 1912 as far distant as the north side of Paternoster Row.

Old St. Paul's fell to somewhat base uses in its later days, the nave becoming a public promenade and a place of assignation for all sorts of doubtful characters, while a theatre was actually erected against the outer walls. Under Charles I. extensive restoration, in which Inigo Jones was the leading spirit, took place, but the Commonwealth Parliament appropriated the funds, and Cromwell stabled his troopers' horses in the nave. In 1666 came the Great Fire and Wren's opportunity. He had already, as Assistant-Surveyor-General of His Majesty's Works, submitted a scheme for the repair and adaptation of the old building, but the Fire gave him an almost clear ground to work upon. He was unfortunately hampered throughout by an officious Committee, who were unable to appreciate the simplicity and dignity of his designs, and even descended to paltry personal attacks. They insisted, for instance, against Wren's wishes, on having a balustrade around the church, upon which he caustically wrote: "Ladies think nothing well without an edging!" A model of his original design is still preserved in the Cathedral. It is simply marvellous that while engaged on this stupendous undertaking Wren was yet able to build almost simultaneously upwards of thirty other City churches, no two of which are alike in conception or detail, though all bear an exact and harmonious relation to the great central building. The edifice was begun in 1675, opened for service in 1697, and completed in 1710, Wren receiving all through the not very princely salary of £200 a year. The necessary funds (estimated at about a million pounds, or five times that sum in present values) were raised, except for a comparatively small amount, by taxes on coal and wine entering the Port of London. In Wren's old age, we are told, he retired to Hampton, but once every year insisted upon being carried to a spot beneath the dome where he could contemplate the work of his hands. He died in 1723, at the ripe old age of ninety-one. *Lector, si monumentum requiris circumspice*—"Reader, if thou seekest his monument look around," tersely says the tablet over his tombstone.¹

Exterior.

The Cathedral is built entirely of Portland stone, on the plan of a Latin cross, a form which expands easily to the eye of a spectator, and exhibits its beautiful combinations at one view. A modification of the simple cross is made at the western end by projections northward and southward, forming St. Dunstan's Chapel and the Chapel of the Order of St. Michael and St. George. The flanking bell towers serve the purpose of elongating the

¹ This inscription is repeated over the north door.

west front and giving it more importance, but the chapels can only be regarded as excrescences. Wren would have had a Greek cross (i.e., a cross having four equal arms), with a huge central dome supported by eight pillars, but he was overruled by the Court party, who feared that such a building would be unsuited to the Roman Catholic ritual they hoped to see re-established. In general appearance St. Paul's bears a marked resemblance to St. Peter's at Rome, but is, of course, much smaller. Though essentially a Gothic building, its character is almost entirely masked by Classic details, Wren's openly expressed intention being "to reconcile as near as possible the Gothic to a better manner of architecture." The exterior columns and coupled pilasters consist of two orders, the lower Corinthian, the upper Composite. This upper wall is little more than a screen to hide what in a Gothic church would be the flying buttresses, but it is of sufficient solidity to form an essential part of the system of abutments by which the thrust of the dome is resisted.

The **Western Façade**, looking down Ludgate Hill, has a width of 180 ft., with a double portico, on the pediment of which is a bas-relief by Bird, representing the conversion of St. Paul. On the apex stands a colossal statue of St. Paul, with St. Peter on his right and St. James on his left. The towers, 221 ft. high, are surmounted by gilded cones. In the north tower is a peal of twelve bells, presented by various City Companies and hung in 1878 (the tenor weighs 62 cwt., the note being B flat); in the south, or clock tower, is *Great Paul*, the largest bell in England. It weighs nearly 17 tons, and is over 9½ ft. in diameter. It is rung for five minutes daily at one o'clock and is used as the five-minute service bell on Sundays. The *Clock* face is 17 ft. in diameter. The copper hands, specially shaped to resist wind and snow, have lengths of 9 ft. 6 in. and 5 ft. respectively. The clock strikes on three old bells, the biggest, on which the hours are sounded, weighing 5½ tons. This bell (cast *temp.* Edward I., and formerly hung in New Palace Yard, Westminster) is always tolled on the occasion of the death of the Sovereign, the Archbishop of Canterbury, the Bishop of London, the Dean of St. Paul's or the Lord Mayor. In the first case the tolling continues for two hours, in other cases for one hour.

The western front was, until 1874, enclosed by heavy iron railings, like those by which the other sides are still surrounded. Close to Ludgate Hill stands a ¹*Statue of Queen Anne*, the removal of which London would bear with equanimity. The well-fed and remarkably tame pigeons here are generally surrounded by an admiring crowd.

At the foot of the twenty-two steps leading up to the door—

¹ The original statue, by Bird, of which this is a modern replica, provoked the wits of the day, one of whom, taking advantage of the fact that facing it there stood a much-frequented tavern, produced the following couplet, which greatly tickled the popular fancy—

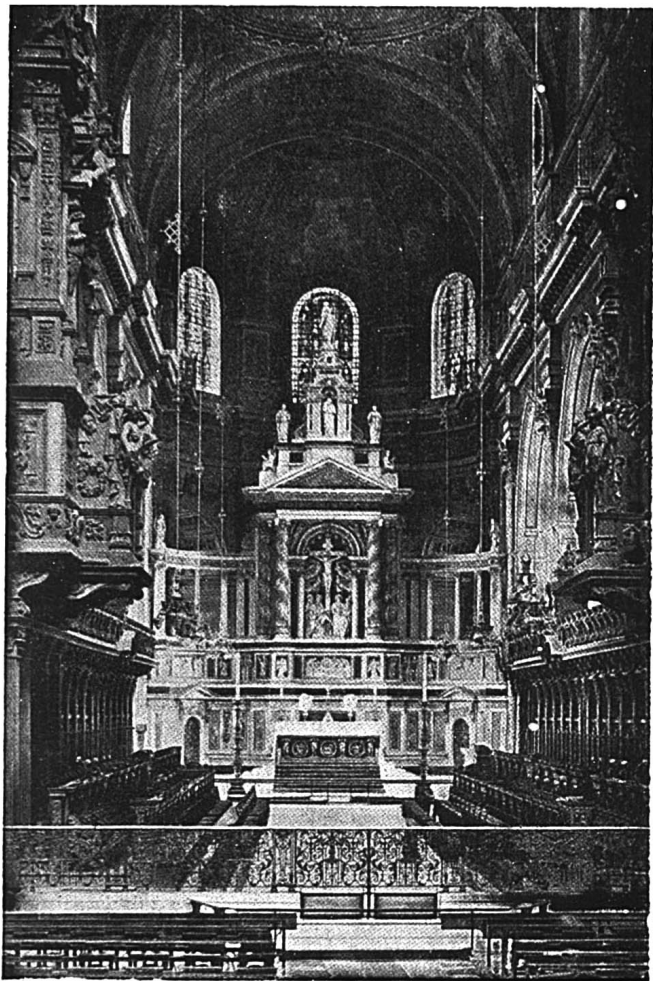
"Brandy Nan, Brandy Nan, you're left in the lurch,
Your face to the gin shop, your back to the church."



Levy, Sons & Co.,

THE NAVE, ST. PAUL'S CATHEDRAL.

[118 Holborn.]



Levy, Sons & Co.,

THE CHOIR, ST. PAUL'S CATHEDRAL.

[116 Hoiborn.]

way may be seen a slab commemorating the *Diamond Jubilee Thanksgiving*. The inscription runs, "Here Queen Victoria returned thanks to Almighty God for the sixtieth anniversary of her accession, June 22, 1897."

Passing now round to the south porch (Cannon Street side), we see that the double portico of the western front is repeated. The five statues of apostles replaced in 1900 the weather-beaten effigies erected by Bird. In the pediment will be noted a phoenix, with the motto "Resurgam." It is said that when Wren was marking out the ground, he sent a man to bring a stone from a heap of charred remains of the old Cathedral to indicate where the centre of the dome should be. The stone thus brought happened to be part of an old gravestone with this single word upon it. Regarding this as a good omen, Wren adopted the word as his motto.

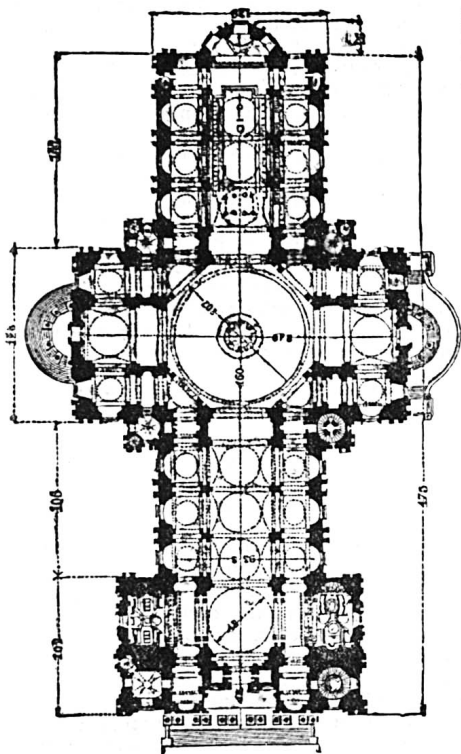
Both externally and internally the great **Dome** is the most imposing feature of the Cathedral, though, as we have said, a distant view is necessary to appreciate its majesty. Many visitors do not realize that the dome is really double, the true dome (that seen from the inside) being much lower than the outer. Between the inner dome (brick) and the outer dome (wood covered with lead) is a hollow cone of brickwork supporting the lantern and the ball and cross.

Interior.

Entering by the west door, one's first impression is of vastness and dignity, succeeded perhaps by a feeling of coldness and bareness. The question as to the amount of internal decoration contemplated by Wren has been much discussed, but it is hard to believe that he intended these vast spaces to be entirely unadorned, though it is only in our own generation that the work of enrichment has been seriously undertaken. To the left on entering is **St. Dunstan's Chapel**, sometimes called the North-West or Morning Chapel, where the early morning celebration of Holy Communion and other services are held. It is beautifully decorated, and has a Salviati mosaic, representing the Three Marys at the Sepulchre. The stained-glass window is a memorial of Dean Mansel. In the opposite (south) aisle is the **Chapel of the Order of St. Michael and St. George**, formerly used as the Consistory Court. The Order is a Colonial one, being conferred only for distinguished service beyond the seas. At the western end is the Sovereign's stall, having on either side the stalls of the Grand Master (the Prince of Wales) and the Duke of Connaught. From these diverge the oak stalls of the Knights Grand Cross of the Order, each overhung by a silk banner emblazoned with his personal arms. The Chapel was dedicated in the presence of King Edward VII. in 1906.

St. Paul's is second only to Westminster Abbey in the number of its **Monuments** to the mighty dead. We can only indicate the

more interesting. Immediately within the right-hand west door note the gilt monument to officers and men of the Coldstream Guards who fell in the South African War. In the north aisle are monuments of *Lord Leighton, P.R.A.* (1896), *General Gordon* (killed at Khartoum 1885), and *Major-General Sir H. Stewart* (1885). In an arch between nave and aisle is the *Wellington*



GROUND PLAN OF ST. PAUL'S CATHEDRAL.

Monument by Alfred Stevens, the upper portion tardily completed from an unfinished sketch in 1912. On the last piers of the nave hang replicas of two pictures by *G. F. Watts*, "Time, Death, and Judgment," and "Peace and Goodwill." Against an adjoining pillar is *Holman Hunt's* "Light of the World," a larger replica of the earlier rendering of the same subject in the chapel of Keble College, Oxford. In the North Transept are monuments to a number of admirals and generals, including *Lords Duncan, St. Vincent, Rodney*, the two *Napiers* and *Sir T. Picton*. Here, too, is Flaxman's statue of *Sir Joshua Reynolds*. In the South Transept are

more generals and admirals, the most sought monument being that of *Nelson*, by Flaxman, which stands against the great pier. To "Young England" especially this fine monument never fails to appeal. Close at hand are monuments to *Sir John Moore*, *Sir Ralph Abercrombie* and other heroes. Near the entrance to the Crypt is a monument to *Captain Scott* and his gallant companions of the South Pole Expedition, 1912. Now stand under the great *Dome*, and look up

to the tiny shaft of light at the top, which comes through an eye pierced in the vertex of the small cupola above the brick cone. The ceiling is adorned with eight paintings by Thornhill, representing scenes from the life of St. Paul, but they can only properly be viewed from the Whispering Gallery (p. 206). In the niches above the Gallery are statues of the Fathers of the Church, while the spandrels between the great arches are covered by eight large mosaics representing apostles and prophets. *G. F. Watts* was responsible for St. Matthew and St. John on the north side; St. Mark and St. Luke were designed by *A. Britton*; the four prophets were the work of *Alfred Stevens*. More recently, the "quarter domes," at a lower level, have been decorated in mosaic by *Sir William Richmond, R.A.*, the subjects being the Crucifixion, the Entombment, the Resurrection and the Ascension. The dome is supported by eight massive piers, the arches above which form the openings to the choir, nave and transepts. In recent years it has been necessary to restore and strengthen these piers, as it was evident that the weight of the dome had caused a subsidence.

Standing under the eastern portion of the dome, we have a good view of the Choir. On our right is the Pulpit,¹ of marble, with a large sounding-board. The choir stalls and the organ case were carved by *Grinling Gibbons*. Midway along on the right (south side) is the Bishop's Stall, and at the end, near the altar, his Throne. The Lord Mayor's Stall is midway on the north side. The Reredos, of white Parian marble, is flanked by an open colonnade, with small doorways to give access to the apse behind. The sculptures represent the Incarnation and Life of our Lord. The niche over the pediment is occupied by figures of the Virgin and Child, St. Paul and St. Peter, with the risen Saviour above, at a height of over 60 ft. from the ground. The frieze bears the inscription, *Sic Deus dilexit mundum* ("So God loved the world"). The two bronze candlesticks are copies of those at St. Bavon's, Ghent, said to have been in Old St. Paul's. The Organ, one of the finest in the world, is divided, the two parts on either side of the choir being connected by pneumatic tubes beneath the floor. The keyboard is on the north side. The instrument, reconstructed by Willis in 1897, incorporates parts of the original organ built in 1695 by a German named Schmidt. There are 4,822 pipes and 102 stops. The apse and the vaulting and walls of the choir and ambulatory have in recent years been decorated by *Sir William Richmond* with richly-coloured mosaics. The chief panels of the apse represent our Lord enthroned, with recording angels on either side. In the choir the most notable decorations are those of the three "saucer-domes," or cupolas, representing three days of creation, beginning at the west with Beasts, and continuing with Fishes and Birds. On the four pendentives of each bay are

¹ It is said that the preacher who hopes to be heard in St. Paul's must always turn rightward and preach at Lord Melbourne's tomb in the north aisle.

Herald Angels with extended arms. The ornate electric candelabra were presented by the late Mr. Pierpont Morgan. The Apse, behind the reredos, is now the **Jesus Chapel**. The altar-piece is a copy of Cima da Conegliano's "Doubting Thomas" in the National Gallery. Here are a monument and memorial windows to Canon Liddon.

In the South Transept, close to the Choir, is a doorway admitting to the stair leading down to the Crypt (*tickets must first be obtained at the office at foot of Library staircase, see p. 200*). The Crypt extends beneath the entire church. Here lie the remains of most of those whose monuments appear in the Cathedral. The portion of the Crypt beneath the Choir is known as **Painters' Corner**, and contains either the graves or memorials of *Sir Joshua Reynolds, Sir Benjamin West, Sir Thomas Lawrence, J. M. W. Turner, John Opie, Lord Leighton, Sir John Millais, Holman Hunt, Sir L. Alma-Tadema, Melton Prior* and other famous artists. Of even greater interest to many is the plain black marble slab beneath the last window recess of the south aisle, marking the **Grave of Sir Christopher Wren**. Above is the tablet bearing the often-quoted epitaph already referred to (p. 201). The east end forms the **Church of St. Faith**, used for the anniversary services of various societies. It contains a few mutilated monuments from Old St. Paul's. The west portion of the Crypt is usually shown by a guide. The place of honour immediately under the centre of the dome is occupied by the **Grave of Nelson**. The coffin was made from the mainmast of the French flagship at the Battle of Aboukir, *L'Orient*. The Italian sarcophagus was constructed by order of Cardinal Wolsey for his own interment. The **Tomb of Wellington** consists of a great block of porphyry resting on a granite base. Close by is a memorial of *Lord Charles Beresford* (d. 1919). At the extreme west end of the Crypt stands the funeral car (cast from captured cannon) on which the Duke's remains were brought to the Cathedral. In "Field-Marshal's Corner" rest the remains of three other great soldiers, *Field-Marshal Viscount Wolseley* (d. 1913), *Field-Marshal Earl Roberts, K.G.* (d. 1915), and *Field-Marshal Sir Henry Wilson* (assassinated 1922). There is also a mural tablet to *Field-Marshal Sir Evelyn Wood* and a fine memorial tablet to *Florence Nightingale*, unveiled by the Queen in 1916. The Crypt also contains a bronze bust of *George Washington*, presented by the Sulgrave Institution of America in 1921.

Returning now to the South Transept, those who wish may ascend to the upper parts (*for admission, see p. 200*) by means of the Library Staircase. An ascent of 143 steps gives access to the triforium, a gallery running above the south aisle to the **Library**, which is immediately over the Chapel of the Order of St. Michael and St. George (p. 203). Here are shown a number of interesting autographs and ancient MSS., portraits, seals, etc. Among them is a promise signed by Charles II. of £1,000 a year towards

the rebuilding fund. Needless to say, there is no record of the receipt of the money. Next the visitor will be directed to the **Whispering Gallery**, which runs round the interior of the dome. A slight whisper against the wall on one side is distinctly audible on the other, a distance in a straight line of more than 100 ft. A further dark and narrow flight leads up to the **Stone Gallery**, encircling the foot of the outer dome. From this on a clear day a magnificent view over London is gained, though the prospect is, of course, not so extensive as that from the **Golden Gallery**, above the dome and at the foot of the lantern. Those who desire to see the Golden Gallery and the Ball must take tickets from the attendant in the Stone Gallery. The **Ball** is 6 ft. in diameter and will hold ten or twelve persons. The height from the pavement to the top of the Cross is 365 ft. The ball and cross were renewed in 1821 and have been recently re-gilded. Those who succeed in reaching the Stone Gallery have ascended 375 steps, while the few who attain the sublimity of the ball have 627 heavenward steps to their credit.

St. Paul's has been the scene of many **Thanksgiving Services** of national importance. Queen Elizabeth rejoiced with her people at the overthrow of the Armada, and in 1702 Queen Anne publicly returned thanks for Marlborough's victories in the Low Countries and for the destruction of the Spanish fleet at Vigo. In 1704 the visit was repeated in gratitude for the victory of Blenheim. In more recent times we may recall the national thanksgiving in 1872 for the recovery from serious illness of King Edward VII., then Prince of Wales (the window in the South Transept commemorates this event). In 1897 Queen Victoria took part in a solemn service at the foot of the steps in gratitude for the completion of a reign of sixty years, an event recorded by an inscription in the pavement. On June 8th, 1902, King Edward and Queen Alexandra returned thanks for the restoration of peace in South Africa, and on the following 28th October for the recovery of the former from the sudden illness which delayed his Coronation. On the 29th June, 1911, King George and Queen Mary attended service in the Cathedral in connection with their Coronation. The Cathedral was also the scene of several very impressive services of national supplication during the War. On July 6th, 1919, the King and Queen attended a great Peace Thanksgiving service at the close of the hostilities with Germany.

In St. Paul's Churchyard, opposite the north porch of the Cathedral, is the **Chapter House**, containing Bank offices. Dean's Yard, to the south-west, leads past the **Deanery** to the **Choir House** in Great Carter Lane. **Doctors' Commons**, where marriage licences used to be issued, survives in name only. In Bell Yard, to the south, is a tablet recording the site of "the Bell, Carter Lane," whence Richard Quiney wrote the letter to Shakespeare, dated October 25, 1598, now in the Birthplace Museum at Stratford, the only letter extant addressed to the poet.

Plans have been prepared for the construction of a new bridge, to be known as **St. Paul's Bridge**, to cross the river between Black-

friars and Southwark Bridges. The width will be 80 ft., increasing to 105 ft. on the northern approach, which is to end at Cannon Street. The cost is estimated at close on two million pounds.

On the north side of Cannon Street, close to St. Paul's, stands **Cordwainers' Hall**, recently rebuilt. Not everyone is aware that a cordwainer is a shoemaker, the name being indirectly derived from Cordovan, or *cordwain*, leather.

Paternoster Row (Plan II. M. 7), a narrow lane behind the north side of St. Paul's Churchyard, is known the world over in connection with the book trade. Only two or three of the important publishing houses now have their headquarters here, the majority having migrated westward. But Paternoster Row has several excellent retail and "second-hand" shops, and still retains its supremacy as the distributing centre of the trade. Near at hand are Amen Corner, Ave Maria Lane, Creed Lane, Sermon Lane and Godliman Street, all suggestive of the former exclusively ecclesiastical aspect of the locality. At the western end of Paternoster Row is **Warwick Lane** (the modern building on the left, with terra-cotta bas-reliefs by *Tinworth*, is the **Cutlers' Hall**); and a little to the east is **Ivy Lane**, where were old ivy-clad houses for the prebendaries. In **Panyer Alley**, a short passage near the eastern end of the Row, may be seen a tablet, with relief figure of a boy seated on a "panier," or basket, with this inscription:—

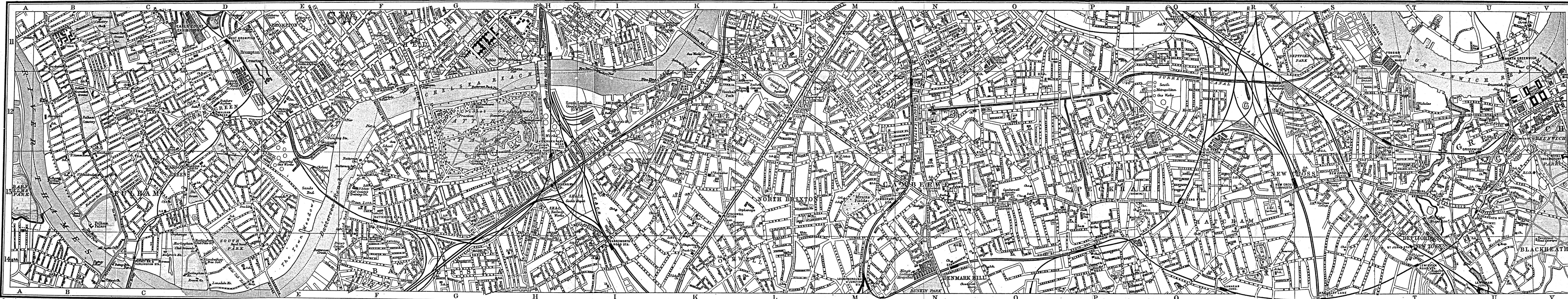
"When ye have sought the Citty round,
Yet still this is the highest ground.
August the 27, 1688."

The honour, however, more probably belongs to Cornhill.

Stationers' Hall, near the foot of Paternoster Row, is the hall of the Stationers' Company, the members of which, unlike members of most City Companies, have generally some actual connection with the trade from which they take their name. Formerly all books published in Great Britain had to be registered here before copyright proceedings could be taken, but the passing of the Copyright Act of 1911 rendered this unnecessary, mere publication now securing copyright in the British Isles and the Crown Colonies for a period of twenty-five years from the author's death, and, under certain conditions, for a further period of twenty-five years. Among the treasures of the Company are some very early registers—that of 1569 including "a boke intituled *Ewclide*," then first translated into English—and the composing stick used by Benjamin Franklin when working at a press in London.

Ludgate Hill (Plan II. M. 7) rises steeply from Ludgate Circus to St. Paul's. On the north side is **St. Martin's Church**

PLAN OF LONDON—SECTION 4.



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

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John Bartholomew & Son, Ltd. Edin.

(Wren's). King Lud, after whom the hill is generally believed to be named, is regarded by all modern historians as mythical (p. 55).

Old Bailey (Plan II. M. 7), of unhappy memories, connects Ludgate Hill with Newgate Street. The name is derived from the situation of the original building in the bailey of the old City wall. Here stood for many years the gloomy Newgate Prison, demolished in 1902-3. Numerous relics of the old prison, such as whipping-blocks, leg-irons, etc., can be seen in the Museum at the Guildhall (p. 196) and others are in the London Museum (p. 107). On the more northerly part of the site is the **Central Criminal Court**, opened in 1905, an imposing block erected at a cost of a quarter of a million pounds to replace the former inconvenient and dingy Sessions House.

The building, designed by *E. W. Mountford*, has a frontage to Old Bailey of 237 ft., and to Newgate Street of 142 ft. The base up to the ground floor line is of grey unpolished Cornish granite, all the rest of the structure being faced with Portland stone. The courses of the stonework are of the same height as those in old Newgate prison, and on the Old Bailey front the old stone of the prison was utilized as far as possible. Over the main entrance is a sculptured group by F. W. Pomeroy, A.R.A., representing the Recording Angel, supported by Fortitude and Truth. The motto, "Defend the children of the poor and punish the wrong doer," is taken from the 72nd Psalm, Prayer Book version. There are four courts, [panelled throughout in oak, of which two are used for important cases and two for minor trials. The halls and corridors are lined with Cipollino marble, and opposite the main entrance is a grand staircase of marble. There are also some fine mosaics by Sir W. B. Richmond, R.A. A conspicuous feature of the structure is the copper-covered dome, 195 ft. high, surmounted by a large bronze figure of Justice. The building can be viewed on *Tuesdays and Fridays*, 10 to 4 (when the sittings of the Court permit), on application to the Keeper. Tickets of admission to important trials can generally only be obtained from one of the Sheriffs or Aldermen. The public galleries in the courts are entered from Newgate Street.

From the other (south) side of Ludgate Hill a labyrinth of narrow lanes would bring us down to Queen Victoria Street and the river. In Water Lane is the Apothecaries' Hall, dating from 1670.

Queen Victoria Street (Plan III. M. and N. 8) runs diagonally from Blackfriars Bridge (p. 189) to the Bank, a distance of about two-thirds of a mile. Near its foot is the office of *The Times*, extending back to Printing House Square, in which, during the

Stuart period, stood the King's printing-house. The newspaper is produced on the spot where stood the Blackfriars Theatre, with which Shakespeare was so intimately connected. Almost opposite is **St. Paul's Station** (Southern—S.E. & C.—Railway), from which, at a lower level than Queen Victoria Street, **Upper Thames Street**, with its wharves and warehouses, follows the north bank of the river to London Bridge. Geoffrey Chaucer first saw the light in Thames Street, close to the present railway arch, in 1340. One of the docks still retains the name of **Castle Baynard**, an important fortress sometimes used as a royal residence and rendered famous by Shakespeare in *Richard III*. Its name is given to one of the City wards. Continuing up Queen Victoria Street, we have on the left the Church of **St. Andrew-by-the-Wardrobe** (*open daily 12 to 2*), rebuilt by Wren after the Fire. The quaint affix is explained by the fact that the office of the King's Great Wardrobe was formerly in the vicinity. Adjoining is the "Bible House" of the **British and Foreign Bible Society**, a great organization founded in 1804 for the purpose of providing and circulating the text of Holy Scripture without note or comment in all the languages of the world. The library contains a unique collection of copies and translations in many languages. The next large block is used by the **Telephone Department** of the G.P.O. Opposite is the **London Auction Mart**, the headquarters of London auctioneers. Passing the *Civil Service Stores*, we reach the **Heralds' College**, or College of Arms, incorporated and endowed by Richard III. in 1484. The house was rebuilt as it stands after the Great Fire. The office of Earl Marshal and head of the College is hereditary in the person of the Duke of Norfolk. The College comprises the three kings of arms—Garter, Clarenceux and Norroy—six heralds and four pursuivants. In addition to their ceremonial functions, the Heralds regulate the bearing of arms, and preserve and trace pedigrees, genealogies, etc. On the south side is **St. Benet's Church** (Wren's), now used as a Welsh church; and on the same side as the College of Arms is the church of **St. Nicholas Cole Abbey**, the first of the City churches rebuilt by Wren. It has a memorial Calvary to those fallen in the War.

Queen Victoria Street now crosses **Cannon Street** (Plan III. N. 8), and thence continues to the Bank. At the corner is the *Mansion House Station* of the District Railway, easily reached by subways, and a short distance to the east is **Cannon Street Station**. The public rooms of the *Cannon Street Hotel* are much used for meetings of public companies. In Oxford Court, nearly opposite Cannon Street Station, are the offices of the *London Chamber of Commerce*.