

and fifty dollars which you give me, their contents are yours."

The next evening, with new inexpressibles, and one hundred and forty dollars in my purse, I called on my guardian in Philadelphia for sixty dollars. He gave it with a lecture on collegiate dissipation, that I shall not soon forget. I enclosed the money back to my honorable landlord, by the first post, settled my other bill at old Crusty's, the first publican, and got my trunk by mail.

LONDON ROYAL EXCHANGE.

EXTENT AND SITE.

To commence with the extent, the length of the edifice is about 300 feet from east to west; or, according to Mr Tite's plan, 293 feet 6 inches from the columns of the portico, on the west, to the pilasters on the east, which we believe is the exact length. The general width of the building averages about 160 feet, the width of the portico is 89½ feet, and the extreme width at the east end, at the broadest part, being 175 feet, and the width through the centre, from north to south, 144 feet. The site is so familiar to all parties, that, with reference to the situation and surrounding objects, it will be sufficient to remark, that the building, though not rectangular, is regular.

THE EXCHANGE.

The Exchange is entered at each of the four sides by an arched opening placed directly in the centre of each side, the form of the archway being parallelogram, by which the area or principal court is gained.

THE EXTERNAL FACADES.

The west front with its portico, is superior in its dimensions, to any in this country; the width, from outside to outside of the eight columns of the first row, the second row having six corresponding columns, is 90 feet; and the height from the ground to the apex of the pediment, is 74 feet and a half. The dimension of the portico is consequently 26 feet wider and 16 feet higher than Saint Martin's church, and 14 feet wider and 7 feet higher than that of the General Post Office. It can be easily gathered from the above given dimensions the relative size of the porticos. The general height of the order used in this building, is 50 feet, the tower at the east end to the top of the vane rising to the extreme height of 170 feet. The architectural style of the whole building is Italian. The emblematical sculptures in the tympanum of the pediment of the portico, are by Mr Westmacott. In the compartments on each side of the portico are sculptured panels, 7 feet 10 inches by 5 feet, of drapery and initials, and the sculptured masses of foliage and fruit, with imperial crown in the centre, 12 inches in relief, 7 feet by 4 feet 6 inches. The other sculptured enrichments on the archivolt, and the festoon enrichments, and the Spanish ornament in panel over the central doorway, are the only remaining portions of the west front in which the sculpture has been employed. Over the central door is the Royal Arms, sculptured by Carew. From the position selected, the sculptor has laboured under much disadvantage as the limits of the opening are neither high nor wide enough, which gives a cramped and insignificant appearance to the royal arms.

THE SOUTH FRONT.

This facade has been much admired for the boldness of its architectural outline. The shops along the footpath are divided by pilasters with Corinthian capitals, and over the centre archway or entrance is an attic, which contributes greatly to the general architectural elegance of the facade. In the three central compartments are sculptured festoon enrichments, also shields, the balustrade and attic having sculptured frames of shields and foliage.

THE EAST FRONT.

The corners of this facade, north and south are rounded, and the same architectural features as the south front, but at each of the circular corners of this front is an attic similarly ornamented with sculptures. In the centre, or midway along this front, is the entrance to the Exchange, beneath the tower, which, as we before stated, rises to an elevation of 170 feet, and in which the clock and chimera are placed. The tower is, in every respect, accordant with the style of the other parts of the building, Italian; the tower has an octagonal lantern over the clock and chime rooms, and is surmounted by a dome, supported by Corinthian columns, at the summit of which is the vane with the grasshopper crest of the original founder, Sir Thomas Gresham. In a niche prepared in the east front above the entrance into the inner court and grand quadrangle, a statue in Portland stone of Sir Thomas Gresham, is to be placed, now in the hands of Mr Behnes, the sculptor. The keystones, spandril panels, &c., are enriched by elaborate sculpture.

THE NORTH FRONT.

This facade is in all its principal parts the same as that of the south front, except as regard the entrance into the merchant's area or quadrangle. On each side of the archway are two niches, intended for the figures of Sir Richard Whittington, the famous Lord Mayor of London, and Sir Hugh Myddleton. Mr Carew is entrusted with the execution of the latter, and that of Sir Richard Whittington, has been placed in the studio of Mr Charles J. Josephs.

THE SHOPS.

The number of shops in the present building is not greater than the number of individuals claiming a right to reinstatement. There are, we believe, forty six of these habitations; the average of the shops is fourteen feet, the basement floor twelve feet, and the mezzanine ten feet. Each shop has a cellar below, and, with very few exceptions, a mezzanine over. All the shops are secured by party walls and made

fire proof. The mezzanine belonging to each shop are reached by a circular staircase of cast iron. Every attention has been paid to the lighting and ventilation of the shops.

THE MERCHANTS' AREA.

We have now to advert to this portion of the Exchange. The Great Quadrangle, or as it is called, the "Merchant's Area," is entered from four arched openings in the centre of each side. Its form, as that of the building, is parallelogram, and the inner area exactly a double square. Mr Tite observes, with regard to this particular part of the building and its form:—"This form has many advantages, both in point of convenience and elegance, over the old form; and it is also better adapted to the shape of the ground." This part of the Exchange will assuredly excite, not only surprise to the stranger, but gain his admiration from the costly and elaborate character of its embellishments, which are of the highest order. We allude to the encaustic painting of the ceiling of the ambulatories and the fresco paintings in the entrance archways, the whole being without example in this country. The lower story is a colonnade of the Doric order, each column being about thirty four inches in diameter. The upper order is Ionic. The area, or quadrangle, is 115 feet long, and 58 in general breadth, and width of the colonnade, or ambulatory, being upwards of 20 feet. The principal floors of the building have here windows being not in recesses, giving them a noble appearance from the court below. There are round that part of the building sculptured shields in addition to numerous sculptured ornaments, of the arms of different nations having commercial intercourse with this country.

The four facades of this internal court are surmounted by a pierced, or ornamental, and carved parapet, the balustrade giving a finish of considerable effect to the architectural enrichments. The area exposed to the weather is covered with tessellated pavement in varied colours and uniform designs. In the centre of the area is intended to be ultimately placed the statue of the Queen, by Lough; but the figure cannot be finished by the opening of the building. The only other statues in the merchants' area are those of Queen Elizabeth, in a recess in the north-east corner of the colonnade, recently completed by Mr. Watson; and Charles II., in a similar niche in the south-east corner. This statue, which originally adorned the centre of the quadrangle of the old exchange, and which escaped destruction at the calamitous fire of 1838, was sculptured by Gibbons, and has been carefully restored so as to retain all its pristine excellence. On beholding these two figures, that of Charles will certainly find more admirers than the stiff and cold statue of the "Virgin Queen." It will be of course understood by all our readers that the reason for retaining those statues are merely as commemorative of the opening of the Old Exchange of Sir T. Gresham, and the laying of the first stone of the Exchange of 1667, by Charles II., after the great fire of London. The great feature—the encaustic painting—is now to be described, although we must here remark, however extended and elaborate the description might be, it would fail, to give a thorough idea of the splendid character of the decorations. The encaustic paintings of the colonnade have been executed under the judicious direction of M. Sang, the eminent artist of Munich. The gentleman has been assisted in this arduous undertaking by twenty-five of his pupils, foreigners and English. This style of painting is of but recent introduction, the specimens in this country being exceedingly limited and scarce. There are numerous specimens of this description of wax painting at Munich, and is esteemed for its durability; and for the length of time the colours retain their original brilliancy, notwithstanding exposure to the air. The style of painting is Italian and arabesque, so it is in complete keeping with the architecture of the building. The designs and emblematical devices were all sketched by M. Sang, his artists coloring the cartoons under his immediate observation. In the 16th century encaustic painting was greatly encouraged in Italy, and until oil painting superseded it most of the altar pieces and scriptural paintings in the churches and cathedrals in that country were encaustic. These paintings are not confined to the ceiling of the colonnade alone, but the divisions of the walls are likewise adorned around the whole ambulatory, the compartments being divided by pilasters, corresponding with columns of the colonnade alone, but the divisions of the walls are likewise adorned round the whole ambulatory, the compartments being divided by pilasters, corresponding with columns of the colonnade. The ceiling is separated into numerous compartments the dividing beams of which are painted and enriched with ornamental parts, so coloured as to accord for the colours and embellishments in the spaces, beautiful floral designs and masses of fruit being gracefully introduced. In each of the larger compartments are the emblazoned arms of the various nations trading with this nation, so arranged as to be placed at the "walk" belonging to the merchants trafficking with that particular country. As you enter the colonnade by the west, the arms of the British Empire with those of Austria on the right, and Bavaria on the reverse side, arrest your attention in the three divisions. Then in rotation are the arms of Belgium, France, Hanover, Holland, Prussia, Sardinia, the two Sicilies, Sweden and Norway, the United States of America, the initials of the Sultan of Turkey, Spain, Saxony, Russia, Portugal, Hanseatic Towns, Greece and Denmark. The arms of Edward the Confessor, Edward the I., Queen Elizabeth, and Charles II., are emblazoned in the compartments of the four corner angles. In some of the union and irregular divisions are trophies, exclusively

appertaining to subjects of a commercial and trading character. The borderings of the compartments are of colours harmonizing with the figures, &c., introduced by the artist, all the grand work of the chief compartments containing the different national arms, being of a delicate color, so that the emblazonments are seen in relief, and give a transparency to the whole of the coloring. The side walls are bordered with beautiful paintings of flowers and fruit, and in the centre of these divisions is a small chocolate colored tablet, on which the respective "walk" is to be written in English characters, so as to avoid confusion in the ambulatory to parties resorting there for the purposes of their trade. It was at first intended to have used figures to denote the several walks, but this intention has been abandoned. In several spaces are shields of arms of the Lord Mayor, the sheriffs, the chairman of the Gresham committee, Mr L. Jones; Mr Tite, the architect, and the leading members of the Gresham committee; also, that of M. Sang, and his professional mark. The roof of the three principal entrances, north, south, and east, are completed in real penetrating frescoes.

THE INTERIOR.

As may be imagined in a building devoted to business purposes, convenience and utility are the main object to be gained, so the splendour we have endeavoured to describe as displayed in the area is not carried to the extent in the offices provided in the interior of the edifice. The offices of the principal story are to be occupied by Lloyd's, the Royal Exchange Assurance, and London Assurance Companies.

LLOYD'S.

The apartments required by this important establishment are situated at the easternmost part of the Exchange, and the quarter portion of the north. It is on the principal or first story, and its entrance is by the east end, through the small or east area, an open space between the eastern entrance, over which is the tower, and the east entrance to the merchants' area. The apartments are approached by a spacious flight of stone stairs, the roof of the lobby being supported with handsome staves the roof of the lobby being supported with handsome columns. From the lobby at the top of the stairway communicate to different rooms as follows:—

THE COMMERCIAL ROOM.

This spacious and elegant room immediately faces the staircase to the lobby, and ranges along the north side of the inner court, from which it is lighted by five windows, in addition to five skylights in the roof, which are provided with two horizontal lights of ground glass beneath. At the extreme ends are two columns of polished Sienna marble. Its dimensions are 87 feet long by 40 feet wide, and height in proportion. A cornice runs round this apartment, enriched with scroll work and tablets, on which are the ciphers of Lloyds. On the right, on coming up the staircase, occupying the north east corner, is

THE CAPTAIN'S ROOM.

Which has been admirably arranged for the convenience of those persons resorting to that particular department. The fittings are elegant, but are void of any thing like extravagance.

THE SUBSCRIPTION ROOM.

Is next in the order, and is a suite on the left of the lobby. Access is gained through a handsome doorway, and as the visitor enters he must be struck by the pleasing character of the decorative portions; they are rich and attractive; but, as we remarked of the captain's room, without unnecessary embellishments. It occupies the entire of the eastern side of the merchants' area, and is lighted from three principal windows from that side, as well as six raised skylights, which, if necessary, can be at pleasure made to afford ventilation to any extent. The paneling of the walls is in accordance with the Italian style of the whole building, and the united shield of the arms of the City of London and Trinity Corporation are among the conspicuous ornaments seen in the room. Its dimensions are 88 feet long by 40 feet. It is in this room that the banquet to the Queen and all the great personages present at the ceremony of the opening is to be served up. A canopy is to be erected for her Majesty at the south end. From this room there is a communication, at the south east corner, to

THE LIBRARY OR READING ROOM.

As might be expected, this room is fitted up with every regard to convenience, and no embellishment has been introduced. It is lighted from the roof. A cast iron gallery surrounds the room, half way from the floor; it is intended above this gallery to arrange the maps for the inspection of parties desirous of seeing different localities. This room abuts on the south east corner, and communicates with a suite of waiting rooms and offices along the eastern front, until the captain's room terminates the range. There are altogether ten apartments appropriated for Lloyd's on this, the principal floor; but on the next and upper story in the east front are numerous rooms, domestic and other requisite offices, of which it is quite unnecessary to make further mention.

The apartments at the north west portion of the building are unoccupied, and are termed "unappropriated" from that circumstance. We believe in the original plan they were intended to have formed apartments for the purposes of the Gresham College, but by the erection of the handsome building in Basinghall street, that intention has been departed from.

A BARBAROUS AGE.—In the year 1517, a proclamation was issued, that women should

not meet together to babble and talk, and that all men should keep their wives in their own houses.—Hume's England.

The London Punch.

CHANGE OF RESIDENCE.—The parol of the Emperor of Morocco, from the plains of Isly to the Tuileries of Paris, for change of air. The parol during its stay in the French capital, will put up at the celebrated Hotel des Invalides.

REPORT OF A SHOP-WALKER.—The Walker of a linen-draper's shop is the person who has to walk up and down in it, doing the agreeable to ladies, handing chairs to them, and seeing that they are properly shaved; that the name of Walker has by no means been injudiciously conferred upon him. The Walker has, among other things, to furnish report to his master of the negligence of the other assistants in effecting sales; and the following is a sample of a report so furnished:—"Sunday Morning, 1. A. M.: Mr Tidd has the week been very inattentive. He has let several ladies go away without buying anything; and on more than one occasion, has neglected to inquire whether there was any other article Mr Wells has missed several opportunities. On Tuesday, when a customer complained of the price of a *de laine*, he omitted to pledge the word of honor that it was the only thing of the kind in town. Mr Baker let a lady have several yards of a ribbon ticketed in the window, whereas he might have served her with an inferior article if he had chosen. Mr Cooper, when a poor person inquired whether certain stuff would wash, confessed he was afraid it would not. Mr Jackson, on a lady's questioning him whether the colors of a *barage* were fast, replied that he could not say. He likewise hesitated to warrant a Spitalfield silk to be French, when he might have done so with perfect safety.

GOOD NEWS! GOOD NEWS!!—We understand that a petition to Louis Philippe is in course of signature in the city, praying His Majesty to make Alderman Gibbs (the Lord Mayor elect) "a-Count."

VERY LIKELY.—Colonel Sibthorp wishes to know if the lady advertised to enter the cage accompanied by Mr Carter, is the "Lady Lyons," who played so long at the Haymarket.

BEAUTIES OF THE FRENCH PRESS.—PERFIDIOUS ALBION.—From the *National*—France is outraged, insulted! Perfidious Albion has achieved her crowning insult! Yes—will it be believed—can *Jeune France* for one moment imagine such an atrocity—the Duke of Wellington, who, with his English gold, bought the battle of Waterloo, he who brought back the Bourbons over the slaughtered bodies of French men—he, above all other men, was despatched by Queen Victoria to welcome to Portsmouth the King of the French! And Louis Philippe shook him by the hands—yes, one hand was not enough—but, hear it France, and let the ashes of Napoleon stir with indignation—shook him by "both hands!"—From the *Standard*.

What! was it necessary for the full accomplishment of our degradation that the King of the French should be feasted in the Hall of Waterloo in Windsor castle? A hall, decorated with the portraits of men who have outraged France—who have spilt the blood of her children? Had not M. Guizot sufficiently degraded the unfortunate country which mourns his administration, but that with a smile upon his cheek—yes, a smile traitorous to ourselves and to our institutions—he must walk in Windsor Park with the man Peel? Had the "man of Ghent" forgotten the insolence of the English minister when he denounced the doings of our invincible Bruat, the immortal hero who has bayoneted the Tahitians, and all but kidnapped Queen Pomare? Guizot walks, and talks, and smiles with Peel in the Home Park. Why does not all France, leaving from its lethargy, chant the *Marseillaise*, and grasp the sword?—From the *Globe*.—The least that France could expect of the Duke of Wellington, during the visit of Louis Philippe to Windsor, was decent behavior. Much, from the character of the man, could not be expected. No: the man who had been base enough to corrupt the traitors who sold their hapless country—the man who with accursed gold bought the battle of Waterloo, was not likely to make any large sacrifices to decency. Nevertheless, the least to be expected of him was, that during Louis Philippe's visit, he would remain within his own doors. Certainly, it was not to be expected that he would have the audacity to approach the King of the French. Had he possessed the true delicacy of a hero, he would on the sudden have fallen very ill, and kept his bed until the king had departed. Such sensibility, however, does not dignify a Wellington. No: on the contrary, even before the French King had touched the hateful soil of Albion, Wellington was on board the *Gomer*; and what is more—as the English prints audaciously declare it—"looking in excellent health and spirits." But France—while the man of Ghent reigns—is doomed to be insulted.

Communications.

Mr. Pierce,

Sir—I have just been reading a letter to the *Gleaner*, written by one Amicus Adolescentum, (an old friend with a new face, I presume) and cannot but admire the enthusiastic manner in which he holds forth the great good that might be done, if the young men of this