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THE TEMPLE CHURCH

A circular Church of the Order of Knights Templar, dedicated in 1185.



# THE ROMANCE OF LONDON

BY  
GORDON HOME

WITH 16 FULL-PAGE ILLUSTRATIONS IN COLOUR  
AND LINE-DRAWINGS IN THE TEXT



LONDON  
ADAM AND CHARLES BLACK

1910

## PREFACE

IN spite of wholesale rebuildings and the sweeping away of a thousand quaint corners and byways witnessed every year in London, there still remains very much to stir the imagination of those who take the slightest interest in the romantic past of the mighty city. To enter the gloomy shade of the crypt of Bow Church in Cheapside from the street of such thrilling memories of civic work and strife and amusement, now robbed of every external suggestion of antiquity, is to leap backwards into the remote age of the Norman. In the beautiful Gothic crypt of the Guildhall near by, there are traces of the same period, and at the Tower of London, the massive keep—the very heel of the Conqueror on turbulent London—vivifies one of the most salient facts concerning the making of the English nation.

It is to bring to mind how many of these architectural links with the centuries long past still exist in London that this little book has been written, without claiming to exhaust the list. It may perhaps help to awaken interest in these priceless relics, and to those who have recently visited them, the illustrations may help to memorize some of the impressions gained.

GORDON HOME.

*June, 1910.*

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*Sketch-map of London at end of book*

# THE ROMANCE OF LONDON

## CHAPTER I

### AN OUTLINE OF THE STORY OF EARLY LONDON

“ Heil, ryall London, seyde oure King,  
Crist the[c] kepe evere from care ;  
And thanne gaf it his blessing,  
And praied to Crist that it well fare.”

JOHN LYDGATE,

*London's Welcome to Henry V, 1415.*

THE story of early London as described in most popular works is generally composed of a vast number of misconceptions and historical blunders. Writer after writer has glibly repeated the statements of those who have written before, without taking the trouble to discover the weakness of the foundations upon which they were building.

The name Londinium is first recorded in A.D. 61, when Tacitus refers to it as a place “not dignified with the name of a colony, but celebrated for the gathering of dealers and commodities.” Beyond this nothing at all is known of the beginnings of London, and all the statements as to the origin of the name

are very much based on pure conjecture. The old idea that the name is derived from Llyn-din, meaning the Lake-fort, although very plausible, is no more certain than Geoffrey of Monmouth's theory that London was called *Caer-Lud* after a certain highly mythical King *Lud*.

It seems practically certain that there was a pre-historic settlement on the patch of raised ground by the marsh-bordered Thames before the Roman invasions; otherwise it is hard to account for two facts—first, that the place was not given a Roman name, and, second, that Tacitus at such an early date should speak of *Londinium* as a great mart.

Under the Romans London increased in importance as a centre of commerce and was gradually Christianized. A record considered reliable, mentions that *Restitutus* of London was one of the Bishops present at the Council of Arles in 314. A massive wall, 12 feet thick and about 20 feet in height, was built to protect the city, probably towards the end of the fourth century; for at that time both Picts and Saxons were growing more and more aggressive, and considerable fragments of this monument of Roman London survive to this day. They are to be seen at the Tower of London; on the east side of Trinity Square; in London Wall House, a little to the north; in the street called London Wall; on the north side of the General Post Office; and in the churchyard of St. Giles's, Cripplegate.





THE HOUSES OF PARLIAMENT AND WESTMINSTER ABBEY FROM BELOW WESTMINSTER BRIDGE.  
A typical London sunset

The Romans abandoned England early in the fifth century, and what took place at London for two centuries is only discovered by inference. It is recorded that in 457 the Britons fled from the advancing invaders to London, which was evidently still secure within its great wall; but the city must have steadily declined, owing to the upheaval of all commercial intercourse during the waves of Saxon invasion. It is probable that the East Saxons eventually took possession of the city between 560 and 570, if it had not fallen into their hands before that time. It may be that the Saxons made some arrangement with the British and settled in London without destroying it, and yet there seems little doubt that until the Saxon, who was no more a city-dweller than the Basque of to-day, had settled down for a long period in England, the city must have declined very considerably. The wall, however, was not destroyed, and for many centuries it continued to be the boundary and the safety of London.

When the Saxons had been settled in England for 400 years and had almost forgotten that they were themselves invaders, the incursions of the Danes began. They attacked London for the first time in 842, apparently without any success. Nine years later, however, a fresh onslaught was made with a fleet of 350 Danish vessels, and London was sacked, Behrtwulf the Mercian being killed in the defence. In 872-73 London was again taken, this time by

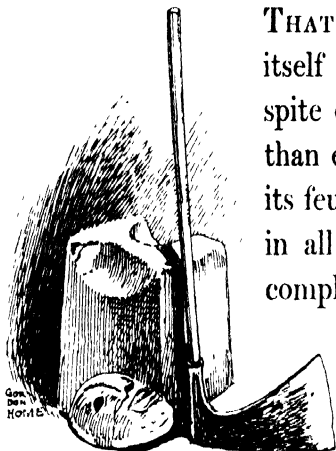
Halfdan the Dane, and one of the coins struck by him is now in the British Museum. It bears the monogram of London which Alfred also used, and proves that at that time London was spelt *Londin*.

After Alfred had forced the Danes to agree to the Peace of Wedmore in 878, the division of England gave London to the Saxons, and in 886 Alfred, with his usual sagacity, perceived the importance of the place and proceeded to repair it. The Danes attacked once more in 893, but were defeated by the Londoners under Ethelred, and the city has had no break in the continuity of its life and customs from that time until the present. It thus came about that the year 1887, which saw London rejoicing on account of the Jubilee of one of England's greatest Sovereigns, was also a fitting time to celebrate the millennium of the great capital of the Empire!

Years before the Norman Conquest London was very much under the influence of the "Frenchmen," and no doubt this fact helped to make William the Conqueror willing to be, as his first charter says, "friendly" to the city. Thus, while York was half destroyed, London passed unscathed through the last invasion the country has experienced. The Roman wall was still standing, and one corner had to be demolished to make room for the Norman castle which William proceeded to build to keep London in order. This fortress still frowns on the city, but the citizens have long ceased to be annoyed at its presence.

## CHAPTER II

### THE TOWER OF LONDON



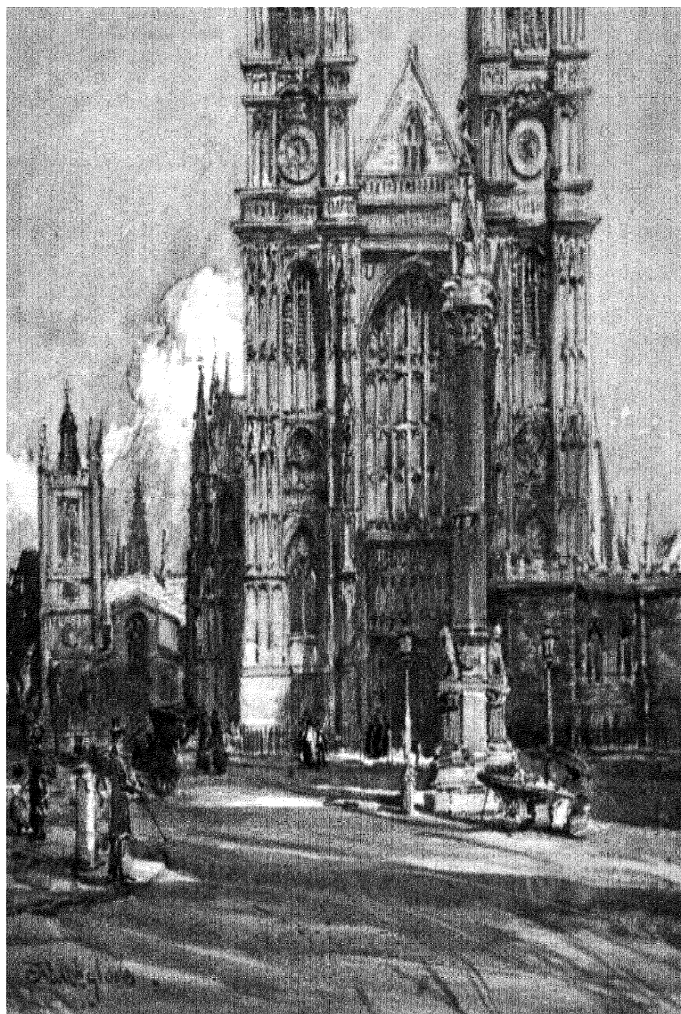
BLACK, AXE, AND HEADSMAN'S MASK  
AT THE TOWER OF LONDON.

THAT a city which has rebuilt itself so many times should, in spite of the vicissitudes of more than eight centuries, still retain its feudal fortress, standing forth in all its military isolation and completeness, is one of the marvels of London. The thrill of this fact to those who appreciate the romance of the capital is only weakened by the indifference of the authori-

ties to the need of proper restoration to the whole of the buildings. If the Tower were on the other side of the Channel, it would be put in order at once—perhaps with a little too much restoration—but I am not certain that this would be so unsatisfactory as the disregard for the existing meannesses and incongruities which mar nearly all the nearer aspects of the great fortress. It says a great deal for the

dignity of the Tower that, in spite of all this, it remains such a splendid monument of the military architecture of the Middle Ages. Before the Conquest, and for long afterwards, the walls of London were those of the Roman city. The Thames formed the southern boundary, and the wall on the other sides ran from where Blackfriars Bridge now stands, across Ludgate Hill, to Newgate and Cripplegate, and then eastwards to Bishopsgate and Aldgate, reaching the Thames again at a point where the Tower now stands. At various places along this line of fortification, as already mentioned, there can still be seen sections of the Roman wall, the nearest to the Tower being in a yard on the east side of Trinity Square; and as there are remains of the same wall at the base of the keep itself, there is no room for doubt that William the Conqueror pulled down the south-eastern angle of the wall, in order to place his castle where it would not only overawe the troublesome Londoners, but also act as a defence against any attack from the river.

There is no evidence for saying that a castle or fortress existed on the same spot before the Conquest. The man William selected as his architect was Gundulf, a Benedictine monk whom he made Bishop of Rochester. This servant of One whose birth was heralded by the angels' song of peace and goodwill set to work about 1077, and the grim keep called the White Tower is the building he planned. His work



Showing the towers built by Sir Christopher Wren, and (on the left) St. Margaret's Church



as a castle-builder may also be seen in the ruined keep of Rochester Castle and in the ivy-mantled ruin at the little town of Malling, also in Kent. The building of the wall, studded with twelve towers, which defended the inner bailey was a long and costly work, and the money to pay for it was raised from the very people it was to terrify into subservience to the new Norman rulers.

When Gundulf died he was succeeded by another episcopal military engineer, Rannulf Flambard, Bishop of Durham, who built Norham Castle on the Tweed, the nave of Durham Cathedral, and Christchurch Priory. He is regarded as the chief cause of the evil deeds characterizing the reign of William Rufus, and his utterly unscrupulous methods of raising money could only have been tolerated by a people still ground down beneath the iron heel of the Norman. At last Rufus died, and was succeeded in 1100 by Henry I., who, partly to satisfy a private grudge, imprisoned Flambard in the Tower, to the delight of the people, who are described as rejoicing at his captivity "as if over that of a raging lion." But Flambard contrived to get a rope sent to him concealed in a wine-stoup, and after inducing his guards to drink until they were intoxicated, he escaped by lowering himself from a window—a task he found by no means easy on account of his increasing corpulence.

Six years later Henry I. pardoned Flambard, and until he died, in 1128, his "craft and guile" kept him

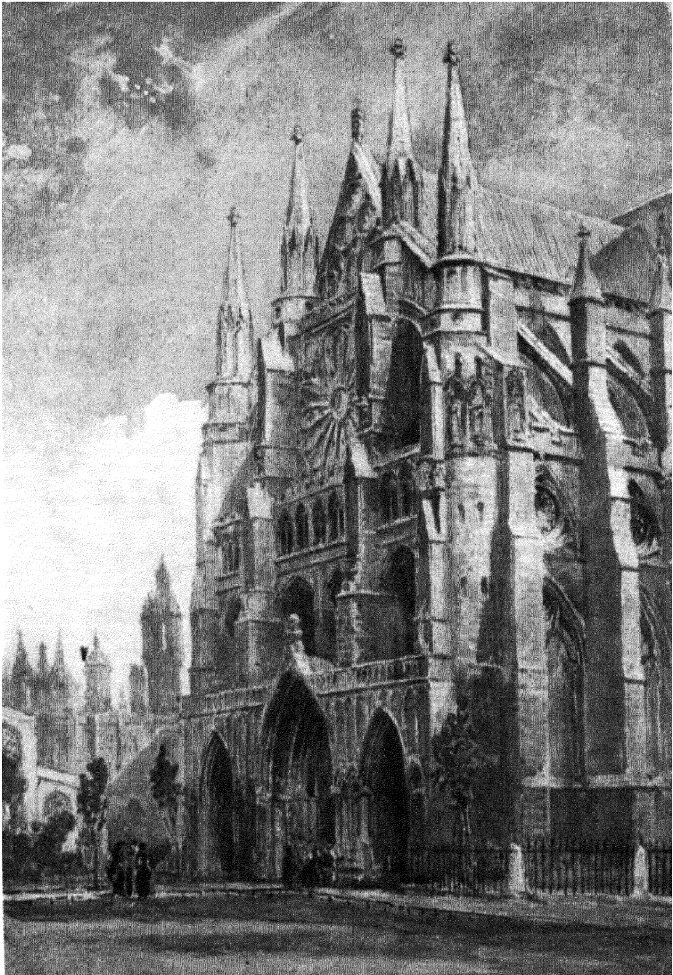
in the position of Justiciar to the King, enabling him to raise the large sums which he continued to spend on the Tower.

It was in Henry I.'s reign that the menagerie which existed at the Tower until the year 1830 was commenced, when the Emperor Frederick of Germany sent Henry a present of three leopards, no doubt as a graceful reference to the arms of the English King. A white bear and an elephant, the keep of which was charged upon the citizens of London, arrived as presents to Henry III., and until the Duke of Wellington moved the menagerie to the present Zoological Gardens there were always strange animals to be seen at the Tower, a fact which gave rise to the familiar expression for sight-seeing—that of “seeing the lions.”

Besides plundering the people for funds for the building of Westminster Abbey, Henry III. exacted great sums for strengthening the Tower in case of need, and to him is due the outer ring of fortifications, washed until 1843 by the tidal waters of the Thames, which flowed in and out of the broad moat, now unfortunately drained.

The work of constructing the outer line of defences entailed the building of a massive embanked wall along the river-front. Henry succeeded in doing this, and, after more than one collapse, put up the broad, low arch forming the water-gate. This opening was defended by St. Thomas's Tower, which





THE NORTH TRANSEPT, WESTMINSTER ABBEY

The portal was built in the time of Richard II., and was restored by Wren, and afterwards by Sir Gilbert Scott and Peatson

stands to this day, and the famous water-gate now goes by the familiar title of the 'Traitors' Gate.

The Middle Tower, illustrated here, although re-faced with stone, is one of the picturesque gateways built by Henry III. It was guarded by other barbican gates, now demolished; hence the somewhat confusing title to what is now the main entry to the fortress. After passing under the Gothic arch the moat is crossed on a stone causeway instead of a drawbridge, and the outer ring of defences is entered through the Byward Tower, which dates from the time of Richard II. On the inside there are curious wooden erections planted on the stonework. They are merely the incongruous additions made since this tower was given up to the "Beef-eaters," whose families reside in this portion of the buildings.

In the picturesque Bell Tower, on the left on passing into the space between the inner and outer defences, Princess Elizabeth was confined before she ascended the throne. On landing from a barge at the Traitors' Gate, she said: "Here landeth as good a subject as ever landed at these stairs, and before Thee, O God, I speak it, having none other friend but Thee." Her mother, Anne Boleyn, Queen of Henry VIII., had been executed in 1536, and the apprehensions of the Princess must have been exceedingly painful. The curfew was rung from this tower as a signal, among other things, for the closing of the gates.

Facing St. Thomas's Tower, with its sinister water-gate, now most unfortunately cut off from the river, is the Norman Wakefield Tower, entered through the archway of the Bloody Tower adjoining. The chief room has for several years been made the secure repository of the Crown jewels. Although attractive to the average sight-seer, they are very badly displayed and awkward to see behind the massive iron bars protecting them. Perhaps the most interesting object is Queen Victoria's crown, containing the Black Prince's ruby.

The name of the Bloody Tower is associated with the murder of the two Princes, sons of Edward IV., but the scene of that foul deed is not actually known. The remains of the unfortunate boys were believed to have been discovered when, in 1674, some bones were brought to light from under the staircase of the keep.

Standing on a slightly raised site, Gundulf's great keep—the famous White Tower—is visible from many points of view, and forms a romantic background to the masts of the shipping on the river. On the south side the staircase in the walls, which are from 13 to 15 feet thick, leads up to the perfectly preserved Norman chapel of St. John—the most complete example of a Norman church in London. The nave ends in an apse, and the aisles on both sides join behind the altar, and are separated from the nave with a simple and massive arcade

of semicircular arches, supported by plain, massive pillars.

On the same floor is the banqueting chamber, with its walls adorned with arms, and on the floor above is the council chamber, containing a great collection of armour and arms from the time of Edward I. to the abandonment of personal armour in the seventeenth century.

In the vaults below is the narrow little dungeon famous as the "Little Ease," and in these gloomy chambers the visitor is shown the most terrible relics of the Tudor age—the block, the axe, and the headsman's mask. The site of the scaffold is close to the Church of St. Peter ad Vincula, rebuilt in late Perpendicular times, and having a little graveyard, wherein are buried many distinguished English women who were beheaded within the walls of the Tower. The Earl of Essex, who asked that his execution might take place in private, was the only man known to have been beheaded in the Tower; the others were all women. The terrible list includes Anne Boleyn; the aged Margaret, Countess of Salisbury, who met this dreadful death on account of a slight suspicion of sedition being associated with the name of her son; Catherine Howard; Jane, Viscountess Rochford; and the good Lady Jane Grey.

The Beauchamp Tower, on the west side of the church, contained one of the chief rooms used for State

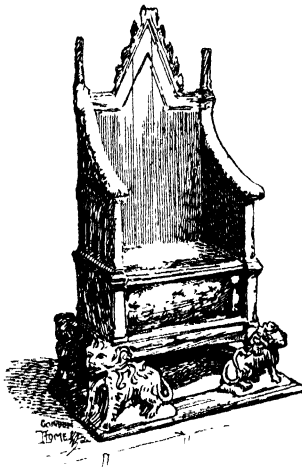
prisoners and for those who, while merely under suspicion, spent long years in confinement. On the walls of this apartment, crowded with the memories of blighted lives, are carved many names, dates, and inscriptions, which bring before the mind with terrible reality the horrors of the unjust imprisonments which marred the sixteenth and seventeenth centuries. It seems almost incredible that any age could have thrown into prison such a man as Sir Walter Raleigh, much less have tolerated the hideous crime of his execution, and yet in this grim fortress the visitor is brought face to face with the fact when he reaches the tower in which for seven years the discoverer of Virginia was kept in confinement—a time he used in the compilation of his "History of the World," which, however, only reached the second Roman war with Macedon.

The site of the scaffold where so many Englishmen of noble birth and great attainments met a dreadful death is marked with a flat stone in the grass of Trinity Square, at the top of Tower Hill.

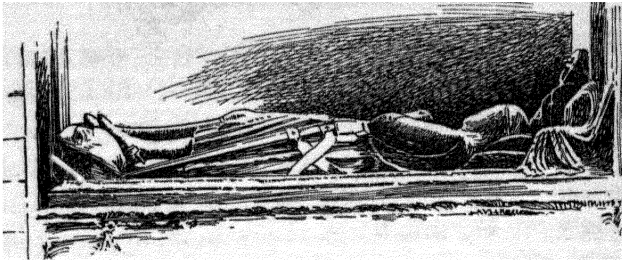
The long list of executions begins with Sir Simon Burley, in 1388, and ends, by an odd coincidence, with Sir Simon Fraser, Lord Lovat, in 1747. Between these two there is a long list of distinguished men, and among them the following are the most notable: Sir Thomas More and Bishop Fisher of Rochester, beheaded in 1535; Thomas Cromwell, Earl of Essex, in 1540; the Earl of Surrey in 1547;

Lord Protector Somerset in 1552; the Duke of Northumberland and his son in 1553; Lord Guildford Dudley, his grandson, in 1554; the Duke of Norfolk in 1572; the Earl of Strafford in 1641; Sir John Hotham and his son in 1644; Archbishop Laud in the same year; the Duke of Monmouth in 1685; and the Lords Kenmure and Derwentwater, for their rising in the North, in 1716.

The Tower has been in turn a castle, a royal palace, and a prison, and is now an arsenal and one of the most popular show-places in London.



THE CORONATION CHAIR, CONTAINING THE SACRED STONE  
OF SCONE, IN WESTMINSTER ABBEY.



THE EFFIGY OF AYMER DE VALENCE ON HIS TOMB IN  
WESTMINSTER ABBEY.

## CHAPTER III

### WESTMINSTER ABBEY

“The moment I entered Westminster Abbey I felt a kind of awe pervade my mind, which I cannot describe. The very silence seemed awful.”—BURKE.

A SERIES of astonishingly vivid glimpses into the history of the English people from before the Norman Conquest to the present day awaits all who care to enter the Gothic portals of Westminster Abbey. In the chapter-house, visible to all, is the actual charter of Offa, the Saxon King of the Mercians—a contemporary of Charlemagne—dated A.D. 785, in which he confirms lands and privileges to the Abbey, then standing on the Island of Thorns; and from that precious scrap of writing downwards through the ages there remain the expressions in stone of the ideals of each period, the tombs and

effigies of the mightiest of the race who wielded sceptre, sword, or pen, and other relics which help to deepen the sense of the actuality of history.

The beauty of the exterior needs atmospheric conditions and exceptional lighting to impress itself strongly on the mind. A misty London sunset sky beyond the long, regular roof-line, broken by the pinnacles of the north transept, and ending in the twin towers of Wren and Hawksmoor, suppresses the harshness of the restored stonework and enhances the main outlines, which are those of the medieval builders. On an April day, too, when a squall of rain and sleet has passed, and the sun throws a splendour of opalescent light over the Abbey, St. Margaret's Church, and the Tudor Gothic detail of the Houses of Parliament, the pale delicacy of tone of the huge monastic church brings the passer-by to a standstill on the wet pavement, and when he moves on the haunting beauty of the scene lives in his memory.

The historic vision of the genesis of the Abbey focusses sharply as far back as the eleventh century; beyond that nearly everything is blurred. One fact seems clear from Offa's charter, just mentioned—namely, that in the year 785 the spot where the Church of St. Peter stood, which was called Thorney, or the Isle of Thorns, was still a wild and untamed place, for it is referred to as “Thorney in the terrible place.” The terrors must have been associated with

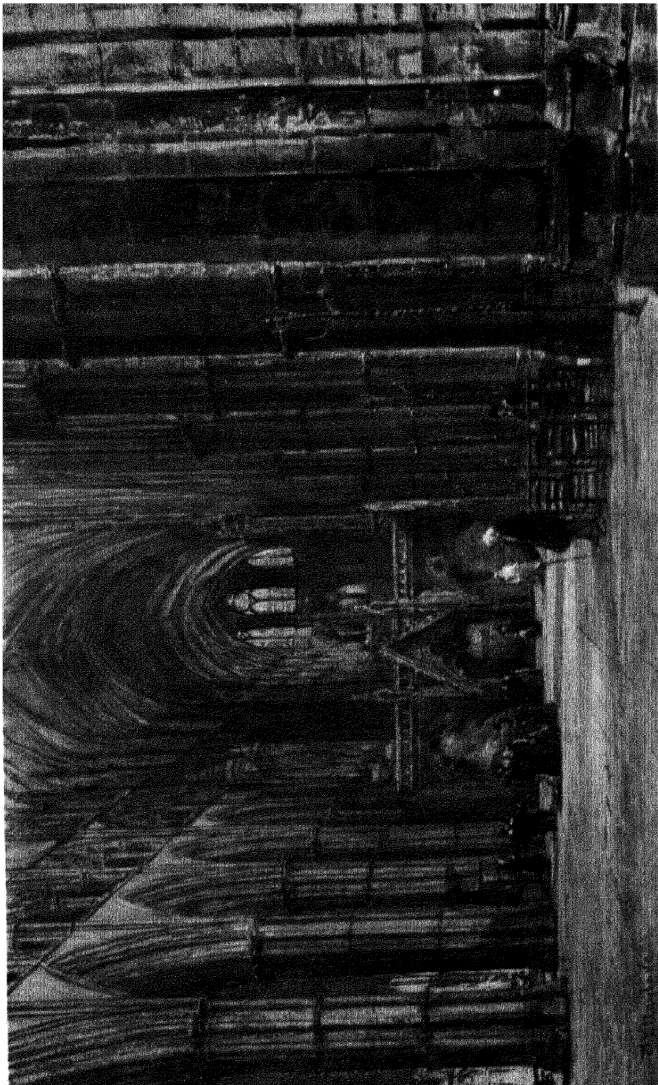
the marshy thickets surrounding the islet in the river, unless they were of a purely superstitious character.

Lonely places difficult of access were always selected for monastic settlements in the dark ages following the collapse of the Roman Empire, and the legends concerning the beginnings of cloistered life on the Isle of Thorns may have some facts as their nucleus. It is said that Sebert, the first Christian King of the East Saxons, was the founder of the monastery, early in the seventh century, and there seems always to have been a tomb in the Abbey where Sebert and his wife Ethelgoda were said to lie. In the south ambulatory there is a stone coffin, placed within a recess built in 1308, and there, according to a persistent tradition, the founder of the Abbey rests.

But whatever Sebert founded would have been left desolate by the Danes when England was subjected to their devastating raids in the ninth and tenth centuries, and although a church was standing before Edward the Confessor began the building of which remains exist at the present day, it must have been a comparatively small and quite primitive structure.

Edward was crowned at Winchester in 1042, and all have read how his determination to visit Rome in fulfilment of a vow was so strenuously opposed by the people that the Pope absolved him on condition that he should build a monastery to St. Peter.

The religious-minded Edward began the new



THE NAVE OF WESTMINSTER ABBEY  
Looking eastwards from the south-west corner



church at Thorney in 1050, in the Norman style, which had reached England by that time, and simultaneously built a palace in place of the royal residence already standing there. Very soon afterwards the parish church of St. Margaret was built for the people of Westminster. Only very slight remains of any of these buildings exist, but the present Houses of Parliament represent the Palace of Westminster, and the existing fabric of the Abbey and St. Margaret's Church are the direct successors of the Early Norman structures of the Confessor and those who followed him.

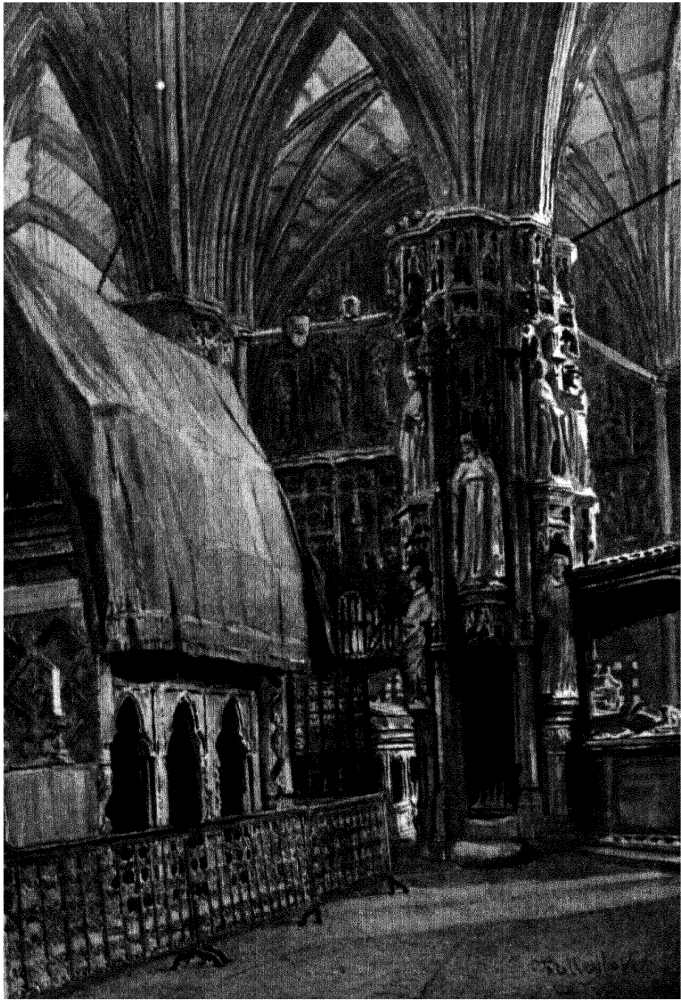
The Saxon church was not pulled down by Edward. He began his new work to the east, and when he had built a new choir with the usual rounded apse to the east, a central tower with staircase turrets, and north and south transepts, the old church was joined up with what a contemporary manuscript describes as a spacious vestibule. Thus the old church became the nave of the Confessor's building. It is quite possible that the cloister, the chapter-house, and other conventual buildings usual to a Benedictine house were only taken in hand after Edward's death. If so, the only remains of his great work are the bases of two of the piers and some wall-footings discovered by Sir Gilbert Scott under the floor of the sanctuary.

The new portions of the church were ready for consecration in 1065, but on the day of the ceremony—December 28—Edward was unable to be present,

having been seized with a malady which proved fatal eight days later. On January 6, in the portentous year 1066, when the advent of Halley's comet struck terror into many hearts, he was buried in front of the altar of his new abbey church. On Christmas Day of the same year William the Conqueror was crowned by Aldred, Archbishop of York. The acclamations of the assembled Saxons alarmed the Norman soldiers on guard outside the building, and thinking that William was in danger, they set fire to the adjoining houses. The stampede of the audience to save their property left the newly-crowned King almost as lonely as he was afterwards to be on his death-bed at Rouen. With the solitary exception of Edward V., every English Sovereign has since been crowned in Westminster Abbey.

Edward had left ample funds for the building operations, so that the work went on steadily until the church and monastery were finished in the Norman style. Fortunately, the subsequent reconstructions have left a portion of these early buildings intact, and in 1909 the vaulted chamber known as the Chapel of the Pyx was made accessible to the public. It is a portion of the under story of the buildings on the east side of the cloister, and although the work is rude and massive, a deeply-carved capital indicates that the enrichments of Edward's church were, as a writer of 1245 described them, "rich without and within." Other carved capitals of this period





EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY.  
Showing the Shrine of the Confessor, and the Tomb of Henry V.

are preserved in the vaulted corridor leading to the chapter-house. South of the Chapel of the Pyx is a continuation of the same early building, but it is cut off by a stone wall, filling up the two arches springing from one of the columns.

Further relics of the old Abbey are to be seen in the worn grave slabs of some of the Norman Abbots, from Vitalis, who was Abbot in the time of the Conqueror, to Humez, who died in 1222.

In 1163, Edward the Confessor was, through the instrumentality of Becket, canonized by Pope Alexander, and his remains were translated to a shrine.

“At midnight, on the 13th of October,” writes Dean Stanley, “Lawrence, in his new-born dignity of mitred Abbot, accompanied by Becket, opened the grave before the high altar, and saw—it was said, in complete preservation—the body of the dead King. Even the long white curling beard was visible. The ring of S. John was taken out and deposited as a relic. The vestments (with less reverence than we should think possible) were turned into three splendid copes.”

At the beginning of the thirteenth century came a religious revival through the founding of the orders of St. Francis of Assisi and St. Dominic, and owing to the insistence of some of the leaders of the Franciscans on the adoration of the Virgin Mary, many lady-chapels for worship were built at that time. It is not surprising, therefore, to find that Westminster threw out a Gothic chapel to the Virgin at the east end of the Norman apse. Henry III.

either laid the foundation stone, or was present at the consecration in 1220, when a boy of thirteen years. On the following day he was crowned for the second time, his previous coronation having taken place at Gloucester in 1216.

With his marriage to Eleanor of Provence in 1236, Henry's sympathies were largely diverted abroad, and his knowledge of the advanced architecture and the fine arts of France and Italy gave him such an appreciation and enthusiasm for the newer phase of architecture that in 1245 he set to work to pull down the eastern portion of Edward the Confessor's church, and to replace it with the magnificent Gothic structure standing at the present time. The work went on from 1245 to 1269, and there are various letters in existence addressed to "the masters and wardens of our works" who created the magnificent choir and transepts. Besides this there is a Fabric Roll, dated 1253, in which are recorded the expenses of "the works at Westminster" for that year. It is also known how Henry raised money by exactions which were responsible for the control of finance being from his time placed more and more exclusively under the control of the representatives of the people.

The chapter-house, with its tall and very slender shaft supporting a groined roof, and the north and most of the east walks of the cloister were also rebuilt at the same time, so that in the comparatively short space of twenty-four years all the Confessor's

church had been replaced, except six bays of the nave and the western towers. Henry also prepared a gorgeous shrine east of the high altar for the Confessor's coffin, and on October 13, 1269, when the monks sang service for the first time in the new building, he brought the remains from their temporary resting-place in the adjoining Palace of Westminster, and placed them where they remain unto this day.

In many ways this shrine is one of the most impressive features of the Abbey. The chapel itself is raised several feet above the floor of the ambulatory, on soil said to have been brought from the Holy Land, and in the centre of the space, surrounded by the splendid tombs of his successors, stands the mutilated but still beautiful fabric. The upper portion is a wooden arcade of much later date, surrounding the coffin, and now nearly hidden under a silken covering. The lower part is the actual work of the Italians brought over by Abbot Ware. The Purbeck marble was inlaid with elaborate designs in glass mosaic and panels of Italian porphyry; enough remains to show how sumptuously ornate was the base alone. Enclosing the Confessor's remains was a golden erection blazing with jewels, and at the sides were golden effigies of St. Edward and St. John the Evangelist. At the Dissolution the shrine was plundered of its precious metals and its jewels—by that time they had probably been exchanged for imitation ones—and after these had been replaced by Queen Mary, they

disappeared once more when Protestantism was again triumphant.

When Henry III. was gathered to his fathers, his son Edward I. erected the tomb standing on the north side of the chapel. It resembles the shrine so closely that it is practically certain it is the work of the same Italians who built the shrine of the Confessor.

To Abbot Ware, who held office in the latter years of Henry III.'s long reign, is due the superb mosaic pavement of the sanctuary. There seems little doubt that the Abbot brought the materials from Rome in 1267, and with him the skilled workmen who laid it. The chief of these was Oderic, whose name is still visible in the floor.

The tomb of Edward I. at the present time consists of nothing more than a sarcophagus composed of five slabs of grey marble, which may possibly be a reflection on Edward II., whose life and character would explain such indifference to his father's memory. If any effigy was ever fixed to the tomb, there are no signs of it to-day, and the wooden canopy above was destroyed in an eighteenth-century riot.

At the other end of Henry's tomb is that of Eleanor of Castile, first wife of Edward I. The beautiful effigy of gilded bronze was the work of William Torel, the same London goldsmith who made the conventional figure of Henry III. On the south side of the chapel the three chief tombs are those



HENRY VII'S CHAPEL, WESTMINSTER ABBEY.

One of the most profusely ornamented examples of the latest phase of  
Perpendicular Architecture.



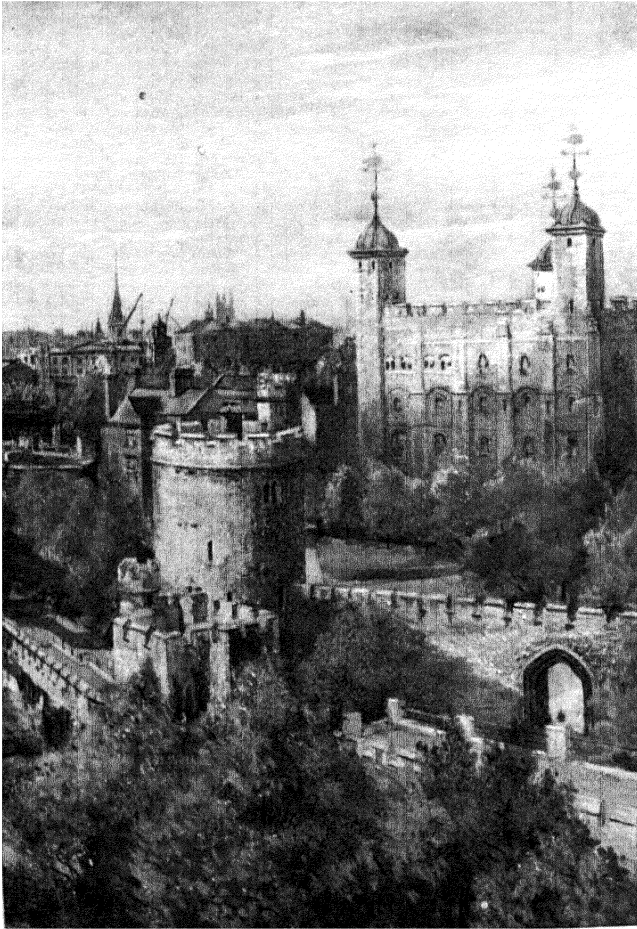
of Richard II. and his first Queen, Anne of Bohemia ; Edward III., whose gilded effigy shows a bearded man with an inordinately long neck ; and Philippa of Hainault, Queen of Edward III., and the heroine of the surrender of Calais, when her pleading saved the lives of the burgesses.

At the east end of the chapel is the wonderful chantry of Henry V., the victor of Agincourt, and the idol of the English people. His valorous career, full of such wonderful promise for the welfare of England, was brought to a premature close with an illness which proved fatal at Vincennes in 1422, and the obsequies, conducted with the greatest magnificence, lasted for two months, while the mournful procession was slowly on its way to London. The saddle, shield, and helmet carried at the funeral are still to be seen on a beam about the chapel ; but the effigy now appears as a truncated mass of rudely-carved wood, the head, which was of solid silver, and the silver covering the whole figure having been stolen by robbers, who broke into the Abbey when the Dissolution relaxed the guardianship of this Valhalla of the English Kings. The coronation chair made by Edward I. to contain the sacred stone of Scone, which he took from the Scots, stands at the west side of the chapel behind the altar-screen.

Such brief references as these are entirely inadequate to convey more than the merest suggestion of the emotions stirred by a visit to the Chapel of the

Confessor. I am always carried away by a species of excitement on entering the eastern end of Westminster Abbey, the crowded memories of the pomp and pageantry of English history filling the mind with almost overpowering effect. In the solemn immensity of the nave it is possible to become calmer, and to view the building from an architectural point of view rather than as the scene of that wonderful series of crownings, of royal funerals and marriages, and of the religious devotion of half the Sovereigns of England. The nave was completed slowly by the successors of Henry III., the rapidity of construction under that extravagant monarch having only been obtained by the most reckless financial undertakings, including the borrowing of a large sum on the security of the very jewels with which he had adorned the Confessor's shrine. Perhaps it was the perfection of the Early English Gothic of Henry's work that decided the later builders to keep to the same design, for, with only the modification of the bases of the columns and a few small variations, the nave was finished on the old plan. The similarity of the work is so great that the majority of visitors do not see where the solid wall stood which cut off the Gothic eastern bays of the nave from the Confessor's Norman portion, rebuilt between 1350 and 1420 in the Decorated and Perpendicular periods, but as a whole in the Early English style. During the same period the domestic portions of the Abbey were very





THE TOWER OF LONDON.

Viewed from the Tower Bridge, showing the White Tower or Keep on the right,  
and the Lanthorn Tower in the foreground

extensively rebuilt, and completed by Abbot Litlington before 1386. Much of this work is now standing. It includes the southern and western walks of the cloister, where the window tracery is of exceptional interest, as showing the very beginnings of the straight lines of the Perpendicular style fully developed at the west end of the nave, which was finished about 1500. The twin towers replacing those of the Confessor were only carried to half their present height, so that for nearly two and a half centuries the church showed an almost unbroken roof-line, no central tower or spire having ever been erected above the crossing of Henry III.'s building.

Almost simultaneously with the completion of the nave, the thirteenth-century lady-chapel, a little chapel to St. Erasmus, built by Elizabeth Woodville, Queen of Edward IV., and the old White Rose Tavern were demolished, and the new lady-chapel of Henry VII. was begun. In 1503 Abbot Islip and others laid the first stone, and until his death, six years later, Henry spent great sums and devoted infinite thought to the building. He died, and was buried in the chapel when it was still unfinished, the completion of the work taking place about ten years later. I cannot wonder that Leland, the antiquary, called it "the miracle of the world," although, if his knowledge of the churches of France had been of a less limited character, I have no doubt his opinion would have been more tempered by comparison. As

the most beautiful flower of English Gothic this late Perpendicular chapel has only two rivals in England—St. George's Chapel, at Windsor, and King's College Chapel, at Cambridge. Thus it is possible to see the whole of the development of English ecclesiastical architecture in the Abbey buildings, from the crude vaulting of the Chapel of the Pyx to the extraordinarily delicate fan tracery and pendentives of Henry VII.'s Chapel.

From the semi-darkness of the ambulatory east of the Confessor's Chapel, the first glimpse of the encrusted carving of walls and roof in the bright light streaming through the storied windows is one of the finest of the many architectural glories of the Abbey.

The Jerusalem Chamber, probably so called from the tapestries with which it was formerly hung, is a portion of the deanery at the south-west corner of the church. It is accessible to the public at certain times, and, apart from its architectural charm, is exceptionally interesting as the scene of the death of Henry IV.

This brief account of an Abbey so crowded with historic interest and architectural splendour must of necessity be full of omissions. There is no space to even catalogue the remarkable tombs; but my purpose has been to try to convey something of the wonderful story of the building and its builders, for, when the main facts are understood, the other matters are easily put into their proper setting.

## CHAPTER IV

### ST. PAUL'S CATHEDRAL

THE huge grey dome of St. Paul's is so much the centre of the silhouette of London that it is hard to believe that it was only completed in the year 1710, or in the days of the great-grandfathers of many now living. The weather-beaten pilastered walls, the vast portico, and the enormous dome, seem to most of us the most familiar sight in the world, and without them London would lose much of its individuality; and yet, when I come to write of St. Paul's, I find it hard not to pen a lament for the wonderful building it replaced when the Great Fire of 1666 and Wren's gunpowder charges and battering-ram had left nothing but a waste of broken stones.

In the intense heat of that awful conflagration, when medieval London was consumed in three days, the destruction to the masonry must have been tremendous, Evelyn writing of "flakes of vast stone split asunder." No doubt, with the methods of engineering known to the architects of to-day, the Norman nave could have been saved. The attempt to recase with new stone the pillars of the arcades

was evidently clumsily carried out, for while at work on the third pillar it collapsed, carrying with it the whole of the scaffolding.

It was after this disaster that Dean Sancroft wrote to Sir Christopher Wren, in April, 1668 :

“What you whisper’d in my Ear at your last coming hither, is now come to pass. Our Work at the West-end of *St. Paul’s* is fallen about our Ears. Your quick eye discern’d the Walls and Pillars gone off from their Perpendiculars, and I believe other Defects too, which are now expos’d to every common observer. . . . What we are to do next is the present Deliberation, in which you are so absolutely and indispensably necessary to us, that we can do nothing, resolve on nothing, without you.”

Wren came, and at once set to work on plans for an entirely new structure, the committee having given permission for the demolition of the whole of the walls of the old building. The work of demolition turned out to be a severe tax on Wren’s ingenuity, for after a very slight accident when the second charge of gunpowder was used, explosives were forbidden. However, the tower had succumbed to this method, and a battering-ram, swung to and fro by thirty men, brought down the other walls bit by bit. The clearing and levelling of the site occupied two years, and Wren’s numerous sets of designs for the new cathedral having been rejected time after time, it was not until June 21, 1675, that the first stone was laid.

An interesting incident occurred during the laying out of the new foundation, which is on a different

axis to the old. Wren asked a workman for a suitable piece of stone to mark the central point from which to measure, and when the stone was placed on the spot it was seen to be part of a tombstone bearing the word *Resurgam* (I shall rise again). The great carving in the gable of the south transept represents this idea.

For thirty-five years the building went on, the stone being brought from Portland, in Dorset, and the master-mason being Nicholas Hawksmoor. The choir was first opened for use on December 2, 1697, when there was a solemn thanksgiving for the Peace of Ryswick. St. Dunstan's Chapel was opened soon afterwards, and in the year 1710 Wren's son placed in position the last stone of the great lantern that rises above the dome. The style of the architecture is Corinthian below and Composite above, but the plan, owing to the insistence of the committee, is based on that of a Gothic cathedral.

It is a very remarkable fact that Wren did not finally settle on even such important features as the profile of the dome and the towers until the work had approached the point at which the final designs would be required. By an inspiration he fixed on the hemispherical form of dome, which, I cannot help thinking, gives St. Paul's a more reposeful and satisfying outline than that of any other domed building in the world. Wren's steady endeavour was to keep to the best Greek and Roman architecture,

“the principles of which throughout all my schemes of this colossal structure I have always religiously endeavoured to follow, and if I glory it is in the singular mercy of God, who has enabled me to begin and finish my great work so conformable to the ancient model.”

In order to give the dome the height required it was built in three parts—first an inner brick cupola, then a brick cone carrying the stone lantern, and outside this, supported by a forest of timber, was placed the dome which is visible externally.

Throughout the whole time Wren was engaged on the great work he was continually harassed by the interference of his committee. He was obliged, in the first instance, to abandon his original design, which, it is said, moved him so much that he actually shed tears, and during the carrying out of the accepted design he encountered spite and bitterness almost beyond belief, although an architect of public buildings will perhaps understand the trials he bore.

Funds for the work were provided by Parliament assigning part of the coal-tax levied for the rebuilding of London to the cathedral, and the total expenditure was not far short of £1,000,000, of which £130,000 was raised by private subscription.

From the stone gallery outside the base of the dome the view over London, even in ordinary dull weather, is a moving sight to all who have the slightest

knowledge of the story of the capital. The river, of a creamy-grey hue, comes close to the dun-coloured roofs far below, and winds away in a great silvery curve beneath successive bridges, until the towers of Westminster Abbey and the Houses of Parliament form a romantic group at the limit of one's westward vision.

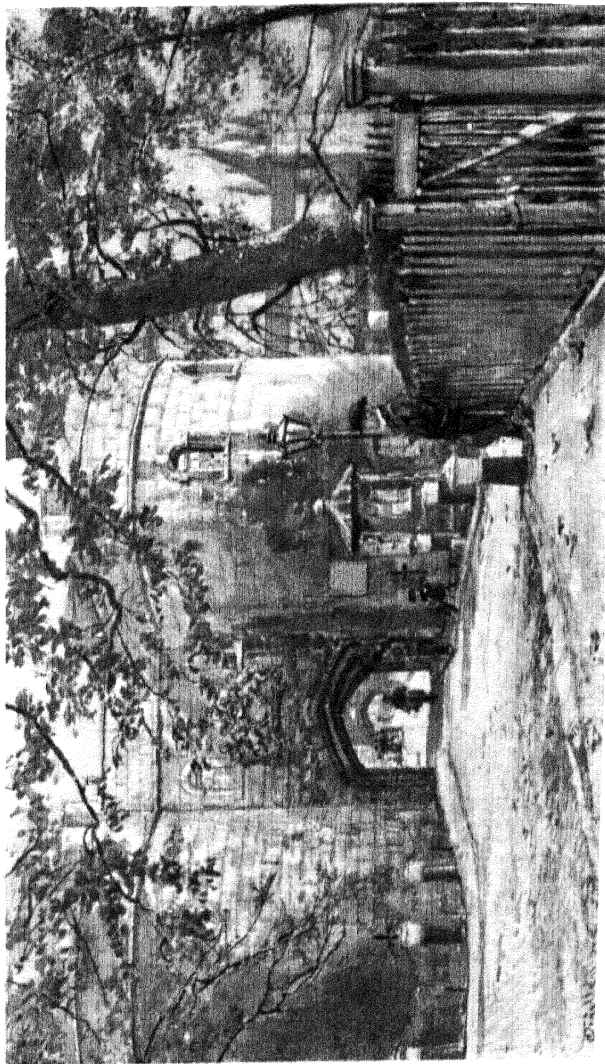
In the opposite direction the Thames is wider and more maritime; here and there the red or black funnel of a cargo steamer can be seen between masts and church-towers and tall grey buildings, and there is a sense of great, though absolutely silent, activity as the roadway of the Tower Bridge splits in two, and a string of ships and tugs, convoying flotillas of barges, passes between the uplifted arms. The eye rests on the Norman keep of the Tower of London, and on the white Doric column, crowned with its bunch of gilded flames, commemorating the Great Fire, which changed nearly every feature of the scene. The dozens of white church-towers, in the wonderful variety of design Wren conceived, mark out the area of the conflagration, which extended from the Monument to the Temple, and from the river for half a mile northwards. London was before 1666 a red-roofed city, composed of narrow tortuous streets of wooden houses with overhanging upper stories. Now the red has vanished; but although a thousand widenings and improvements have been effected, the streets on the whole follow the old lines, for, in spite

of the imposing plans for a new city, speedily prepared by John Evelyn and others, the inhabitants of London were too quick in rebuilding their houses on the old sites, and the great opportunity was lost.

The relics of old St. Paul's are exceedingly few. In the triforium are stored an uninspiring collection of moulded stones from the chapter-house and the cloister which surrounded it; in the south aisle of the choir is the curious effigy of the good Dean Donne (died 1631), who is shown in his shroud; and in the crypt are five much damaged stone effigies of Elizabethans, the most notable of whom is Sir Nicholas Bacon, Lord Keeper of the Great Seal, who died in 1598.

That adequate efforts to recover the medieval tombs from the débris of old St. Paul's were ever taken seems extremely doubtful, for in none of the works dealing with the rebuilding have I been able to trace any reference to such an attempt. Although Westminster has always been pre-eminent as a place of royal sepulture, Sebba, King of the East Saxons (A.D. 677); Ethelred, King of the Angles (1017); and John of Gaunt, Duke of Lancaster (1399), had been buried in St. Paul's. Sir Philip Sidney was also laid to rest there, but no fragment of these tombs has been preserved.

The visitor finds consolation in the loss of these earlier monuments in those of Nelson and Wellington.



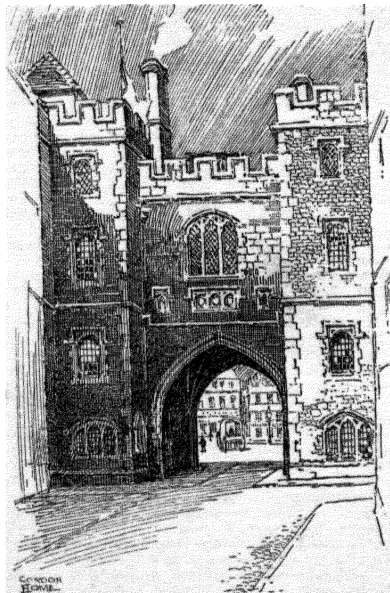
THE MIDDLE OR ENTRANCE TOWER OF THE TOWER OF LONDON.



Their imposing sarcophagi, placed in splendid isolation in the crypt, quite dehumanize the two warriors, and the terrors of death are presented with painful vividness in the elaborate funeral carriage of blackened bronze, upon which the remains of the Iron Duke were, in 1852, borne through the streets of London to their final resting-place. The monuments and memorials of other distinguished sailors, soldiers, painters, and ecclesiastics are of great interest, but are too recent to stir the spirit of romance.

The building destroyed in 1666 was not the first St. Paul's, and it should be remembered that the cathedral was never monastic. The earliest authentic church was built by Ethelbert, King of Kent, at the beginning of the seventh century, and this simple, probably crude, structure was beautified and enlarged, if not rebuilt, before a fire destroyed it in 1087. Then the building of old St. Paul's was begun. It had a nave, with aisles, transepts, and an apse of the usual Norman type, which was replaced in the thirteenth century with an Early English choir, eight bays in length. Before the nave was completed, the Gothic influence was bringing in the pointed arch, resulting in a transitional clerestory. The wooden spire erected on the central tower soared upwards to a height of 489 feet—that is, 85 feet higher than the present cross. It was finished in 1315; but its existence came to an early end in 1561, when it was burnt by lightning, and never replaced. After rough handling

during the Commonwealth, and much ill-judged patching and refacing by Inigo Jones after the Restoration, a committee decided on drastic restoration only a few days before the fatal September 2, 1666.

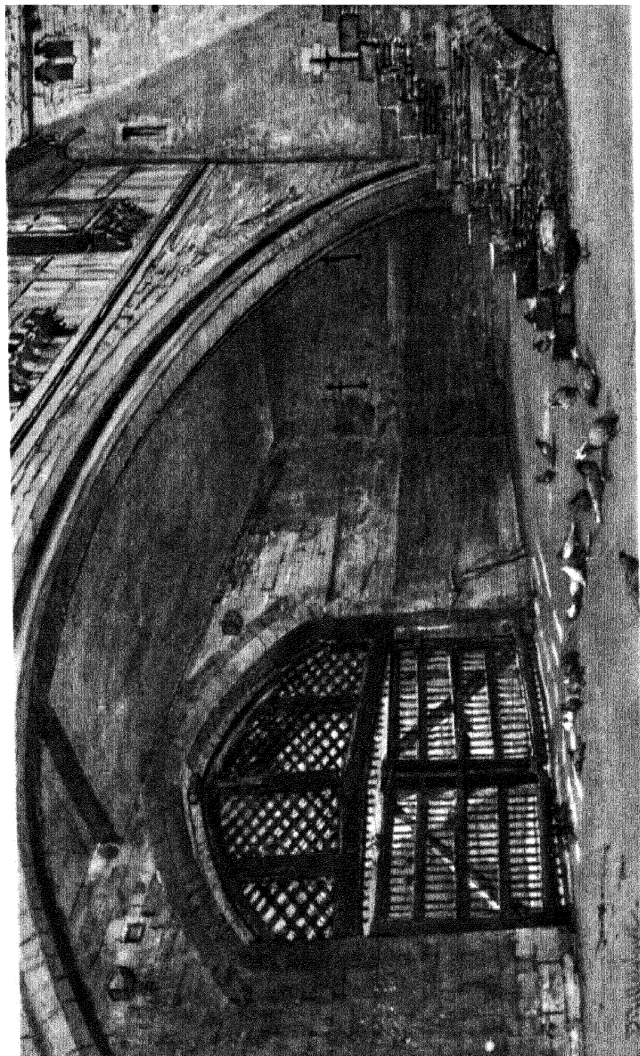


THE GATEWAY OF ST. JOHN'S PRIORY, CLERKENWELL.

It has been restored and stands isolated in the midst of modern warehouses.







THE TRAITORS' GATE OF THE TOWER OF LONDON

Before the draming of the moat the waters of the Thames filled the space spanned by the wide arch, and many distinguished prisoners were brought by boat to the steps ascending on the right

## CHAPTER V

### SOME OLD LONDON CHURCHES

THE earliest complete church in London is the Norman chapel of St. John, in the keep of the Tower. Next in order of age is St. Bartholomew the Great, West Smithfield. It is an exceedingly beautiful Norman building, dating from about the year 1123. What is standing to day is the eastern portion of the church of the priory founded by Rahere, who was popular in the Court of Henry I. on account of jests and his wit. But a gloom was cast over the Court when the King's only son was drowned in the *White Ship* when crossing the Channel, and Rahere, repenting of his frivolity and wasted talents, made a pilgrimage to Rome. While there he was stricken with a fever, and made a compact with his Maker that, should he live, he would establish a hospital for the sick in London. On his recovery Rahere kept his vow, and, obtaining from the King a site just outside the walls of the city, he built a monastic hospital with a stately church in the solemn Norman style then prevalent. He became the first Prior, with twelve monks under him, a number afterwards increased to thirty-five. When Rahere died, in 1143,

he was buried in the choir of his church, but the beautiful tomb still to be seen in the church belongs to the fifteenth century, although it is possible that the effigy is a contemporary work.

In Henry III.'s reign, when Eleanor of Provence was inducing her royal husband to give the high offices of the English Church to her relations, Boniface, her uncle, became Archbishop of Canterbury. He asserted the right of "visiting" any monastery having a mind much concentrated on the acquirement of worldly wealth. This claim was denied by the religious houses, who maintained that they were held directly by the Papal authority at Rome. Canon Benham\* tells how it thus came about that in the year 1250, when the Archbishop arrived at the gate of the Priory of St. Bartholomew the Great, his entry was politely refused by the Sub-Prior. Losing all control of himself, the prelate swore violently, and, rushing at the Sub-Prior, knocked him down and tore his cope to rags! The people of London, who no doubt appreciated the ministrations of the hospital authorities, were warm in supporting the Sub-Prior, and when the Pope's decision was given in their favour, Boniface erected the existing chapel at Lambeth Palace as an act of penance. Alterations and additions were made to the church, some of which are now visible, but at the Dissolution the Norman nave was wantonly pulled down, and the

\* "London Churches."

choir was turned into a parish church, and as the years went by it was gradually given up to secular purposes. What was the site of the nave is now the churchyard, to which entrance is gained through a much-weathered but still beautiful Early English doorway, over which are some not unpicturesque domestic buildings looking on to the wide space of Smithfield Market—the scene of so many burnings during the period of religious intolerance. The central tower of Rahere's church has gone, and in its place, or rather at the end of the south aisle, stands a plain brick tower, built in 1628.

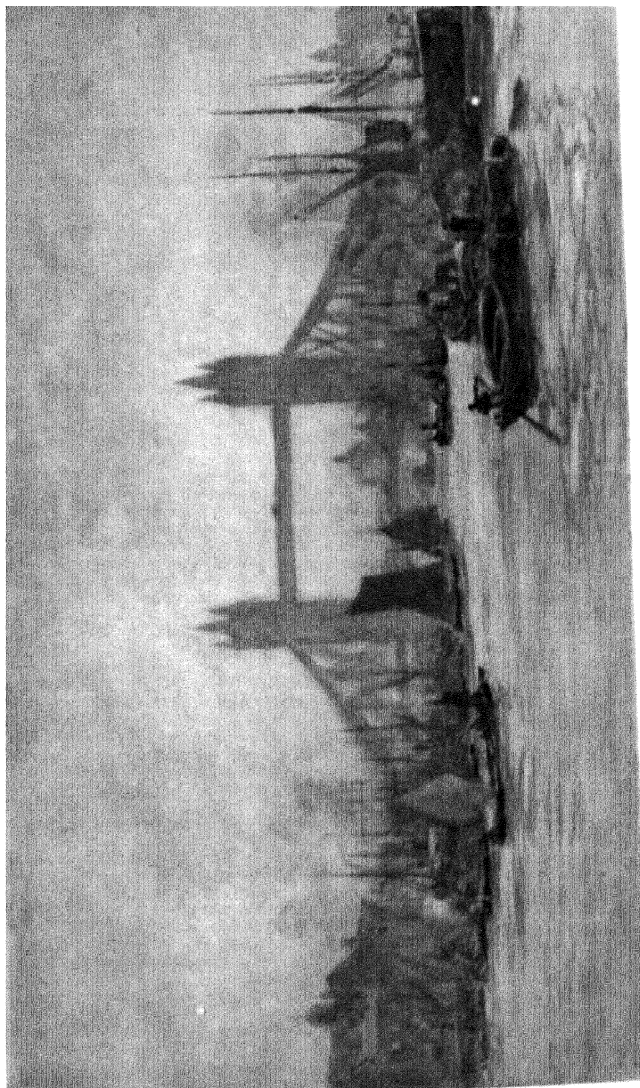
In 1809 the north transept was converted into a public-house and a blacksmith's shop, and the other parts of the building were filled up with tenements; but all these have been swept away, and the church, since its careful restoration by Sir Aston Webb, is now one of the most interesting buildings in London. The hospital of St. Bartholomew, which Henry VIII. was induced to refound, flourishes to-day, and is the oldest of all the hospitals of London.

#### ST. MARY-LE-BOW, CHEAPSIDE.

The name of this church seems to have been taken from the Norman crypt upon which it is built, "bow" being the early name for an arch. When the old church was destroyed in the Fire of London, the crypt escaped, and was fortunately preserved when the rebuilding of the church was undertaken by Wren.

It was one of the oldest and most important of the City churches, and was one of the first to be rebuilt. The crypt is about half a century later than the church of St. Bartholomew, which accounts for the comparative slenderness of the pillars supporting the plain vaulting. Only part of the crypt can be seen to-day, one portion being still shut off with walls, owing to the fact that frequent burials have made the removal of the remains a serious question of expense.

The tower of Wren's church is interesting on account of the generally accepted opinion that it is the finest of all the fifty-three towers he designed. Few in the busy crowds in Cheapside have time to notice the beauty of this campanile, and fewer still have troubled to discover the interesting origin of the balcony. Its construction was insisted on by the parishioners to take the place of the erection known as the "seldam," which stood in Cheapside before the fire, when there was a market-place in front of the church. This central space appears to have been the busiest spot in the whole City, and in it, throughout the Middle Ages, all sorts of amusements took place, including joustings and tournaments, at which royalty were frequently present. On one occasion, in the year 1331, when Queen Philippa of Hainault and her Court ladies were seated in a stand watching one of these amusements, the framework collapsed, and several people were injured. Edward III. was for punishing the carpenters with the severity



**THE TOWER BRIDGE FROM LEICESTER  
St. Paul's Cathedral in the distance**



common in the days of pageantry, but the Queen, it is said, begged that they might be let off. Thereafter the King decided that there should be no more temporary stands, and the permanent royal box, or "seldam," made its appearance. Perhaps one day such a scene may be revived by closing part of Cheapside to traffic, and holding in it a military tournament, to be witnessed by the King and Queen from the balcony of Bow Church. The bells of Bow Church inspired young Dick Whittington with the notion that he would one day become Lord Mayor of London, and it is generally understood that those who are to-day born within reach of the notes of the existing bells must call themselves "Cockneys."

#### ALLHALLOWS, BARKING.

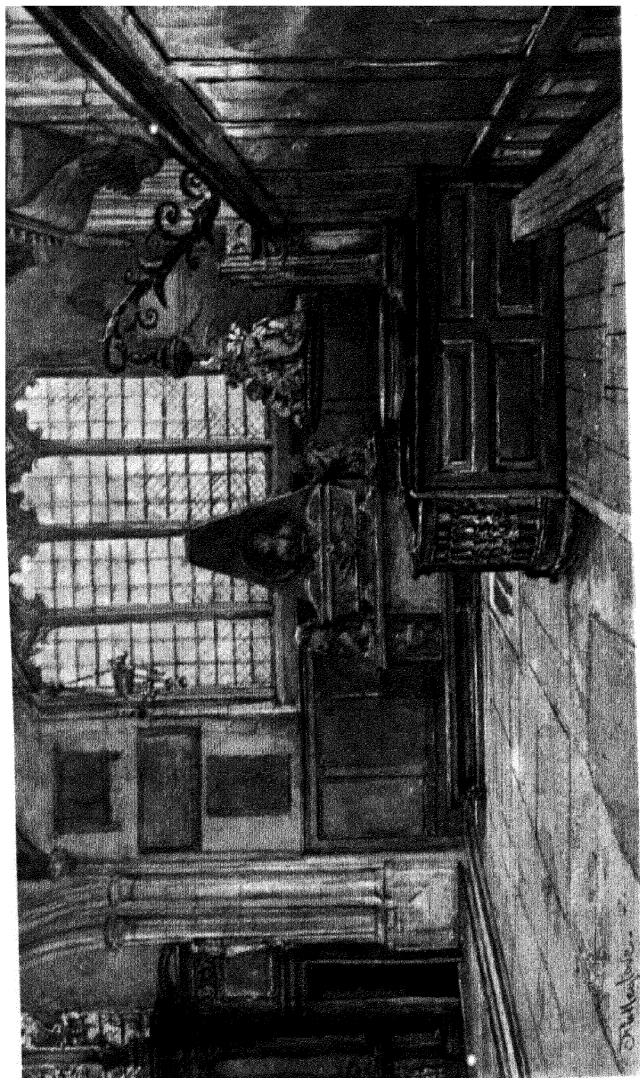
Close to Tower Hill, with all its heart-rending memories, stands the picturesque and historic church of Allhallows, Barking. At the first glance this appears to be a Gothic church of the late Perpendicular period, similar to St. Peter ad Vincula in the Tower, but it will be noticed that the pillars of the nave are round and massive, and that those at the east end are attenuated by the masons of the later period. These pillars belong to the Norman church built in place of a Saxon one not very long after the Conquest, and probably when Gundulf's monstrous keep was raising itself and the ire of the always independent citizens of London.

The founding of the church was due to the Saxon Bishop Erkenwald, who, in the remote seventh century, established a convent at Barking about seven miles to the east. He endowed it with fifteen acres of land by the Tower, where a church was built, and became important on account of the increasing prosperity of London. Richard Cœur de Lion, who spent only a few weeks of his reign in England, had time to found a chantry at the church, and Edward I., carrying out a wish of his father (Henry III.), placed a statue of the Virgin in it, and came often to show his devotion to the mother of Christ.

When England settled down again after the Wars of the Roses, and church-building enthusiasm was everywhere showing itself, Allhallows was so very extensively remodelled that the pillars alone form a link with the days of the Norman Conquest, unless the massive lower walls of the tower can be traced to that time. The upper part of the tower is one of the very few built during the Commonwealth, and its purpose was to act as a landmark for sailors coming up the river. That was before the days when the atmosphere of London was made thick with the carbon particles of partially combusted coal!

The tombs and brasses in this beautiful old church are full of interest, and would be still more so if all those who had been buried there had been allowed to remain. After that "category of incredibilities," as Carlyle fittingly described Archbishop Laud, had





IN THE SOUTH AISLE OF THE CHURCH OF ALL SAINTS, LARKINGTON  
Showing the beautifully carved wooden font cover by Grinling Gibbons

been beheaded on Tower Hill, in 1645, he was buried beneath the altar, where he remained until the Restoration gave sympathizers an opportunity of removing the remains to St. John's College, Oxford. The Earl of Surrey, who was afterwards translated to Framlingham, in Suffolk, and Bishop Fisher were both buried in the church after losing their heads on the scaffold outside.

The beautiful Gothic tomb in the north-east corner of the church is that of Sir John Croke, who was one of the earliest wardens of a guild founded in connection with Allhallows by the Earl of Worcester, who had been Constable of the Tower, but finally came to the scaffold. On the floor of the nave and aisles, wherever one glances, there are interesting brasses, such as that to William Thynne, who was one of the masters of the household of Henry VIII. This brass is close to the font, which has a most exquisitely carved cover, considered one of the finest pieces of work Grinling Gibbons ever produced.

#### ST. OLAVE, HART STREET.

Within two minutes' walk of Allhallows, Barking, is the interesting little Perpendicular church of St. Olave, Hart Street, which was not destroyed by the Fire. It is the building Samuel Pepys calls "our own church" in his Diary, and in the south aisle there are fine monuments to the diarist, to his wife, and his brother Tom. The dedication to St. Olave, or

Olaf, is of great interest. This Olaf was the King of Norway, who was famed for his bloodthirsty zeal in propagating Christianity, and was slain in battle at Stiklestad, in Norway, in 1030. When the new religion was established, King Olaf was looked upon as a character worthy of veneration, and somehow or other was canonized. When, therefore, the Danes became numerous in the eastern parts of London, it was not surprising to find churches dedicated, not only to St. Olaf, but also to St. Magnus.

#### ST. MAGNUS THE MARTYR.

This church, which was burnt in the Fire, being quite close to the spot where the outbreak began, is named after another Norwegian saint. Before old London Bridge was destroyed—a crime of the very first magnitude—this church stood on the roadway leading straight on to the bridge, so that, in order to accommodate the footway, the west end of St. Magnus was cut shorter, and a passage was made through the base of the tower. This alteration is most interesting to-day, as it fixes the approach to old London Bridge in a permanent fashion beyond all dispute. The interior of the church is very picturesque, with its fine three-decker pulpit, its magnificent organ, enriched with very remarkable carving by Grinling Gibbons and the elaborate altar-piece typical of the seventeenth-century churches of London. The records of the

beautiful Tudor hall. It was therefore pulled down, and has since been carefully re-erected at Chelsea.

In St. Helen's one may see the tomb of Sir John Crosby, who died in 1475. The church, belonging to a nunnery, was founded in 1216, and, although mainly a Perpendicular building, to-day still retains a good deal of Early English work. Perhaps the most interesting of the tombs is that of the munificent Sir Thomas Gresham, founder of the Royal Exchange, Lord Mayor of London, Ambassador at Brussels, and one of the most potent citizens of London during the reigns of Henry VIII. and Elizabeth. He died in 1579. Other tombs are to Sir Andrew Judd, founder of Tunbridge School, who died in 1558; to Sir William Pickering (died 1542); to Martin Bond, captain of train-bands in Armada times (died 1634); to Sir Julius Cæsar, Master of the Rolls to James I. —a curious piece of work; and to John de Oteswich and his wife, of the time of Henry VIII.

In 1598 a William Shakespeare lived in the parish, which is the only justification for the window put up in 1884.

#### ST. ETHELBURGA, BISHOPSGATE.

This is a quaint little church of considerable antiquity, for, like its neighbour St. Helen's, it was not burnt in 1666. The Early English work is not so apparent as it should be, for the church is badly in need of restoration.

## ST. GILES, CRIPPLEGATE.

This church also survived the Great Fire and another huge conflagration in recent years, when one or two of the adjoining streets of warehouses were burnt out, closely threatening the church. The base of the tower is Norman, and the rest of the building late Perpendicular work. In the churchyard a piece of the Wall of London has been preserved, for, as the name suggests, the church was close to the north-west angle of the wall which had surrounded London ever since Roman times. The name "Cripple" is a corruption of an old word having reference to an underground passage which ran from this gate to a detached barbican outside. The old idea that cripples sat at this gateway asking for alms is now quite abandoned.

It was in this church that Oliver Cromwell was married, and here lie buried John Milton, Foxe, who wrote the "Book of Martyrs," and Sir Martin Frobisher, the great Elizabethan sea-captain, who explored Labrador, and helped to defeat the Spanish Armada.

## ST. SAVIOUR'S CATHEDRAL, SOUTHWARK.

Close to the southern approach to London Bridge rises the stately pinnacled tower of the Cathedral of the newly-formed Diocese of Southwark. It is one of the most interesting churches in London, and deserves far more attention than it ever receives. It was founded by Mary, the daughter of a ferryman

named Awdry, who formed a small religious house called St. Mary Overies, or St. Mary of the Bank or Shore. Early in the twelfth century two Norman knights found this little convent, and re-established it on a larger scale, but after a time of adversity the buildings were practically destroyed by the fire of the year 1212. The monks rebuilt the church tower, but were in a sad plight in the reign of Edward I., complaining that they had scarcely enough for the bare necessities of life. Affairs improved for the priory in the fifteenth century, when Cardinal Beaufort made large contributions towards the rebuilding of the church. John Gower, the poet, and friend of Chaucer, was also a benefactor to the priory, to which he came and spent his last years when afflicted with blindness. He died in 1408, and his tomb can still be seen in the church. In 1406 Edmund Holland, Earl of Kent, was married in the church to Lucia, the daughter of the Lord of Milan, with a dowry of 100,000 ducats. She was given away by Henry IV. himself. A wedding of still greater importance was that of James I. of Scotland in 1424, when he had reached the age of thirty, after spending no less than eighteen years in captivity at the Tower, Windsor, and elsewhere. His bride was Jane Beaufort, a daughter of the Earl of Somerset, and niece of Richard II. James was the most capable of the Stuart Kings, and his murder, thirteen years after his marriage, was a disaster to Scotland.

After the Dissolution the nave of the church gradually fell into ruins, and was finally pulled down in 1838, when a new one was erected. This was such an architectural horror that it has lately been replaced by the present nave, which is in harmony with the medieval character of the rest of the building.

The choir, transepts, and lady-chapel, with their many interesting monuments, form a link with the romance of the southern side of London which is not easy to realize in the midst of the far too prevalent sordidness of to-day.

#### THE OLD PALACES OF LONDON.

The Archiepiscopal Palace of Lambeth, which can only be visited with a special order, is on the south side of the river. The earliest portion is the chapel, built in the thirteenth century by the hot-tempered Archbishop Boniface. The red-brick gateway goes back to about 1499, and the "Lollards' Tower" was built earlier in that century.

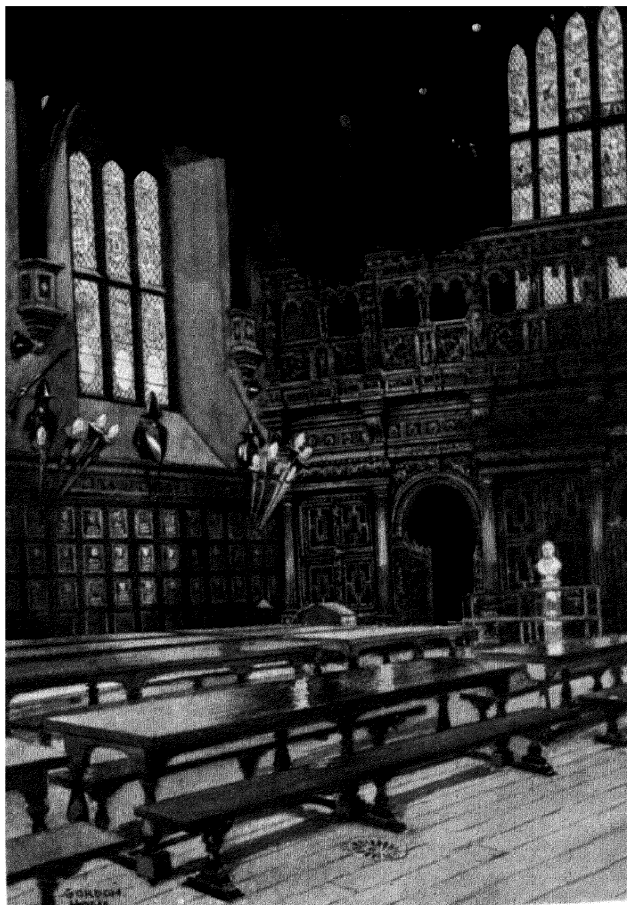
St. James's Palace, with its stately gateway of red brick, was built about 1532 by Henry VIII., who is supposed to have employed Holbein as the architect. But a fire in 1809 destroyed all but the chapel, the gateway, and part of the Presence Chamber. Of Whitehall Palace only the stately banqueting-hall, designed by Inigo Jones, survives. On the garden side of the building was erected the scaffold upon which Charles I. was executed on January 30, 1649.

## CHAPTER VI

### THE GUILDHALL

ON account of its modern exterior, the majority of Londoners have little veneration for the Guildhall--the ancient home of the civic power of the city. It is generally believed that the old Guildhall was destroyed in the Great Fire, and that the present building is therefore, structurally, of little historic interest. But this is, to a great extent, a mistake. The Fire left the walls standing, and to the greater part of their height they remain to-day.

Recent restoration work in the crypts and vaulted spaces below the hall have revealed the presence of the Norman columns and bases of what may have been the first Guildhall, which was no doubt standing in 1212, the year when it is first mentioned in any known record. In the time of Edward II. the building was badly in need of repair, and in 1326 it was rebuilt; but this was evidently a poor structure, for in 1411 the present building took its place, a change described in an existing record as being "from an older lytell cottage to a fayre and goodly house." The Perpendicular influence had made considerable



IN THE MIDDLE TEMPLE HALL

It was built in 1570, and in it Shakspeare's "Twelfth Night" was first performed



headway by that time, and all that is not modern in the hall belongs to that period. The prominent men of London took great pride in their new Guildhall, and presented statues for its adornment, and the stones for the floor of the great hall. The revenues obtained from the tolls on London Bridge were absorbed to the extent of £100 per annum for six years, and the indignities of the pillory and stocks could be escaped with a fine paid to the building-fund.

In 1789 a new frontage was built, but it was so dismally bad that by 1868 it had been replaced with the present façade. The splendid oaken roof of the hall, costing the City a very great sum, was also constructed at this latter date. The hall is always dimly lighted, and its appearance would be very stately had it not been marred by the great white marble monuments to Nelson, Lord Chatham, Pitt, and Beckford, which sadly interfere with its dignity.

On either side of the gallery at the west end stand the two enormous and grotesque figures representing Gogmagog and Corinæus, two mythical giants who fought with all the other giants in defence of the ancient liberties of the City. The figures, which are of wood and hollow, were prepared for the Lord Mayor's Show in 1708, and were supposed to typify the dignity of the City. These two monstrosities have stared down on all the notable personages from

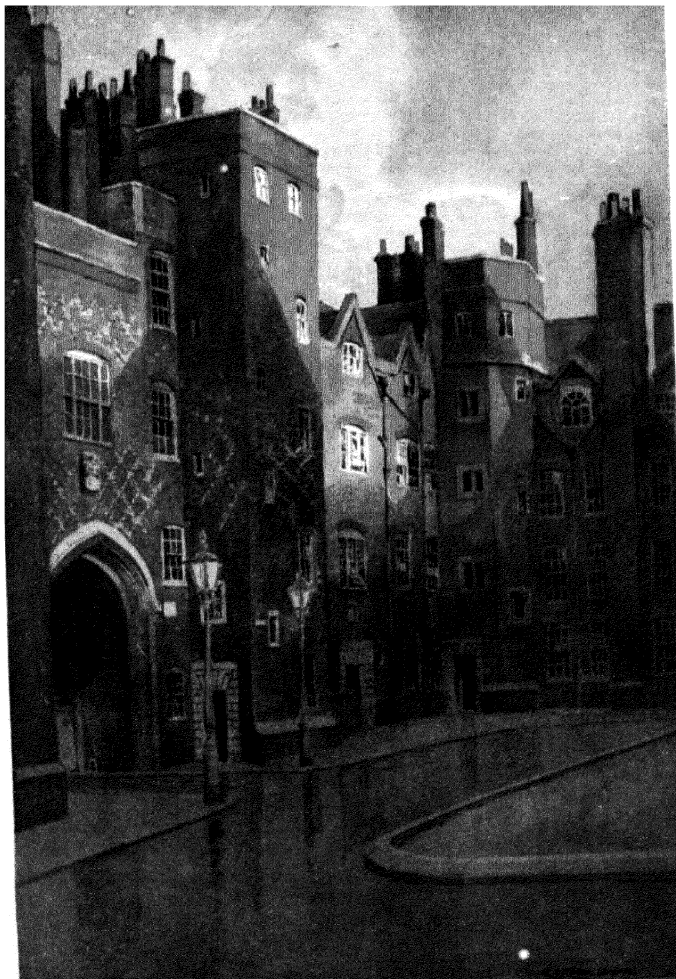
all parts of the world who have been entertained by the Lord Mayor and aldermen for the last two centuries.

The beautiful crypt, dating from 1411, has been utilized as a kitchen for some time past, and is now in process of restoration (1910). The clustered pillars are of Purbeck marble, and the groyning is enriched with carved and painted bosses bearing the arms of various Sovereigns as far back as Edward the Confessor.

The museum contains some relics of Roman London, including a pavement discovered in Bucklersbury in 1869, a statue of a soldier dug up in Camomile Street, and a memorial stone from Ludgate Hill. The prints and pictures of old London give one an insight into the former aspect of the City, and the almost incredible growth which took place in the eighteenth and nineteenth centuries.

After the Great Fire it was Wren's idea that a space should be cleared round the Guildhall, and the halls of the City companies erected on all sides. This, like many other good schemes formulated at that time, was never carried out, and the halls of the various trade-guilds, being still scattered in the byways, as they were before the Fire, are only known to the comparative few who are connected with them. Architecturally the Skinners and the Mercers have the finest buildings. The Skinners' Hall stands on Dowgate Hill, and has a picturesque courtyard and





THE INTERIOR OF THE GATEWAY OF LINCOLN'S INN.  
Showing a picturesque corner of old Square. The Gateway was built in 1518, and Ben Jonson is said to have worked upon it as a bricklayer

a beautiful staircase, built immediately after the Fire. The Mercers' Hall dates back to the same period of reconstruction, and has good seventeenth-century carving.



THE GABLED HOUSES FORMING THE HOLBORN FRONTAGE OF  
STAPLE INN.

## CHAPTER VII

### THE INNS OF COURT

AT the eastern end of Temple Bar there are one or two gateways through which those in search of a moment's relief from the strenuousness and noise of Fleet Street should pass, for they lead into the jealously-guarded peace of the Temple. The contrast is most remarkable, for the courts and passages wear a dignified calm, and are quite cut off from the roar of the traffic in Fleet Street and the Strand. On the south side of the Temple there are green lawns and flower-beds shaded by trees, which give one an idea of what London might have been had it been properly planned instead of growing without design and without any knowledge of what individualistic efforts might bring forth.

It is these pleasant gardens with their smooth lawns that carry the mind back to the origin of the Temple.

Long ago, before the existence of Fleet Street, when London still stood compactly within its Roman wall, the Knights Templars acquired an extensive meadow sloping down to the Thames, a little to the

west of the Fleet River, and they erected there a magnificent church and a dwelling of which no traces remain. The Knights had been located a little to the north, but having a preference for this new site, they set to work, and before long a beautiful round church, based on the Temple near the Holy Sepulchre at Jerusalem, was built in the Transitional Norman style then prevalent. It was dedicated in 1185 to St. Mary by Heraclius, Patriarch of Jerusalem, and although very drastically restored between 1824 and 1840, the outer walls at least are those of the original structure. The effect of the polished Purbeck marble pillars in the somewhat dim light of the round church, making a foreground to the rectangular nave added about the year 1240 in the Early English style, is most impressive.

On the floor of the round portion lie two groups of four marble effigies to knights, whose chain-mail and long pointed shields show a great antiquity. Unfortunately, it is not definitely known who any of these figures represent, although guesses have been made in most instances. At the north-west corner of the nave or rectangular church there is a staircase leading up to the Penitential Cell, 4 feet long by 2 feet 6 inches wide, in which those knights who broke any rules of the society were confined.

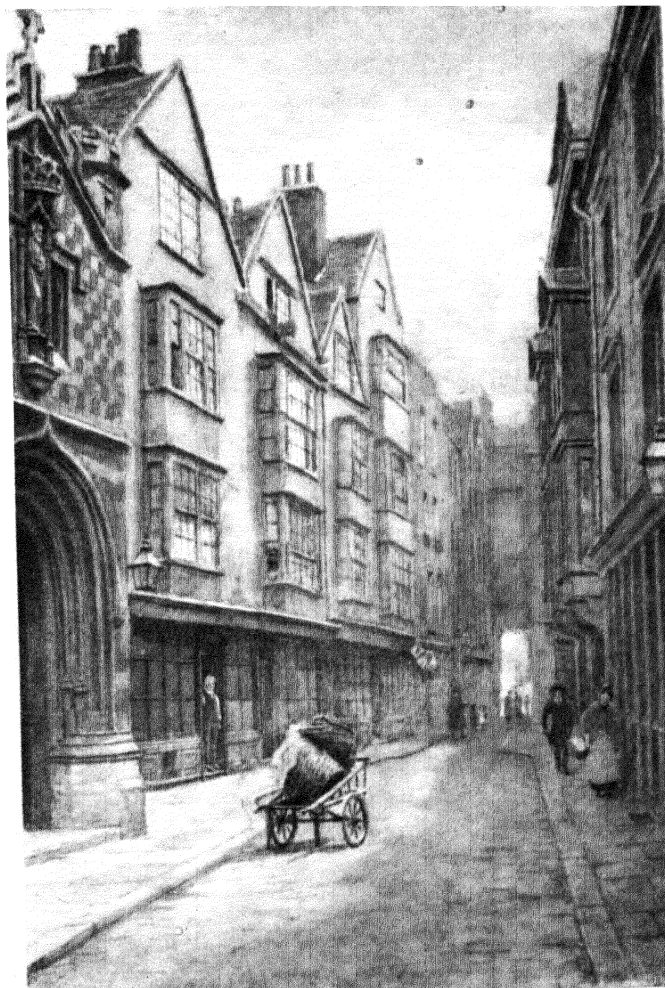
There is no doubt at all that after a comparatively short period the Knights Templars fell away from their high aims, and almost forgot their original

purpose—that of defending pilgrims on their way to and from the Holy Land. They became gradually more and more engrossed in the arts of amassing wealth, and were finally accused of indulging in odious vices, and in having done nothing for many years to redeem their vows to succour Jerusalem or to protect pilgrims. Finally, by a decree of the Pope, the order was abolished in 1312, and Edward II. confiscated their possessions, finally giving the property over to the Knights Hospitallers.

It is not easy to find out what transpired after this, although it is recorded that Wat Tyler's followers did great damage to the buildings of the Temple, destroying the houses and lodgings and burning the books and records. Finally, the Temple property came into the hands of two societies of lawyers, who dwelt side by side on equal terms, sharing the Church and the master's house, and having their properties divided by what is now called Middle Temple Lane.

The two societies are known respectively as the Inner and Middle Temples, and have for their signs the Winged Horse and the *Agnus Dei*, which were borne by the Knights Templars. That these two animals, typical of speed and guilelessness, should have come to be the distinctive badges of two of the greatest law societies, produced the clever couplet :

“The Lamb sets forth their innocence,  
The Horse their expedition.”



#### GABLED HOUSES IN CLOTH-FAIR

On the left is the North Porch of the Church of St. Bartholomew-the-Great, West Smithfield. The arch and the more distant houses have recently been pulled down (1910).



The Middle Temple is perhaps more picturesque than its neighbour, for it preserves a fine Elizabethan Hall, which stands on the south side of the terrace of Fountain Court, where a jet of water sparkles in the shade of plane and chestnut trees, and a pleasant glimpse of the river can be seen beyond the green lawn that stretches from the Hall along the side of the Library to the Embankment.

The Hall bears the date of its erection—1570—in the large east window, and has been justly called one of the most splendid refectories in England.

The roof is a magnificent example of the hammer-beam type of construction, and the sumptuously-carved Flemish screen at the east end, erected in 1574, with a music gallery above, adds a note of intense richness to the hall. At the opposite end hangs Van Dyck's great painting of Charles I. on a white horse, while facing it and the benchers' table is a smaller table, constructed out of wood from Sir Francis Drake's ship, the *Golden Hind*.

The crowded memories of this beautiful building go back to the days of Shakespeare, whose "Twelfth Night" was first heard at a Yuletide revel in the hall more than three hundred years ago.

Besides Drake, it is interesting to remember that Raleigh, Frobisher, and Richard Hakluyt the elder were members of the Inner Temple; but to mention even a few of the distinguished members of either Inn would take a book by itself.

The Fire of London, which spared the Middle Temple and stopped short of the church by a miracle, left the Inner Temple a smoking ruin, and in 1678 another fire made it necessary to blow up the old library with gunpowder in order to save the hall. This was also rebuilt in 1870, and although it stands on the historic site of the refectory of the Knights Templars, and contains two fine carved oak doors from the former building and several paintings, the impression left on the mind is one of regret. The sombre courts of both Inns are hallowed by the associations of such great names as Charles Lamb, Sir Edward Coke, the Elizabethan Chief Justice, Goldsmith, and Dr. Johnson. Many of the blocks of buildings are devoid of architectural interest, but the charm of King's Bench Walk, with its picturesque doorways, is undeniable, and Lamb Building, with its creeper-grown walls seen through the cloisters built by Sir Christopher Wren across the end of Pump Court, is as charming a peep as one can find in London.

Lincoln's Inn, standing on the opposite side of Street's huge Early English pile, wherein the Royal Courts of Justice are held, is smaller and less attractive than the Temple. It is, nevertheless, a pleasant retreat, with a picturesque collection of buildings in the centre. The old hall is a fifteenth-century structure, tinkered in later times, and is famous in fiction as the scene of the great chancery suit of

Jarndyce and Jarndyce. Facing the old hall is a weather-stained brick gateway, built in 1518, and on another side of Old Square is the chapel, extensively rebuilt in recent times. The new hall was opened by Queen Victoria in 1845. It contains a huge wall-painting by G. F. Watts showing the early lawgivers.

Gray's Inn is still further north than Lincoln's Inn. It has a small chapel, which has been so much altered and rebuilt that one can scarcely see any signs of its Gothic character. The hall is Elizabethan, and retains a beautiful carved oak screen of the same style as that of the Middle Temple, although less ambitious in size and workmanship.

Behind the range of highly picturesque gabled houses in Holborn there still stands the delightful little Staple Inn, with its pleasant courtyard shaded by a group of plane-trees in the centre. The hall, now used by the Society of Actuaries, was built between 1580 and 1592, and has a beautiful hammer-beam roof and old stained-glass windows.

## CHAPTER VIII

### CHARTERHOUSE

IN a moment of enthusiasm Sir Walter Besant called Charterhouse "the most beautiful and most venerable monument of old London," and although this might cause one a certain measure of disappointment, yet the discovery of this medieval survival in a now rather squalid quarter of the city gives one so deep a thrill of pleasure that the superlatives of the historian of London are not to be wondered at.

The name is a corruption of Chartreuse, from the Carthusian monastery founded on the spot in 1371 by Sir Walter de Manny. After the brief existence of 166 years came the Dissolution. The superior was then Prior Houghton, who, having spoken his mind in regard to the Henrys' spoliation of the monasteries, brought upon himself and his monks the displeasure of His Majesty's Commissioners.

Maurice Chauncey describes a pathetic scene when the Prior knew the fate in store for him :

"The day after, the Prior preached a sermon in the chapel on the 60th Psalm, 'O God, Thou hast cast us off, Thou hast scattered us,' concluding with the words, 'It is better that we

should suffer here a short penance for our faults, than be reserved for the eternal pains of hell hereafter'; and so ending, he turned to us and bade us all do as we saw him do. Then, rising from his place, he went direct to the eldest of the brethren, who was sitting nearest to himself, and, kneeling before him, begged his forgiveness for any offence which in heart, word, or deed he might have committed against him. Thence he proceeded to the next, and said the same; and so to the next through us all, we following him and saying as he did, each from each, imploring pardon."

Very soon afterwards Prior Houghton and certain of his monks were sentenced to be hanged at Tyburn, and their bodies to be quartered and drawn, after the disgusting manner of the age.

The monastery being cleared of its former occupants, it was, in 1545, granted to Sir Edward (afterwards Lord) North, and in 1565 was sold to the Duke of Norfolk. From that family it was purchased, in 1611, by Thomas Sutton, who had made a great fortune from coal-mines. He converted the buildings into a hospital for eighty poor gentlemen, and a school to provide a free education for forty boys. In 1872 the school was transferred to Godalming in Surrey, and the playground and part of the buildings were sold to the Merchant Taylors' Company for their school.

The chapel is in part a survival of the original fourteenth-century building reconstructed a few years before the Dissolution. The old Governor's room was internally transformed by the fourth Duke of Norfolk, and is one of the finest Elizabethan interiors

in London, and the staircase, with its fine newels, is a beautiful feature. The Pensioners' Hall, the Brick Cloister, and the picturesque doorways and courtyards are all full of beauty and charm, and the pictures, fireplaces, tapestries, and many interesting relics to be seen in the different parts of the old buildings give a glimpse into the London of Tudor times which is almost unrivalled.



THE ELIZABETHAN STAIRCASE IN THE PORTION OF THE CHARTERHOUSE  
BUILT BY THE DUKE OF NORFOLK, AND NOW BEARING  
THE CREST OF THOMAS SUTTON.







