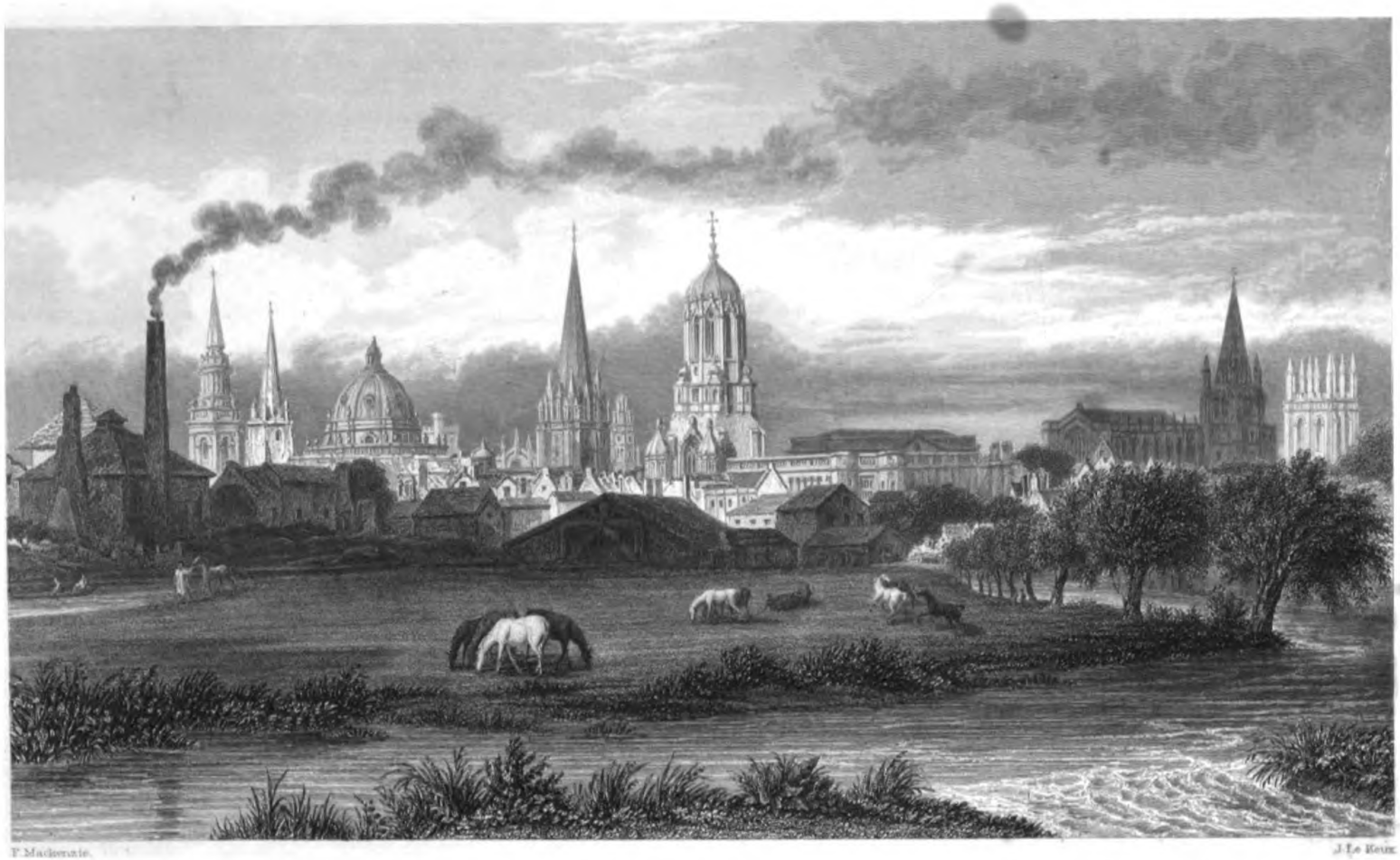
HANDBOOK FOR OXFORD.



F. Mackenzie. J. Le Keux

VIEW OF OXFORD, FROM THE MEADOWS NEAR THE RAILWAY STATION.

A

HAND-BOOK FOR VISITORS

TO

OXFORD.

ILLUSTRATED BY CXXVIII. WOODCUTS BY JEWITT, AND XXVIII. STEEL PLATES BY LE KEUX.

A NEW EDITION.

OXFORD,
JOHN HENRY AND JAMES PARKER.
M DCCC LVIII.

CONTENTS AND ILLUSTRATIONS.

[Those marked with * are engraved on Steel.]

INTRODUCTION.

THE object of the present volume is to furnish the visitor with a Handbook for the University of Oxford, and to tell him in a few words the history, and chief points of interest, of those buildings which will meet his eye in his walks about it: but whilst dealing with the particulars, it must frequently occur to him that he ought to be told something of the universal, something of the government or directing agencies by which the whole is so well harmonized as he sees it.

The University, although, as it may seem, an abstraction or ideality, is nevertheless a corporate body, "styled and to be styled by none other name than the Chancellor, Masters, and Scholars of the University of Oxford;" in its palpable form it embraces nineteen colleges and five halls, the former all corporate bodies also, and governed each by its own head and statutes respectively. These, however, can only legislate for their own particular societies; the business of the University, as such, is carried on in its two assemblies or "Houses" of "Congregation" and "Convocation." In these the Chancellor, or his vicar the Vice-Chancellor, or in his absence, one of his four deputies, termed pro-Vice-Chancellors, and the

two Proctors, either by themselves or their deputies, always preside.

The House of Congregation consists of all Doctors and Masters of Arts who are *resident* or hold certain offices. The House of Convocation consists of all Masters of Arts and graduates of a higher order.

The business of the first of these Houses is chiefly to grant degrees and pass graces and dispensations; that of the latter is unlimited, extending to all subjects connected with the well-being of the University, including the election of Chancellor, Members of Parliament, and many of the officers of the University. It has, however, no initiative power, but can only treat with whatever it may receive from the Hebdomadal Council, who are elected from the Heads of Houses, Professors, and other Masters, in equal proportion, and who meet weekly, and thence derive their name.

The Chancellor is elected by Convocation, and his office is for life; but he rarely visits the University, excepting on the occasion of his installation, or when he is called upon to accompany any royal visitors. He always acts by his Vice-Chancellor or deputy, whom he nominates annually from the heads of colleges in turn, each usually retaining his office for four consecutive years.

The High Steward is also nominated by the Chancellor, but subject to the approval of Convocation; his office is for life. He is to assist in defending the rights and liberties, to hear and determine capital causes, where the parties enjoy the privileges of the University, and to

hold the University court-leet, either by himself or his deputy. The Vice-Chancellor is really the principal executive officer in the place, and honoured accordingly; so that if the visitor see an unusual "state" walking about, an individual preceded by bedels carrying maces, jocularly called pokers, he may be sure that that individual is the Vice-Chancellor—excepting on Sundays, when the University Preacher goes to church preceded by the Divinity Bedel carrying his mace, and the Marshal in his cocked hat. The Vice-Chancellor is also allowed his deputies, as before mentioned, who must likewise be Heads of Houses; they are four in number, and may exercise the power of the Vice-Chancellor in case of illness and absence from Oxford.

Next in consequence, as in power, of the authorities of the University are the Proctors, above alluded to as chosen from the Masters of Arts of the different colleges annually. They jointly have, as has the Vice-Chancellor singly, the power of interposing their *veto* or *non placet* upon all questions in Congregation and Convocation, which puts a stop at once to all further proceedings in the matter. They are the *censores morum* of the University, and their business is to see that the undergraduate members, when no longer under the ken of the head or tutors of their own college, behave seemly when mixing with the townsmen, and restrict themselves, as far as may be, to lawful or constitutional, and harmless amusements. Their powers extend over a circumference of three miles round the walls of the city; and they are

assisted in their duties by four pro-Proctors, each principal being allowed to nominate his two "pro's." The Proctors are easily recognised by their full dress gown with black velvet sleeves. The pro's have also a strip of black velvet on each side of the gown-front. The University also sends its two representatives to Parliament, who are so far privileged as to be saved all expense and trouble of an election; it being the etiquette, that candidates should neither canvass nor take any part whatever in the proceedings. All members of Convocation have votes.

From the above account the visitor will gain something like a general idea of the constitution of the University. Of the component parts it may be useful for him to know that all its members are divided into two classes, those, namely, who are on the foundation, and those who are not. Those on the foundation are the heads of houses, styled, according to the usage of the college, president, master, principal, provost, warden or rector, the fellows, (called students at Christ Church,) scholars, (called demies at Magdalen and postmasters at Merton,) chaplains, bible-clerks, servitors at Christ Church and Jesus, and, to a certain extent, exhibitioners. The qualifications for these vary at almost every college, having been originally, according to the will of founders, confined to particular counties, provinces, or schools. Most of these have now been thrown open to a great extent, by the Commissioners appointed by authority of Parliament. All, however, are elected by the body

already existing, and it is nearly in all cases now-a-days the best man who is the successful candidate. The headships of the colleges are, with the exception of Worcester, filled by one chosen by the fellows from among themselves, or one who has been a fellow; that of Worcester and of the halls (with the exception of St. Edmund Hall, in the gift of Queen's College,) are appointed by the Chancellor. The other division of the University comprises all its independent members, or those who, whether graduates or undergraduates, are on no foundation, but allowed (the latter that is) to live in rooms of absent fellows, or others, within the college walls, for the advantages of a University education and University degrees. Their privileges, as members of the University, are in no way affected by their happening to be on no foundation; and as members of Congregation or Convocation they rank alike. The degree is the privilege to which all look, and of that there are several kinds. The first, like most "first steps" in life, is the most important, for it cannot be attained until the candidate has overcome the barriers of the schools, satisfying his examiners in three different examinations, popularly called "little go," "moderations," and "great go," that he is a person qualified to be entrusted with such a privilege. After this, time and money only are required to "proceed" to the rest. The most usual course is from Bachelor of Arts, or B.A., to M.A., thence to Bachelor, and ultimately Doctor of Divinity; or a man may proceed in law thus; Student of Civil Law, S.C.L.; Bachelor, B.C.L.; and at

last D.C.L., or Doctor in Civil Law; for which the same examinations as for arts are necessary. The degrees for which no such examinations are required, are those of music alone. For these it is only necessary that a candidate perform an exercise, previously approved by the Professor of Music, and certain judges appointed for that purpose, in the music schools.

The degrees are all marked by a difference of dress. Those commonly seen by the visitor amongst the graduates are the Doctors in Divinity and Masters of Arts, whose every-day habit differs nothing as far as the gown is concerned, it being prince's stuff, or other convenient material, with two long sleeves terminating in a semicircle; the Doctors differ only in wearing in addition to this a cassock and bands. The full dress of the Doctors, as seen in Convocation, or in St. Mary's Church on particular days, is of crimson or scarlet, with sleeves of black velvet if divinity, or pink silk if law or medicine. The Bachelors and undergraduates wear, the former a black stuff gown, with long sleeves tapering to a point, and buttoned at the elbow; the latter, if noblemen[a], a black silk gown with full sleeves "couped" at the elbows, and a velvet cap with gold tassel; if scholars, the same gown, but of a coarser material, with the ordinary cloth cap and silk tassel; if gentlemen-commoners, a silk gown with plaited sleeves above the elbow, and velvet cap; if commoners, a plain black gown without sleeves, but a

[a] The habit of the nobleman on full-dress occasions is of violet-figured damask silk, richly bedight with gold lace.

long "leading-string" from the shoulder to the bottom of the dress, plaited towards the top. This is so disliked by the young men, and in truth it is a most unbecoming costume, that they frequently carry it on their arm, and the point has more than once been mooted, of the advisability of introducing some alteration.

Besides the above-named officers of the University, there are also various professors "regius," or appointments of the Crown, and special, that is, of private endowment, as are the Radclivian and Savilian astronomers, with others; bedels, esquire and yeomen, and numerous other officers and their "aids," all of whom will be found enumerated in the Oxford University Calendar.

We would in conclusion add one remark upon the distinction that exists between Oxford and the foreign Universities, namely, that while they consist each of a single college, in Oxford there are nineteen colleges and five halls, containing dwelling-rooms for the students, with a distinct refectory or dining-hall, library, and chapel to each college and hall. Besides these, the public buildings of the University alone are on a more magnificent scale than those of most of the foreign Universities. The Bodleian and Radcliffe Libraries, the Schools, and the Clarendon building for lecture-rooms, the Sheldonian Theatre, and the Ashmolean Museum, afford such an assemblage of public academical buildings as is not to be found elsewhere.

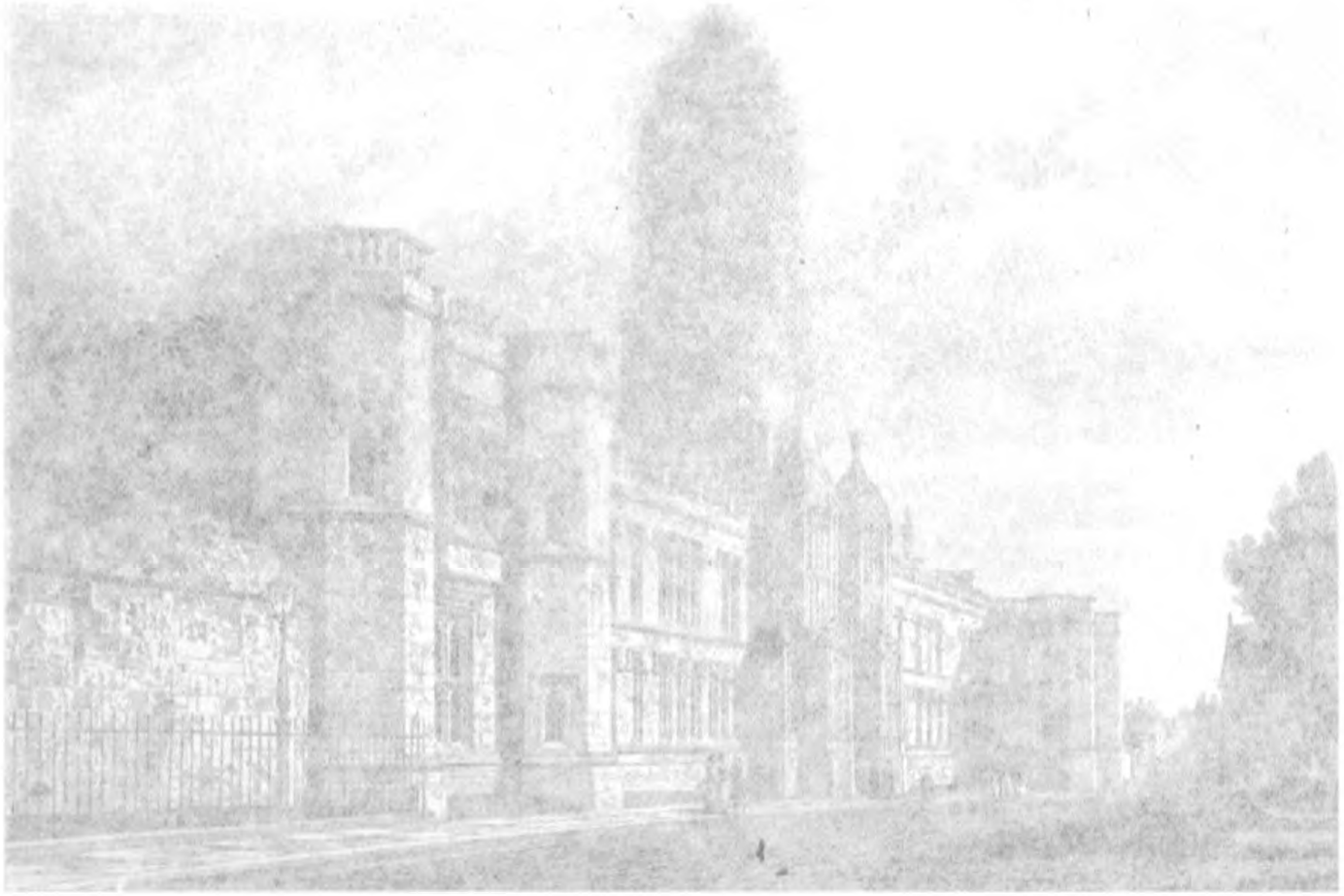
The city of Oxford is one of the most ancient corporations in the kingdom, and its citizens have always

enjoyed the same privileges as those of London. The mayor of Oxford still acts as the royal butler at the coronation, and has the privilege of retaining the gold cup used on that occasion. The city was fortified in the Saxon times, if not earlier. Dr. Ingram imagines from the plan that it was originally a Roman fortification, with a castle added at the north-west angle by the Normans: no parts of the existing remains of the walls are earlier than the Norman period. The only portion which is at all perfect is that which surrounds the garden of New College, which was purchased by William of Wykeham, towards the end of the fourteenth century, subject to the condition of being kept in repair by the college. The large meadow to the north-west of the city, called Port-meadow, has belonged to the citizens from time immemorial, being recorded in the Doomsday Survey as belonging to them. All the ancient charters recognise the concurrent authority of the mayor, and the Chancellor of the University, in all matters of police, &c., but the University has always exercised the right of watch and ward over its own members. In early times there were violent and often bloody conflicts on this point, but it has long been amicably arranged that the University have the watch at night, and the city during the day, and their respective police forces now relieve guard in this manner. The eastern entrance to Oxford, over Magdalen-bridge, has long been celebrated for its extreme beauty; the northern entrance, down the avenue of trees in St. Giles's, is almost equally so, and bears

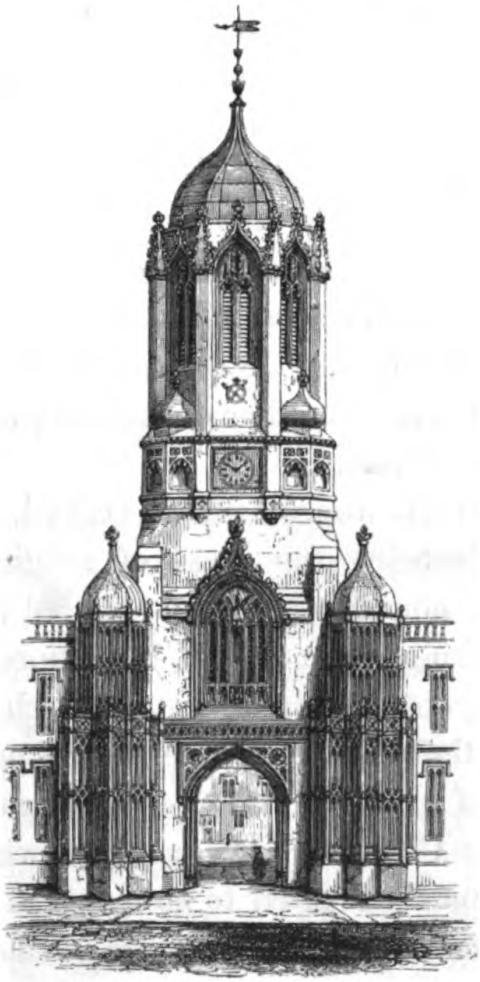
more resemblance to the Boulevards of Paris and some other foreign cities, than to anything to which we are accustomed in England. It may indeed be said with perfect truth that Oxford, as a whole, is one of the most remarkable and most picturesque cities in Europe. To intelligent foreigners, the very large proportion of the ground covered by the University, its public buildings, its colleges, and their gardens, by which so great variety of effect is produced, must be very striking. Perhaps no other place affords for its size so great a choice of excellent subjects for the pencil of the artist, whether we look at the distant and general views, the streets, or the separate buildings, even to their minute details.

VUE DE L'ENTRÉE DU PALAIS DE CLUNY.

T. Marbouzé, del. J. Le Keux, sculp.



CHRIST CHURCH.



Tom Gate and Tower.

St. Frideswide founded the monastery, 740.
Prior Guimond commenced the cathedral, *circa* 1120; it was consecrated in 1180.
Lady Elizabeth de Montacute built a chapel, *c.* 1350.
Cardinal Wolsey obtained patent for foundation of the college, 1525.
Henry VIII. re-founded the college, 1532; it was surrendered 1545; and finally re-established 1546.

THE University, and it will not be too much to say, the country at large, owes this magnificent foundation to the sound wisdom and princely liberality of Cardinal Wolsey. Of this extraordinary man it will be sufficient, in a work

like the present, to remark, that he was a native of Ipswich, in Suffolk, educated at Magdalene College in this University, the servant and friend of Kings Henry VII. and VIII., and whose preferments were probably such, when their extent and the rapidity with which he obtained them are considered, as no other Churchman could ever boast; for he was, at various times, Abbot of St. Albans, Dean of Lincoln, Bishop of Lincoln, of Bath and Wells, of Durham and of Winchester, as well as of Tournay in Flanders. He became also Archbishop of York, Lord High Chancellor of England, and a Cardinal of the Church of Rome.

In proof of his attachment to Oxford, and with the design of advancing the cause of religion and sound learning, this munificent prelate resolved to found a college; and taking advantage of his influence with King Henry VIII., obtained from that monarch the revenues of several of the smaller monasteries and priories, for the suppression of which he had previously gained the consent of Pope Clement VII., and the whole of whose annual revenues amounted to no less than 3,000 ducats of gold. After these preliminaries, Wolsey, in 1525, obtained from the King letters patent, authorizing the erection of his college; and the original design of the founder contemplated a dean, a sub-dean, one hundred canons, (sixty of a superior, and forty of a lower, grade,) together with ten public readers, thirteen chaplains, an organist, twelve clerks, and thirteen choristers. Before, however, this magnificent design could be completed, Wolsey had lost the favour of his sovereign, and the King having, immediately on the Cardinal's fall, taken possession of the revenues, actual and in prospect, in-

tended for the support of the contemplated establishment, the design had well-nigh fallen to the ground. To the credit of Wolsey it must be told, that in the midst of all his troubles his anxiety for his new college was unabated; and it is upon record, that among his last petitions to the King, was an urgent request that "His Majesty would suffer his college at Oxford to go on." Touched, perhaps, by this appeal from his former favourite, and urged by the solicitations of those who regretted the injury religion and good learning had sustained by the abandonment of Wolsey's project, Henry, in 1532, consented to restore, not without mutilations, what had been the Cardinal's college; and transferring the credit of the measure to himself, became the founder of the *College of King Henry the Eighth*, which he endowed with an annual revenue of 2,000*l.*[a], and dedicated to the Holy Trinity, the Virgin Mary, and St. Frideswide. Here, then, we have the first draught of the college: but even this arrangement was not of long continuance. In 1546, Henry having previously (and, it may be conjectured, in some measure by way of reparation for

Figure of Wolsey.

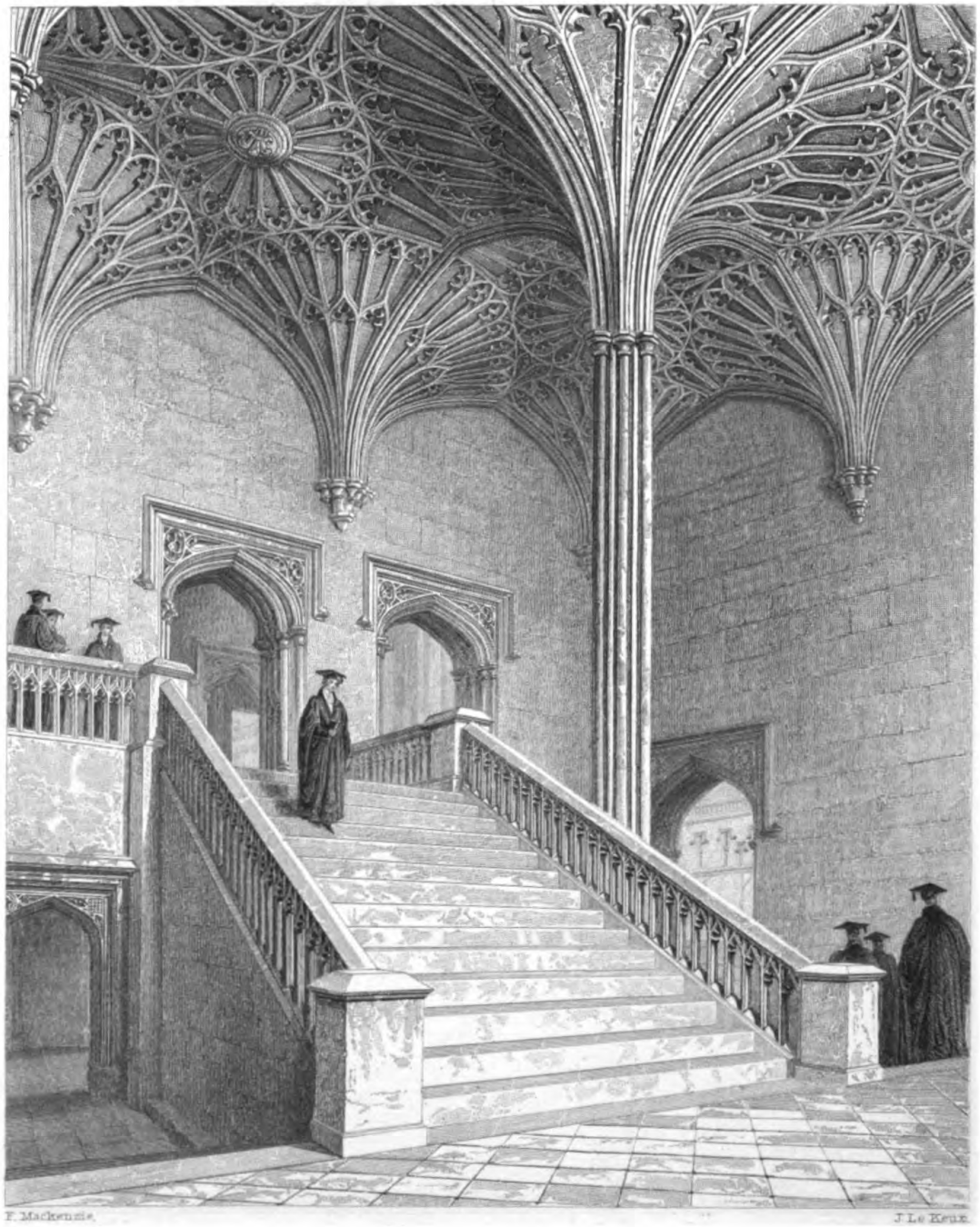
[a] Equal to about 40,000*l.* of our money.

the destruction of so many religious bodies,) erected, among other new bishoprics, the see of Oxford, resolved to connect it with his lately-endowed college. He accordingly procured a surrender of its site and possessions, and then, removing the see from Osney Abbey, where he had first fixed it, to St. Frideswide's, he established a foundation partly academical and partly cathedral, which has ever since been known as CHRIST CHURCH, and has not, it may be safely affirmed, any precise parallel in the world.

The members of Christ Church may thus be enumerated:—the dean, eight canons, eight chaplains, a schoolmaster, an organist, eight clerks, and eight choristers, with one hundred and one students. These form the foundation; to which may be added, noblemen, gentlemen-commoners, and commoners, amounting generally to between 900 and 1,000,—of whom about 500 are Members of Convocation.

Entering at the great gate, commonly known as *Tom Gate*, from the cupola containing the great bell so named, which formerly belonged to Osney Abbey [b], the visitor at once finds himself in the largest and most noble quadrangle in Oxford. It is alone sufficient to prove

[b] This bell was re-cast in 1680, its weight being about 17,000 pounds; more than double the weight of the great bell in St. Paul's, London. This bell has always been represented as one of the finest in England, but even at the risk of dispelling an illusion under which most Oxford men have laboured, and which every member of Christ Church has indulged in from 1680 to the present time, touching the fancied superiority of mighty Tom, it must be confessed that it is neither an accurate nor a musical bell. The note, as we are assured by the learned in these matters, ought to be B flat, but is not so. On the contrary, the bell is imperfect and inharmonious, and requires, in the opinion of those best informed and of most experience, to be re-cast. It is hung below the level of the openings, which in some degree impedes the sound. It is, however, still a great curiosity, and may be seen by applying to the porter at Tom-Gate lodge.



F. Mackenzie. J. Le Keux.

the magnificent notions of Wolsey, for this quadrangle formed a part of his original design, and its dimensions are 264 feet by 261.

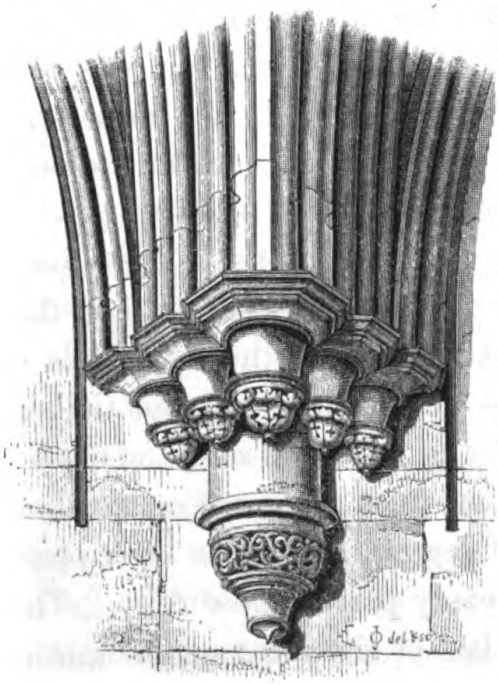
There can be little doubt that the original design contemplated a cloister entirely round the quadrangle, which would have extended over part of what now forms the terrace-walk; the shafts and the marks of the arches from which the vaults were to spring are distinctly visible [c]. In the year 1665, the surface of the area was dug away to about the depth of three feet, doubtless to give the appearance of additional height to the surrounding buildings. It is not unworthy of remark that during the time of the civil wars the most criminal destruction of this noble fabric was connived at, if not actually perpetrated, by those who then had possession of the college. In an account given by the dean and canons in 1670, they state, that not only had the entire revenues of the college been exhausted by the intruding dean and chapter, but that the whole of the unfinished work on the north side of the great quadrangle was demolished, and the timbers actually sawed down from the walls and roof, and *applied to fire-wood*,—thus entailing upon their successors these expensive and substantial repairs, as well as the ripping up and re-roofing almost every part of the college. This statement will place the date of the great quadrangle as it at present appears finished by a very inappropriate Italian balustrade, between the years 1660 and 1668.

[c] "The teeth-stones of the projected cloister, and some of the pilasters, had probably been begun, but were afterwards removed, and smoothed to the wall. For uniformity' sake, care was taken to make the same marks in the new part, finished in 1665."—*Gutch's Wood*, p. 447.

The tower over the gateway, commonly known by the name of Tom Tower, which had been begun by Wolsey, was completed by Sir Christopher Wren about 1682 [d].

Over the gateway in the quadrangle is a statue of Queen Anne, with the following inscription, and her arms under it: "ANNÆ PRINCIPI OPTIMÆ SECRETARIUS IPSIUS PRINCIPALIS ROBERTUS HARLEY HAC IN SEDE POSUIT QUOD ILLAM COLERET ET HANC AMARET." Robert Harley, the favourite minister of Queen Anne, was a Christ-Church man, and a benefactor to the college.

On the south side of this quadrangle stands the HALL, the staircase to which cannot but be admired. This, it is evident, was originally within a tower at the angle of the quadrangle, as shewn in old views, and by the old roof which still exists above the vault. But the present vault and the central pillar were built about 1640: on the bosses of the vault are the arms of Charles I., and the Prince's feathers for the Prince of Wales. The staircase and lobby were



Corbel and Springing of the Fan-work.

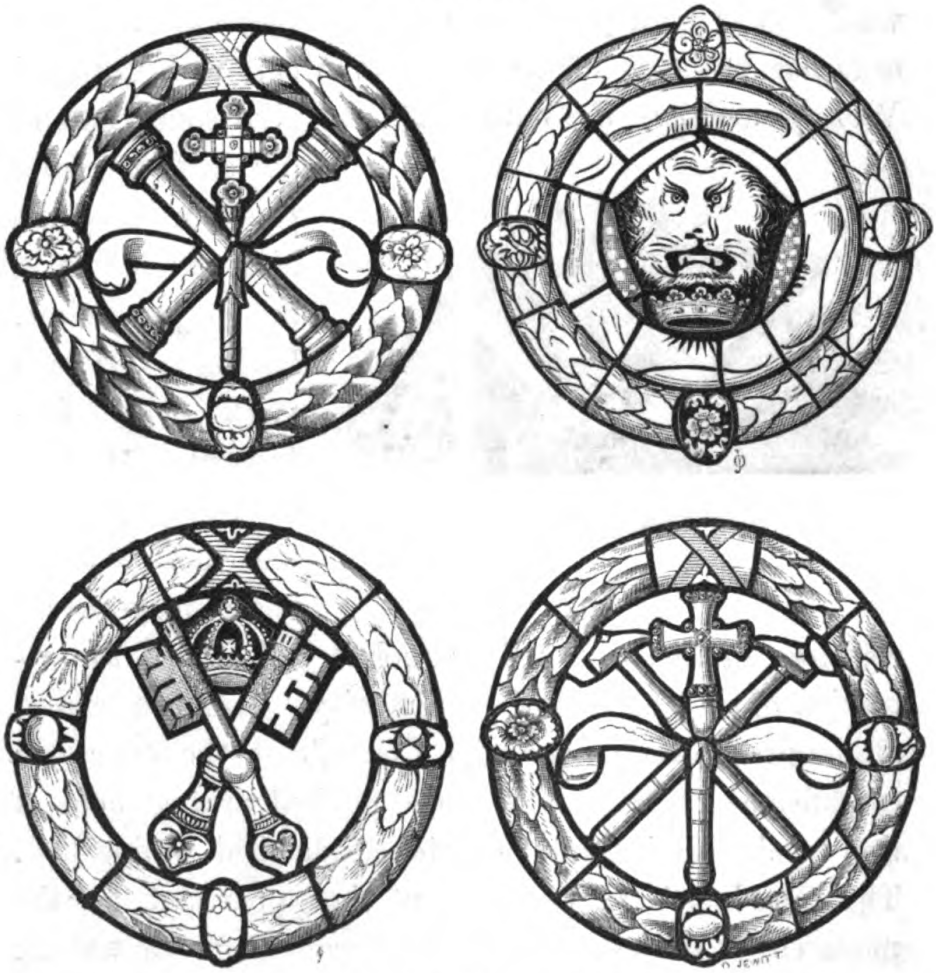
[d] The vault of the archway under this tower is carved with the arms of the various benefactors who contributed funds for the rebuilding of the quadrangle. It is to be regretted that they are not brought out by colouring. The student of heraldry will find them enumerated in Gutch's *Wood*, p. 449.

altered as they now appear early in the present century, under the superintendence of Wyatt. The stone roof, the fanwork, and the single supporting pillar, will not fail to strike every person on his approach to the hall.

CHRIST CHURCH HALL is one hundred and fifteen feet by forty, and fifty in height. The roof is of carved oak, with very elegant pendants, profusely decorated with the armorial bearings of King Henry VIII. and Cardinal Wolsey, and has the date 1529. At the south end of the dais (or raised platform for the high table) is a fine bay-window, having a very rich vault with fan-tracery. It may be safely averred that there is not a more magnificent refectory in England, and as such it will attract the attention of all who visit the University. Here especially, although the same prevails throughout the collegiate establishments, will be seen the ancient arrangement of the royal, the baronial, or the academical dining-hall. The raised *dais*, or platform, at the upper end, for the monarch, or the peer, or the dean and canons, or warden and senior fellows, as the case applied; the side-tables for the officers of state, or the knights and gentlemen-at-arms, or the masters and bachelors by degree; whilst towards the bottom of the room were entertained the followers of the court, or the retainers of the baron, or the juniors of the college.

Springing of the Fan-tracery.

The hall is wainscoted to about half the height of the walls, and on the top of the wainscot is a handsome cornice-moulding in the style of Wolsey's work: beneath this is a series of shields of arms, emblazoned with the bearings of Henry VIII. and Wolsey alternate, with those of some other benefactors [e].



[e] In the roof are the arms of Cardinal Wolsey and the University of Oxford, the Royal arms, and the badge of the Prince of Wales. In the windows are the arms of Wolsey, Henry VIII., the See of Bath impaling Wolsey, Durham and Wolsey, Lincoln and Wolsey, the abbey of St. Alban's and Wolsey, See of York and Wolsey; also Wolsey's crest, a leopard's face set in a ducal crown *or*, and his badges:—1. Two pillars or maces set saltirewise, *arg.*, (one of which was carried before him as Cardinal, the other as Legate *à latere*,) surmounted with a crozier. 2. Two croziers put saltirewise, *arg.*, surmounted as before. 3. Two pickaxes saltirewise, *arg.*, surmounted as before.

F. Mackenzie, del. J. Le Keux, sculp.

INTERIOR OF WESTON HALL, STAFFORDSHIRE.

The roof was damaged by a fire in 1720, and repaired at the expense of Dr. John Hammond, a canon; and was again repaired in 1750 by Dr. Gregory, canon, afterwards Dean. At the end of the hall is a large bust of George IV.

But to many, perhaps, the most interesting feature of Christ Church hall will be the collection of original portraits with which the walls are adorned. With the exception of the founders, the portraits are those only of *dependent* members, such as have been on the foundation of the society as students, canons, or deans. This will account for the absence of many portraits of those who have been illustrious as statesmen, warriors, divines, or men of letters, who were formerly educated in this house; whilst, at the same time, the great number of distinguished Englishmen who claim a place in this hall from having been actually on the foundation of Christ Church will not fail to excite surprise and admiration.

The portraits are about 120 in number, and many of them worthy attention as works of art, as well as grateful reminiscences of those they represent. Of artists, there are specimens of the most eminent, from Holbein to the present time.

Over the Entrance, (top row,) commencing on the left.

Cox, Archbishop of Cashel, 1754—79.
Dudley Carlton, Earl of Dorset, by Vandyck, 1573—1632.
The third Duke of Portland, Chancellor of the University, 1792—1809, by Romney.
Henry Benet, Earl of Arlington, by Sir Peter Lely, ob. 1685.
John Gilbert, Archbishop of York, 1757.

Right of the Entrance.

Lord Stormont, 1796.
Stone, Archbishop of Armagh, 1765.
William Wyndham, Lord Grenville, D.C.L., Chancellor of the University, 1809, by Owen.
Sir Gilbert Dolben, ob. 1722.
Dr. Euseby Cleaver, Archbp. of Dublin, ob. 1820, by Romney.
C. W. W. Wynn, D.C.L., and M.P., a Student, by Shee.
Dr. William Jackson, Canon, and Bishop of Oxford, ob. 1815, by Owen.
Dr. T. Vowler Short, Bishop of St. Asaph, by Shee.

Over the Door.

The first Earl of Mansfield, ob. 1793, by Martin.

Left of the Entrance.

Sir Archibald Macdonald, Chief Baron of the Exchequer, 1793, by Romney.
Agar, Archbp. of Dublin & Earl of Normanton, 1801, by Romney.
Richard, Marquis Wellesley, full-length by Bates.
Lewis De Visme, a Student, ob. 1776, by Raffaelle Mengs.
R. Robinson, Archbp. of Armagh and Baron Rokeby, 1777, by Sir Joshua Reynolds[e].
W. Bisset, Bishop of Raphoe, 1822, by Lawrence.
John Randolph, Bishop of London, by Owen, 1813.
J. T. James, third Bishop of Calcutta, 1838, by Faulkner.

Left side of the Room.

Murray, Bishop of Rochester, by Faulkner.
Hon. Sir Charles Bagot, by Pickersgill.
Dr. Coleridge, first Bishop of Barbadoes, 1811, by Phillips.
Sir William Elias Taunton, one of the Justices of the King's Bench, by Briggs.
John Dolben, Archbishop of York, 1688.
G. Hooper, Bishop of Bath and Wells, 1727, by Hogarth.
M. Benson, Bishop of Gloucester, 1752.
G. Grenville, a distinguished Statesman, 1765, by Romney.
Dr. Stratford, Canon, 1706.
Sir Jonathan Trelawney, Bart., D.D., Bishop of Winchester, 1721, by Kneller.
R. H. Drummond, Archbishop of York, 1776, by Hudson.
Sir John Skynner, Chief Baron of the Exchequer, 1787, by Gainsborough.
W. Moreton, Bishop of Meath, 1715.
W. Wake[f], Archbp. of Canterbury, 1737.
Charles Boyle[f], Earl of Orrery, 1713.
Dr. Robinson, Archbishop of Armagh.
Charles Abbot, D.C.L., Lord Colchester, 1817, by Northcote.
Hon. E. V. Vernon, D.C.L., Archbishop of York, 1808, by Hoppner.

Over the Wainscot, on the left side.

Sir William Dolben, Bart., M.P. for the University, 1806.
Sir John Dolben, Bart., Prebendary of Durham, 1756.
Sir J. English Dolben, Bart., 1768, by Perigal.
L. Blackburne, Archbp. of York, 1743.
Howson, Bishop of Durham, 1632.
Godwin, Bishop of Hereford, 1633.
M. Heton, Bishop of Ely, 1609.
Westphaling, Bp. of Hereford, 1602.
Bancroft, Bishop of Oxford, 1660.
M. Smith, Bp. of Gloucester, 1626.
Griffith, Bishop of St. Asaph, 1667.
William James, Dean; and Bishop of Durham, 1617.
John Piers, Dean; and Archbishop of York, 1595.
Thomas Ravys, Dean; and Bishop of London, one of the translators of the Bible, 1609.

Left of the High Table.

Thomas Gaisford, Dean, 1831-55.
Francis Atterbury, Dean and Bishop of Rochester, 1732, by Kneller.
John Conybeare, Dean; and Bishop of Bristol, 1756.
C. H. Hall, Dean, ob. 1827, by Newton.
Samuel Fell, D.D., Dean, ob. 1649.
Samuel Smith, Dean, 1824-31.

Upper end of the Room.
Left of the Window.

Welbore Ellis, Bishop of Meath, ob. 1733.

Right of the Window.

Richard Corbet, Dean and Bishop of Norwich, 1635, by Vandyck.

Under these, commencing on the Left.

John King, Dean; and Bishop of London, 1621.
George Smalridge, Dean; and Bishop of Bristol, 1719.
John Fell, Dean; and Bishop of Oxford, 1686.
Cyril Jackson, D.D., Dean, ob. 1819, by Owen.

[e] There is a traditionary anecdote that the Archbishop was strongly averse to sitting for his picture, and that Sir Joshua caught the likeness when the Archbishop, looking round from his studies, may be supposed to be enquiring why he was interrupted for the purpose of introducing the painter.

[f] Archbishop Wake and Boyle bequeathed their libraries to the College.

Cardinal Wolsey, by Holbein.
Hugh Boulter, Dean; Archbishop of Armagh, 1742.
King Henry VIII., by Holbein, centre portrait.
Queen Elizabeth, by Zucchero.
Brian Duppa, Dean; and Bishop of Winchester, 1662, by Van Loo.
Lewis Bagot, D.C.L., Dean; and Bishop of St. Asaph, 1802: by Hoppner.
George Morley, Dean; and Bishop of Winchester, 1684.
Henry Aldrich, D.D., Dean, 1710.
W. Bradshaw, Dean; and Bp. of Bristol, 1732.
William Markham, Dean; and Archbishop of York, 1807: by Reynolds[g].

Right of the Room.

Richard Frewin, M.D.
Mr. J. Nicoll, Canon 1751, by Reynolds.
George Canning, D.C.L., 1827, by Lawrence.
William Courtenay, Earl of Devon, High Steward of this University.
W. Carey, Bishop of St. Asaph, by Reynolds, 1830.
Vansittart, Baron Bexley, 1823, by Owen.
S. Goodenough, Bishop of Carlisle, 1827, by Northcote.

Over the Fireplace.

Dr. Fell, Dr. Dolben, and Dr. Allestree, three Divines who met for worship according to the Rites of the Church of England, when the Liturgy was prohibited by Parliament during the Great Rebellion.

Right of the Fireplace.

C. Moss, Bishop of Oxford, 1812, by Hoppner, jun.
W. Eden, Baron Auckland, 1814, by Lawrence.
The celebrated John Locke, ob. 1704, by Kneller.
John Freind, M.D., 1728.
R. Busby, the celebrated Master of Westminster School, 1695.
H. King, Bishop of Chichester, 1669.
Welbore Ellis, Baron Mendip, 1802, by Gainsborough.
Dr. Pett, Principal of St. Mary Hall, afterwards Canon, 1830.
Dr. Longley, Bishop of Ripon.
Sir T. Strange, 1797, by Sir M. Shee.
Hon. William Pitt-Amhurst, 1825, Governor-General of India.
Dr. E. Legge, Bishop of Oxford, 1827.

Over the Wainscot on the Right Side, beginning from the Entrance.

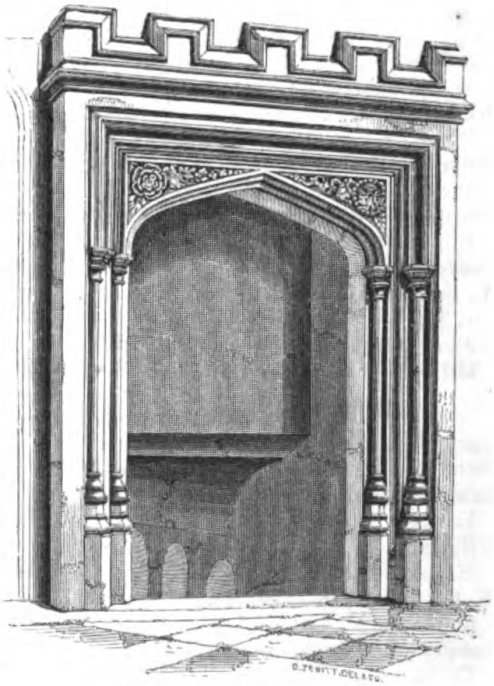
T. Pelling, Canon of Windsor, 1689.
Dr. Thomas Burton, Canon, 1733.
A. Alsop, Preb. of Winchester, 1726.
Robert Friend, D.D., Canon, 1754.
C. Hickman, Bp. of Londonderry, 1713.
R. Sanderson, Bishop of Lincoln, 1663.
C. Este, Bishop of Waterford, 1745.
E. Gastrell, Bishop of Chester, 1725.
T. Wood, Bishop of Lichfield and Coventry, 1692.
Edward Harley, second Earl of Oxford, founder of the Harleian Library, ob. 1741, by Sir Godfrey Kneller.
Sir Gilbert Dolben, 1722.
T. Spratt, Preb. of Westminster, 1720.
M. Skinner, Student, Recorder of Oxford, and M.P. for the City, 1734.
T. Godwyn, Dean; and Bishop of Bath and Wells, 1590.
Tobias Matthew, Dean; and Archbishop of York, 1628.

On the staircase to the hall is the entrance to the Lecture-room, in which are the following portraits:—

John King, Esq., Auditor of Christ Church.
Robert, Earl of Oxford, 1712.
William Bromley, Speaker of the House of Commons, 1710.
Vice-Chamberlain Cook, 1735.
Robert Clavering, Regius Professor of Hebrew, 1715.
Thomas Tanner, Bp. of St. Asaph, 1731.
Edward, Earl of Oxford, 1730.
Sir Francis Bernard, Bart., Governor of Massachusetts.

[g] Sir Joshua Reynolds has in this picture successfully ventured on a light background, notwithstanding the difficulty always complained of by painters of the pictures of Bishops, from the quantity of white in the lawn sleeves.

Passing from the hall by a flight of stairs on the right, the KITCHEN will be the next object of curiosity, and it is an object well worth attention, for it was the first building erected by Wolsey in his new college, and has undergone no material alteration, either in shape, size, or arrangement. It is a good specimen of an ancient English kitchen.



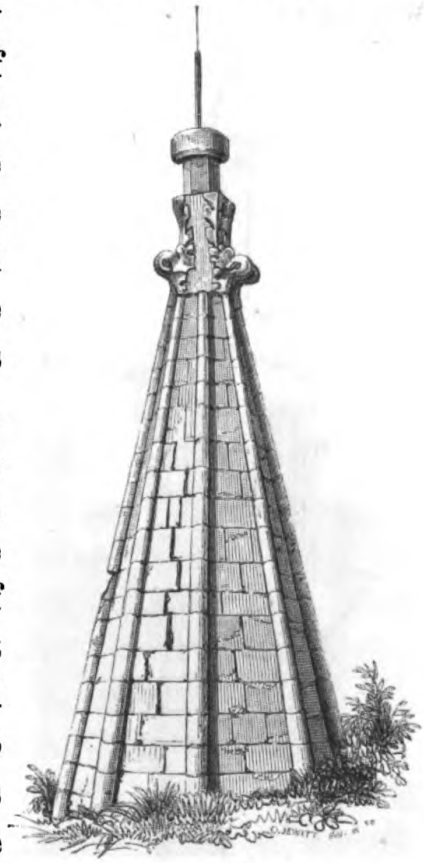
Doorway to Kitchen staircase.

In the court at the back of the hall, and near the kitchen, is the Anatomy School, a small building in the Grecian style of architecture, erected about 1750, by Dr. Lee, who also founded a Readership of Anatomy. The building contains a remarkably fine collection of anatomical preparations, and wax models of all parts of the human body—of which a catalogue has been published by Dr. Acland. The collections are arranged in glass cases round the room, which is used as a lecture-room by the Reader in Anatomy; and underneath are spacious apartments for carrying on dissections.

From the kitchen-passage is an opening into the CHAPLAIN'S QUADRANGLE, on the north side of which is what once was the refectory of St. Frideswide's Priory, afterwards the old library of the college, but now converted into rooms for undergraduates. The remains of the pulpit used for reading the lessons during dinner

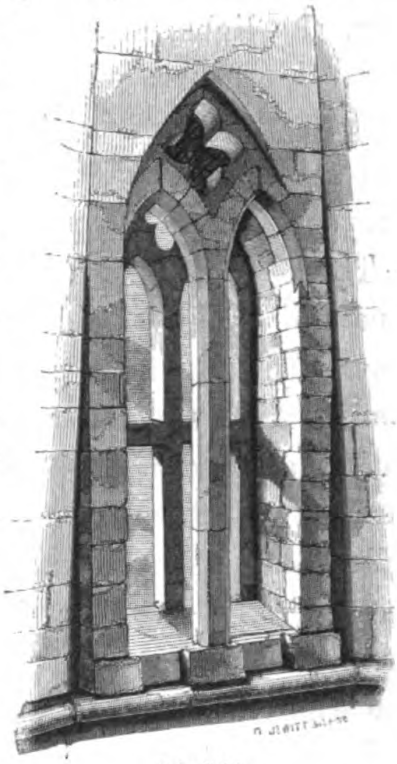
may be distinctly traced; it was in a small oriel window, the lights of which are now walled up: on the north side of the old refectory, facing the cathedral, the windows are perfect. The south side of the Chaplains' Quadrangle was rebuilt about 1670, having been destroyed by fire a few years before that period.

The CATHEDRAL is also the college chapel; it formed a part of St. Frideswide's Priory, and suffered considerable mutilation from the hands of Wolsey. Intending, doubtless, to erect a new chapel worthy of his own foundation, and perhaps little regarding the ancient structure, the Cardinal commenced his preparations for his college by pulling down fifty feet of the west end of St. Frideswide's Church, and the whole western side of the cloister. But with all these disadvantages, there is still much that is good left in the cathedral. The building is undoubtedly late Norman, having a spire in the centre, which is, if we mistake not, one of the earliest in the kingdom. The upper part of the spire has been rebuilt within the last few years, and the decayed old work built up to preserve it in the verger's garden at the back of the cathedral. The architectural student will find the interior of the tower and spire will



Top of the Old Spire.

repay the trouble of examining. The lower part was evidently intended to be open from the church below as a lantern, and the walls are ornamented with a fine Norman arcade. The spire-lights, or windows, with their double plane of tracery, and square mullions, are uncommon.



Spire-light.

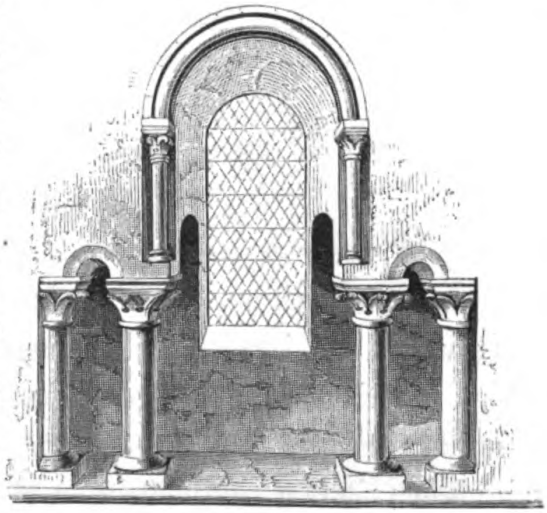
The east end of the cathedral can also be seen from the verger's garden, and is well worthy of notice.

Turret and Pinnacle of North Transept.

It has square turrets at the angles, enriched with arcades of the transition from the Norman style; the lower arcade having the arches intersecting, the middle one round, and the upper one pointed. The pinnacles at the corners of the north transept are also very remarkable, with arcades on the sides of the more massive part, and a set-off to reduce them to the size of the actual pinnacle, which is also ornamented with shafts, and has a conical termination.

The church itself is cruciform, with many comparatively modern insertions; but the choir is particularly deserving of notice, both from the singularity of the arches, which are double, a lower arch springing from corbels attached to the piers, and also from the beauty of the groined roof, with its rich pendants: these were added by Wolsey, and although perhaps not in strict harmony with the original building, still add greatly to the splendour and magnificence of the whole. In the north transept the alterations of Wolsey had been commenced, but were stopped short by his fall. The end window of the clerestory on each side has been altered, — the rest have not; and the vaulting shafts have been inserted, but the vaulting not carried further.

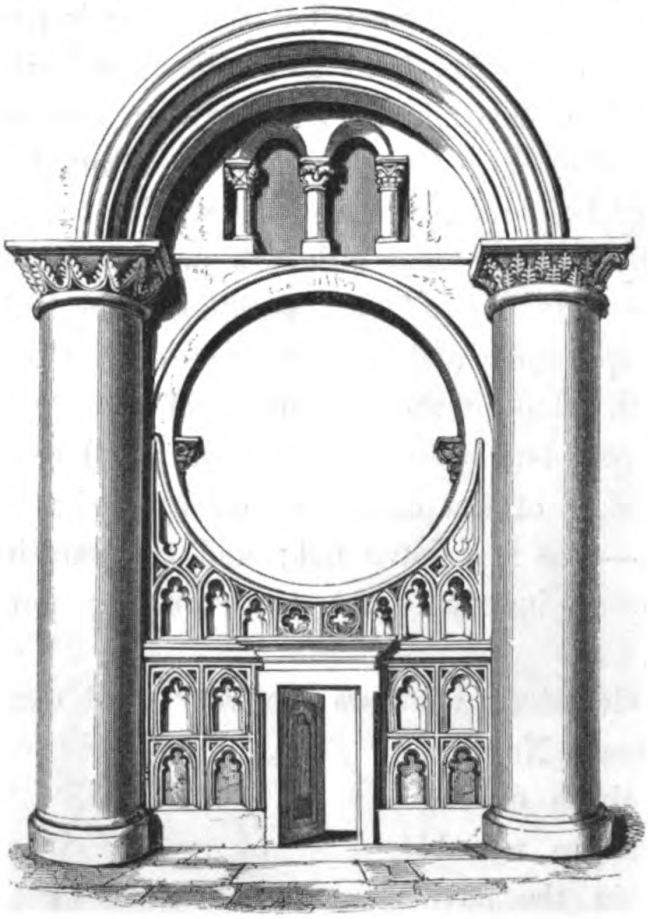
The clerestory windows are very good examples of the latest Norman style; those of the transepts are round-headed, in the nave they are pointed; each of them has two small side-arches within, carrying the jambs of the window, each of which is enriched with a shaft on the angle; and the passage in the thickness of the wall passes behind the sub-arches and through the jambs.



Clerestory Window of Transept, c. 1180.

The arches have been filled with screens of the latest Gothic, with doorways of the Renaissance style, leaving

circular openings formed by the Norman arch above and



Norman Arch, with Wolsey's Screen.

the top of the screens below: the effect is very singular, and probably unique, but not pleasing.

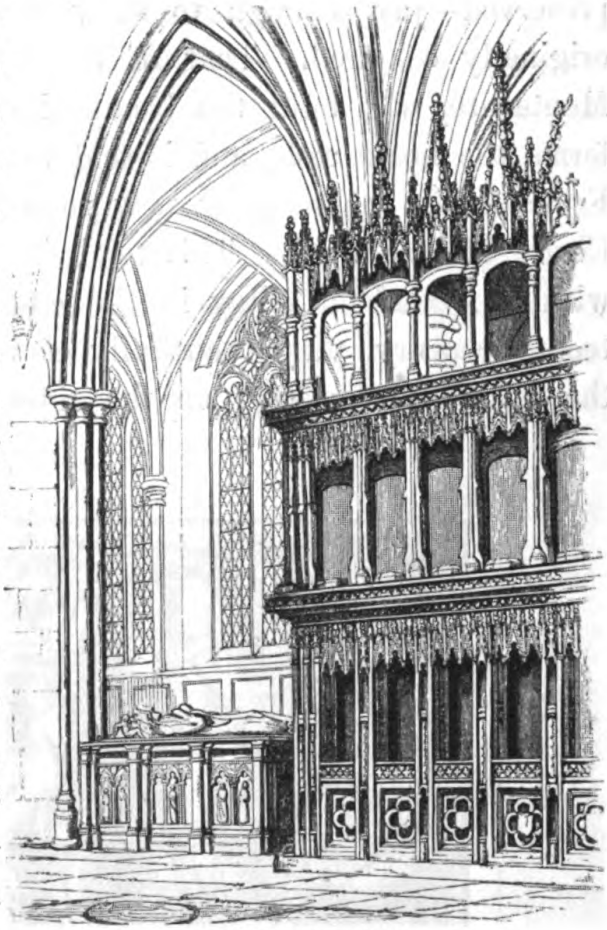
It would be impossible to pass over the monuments which enrich this cathedral. Among the most striking is—the tomb of Bishop King, in the south aisle of the choir; it is a rich specimen of panelling of the latest Gothic: and in the window above it is his effigy in painted glass, with a view of the ruins of Osney Abbey in the corner, said to be the only authentic representation of them. Dr. King was the last abbot of Osney and first bishop of Oxford. On the eastern

pillar of this aisle, some remains of colouring have been preserved—just enough to shew how the choir was originally coloured. That of the Lady Elizabeth de Montacute, who built the beautiful chapel which now forms the north aisle, and is said to have given to St. Frideswide's the meadow now so well known as the Christ Church Walk. This tomb is of the altar form, with a recumbent effigy in the costume of the fourteenth century, very beautifully carved, and retaining the original colouring; on the sides of the tomb are

Panel from the Tomb of Lady Elizabeth de Montacute.

small figures, or weepers, representing the different members of the family: these are mutilated, but the beautiful panels at each end, with the symbols of the Evangelists, have escaped injury. And that commonly called the shrine of St. Frideswide, the workmanship of which is certainly of the fifteenth, or beginning of the sixteenth, century. The lower part is of stone, the

upper part of wood: within the lower part is a tomb of the altar form, with the matrices of brasses of a male and female figure of the fifteenth century, said by a doubtful tradition to have been representations of the father and mother of St. Frideswide.



St. Frideswide's Shrine.

There are also many other tombs of ancient date, to which it is more easy to attach names than to substantiate the authenticity of the appropriation; including a very fine one with a beautiful canopy of the time of Edward I., attributed to Prior Guimond, — but if so, erected to his memory long after his death. Another fine altar-tomb of the fifteenth century, in the Lady-chapel, should be noticed: upon it is the effigy of a man in armour, with his head resting on his helmet, the crest formed by a bull's head, his feet on a dog; and on the sides are panels quatrefoiled with shields, painted with the arms of several noble families with which he was connected. It has been commonly called Sir Henry

de Bathe, but is the tomb of Sir George Nowers, (or De Nodariis,) who died in 1425.

Under the great north window is another panelled altar-tomb, with the matrices of brasses upon it; and on a shield in front is an ink-horn, shewing that the monk here interred was a scribe of the name of James Souch, or Zouch, who died in 1503, and left money towards the vaulting of the church[h]. Among the more modern monuments should be noticed the singularly characteristic bust of Burton, the well-known author of "The Anatomy of Melancholy," with a curious calculation of his nativity composed by himself, and put up by his brother William, the historian of Leicestershire[i].

The statue of Dean Cyril Jackson, by Sir Francis Chantrey, will hand down the fame and the name of that admirable sculptor to succeeding generations. And the inscriptions on not a few tablets of more recent erection, prove that the present authorities of Christ Church cherish the best feelings of gratitude, admiration, and affection to the memories of those whom, whilst living, they loved, associated with, and revered.

The admirers of painted glass will find some scattered pieces that will repay the search for them. Unfortunately, none of the windows are quite perfect, the authorized destruction at the Reformation, and the wilful and wanton mischief perpetrated at the time of the Great Rebellion, having reduced what now remains to mere

[h] See Wood's Appendix to Fasti, p. 303.

[i] The following is the inscription on this tomb:—

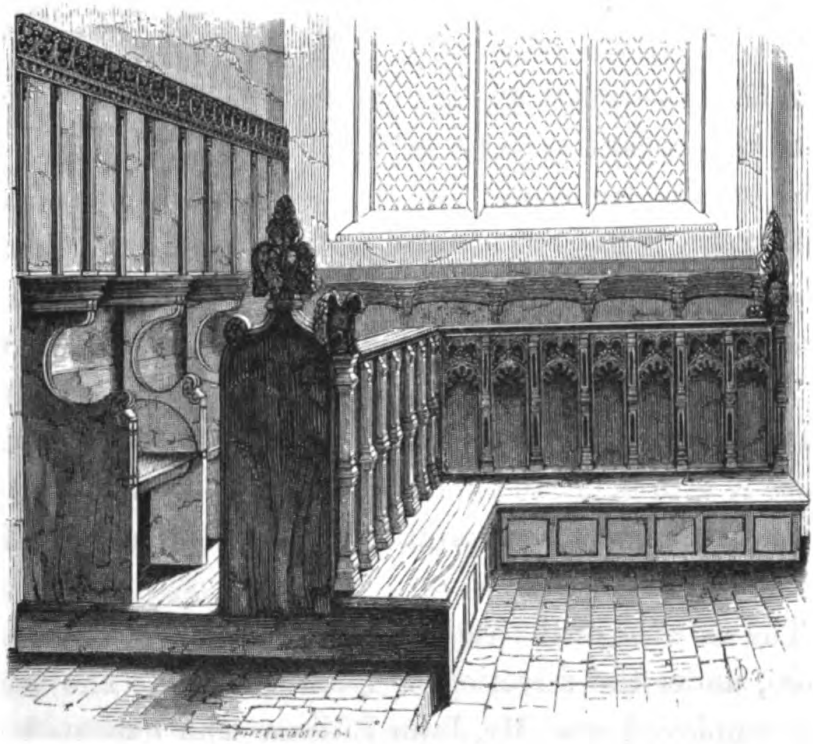
'Paucis notus, paucioribus ignotus,
Hic jacet
Democritus Junior,
Cui vitam dedit, et mortem,
Melancholia.
Obiit VIII Id. Jan. A. C. MDCXXXIX.'—*Gutch's Wood*, p. 490.

remnants of their former beauty; but among these interesting fragments are some of the fourteenth century, if not earlier, as the murder of St. Thomas à Becket, in the north window; St. Augustine, St. Blaise, and St. Martin dividing his cloak with a beggar, in the west window; a crucifixion, with the two Maries, and the emblems of the crucifixion, represented within the letters "I H C," and the Blessed Virgin, surrounded by a glory or aureole, contained in the letter M, in the east window of the Lady Chapel: and among those of later periods may be mentioned the figures of St. Frideswide, with her parents, St. Catherine, St. Lucy, &c., in the west window; and the portrait of Bishop King, in the south aisle of the chancel; whilst that in the north aisle of the nave, St. Peter's release from prison, painted by Isaac Oliver when 84 years of age, will not fail to call to remembrance the names of those excellent limners, Isaac and Peter Oliver, who were the paternal uncles of the artist.

The Crucifixion.

A window of the north aisle of the nave, immediately opposite the door, is filled with the badges of Cardinal Wolsey, brought from the windows of the hall: these are very conspicuous, and a little out of place. The end window of the west aisle of the north transept is a singular specimen of the style of Abraham Van Ling, 1630, with a great preponderance of green foliage. He appears to have also arranged the fragments in the great north window, and filled up the intervals in a similar manner.

The east window was re-glazed by a subscription among the members of the college in 1854. The painted glass was commenced by the late Henri Gérente, of Paris, the most eminent artist of his day in that department of art, but he unfortunately died of the cholera before much progress had been made, and the work was completed by his brother, Alfred Gérente, also of Paris. In it are represented the principal events in the life of Christ, in small medallions; but the drawing is too archaic and the colouring deficient in keeping, though it is still superior to the generality of modern painted glass, and improves in appearance as the eye gets more accustomed to it.



The Latin Chapel.

There are some detached portions of this cathedral which should still be examined by the enquiring visitor. Among such is the very beautiful chapel on the north side of the choir, said to have been erected at the

expense of Lady Elizabeth de Montacute in 1354, now usually called the Latin Chapel, from the Latin Service being read in it; the stalls and desks with which it is furnished are remarkably fine specimens of carved woodwork[h], probably of the time of Wolsey, and part of his furniture of the choir. One of the poppies is formed of a cardinal's hat and tassels.

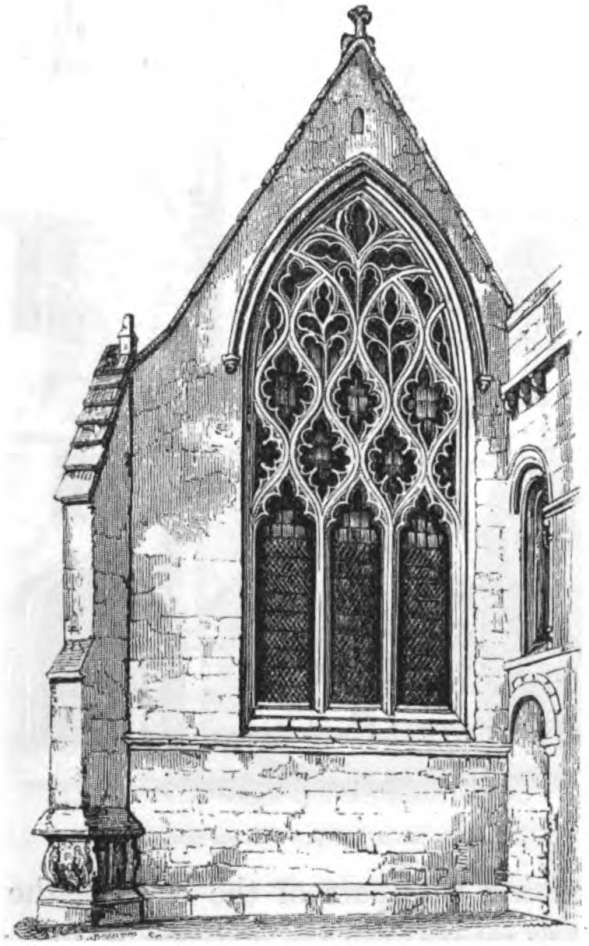
Poppie, with the Cardinal's Hat.

The insertion of a very beautiful Decorated window with flamboyant tracery in the south transept, (see next page,) has been carried into execution by the destruction of a portion of the original Norman wall of the transept. Near this window, on the exterior, at the foot of an angular buttress, is a piece of ancient sculpture. As this is built into the wall, and presents now three sides only, it is difficult to express any decided opinion on its original use, but it was probably a capital: its date is late in the twelfth century.

The interior of the cathedral was carefully restored in 1856, under the direction of Dean Liddell. The architect employed was Mr. John Billing, who executed the work in the most creditable manner, the galleries and

[h] Among the ornaments will be noticed the usual emblems of the four Evangelists, according to the description of them by Ezekiel (i. 10), and St. John (Rev. iv. 6, 7).

high pews with which the church had long been encumbered being entirely removed; and in order to

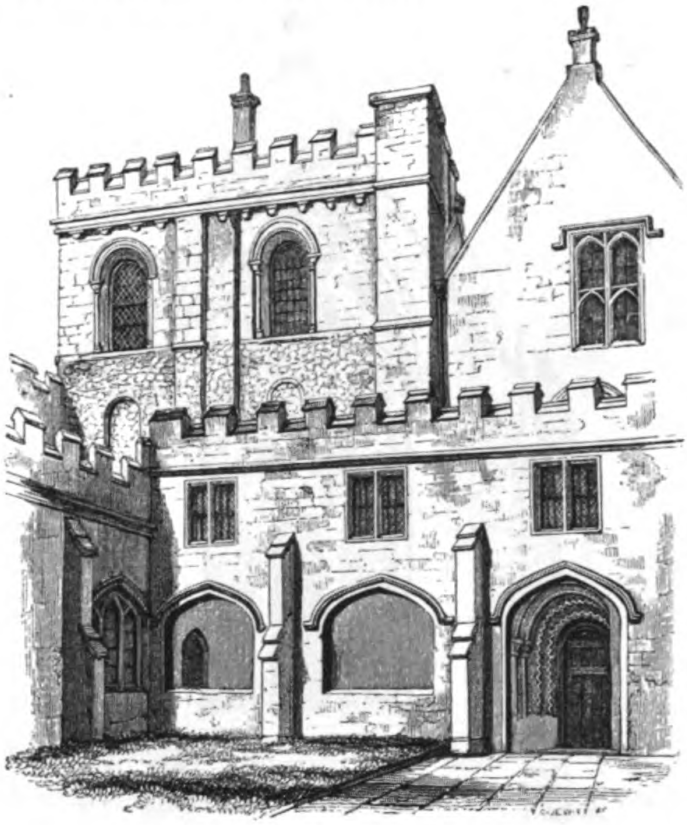


Decorated Window, South Transept of Cathedral, c 1350.

afford sufficient space, the greater part of the nave was thrown into the choir. As economy was necessary, the old woodwork was entirely used up again in a new form with much ingenuity, and not a barrow-full was carried out, nor a single foot of new wood introduced[1]. This is understood to be only a temporary arrange-

[1] During the progress of the work, a curious small subterranean chamber or crypt was discovered immediately under the chancel-arch, in the centre of the church, of which a description and an engraving will be found in the "Gentleman's Magazine" for 1856.

ment, until funds are accumulated for refurnishing the cathedral in a handsome manner.



The Cloisters, and part of South Transept.

Before leaving this part of the college, the stranger will do well to return into the cloisters, which, mutilated as they are, present one very beautiful window of the latter end of the fifteenth century. On the exterior of the south transept he will observe, by the difference of the masonry, that the lean-to roof of the aisle extended as high as the string or moulding under the clerestory windows, and that the sort of triforium-openings under the arches were carried through the wall into the roof: they have now the appearance of ancient windows blocked up. He will also observe that some of the clerestory windows are round-headed and others are

pointed, marking the period of transition from the Norman to the Early English style.

From this point will be seen also the Norman doorway leading to the chapter-house, which is a beautiful speci-

Doorway of the Chapter-house, c. 1180

men of Early English architecture. It is an oblong room, with elegant lancet-windows and a groined roof, with fine vaulting-shafts and mouldings, but is divided by a solid wall into two parts. The Chapter-house at Chester closely resembles it.

Returning through the large quadrangle, the visitor, passing under the archway from the hall-staircase into the great quadrangle, will observe a statue of Wolsey over it, (see p. 3,) and having two of the canons' houses and the deanery on his right hand, passes under another archway with a statue of Bishop Fell over it, and enters PECKWATER QUADRANGLE, so called from an ancient inn or

hall belonging to a person of that name, afterwards given to St. Frideswide's Priory, and subsequently, by Henry VIII., to the college. Three sides of the present quadrangle were erected in 1705, under the superintendence of Dean Aldrich, of whose knowledge in both the theory and practice of architecture there are many examples. Towards this quadrangle, Dr. Anthony Radcliffe, who had been a canon of the house, bequeathed 3,000*l.*, and the remainder was defrayed by subscriptions of the various members and friends of the college.

On the south side stands the LIBRARY, a noble edifice, commenced in 1716, from a design of Dr. G. Clarke, but not finished till 1761. The ground-floor of the present building was to have been an open arcade, but before the library was completed, it was found that so much space could not be conveniently sacrificed, and the whole was enclosed, doubtless with a view to the reception of General Guise's pictures, which were soon after bestowed upon the society.

The paintings are almost all of the celebrated Italian Schools, arranged chronologically from Cimabue to the Carracci, with a few by Holbein, Jansens, and Vandyke. The order of the gallery begins at the west end, with a more complete display of the very early artists than can be found in more splendid collections; there being in number twenty-six, many of them in the style of illuminated missals, before the art of painting in oils had been invented. These were the munificent present of the Hon. W. T. H. Fox-Strangways. Among these artists are Cimabue, Margaritone, Giotto di Bondone, Gaddi, and Duccio de Boninsegni.

The Guise Collection is extraordinary, considering that

it was formed by an individual; and although General Guise purchased many copies, and many that are injured pictures, still it is a valuable collection, containing many original pictures of great masters in good preservation; particularly a Nativity by Titian, which belonged to King Charles the First, (sold by the Parliament in the Great Rebellion,) and others of the same school of colourists; several also of the Carracci, and a Salvator Rosa: but the most costly, if not the most pleasing, is the Butcher's shop, a kind of caricature of his family by Annibal Carracci. Upon the whole, this gallery well deserves more time than is generally allowed for its inspection.

In addition also to General Guise's collection, several have been added by subsequent benefactors. Among these are a fragment of the Cartoons, given by Mr. Cracherode, formerly a Student of Christ Church, and an especial benefactor to the British Museum; and a large painting by Vandyke, of the Continence of Scipio, given by Lord Frederick Campbell. Nor will the visitor omit to admire some excellent marble busts by those great masters Rysbrack and Roubilliac, by both the Bacons, and by Sir Francis Chantrey.

The following is a catalogue of the busts and pictures:—

Busts in the Lobby.

Lewis Bagot, D.C.L., Dean, Bishop of St. Asaph, by Chantrey.
General Guise, donor of the Pictures, by Bacon, sen.
Dr. Busby, by Rysbrack.
Richard Trevor, D.D., Bishop of Durham, by Bacon, sen.
W. Markham, D.C.L., Dean, Archbishop of York, by Bacon, jun.
George I., by Rysbrack.
George II., by Rysbrack.
George III., by Bacon, sen.
R. Robinson, D.D., Archbishop of Armagh, by Bacon.
Hugh Boulter, D.D., Archbishop of Armagh.
R. Freind, M.D., by Rysbrack.
R. Frewin, M.D., by Roubilliac.
Dr. Edw. Burton, Canon, by Chantrey.

On the staircase is a statue of John Locke, presented by William Locke.

PAINTINGS, &c.

Right-hand room, commencing at the Entrance.

1 Portrait of General Guise, by Reynolds.
2 Portrait of Henry VIII., by Holbein.
3 Portrait of Cardinal Wolsey, by Holbein.
4 Portrait, by Titian.
5 Portrait, by Tintoretto.
6 Portrait of a Woman with a Guitar.
7 An *Ecce Homo*, by Baroccio.
8 Diana and Actæon, by Titian.
9 A Head.
10 Marriage of St. Katharine, by Paul Veronese.
11 Same subject, by the same.
12 Madonna and Child with St. John, by G. Bellini.
13 The Triumph of Cupid, by Domenichino.
14 Two Boys with a dog and a goat, by Old Bassano.
15 Venus and Adonis, by Paul Veronese.
16 The Entombing the Holy Body, by G. di Bassano.
17 Pan, by Giorgione.
18 Madonna and Child, by Il Pordenone.
19 Madonna with St. John.
20 A Choir of Angels, by Guido.
21 Half-length of St. Katharine, by Pietro della Vite.
22 A Female Head.
23 Christ on the Mount, and His disciples asleep, by Bassano.
24 Nativity, by the same.
25 Christ with the Two Disciples at Emmaus, by Lazzarini.
26 Martyrdom of St. Laurence, by Tintoretto.
27 Miracle of St. Mark, by the same.
28 Last Supper, by the same.
29 Titian's Mistress, by Titian.
30 Four Portraits, with a Book of Music, by the same.
31 The Virgin, St. Peter, St. Francis, and a Venetian General offering a Standard taken from the Turks.
32 Christ, half-length, by Titian.
33 A Nativity, by the same.
34 Portrait of the Duke of Alva, by Titian.
35 Madonna and Child, with St. John, by Titian.
36 Holy Family, by the same.
37 Christ tempted, from the School of Titian.
38 Portrait of a Venetian Nobleman, by the same.
39 A Head, by the same.
40 A Sudarium, or Veronica, being a supposed representation of the Face of Christ on a napkin, by the same.
41 A Female Head, by the same.
42 A Nativity on a large scale, by Bassano.
43 Christ crowned with thorns, by the same.
44 A Nativity, by B. Bassano, or Giorgione.
45 Small Head, B. Bassano.
46 King Solomon and the Queen of Sheba, by P. Veronese.
47 Sketch of a Cupola, after Correggio.
48 The Circumcision, Correggio.
49 A small Madonna and Child.
50 Christ crowned with thorns.
51 Hercules and Omphale, from the Venetian School.

In this compartment is a bust of Modius, a Greek Physician, in black marble, presented by Lord F. Campbell, 1809.

Second Compartment.

52 Rebecca at the well, and Abraham's servant presenting the bracelets, by Guido.
53 Apollo flaying Marsyas, by Andrea Sacchi.
54 Female with a dove, representing Simplicity, by F. Fiorino.
55 Cleopatra, by Guido.
56 Christ in His youth, with a representation of His future sufferings, by F. Albani.
57 Head of St. John, by Guido.
58 A Youth playing on a violin.
59 St. Sebastian, a copy from Guido.
60 Two Children, called Holy Love conquering Profane Love, by Guido; said to be one of the best specimens of his first manner.
61 The Rape of Europa, a drawing for a fan-mount, by Guido.
62 A small Madonna and Child.
63 A small Sketch.

64 Hagar and Ishmael, by F. Mola.
65 Cleopatra.
66 Madonna and two Children.
67 Sketch.
68 Ditto.
69 The Assumption of the Virgin, (a Sketch).
70 The Assumption of the Virgin, by F. Naldini.
71 Assembly of the Gods, (Sketch painted on paper).
72 A Head of Christ.
73 Madonna and Child, by L. da Vinci.
74 St. Elizabeth with St. John musing upon a Cross made of reeds, by the same.
75 A small Sketch.
76 Ditto.
77 Two Figures, (a Sketch).
78 A small Head.
79 Descent from the Cross, a copy from D. da Volterra.
80 Christ bearing the Cross, by A. de Mantegna.
81 Madonna and Child, by L. da Vinci.
82 A small Head, (a fragment,) by the same.
83 Ditto, by the same.
84 The Martyrdom of St. Erasmus, from N. Poussin.
85—89 Five Figures, by Parmigiano.
90 A Bacchanalian Piece, with Silenus.
91 Holy Family, by Parmigiano.
92 Marriage of St. Katharine, after Correggio.
93 Madonna wlth a rabbit, after a well-known picture at Naples, by Correggio.
94, 95, 96 Three Heads—the Virgin, Child, and Joseph.
97 A Nativity, after the well-known picture called the "Notte," by Correggio, in the Gallery of Dresden. This copy is by C. Cignani.
98 Descent from the Cross, by Correggio.
99 Cupid forming his bow, by Parmigiano.
100 Death of Sophonisba, by Domenichino.
101 St. Jerome praying, by the same.
102 A dying Magdalene, by the same.
103 The Last Communion of St. Jerome, by the same.
104 The meeting of the Emperor Otho and St. Nilus, (a Sketch,) by the same.
105 The building of the Church at Grotta Ferrata, (a Sketch,) by the same.
106 Susannah and the Elders, after Domenichino.
107 The Heads of Cherubs, the same.
108 Head of Diana, the same.

Five original sketches by ancient masters, have recently been added in this compartment.

In a frame is a board painted on both sides: on one side a Centaur; on the other, Venus ascending from the sea, of the early Lombard school.

Third Compartment.

109 Figures of Sybils, by A. Botticelli.
110 The same subject, by the same.
111 A Nativity, from the French School.
112 A Dead Christ supported by the Three Maries, by Raffaellino del Garbo.
113 Angels playing on Musical instruments. A very curious specimen of the Finger-Organ of the time, called a Regal, by Giottino or Gaddi.
114 A Figure of a Saint with a Book, by Granacei.
115 Holy Family, by Duccio de Boninsegni.
116 Solomon and the Queen of Sheba, Venetian School.
117 Madonna and Child, by Cimabue.
118 Madonna and Child.
119 A Nativity and an Ascension, by Alesso Baldovinetti.
120 Madonna and Child, by Giotto di Bondone.
121 A small Madonna and Child.
122 Madonna and Child, by T. Gaddi.
123 A small Figure of Christ after His Resurrection, by Andrea di Castagno, *first Italian Painter in Oil colours.*
124 Holy Family, by F. Francia.
125 Holy Family, by P. Lippi.
126 Madonna and Child, by M. de Panicale.
127 St. George and the Dragon, by a Greek painter.
128 A Saint with a book, by Giotto di Bondone.
129 Two Heads, by A. Mantegna.

130 Miracle of the Wheel. Legend of St. Katharine.
131 Madonna and Child, very ancient.
132 A Picture of a Miser, &c.
133 Rape of the Sabines, (Sketch).
134 Christ in the Temple, by P. Perugino.
135 A small Landscape.
136, 7, 8, 9 Jupiter, Neptune, Cybele, Juno, by G. Romano.
140 Madonna and Child, with St. John, by Paduanino.
141 The Resurrection of Christ.
142 The Infants Jesus and St. John, by Raphael.
143 Portrait of Baldassar Castiglione, after Raphael.
144 An Emperor on horseback, by G. Romano.
145 The Vision of Constantine, from Raphael, by the same.
146 A Nativity, from the Collection of King Charles I., by Raphael.
147 The Sybils, an original drawing, by Raphael.
148 Christ appearing in the Garden, by P. Perugino.
149 Jupiter and Juno, from Raphael.
150 Madonna and Child, the same.
151 A Sketch, after the manner of Raphael.
152 Madonna and Child, original at Naples, from Raphael.
153 The Gathering the Manna, (a Sketch,) the same.
154 Madonna and Child, by Raphael, in his first manner.
155 The Transfiguration, a small copy from Raphael.
156, 7, 8, 9 Fragments of Cartoons, by Raphael.
160 Sketch of a Man on Horseback, by Vandyke.
161, 162, 163 Three Sketches, by Volterrano.
164 Scipio presenting the Spanish Princess to her husband, by Vandyke.
165 Philosophers with a Globe, (a Sketch,) by Old Palma.
166 Ditto, (a Sketch,) by Vandyke.
167 A Boy's Head, (a Sketch,) by Vandyke.
168 A Head, by Rubens.
169 A small Picture of Soldiers and Women.
170 Judgment of Solomon, by G. Romano.
171 Interior of St. Peter's Church at Rome, by P. Pannini.
172 Diana and Nymphs, and Actæon. by P. Veronese.

In this compartment is a bust of Cicero, in black marble, by Domitius Corbulo.

Room, left of the Entrance: First Compartment.

173 The General Resurrection, called a Venetian Picture of good character.
174 Lot and his daughters, by Caravaggio.
175 Representation of the Iron Age, by P. di Cortona.
176 A Temple of Diana at the time of Sacrifice, by P. di Cortona.
177 St. Katharine, by Salviati.
178 The Brazen Age, by P. di Cortona.
179 The Virgin contemplating the Child.
180 Cleopatra, by Salviati.
181 Judith with the Head of Holofernes, by the same.
182 Two Female Figures; a Lady and her servant, by Mutiano.
183 A Piece of Architecture, by T. Ghisolfo.
184 The Prodigal Son returned, by Guercino.
185 Christ Crowned with Thorns, by the same.
186 A head of St. John, with a Lamb, by the same.
187 A Prince-Bishop writing.
188 Spanish Figures, by A. A. Fernandez.
189 A Nativity, by B. Peruzzi.
190 Medusa's head, with Snakes, by Rubens.
191 Diana and Nymphs, and Actæon, by C. Maratti.
192 Judith with the head of Holofernes, by H. Galantini.
193 Madonna and Child, and St. John, by A. del Sarto.
194 A Female, half-length, by the same.
195 Day of Judgment, by F. D. Bassano.
196 Slaughter of the Innocents, and Herod on a throne, by Jac. Borgognone.
197 The Prodigal Son received by his father.
198 A small Head, over the window.
199 The general Resurrection, (a Sketch,) by Young Palma.
200 A Nativity, after Correggio, by Cavedone.
201 Two Spanish Heads, by Murillo.

202 A Landscape, with Figures, representing the country about Bologna, by Geo. Francesco Grimaldi, called Il Bolognese. He was a scholar of Annibal Carracci.
203 A Landscape, in which are Figures representing the Murder of St. Pietro Martire. Figures by A. Carracci. Landscape by G. Carracci.
204 A Landscape, by G. Carracci.
205 A Battle-piece, by J. Borgognone.
206 A Landscape, by G. Carracci.
207 A Landscape, with Figures, representing Moses delivering the Daughters of Reuel, priest of Midian, from the shepherds, by Domenichino.
208 Landscape, with St. John preaching in the wilderness, by G. Carracci.
209 Landscape, with Figures; Fishermen and women washing, by Domenichino.

Second Compartment, left of Entrance.

210 Apollo and Marsyas, Midas sitting in judgment, by A. Schiavone.
211 St. Paul rebuking St. Peter, by A. Sacchi.
212 A Nativity, by F. Zuccarelli.
213 The Taking down from the Cross, by old Palma.
214 A Nativity, copy from the younger Palma.
215 Christ bearing the Cross, by F. Vanni.
216 A Head of a Philosopher, said to be painted by Salvator Rosa, while at Florence.
217 Diogenes, by F. Mola.
218 The Story of Ericthonius, by Salvator Rosa.
219 A Sketch, by the same.
220 Tobias taking the Fish, by the same.
221 A Sketch, doubtful, from the same.
222 St. Peter, by M. A. Caravaggio.
223 A Figure representing the Art of Painting, by Spagnoletto.
224 A Portrait, holding a letter, by the same.
225 St. Peter, by the same.
226 A Sporting party, with hawks and dogs, by Bamboccio.
227 Clowns dancing, and cattle, by the same.
228 A Nativity, by Del Vaga.
229 A Party playing at bowls, by D. Battaglia.
230 A Mountebank on horseback, drawing a clown's tooth, by D. Battaglia.
231 Preparing the Holy Body for the tomb, by A. del Sarto.
232 Faith girding a sword on a general, by P. del Vaga.
233 St. Jerome reading, by Spagnoletto.
234 Two Heads, by the same.
235 A Portrait in robes, with ermine, by F. Torbido.
236 Portrait of a Lady.
237 Portrait, by Riley.
238 Portrait of Pietro Francesco Mola, by himself.
239 Portrait of Vandyke. Sketch by himself.
240 Head, by F. Zucchero.
241 Head, by A. Jansens.
242 Portrait of Charles I.
243 Portrait of the first Prince of Orange.
244 Frederic, Duke of Saxony, by Holbein.
245 Philip, Archduke of Austria, by the same.
246 Portrait of an English Nobleman, with the George, or Jewel of the Order of the Garter.
247 Head, by Holbein.
248 A Father and two sons praying, by the same.
249 A Head, by the same.
250 A Head, by the same.

Third Compartment, right of Entrance.

251 Two Heads. A study, by Andrea Sacchi.
252 Architecture, by Viviani.
253 St. Christopher, by M. A. Buonarroti.
254 A Nativity.
255 Ditto.
256 The Flight into Egypt, by Lanfranco.
257 Christ and Two Disciples at Emmaus, by L. Carracci.
258 The Assumption of the Virgin, with a view of the city of Bologna, by A. Carracci.

259 A Butcher's shop, by the same[f].
260 Italian buffoon drinking, by the same.
261 A Dead Christ foreshortened, by L. Carracci.
262 St. Francis in a vision, supported by Angels, by A. Carracci.
263 Holy Family, by the same.
264 Octagonal Picture, on black marble, by the same.
265 Head of Christ, by the same.
266 The Good Samaritan, by S. Badalocchi.
267 The conveying Christ to the tomb.
268 Head.
269 Head.
270 Head.
271 A Picture for an altar-piece, by Spagnoletto.
272 A Master and his scholar, by G. Douw.
273 A Landscape, by P. F. Mola.
274 The Last Supper, (a Sketch,) by P. Mola.
275 A Landscape, by the same.
276 Large Picture of Susannah and the Elders, by A. Carracci.
277 Nymph bathing, on copper, by D. Arpino.
278 Adam and Eve driven from Paradise, by the same.
279 A Martyrdom, (a Sketch,) by Vandyke.
280 Diana and Nymphs, (a Sketch,) by N. del Abate.
281 Raising of Lazarus.
282 A Pilgrim, half-length.
283 Holy Family, by B. Schidone.
284 Marriage of St. Katharine, by the same.
285 The Entombing of Christ, by the same.
286 The Burning of Troy, by B. Van Orlay.
287 Portrait of Maria Robusti, by P. Bourdon.
288 David and Goliah, (a Study,) by M. A. Buonarroti.
289 A Small figure of Christ, bound. By a Scholar of the Carracci.
290 A Nativity, by Ciro Ferri, a scholar of Pietro Cortona, of the Roman School.
291 Cattle driven off, and a distant fire; of the Genoese School, by G. Castiglione.
292 Subject unknown, by the same.
293 Christ driving the cattle out of the Temple, by the same.
294 A Nativity, by C. Ferri.
295 A Figure representing Ceres.

The upper portion of this library, which is 142 feet in length, 30 in width, and 37 in height, contains a magnificent collection of books, including those of Archbishop Wake, the Earl of Orrery, and Dean Aldrich; nor is it wanting in coins, or prints, or original drawings by the early masters; and the admirers of ancient sculpture will be gratified with two undoubted specimens of Greek workmanship—one in bronze, of Marcus Modius, a physician, given by Lord Frederick Campbell; the other in marble, a whole-length female figure, with a smaller figure of a boy, dug up in Macedonia, and procured at the time and on the spot by Mr. Mackenzie, a stu-

[f] The artist has, in this picture, most successfully pourtrayed the features of all the members of his family, in the garb of butchers, to check the conceit of his mother, who was excessively proud of her sons.

dent of this house, who presented it to the college in 1805.

Canterbury Gate.

The stranger will probably leave Christ Church by CANTERBURY GATE, so called from its being the entrance to a smaller quadrangle, built on the site of what once was Canterbury College,—a site that may still claim an interest from the circumstance of Wicliffe having been once the warden, and Sir Thomas More a student there. The original buildings of Canterbury College or Hall were removed about 1770, and shortly after, the present square was erected, chiefly by the liberality of Dr. Robinson, Archbishop of Armagh, who gave four thou-

sand pounds for the purpose. The Doric gateway was from a design of the elder Mr. Wyatt, and erected in 1778.

Continuing in a direct line eastward from Christ Church, the first academical building that occurs will be CORPUS CHRISTI COLLEGE.

Arms of Christ Church.

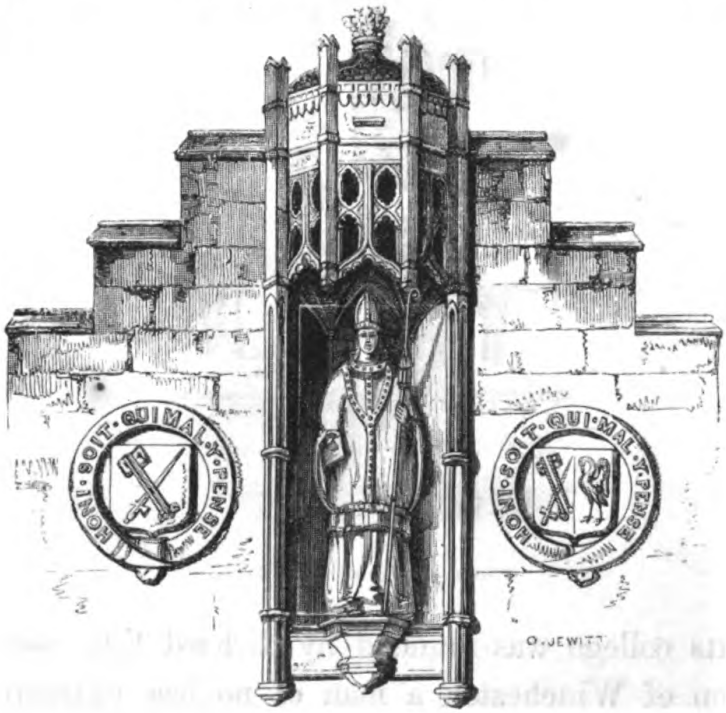
CORPUS CHRISTI COLLEGE,

Bishop Fox (of Winchester) founded the college, 1516.
Dr. Turner (President) erected the new building, 1706.

The Gateway, Corpus Christi College.

THIS college was founded by Richard Fox, sometime Bishop of Winchester, a man of no less extraordinary talent than piety. He was born near Grantham, in Lincolnshire, educated at Magdalene College, Oxford, but being compelled by the plague to leave this University, entered at Pembroke Hall, Cambridge, of which society he afterwards became Master. On what account, except it was for the acquisition of knowledge, he left England, history does not inform us, but it appears that

he was in France at the time that Henry, Earl of Richmond, afterwards Henry VII., was meditating his descent on England; and being introduced to that prince, his abilities and aptitude for business soon gained his confidence, and the result was his successful employment in several negotiations of importance. When the battle of Bosworth, in 1485, had placed Henry on the throne, the rise of Fox was as rapid as it had been deserved. He was promoted first to Exeter, then to Bath and Wells, then to Durham, and in 1500 to Winchester;



Statue of the Founder.

and he continued in favour with Henry till his death, being appointed one of the executors of his will, as he had before been selected to be a sponsor to his son, afterwards Henry VIII. On the accession of the young king, Fox appears to have lost his influence, for in 1515 he is said to have retired altogether from the

J. Mackenzie — J. Le Keux

THE QUADRANGLE OF DOMINUS (TERRAE FILII) COLLEGE.

court; a step which may probably be considered a strong proof of his foresight, if not of his good principles, since the fate of all Henry's after favourites sufficiently proved the king's utter disregard of every merit, save that of ministering to his own lawless and ungovernable passions.

From the period of Bishop Fox's retirement from more public life, his time and means appear to have been devoted to the service of God and of his fellow-creatures. His generosity induced him to expend large sums in the improvement of his episcopal residence, or the adornment of his cathedral church; whilst, besides endowing free-schools at Taunton in Somersetshire, and at Grantham in Lincolnshire, he founded Corpus Christi College, which at once rose into celebrity, principally from the sagacity of Fox, who, perceiving the general improvement in the public taste, and the growing importance of classical literature, took care to appoint to his newly-founded college, public readers in the Greek and Latin languages, whose lectures, there is reason to believe, were open to all students in the University. It may not be out of place here to state, that Bishop Fox originally intended his college only as a seminary for the priory of St. Swithin at Winchester, but his friend Oldham, Bishop of Exeter, who foresaw the destruction that was about to overwhelm the monastic establishments, dissuaded him. "What, my Lord," said he, "shall we build houses and provide livelihoods for a company of monks, whose end and fall we ourselves may live to see? No, it is more meet a great deal, that we should have care to provide for the increase of learning, and for such as shall do good to the Church and commonwealth."

Bishop Fox died in 1528, and was buried at Winchester, in a sepulchral chapel erected by himself. The extent of his munificence may be collected from an anecdote related by a Roman Catholic writer who attended at his funeral. "No less," he says, "than two hundred and twenty persons were fed every day at his table, to each of whom he left maintenance for a year after his decease, and a some of money." Harpsfield places this at 20*l.*, —no inconsiderable sum in those days,—and which was bestowed on each individual. For some years previously to his death he had entirely lost his sight.

Entering Corpus by the great gateway, over which, on the outside of the tower, is a curious piece of sculpture of angels bearing the Host, or Corpus Christi, in a monstrance, with the arms of the founder and his see on a shield on either side; and the vaulted roof of which, with its beautiful tracery, must not be passed over without inspection,—the visitor has on the right the rooms of the scholars, and in front a portion of the President's lodgings, over which is the library. The chapel is in the south-east corner, the entrance being in the passage dividing the large quadrangle from the cloisters and new building. In the centre of the quadrangle is a cylindrical dial, constructed in 1605 by a Fellow of this house, Charles Turnbull; over which are the armorial bearings of King Henry VII., the University, the Founder, and Hugh Oldham, surmounted by a pelican, the badge of the Founder. On the left is the College Hall, a fine room, fifty feet by twenty-five, and of which the timber roof may be considered a genuine specimen of late Perpendicular work. This hall contains a few, but those good and interesting, portraits: namely, the Founder,

an original painting on panel; Bishop Oldham, an early benefactor; the late Bishop Burgess (of Salisbury); Lord Stowell, and the late Bishop of Llandaff, Dr. Copleston, (both formerly scholars of this house); the late Lord Tenterden, and Mr. Bucknall-Estcourt, late one of the representatives for the University.

The CHAPEL was built in 1517, but has since undergone various alterations,—it has altogether an air of heaviness as well as of solemnity: this probably arises from the erection of the cloisters on the south side, and

East End of Chapel.

the blocking up the east window, which have deprived it of much light. But the visitor will be repaid by seeing an altar-piece, which may be fairly ascribed to Rubens, and which was purchased from the collection of the Prince of Condé, and given to Corpus by the late Richard Worsley. A panelled ceiling in the style of the date of the chapel, was restored in 1843, in very good taste. In the chapel is a good brass eagle, the

gift of John Claymond, the first President. The founder's crosier is preserved in a cupboard in the chapel.

The LIBRARY occupies the first floor of the south side of the quadrangle, and joins on to the west end of the chapel,—a sort of gallery-pew, now used for the President's family, being made at the end looking down into the chapel. It was originally one of those upper chambers usual in domestic chapels, from which persons could see the elevation of the Host, and join in the service, without descending into the chapel itself. This library contains a valuable collection of rare printed books and manuscripts, the gift of various benefactors. Among the printed books is a complete set of the Aldine edition of the Classics, to which this library was one of the original subscribers; and they remained uncut, as sent from the printers, until the early part of the present century. The book-cases are well arranged, and there is some good oak carving, and ornamental plaster-work, of the time of James I. At the west end is a separate chamber for the archives, in which some valuable manuscripts are preserved.

Passing under the cloisters, the resting-place of many learned and amiable men, we arrive at Turner's Building, a very handsome pile, containing sets of Fellows' rooms, and so called from the President, Thomas Turner, who erected it, at an expense of six thousand pounds, in 1706. It is said that Dean Aldrich gave the design. In the centre of this building is an entrance to the college garden, which, though small, has a good view into the meadows belonging to the college, the whole being bounded by the Broad Walk and Avenue of Christ Church. On the terrace of Corpus garden may

also be seen traces of the old city walls of Oxford, which form a boundary between the college and the garden of the Margaret Professor of Divinity in Christ Church.

Turner's Building.

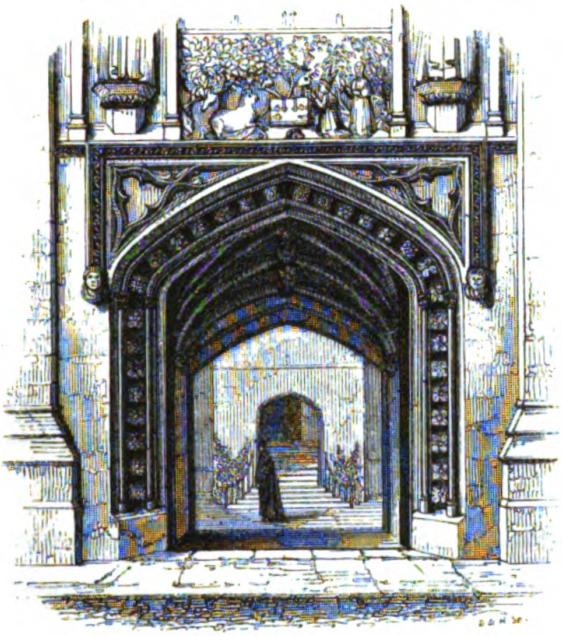
This college is possessed of one of the three crosiers preserved in Oxford,—the two others being at New College and St. John's. Bishop Fox's is in excellent preservation, elaborately ornamented in the usual style of jeweller's work in the fifteenth century. Here also is some very curious ancient plate,—particularly a pix of exquisite beauty, and some sets of spoons, the handles of which have the owl, borne as the arms of Hugh Oldham, Bishop of Exeter, the friend of the Founder. This plate is kept in the President's house, and permission must be asked before it can be seen. In the gateway-tower is the Founder's chamber, with a rich ceiling and cornice of the time of Henry VIII. It was originally intended for

the President's lodging, commanding a view of the entrance of the college. This was the usual custom before the Reformation in the colleges of Oxford and Cambridge. Similar chambers have lately been restored at Magdalen College.

It will add to the interest taken by the visitor of this college, to remind him of a few of the eminent men who have been educated within its walls:—Ludovicus Vives, Cardinal Pole, Dr. Claymund, afterwards president of Magdalen College, Dr. Rainolds and Dr. Jackson, eminent divines, Bishop Jewell, "the judicious" Hooker, Twyne the Historian, the "ever-memorable" John Hales, Pocock the Orientalist, Chishul, Fiddes, author of the Life of Wolsey, Dr. John Burton, an able scholar, Dean Milles, Sir Ashton Lever; and in recent times, Bishops Copleston of Llandaff and Phillpotts of Exeter, Judge Abbot, afterwards Lord Tenterden, Sir William Scott, afterwards Lord Stowell, and the well-known Geologist, Dr. Buckland, all of whom were scholars on the foundation of this college.

MERTON COLLEGE.

Walter de Merton founded the college, 1264.
Bishop Rede built the library about 1380.
Transepts completed, 1424. Tower completed about 1450.
The great quadrangle built in 1610.

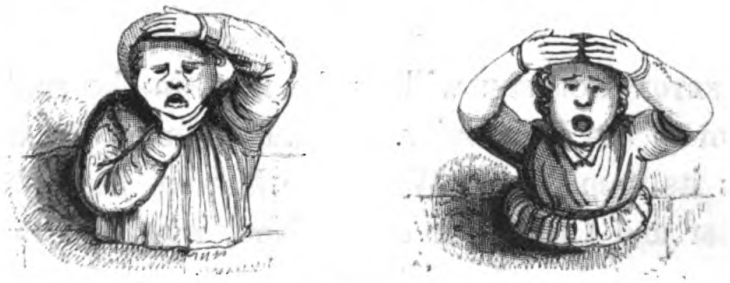


Entrance-Gateway, Merton College.*

MERTON COLLEGE will be the next in the route of a visitor to the University. It was founded by, and derives its name from, Walter de Merton, Bishop of Rochester and Chancellor of England, who died in 1277. It may not here be out of place to mention, that as several portions of this college are doubtless among the most ancient academical buildings in the University, so is the establishment entitled, at least as far as documen-

* Over the gateway in front of the tower are figures of Henry III. and Walter de Merton, under Gothic canopies, and between them a remarkable ancient piece of sculpture of the preaching of St. John in the wilderness. The Founder is represented in an attitude of piety, listening to the patron Saint. This tower was built in 1416, by Warden Rodbourne, but altered by Mr. Blore in his restorations.

tary evidence can prove it, to priority, in respect to its foundation, over all other collegiate establishments; and the original statutes of Merton appear to have formed a model for the regulations devised by the founders of all succeeding bodies both in this and the sister University. The date of the first copy of the statutes is 1264; the last dates 1274, when the corporation consisted of a warden, chaplains, and as many scholars as the funds of the college could maintain, at an allowance of fifty shillings[b] each. The Post-masters were added to the foundation by Chancellor Wylliott, 1370, as a separate body of poor student-boys, to be kept in a hall which still stands opposite the college-gate, governed by one of the fellows. For a brief period in Henry the Seventh's reign, the Post-masters were selected for their musical qualifications, and an organ and choral service, for which the Founder had made no provision, was established; but this endeavour failed, and the organ was exchanged in the reign of Elizabeth for a pair of globes.

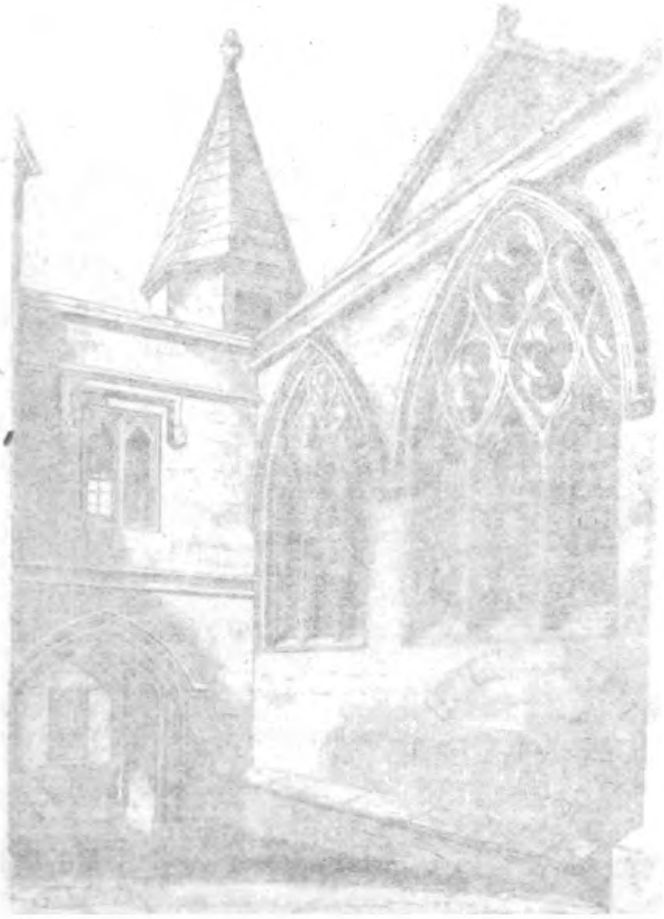


Gurgoyles, or Waterspouts, A.D. 1277.

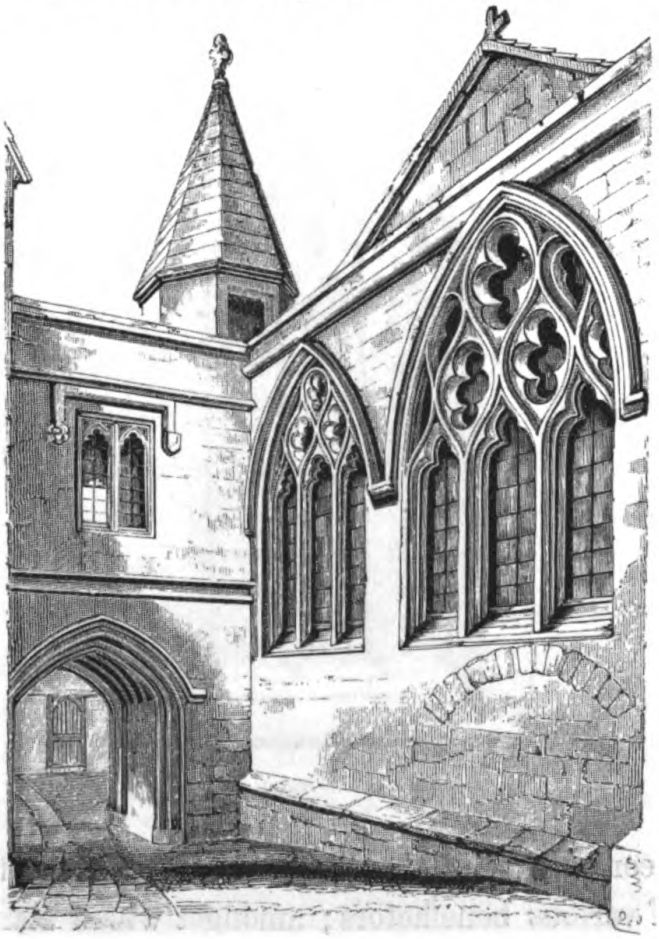
There are many parts of Merton which are extremely interesting, but among these the CHAPEL demands the first place, and will not fail to strike the observant visitor, whilst passing on from Corpus, as a building of peculiar beauty. The tower, it will be seen, was

[b] Equal to about fifty pounds of our money.

F. Mackenzie. J. Le Keux.

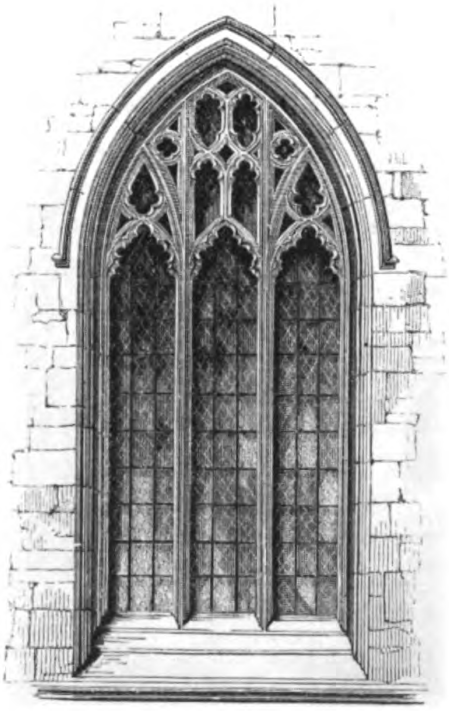


originally intended to form the centre of a cross, but the nave and side-aisles were never completed, although the commencement of the centre and side-arches is clearly visible, and the drip or ledge-stone for the roofing remains as originally fixed. At present the building consists of the choir, the transepts, and the tower; and of these, both the exterior and interior will amply repay an attentive survey. Passing from the grove to the great gate of the college, the various dates of the building will be clearly discernible: and his attention is likely to be arrested by the very singular and grotesque GURGOYLES, or waterspouts, on the sides of the chapel, projecting from the cornice over each of the buttresses.



Exterior of the Vestry, A.D. 1310.

The choir was erected before the year 1277, when the high altar was dedicated, as appears from the bursar's accounts, preserved in the treasury. The vestry (now used as the brewhouse) was added in 1310. (See p. 45.) The windows, with their flowing tracery, have fortunately been preserved. The arches of the tower, and the small arches intended to have opened into the aisles of the nave, and the foundations of the transepts were laid in 1330; the work was carried on at intervals during the whole succeeding century, as funds came to hand; and in 1424, all but the top of the tower being completed, it was re-dedicated with great pomp, "in honour of God, St. Mary, and St. John the Baptist."



Side-window of Ante-chapel, A.D. 1424.

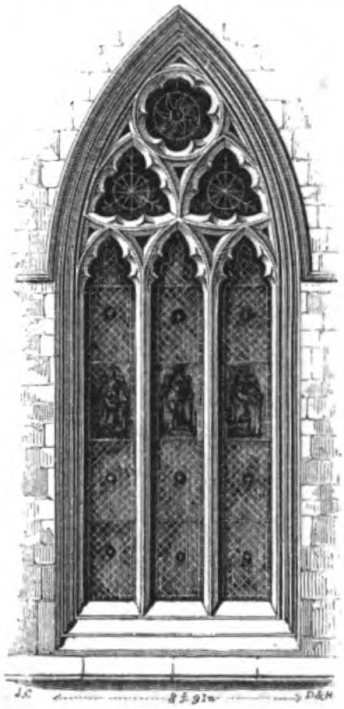
This completion of the work was effected at the expense of various benefactors; amongst whom stand conspicuous Archbishop Arundel and Dr. John Kempe, then

a Fellow of the college, afterwards successively Bishop of Rochester, Chichester, and London, Archbishop of York and Canterbury, and a Cardinal.

North Doorway of Chapel, A.D. 1424.

It will be impossible for any visitor to enter the interior of the chapel without admiring the beautiful proportions of the piers which support the tower. They are now seen to great advantage from a judicious removal of a ceiling, which having given place to an open gallery, brings to view the curiously carved oak lantern, which is no less beautiful than uncommon. In this ante-chapel, if it may be so called, the attention should be drawn to a very beautiful double piscina in the south wall, and to some extremely interesting fragments of painted glass in the large west window, brought, in all probability, from the noble east window in the choir, when, in 1702, it was filled with modern glass by Price, who, at the cost of Alexander Fisher and Dr. Lydall, then warden, represented, in six compartments,

(barbarously made to look like so many pictures, in gilded frames,) the principal events in our Saviour's life, and for which he received £260. On entering the choir, the eye is immediately arrested by fourteen windows, seven on either side, of the most beautiful Decorated work and proportions; these windows are of four different patterns, the series recommencing after the fourth; whilst the east window affords a splendid example of what is commonly called the Catherine-wheel.



Side Window of Choir, A.D. 1277.

The head of this window and the side-windows have retained their original stained glass of the same age as the stonework, and afford one of the best examples of the glazing of the Decorated style now remaining in England. Anthony Wood, who was a Fellow of this college, has recorded the date of the glass from the college records, A.D. 1283, the gift of Henry de Mannesfeld, then a Fellow of the college, afterwards Dean of Lincoln and Chancellor of the University, who died in 1328. His figure, kneeling, with a scroll inscribed with his name, is many times repeated in the glass.

Finial from the Sedilia, A.D. 1277.

The sedilia, stalls, and desks, and the flooring of the chapel, were restored under the directions of Mr. Butterfield in 1854;

F. Mackenzie. J.H. Le Keux.

THE NORTHERN AISLE OF THE INTERIOR OF ST. CHARLES OR BOSLADEN.

and the ceiling reconstructed, and richly decorated with foliage and groups of figures, chiefly by the hand of Mr. Pollen, then a Fellow of the college.

On the steps of the altar-platform the admirer of ancient brass memorials will find two, more than commonly perfect, and of great interest and beauty. One, which has the effigies of two ecclesiastics under canopies

John Bloxham, and John Whytton.

Warden Sever.

of tabernacle-work, represents John Bloxham, a former warden, and John Whytton, rector of Woodeaton, at whose cost this record of himself and his friend was executed; the other is a full-length portrait of Henry

Sever, also warden of, and a very munificent benefactor to, the college. The date of the former is about 1387, that of the latter 1471. These have been relaid in modern stone slabs, under the direction of Mr. Butterfield. The original slabs of Purbeck marble, with the matrices of the brasses, are placed in the pavement of the ante-chapel.

In the centre of the chapel is a handsome brass lettern of the fifteenth century, with the inscription, "Orate pro anima Johannis Martok," and the dolphin of Warden Fitzjames, 1482—1507. Over the altar is a painting of the Crucifixion of the Venetian school.

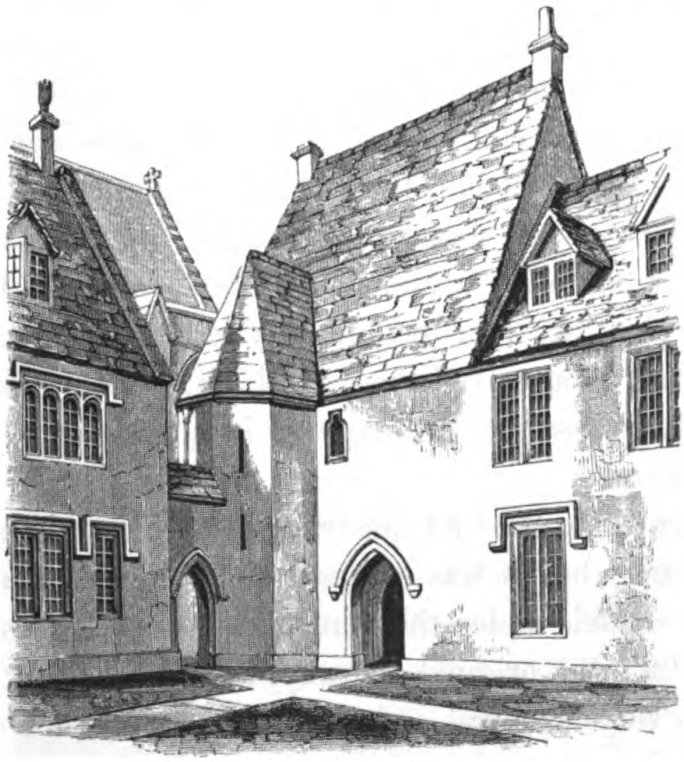
In the ante-chapel, the monument of Sir Henry Savile, which contains a view of Merton and of Eton Colleges as they appeared in 1621, must not be overlooked; nor that of Sir Thomas Bodley, the founder of the celebrated library that bears his name, and which has acquired for his memory the gratitude and respect of all who are able to appreciate the vast benefits afforded to literature by his exertions and munificence. Attention should also be called to an inscription (over the double piscina) to Bishop Earle, the faithful friend and servant of King Charles I., afterwards Bishop of Salisbury, and the author of an amusing little volume of "Characters," which led the way to a vast number of imitators in the seventeenth century. Near the north door is the tomb of Antony Wood: "Antiquarius, ob. 1695."

In the ante-chapel, near the north door, is a handsome new font, in the style of the choir, designed by Mr. Butterfield.

This chapel is also the parish church of St. John the Baptist. Strictly speaking, the choir is the college

chapel, and the transept or ante-chapel is the parish church, but of late the college have liberally allowed the parish the use of the choir.

Merton affords also some of the most ancient specimens of domestic architecture in Oxford. Entering at the great gate, which, as well as the entire north front of the college, has been refaced within the last few years, the warden's lodgings are on the left hand; to the right, the chapel, with its splendid wheel-window. Passing through a small court, on the right of which stands the treasury, or archive-room, a fire-proof building of the



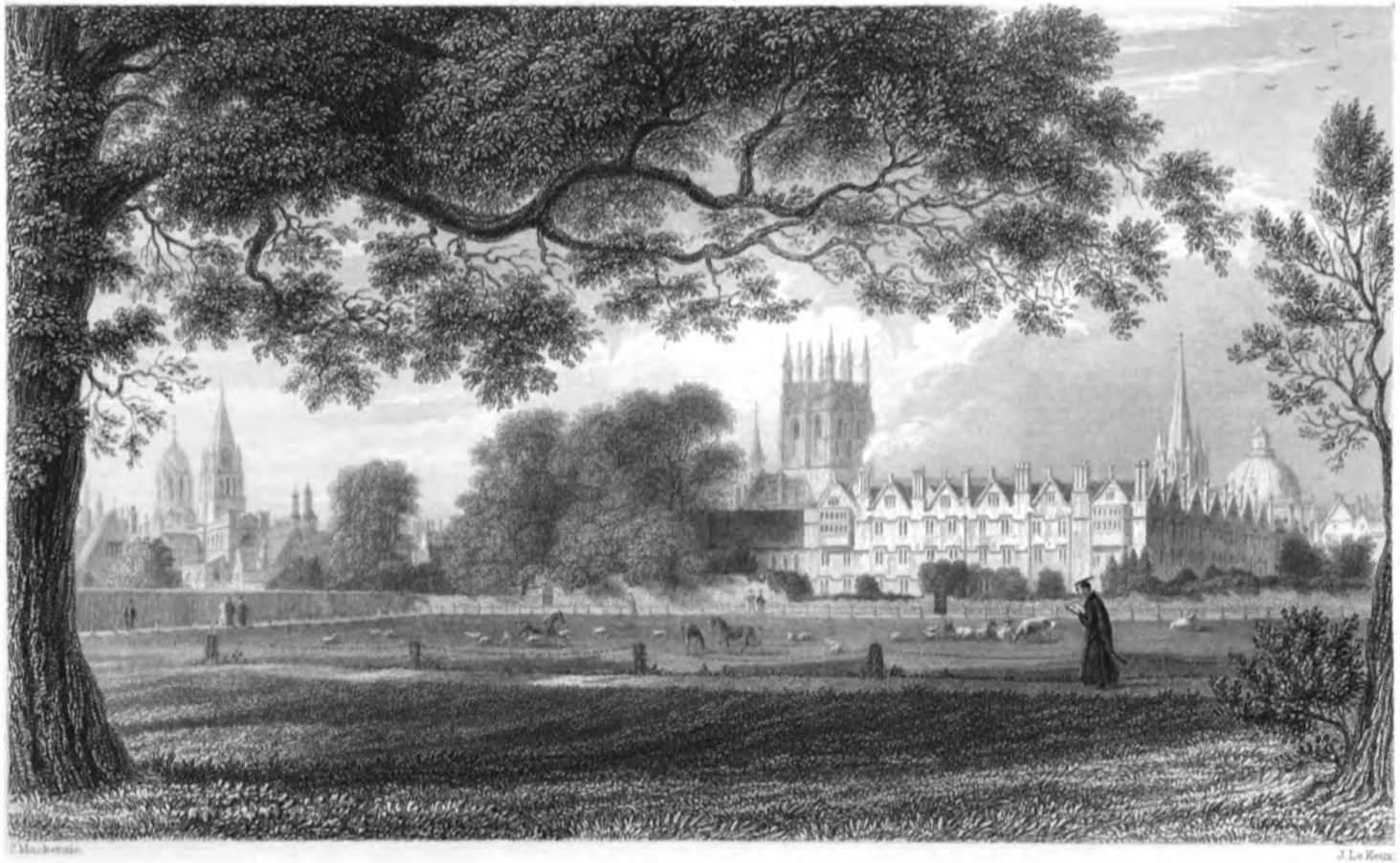
The Treasury, &c., c. 1270.

thirteenth century, the high-pitched ashlar roof of which is extremely curious, the visitor enters a small quadrangle of early date, popularly called "Mob Quad." On the south and west sides of it is the LIBRARY, founded

and built at the latter end of the fourteenth century, by William Rede, Bishop of Chichester, who was, as is said, his own architect. Certain it is, that it is one of the earliest, and perhaps now the most genuine ancient library in this kingdom, and as such will be interesting to every lover of literature and antiquity. The windows on the east side also retain their original painted glass, with quarries ornamented with different patterns, and in each window a small panel with the Lamb and Flag. The original encaustic paving-tiles remain, with patterns on them of the fourteenth or fifteenth century. The library has a good boarded ceiling of the fifteenth century, divided by mouldings into small square panels, with bosses on the intersections, painted with small shields of arms of benefactors. This ceiling has been altered in different places, to admit the insertion of dormer windows, about the time of James I. At the east end of the library is an oriel window filled with curious Dutch painted glass, with figures of the Virtues and Vices, and other small groups, and the date, 1598. Some fine illuminated manuscripts are exposed in a glass case under this window.

Returning to the first quadrangle, the HALL is on the right hand; but it was stripped of its ancient character when re-fitted, under the care of Mr. Wyatt, about the year 1800: the original doorway, and the old oak door, with its very beautiful and remarkable iron-work of the fourteenth century, have been preserved. In the hall are portraits of Walter de Merton, Duns Scotus, Shute Barrington, Bishop of Durham, Mr. Justice Rooke, Bishop Jewell, and Bishop Denison.

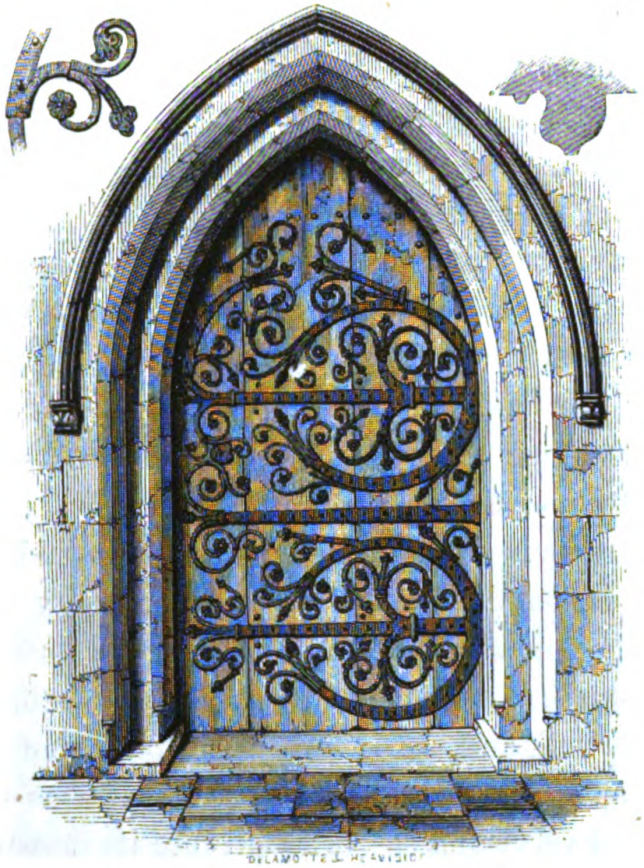
The warden's lodgings were partly modernized soon



J. Mackenzie. J. Le Keux.

GENERAL VIEW OF THE HAMPTON COURT.

after the Restoration, and have since lost all traces of



Doorway of the Hall, c. 1320.

their original form by the intervention of modern restoration, and the sacrifice of antiquity to convenience.

Here the Emperor of Russia and his sister, together with a numerous suite, were most hospitably entertained when the allied sovereigns visited this country in 1814, and his Imperial Majesty was pleased to testify his sense of the attention shewn to himself and his illustrious relative, by presenting to the society a superb vase of Malachite, which now stands in the entrance-hall of the warden's lodgings.

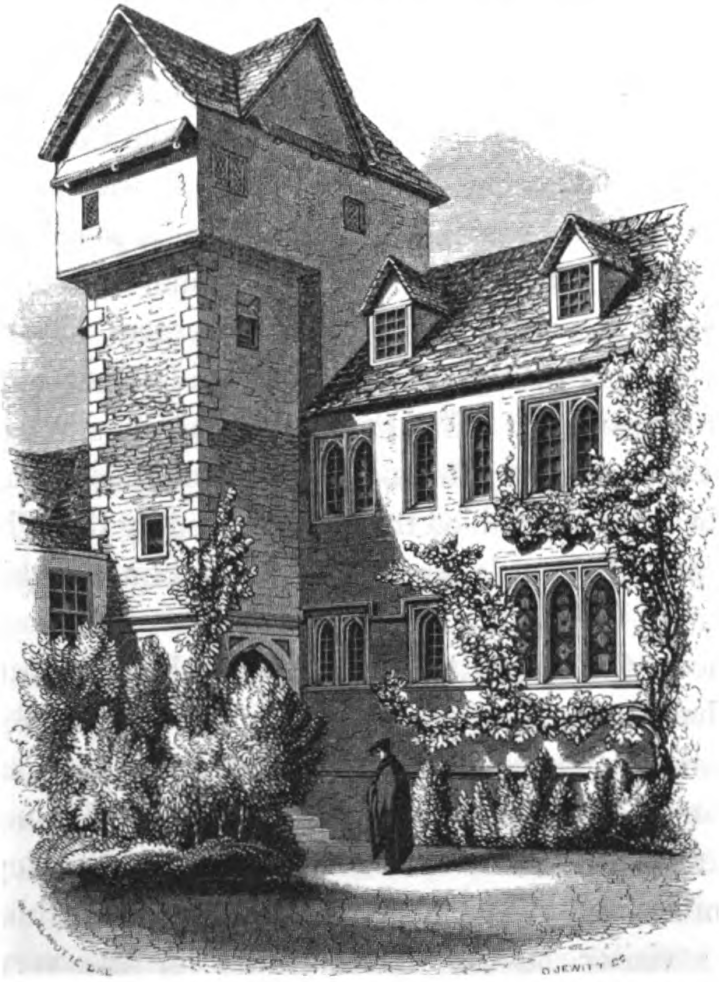
Passing through a noble archway of the time of Henry VII., the vaulted and ribbed roof of which, with the

signs of the zodiac on the bosses, and the arms of Henry VII. in place of the sun in the centre, will not fail to invite attention—we enter the second and largest quadrangle, which is a good specimen of the debased style of James I. Here we have the Schools' tower in miniature, but the whole, barbarous as the mixture of styles may be, is not unpleasing, and the view to be obtained on the south side from the meadows, or that from the college-garden, is of surpassing beauty. The garden, which was laid out by Gilpin, is enclosed by a portion of the old city wall, occupying the south-east angle of the original fortification. A terrace-walk is now made on the mound immediately within the wall, and nearly level with the top of it. The bastions, or towers, are taken advantage of as recesses for seats. Everything seems to fall into its proper place, and to harmonize so perfectly, that we know not any point from which the stranger can derive a more satisfactory or appropriate notion of the quiet repose and gentlemanly enjoyment of a literary and collegiate life, than in the beautiful and picturesque appearance of Merton College from the meadow and garden.

Arms of Henry VII.

ST. ALBAN'S HALL.

Founded by Robert de St. Alban in 1230.



The Bell-Tower, &c

PROCEEDING a few yards eastward, we arrive at St. Alban's Hall, an ancient place of residence for students, deriving its name from Robert de St. Alban, a citizen of Oxford, who lived as early as the reign of King John, and who probably built the original edifice for his own residence. To this, in the reign of Henry VI. was united

Nunne Hall, and both becoming the property of the nuns of Littlemore, near Oxford, they were given by Henry VIII. to his own physician, Dr. George Owen, and subsequently conveyed to Merton College, who are to this day the lords of the property, and receive a quit-rent from the Hall, although the privilege of appointing a Principal in common with all the others, (Edmund Hall excepted,) has long been ceded to the Chancellor of the University. The front of this hall was rebuilt in 1600, chiefly from a legacy left for the especial purpose by Benedict Barnham, once a commoner of the house, and subsequently a citizen and alderman of London. His arms, quartering those of Bracebridge, are still over the entrance-gate. The Principal's lodgings, which are placed between the gate and the walls of Merton gardens, have been greatly added to and improved by Dr. Whately, Principal, afterwards Archbishop of Dublin, and his successor, Dr. Cardwell.

Among the eminent men who have been educated at this hall are—Massinger, the dramatic poet, Speaker Lenthall, Sir Thomas Higgins, Zachary Bogan, a learned Puritan of the seventeenth century, and Dr. Venner, the physician, afterwards of Bath. Dr. Peter Elmsley, the celebrated Greek scholar, was also Principal of this hall.

The visitor having taken a view of the very picturesque bell-tower from the quadrangle of the hall, must now retrace a few steps, and passing Corpus turn towards the High-street, when he arrives at Oriel.

ORIEL COLLEGE.

Founded by Edward II., 1326.
The College re-built, 1640.
The Library erected, 1788.

THIS college owes its origin to Adam de Brom, almoner to King Edward II. De Brom is said to have been one of the clerks in chancery, rector of Hanworth in Middlesex, chancellor of Durham, and archdeacon of Stow. Being also rector of St. Mary's in Oxford, a desire to extend the advantages of education in a place already devoted to the study of science and theology, was not unnatural, and accordingly, in 1324 he obtained a charter from his sovereign, authorizing the foundation of a college of scholars in honour of the Virgin Mary. These scholars were to be governed by a rector of their own election, and their duty was to study theology: some were to devote themselves to canon law, or to pursue logic and civil law, in order to their greater proficiency in canon law and theology.

The unhappy distractions that prevailed during the reign of the second Edward, were not without their effect on De Brom's new project. The king's almoner probably wanted the means of carrying out his pious design to the extent he had originally contemplated; and the tradition is, that the monarch having vowed in one of his extremities of distress, that he would found a college or house to the honour of the Virgin, and conscious of his inability to do so, under existing circumstances, with suitable munificence, gladly availed himself of his almoner's proposal to surrender his newly-endowed college.

By this arrangement either party derived advantage. The college obtained the benefit of the royal countenance, and such additional revenue as the necessities of the king would permit him to bestow, whilst the sovereign fulfilled his promise to the Virgin, and became the founder of an establishment dedicated to her honour, and destined to bear her name.

Be this tradition true or not, certain it is, that on the 21st of January, 1325-6, (19 Edward II.,) the king executed a charter of foundation, enlarging the powers originally conferred on the society, and appointing Adam de Brom the first provost. And on the same day are dated the first statutes, which, like the charter, emanated from the monarch, and are authenticated by the great seal of England. These statutes, following the precedent of Walter de Merton, whose statutes for his own college appear to have been copied by all succeeding founders till the time of William of Wykeham, permit the provost and eight or ten of the fellows to alter the old, or to frame new, statutes, tending to the preservation and well-being of the existing foundation.

The calamities that shortly after befell the unhappy monarch might have been fatal to his infant establishment, had not the Bishop of Lincoln, in whose diocese the University was situate, and who probably, in addition to a love for learning, felt no disinclination to extend his visitatorial power, taken it under his protection: and accordingly St. Mary's College, although founded by the king now about to be deposed, and governed by his almoner, was preserved through the bishop's influence, at that time all-powerful with the prevailing authorities. In four months only from the date of the original sta-

tutes, that is, on the 23rd of May, 1326, a second body of statutes was framed, in which the king is, it is true, still called the founder, but the Bishop of Lincoln is constituted visitor; and to the acquisition of this supreme authority we may not unreasonably ascribe the bishop's interposition, and the consequent safety of the college. It may as well here be stated, that after a solemn argument in the Court of Common Pleas, in 1726, the visitatorial power of the Bishop of Lincoln was set aside, and the royal authority restored. The college was incorporated by letters patent of James I., 1603, confirmed by act of parliament in 1606.

The site of the first building intended for St. Mary's College appears to have been the gift of the first founder. This was a spacious tenement called Tackley's Inn, situate between the west side of St. Mary Hall Lane, (now Oriel-street,) and the High-street, and an ancient portion of it is still visible in a court adjoining that street, and forms a part of the house immediately opposite to the lodgings of the Principal of Brasenose, in the cellars of which are still to be seen the remains of the original crypt, in excellent preservation.

When Edward II. gave to the college its new charter and statutes, he gave also the advowson of St. Mary's, with all the rights and purtenancies thereunto belonging. Amongst these was the *Manse*, which was appointed to be the habitation of the provost and fellows, who were, however, by the statutes allowed to occupy any other place, provided they could acquire a better and more suitable one *within the same parish.* The Manse consisted of what is now St. Mary Hall, which, with some five or six shops in front towards the High-street, formed the

rectory, and this was given by the king—probably all he had to give—for the support of the college and the service of the church.

It has been conjectured, and with much probability, that the scholars never removed from Tackley's Inn to St. Mary's Manse, having in view the acquisition of a new property on the site of which the college now stands, and from which it derives its name. This was a spacious mansion called *Le Oriole*, or *La Oriole*[a], then in the possession of Jacobus de Ispania, formerly chaplain to Queen Eleanor of Castile, who had originally bestowed it upon him for his life. It is not unlikely that Adam de Brom had previously made some arrangement with the chaplain, for in 1327, the first year of his reign, King Edward III. granted the *reversion* of the property to the college, and in 1328, J. de Ispania made over his *life-interest*,—the society thus becoming absolute possessors of the fee. It must not be

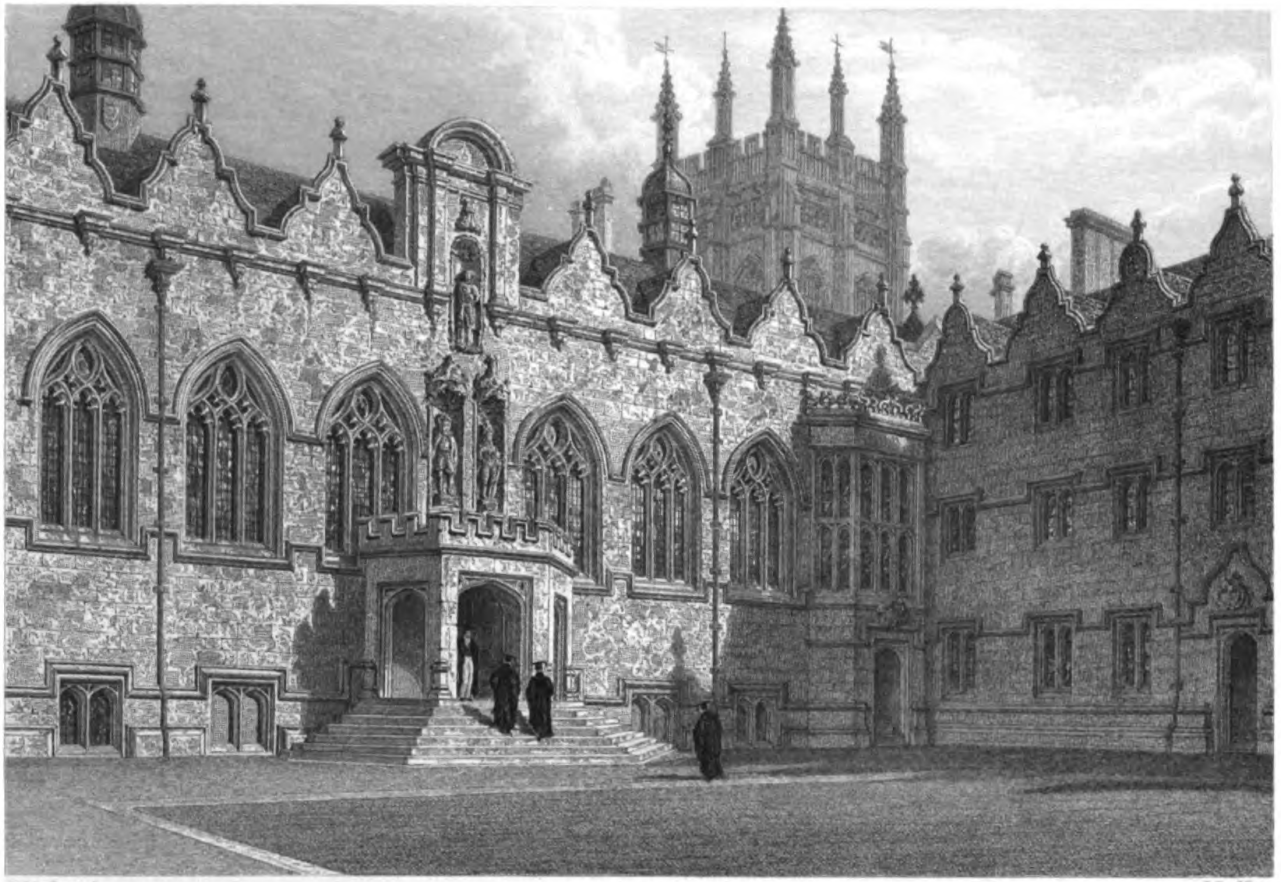
[a] On the etymology of ORIEL much curiosity has been excited, and many contradictory opinions advanced. Some have derived it from *oriolum*, a word frequently used by medieval writers for a porch or gateway, or rather the room over a gateway, which often contained a small chapel or oratory: the name was also applied to an upper chamber, a loft, or a gallery*. Some consider it to have been derived from a more than usually splendid eastern window, which formed a recess in the interior, and rendered the building conspicuous from without. Thus Chaucer,—

> "In her oryall she was
> Closyd well with royal glas:"

but Somner† tells us, that in his time there were not wanting antiquaries who considered it to be merely a corruption of *Aul-royal;* an opinion in some measure corroborated by several early deeds still extant. We have seen one which describes the society as "prepositus et scholares domus beate Marie Oxon collegii de oryell *alias aule regalis* vulgariter nuncupati." But we will leave this question to the consideration and sagacity of the reader.

* Respecting the uses of the word *Oriel*, see the "Domestic Architecture of the Middle Ages," vol. ii. p. 82.

† Antiquities of Canterbury, 1640, page 205.



F. Mackenzie J. Le Keux

MONUMENTS IN CAPEL, OR, GLOUCESTER

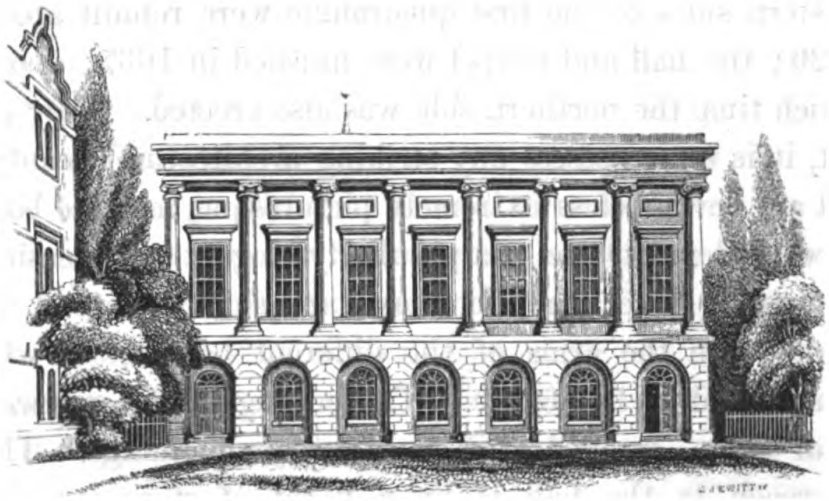
forgotten, that in the grant of the king, dated 17 Dec., 1 Edw. III., that monarch recognises his father as the *founder* of the college.

The buildings of Oriel may, without exception, be said to be comparatively modern. The southern and western sides of the first quadrangle were rebuilt about 1620; the hall and chapel were finished in 1637; about which time the northern side was also erected. They do not, it is true, possess any striking architectural beauty, but are nevertheless extremely picturesque, and the bold ogee battlements are of a peculiarly elegant and pleasing character. Over the doorways are shields carved in stone, with the arms of the different benefactors who contributed to the fabric. The ceiling of the gateway is of stone, groined with fan-tracery mouldings. The approach to the hall is by a flight of steps opposite the entrance, and a porch, over which are figures of the Virgin and Child, and of Edward II. and III., under canopies. The hall is 50 feet long and 20 feet wide. It has a good open bay-timber roof, with a louvre glazed, and a fine Gothic screen at the lower end, of modern work. The window at the end of the dais is blocked up: the hall contains portraits of Edward II., Queen Anne, the Duke of Beaufort, Bishop Butler, Sir Walter Raleigh, and Sir Thomas Routh. In the chapel is a bronze eagle, given by Mr. Napier in 1654.

Besides the outward or principal quadrangle, there is a second or inner one, formed of distinct, and somewhat irregular buildings. That on the eastern side was built in 1719, by Dr. John Robinson, bishop of London, who caused a motto in Runic characters to be placed on the front wall, (under the Latin inscription recording the

date,) MADR ER MOLDVR AVKI; the meaning of which is, *Man is but a heap of dust.*

The western wing was built in 1729, by the munificence of Dr. George Carter, Provost, who bequeathed his whole fortune to the college.



The Library.

This building was erected about 1788, from a design by the late James Wyatt, and comprises on the ground-floor two excellent common-rooms, and appropriate offices; above which are a spacious library and vestibule,—the elevation of the whole being peculiarly chaste and harmonious. In this library is an excellent collection of ancient and modern books; for besides the original collection belonging to the college, Edward Lord Leigh, sometime High Steward of the University, bequeathed his own valuable library, containing the best works in science and modern literature, as well as very many rare and valuable works on ancient art. Among the old books, the curious collector will here find a very extensive collection of the works of William Prynne, the well-known antiquary, and the most learned of the re-

publican party in the Great Rebellion, given by himself to this college, of which he had been a member; and among the number, a copy of his Parliamentary Records, of which it is believed that twenty-three copies only were saved from the Fire of London—a report which may account for the sum paid for the three volumes at the sale of the late Duke of Sussex, £155.

In the library are portraits of three bishops,—Morley, Ken, and Seth Ward.

In the common-room beneath this library is a painting by Vasari, well worthy of observation. The subject is a group of Italian poets. A print engraved from this picture by Hierome Cock, is known as one of considerable rarity [b].

Before we quit this college, it will be well to point out two very splendid specimens of ancient plate, which may be seen on application to the butler at proper hours. They are two cups,—one, of singular shape and beauty, given by King Edward II.; the other, a cocoa-nut set in silver gilt, the donation of Bishop Carpenter before 1476. These are engraved in Shaw's specimens of ancient plate.

Among the eminent men educated at this college, or who have been fellows of it, are—Archbishop Arundel, Bishop Pocock, Bishop Butler, the profound author of the "Analogy," Alexander Barclay, Sir Walter Raleigh, Scroggs and Holt, chief-justices, Dr. Edward Bentham, Dr. Joseph Warton, Bishop Copleston, Dr. Arnold; and amongst more recent celebrities we may be allowed to mention Archbishop Whately, Samuel Wilberforce, Bishop of Oxford, John Henry Newman, and Dr. Pusey.

[b] In this room there are also portraits of Dr. Eveleigh, Bishop Copleston, and Sir William Seymour, judge at Bombay.

ST. MARY HALL.

Founded by Oriel College in 1333.
The chapel built in 1640.
Greater part of hall rebuilt, 1830.

Front of St. Mary Hall.

Proceeding from Oriel northwards by Oriel-street, formerly known as Schydyard-street, or *vicus Schediasticorum*, from the writers and transcribers of *schedes*, sheets, or books, who lived in it, and afterwards St. Mary Hall Lane, the next object that will arrest the attention of the visitor will be St. Mary Hall, an offshoot, as we have seen, of the college he has just quitted, and which it adjoins. Originally a mere tenement inhabited by burgesses of the town, it became afterwards the manse belonging to St. Mary's Church, and continued in the occupation of the incumbents of the same church, until

both the one and the other were, with some houses opposite, in 1325 made over to Oriel College. It is not at all clear at what period this hall became a house for students, independent of Oriel, although it is said to have existed as such so early as 1333; the list of principals generally commences with William Croten in 1436: it is probable, however, that until the buildings were enlarged by the addition of another hall adjoining, called Bedell Hall, in the time of Henry VI., the students were not so numerous as to require a distinct principal, but were considered as members of Oriel College, and consequently under the superintendence of its provost[a].

By recent alterations, fellowships may be annexed to, or retained with, the principalship of any Hall, (not being a private Hall,) free from restrictions imposed generally on the tenure of fellowships.

The Hall and Chapel.

Our visitor is admitted by a passage, with an elegantly groined roof, in the western front, into an irregularly

[a] The kind and degree of connexion subsisting between Oriel College and St. Mary Hall, in the year 1545, is shewn by a document published by the (first) University Commissioners: Vol. i., Oriel College, p. 39.

built quadrangle of various ages, the most interesting features of which will be found in the south-eastern corner, comprising the dining-room, with the chapel above, erected on the site of Bedell Hall, by Dr. Saunders, principal, about the year 1640. The windows of the latter are worth notice, as exhibiting a more than usually interesting specimen of interlacing tracery, especially at so late a period. The windows of the dining-room are filled with shields of arms in painted glass.

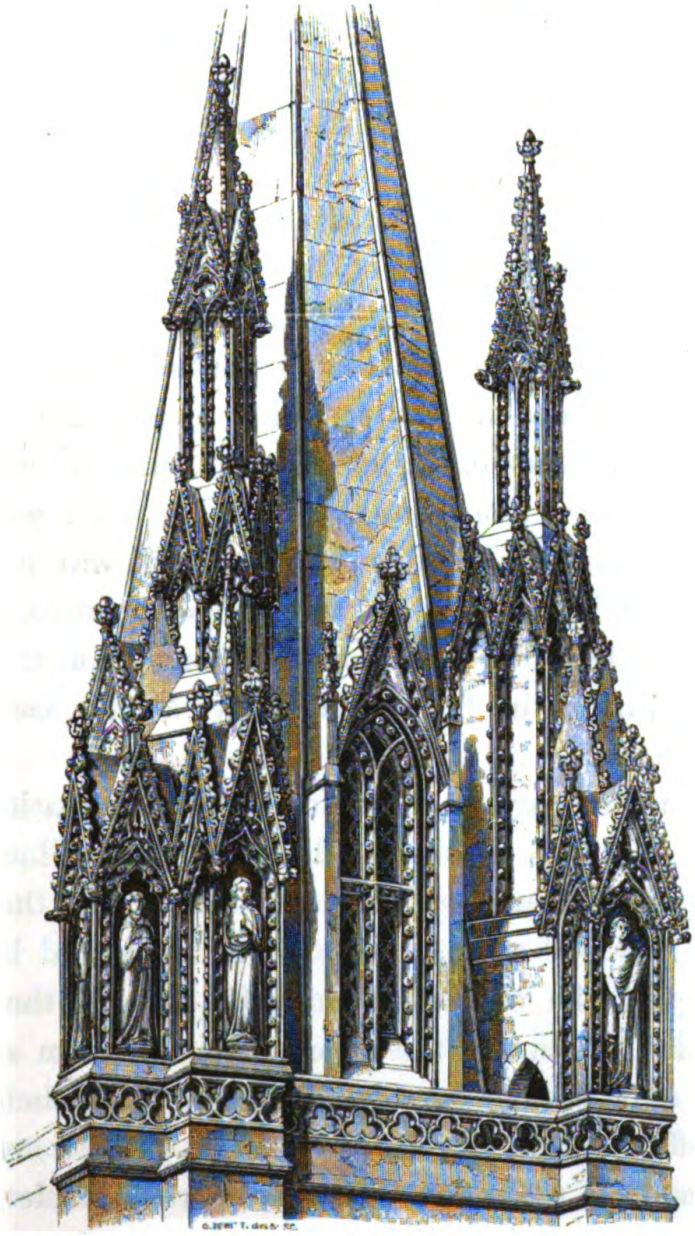
The eastern side was built about 1750, at the expense of Dr. King, principal, aided by the contributions of several noblemen and gentlemen educated here, and faced with stucco, nearly as it is now seen. The western front, with the principal's lodgings and other buildings of a more recent date, were erected by Dr. Dean, commenced about 1830, and continued by Dr. Hampden, (afterwards Bishop of Hereford,) who succeeded him in 1833.

Among the eminent men either educated at or connected with this hall, are—Cardinal Allen, who was principal in the time of Queen Mary, Henry Newlands, Bishop of Bangor, Sir Thomas More, Sir Christopher Hatton, Sandys and Fritwell, poets, Gabriel Powell, William Crope, translator of Sallust, Dr. Philip Bliss, editor of the *Athenæ Oxonienses*, &c.

Among the benefactors of the Hall have been John Oswald, Bishop of Raphoe; Dr. Thomas Nowell, Public Orator of the University; Dr. Thomas Dyke, who founded four scholarships in 1677; Dr. William King, principal, to whose memory there is a curious epitaph in the chapel drawn up by himself: he was buried in Ealing Church, Middlesex, but ordered his heart to be preserved in this chapel.

ST. MARY'S CHURCH.

Tower and spire built c. 1300.
Chancel built 1460; nave, c. 1488.



Pinnacles at the base of the Spire, c. 1300, restored in 1850.

LEAVING St. Mary Hall, and turning northwards, the eye is immediately arrested by the imposing beauty of

the tower of the parish church, or, as it is indeed, the church of the University, dedicated to St. Mary the Virgin. To do full justice to this elegant structure would require a more lengthened memoir than the scope of a work like the present can possibly admit: it must be sufficient to notice what are the more peculiarly interesting features of the building in its present state.

The part of the church first, probably, in point of interest to every visitor of the University, is the exquisitely beautiful tower and spire.

The panels and gables of the pinnacles testify to its date, being lined with a profusion of pomegranates, in honour of Eleanor of Castile, the mother of Edward II., in whose reign it appears probable the work was completed. The superintendent of the work was Eleanor's almoner, Adam de Brom, whose chapel beneath, on the western side of the tower-base was founded at this time, but rebuilt in the fifteenth century, at the same time with the nave.

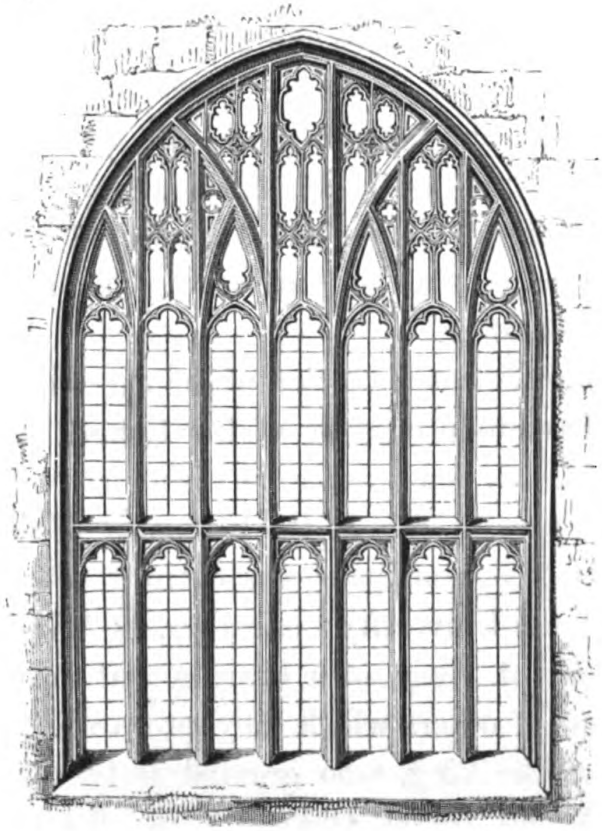
The upper part of the spire and the pinnacles were rebuilt in 1850, under the direction of Dr. Harington, Principal of Brasenose, Mr. J. C. Buckler being the architect. A second set of canopies was introduced between the top of the old niches and the base of the actual pinnacles, which had the effect of raising them six feet, which some persons consider to have injured their beautiful effect, by destroying the relative proportions of the spire and the pinnacles. The tower was considered in a dangerous state in 1856, and was repaired and bound together with iron rods, under the direction of Mr. Scott, in 1857, who also reopened the beautiful tower-arches,

HIGH STREET.

which now form a very elegant inner porch. In this porch, over the inner door, is a curious tomb of the fifteenth century, with a small brass, and various shields on which are a cross patée and a ton, cut in stone, to the memory of Edmund Croston, of Lancaster, Dec., 1507. On the west side of this porch is Adam de Brom's chapel, now fitted up as the Bishop's court, and used also as a robing-room for the Doctors. It contains an altar-tomb with a slab of Purbeck marble, and the matrix of a brass in it.

Of the more modern portion of the church, the chancel is said to have been built by Walter Lyhert, or Le Harte, Provost of Oriel, and afterwards Bishop of Norwich, who died in the year 1472. In the beginning of the reign of Henry VII. the remainder was entirely rebuilt, at the expense of the University; or rather, as Wood observes, "not solely at their own charges, but mostly by the benefactions of others which they procured." Amongst these were the king, who granted forty oaks, Arthur, Prince of Wales, Henry, Duke of York, afterwards Henry VIII., Charles VIII., king of France, with most of the bishops of the period. The architect of the new church was Sir Reginald Bray, who at that time filled the office of High Steward of the University. The large west window is much admired as a fine example of the Perpendicular English style: it would be greatly improved by painted glass, which in this situation might be only the shields of arms of the principal benefactors. A list of the arms with which the windows of this church were originally filled is given by Wood. Under the large window is the west door, in the spandrels of which are shields of the arms of Archbishop Chichelé, the Chan-

cellor of the University at the time it was reopened, in 1488.



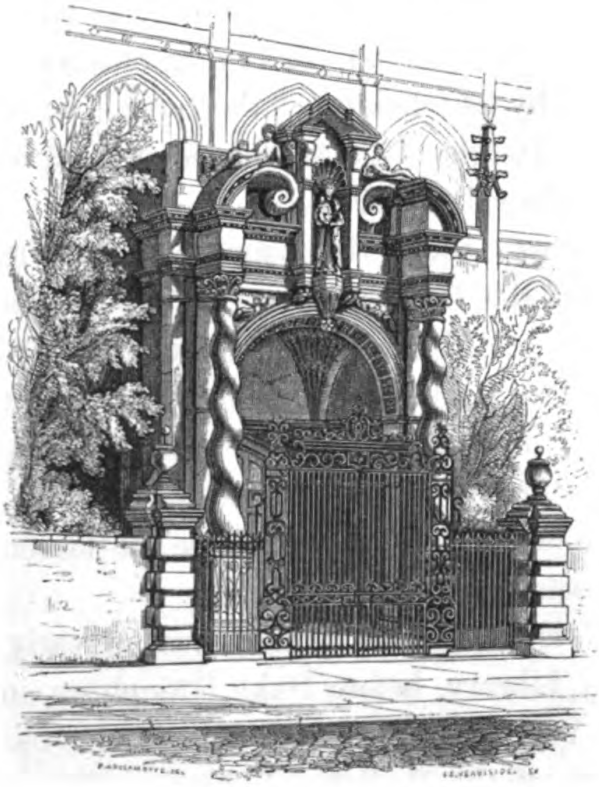
West Window, A.D. 1488.

The remains of the original reredos under the fine east window consist of a series of good Perpendicular niches and canopies, but the figures are destroyed and the lower part cut off, to accommodate the bad Italian woodwork. The chancel is unusually long and lofty, having fine windows on each side. The original stall-desks of panelled oak are preserved, and the three sedilia, with their canopies and cornice, ornamented with the vine-leaf and the Tudor-flower. A small vestry was rebuilt on the north side by the much-respected Charles Marriott, vicar, in 1852.

The restoration of the interior was made by Plowman, in 1827-8. The organ-screen was built, and the font executed, at the expense of the Provost of Oriel, Dr. Hawkins, for many years vicar of this parish.

Near this font is a marble tablet supported by two figures of Indians, executed by Flaxman, to the memory of Sir William Jones.

It remains only to add, that the porch immediately facing Oriel-street was erected in 1637, by Dr. Morgan Owen, chaplain to Archbishop Laud, at an expense of £230. Over it is a statue of the Virgin with the Child in her arms, holding a small crucifix; which at the time



The Porch, A.D. 1637.

of its erection gave such offence to the Puritans, that it was included in the articles of impeachment against the Archbishop.

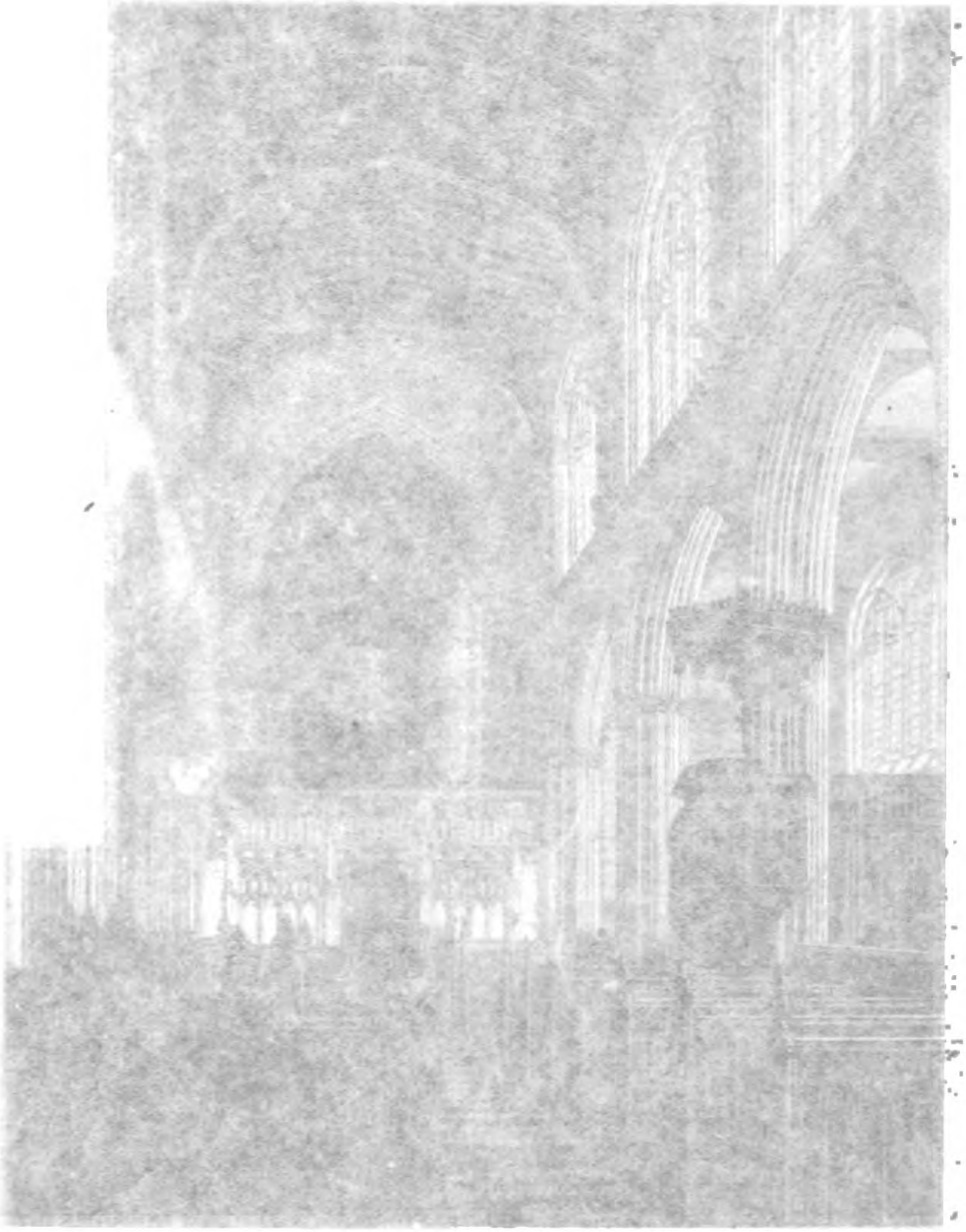
The eastern window of the south aisle was filled with painted glass executed by Wailes, from a design by Mr. A. W. Pugin, in memory of Mr. Bartley, a commoner of Oriel College, in 1843, and another on the south side in memory of his sister, in 1846. It is to be hoped that this excellent plan will be generally followed, of erecting memorial windows of painted glass to ornament the church, instead of the hideous distortions of black and white marble which have for so many years been employed to disfigure the walls. It is an ancient practice, for the revival of which we are chiefly indebted to the valuable work of Mr. Markland.

The measurements of the church are as follow: length of nave, 94 feet by 54, including side-aisles; of the chancel, 68 by 24; height of the nave, 70; of the side-aisles, 50. Height of the steeple from the ground to the summit of the spire, 180 feet.

On the north side of the chancel is a building assigned to the use of the University, as a congregation-house, at a very early period, since a deed executed on this site in the year 1201 is said to be "given in our house of congregation;" and among the Patent Rolls, in the Tower of London, is preserved an exemplification and confirmation of the original use of this house for the congregation of all the scholars of the University.

Over it is a chamber which was in early days the University Library, before Duke Humphrey, in the time of Henry VII., built the room over the Divinity School, now a part of the Bodleian Library. This chamber is still preserved for academical use;—the Vinerian Professor of Law is accustomed to read his lectures in it. This building is altogether a curious relic of antiquity.


F. Mackenzie
J. Le Keux



The lower chamber has a groined stone vault with ribs and bosses of the time of Edward I. The east window has been turned into a doorway, and this room is now used as the engine-house for the University fire-engines. The upper room has been entirely modernized in the interior, and the exterior of the whole has been cased on the north side, towards the Radcliffe-square, with blank windows inserted, in a debased Perpendicular style, to correspond with the body of the church. On the south side there is a narrow passage or court between this building and the present chancel, and on this side the wall remains in its original state, with the windows of single lights, having ogee heads; and at the east end, concealed by the wainscot, are the remains of a good oriel window.

Quitting the church by the northern entrance, the visitor finds himself admitted at once into the spacious quadrangle of the Radcliffe-square, taking its name from the imposing building which occupies its centre. The square is now formed by a part of the Bodleian Library on the north, All Souls' College on the east, the church on the south, and Brasenose College on the west. It was formerly the site of Cat-street, School-street, and three halls, viz. Black Hall, Staple Hall, and Glass Hall.

THE RADCLIFFE LIBRARY.

Built 1737—1749.

This building, which, as we have said, is in the centre of the square, was founded in the year 1737, at an expense of 40,000*l.*, by the eminent Dr. Radcliffe, physician to William III. and Mary, and to Queen Anne. To the

above sum he added also an endowment of 150*l.* a-year for the librarian's salary, 100*l.* a-year for the purchase of books, with another 100*l.* for repairs[a].

Dr. Radcliffe's Library furnishes a very peculiar feature in the architectural history of Oxford, from its entire contrast of style with all that by which it is surrounded. The building itself stands upon arcades, as it were, disposed in a circular form, from the centre of which rises a spacious and well-proportioned dome. The basement is a double octagon, measuring a hundred feet in diameter, whilst its superstructure is perfectly cylindrical, and adorned with three-quarter columns of the Corinthian order.

We are admitted to the interior by a very light and well-designed staircase of stone; on the top of which is a bust of Gibbs, the architect, by Rysbrack; and over the doorway is a portrait of Dr. Radcliffe, by Sir Godfrey Kneller, said to be the only original extant. Over the door, in the interior, is also a full-length statue of the founder, by Rysbrack. The elegance of the interior, its beauty of proportion and tasteful distribution of detail, deserves the highest praise. The dome is 84 feet in height from the pavement, wrought in curious compartments of stucco. The festoons of flowers and fruit between the windows contribute not a little to the general effect, as do also the few monuments of ancient art, which are

[a] It does not come within the limits of a work like the present, to enter into the history of all the founders and benefactors of the University, but it must be sufficient to refer the reader to the best sources of information respecting them. So in the present case, whoever would wish to learn more of the life and character of Dr. Radcliffe, would be well repaid by consulting his memoirs, printed in London the year following his death; in which, besides a truthful portraiture of the liberal and eccentric subject of the memoir himself, is drawn also a highly interesting and amusing picture of the court, and other domestic history of the period.

disposed below: of these, the exquisitely elegant candelabra from the baths of Hadrian's villa at Tivoli, presented by Sir Roger Newdigate, are most eminently conspicuous. The casts of the Laocoön, the Townley Venus, and the rest, are too well known to need further notice here, save to record them as some of the numerous evidences of good-will towards the University of the Messrs. Duncan, of New College, by whom they were given. In the circular portion without the piers are the bookcases and reading-tables; to which may be added an exceedingly interesting collection of specimens of Italian and other marbles presented by Stephen Jarratt, Esq. The upper gallery is also furnished with bookcases and reading-tables; and here is a model in wax, said to be by Michael Angelo, representing the death of Count Ugolino and his family, from the *Inferno* of Dante. This was obtained from Prince Hoare, Esq., by P. B. Duncan, Esq. The pavement is of stone brought from the Hartz Forest and Portland in alternate squares.

The building of the library, under the direction of James Gibbs, F.R.S., occupied the space of ten years; the foundation-stone having been laid on the 17th of May, 1737, and the library opened for the use of students on the 13th of April, 1749 [b].

The library is devoted to works on Natural History, Physical Science, and Medicine. It has lately been lighted and warmed, so as to afford every convenience for use in the evening; and is, indeed, opened to the

[b] A contemporaneous account of the ceremony may be seen in Pointer's *Oxoniensis Academia*, London, 1749; whilst the reader who wishes for a more elaborate account of the building, will find its several plans, sections, elevations, and ornaments engraved in a work by Gibbs, the architect, entitled *Bibliotheca Radcliviana*, fol. 1747.

public of all classes for study and reference on every Monday evening[c].

The panoramic view of Oxford from the top of this library is well worthy the attention of visitors in fine weather. The approach to it is by a narrow winding staircase, by which the visitor is conducted to the north side of the building. From this point the view is very striking: the first objects which catch the eye are the forest of pinnacles and the open parapet of two rows of quatrefoils on the top of the tower of the Schools and Bodleian, with the new Museum in the distance. Looking a little to the east, we have Magdalen Hall at our feet, and Wadham College, with its two louvres on the roof, behind it. Proceeding a few yards further eastward, we perceive the belfry-tower, cloister, chapel, hall, and bursar's tower of New College; and close to us is the northern quadrangle of All Souls' College, with the library, and the two picturesque towers of Hawksmoor, with their receding stages and pinnacles. Beyond these are the venerable tower of St. Peter's Church, the clock-tower of Queen's College, and the celebrated Magdalen tower, surmounted by its beautiful cluster of pinnacles; the verdure of Headington Hill forming a background to

[c] The present Librarian, Dr. Acland, F.R.S., has laid a proposition before the Trustees, to the effect that it would promote the interests of science if they were to transfer their scientific works, together with the Librarian and his assistants, to the New Museum. By this simple change the collections, and the books which explain them, would be accessible under one roof. He further proposes to unite the Radcliffe Library edifice to the Bodleian, to serve as a Public Reading-room, with every convenience for evening resort; an arrangement much required for residents and for visitors in Oxford.

The Trustees, it is believed, have with great public spirit favourably entertained this suggestion—and we are in a fair way to have on the one hand, at the Museum, a splendid illustrative scientific library; and on the other, at the Bodleian, a reading-room worthy of that world-famous institution.

CAT STREET.

the picture. Proceeding southward, we come in sight of the old part of All Souls, with University College and its two towers beyond; and to the right Merton Chapel tower is conspicuous from its many pinnacles, though low and square-looking. St. Mary's Church, with its unrivalled group of pinnacles and spire, forms the immediate foreground. Towards the south-west we have the early spire of the cathedral, Tom-tower, and the small spire of St. Aldate's Church, with the Cumnor hills in the background: on the west side we have Brasenose College at our feet, with Lincoln behind it; and to the left the spire of All Saints' Church, the square towers of Carfax and St. Peter-le-Bailey, the old Norman keep-tower of the Castle, and the mound covered with trees. The roof of the Union Club debating-room is also conspicuous.

Towards the north-west we have Exeter College hall, tower, and garden, with the very elegant new library and the chapel beyond. Over the hall we see the new tower of Jesus College, with its tall chimney-turret; the old Saxon tower of St. Michael's Church, with a large clock-face; the tower of St. Mary Magdalen Church, with its elegant octagonal stair-turret, and the heavy mass of the Taylor Building. And we have now again arrived at the pinnacles of the Bodleian, over which we see the upper part of the new chapel of Balliol, with its turret-spire, the cupola on the top of the Theatre, the tower of St. John's College, with its octagonal turret, and of Trinity, with the figures at the corners; and in the distance the Radcliffe Observatory, an octagon building with a globe at the top,—a model of the well-known Temple of the Winds. A continuation of the

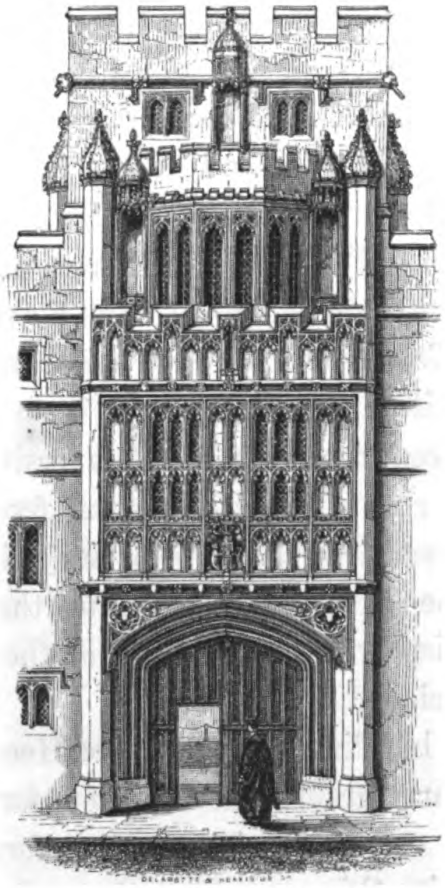
Wytham hills, covered with wood, form a background to this beautiful panorama, which is said to be unrivalled by any city in Europe. Strangers are in general much struck by the large proportions which the different public buildings of the University, and the colleges with their gardens, bear to the whole extent of the city.

Radcliffe Library from Exeter College Garden.

IMMEDIATELY facing the western entrance of the Radcliffe is the gateway-tower of

BRASENOSE COLLEGE.

College built in 1509.
Chapel and library built c. 1660.



Gateway-Tower, A D 1512.

BRASENOSE was founded in the commencement of the reign of Henry VIII., by the joint liberality of William Smyth, Bishop of Lincoln, and Sir Richard Sutton. The foundation-stone[a] was laid on the 1st of June, 1509, and

[a] This stone still exists, and may be seen over the doorway now leading to the common-room, in the south-west corner of the first quadrangle. The inscription is as follows: "Anno Xti. 1509, et reg. Hen. VIII. primo,
Nomine divino Lincoln Presul quoque Sutton
Hanc posuere petram regis ad imperium
primo die Junii."

the charter entitling it 'The King's Hall and College of Brasenose,' is dated the 15th January, 1512. This college stands upon the site of no less than four ancient halls, viz., Little University Hall, described by some antiquaries as one of those built by Alfred, and which occupied the north-east angle near the lane; Brasenose Hall, whence the name of the college, situated where the present gateway now stands; Salisbury Hall, the site of a part of the present library; and Little St. Edmund Hall, which was still more to the southward, about where is now the chapel. The name of Brasenose is supposed, with the greater probability, to have been derived from a *Brasinium*, *Brasen-huis*, or brewhouse attached to the hall built by Alfred; more vulgarly, from some students removed to it from the temporary University of Stamford, where the iron ring of the knocker was fixed in a nose of brass. Whatever may have been its origin, it would appear that the society still cling to the latter interpretation by displaying on the face of their college and boat a full-developed brass nose.

The original buildings, which are of Headington stone, dug from a quarry granted the founders for that purpose, are still to be seen in their primitive form in the first quadrangle; with this exception, that a third story with dormer windows was constructed over the greater part of it, in the time of James I., for the accommodation of additional members. The tower-gateway and hall, however, retain their first character entire. In the former, as was uniformly the case with the older foundations, the principal of the college had his residence; nor was it removed from Brasenose College until the year 1770. It is remarkable for the highly finished and elaborate nature of

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BRASENOSE COLLEGE.

its style, which Dr. Ingram suggests, might well and easily be restored from Loggan's print of 1675, when it appears to have been in good preservation, and the tracery of the windows entire. The groined roof, with bosses of the founders' arms over the arched doorway, as also the genuine door-wicket of the staircase leading to the tower-rooms, are very interesting remains of the old college.

The HALL is on the south side of the quadrangle, and is entered by a curious specimen of a shallow porch, which has been only of late years cleaned out and brought to light. Over it are two early busts, in freestone, of Alfred and John Erigena, who read lectures in one of the old halls in 882. They have been engraved in Spelman's life of Alfred, and elsewhere. The interior of the hall is furnished with portraits of the founders and benefactors:—

King Alfred.
Sir Richard Sutton.
Bishop Smyth.
Dean Nowell.
Mrs. Joyce Frankland, a distinguished benefactress, with a watch in her hand;—she is said to have been the first lady who wore one.
Bishop Cleaver, Principal, 1785—1809.
Dr. Hodson, Principal, 1809—22.
Sir Thomas Egerton.
Dr. Latham.
John, Lord Mordaunt.
Sarah, Duchess of Somerset.
Dr. Burton, author of the "Anatomy of Melancholy."
Dr. Radcliffe, Principal, 1614—48.
Dr. Yate, Principal, 1648—81.
Dr Yarborough, Principal, 1745—70.
The Marquis of Buckingham.
Dr. Gilbert, Bishop of Chichester, Principal, 1822—42.

In the north bay-window is a curious portrait, on painted glass, of Bishop Smyth, and some shields of arms. The south bay-window is filled with painted glass, and on the same side of the hall is one by Warrington, erected in 1845. The original centre fireplace, and the lantern or louvre above, were not removed from this hall until so lately as the year 1760, when the present chimney-piece was given by the Hon. Ashton, afterwards Lord Curzon, a member of this college.

The present LIBRARY, which, with the chapel, are said to have been designed by Sir Christopher Wren, was finished in the year 1663. It fronts towards the Radcliffe-square, and, with the chapel which it adjoins, is remarkable in an architectural point of view, as an attempt to graft a new style upon that which had been of almost universal use in collegiate and architectural buildings. It has a coved ceiling, and pillars in the Grecian style, although the windows are a sort of Gothic. In the interior are busts of the late Lord Grenville, by Nollekens, and of Dr. Kaye, Bishop of Lincoln, by Chantrey.

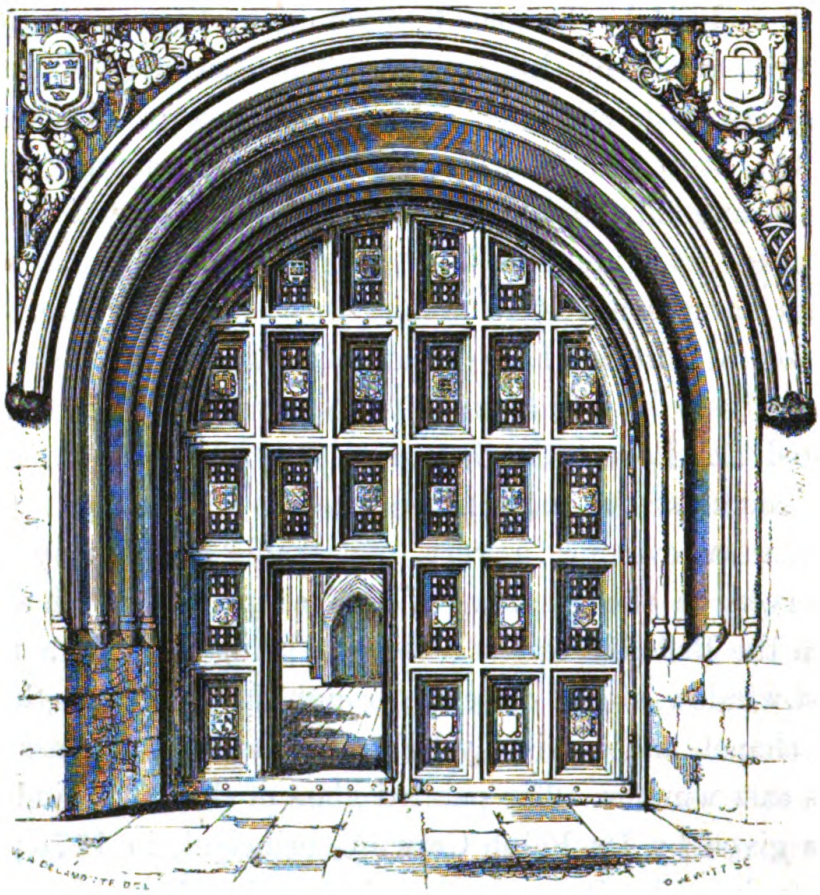
The site of the first library is at the north-west corner of the large quadrangle, opposite to which stood the old chapel, which was nothing more than a small oratory over the buttery, and which has long since been converted into rooms,—never, according to Wood, having been consecrated.

The building of the present CHAPEL was completed in 1666, having been consecrated by Bishop Blandford on the 17th of November in that year. The mixed style to which we have before alluded is here very remarkable, and yet, unhallowed as such an union must ever be, the effect is less displeasing than might have been anticipated. The roof is of rich fan-tracery work, and the windows Gothic, but the place of buttresses is supplied by Grecian columns; the entablature of the altar is also Grecian, of solid marble. The east window is filled with rich painted glass, by Hardman, erected in 1855. It consists of small groups of figures representing the principal events in the life of Christ on earth, with a background of rich diaper-work. Two windows on the south side are by Wailes,—the first, *Pietas Juniorum*,

1844; the second, *In memoriam Ricardi Harington, obiit Decem.* 13, 1853. The candlesticks upon the communion-table are of silver gilt, and bear upon them the date of 1677. They were presented by the first Lord Ellesmere, Lord Chancellor, &c. There is also a good brass eagle, given in 1731 by Thomas Lee Dummer, Esq., a gentleman-commoner of this college. The east window is a really elegant specimen of Gothic tracery, although erected at a period when the art was generally despised, and supposed to be lost. There are several other instances in Oxford and its neighbourhood of an attempt to revive Gothic architecture soon after the accession of Charles II.,—as at Islip, where the chancel was rebuilt in imitation of Gothic work, by the celebrated Dr. Robert South, whose facetious sermons are still amongst the most popular works of his age. On a summer evening, a very remarkable effect may be observed on the windows of this chapel, when viewed from the Radcliffe-square: the sun being level with the west window, shines directly through the whole length of the chapel, and brilliantly lights up the stained glass in this east window. The painted glass of the west window was given by Dr. Ralph Crawley, principal, in 1776; it was painted by Pearson, after designs by Mortimer.

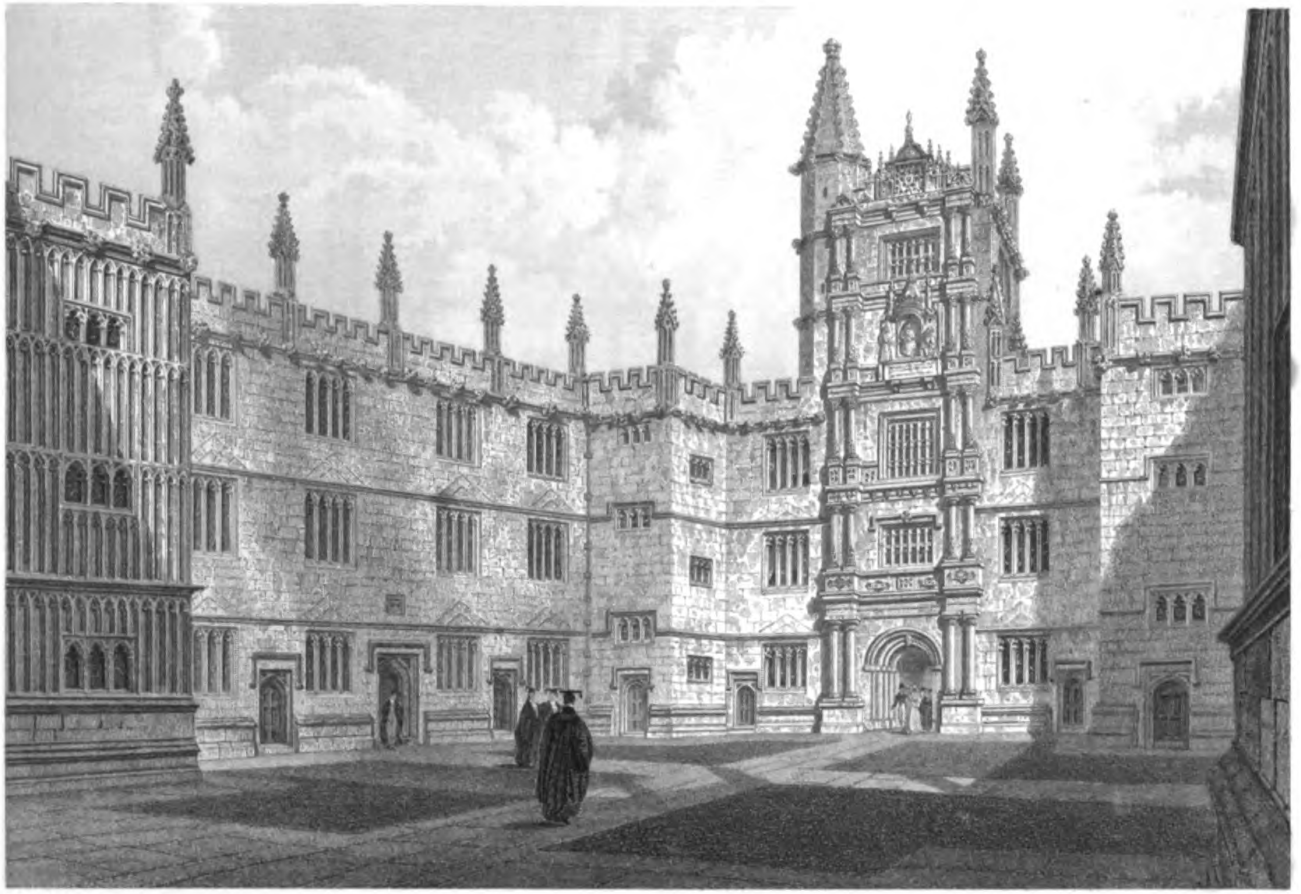
THE SCHOOLS.

Built in 1439; rebuilt 1613—1618.



The Great Gate of the Schools, A.D. 1620.

CONTINUING his route northwards, our visitor will be admitted by a narrow passage with a well-groined vaulting of stone into the Schools' quadrangle. The respective faculties are yet distinguished by the inscriptions over the several doors in letters of gold; although, with the exception of those of the Music School, they have long ceased to be used according to their first intention.



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QUADRANGLE OF THE SCHOOLS.

Those on the first floor have been entirely monopolized by the increasing wants of the Bodleian or University library; whilst some of those on the basement are now occupied by the Arundel Marbles, or used as schools for the general public examinations. A detailed account of the principal schools as they existed originally in the University, is given in Gutch's edition of Wood's History, 1796. The majority of these were in Schools' street, not very far from their present site, and were attached to the halls there situated.

The first reduction of them into one building appears to have been made in the year 1439, by Thomas Hokenorton, abbot of Osney, an engraving of which may be seen in Nele's views. In 1532 an attempt was made still further to increase their extent, but failed, owing to the disturbed religious state of the country at that time, although much money was actually expended upon them, when the present area was converted into a garden and a pig-market. In 1554 the University obtained from the dean and chapter of Christ Church a grant of the present site, and in 1558 something was actually done in the way of repairs, but it was not until 1613, the day after the burial of its noble proposer, Sir Thomas Bodley, that the first stone of the present structure was laid.

The architect was Thomas Holt[a], of York, who died in Oxford in 1624, and was buried in Holywell churchyard.

[a] Much credit appears to be due to Thomas Holt for the continuance or revival of Gothic architecture in Oxford at that period. The groined vault of the passage under the eastern wing of the Bodleian Library, usually called the Pig-market, is a remarkably good specimen of his skill, and several of the college gateways have similar vaults of about the same time, which were most probably also his work.

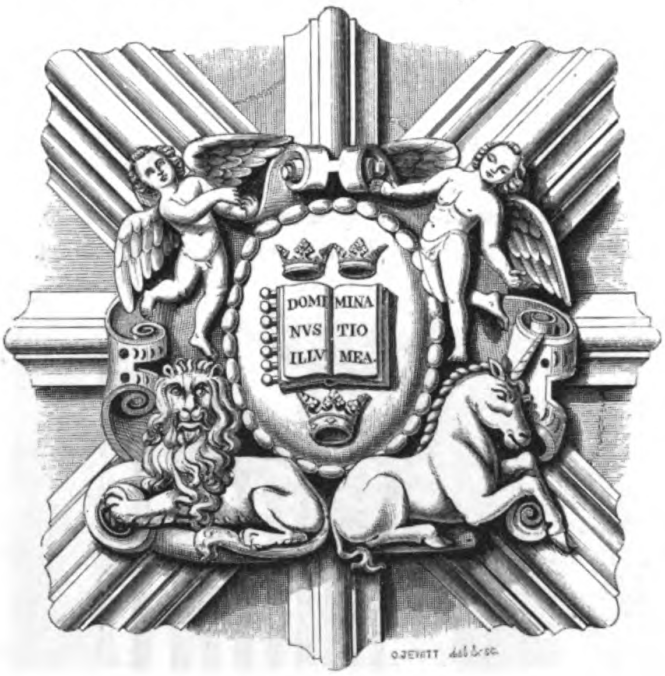
The principal entrance[b] is from Cat-street, opposite to Magdalene Hall, under a handsomely groined archway,

Groined Vault of the Gateway under the Tower.

the folding oak doors of which are ornamented with royal arms and devices, as also the arms of the colleges at that time existing, concluding with those of Wadham College, then recently founded. Over the archway are four rooms or stories, the first and second forming a part of the library and picture-gallery; the third containing the archives or registers, and other public documents of the University; whilst the uppermost, originally intended as

[b] Over the archway within the quadrangle are the royal arms with supporters; over the north doorway, the arms of the University, of the time of James I., with figures of angels as supporters; over the south doorway, the arms of William, Earl of Pembroke, Chancellor of the University.

an observatory for the use of the astronomical professors, is now consigned to the use of the Reader in Experimental Philosophy.



Arms of the University on a Boss of the Vault.

The quadrangle of the Schools is well worthy of attention. On the east side is the tower gateway, on the face of which are the five Roman orders, one above the other, the proportions of the columns carefully preserved; the heaviest or Tuscan at the bottom, then the Doric, Ionic, Corinthian, and Composite, each in regular gradation. The plinths of the columns are enriched with arabesque ornaments; and near the top of the tower is a figure of King James I., under a canopy, with Fame blowing her trumpet[c]. The open parapet of Gothic work at the top of the tower is very rich and elegant, and the whole

[c] These figures were originally double-gilt all over, and when the sun shone could not be looked at, but the king commanded them to be covered with white.

building is surmounted by a battlement and an array of pinnacles, the effect of which is striking.

Through a door in the south-western corner the visitor will be introduced by a rather long but sufficiently easy staircase, to the

BODLEIAN LIBRARY.

The part over the Divinity School built in 1445—1480.
The part added by Sir Thomas Bodley, in 1597—1602.

Staircase of Bodleian Library.

This staircase is evidently an after-thought, built against the panelled wall of the library, but it must have been added very soon after the original work was completed.

The Bodleian Library is so called from its munificent founder, Sir Thomas Bodley, who at the age of 53, upon

F. Mackenzie. J. Le Keux.

THE ROYAL LIBRARY.

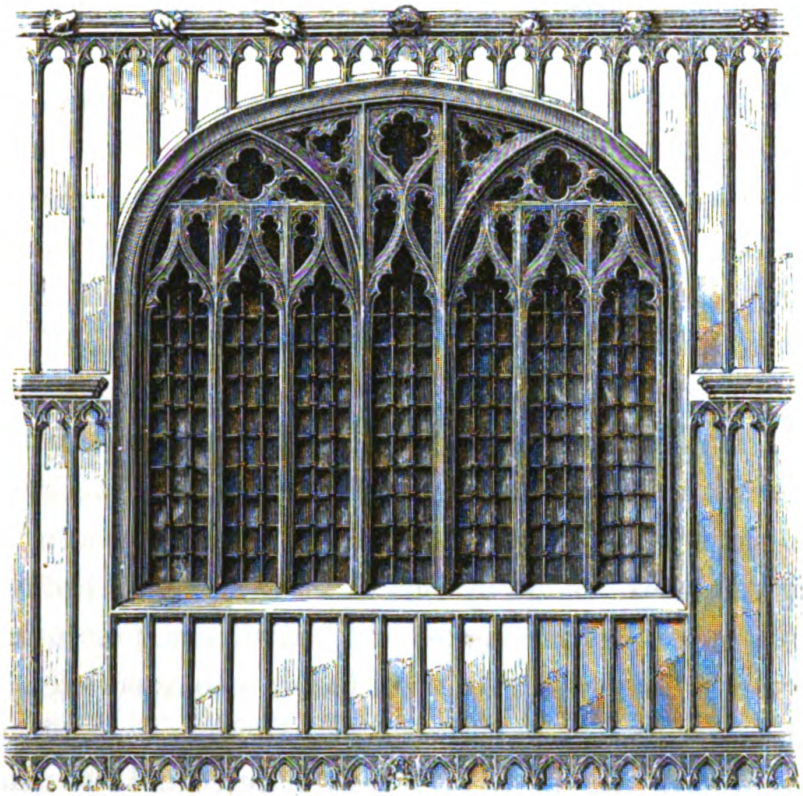
quitting the busy scenes of public life, in which he had acted no unimportant part, as our minister to the Hague and elsewhere, "concluded at the last to set up his staff at the library door in Oxford; being thoroughly persuaded," as he himself tells us, "that he could not busy himself to better purpose, than by reducing that place, which then in every part lay ruined and waste, to the public use of students." Of the then existing University library it may be interesting to say thus much, that it was founded by Humphrey, duke of Gloucester, son of Henry IV., who appears to have been the party principally concerned in furnishing the money for carrying on the additional story over the Divinity School, then building or just completed, for such a purpose. This would appear from a letter written to the Duke by the University in the year 1445, in which he is styled the founder of this part of the building. At his death in 1447 he left also £100, with several choice and valuable MSS., for its completion; which however does not seem to have been accomplished until 1480, when, aided by other contributors, amongst whom were Cardinal Beaufort, Jo. Kemp, archbishop of York, Thomas Kemp, bishop of London, Archbishop Morton, and others, it was finished in a more elaborate and splendid manner than was at first contemplated.

To this superstructure, as we now see it, Sir Thomas Bodley added his own, or the commencement as it afterwards proved to be of his own, great work, and which now forms the eastern wing of the present library, built too on such a model as to harmonize with that of which it was to form a part. It is much to be regretted that similar care was not taken in the erection of the western

wing, which was added in most indifferent taste between the years 1630 and 1640 for the reception of the Selden library, and forms almost an eye-sore to what might have been one of the most perfect, as it would have been most characteristic, things of the kind in existence. The life of the founder was not spared to see even the completion of the first addition to the library in the east wing, which was not finished until 1613, the year after his death; the other three sides of the Schools' quadrangle, and the two staircases in the corners, were subsequent additions. It was enough for him to have refitted and refurnished the original library, at that time reduced to so miserable a condition that not more than three or four volumes remained in it. This, however, was a great work, and executed by him with such zeal that in 1602, on the eighth of November, it was found to be in possession of more than two thousand volumes, and consequently opened with great ceremony, and dedicated to the use of the University on that day,—a day still kept in memory by the annual visitation. A catalogue of the books had been already compiled by Dr. James, the first keeper, under Bodley's own supervision, and which was afterwards printed in 4to., in 1605. The interest taken by the founder in this as in every other particular of his work will be best seen and appreciated by a reference to his letters to Dr. James, printed, together with the first draft of his statutes, by Hearne, in the *Reliquiæ Bodleianæ*, in 1703.

Immediately on entering the library the eye rests most fitly upon an excellent portrait of the Founder, by Cornelius Jansen, in his best style. By its side and opposite are arranged those of the first principal li-

brarians, a very interesting series in an historical, though somewhat inferior to the founder's in an artistical point



East Window.

of view. There are other portraits also in the room of much interest, particularly that of Junius, famous for his skill in the Teutonic and other languages in northern Europe generally, by Vandyck; of Selden, an exquisite painting by Mytens; and of Humphrey Wanley, the celebrated librarian of the Earl of Oxford, and sometime an under-librarian here. This last is believed to be a unique portrait of that remarkable man. The ceiling of the library is painted in a most effective manner: it has been divided into square compartments, each illustrated with the arms of the University; added to which, at every angle, are those of Bodley, giving to the whole a

richness of effect that is truly striking. The books in this part of the library retain still their ancient classified arrangement, according to Bodley's will, nor was such a plan discontinued until increasing stores called for an economy of space such as could never be obtained were the first intention followed out.

The work of Bodley, begun in so costly a manner, did not, like that of his predecessors, lack supporters to carry it out. The famous library of more than two hundred Greek manuscripts, formed by Giacomo Barocci, a Venetian nobleman, was added in 1629 by the munificence of Will. Herbert, earl of Pembroke, then Chancellor of the University. Only four years afterwards, in 1633, nearly the same number of manuscripts, chiefly Latin and English, were given by Sir Kenelm Digby. Both the above collections are supposed to have been presented at the instigation of Archbishop Laud, who succeeded the earl in the chancellorship of the University, and who himself enriched the library with more than 1300 manuscripts in the Oriental and European tongues. The Selden library, of more than 8,000 volumes of printed books and MSS., were next deposited here by the executors of the distinguished individual, whose name and motto, *περὶ πάντος τὴν ἐλευθερίαν*, they are nearly all said to bear. The necessarily limited character of our work precludes a more than bare enumeration of the principal of that host of benefactors who succeeded; Junius, Marshall, Hyde, Lord Crewe, Tanner, bishop of St. Asaph, Rawlinson, Crynes, Godwyn, are names which may be selected from the two succeeding centuries, since which time the stores have been increased by the splendid collection of early plays and English poetry

formed by Malone, the editor of Shakspere and of the English topographical works of Richard Gough, esq. To these, prompted by a similar feeling of princely munificence, the late Francis Douce, esq., has added his tastefully collected library of printed books and manuscripts, coins, medals, prints, and drawings, the result of years of patient and untiring research.

The Douce Museum.

The funds of the library are kept up by small fees paid by every member of the University at his matriculation, and by a trifling annual contribution from all as soon as they shall have taken their B.A. degree. This, with other legacies bequeathed to it, independent of the University chest, has enabled the library continually from time to time to increase its treasures. The collections of manuscripts of D'Orville, Clarke, the celebrated traveller, the Abate Canonici of Venice, the printed books and manuscripts of the Oppenheimer family, comprising the finest library of Rabbinical literature ever got together, have by these means been purchased, so as

to enable it to take its rank in the forefront of the most celebrated libraries in Europe[a].

It is open throughout the year, excepting a week at Christmas and at Easter, and one week preceding the first Saturday in Michaelmas Term, when it is closed for the purposes of cleaning and preparing for the annual visitation. On saints' days it is not opened until after the sermon before the University at St. Mary's is over, which is usually about half-past eleven. The usual hours are from nine in the morning until four in the afternoon during the summer months, and from ten to three in the winter. Strangers wishing to make use of the Library must obtain an introduction to the librarian through some Master of Arts, when such books as they require will be brought to them by one of the under-librarians or assistants in attendance.

Continuing the ascent of the library staircase to the uppermost story, the visitor is admitted into the

PICTURE GALLERY,

an interesting feature in the University, principally on the account that it contains portraits of the chief benefactors, founders, and chancellors. As works of art these will not be expected to rank very high, nor does the collection, with one or two exceptions, boast any great name amongst those whose works are there exhibited. There are, however, a few good pictures: a small portrait of Thomas Howard, Earl of Surrey, by Holbein; of Sir

[a] A large addition is also made annually by new publications sent to the library under the act of parliament for securing copyright.

Henry Wotton, said to be by Jansen; Sir Kenelm Digby and the unfortunate Earl of Strafford, by Vandyck,—the latter, however, questionable; Paine the architect teaching his son, by Sir Joshua Reynolds, and a few others. There are also interesting portraits of W. Cecil, Lord Burleigh, riding on his mule to the Parliament-house; of Handel, supposed to be the only one for which he sat; of Camden; and the so-called portrait of the unfortunate Queen of Scots[b]. The models of ancient temples, and others in the centre of the gallery, are very cleverly executed, the majority of them by M. Fouquet of Paris. They were given principally by Mr. P. Duncan of New College, and comprise the Arch of Constantine, the Parthenon, the Temple of Vesta at Tivoli, the Maison Carrée at Nismes, the Temple of Fortuna Virilis at Rome, of Neptune at Pæstum; the Lantern of Demosthenes, and Theatre of Herculaneum. To these have been lately added a model, in teak wood, of a subterranean palace in Guzerat, presented by Sir J. W. Awdry; of the Cathedral of Calcutta, in alabaster, by Van Lint of Pisa, presented by Bishop Wilson; and a very elegant model of the Martyrs' Memorial, the gift of the Rev. Vaughan Thomas.

The two oriel windows of the tower are filled with a collection of painted glass, chiefly German, of the seventeenth century, presented by Alderman Fletcher in 1797. His bust is placed on the sill of one of the windows.

The north and south sides of the gallery measure 129½ feet in length, by 24½; the east, 158½ feet by 24. In the centre of the latter is a bronze statue of W. Herbert, earl of Pembroke, sometime Chancellor of the University. It

[b] A catalogue of all the pictures is to be had of the attendant in the gallery, price 1s.

was executed from a design by Rubens, by Hubert le Sœur, the modeller of the equestrian statue of Charles I. at Charing-cross.

The ceiling of the gallery was originally painted in a similar taste and style with that of the library before noticed, and that it was not so ornamented upon its restoration about twenty years since, is a blot upon the taste of all those concerned in it, which we yet hope may one day be wiped out.

The Bodleian Library from Exeter College Gardens.

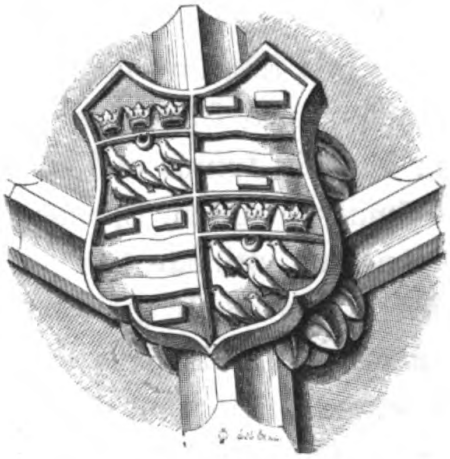
Before leaving the library, there are still the contents of one of the old schools on the basement story, which must not be passed over, namely, the well-known collection of

THE ARUNDEL MARBLES.

THE collection was made by Thomas Howard, Earl of Arundel, the greatest patron of literature and the fine arts of his own, and we might also add of any other, time. Inigo Jones first rose into notice under his countenance; he brought Hollar from Prague, and established him in London; Francis Junius and Oughtred were received into his family; Cotton, Spelman, Camden, and Selden were among his intimate friends. It is only to be regretted that at his death the splendid collections which he had amassed should have been so much dispersed, as the state of the times, and perhaps more particularly the limited, if not distressed, circumstances of the Countess, his widow, occasioned. The marbles, embracing the ancient inscriptions, and among them that invaluable monument of Grecian history, the Parian Chronicle, were presented to the University in 1677, by his grandson, Henry Howard, Earl of Arundel and Surrey, and afterwards Duke of Norfolk. Among the earliest, if not the earliest, account published of them, is that by Selden, in quarto, 1628, another edition of which was printed in the following year, and whose collection of marbles is deposited in the same room. There is also placed here a very interesting cork model of the amphitheatre of Verona in its present state. Also the foundation-stone of Deerhurst Church, Gloucestershire, dug up on the site of the chancel in the last century, and presented to the University, shewing by the inscription that the church was built by Duke Odda, in the time of Edward the Confessor; and the dedication-

stone of the chapel in Oxford Castle, in the twelfth century.

Quitting the Schools quadrangle by the proscholium, or Pig-market, as it is commonly called, on the western side, the next object of interest will be



Arms of Sir Thomas Bodley, in the Vault of the Proscholium.

THE DIVINITY SCHOOL,

Commenced in 1445; finished in 1480.

THIS building was the basement story of the first, or Duke Humphrey's, library. The Proscholium, as we have seen above, is a part of the work of Sir Thomas Bodley, as the arms and other devices in the groined roof remain to shew. The name of the Pig-market, which still attaches to it, continues a melancholy memento of the state to which the building which it adjoins was reduced in the authorized iniquities which were here perpetrated at the time of the Reformation. The style of the entrance-doorway prepares us in some sort for the elaborate character of the interior of this School,

the history of which has been hinted at above, in speaking of that of the Schools in general. In ancient times, the theological exercises and lectures were given and performed in private rooms, until it was found convenient to transfer them to some public place,—such as were the old chapels of St. Mildred, of St. Mary, and the different religious houses. Of the latter, the priory of the order of St. Augustine, the site of which is now occupied by Wadham College, was the most celebrated, on account of its contiguity to School-street; whilst the lectures of the Carmelites and Benedictines were the less popular, from their distance from it. The increasing number of students, however, together with other obvious inconveniences connected with the former system, led at last, in the year 1426 or 1427, to the foundation of the present building, on a piece of ground obtained from Balliol College. The executors of Cardinal Beaufort, the chief Benedictine abbeys, Archbishop Chichelé, the deans and chapters of Salisbury, Wells, Exeter, and Lincoln, Edmund Rede, Esq., of Borstall, about 1450, Richard May, M.A., in 1475, Thomas Kempe, Bishop of London in 1478, and Humphrey, Duke of Gloucester, were the principal contributors to this work, which however was not completed until the year 1480. One cause of this delay was in consequence of the workmen having been taken away by order of the king, to proceed with the works at Eton and Windsor, then being carried on under the direction of William of Waynflete.

Of the first splendour of this School, when the windows were filled with richly stained glass, exhibiting the figures and portraits of the saints of old, we can now have no idea. Not only have all these perished, but in

the time of Edward VI. the whole building was in such a state of dilapidation, that the fittings of the interior were destroyed, and even the lead from off the roof was pillaged, and nettles and brambles grew about the walls of it. In 1625 it was so far repaired as to admit of the Commons, driven from London by the plague, holding their sittings within it. In the civil wars it was, with the other Schools, used as a storehouse for corn; it was restored to its present state, and the north door opened in 1669, under the directions of Sir Christopher Wren.

The windows were filled with painted glass, chiefly of an heraldic character, consisting of the arms of benefactors who had contributed to the work. This glass has been entirely destroyed, but the same arms were repeated in the groined vault, and being not only painted, but also carved in the stone, many of them may still be made out. The following is Anthony Wood's list of them, beginning at the south-west corner:—

1 The See of Canterbury, impaling Kempe, Gules, three wheatsheaves or, within a bordure engrailed argent. [John Kempe [a], successively Bishop of Rochester, Chichester, London, Archbishop of York and Canterbury, and Lord High Chancellor of England.
2 —— a fess —— between six martlets.
3 Two tapers in saltire.
4 The University of Oxford.
5 —— a fess —— between three pair of snakes in true love or nowed.
6 Kempe.
7 —— a chevron —— between three cross crosslets pierced. [Richard Mey, M.A.]
8 W. Wainfleet, Bishop of Winchester.
9 Kempe, impaling the See of London.
10 Argent, a patriarchal cross patée sable.
11 Kempe, impaling the See of London [b].
12 Quartered: first, Argent, a fess and canton gules; second, —— a griffin segreant ——; third, Argent, a lion rampant quevée forchée, gules crowned or; fourth, Gules, a star of twelve points argent; fifth, —— an eagle displayed ——; sixth, Chequy ——. [Sir Richard Wydvylle, Knt., (son of Richard, Earl

[b] Nos. 11 to 16 are damaged by the irons supporting the hideous sounding-board to the professor's pulpit.

[a] These coats of arms make it evident that Archbishop Kempe was the principal builder of the Divinity School. He was a benefactor of the University, and a great builder; the ante-chapel of Merton was his work, and part of the Church of St. Peter-in-the-East.

F. Mackenzie. J. Le Keux.

THE DIVINITY SCHOOL.

Rivers, and brother to Lionel Wydvylle, Bishop of Salisbury, and Chancellor of the University,) Deputy Steward of the University.]

13 Quarterly, first and fourth, six swallows, 3, 2, and 1. Arundell. Second and third, —— a bend, ——. [John Arundell, Bishop of Chichester.]

14 —— a chevron —— between three cross crosslets ——, impaling —— a chevron—— between three bugle-horns [stringed].

15 [Azure] a dolphin naint [argent] between the mullets [of the second] pierced gules. [R. Fitzjames, D.D., Warden of Merton College, Lord Almoner, and successively Bishop of Rochester, Chichester, and London.]

16 Quarterly, first and fourth, —— a cross moline pierced ——; second and third, —— a cross engrailed ——. [W. Alnwick, successively Bishop of Lincoln and Norwich.]

17 The See of London[c].
18 Two tapers in saltire.
19 Gules, three wheels or. Roet.
20 W. Wainfleet, Bishop of Winchester.
21 Kempe.
22 The same.
23 —— a fess —— between six martlets —— 3, 2, 1.
24 See of London, impaling Kempe.

[c] Nos. 17 to 24 are ranged round a central boss, on which is the *Vera Icon*, (or impression of the head of Christ on a napkin.)

25 See of London.
26 Kempe.
27 H. Chichelé, Archbishop of Canterbury.
28 J. Chadworth, Bishop of Lincoln.
29 The University of Oxford.

30 T. Beckington, Bishop of Bath and Wells.
31 W. Wykeham, Bishop of Winchester.
32 The See of Canterbury, impaling Bouchier, quartered.
33 G. Nevill, Archbishop of York, quartered.
34 W. Wainfleet, Bishop of Winchester.
35 Three lions passant guardant ——; a castle or church in chief. See of Lincoln, impaling Azure, two chevronels between three roses argent.
36 The See of Winchester, impaling Or, three torteaux gules; a file, with as many labels charged with the same. [Hon. Peter] Courtney, [Bishop of Winchester].

37 W. Stapleton, Bishop of Exeter, founder of Exeter College[d].
38 W. Wainfleet, Bishop of Winchester.
39 —— two snakes nowed or in true love ——, their heads upwards and tails below.
40 The same as 12.
41 Quarterly, first and fourth, Azure, a fess between three leopards' heads or faces or; second and third, Azure, a chief gules, a lion rampant or. [William de la Pole, Duke of Suffolk.]
42 The See of London.
43 A patriarchal cross.
44 Argent, a mitre stringed or, between three choughs proper beaked and legged.

[d] Nos. 37 to 44 surround a central boss, on which is carved a Trinity in words, — Pater . Filius . Spiritus . Deus, bound together by foliage.

45 The University of Oxford[e].
46 The See of Canterbury, impaling Kempe.
47 The same as 19. Roet.
48 The See of London, impaling Kempe.
49 Exeter College.
50 Kempe.
51 Argent, a lion rampant azure. Thomas de Falconbergh, Lord Falconbergh, and Earl of Kent. Or Gules, a lion rampant or. [William Fitz-Alan, Earl of Arundell.]
52 Quartered of six; same as 12.

[e] Nos. 45 to 52 surround a boss, on which are sculptured the Virgin and Child with rays of glory.

53 France and England quartered, [ensigned with a coronet. Supporters, a lion and a bull]. King Edward the fourth.
54 Quartered: first and fourth, —— two lions passant ——; second and third, quarterly; first and fourth, —— seven mullets —— 2, 2, 2, and 1; second and third barry ——, a chief ——.
55 Exeter College.
56 —— lozengy ——, impaling —— three lions ——.
57 Barry of ten —— three chaplets.

58 Kempe[f].
59 The See of London, impaling Kempe.
60 Kempe.
61 The See of Canterbury, impaling Kempe.

[f] Nos. 58 to 61 surround a very curious representation of the Trinity in sculpture.

62 W. Wainfleet[g].
63 The See of London, impaling Kempe.
64 The See of Canterbury, impaling Chichelé.
65 Kempe.
66 The See of Canterbury, impaling Kempe.
67 The University of Oxford.
68 W. Hart, Bishop of Norwich.
69 [Azure], two chevronels between three roses [argent. John Russel, Bishop of Lincoln, Chancellor of the University, Keeper of the Privy Seal, and preceptor of Edward, Prince of Wales, son of King Edward IV.]

[g] Nos. 62 to 69 surround the holy Lamb and Flag.

70 The See of Canterbury, impaling Kempe. Ensigned with a cardinal's hat.

71 Kempe[h].
72 The same as 44.
73 The See of London.
74 Kempe.
75 T. Beckington, Bishop of Bath and Wells.
76 The See of London, impaling Kempe.
77 The same as 39.
78 The University of Oxford.

[h] Nos. 71 to 78 surround the Rose of York and Lancaster with rays of glory from it.

79 J. Chadworth[i].
80 Two tapers in saltire.

[i] Nos. 79 to 83 surround a Mitre, with an inscription on a scroll.

81 The See of London, impaling Kempe.
82 The See of London.
83 The See of Canterbury, impaling Kempe.

84 Kempe, within a bordure engrailed[k]. [Encircled with a scroll on which is the following motto—"Da gloriam Deo."]

[k] No. 84 is immediately over the eastern entrance.

85 A man's heart between two hands, expanded and wounded; and as many feet trunked at the ancle, and wounded in the like manner; all placed saltire-ways and proper. (The usual emblems of the Passion[l].)
86 The See of Canterbury, impaling Kempe.
87 The same as 19 and 47. Roet.
88 The University of Oxford.
89 The See of London, impaling Kempe.
90 —— three wolves' heads erased —— between two bendlets ——.
91 The same as 2.
92 W. Wainfleet.

[l] Nos. 85 to 92 also surround a mitre, with an inscription on a scroll.

[In the centre of the north front on the cornice were probably the arms of Humphrey, Duke of Gloucester. The coat on the shield is now defaced, but the supporters are the Duke's, — two antelopes gorged, chained, and attired.

The following coat is also to be seen: —— —— a bend raguly —— ——. Supporters, two bears.

On the south front, the only remaining shield is the following:—Azure, a fess between three leopards' heads or. Supporters, an antelope and a wyvern. John de la Pole, Duke of Suffolk, and High Steward of the University.]

Many of the other bosses are ornamented with letters cut in relief in black letter, either the initials of benefactors, or the sacred monogram I. H. C., or M M. for Maria.

At either end are several figures of Saints in niches, with rich canopies, some erect, others following the curve

of the arches: at the west end, the figure of the Virgin and Child remains in the centre. The pendants are also ornamented with small figures in niches.

Pendants, from the Vault of the Divinity School.

By a door at the western end of this School the visitor is admitted into the

CONVOCATION-HOUSE,

Built in 1639,

which forms a basement-story to that part of the Bodleian Library in which the books of Selden are deposited. It was built, as we have seen, in 1639, and is used for carrying on the general business of the University. All matters in which it is necessary that the votes of the members of Convocation should be registered, such as the election of burgesses, of some professors, &c., are here decided. It is, however, principally used for conferring degrees upon those who have satisfied the examiners in the public examinations. They are granted

on nearly every Thursday during term. The seats at the upper end are occupied by the Vice-Chancellor, Proctors, Heads of houses, and Doctors, the lateral benches by Masters of Arts. In the apodyterium, or unrobing room, the Vice-Chancellor matriculates members upon their admission to the University; where also is held the Chancellor's court, at which his representative, the Vice-Chancellor, or the assessor, presides. The windows of this building are of a very debased style, but the fan-tracery of the roof is respectable; and the oak wainscoting is characteristic, and good of its kind, with a singular effect of perspective in the panels.

Quitting it therefore by the apodyterium entrance, we will conduct the visitor across the court to the foundation of Archbishop Sheldon, commonly called

THE THEATRE,

built under the superintendence of Sir Christopher Wren, in the years 1664—1669, at the expense of the Archbishop, at an outlay of 15,000*l.* To this sum the same munificent prelate added 2,000*l.*, and Dr. Wills, the Warden of Wadham, 1,000*l.*, for keeping it in proper repair. The measurement of the area is 80 by 70 feet, and the whole is admirably contrived to hold the numbers which at the annual Commemoration of founders and benefactors assemble within its walls. The roof, which is one of the most extensive known unsupported by any arch or column from the interior, was reconstructed in

1802, having been then supposed in a dangerous state. A plate by Burghers, explanatory of its geometrical design and construction, may be seen in Plot's Oxfordshire, ch. ix. p. 154, where is also given an account of the allegorical painting on the ceiling. The artist of this was Streater, serjeant-painter to Charles II., and the subject, the triumph of Religion and the Arts over Envy, Rapine, and Ignorance. The colours, however, and canvas having suffered, the ceiling was repaired and cleaned in 1762 by Mr. Kettle, an ingenious portrait-painter in London, at which time the whole of the interior was also decorated anew, at an expense of some 1,000*l.* The latest restoration was in 1826. The architect is said to have taken his ground-plan from the theatre of Marcellus at Rome.

In this building are celebrated the public acts of the University, the Comitia and Encænia, and Lord Crewe's annual Commemoration of founders and benefactors, on which occasion the imposing character of the scene can scarcely be conceived. In the roof of the Theatre also for many years was the printing press of the University, and books bear on their title-pages the words *E Theatro Sheldoniano* for a period of nearly a century, from 1669, namely, to 1759, though the removal to the Clarendon had actually taken place for a long time previous to the last-named year.

The portraits which adorn the interior are of the Emperor Alexander of Russia, King William of Prussia, George IV., Archbishop Sheldon, the Duke of Ormond, Lord Crewe, and Sir Christopher Wren.

To the exterior was added in 1838 an octagonal cupola, from a design by Mr. Blore, where the visitor

may obtain, in wet or cold weather, a bird's-eye view of Oxford scarcely inferior to that from the roof of the Radcliffe Library. That a cupola originally existed where the present now stands, is evident from the engravings of the Theatre on the title-pages of the books printed there.

Almost immediately adjoining the Theatre on the north-east is a handsome building, which succeeded the Sheldonian as the University printing office, under the denomination of the

CLARENDON BUILDING.

THIS was long known as the Clarendon Press, and was so called from the fact of its having derived its foundation in part from the proceeds of the sale of copies of Lord Clarendon's History of the Rebellion, the copyright of which was in the reign of Queen Anne presented to the University by his son. The building was completed under the direction of Sir John Vanbrugh, the architect of Blenheim, in 1713, in which year it first commenced its operations. It continued to be used according to its original intention until 1830, when additional room being required to supply the increased demand for books, the present printing-office was erected, of which we shall have to speak hereafter. It now furnishes rooms for the Registrar of the University, the geological and mineralogical collections of Drs. Buckland and Simmons, (open to the public on Mondays, Wednesdays, and Fridays, from one till four,) and lecture-rooms for the Reader in Experimental Philosophy, and other professors.

Before leaving this interesting group of public buildings, as they may be called, as being devoted to the more general purposes of the University, we must request the stranger to step a few yards to the westward, under the heads of the sages of antiquity appropriately placed round the Academical Theatre, for the purpose of visiting the

ASHMOLEAN MUSEUM.

Founded by Elias Ashmole, A.D. 1682.

THE nucleus of this collection was formed by a Dutchman of the name of John Tradescant, a great botanist and lover of natural history, who first visited England about the year 1600. His son, inheriting his father's tastes, imported from Virginia many new plants, and founded his *Museum Tradescantianum*, or Tradescant's Ark, as it was called, the most popular and curious show of the day[a]. He died in 1662, and by his will bequeathed the joint collections of himself and father to Elias Ashmole, who lodged in his house, and who, we may readily believe from his varied pursuits, would have sympathised most entirely with the tastes of the worthy Dutchman. Ashmole was the son of a saddler in Lichfield, but by his own talent and industry became successively a solicitor in Chancery, an attorney in the Common Pleas, and a physician; besides which, he was no mean proficient in freemasonry, heraldry, and more particularly astrology, in which, as his collections well shew, he appears to have had implicit faith. To the Tradescant collection of natural history he added medals, coins, paintings,

[a] His catalogue published in 1656 is very curious, and may be seen in the Museum. There is a quaint entry respecting the Dodo:—"Dodar, from the island of Mauritius: it is not able to flie, being too big." The head of this Dodo is still preserved, and is a great curiosity, as the race is extinct.

manuscripts, and printed books; among which is included the library of Lilly, the celebrated astrologer. All these he presented to the University, and they were accordingly deposited in the present building, erected by Sir C. Wren for the purpose, in 1682. There is a fine Grecian porch at the east end. In the lower room are two rows of Ionic columns, carrying the floor of the room above. Since that period the manuscripts of Sir W. Dugdale, Anthony à Wood, and Aubrey have been added to the library; and to the department of natural history the shells of Martin Lister, Plot, Llwyd, and Borlase. The museum has also been enriched by other very valuable and curious donations; amongst which are the Alfred gem, given by Thomas Palmer, Esq., in 1718; the large magnet, and a great portion of the antiquities described in the *Nenia Britannica* of the Rev. J. Douglas, presented by Sir R. Colt Hoare, Bart. In a pecuniary point of view, its greatest benefactor was Dr. Richard Rawlinson, who bequeathed a salary for the curator under certain restrictions.

The present state of the museum is exceedingly satisfactory, having been rescued from dilapidation and decay by the indefatigable exertions of the two Messrs. Duncan, Fellows of New College, late curators. Not only have they arranged with the greatest accuracy, according to the best recognised systems, the pre-existing materials, but they have, of their own liberality, added a well-arranged collection of the genera in every department of zoology, with some beautiful and rare species included in each genus.

In the lower room are portraits of Elias Ashmole, the founder, Cuvier, (in a medallion,) John Tradescant, sen., J.

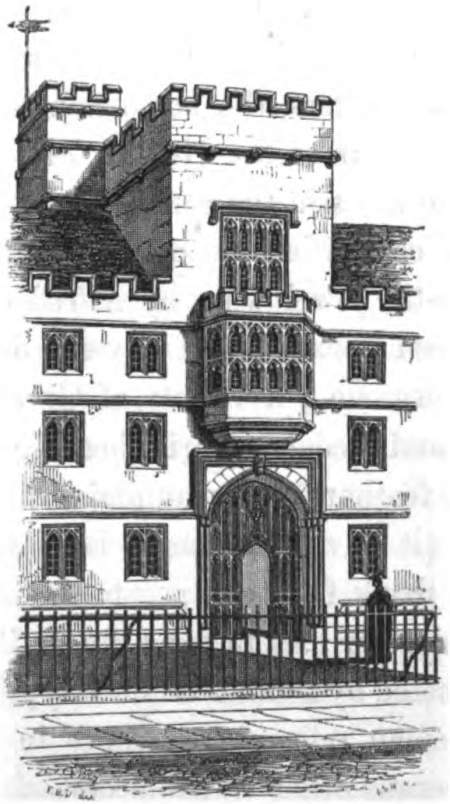
S. Duncan, P. B. Duncan, Charles I. and II., and James II. On the staircase are—an ancient and curious historical picture of the battle of Pavia; an original portrait of Old Parr, taken at the age of 152; Lilly, the astrologer; a Drunkard; an Idiot tormenting a cat; a Gamester; the Tradescant family; Ben Jonson, the poet; Cromwell; a Dead Christ, by Annibal Carracci; Christ's Descent into Hell, by Breughel; Inigo Jones; Thomas, Earl of Arundel, and his Son, by Vandyck; Dr. Plot, first keeper of the Museum; Dr. Dee; a curious original portrait of Elizabeth Woodville, Queen of Edward IV.; John Selden, Esq., at an advanced age; Louis XI. of France, &c. At the bottom of the staircase are New Zealand and Indian canoes; an Egyptian sarcophagus and mummy, upwards of 2,000 years old, &c. On the top of the staircase, to the left of the door, is a tablet commemorating, in Arabic, in raised letters, the possessions of a College at Tangiers, in the year of the Hegira, 743, (1342, 16 Edward III.) The cases in the centre of the room contain a rich variety of curiosities, amongst the most remarkable of which are—the jewel worn by Alfred the Great; the watches of Queen Elizabeth and Oliver Cromwell; ancient carvings in ivory, &c.; a variety of Greek, Roman, and English coins and medals; Christ bearing his cross, executed with the feathers of the humming-bird; an ancient Peg Tankard, (it having formerly been the custom for each person to drink from one peg to the other, and if he should drink more or less, to pay a fine); Burmese Idols; fragments collected by Belzoni in the Egyptian catacombs; British and Roman relics from tumuli in Kent, Sussex, &c.; and numerous other valuable curiosities,—amongst which we should especially mention the great Magnet,

supporting a weight of 160 pounds, a model of Stonehenge, and one of the field of Waterloo.

Immediately facing the museum is what is now a most picturesque dwelling-house, but still retaining its old name of Kettel Hall. It was built in 1615, by Dr. Ralph Kettel, President of Trinity College, for the use of students, on the site of one of the old foundations called Perles, or Peverels, but corrupted to Perilous Hall.

Proceeding eastward, and taking the first turn to the left, at a distance of a very few yards the eye is arrested by the façade of

WADHAM COLLEGE.



The Gateway Tower.

WADHAM COLLEGE.

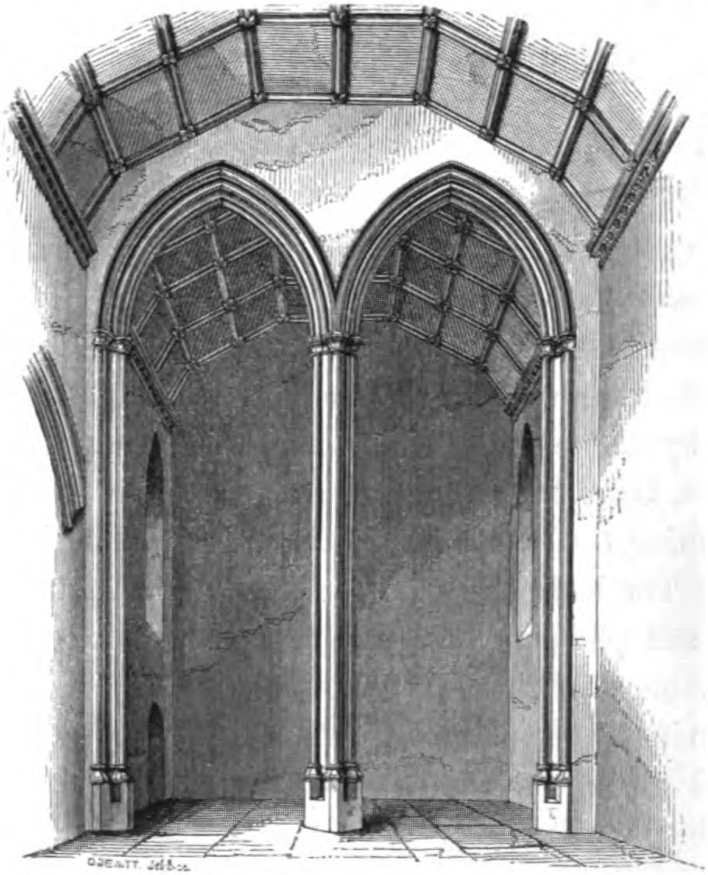
THIS College is named from the founders, Nicholas Wadham and Dorothy his widow, who, after her husband's death, carried out the design which he did not live to complete. This college was built upon the site of the monastery of the Austin friars, during the years 1610—1613, the first stone having been laid on the 31st of July in the former year; and the first warden, Dr. Wright, admitted on the 20th of April, 1613.

Of the monastic buildings nothing now remains: the windows of the chapel, indeed, from the exquisite taste and keeping of style of their construction, were long thought to have been genuine Augustinian, but the book kept by the clerk of the works, still preserved in the college, bears the strongest evidence to the contrary, in exhibiting the expenses and time occupied in their erection. The buildings of this college are particularly uniform and pleasing, and, with one or two exceptions, in admirable taste throughout.

Having admired the frontage, with its well-proportioned tower, the visitor will enter, by a gateway with an elegantly groined roof, a quadrangle of 130 feet square. On the opposite or eastern side of this are the chapel, hall, library, kitchen, &c. The remaining sides are occupied by lodgings for the Warden, Fellows, and other members of the college.

The CHAPEL, as we have said above, exhibits great taste and purity of style in the character of its architecture; and the ante-chapel, although the windows here are not so good as in the chapel itself, has particularly light and lofty arches. The east end and ceiling were renewed by Mr. Blore, after an earlier school of architectural art, in 1832 and 1833. The east window, repre-

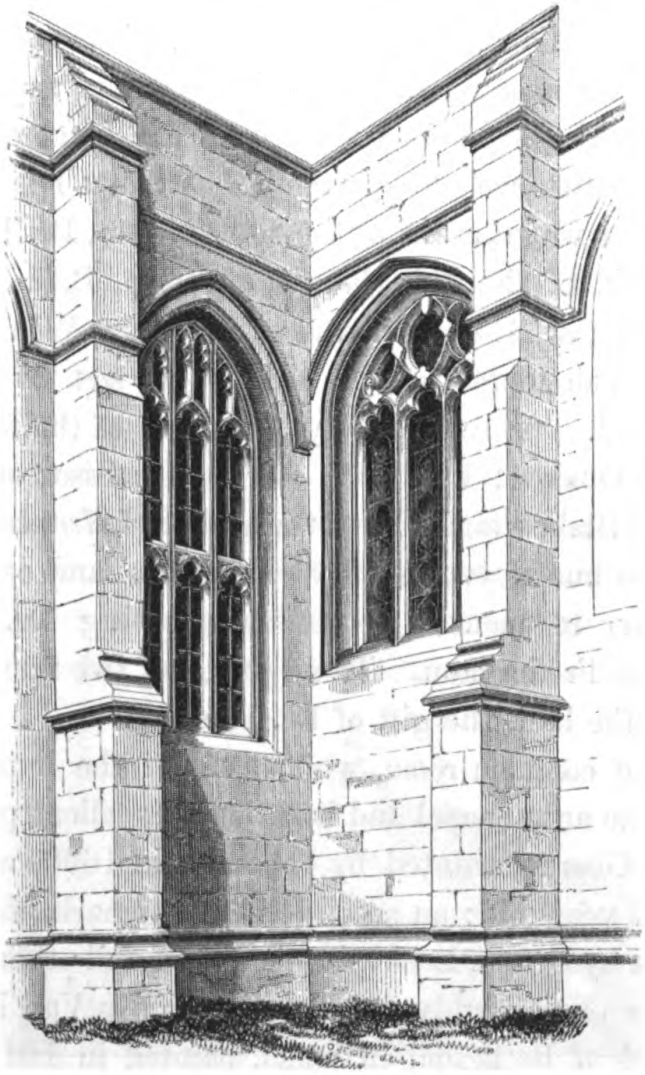
senting scenes from the life of Christ, with the antitypes from Old Testament history, was painted by Bernard Van Ling in 1621, the contract for which, with the autograph



Arches of the Ante-Chapel.

signature of the artist, is still preserved among the college records. The side-windows contain figures of the Prophets, and other Scripture characters. The floor of the chapel was paved with marble in 1677, at the expense of the fellow-commoners. There is a brass eagle, well executed, given by Sir Thomas Lear, Bart., in 1691. The stained windows in the ante-chapel were painted by David Evans, of Shrewsbury, from designs by Mr. John Bridges, of Oxford.

The screen, and the rest of the woodwork, is of the usual Jacobean character, but rich and good in its way.



Windows of Chapel and Ante-Chapel from the Garden.

At the north end of the ante-chapel is a fine tomb of Sir John Portman, Bart., 1624. The view of the chapel from the garden is well worth seeing; indeed, the garden itself has much merit of its own.

On the south side of the chapel, is the HALL, the entrance to which is by a flight of steps immediately facing

the gateway by which we enter. The figures over the steps represent the founders and their sovereign, James I.: between the former is an inscription, giving a brief account of the foundation of the college. The open-timber roof, with its louvre, and fine oak screen are amongst the most remarkable in the University. The great south and oriel windows are also particularly good. The glass in the former was the gift of the late Warden, Dr. Tournay; the latter, of the Rev. William Wilson, B.D., vicar of Walthamstow, Essex; it was executed by Williment in 1827. The length of the hall is 82 feet by 35, the height, 37. There are many portraits: of the founders; Speaker Onslow; Dr. Hody, Regius Professor of Greek; Admiral Blake; and Harris, the author of *Hermes*, painted by Sir Joshua Reynolds; several bishops, and others, too numerous to mention, — the latest being Dr. Medley, Bishop of Fredericton. There are also two fine chandeliers in the hall, the gift of Dr. Tournay.

In the common-room, which is over the buttery, between the ante-chapel and hall, is an excellent picture of Mother George, painted by Sonmans in 1690, when she was 117 years old: an account of this remarkable woman is given by Gutch, Locke, in his diary[a], and other writers. There is also a highly-finished picture, by Van Dalen, of the Pool of Bethesda, on panel, painted in 1647, which was presented to the society by John Poynder, Esq.

The LIBRARY is in an additional wing, built over the kitchen, to correspond with the chapel on the opposite side, with which it is connected by a cloister. The effect from the garden is particularly picturesque and striking.

[a] See Lord King's Life of Locke, 4to., p. 131. She is called Alice by Locke, but the name on the portrait was Mary.

Its measurements are 53 feet by 20. The side-windows are small, the object very properly being to obtain as much room for books as possible. The window at the east end is large and handsome, and illustrated with small portraits on painted glass of the founder and foundress. The most remarkable contents of the library are—the four folio editions of Shakespeare, a valuable collection of early Italian books, including a beautiful copy of the Aldine edition of Petrarch; also, a rare collection of Spanish books, and a very fine Anglo-Saxon manuscript of the Evangelists, written in the tenth century, with curious illuminations, similar to those of the celebrated manuscript of Cædmon and the Benedictional of Ethelwold. The foundation of the collection was laid by Dr. Bisse, of Magdalen College, Sub-Dean of Wells, and Archdeacon of Taunton, who gave his library, consisting of two thousand books, to the college.

The Chapel and Library from the Garden.

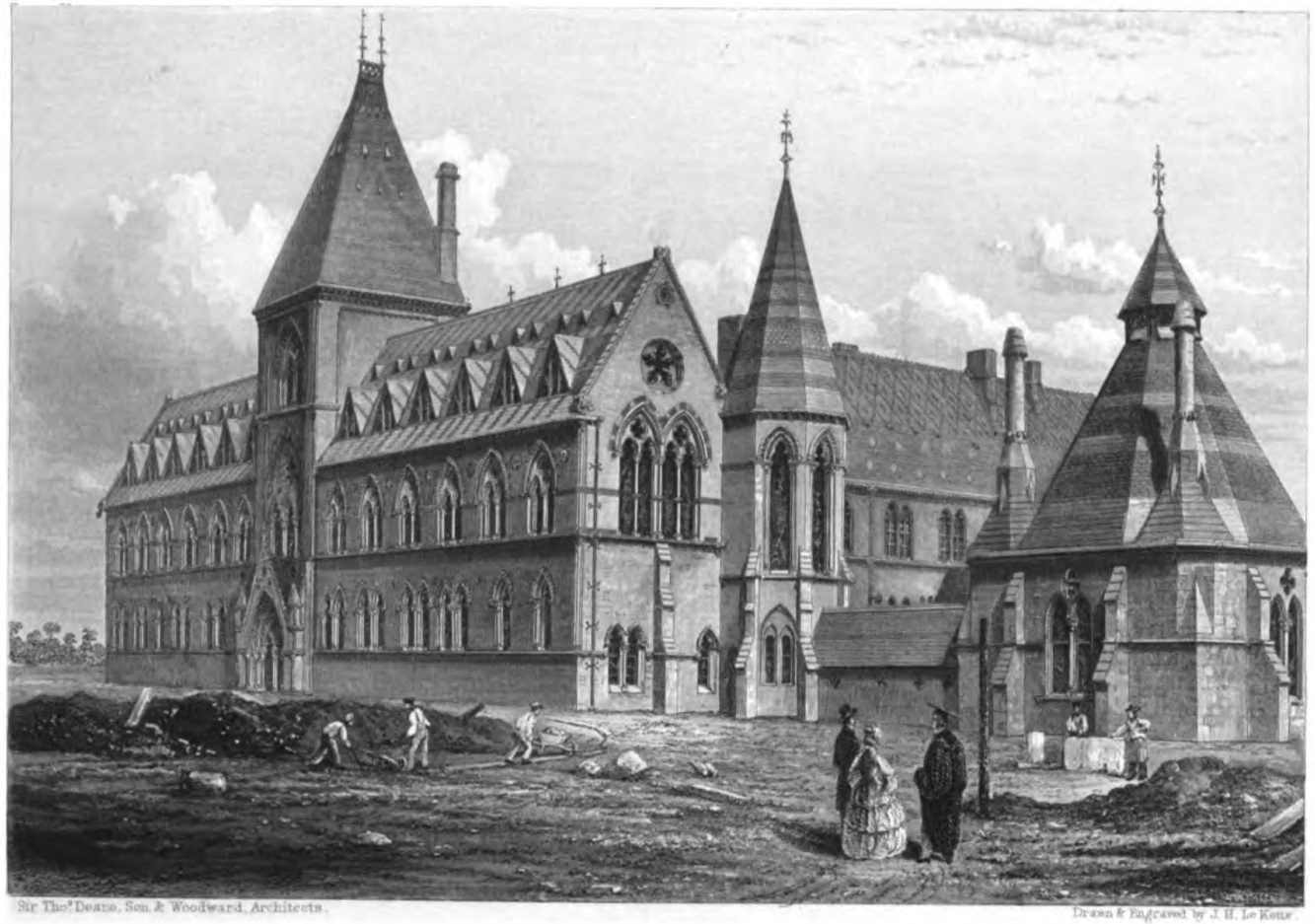
PROCEEDING about a hundred yards further to the north, through a shady avenue of acacias and elms, between the college-gardens of Trinity and St. John's on the left, and Wadham on the right, the visitor will arrive at the public walk known by the name of the Parks, from King Charles's artillery having been stationed there, at the time that Oxford was besieged by the Parliamentary army; and in the meadows to the right, towards Holywell Church, the mounds and trenches can still be traced. At the south end of the piece of land enclosed by this public walk, is situated

THE OXFORD MUSEUM.

THIS building has, of late years, both on the ground of the subjects to which it is devoted, and its intrinsic architectural merits, attracted much public attention.

The visitor will best appreciate the building by learning the purposes for which it has been erected. A brief historical sketch will explain this.

In the branches of human knowledge which chiefly occupied the learned world before this century, Oxford was pre-eminent. This century ushered in new studies. The material world began to be as sedulously investigated as formerly the domain of mental or linguistic science had been. For the new sciences Oxford had no adequate appliances. Though Boyle had flourished here, and Ashmole had made here the first Museum in England, all could not be created at once. The Duncans improved the Ashmolean Museum; Kidd lectured; Buckland made a great and valuable Geological collection; and



Sir Thos. Deane, Son & Woodward, Architects.

Drawn & Engraved by J. H. Le Keux.

THE NEW UNIVERSITY MUSEUM, OXFORD.

Dr. Acland, who succeeded Kidd in the small school at Christ Church, raised that establishment to a working educational institution, constructed on the most complete Physiological model, that of John Hunter.

But these establishments were remote from each other, and were each far too small. It was thought better to unite the collections which illustrate the several cognate natural sciences into one great whole; and to combine with the collections adequate work-rooms, dissecting-rooms, and laboratories, in which the students can be practically taught to work for themselves in their several subjects. This great scheme was pressed on in 1848 by Professors Daubeny, Acland, and Walker, with Messrs. Hill, Greswell, and others,—and gradually found favour. At length, after a public competition, the present building was accepted by Convocation.

These few words have explained the nature of the edifice. To study efficiently the natural world four appliances are necessary, and these must be in immediate proximity to each other.

1. Collections illustrative of each natural science.
2. Lecture-rooms.
3. Work-rooms, laboratories, and dissecting-rooms, both for professors and students of each department.
4. A Scientific Library to furnish the literature of Natural History in all its branches.

This great design is here undertaken. The general laws of the universe find their explanation in the Mathematical, Astronomical, and Experimental Physics departments; the structure of our planet is examined and described by the Geology, Mineralogy, and Chemistry; the life of our globe by the Physiological, Anatomical,

Zoological sciences; and the diseases by the rooms devoted to Medicine. The Radcliffe Trustees will probably ere long fill the splendid libraries with the treasures of scientific books which they have collected: and to these Mr. Hope, the munificent donor of a rare Entomological collection, will add no small contribution.

The collections are to be arranged in the court. Round which are corridors on two floors—out of these corridors are entrances either to the court or the rooms of the several departments; and beyond these rooms, and outside the main buildings, are outer uncovered courts, and detached buildings for noxious or noisy chemical, mechanical, and anatomical work.

This very elegant and extensive range of building is in the early Gothic style of the thirteenth century, and was built in 1856—58 by Sir Thomas Deane and Mr. Woodward, at the expense of the University. The contract was nearly 30,000*l.* for the building only. The first portion which catches the eye on turning the corner of the wall of Wadham garden is the chemical laboratory, with its lofty octagonal roof and four tall chimneys, in the style of the Glastonbury kitchen. To the east of this is the keeper's house, and to the north is the main building, which fronts to the west, and has a gateway-tower in the centre. The stair-turrets at the angles are particularly graceful. The two ranges of pointed windows of two lights, with marble shafts and sculptured capitals, have a very fine effect. Beyond the main building to the north-east is the anatomical court and department. The entrance to the whole series of buildings is under the gateway-tower: passing through an archway with a groined stone vault, we find ourselves in a

quadrangle surrounded by a double set of cloisters, or corridors. The court itself is covered in with a roof of wood and glass, resting on slender iron pillars, with capitals of varied foliage, executed in iron. The shafts of the cloister, as well as those of the windows, are of different varieties of stone, illustrating the principal geological formations of the British Islands, from granite up to the most recent formations. Probably no series exists equal in beauty to that of the Cornish granites, in the upper corridor.

On each of the pillars there is a corbel. These will support, as they are contributed, statues of the most eminent discoverers and promoters of Natural Science, from Aristotle, the first classified, down to the most recent, but deceased, philosophers of our age. Her Majesty Queen Victoria graciously gave five, including Bacon, Galileo, and Newton. The undergraduates of Oxford gave Aristotle and Cuvier. Thirty-two are required to complete the series. Besides this application of the architecture to the subjects for which it is used, it may be remarked, that it is proposed to carve a series illustrative of various Faunas and Floras, existing or extinct, on the many corbels, capitals, and bosses. These also are presented by various friends of the University.

Returning southward, the visitor will pass the top of Holywell-street, a few yards down which, on the left-hand side, stands the

MUSIC-ROOM.

THIS was built from a design of Dr. Camplin, Vice-Principal of St. Edmund Hall, at an expense of 1,263*l.* It was

opened in 1748, and was long under the management of stewards chosen from the respective colleges of the University. It is now used as the museum of the Oxford Architectural Society, and there are deposited the very interesting collections of the Society, including models of cathedrals, &c., casts of capitals, mouldings, and other details of Gothic architecture, arranged in chronological order; rubbings of brasses, books, engravings, and other objects. It may be seen on application to the Society's servant at the room.

The Music-Room, A.D. 1748, and part of Holywell-street.

Continuing his route, however, after this digression, still towards the south, a barbarous modern building arrests the visitor's progress in the shape of

MAGDALEN HALL.

Founded by Bishop Waynflete in 1487; removed to the present site in 1822.

THE front, facing the Bodleian and New College Lane, comprising the Principal's lodgings, students' rooms, &c., was built by Mr. Evans of Oxford, from a design by Mr. Garbett, in 1820, at the expense of Magdalen College,

from which it has its name. An exquisite *morçeau* of the Magdalen Hall of former days may still be seen, almost adjoining the lodgings of the President of Magdalen College. (See the woodcut, p. 139.) The site of the Hall was transferred by Act of Parliament from its original place adjoining to Magdalen College, to its present spot, where formerly stood Hart Hall, or Hertford College. A few remains of the previous structure may still be seen in the refectory and buttery; the lodgings also of the former principals exist, but are now converted into rooms for students.

Part of Magdalen Hall, and New College-lane.

The sets of rooms in the angle between the old lodgings of the Principal and the chapel are a portion of the design of Dr. Newton, Principal of Hart Hall, who in 1740 had converted the hall into a college [a]. Funds, however, being wanting, or proving wholly insufficient for the purpose, the whole corporation, Hall and College

[a] Its condition in 1770 is thus described in the New Oxford Guide, 1770: "Though it is now styled Hertford College, it may be called by the name of any other person who will complete the endowment of it, or become the principal benefactor to it. This college consists of a principal, two senior fellows or tutors, eight junior fellows or assistants, thirty-four undergraduate students, and four scholars."

together, was allowed at the death of Dr. Hodson, Principal in 1805, to become extinct.

The CHAPEL was consecrated by Archbishop Potter, then Bishop of Oxford, on St. Catherine's Day, Nov. 25, 1716. The whole design of the new fabric then proposed was engraved by Vertue for the Oxford Almanack of 1740.

In the HALL is a valuable original portrait of Tyndale, the translator of the New Testament, and there are others of Lord Chancellor Clarendon, Dr. Denison, formerly Principal, Dr. Josiah Pullen, a noted humourist, well known in Oxford by the tree on Headington-hill which still bears his name, and to which he is said to have walked daily for many years; Sydenham, the physician, and Dr. Spenser, Bishop of Jamaica, all of whom were members of Magdalen Hall, as were also Sir Matthew Hale and Bishop Wilkins.

Quitting the Hall by the lane which bounds it on the north, and continuing his course eastward for a few yards, the progress of the visitor will be further arrested by the tower-gateway of

NEW COLLEGE.

Founded by William of Wykeham in 1386.

The Entrance-Gateway.

THIS college is one of the noblest, if not the noblest memorial, of the boundless munificence of William of Wykeham, bishop of Winchester, for whose life and acts the reader is referred to Chandler, Martin, Bishop Lowth, and his other biographers, it being far beyond the scope of an Oxford Guide to tell of one tithe part of his ex-

cellent doings[a]. The first stone of that great work with which we have more immediately to do, was laid on March 5, 1380. Six years were occupied in its construction, when, on April 14, 1386, being the vigil of Palm-Sunday, the first warden and fellows entered the college at "nine of the clock in the morning, with solemn processions and litanies, commending themselves and their studies to the care and protection of the Almighty[b]."

It is somewhat singular that the name of New College should still remain to a foundation which has been now nearly 500 years in existence; but at the same time, as Dr. Ingram remarks, it is not without reason that it does so, since the foundation of this college marks a new era in our academical annals. Before this, the Aularian system, even in the case of Merton, had generally prevailed; but since the formation of this society, it has served as a model to nearly all founders of colleges, both here and at Cambridge.

The buildings are particularly interesting as remaining for the most part as they were erected in the founder's time, and on the founder's plan. The chapel, the hall, the cloisters, the groined gateways, and even some original doors and windows, remain, in their exterior at least, as they came from the hand of their master architect. The exceptions are to be seen in the third and upper story to the principal quadrangle, added in the

[a] Froissart says of him, that he was so much in favour with Edward III., "that everything was done by him, and nothing was done without him."

[b] The first stone of Winchester College, his great sister foundation, was laid on March 26 in the following year; and also completed in six years, the warden and society making their first entrance in procession on March 28, 1393. A very accurate and interesting description of the lands and tenements purchased for the site is given by Wood at p. 177, sqq. of his history.

year 1675, and in the garden court, finished in 1684. The buildings of Wykeham are too striking to be mistaken.

The Ante-Chapel.

In front of the tower will be observed three Gothic niches, with figures of the Virgin in the centre, the founder and an angel kneeling on either side.

Passing through the groined tower-gateway, immediately on the left hand is the CHAPEL, the pride not only of the college, but of the University, in which it forms one of the most distinguished ornaments. The entrance

is by a short cloister into the elegantly proportioned ante-chapel; in which are still to be seen some of the original painted windows of the time of the founder, representing figures of the saints and martyrs. The small lights in the heads of the windows, both of the ante-chapel and of the inner chapel, have also preserved their original painted glass, consisting of a very curious series of the different orders of angels and archangels, as then understood[c]. The great west window was painted by Jervais, from finished cartoons furnished by Sir Joshua Reynolds, and begun in 1777. The subject of the upper part is the Nativity, in which, on the left hand, are seen the portraits of the designer and painter, as adoring shepherds; in the lower compartments are displayed seven allegorical figures, exhibiting the four cardinal and three Christian virtues. The brasses preserved in this chapel, and which have been engraved in Gough's Sepulchral Monuments, are of great interest.

These were former wardens:—

T. Cranley, Archbishop of Dublin, *ob.* 1417.
J. Yong, Bishop of Calipolis, 1526.
W. Hyll, 1494.
N. Osylbury, 1453.
R. Malford, 1403.
J. Rede, 1521.

The following were formerly fellows,—the variety of costume and heraldry are interesting:—

H. Wrattesley, civilian, 1486.
W. Hautrive, 1481.
T. Gascoigne, 1457.
P. Caermarden, 1446.
W. Holmegh, 1434.
T. Flemmyng, 1472.
W. Fryth, 1420.
W. Bailey, 1582.
A. Aylworth, M.D., 1619.

There are numerous other tombs and gravestones, with inscriptions to members of the college, of later date.

[c] Engravings of these have been published in the "Calendar of the Anglican Church," 12mo., Oxford, 1851.

Some of these brasses have been engraved in the "Manual of Brasses," published by the Oxford Architectural Society, and rubbings of them may be seen in the Society's collection. The present pavement of the ante-chapel is the gift of Mr. Philip Duncan, Fellow of this society. The effect of the softened light from the painted glass on either side of the inner chapel is peculiarly striking; the beautifully wrought altar-screen, too, does much credit to the taste of Mr. Wyatt, who took the greatest pains to restore it after the original model: this was furnished by some remains of the old eastern wall and its beautiful niches and fret-work, discovered in 1789, when the state of the wooden roof and other dilapidations rendered a complete refitting of the interior necessary. The carvings under the seats, or misereres, as they are called, were then placed in front of the stall-desks: they are a very curious series, many of them extremely grotesque, and are of the time of the founder. The alto-relievos over the altar, representing the Salutation, the Nativity, the Descent from the Cross, the Resurrection, and the Ascension, are by Westmacott.

The windows on the south side are Flemish, and said to have been painted from designs by some of Rubens' scholars: they were repaired in 1740 by William Price, of whom they were purchased by the society. Those on the north side were painted by Peckett of York, in 1765 and 1774.

In the first window on the left, commencing with the higher row, are represented—Baruch, Micah, Daniel, Hosea,—Adam, Eve, Seth, and Enoch.

2nd window (top), Amos, Joel, Obadiah, Jonah,—Methuselah, Noah, Abel, and Isaac.

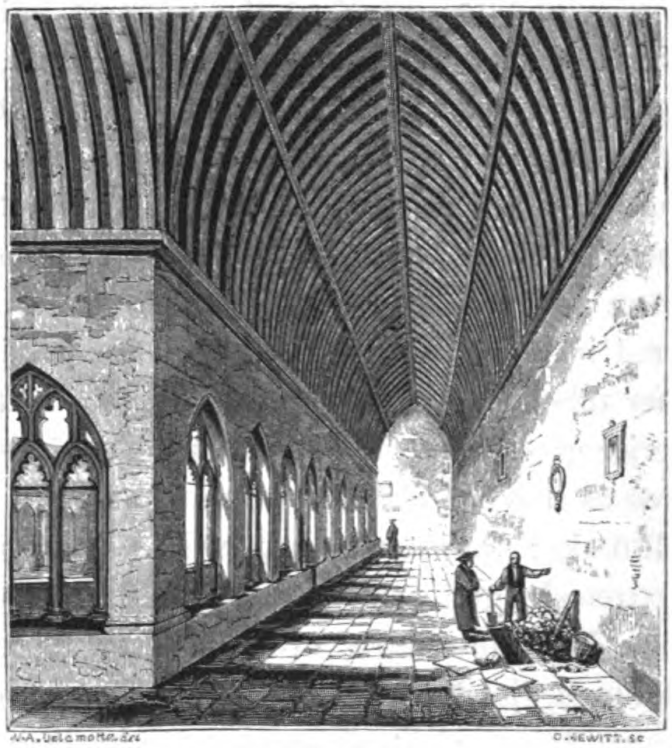
3rd window (top), Nahum, Habakkuk, Zephaniah, Ezekiel,—Jacob, Judah, Moses, and Aaron.

4th window (top), James, *minor*, Thomas, Simon, Matthew,—John, JESUS CHRIST, Mary, and Peter.

5th window (top), Philip, James, *major*, Andrew, Bartholomew,—Paul, Barnabas, Judas, and Matthias.

The organ is said to be one of the finest in England; it was built by Dallam, and improved by Green and

Byfield. In the chapel is still preserved the silver-gilt pastoral staff of the founder, commonly known as the Crozier of William of Wykeham, a very exquisite relique of the finished style of the jewellers' work of that period, and of most elaborate workmanship.



The Cloisters.

Leaving the chapel by the western door, we are admitted at once into the CLOISTERS, which, with the tower adjoining, were not built until after the completion of the other parts of the college. They stand upon the sites of three ancient halls, namely, Schelde Hall, Mayden Hall, and Great or More Hamer Hall, formerly the property respectively of Studley Priory, University College, and Osney Abbey. The measurement of the area which they inclose is 130 by 85 feet. They were consecrated together with the bells in the tower, then only three in

CHURCH OF KILDARE, DUBLIN.

number, for the purpose of a private burial-place for the college, by the Bishop of Dunkeld in Scotland, 19th Oct. 1400[e]. The ribbed roof, resembling the bottom of a boat, is a curious specimen of its kind.

The tower is supposed to have been the last work of Wykeham. It is built on the site of one of the bastions of the city wall, and as its massive nature evidently imports, was built for defence as well as for a belfry, and is a remarkably fine specimen of a belfry-tower of the period. It consists of four horizontal compartments, and is ascended by a winding staircase of stone within. The thickness of the walls at the base is about six feet.

Returning to the quadrangle from the cloisters, and passing under the unusually projecting heads of the cornice and the corbel-heads of the dripstones, we ascend into the hall by a long flight of steps in the muniment tower, which, like that of the gateway, has still its three niches filled with the elegant figures of the Virgin in the centre, and on either side an angel and the founder, in a kneeling posture. The screen, with the wainscot within, are good specimens of the linen panel, and are said to have been put up by Archbishop Warham, who died in 1532. The windows and wainscot are decorated with arms of the founder and other benefactors. There are also some very interesting portraits, of—

William of Wykeham, 1404.
Archbishop Chichelé, 1443.
Archbishop Warham, 1532.
Archbishop Howley, 1848.
Bishop Waynflete, 1486.
Bishop Lake, 1626.
Bishop Turner, 1691.
Bishop Ken, 1691.
Bishop Bisse, 1721.
Bishop Lowth, 1787.
Bishop Trimnel, 1723.
Bishop Huntingford, 1832.
Bishop Bathurst, 1837.
Bishop Shuttleworth, 1842.
Sir W. Erle, the well-known Judge.

Over the screen is a fine painting of the Adoration of

[e] Wood, from the college registers, states this bishop to have been Nicholas; Spotswood asserts that Robert Calder occupied the see of Dunkeld at that time.

the Shepherds, of the Carracci school, given to the society by Pleydell Bouverie, Earl of Radnor. The dimensions of the hall are 78 by 35 feet, and nearly 40 feet high[f].

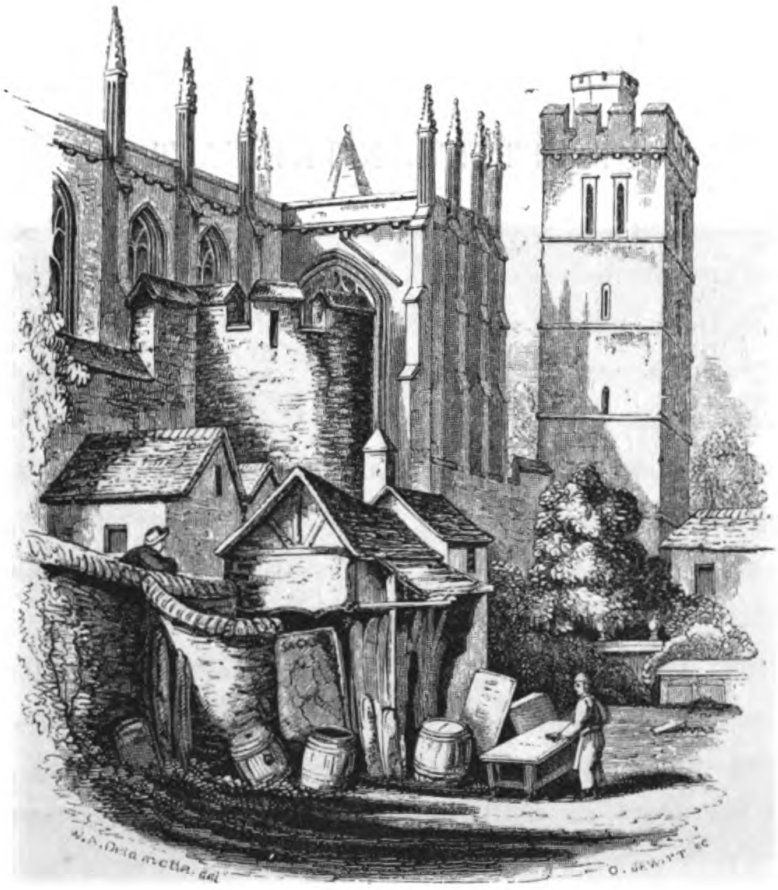
The upper rooms in the muniment-tower continue in their original state, with groined ceilings and tiled floors; but as they contain the records and other private documents of the college, it is not to be expected that they should be open to the admission of strangers. The stair-turret at the back of the tower, and particularly the manner in which it is corbelled out at the bottom, is very remarkable. The entrance to the cellar is also in its original condition, and, together with the winding buttery staircase, which it adjoins, affords a curious specimen of corbelling, shewing the ingenuity of the mediæval architect. The kitchen retains its original open-timber roof and large fireplaces.

The LIBRARY, which is over the archway, dividing the old and more modern buildings of the college, has been entirely refitted by Mr. Wyatt. It has a fine collection of printed books and MSS., amongst the former of which is said to be a unique copy of all the five volumes of the Aldine Aristotle, 1495-98, upon vellum. The four latter volumes on vellum are found also in the library of C.C.C., but the first volume is not known to exist elsewhere.

The GARDEN, which is beautifully laid out with trees, shrubs, and flowers, is surrounded by the old city wall, with its alure or walk on the top, within the parapet, and the bastions, with their loopholes for arrows, commanding the approach to the postern gate: all these are

[f] A curious custom prevailed at this college so lately as the end of the last century, in the manner of calling the fellows to dinner and supper: a chorister went daily at one and seven o'clock from the chapel-door to the garden-gate, crying, *A manger tous seigneurs*, afterwards curiously corrupted to *Eat-mancheat-toat-seni-oat*. See Pointer's Guide, 1749, p. 48.

in the most perfect state possible, according to the agreement of William of Wykeham with the city at the time of the foundation of his college, by which he bound the society for ever to keep them in good repair[g]. The original document is still preserved among the muniments of the city. A very fine view of the walls with the tower may be had from the "Slipe," a slip of ground at the back of the college, where are the stables and other offices.



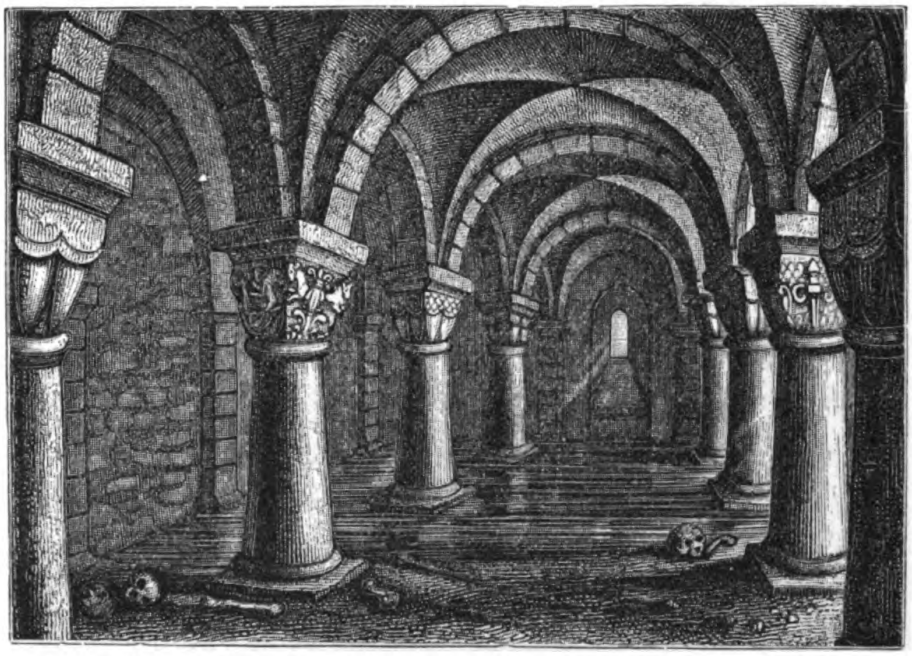
View from the Slipe.

[g] There is a picturesque view of St. Peter's Church from the garden, shewing the singular early turrets, with their conical roofs, at the two angles of the east end: also a pretty peep of Magdalen tower, through an opening in the fine old trees.

In leaving New College, and continuing our way down the lane to the south and east, we pass under a very well-turned elliptic arch, which, thrown as it is over a road running obliquely, and not at right angles, exhibits, for the time, at least, of its erection, considerable ingenuity, however common such arches, called skew-arches, may be in the railway architecture of the present day.

Nearly at the end of this lane on the eastern side stands the venerable church of

ST. PETER'S-IN-THE-EAST,



The Crypt.

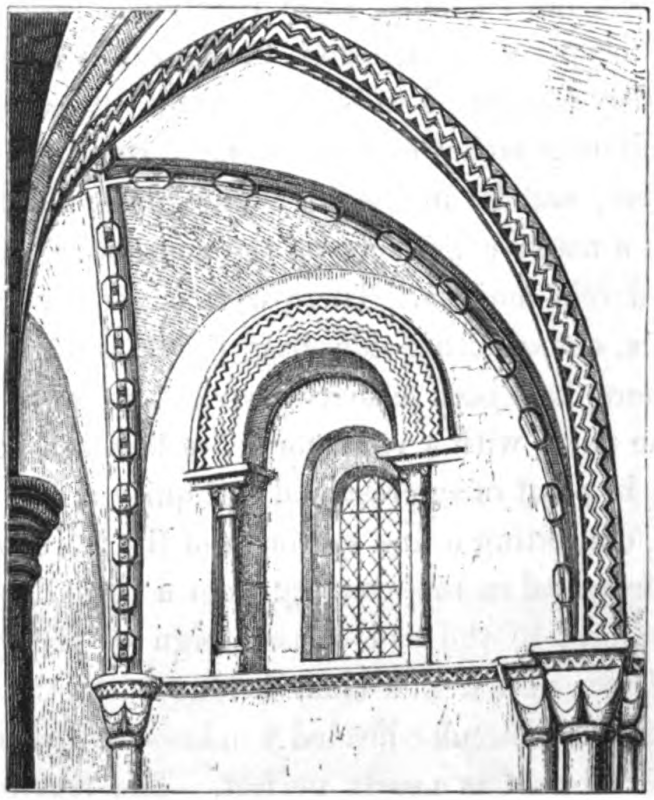
well worthy the attention of every antiquary and admirer of architectural beauty. The principal and most characteristic features are in the crypt, erroneously said

to have been built by St. Grymbald in the ninth century, but really of the twelfth. It contains two rows of short pillars, and in its general style very much resembles the vaulted crypt of Winchester Cathedral, which is also erroneously attributed to St. Ethelwold. The vaulting is of semicircular arches of hewn stone. Its dimensions, 36 by 20 feet, and 10 in height. The present entrance is through a massive buttress on the south side, but this is comparatively modern. There were originally two winding stairs, one on either side, from the choir; and it seems as if there had been also two straight flights of steps from the nave, with a vault for relics between them[a].

Next in point of interest and antiquity is the choir or chancel, exhibiting a fine specimen of the Norman school, which prevailed in this country from a period anterior to the Conquest to the end of the reign of Henry II., to which latter period this choir belongs. In the interior, two of the semicircular-headed windows still remain, and the groined roof is nearly perfect. The ribs are ornamented with chains, an unusual ornament, from which it is supposed that the church was dedicated to St. Peter, *ad vincula*. The original Norman piscina in the south wall has recently been uncovered, and a Norman doorway which formerly led down into the crypt. The exterior appears to have been surrounded by a beautiful series of intersecting arches;—that the rich corbel-table, still existing, was originally three or four feet lower than its present position, is evident as well from the appearance of the wall, as from one of the corbels still remaining

[a] The guides tell a story that this was the opening of a subterranean passage to Godstow; but this is mere fancy. There was, however, formerly a drain from the north side of the crypt, under New College to the city ditch; and for want of this outlet the crypt is now frequently flooded, from a landspring.

attached to each of the turrets which terminate the east end.



The Vault of the Choir.

The south wall of the nave is of the same period, with windows inserted in the early half of the fifteenth century. The doorway, however, is a remarkably rich specimen of Norman work; it is now much hidden by an elegant and tastefully constructed porch and port-loft, probably of the reign of Henry VI. The north aisle has pillars and arches of the thirteenth century, and some elegant windows in the Decorated style, of the time of Edward III. The north window of the lady-chapel was inserted by Vincent Wyking, vicar in 1433. The side windows of that chapel belong to the original work built by Edmund le Riche, the founder of St. Edmund Hall, for the use of his pupils, about 1230.

These small lancet-shaped windows were filled with painted glass, by Williment, in 1839, having figures of St. Peter and St. Paul. The great west window, and

Norman Doorway.

the large window on the south side, were inserted in 1501. The west door has some original iron-work. The tower is of the fourteenth century, and is remarkable from the walls sloping gradually inwards, so that the top is considerably smaller than the base; or, in technical language, the walls *batter*. The present fittings of the interior were arranged under the direction of two successive vicars, Denison and Hamilton, who also succeeded each other as Bishops of Salisbury. There is a modern font in the Norman style, with a handsome canopy of carved oak in the style of the fifteenth century.

Immediately abutting upon the south side of the churchyard is

ST. EDMUND HALL.

First Principal on record, A.D. 1317.

It derives its name from Edmund le Riche, sometimes called St. Edmund of Pontigny, the place to which he retired, and where he died and is buried: he was a native of Abingdon, and was consecrated Archbishop of Canterbury in 1233. He was the author of a very popular work in the middle ages, intitled *Speculum Ecclesiæ;* and is said to have delivered lectures on the site of this hall in the beginning of the thirteenth century. According to the custom of his time, he visited the University of Paris, and on his return introduced the study of Aristotle into Oxford. After his death he was canonized by Pope Innocent V., and his day in the calendar, Nov. 16, was formerly kept as a "gaudy" by the members of the hall. After the death of St. Edmund this hall passed successively into the hands of Ralph Fitz-Edmund, in 1260, Sir Brian de Birmingham, and Thomas de Malmsbury, vicar of Cowley, by whom it was presented to Osney Abbey. On the suppression of the latter in 1546, it was conveyed to one W. Burnell, gent., of whom it appears to have been purchased by W. Denyse, D.D., Provost of Queen's, and by him presented to that college in 1557. In 1559 the right to the perpetual appointment of the Principal was confirmed by Convocation to the society of Queen's College, in whose possession it still continues.

The buildings occupy little more than three sides of a quadrangle, and date principally about the middle of the

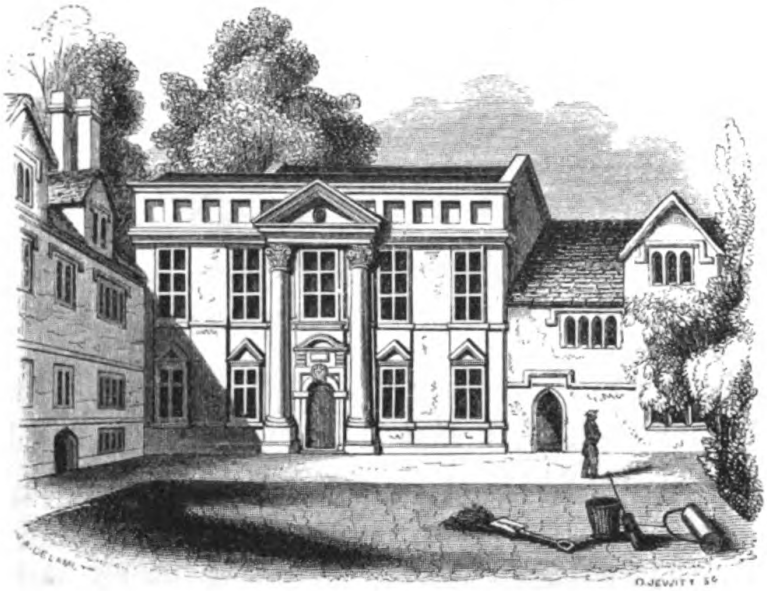
seventeenth century. The general appearance of the front has been lately much improved by the addition of three dormer windows to the upper story. The chapel and library are at the east end of the quadrangle; the former was consecrated and dedicated to St. Edmund, by Bishop Fell, 7th April, 1682. The hall is immediately opposite. Both are of the most unpretending character.

In the hall are portraits of—

Principals of the Hall.
Dr. T. Tully, 1675.
Dr. J. Mill, 1707.
Dr. T. Shaw, 1751.
Dr. G. Fothergill, 1760.
Dr. A. Grayson, 1843.

Rev. John Hill, Vice-Principal from 1812 to 1851.
Dr. Daniel Wilson, Bishop of Calcutta, Vice-Principal from 1809 to 1812, dec. 1858.

The chapel was built at the cost of Dr. Penton, Principal, and his friends, as is recorded by an inscription over the door.



The Chapel, &c., A.D. 1682.

Among the eminent men educated at this hall must be mentioned those two learned and indefatigable antiquaries, Hearne and Wanley, the former of whom died

here in June, 1735. White Kennet, Bishop of Peterborough, was sometime Vice-Principal of this hall.

Leaving the lane, and turning down the High-street eastwards, we are conducted under a row of elms to

MAGDALEN COLLEGE SCHOOL.

Founded in 1456, rebuilt in 1849.

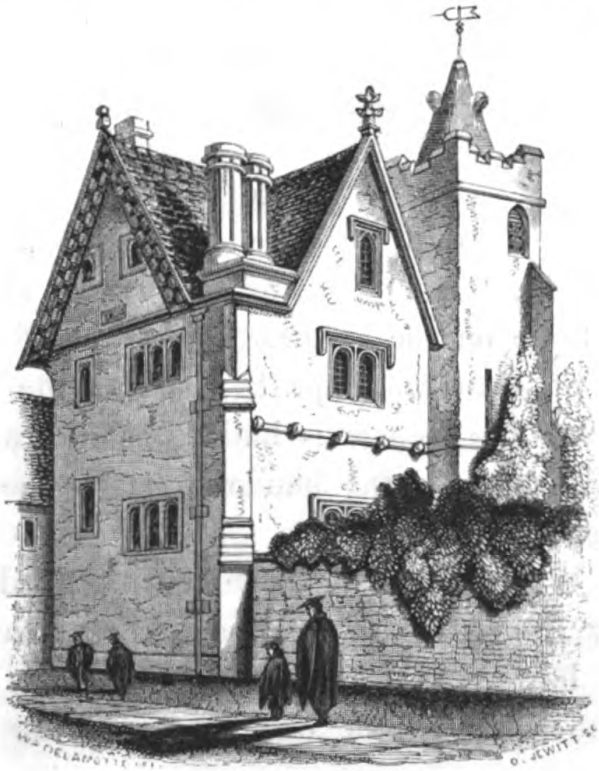
The School, from the College Gateway.

At the south-west corner of the college precincts stands the Grammar-school, designed by the Messrs. Buckler, and erected in 1849. It consists of a single room, the front of which towards the High-street presents an elevation of five bays, formed by buttresses, and containing an uniform range of transomed windows of lofty proportion. The north elevation is distinguished by a porch in the centre with a small library over, approached by a stone staircase in an octangular bell-turret, terminating

with a crocketed pinnacle. The parapet is embattled, and the east and west walls furnished with gables: the windows in these aspects are distinguished by superior dimensions, pointed arches, and tracery filled with coats of arms in coloured glass of bishops, &c., connected with the school, by Hardman. The roof is of open-timber framework, spanned by single arches, springing from stone corbels. The interior contains portraits of Cardinal Wolsey, Camden, Bishop Bickley, Dr. Lawrence Humphrey, Archdeacon Todd, Mr. Collins, Dr. Ellerton, and the late President, Dr. Routh.

Opposite the gate in Long-wall-street is a small Gothic brick chapel, attached to the Principal's house for the use of the boys; it is very unpretending, but in good taste.

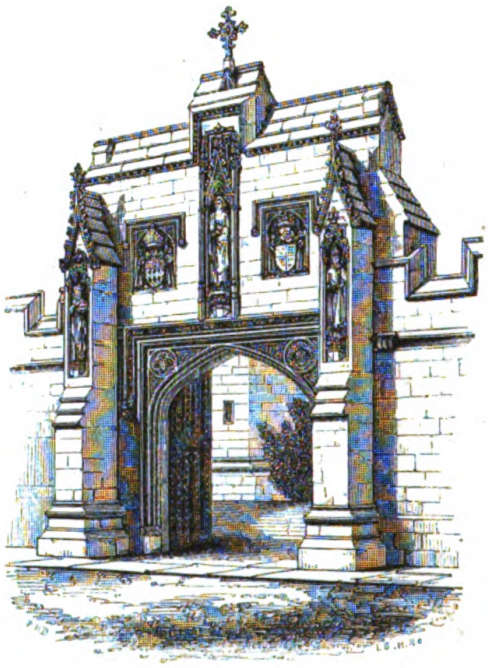
Pursuing our course a little farther to the east, we pass close under the walls of the remains of old Magdalen Hall,



Part of old Magdalen Hall.

a portion of which has fortunately been preserved, and now forms the very picturesque lodge of the head porter of

ST. MARY MAGDALEN COLLEGE.



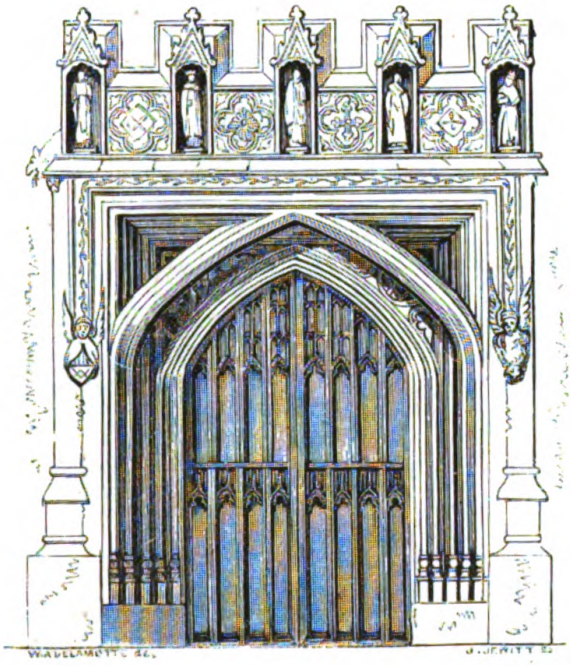
The Entrance-Gateway, A. D. 1844.

THE entrance to this college is through a gateway erected in 1844, from a design by Mr. Pugin. The niches are filled, those on the exterior by images of St. Mary Magdalen, St. John the Baptist, to whom the hospital, on whose site the college is built, was dedicated, and William of Waynflete, the founder; that in the interior by an image of the Virgin[a].

License to found this college was granted to the founder by Henry VI. in 1457, and the instrument of foundation bears date from 1458, but from the troubled state of the times on the one hand, and the extreme

[a] The college was dedicated to the Blessed Virgin, St. Mary Magdalen, &c.

caution of Waynflete on the other not to begin his building until all preliminary matters had been well digested and arranged, the first stone of the large quadrangle was not laid until 1472 [b]. The first stone of the chapel was laid on the 5th of May, 1474. On the 20th of September, 1481, the founder visited his college, bringing with him many books and manuscripts.

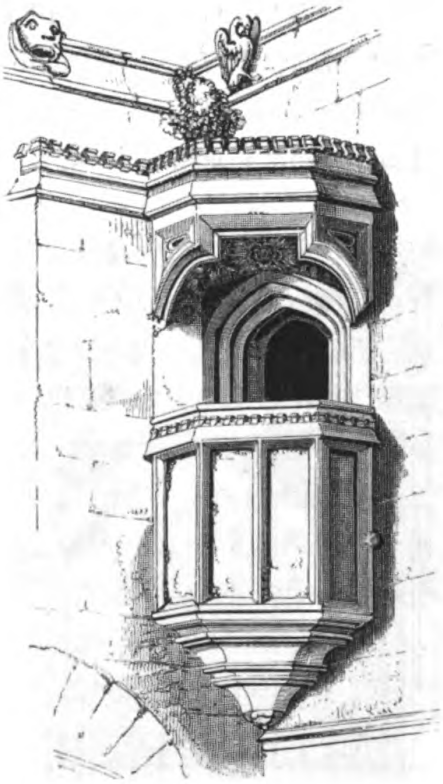


Doorway to the Chapel, A. D. 1474.

The western front of this college, which meets the eye immediately upon passing through the entrance-gateway, is perhaps one of the most striking displays of architectural beauty in Oxford. Directly opposite is the west window of the beautiful chapel, with its curious specimen of a shallow porch; over which, in as many

[b] It is probable also that the royal buildings at Windsor and Eton, then proceeding under Waynflete's direction, may have interfered very materially with the progress of his own work.

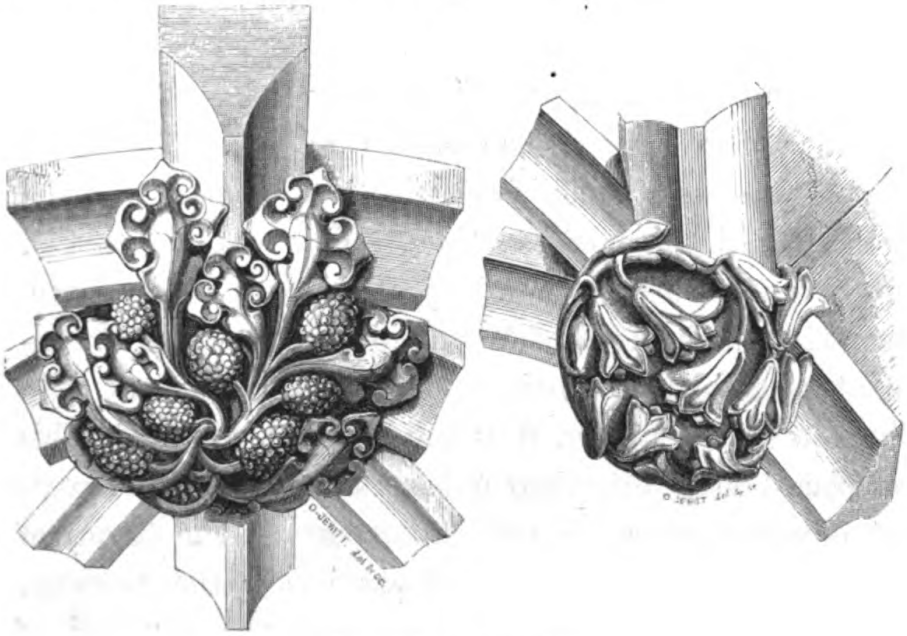
niches, are five figures, representing St. John Baptist, Edward IV., St. Mary Magdalen, St. Swithun, and the founder.



The Stone Pulpit, A D. 1480.

On the extreme right is a curious pulpit of stone, from which it was customary that the University sermon should be preached on St. John Baptist's Day, on which occasion it, with the ground and surrounding buildings, were strewed and decked with boughs and rushes, in commemoration of St. John's preaching in the wilderness. To the left, now enclosing the court or garden of the President's lodgings, is the principal entrance to the cloisters, comprising a gateway, exhibiting another instance of the open spandrels of the shallow porch, with bosses and a

very elegantly groined vault, under a tower of exquisite proportions, and decorated with canopied statues of St. Mary Magdalen, St. John, Henry III., and the founder, whose chambers are situated within, immediately over the gateway, which has a rich groined vault.



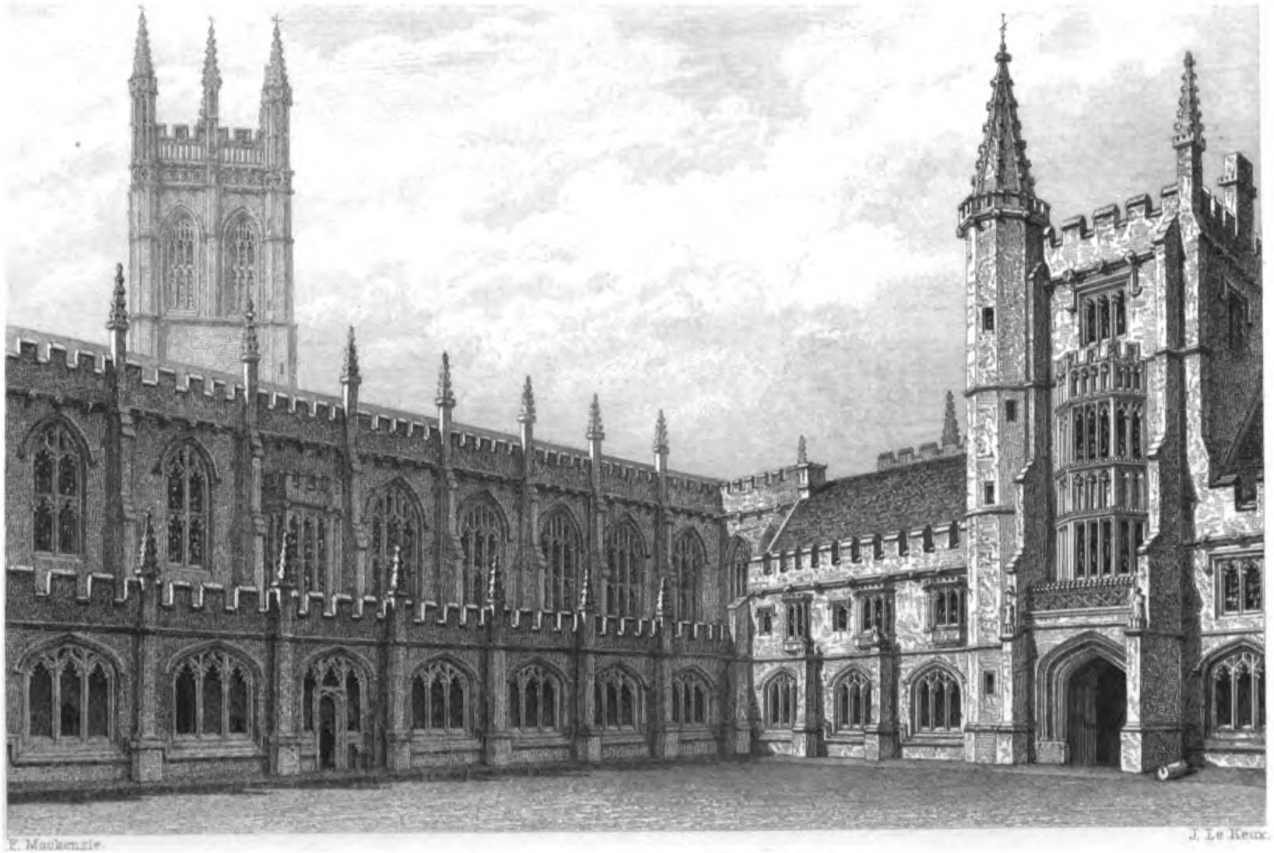
Bosses in the Cloisters.

The chambers were carefully restored, with the ancient painting and gilding, and very handsome furniture to correspond, in 1857. There are three chambers; the great reception-room over the gateway, the withdrawing-room, and the founder's bed-chamber, the middle one retains the ancient tapestry: these chambers still, as of old, belong to the President's lodgings. The smaller entrance immediately adjoins and covers the northern doorway of the chapel, and is directly under the muniment-tower, which is here remarkable, as ranging equally in its projection into the court with the chapel itself.

The CHAPEL, like all other ecclesiastical buildings, has

undergone a variety of changes since its first erection, although throughout it appears to have retained much of its original character. The reforming spirit of the sixteenth century, we may be sure, would not leave alone the costly decorations with which this chapel was adorned: in the years 1629—1635, however, an attempt was made towards its restoration, and it was then furnished with new wainscoting and panelling, richly gilt and painted, together with a handsome screen of oak. The ante-chapel was also embellished with new windows of the best painted glass of the time. This state of things, however, was destined to be but of short continuance. In 1649, on the 19th of May, Cromwell and the Parliamentary generals were invited to dine in the hall with the new President, Dr. Wilkinson, and in return for this misplaced hospitality their followers committed the greatest outrages upon the college property. The figure of the Blessed Virgin was pulled down from the gateway, the painted glass was torn out from the windows of the chapel and trampled under foot, and the organ was conveyed by Cromwell's order to Hampton Court, where it remained until the Restoration. The repairs necessary after this period appear to have been done in the indifferent taste of the day.

In 1740 further alterations were made in the chapel and other parts of the college, when the eight windows of the transept, by Greenbury, were brought into the choir, and those in the ante-chapel filled at a later period (in 1796) with figures of St. John, St. Mary Magdalen, Henry III., Waynflete, Wykeham, Fox, and Wolsey. This glass is all of the kind called *grisaille*, that is, executed in brown and white only, without any colour;



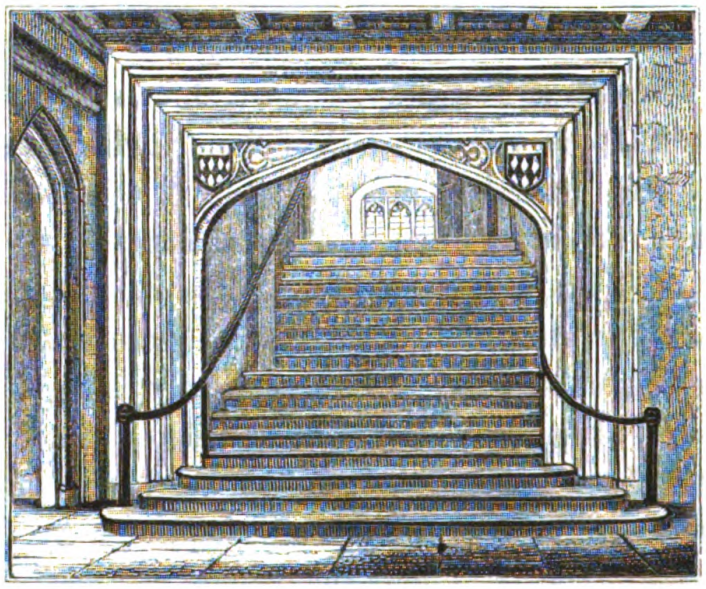
F. Mackenzie. J. Le Keux.

[illegible] MAGDALEN COLLEGE.

the effect is sombre, but heavy, and requires a strong light. It was not until the year 1831 that the whole chapel was restored to somewhat of its original splendour, under the direction of Mr. Cottingham, of London. The altar-screen, the oak seats and stalls, the organ-screen of stone, are all executed in the best possible manner; and if we except the old oak ceiling, there is nothing left that we can desire. The windows are being (in 1857-8) again filled with painted glass in brilliant colours, in the best style, by Hardman. The small chapel at the north side of the altar has been admirably restored, and the tomb of the founder's father, Richard Patten, brought from the demolished church of All Saints at Waynflete, deposited there with great fitness. There is a very good brass eagle, placed in the choir in 1633; also, over the altar-table, an exquisite picture of Christ bearing His cross, which is now generally thought to be by Ribalta, although it has been at various times attributed to Morales, Murillo, and others. The great west window was originally painted after a design by Christopher Swartz: it represents the general resurrection.

From the chapel we pass into the cloisters, the general effect of which is particularly good. They have been in a great measure restored in the present century: the north side has been wholly rebuilt, the windows now opening towards the "new buildings" and grove. The east side is likewise new, with the exception of the walls of the cloister and the windows over it in the interior of the quadrangle, which are a part of the original building. The south side, adjoining the hall and chapel, has been entirely rebuilt after the first model. The grotesque figures or hieroglyphics, which adorn the interior of the

quadrangle, are very amusingly defended in a Latin account in manuscript, called *Œdipus Magdalenensis*, written by a Fellow of the college of the name of W. Reeks, at the request of Dr. Clark, President. His object is to prove them all emblematical, exhibiting a system of morals which cannot fail in furnishing a society dedicated to the advancement of religion and learning, with a complete and instructive lesson [c].



The Staircase to the Hall.

The HALL is entered from the south-east corner of the cloisters by a flight of stone steps, from the top of which on the landing-place may be seen an elliptical arch,

The following is an abridgment from this curious manuscript :—

"Beginning from the south-west corner, the first two figures we meet with are the *Lion* and the *Pelican*. The former of these is the emblem of Courage and Vigilance, the latter of Parental Tenderness and Affection. Both of them together express to us the complete character of a good governor of a college. Accordingly, they are placed under the windows of those lodgings which originally belonged to the President, as the instruction they convey ought particularly to regulate his conduct.

"Going on to the right hand, on the other side of the gateway, are four figures,

flanked by fluted Ionic pilasters, corresponding with those which form the divisions of the panel-work in the interior. Above is an oblong panel, tastefully decorated with the arms of James I., between the ostrich plumes of Prince Henry and the arms of the college, a memorial of the royal visit in 1605, and the matriculation of the Prince as a member of this college. The passage under the music-gallery at the end of the hall, technically called "the Screens," preserves the mediæval arrangement of three doorways, to the kitchen, pantry, and buttery, with a buttery-hatch opening into the latter. It is a spacious and well-proportioned room, and is hung with portraits of former members and benefactors,—amongst which are those of the Founder, the Cardinals Pole and Wolsey[d], Prince Henry, Prince Rupert, Addison, Dr. Sacheverell, Archbishop Boulter, Bishops Fox,

viz, the *Schoolmaster*, the *Lawyer*, the *Physician*, and the *Divine*. These are ranged along the outside of the library, and represent the duties and business of the students of the house. By means of learning in general, they are to be introduced to one of the three learned professions, or else, as is hinted to us by the figure with *Cap* and *Bells* in the corner, they must turn out *Fools* in the end.

"We come now to the north side of the quadrangle, and here the first three figures represent the history of *David*, his conquest over the *Lion* and *Goliah;* from whence we are taught not to be discouraged at any difficulties that may stand in our way, as the vigour of youth will easily enable us to surmount them. The next figure to these is the *Hippopotamus*, or *River-horse*, carrying his young one upon his shoulders. This is the emblem of a good tutor or fellow of a college, who is set to watch over the youth of the society, and by whose prudence they are to be led through the dangers of their first entrance into the world. The figure immediately following represents *Sobriety*, or *Temperance*, that most necessary virtue of a collegiate life. The whole remaining train of figures are the vices we are instructed to avoid. Those next to Temperance are the opposite vices of *Gluttony* and *Drunkenness*. Then follow the *Lucanthropos*, the *Hyæna*, and *Panther*, representing Violence, Fraud, and Treachery; the *Griffin*, representing Covetousness, and the next figure Anger, or Moroseness; the *Dog*, the *Dragon*, the *Deer*,—Flattery, Envy, and Timidity; and the last three, the *Mantichora*, the *Boxers*, and the *Lamia*,—Pride, Contention, and Lust."

[d] Of whom it is said "One could be Pope, but would not; the other would be Pope, but could not."

Hough, Warner, Wilcocks, Horne, and Philpotts, Dean Colet, Dr. Hammond, Dr. Butler, Dr. Freeman, and Dr. Routh. The oak wainscot was put up in 1541, and is carved with illustrations of the history of St. Mary Magdalen[e]. The ceiling was removed, and one in plaister was substituted by Wyatt at the end of the last century.

From the hall it is well worth while to pass by a narrow passage into the chaplains' quadrangle, for the glorious view which we there have of the tower, from its base to the top. This elegant structure was commenced in 1492, and completed *circa* 1505[f]. Dr. Ingram has shewn that it was the original intention of the plan that it should stand alone, detached from the other buildings.

The custom of chanting a hymn beginning with—

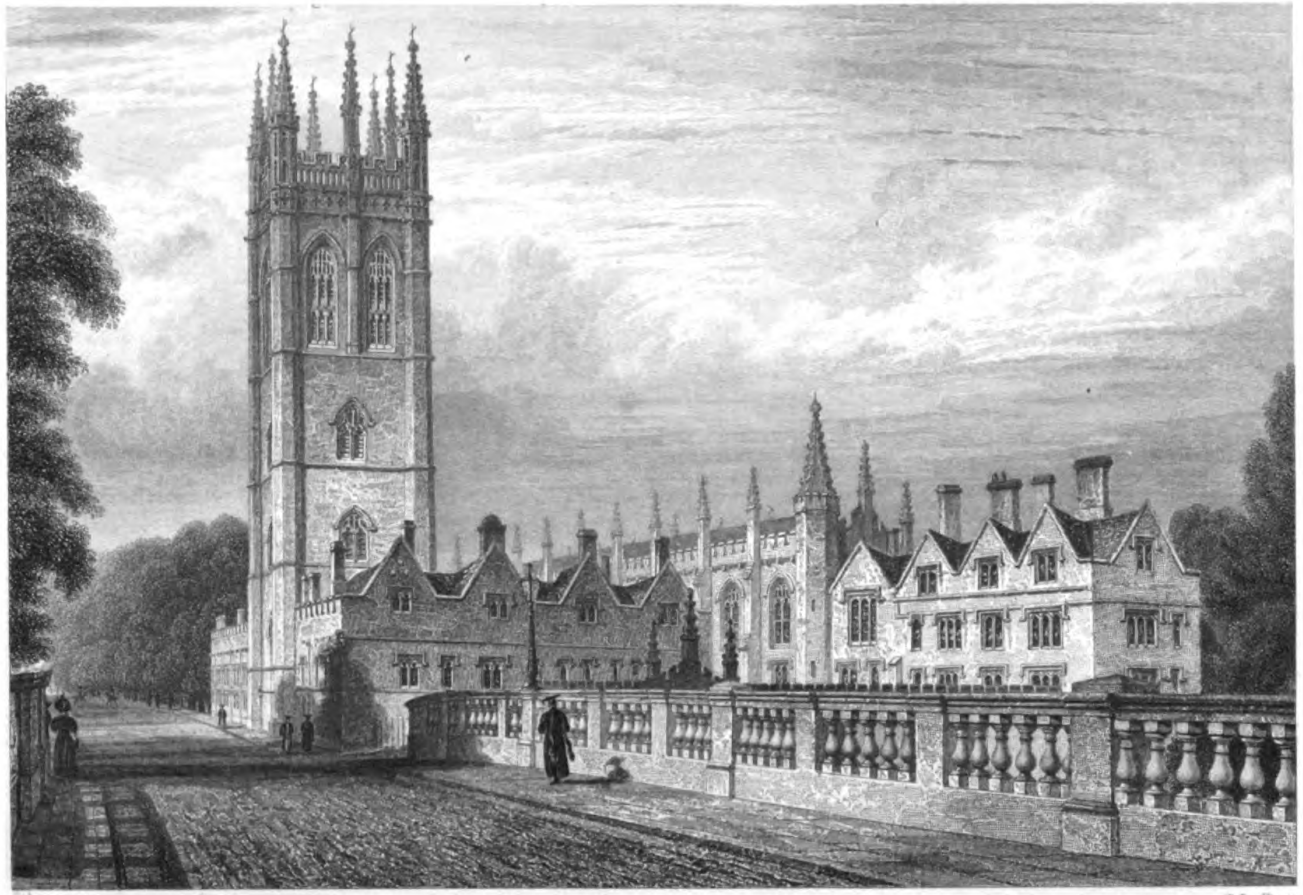
> "Te Deum Patrem colimus
> Te laudibus prosequimur,"

on the summit is still preserved, on May-day morning in each year, at five o'clock.

The LIBRARY is a modern restoration, and occupies the western side of the quadrangle. It is a well-proportioned, though not a lofty, room. The extensive and

[e] 1. St. Mary Magdalen anointing the feet of our Saviour. 2. Christ sitting between Martha and Mary at a table: over them, on a scroll, "*Martha solicita es, turbaris erga plurima, Maria optimam partem elegit;*" ("Martha, thou art careful; thou art troubled about many things: Mary hath chosen the best part;") beneath, the date, 1541. 3. Mary anointing our Saviour's head. 4. Royal arms. 5. Henry VIII. 6. Prince's plume. Over the second row are inscribed the 16th and 17th verses of the 3rd chapter of Colossians, in Latin. 7. The Lord appearing to Mary after His Resurrection: inscribed on scrolls, "*Noli me tangere,*" ("Touch Me not;") and "*Rabboni,*" ("My Master"). 8. Mary informing the disciples of Christ's appearance, and an inscription on a scroll, "*Vidi Dominum,*" ("I have seen the Lord"). 9. St. John the Baptist and Mary.

[f] Tradition connects the name of Wolsey with this tower. He was a member of the college at the time it was built, and was bursar in 1498, but there is no evidence of his having given the design for it.



E. Mackenzie — T. T. Rees

MAGDALEN COLLEGE FROM THE BRIDGE

valuable collection of books are arranged in large and handsome stalls of the best English oak. At the end of the room is a bay window, to the right and left of which are beautiful busts, in white marble, on handsome pedestals, of Locke and Bacon, by E. H. Bailey. Over the entrance is a portrait of the Founder. On the panels of the book-cases hang copies of the celebrated portraits by Vandyck in the possession of the Duke of Buccleuch. They are the only copies known, and were painted, by the permission of their noble owner, by a very promising young artist of the name of White, who died at an early age, and by whose father they were presented to the college.

To the west and north of the new building is the grove, or deer-park, which is small but picturesque, from the number of fine old trees with which it is filled: it is surrounded by an embattled wall. The deer feeding under the trees have a very pretty effect, especially as seen from the Water-Walk, the northern side of which is called Addison's Walk, from which we have very pretty views of the college and Holywell water-mill; and from another point is a view of St. Clement's Church. At the southern end of the walk a view of Magdalen Bridge is obtained, the length of which is 526 feet. The walk surrounds a meadow of irregular form, and is rather more than half a mile long: it is furnished with seats at intervals, and being encompassed on all sides by branches of the river Cherwell, and shaded with fine trees, it affords a beautiful cool retreat on a warm summer day.

The new building, although it furnishes many members of the college with very comfortable apartments, we

cannot regard but as a most melancholy picture of debased taste, and only rejoice that the iniquity of completing, upon the ruins of the old, a new college altogether, on this type, was never perpetrated[g].

Among the many celebrated characters who have been educated at this college may be mentioned—Lilly, the grammarian; Fox, the martyrologist; Cooper, the lexicogapher; Dr. Hammond, Dr. Peter Heylyn, John Hampden, Dr. Thomas Smith, Addison, Collins, Holdsworth, Gibbon, Horbery, Dr. Townson, Bishop Horne, Dr. Chandler; but above all, John Hough, Bishop of Worcester, stands proudly pre-eminent. His firm resistance to the tyrannical Commissioners of James II. is too well-known to need any repetition in detail. To these must now be added the name of the much-revered Martin Joseph Routh, D.D., sixty-three years President of this college, who died in his 100th year in 1854. He was the author of several learned works on the Fathers of the Church, and the editor of Bishop Burnet's "History of his own time;" and in 1852, being then in his ninety-seventh year, he republished the "History of King James II.," with additional notes. Dr. Routh in his youth was well acquainted with Dr. Theophilus Leigh, who was sixty years master of Balliol College, from 1726 to 1785, and also lived to be near 100. Dr. Leigh had been intimate with many persons who well remembered James II. and William III., and the events of those days were a favourite subject of conversation with him.

This college has produced two cardinals, four archbishops, nearly forty bishops, and thirty-two governors

[g] The design for such a work, by Holdsworth, is still to be seen in the Oxford Almanack for the year 1731.

of high attainments, with many other eminent and learned men in Church and State.

The college at present consists of a president, thirty fellows, forty demies, (so called from their having been originally entitled to half-commons only,) twenty exhibitioners, four chaplains, eight clerks, sixteen choristers, a schoolmaster, usher, an organist, and four professors.

Upon the opposite side of the street is

THE BOTANIC GARDEN.

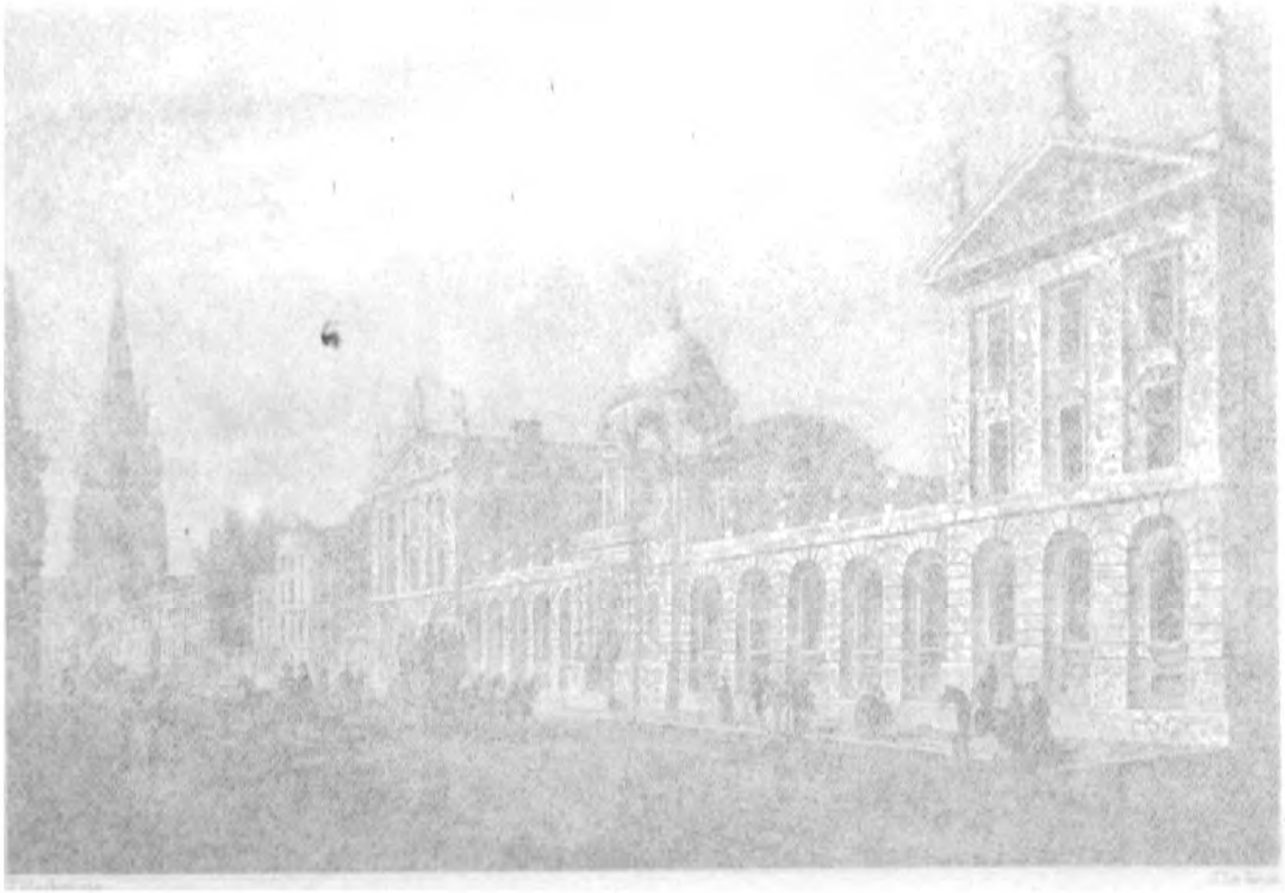
The Danby Gate.

This garden was founded by Henry Danvers, Earl of Danby, who rented five acres of ground of Magdalen College for the purpose. It had formerly been a burying-place for the Jews, who had resided in Oxford in great numbers until driven hence at the close of the thirteenth century. The first stone of the walls was laid by the

Vice-Chancellor, the 25th July, 1632. The gateway was designed by Inigo Jones, and on the western side of it are figures of Charles I. and II., the cost of which was defrayed out of the fine levied upon Anthony à Wood for his libel on the Earl of Clarendon. The first gardener was John Tradescant, an important figure, as we have seen, in the foundation of the Ashmolean Museum. In 1669 a Professorship of Botany was founded, and Dr. Morison elected to the office, with a salary of £40 a-year, which appears to have been dropped afterwards. In 1782, Dr. Sherard presented £500 to the garden, and furnished it with his own herbarium. He also bequeathed £3,000 to create a salary for the Professor, on condition that the celebrated Dillenius, whom he had brought with him from abroad, should succeed to the chair. At the death of Dillenius, whose herbarium, with that of Dr. Sherard, are still preserved here, the professorship was vested in the hands of the College of Physicians, London. In 1795 Dr. Sibthorp, who had been Professor here for eleven years, left a freehold estate for the purpose, in the first place, of completing and publishing his *Flora Græca;* and that done, of founding a Professorship of Rural Economy. This great work was not accomplished until the year 1840, when Dr. Daubeny was elected to the chair, and by his scientific knowledge and constant assiduity, greatly improved the garden, adding a new dwelling-house for the Professor, and several new hot-houses and green-houses, and making many experiments for the advancement of rural economy.

It is much to be wished that a direct communication with the walks of Christ Church Meadow should be

SOUTH FRONT OF QUEEN'S COLLEGE.



effected, by continuing the centre walk in a line from the south side of the garden.

The manner in which the High-street opens upon the view, in walking from the Botanic Garden, is probably one of the finest things of the kind in Europe. The most striking point is from the south-eastern corner of

QUEEN'S COLLEGE.

Founded by Robert de Eglesfeld in 1340; rebuilt in 1692—1714.

The Entrance-Gateway.

THE founder of this college was Robert de Eglesfeld, chaplain and confessor to Philippa, queen-consort of Edward III., who, in compliment to his royal mistress, designated it by the name of Queen Hall, or the Hall of

the Queen's Scholars. Philippa not only encouraged him in his work, but became its patroness after the founder's death, which happened in 1349; an example which has since been followed most liberally by the queens-consorts of many of our kings, in taking this college into their special favour.

Charles I., at the intercession of Queen Henrietta Maria, gave to this society the perpetual advowson and patronage of three rectories, and as many vicarages, in Hampshire. Queen Caroline also, in 1733, and "good Queen Charlotte," in 1778, gave respectively a thousand pounds towards the building and rebuilding the principal quadrangle.

This college now occupies an area of three hundred feet in length by two hundred and twenty in breadth, divided by the chapel and hall into two spacious quadrangles. The whole is a comparatively modern erection, dating from the beginning of the eighteenth century. Of the old buildings nothing now remains, save the record of them in the college archives.

The front to the High-street is imposing. In the centre, over the entrance-gateway, is a cupola, supported by columns, under which is a figure of Queen Caroline, consort of George II., who subscribed £1,000 towards the completion of the new buildings. The gateway is connected by a blank wall, ornamented with a series of empty niches, with the two wings, with their lofty gable ends, which are surmounted by stone statues of Jupiter and Apollo, on pediments, and emblematical figures of Geography, Mathematics, Medicine, and Religion.

The present CHAPEL, although of a style to which we are unaccustomed in ecclesiastical edifices, is a well-pro-

portioned and very handsome building, measuring one hundred feet long by thirty wide, and having some brilliant specimens of the "storied" window. The circular east end, the stained glass, some of which is particularly rich, painted for the old chapel by Van Linge, in the year 1635, with the richly coloured ceiling by Sir James Thornhill, representing the Ascension, all tend to produce a most pleasing effect. In the centre east window is the Holy Family, by Price, from the original of Carlo Maratti. Beneath is a copy of the celebrated "Night" of Correggio in the Dresden gallery, said to be by Mengs. The eagle was the work of W. Borroghes, and bears on it the date of 1653, and the stem, 1662[a]. There is a handsome screen, said to be the work of Grinling Gibbons. The foundation-stone was laid on the anniversary of Queen Anne's birthday, 6th February, 1714.

The HALL is also a fine room, of good proportions, measuring sixty feet by thirty, with an arched and lofty roof. It is much set off by the portraits and arms of the founder and benefactors of the college :—

Left of the Entrance.

Dr. Cartwright, Bishop of Chester.
Tickell.
Addison. (In the window over, Charles II. and his Queen.)
Dr. Barlow. (Window over, Charles I. and his Queen.)
John Michel, Esq. (Window over, Eglesfeld, the founder.)
Queen Henrietta, consort of Charles I.
Queen Caroline.
Philippa, consort of Edward III.
Edward the Black Prince.
Robert de Eglesfeld, the founder.
Charlotte, consort of George III.
Henry V.
Charles I.
Edward IV.
Sir Joseph Williamson. (Window over, Edward III. and his Queen.)
Lady Elizabeth Hastings. (Window over, Edward IV. and Henry V.
Dr. Halton.
Dr. Lancaster.
Gibson, Bishop of London.

In the gallery at the west end of the hall, (which appears to have been designed for music,) there are

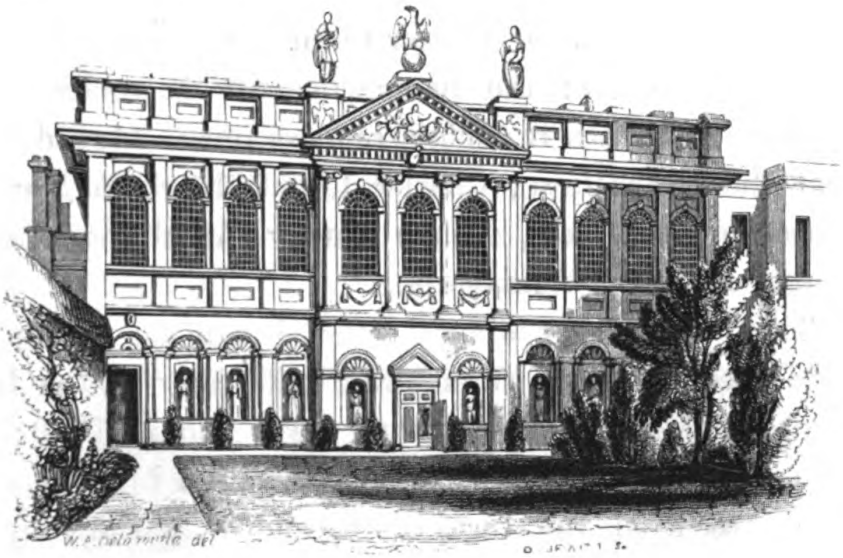
[a] The inscription contains the following canting motto on the arms of the college: "*Regina avium, avis Reginensium.*"

a number of portraits of the same description: six of them were given by George Clark, D.C.L., Fellow of All Souls' College, and represent Queens Elizabeth, Henrietta Maria, Catherine, (consort of Charles II.,) Anne, and Margaret and Mary of Scotland. There are also a number of ancient paintings and prints; among the latter is one of the college as it appeared before it was rebuilt; and one of the antique drinking-horn, which may be seen in the buttery. Over this gallery there is another of the same size: a door on the right leads to the new common-room, which is of good size and neatly fitted up, and is chiefly used by the fellows for their private parties.

Arcade of the Western Wing.

The LIBRARY almost adjoins the hall, and was first furnished with books by the will of Bishop Barlow, who died in 1691, the year preceding the foundation of the

building. It measures 120 feet long by 30 broad, and has a well-stuccoed ceiling by Roberts, with some good oak carving on the book-cases. In the north window are the original portraits of Henry V., sometime a student in this college, and Cardinal Beaufort.



The Library from the Garden.

The former portrait was rescued from the chamber in which he lodged, by Alderman Fletcher, and restored to the college. The inscription speaks of him as "Hostium victor et sui," "parvi hujus cubiculi olim magnus incola." There is also a handsome orrery here, and portraits of Charles I. and of Queen Charlotte. The doorway is under a stone arch, supported by emblematical figures of Geography and Astronomy, and on either side are portraits of Dr. Crakanthorpe and Dr. Lancaster.

The library has been much increased by the bequest of Dr. Mason, formerly of this college. He died in 1841, and besides a good collection of Egyptian and other antiquities, left the sum of £30,000 for the purchase of

additional books. In consequence of this, the cloister underneath the former library has been enclosed and fitted up in the most tasteful manner, under the direction of C. R. Cockerell, Esq., R.A.; and furnished with a stock of the most useful works of the best authors, so as to render it one of the best private libraries in Oxford.

The exterior of the library towards the garden has a handsome façade: the basement story is ornamented with eight statues in niches, representing—Edward III. and Queen Philippa; Charles I. and Henrietta Maria; Robert de Eglesfeld, Bishop Barlow, Archbishop Lamplugh, and Sir J. Williamson.

The principal quadrangle, the design for which is attributed to Sir C. Wren, was built early in the last century, the first stone having been laid in 1710; it measures 140 feet in length, and is 130 in breadth, and is enclosed on the east, south, and west sides by a cloister. In 1778 the west wing was destroyed by fire, and rebuilt at an expense of more than £6,000, which was raised by subscription of members of the college and their friends: Queen Charlotte contributed £1,000.

In this college the following old customs are still preserved[b]. On New Year's Day the bursar presents to each member a needle and thread, a rebus on the founder's name, *Aiguille et fil*, adding the wholesome moral, "Take this and be thrifty." Also, on Christmas-day a boar's head, "decked with rosemary," is carried in procession into the hall, ushered in by the well-known carol, "Caput apri defero."

[b] There is an interesting account of the plate "lent" by this and other colleges to Charles I., in Gutch's *Collectanea Curiosa*, vol ii. p. 227; also in his edition of Wood, p. 145.

The old foundation consists of a provost, sixteen fellows, two chaplains, eight tabarders, (so called from the short cloak or tabard which they wore,) twelve probationary scholars, and two clerks. The new or Michel's foundation in 1739 added eight fellowships, four scholarships, and four exhibitions.

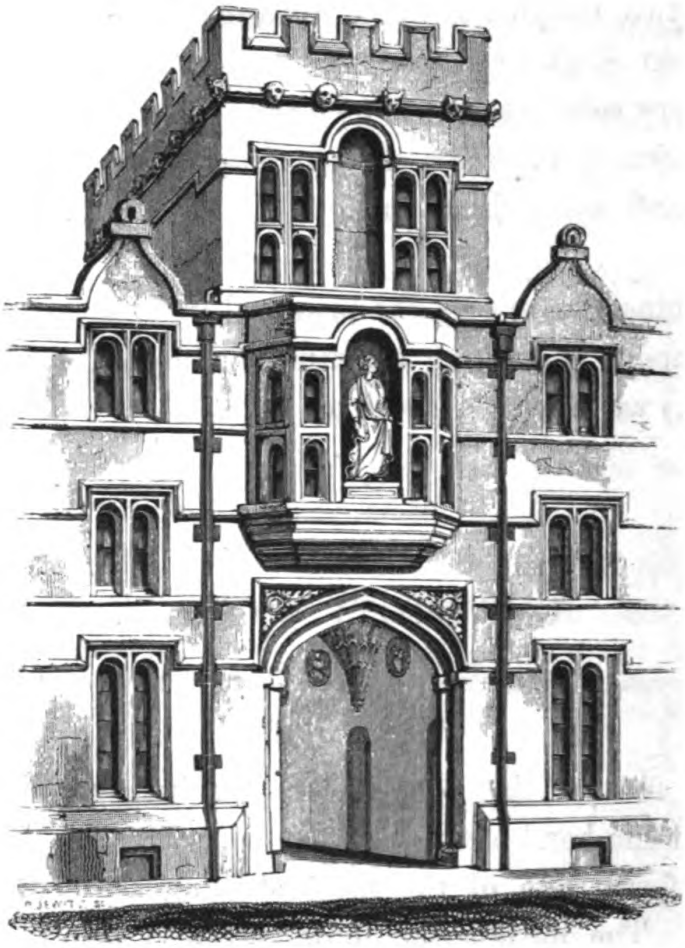
Leaving Queen's by the principal gateway, over which is a cupola, enshrining a statue of Queen Caroline, (see p. 153,) we cross the street to

UNIVERSITY COLLEGE.

Founded by King Alfred; restored by William of Durham, 1249; rebuilt, 1634—1674.

THE front of this college, two hundred and sixty feet long, at the bend of the High-street, with its tower-gateways, forms one of the most striking features in the street. The antiquarian, however, who has been told beforehand that this is the foundation of King Alfred, must be prepared for disappointment when he comes to see its present condition, and finds that there is not a stone in the building of a date earlier than Charles I. The foundation, nevertheless, is one of the oldest, if not the oldest, in the University[a], owing its rise to William of Durham, who is said by Matthew Paris to have died

[a] The right of the Crown to the visitation of the college rests, however, on the ground that it is a royal foundation through Alfred; a claim which was decided in favour of the royal prerogative in the Court of King's Bench, so lately as the year 1726.



Gateway to the Smaller Quadrangle.

at Rouen in 1249, on his return from Rome, whither he is supposed to have gone to ask the bishopric of Durham, then vacant. According to Leland, he was elected to the archiepiscopal see of Rouen, and was buried in that cathedral, and it seems probable that his remains were deposited in the chapel, of which an engraved view may be seen in Skelton's *Pietas Oxoniensis.* By his will he bequeathed to the University 310 marks in trust for the purchasing of annual rents, to maintain a considerable number of masters, who should be natives of Durham, or

UNIVERSITY COLLEGE

its vicinity. From the proceeds of this a small society was established, with a code of statutes framed for its regulation, in 1280, which were subsequently enlarged, as the society grew into more importance, in the years 1292, 1311, &c. It is supposed that the first scene of their studies lay in a house or hall in School-street, being one of the first purchases made with the founder's money, in 1253, and that they removed to Great University Hall, the site of the present college, in or about 1343. Of the old buildings little information remains, save that we learn from Anthony Wood, that before the time of Henry VI. there was no uniformity in their plan.

The first stone of the present structure was laid on the 14th of April, 1634, on the west side. The north side, fronting the High-street, was begun on the 19th of June in the year following, from a bequest by Sir Simon Bennet, and shortly afterwards the hall and chapel. The east side was not completed until 1674. The design is said to have been furnished in part by Mr. Greenwood, a Fellow, who contributed £1,500 towards the work. The entrance to this quadrangle, which is 100 feet square, is by a tower-gateway, which has a richly groined vault, after the manner of those by Holt. Over the gate, on the north side, is a statue of Queen Anne, whilst the niche in the interior is filled with one of James II., given the college by Dr. Obadiah Walker, Master in 1687, who afterwards lost his headship for his adherence to the Church of Rome. The lesser quadrangle measures about 80 feet square, and is open to the south. The north and east sides, the latter of which is occupied by the Master's lodgings, were built about the

year 1719, from a bequest of Dr. Radcliffe, whose statue[b] fills the niche in the interior of the tower-gateway by which we enter. That in the exterior is of Mary, queen-consort of William III.

The interior of the CHAPEL, notwithstanding, as Dr. Ingram remarks, the incongruity of Corinthian ornaments in a Gothic room, is admired for the elegance of its general appearance, which is much assisted by the groined ceiling, and the carving, in the style of Gibbons, in the oak screen and cedar wainscot which encloses the altar. The carving was chiefly executed by Robert Barker of London, in 1695. There is a small modern brass eagle, about 1838. The north and south windows are by Van Linge, and were put in A. D. 1641. The colours are brilliant: the subjects are,—

1. Jacob's Vision.
2. The Ascent of Elijah.
3. Jonas and the Whale.
4. Lot's Escape from Sodom.
5. The Nativity, (over the altar).
6. The Fall and the Expulsion from Paradise.
7. Adam and Eve lamenting their Fall, and Abraham entertaining the Angels.
8. Abraham's Sacrifice.
9. Christ with Martha and Mary.

The east window was given by Dr. Radcliffe, and painted in 1687, by Henry Giles, of York. The altar-piece is a curious copy of the "Salvator Mundi" of Carlo Dolci, burnt in wood, by Dr. Griffith, formerly Master of the college. Among other not uninteresting monuments in this chapel is one by Flaxman, to the memory of the celebrated Sir William Jones, once a Fellow here. It

[b] The inscription on the tablet beneath is as follows:—

"En intra sua mœnia votiva Radcliviana
Qui collegium hoc
Divino ingenio alumnus olim ornavit,
Benevolentia dein, quoad vixit, summa fovit,
Munificentia pari moriens amplificavit."

represents him preparing his "Digest of the Hindoo Laws," with a Brahmin assisting him, and was originally intended by his widow for Calcutta; but the East India Company having determined to erect one at their own expense, it was presented to the college.

The present hall was completed about 1657, but the interior entirely refitted in 1766, at the expense of members of the college, whose armorial bearings are painted on the wainscot. The fireplace was the gift of Sir Roger Newdigate, founder of the University prize for English verse which bears his name, and a gentleman-commoner of this college. The floor is of Swedish and Danish marble. There are several very good portraits here of former distinguished members—

On the Left.

The Marquis of Hastings, by Hoppner.
Sir John Richardson, by Phillips.
The Earl of Eldon, by Owen.
Lord Stowell, by Hoppner.

At the Upper End.

Sir Simon Bennet.
Archbishop Potter.

On the Right.

Sir R. Chambers, by Home.
William Wynham, by Sir T. Lawrence.
Sir Thomas Plumer, by Sir T. Lawrence.
Sir William Jones.

Over the Entrance.

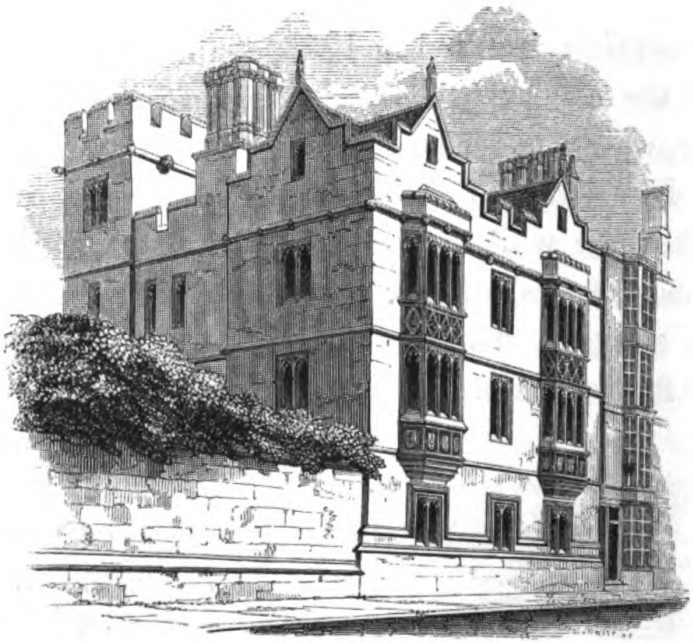
The Earl of Radnor, by Gainsborough.
Dr. Radcliffe.
Sir Roger Newdigate, by Kirkby.

The oriel window has lately been renewed in a handsome manner.

The LIBRARY was built in 1669, and is over the kitchen, at right angles with the hall. The first benefactor on record is Walter Skirlaw, Bishop of Durham, who died in 1406. It has been lately refitted in a handsome manner, and embellished with the armorial bearings, in stained glass, of the principal benefactors to the library and the college, presented by Dr. Plumptre, Master [c].

[c] A curious and ancient custom, called "chopping at the tree," still prevails in this college. On Easter-Sunday, every member, as he leaves the hall after

The COMMON ROOM contains busts of William Pitt and of King Alfred, and portraits of the Earl of Leicester and of Henry IV., burnt in wood by Dr. Griffiths, and engravings of Dr. Johnson and Sir William Jones.



The new building in the High-street.

The detached building on the west of the college, also abutting on High-street, and which contains additional sets of rooms, has lately been erected from a very elegant design by Sir Charles Barry, the well-known architect of the new Houses of Parliament. The present foundation consists of a master, twelve fellows, with one bye fellow, together with certain scholars and exhibitioners, and two bible-clerks.

dinner, chops with a cleaver at a small tree, dressed up for the occasion with evergreens and flowers, and placed on a turf close to the buttery. The cook stands by for his accustomed largess.

Almost immediately facing the new building just noticed is the much-admired front of

ALL SOULS' COLLEGE.

Founded by Archbishop Chichelé in 1437; the north quadrangle added in 1720.

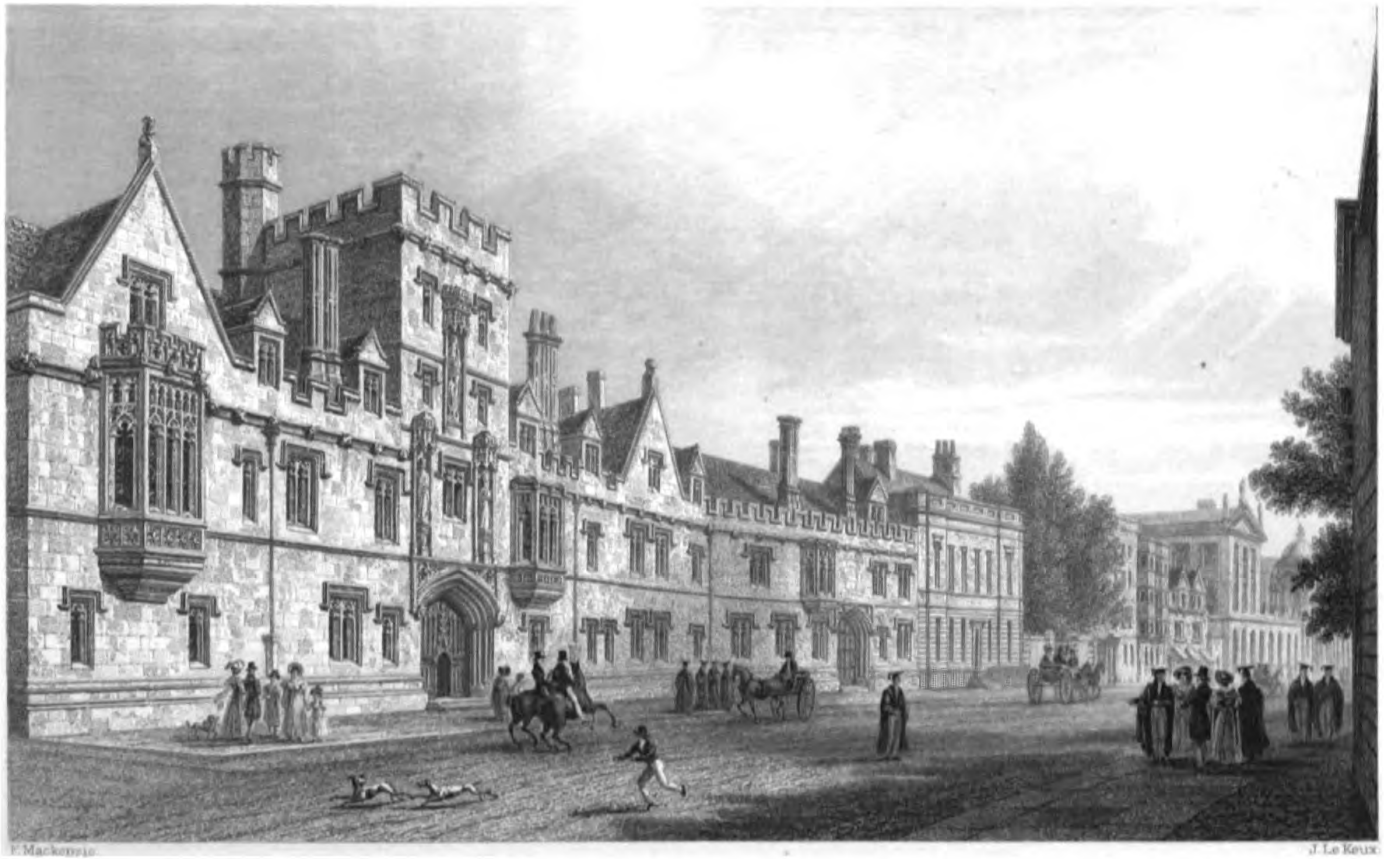
Tower-Gateway, from the Old Quadrangle.

THIS front is 194 feet long, and forms one of the chief ornaments of the beautiful High-street. It was restored by Robinson, about 1825, and remarkably well done, although at a time when Gothic architecture was better understood than it has since been practised. Over

the entrance-gateway are good figures of the founder and of Henry VI. in niches.

This college was founded in 1437, by Chicheley, or Chichelé, Archbishop of Canterbury[a]. The first stone was laid by the founder himself, with great ceremony, on the 10th of February in that, or, according to the new style, the subsequent year, and in about six years the original buildings were completed. By the charter of incorporation, and which is issued in the king's name, thus making Chichelé appear in the light of only a joint founder with his royal master, the society is comprised in a warden and twenty fellows or scholars, but with power to elect, without the king's leave, twenty other scholars, and no more. By a Bull of Pope Eugenius IV. this college was exempted from all jurisdiction of the ordinary, the Bishop of Lincoln, and made extra-parochial as regarded its situation in St. Mary's parish. To effect the latter, the founder, in 1443, paid to the Provost and Fellows of Oriel College the sum of two hundred marks, in consideration of these indemnities, whereupon an agreement was executed, and full assent given to the Pope's charter. The principal entrance is from the High-street, by the western tower-gateway, which is in itself a subject for considerable admiration. The fretted vault or roof is divided into two compartments, studded with well-wrought bosses, and separated by a light pillar on either side, reaching to the ground. The small lodge window and doorway are in equally good taste. Through this we are admitted to the first quad-

[a] Nor was this the only monument of the Archbishop's munificence in Oxford. He had already endowed a college, dedicated to St. Bernard, and called by his name, on the site now occupied by St. John's.



NORTH FRONT OF [illegible] COLLEGE.

rangle, which is exceedingly interesting, and remarkable also, as remaining in the same state in which it was first designed by the founder. The uniformity of its general appearance, its chapel in front, the first library, marked by its windows at the east side, the chapel-turret in the corner, all combine, if we except the intrusion of Sir Christopher Wren's dial, to render this one of the most characteristic "quads" in Oxford.

The entrance to the CHAPEL is by the gateway under the corner turret before mentioned, which has an exquisite vaulting of fan-tracery work, with a stoup for holy water on the right hand. The ante-chapel resembles that of New College, from which it has been copied, but is inferior in its dimensions. Like New College, also, it has its eastern windows in either transept, of old glass coeval with the foundation; its western, if we except the great window, by Eggington, are anything but commendable. It contains the tombs of the Hon. Doddington Greville, and Dr. Clarke, the traveller, and a marble statue of Sir William Blackstone, by Bacon, which cost 450 guineas. There are also several brasses. The remainder of the chapel would require but little to restore it to its primitive lovely condition. There is no need for restoration, or building up, or embellishment, all that is required being simply to remove that which has no part in the original design; though the old work is now so disfigured by Grecian grafts and modern painting, that it is with difficulty we can distinguish it. But take away the screen, the canvassed ceiling[b], hiding the old chestnut roof, the Grecian cornice

[b] After the Restoration, says Wood, they repaired and beautified the chapel. Robert Streater, sergeant-painter to Charles II., a very celebrated artist, painted the ceiling, which is now covered over by coloured canvas. Ed. Gutch, p. 289.

over the stalls, the Grecian altar-piece, enclosing the "*Noli Me tangere*" of Mengs, Sir J. Thornhill's assumption of the founder, and, above all, well wash the chapel throughout, and let the genuine oak or chestnut, as it may be, speak for itself, and we have more than enough left to make it one of the most interesting things in Oxford. The stalls, with their quaintly wrought *miserereres*, and original poppy-heads, the corbels, and angel-propped hammer-beams[c] of the lofty roof, would leave scarcely more than new screens to be supplied; for until the art of staining glass has recovered somewhat of its original tone, we may be content to be satisfied with the "dim religious light" poured in by the *chiaroscuro* windows now existing. Between the windows are paintings, by Sir James Thornhill, of the founder and benefactors.

Quitting the chapel by the doorway in the north transept, we enter the second quadrangle, 172 feet in length and 155 in breadth, having the library on the north, the common-room and fellows' chambers on the east, the chapel and hall on the south, and on the west a cloister, or piazza rather, connecting the chapel and library with a cupola'd gateway in the centre. This quadrangle, although it cannot stand the test of severe criticism, yet as a whole produces a most striking effect. "The graduated stages of Hawksmoor's diminishing turret," observes Dr. Ingram, "together with other characteristics, exhibit a fantastic air of continental Gothic; but they seem to disdain all comparison, and to stand in unrivalled stateliness, challenging our admiration." The

[c] That these are a part of the original design appears from an entry in the *Rationarium fundationis*, or college account of the first foundation, where thirty-three shillings and fourpence is recorded as having been paid to R. Tilloch, "kervere," for carving figures of angels in the roof of the chapel.

history of this quadrangle is curious. The north tower was built at the cost of the Hon. Will. Stewart, third son

The Towers, &c., from New College Lane.

of James, fifth Earl of Galloway, whose arms are seen on the front, with an inscription below, bearing date 1720. The building was continued to the library by the well-known Philip, Duke of Wharton[d]. The south tower was erected at the expense of the Earl of Carnarvon, afterwards Duke of Chandos, and Dr. Henry Godolphin, Dean of St. Paul's, and Provost of Eton; the remainder, to the hall, by Sir Nathaniel Lloyd, Knt., as the inscription on it testifies. The piazza on the west was finished about 1734, at an expense of £1,050, defrayed by the Hon. Doddington Greville; Henry Boyle, Lord Carleton; Dr. Richard Hill; Thomas Palmer, and Sir Peter Mews. The arms of the first named, with his profile in a medallion, are over the gate in the inside, corresponding with those of the founder on the outside. The arms of

[d] The view of St. Mary's Church, the Radcliffe, &c., from this corner of the quadrangle is in the highest degree striking.

the four others are painted on the spandrels of the arches under the cupola.

West end of the Library.

The north side of the quadrangle is occupied by the LIBRARY, the first stone of which was laid on the 20th of June, 1720. The progress of the work, which was spread over a period of some forty years, was superintended chiefly by Dr. Clarke and Sir Nathaniel Lloyd, whose success in shewing how bad Gothic without may be combined with worse Grecian within, will hardly be commended. The room, however, is a fine gallery, measuring some 200 feet by 30, 50 in the recess, and 40 feet in height. Over the upper book-cases are busts in bronze of some of the most eminent Fellows of the college:—

Sir Anthony Shirley.
Sir William Petre.
George Clarke, LL.D.
Sir Daniel Dunn.
Henry Coventry, Esq.
Sir Robert Weston.
Sir William Trumbull.
Charles Talbot, LL.D.
Sir Christopher Wren.
Richard Stewart, LL.D.
Thomas Tanner, D.D., Bishop of St. Asaph.
Gilbert Sheldon, D.D., Archbishop of Canterbury.
James Goldwell, Bishop of Norwich.
David Pole, LL.D., Bishop of Peterborough.
Brian Duppa, D.D., Bishop of Winchester.
Jeremy Taylor, Bishop of Down and Connor.
John Norris, M.A.
Thomas Sydenham, M.D.
Thomas Lynacre, M.D.
Sir Clement Edmonds, M.A.
Sir William Byrde, LL.D.
Sir Nathaniel Lloyd, LL.D.
Robert Hovenden, D.D., Warden.
Sir John Mason.

These busts were executed by Sir Henry Cheere, Knt., by whom also is the statue of the founder of the library, Christopher Codrington, Esq., formerly a Fellow of the college, who bequeathed a collection of books valued at £6,000. In the ante-library are some good specimens of painted glass, which may be coeval with the foundation of the college, and were probably taken from the old library. They represent, amongst others, the portraits of the founder and his sovereign, Henry VI., both of which have been engraved by Bartolozzi; also those of Alfred and Athelstan, engraved in Spelman's Life of Alfred. There is, besides, the original sketch by Mengs of the head of the Saviour, for the altar-piece, and a tripod found at Corinth, and presented to the college in 1771 by Anthony Lefroy, Esq.

The Hall.

The HALL is a spacious room, in the bad taste of the last century, designed and superintended in its erection by Dr. Clarke. Over the fireplace is a large picture representing the finding of the Law, and King Josiah rending his robe. Also an ancient picture, representing the builder and architect, in costumes of the period, presenting the plan of the college to the founder. There

is also a bust of Heber, by Chantrey; and opposite to it is one of the founder, by Roubilliac. On the walls are the following portraits:—

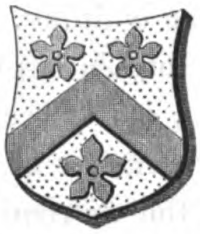
Sir Nathaniel Lloyd.
Dr. Stewart, Bishop of Quebec.
Young, the poet.
Chief Justice Willes.
Dr. Thomas, Bishop of Winchester.
Dr. Clarke.
Dr. Bagot, Bishop of Oxford.
Reginald Heber.
Colonel Codrington.
Sir C. R. Vaughan.
Dr. Legge, Bishop of Oxford.
Archbishop Sheldon.
Henry VI.
Archbishop Chichelé.
Lord Chancellor Northington.
Lynacre.
Viscount Tracy, Warden.
Dr. Isham, Warden.
Jeremy Taylor, (a fine original portrait).
Sir W. Blackstone.
Bishop North.
Chancellor Talbot.
R. Trevor, Bishop of Durham.
E. Vernon, Archbishop of York.
Sir C. Wren.
Sir John Newbolt.
Hon. Duncan Bligh.
Dr. Tanner, Bishop of St. Asaph.

Adjoining the hall is the buttery[e], remarkable for a curiously arched and fretted roof, designed also by Dr. Clarke; more remarkable for a portion of its contents, in the shape of a curiously wrought silver-gilt and crystal salt-cellar, said to have been the property of the founder, and which may be seen on application to the butler. It has been engraved by Shaw in his "Ancient Plate and Furniture at Oxford."

Before quitting the college, there remains to notice the old library, the windows of which are seen on the east side of the first quadrangle; it is now converted into a set of rooms, and has much of the panelling and carving, as it was refitted at the close of Elizabeth's reign, still remaining. The ceiling also is curiously painted with the royal arms, a rose, a fleur-de-lis, a portcullis, harp, E. R., for *Elizabetha Regina*, &c. The staircase also leads to a large lumber-room, which separates the chapel from the hall.

[e] The old buttery is still in existence, and in good preservation; it is arched over, and groined with stone, and is situated immediately under the east end of the chapel.

Among the many eminent men who have been members of this college may be mentioned—Leland and Tanner, the antiquaries, Sir John Mason, Dr. Sydenham, Sir Christopher Wren, Lord Chancellor Talbot, Sir William Blackstone, Sir William Petre, Dr. Kaye, or Caius, Bishop Jeremy Taylor, Archbishop Sheldon, Dr. Young, author of "Night Thoughts," and Reginald Heber, Bishop of Calcutta.



Continuing his route up the High-street, and passing St. Mary's Church, already described at p. 67, our visitor in a few seconds will arrive at

ALL SAINTS' CHURCH.

Rebuilt in 1706—1708.

THIS church is built of Headington stone, from a design by Henry Aldrich, D.D., and Dean of Christ Church, and exhibits a very fair specimen of the style of building he would inculcate in his "Elements of Civil Architecture." Though altogether at variance with our present notions of rules of art, yet this church has much that is attractive in it. The proportions[a] of the interior are particularly good, and the Græco-Gothic spire and tower perhaps the most successful attempt of the kind existing in England. The building of the present church was rendered necessary by the almost total demolition of

[a] The dimensions are 72 feet long by 42 wide, and 50 feet in height.

the old, owing to the fall of its spire in 1699; in nine years after which the new building was completed. The altar-piece of stone, coloured in imitation of marble, was the gift of Lord Crewe, Bishop of Durham, and cost £500. The roof is remarkable for the extent of its span, unsupported by any pillars; the ceiling is handsomely ornamented with fretwork, around which are painted the arms of Queen Anne, the Duchess of Marlborough, and other contributors to the building. The patronage of the church is in the hands of Lincoln College, and indeed is merely a curacy held by one of the Fellows.

In this parish were formerly many halls; viz., Broadgates Hall, situate at the extremity of the parish near St. Mary's, of which the crypt, with a good stone vault and a plain window of the fourteenth century, remain; Stodeley Inn, or Hall, which was in the High-street, immediately opposite the door of the church, where an arched doorway and some other slight remains may still be seen; Kempe Hall, situated opposite the market-place, and almost, if not exactly, on the site of the Chequers Inn; about which spot are several remains of old buildings, in some of which is to be seen carved work on the staircase and ceilings, of the time of Elizabeth; Burwaldscote Hall, situate near the Mitre Inn, of which also the crypt remains; and others.

Passing up the street called the Turl [b], on which abuts the west side of the church-tower base, the first building on the right is

[b] From a Saxon word signifying a narrow passage or gate, one of the postern gates of the city having been at the north end of this street. The view of St. Mary's tower and spire, with the Radcliffe Library, from the south end of this street, near the church, is particularly fine.

LINCOLN COLLEGE.

Founded by Bishop Flemmyng in 1427; augmented by Bishop Rotheram in 1479.

The Hall, and part of the North Quadrangle.

THIS college was founded by Richard Flemmyng, Bishop of Lincoln, whose license from Henry VI. is dated 12th October, 1427. By it he was empowered to incorporate the church of All Saints, together with the churches of St. Mildred and St. Michael Northgate, into a collegiate church, to be called "the College of the Blessed Virgin Mary and All Saints Lincoln," in the University of Oxford. It was to consist of a rector and seven fellows. The chapel or chantry of St. Anne, in the same church of All Saints, which had been in the patronage of the mayor of Oxford, was also incorporated in the grant. Owing, however, to the unexpected death of the founder before any statutes were made, or any considerable purchases for the residence of members completed, they were compelled to be content with a small tenement or messuage, called Deep Hall, the only purchase then made. From this they were gradually emerging, under the munificence of Forest, Dean of

Wells, Cardinal Beaufort, and some others, when in the year 1478, Thomas Scot, or De Rotherham, as he was called, from the place of his birth, then Bishop of Lincoln, coming to Oxford, and finding the imperfect state of his predecessor's foundation, obtained a new charter from Edward IV., by virtue of which he added five other fellowships, annexed to the college the rectories of Long Combe, in Oxfordshire, and Twyford, Buckinghamshire, and gave them a body of statutes, which they had before wanted [a].

The entrance into the college is by a tower-gateway with a groined vault, into a quadrangle 80 feet square, having the library and rooms on the north, the hall on the east, and the Rector's lodgings on the south side. The buildings are uniform and in good taste, if we may venture to except the battlements and bell-turret, added by the late liberal Rector, Dr. Tatham. The archway at the north-east corner, of which we give an engraving, is a particularly good and uncommon specimen of the Perpendicular style of architecture.

Within this is the entrance into the HALL, which occupies the original site, and indeed has been externally little altered from that built by Dean Forest in 1436. The interior was repaired and wainscoted as it is seen at present in 1701, at the expense of Nathaniel, Lord Crewe, a distinguished benefactor to this college. In it are portraits of the founder, Sir Nathaniel Lloyd, Lord Keeper Williams, Lord Crewe, and others. The louvre or lantern still remains. The doorway at the opposite

[a] He is said to have been moved to this munificence towards the college by a sermon preached by John Tristroppe, the third rector, on the text, "Behold and visit this vine," &c. He was afterwards raised to the see of York, besides being three times Chancellor of England.

end of the passage is also worth notice, and the back of the hall, covered with creepers, has a very picturesque effect.

Back of the Entrance to the Hall, &c.

The original LIBRARY was at the west end of the present site, and was built, also by Dean Forest, at the same time with the hall, and almost immediately well furnished with books from the bequest of the founder, and the donation of Thomas Gascoigne, whose great work, the *Dictionarium Theologicum*, is still one of its most interesting ornaments, having fortunately, probably from the absence of any gorgeous illuminations, escaped the hands of Edward's commissioners, when "this and other libraries were visited and purged, suffering thereby such an incredible damage, that posterity have cursed their proceedings[b]." In 1590 Dr. Kilbye, Rector, restored the old library, which remained until about 1656, when Dr. Gilbert Watts, having left a choice

[b] Wood, Hist., p. 248.

collection of books, and a new chapel having been erected in the other quadrangle, the old oratory was fitted up in its stead. This was refitted in 1739, at the expense of Sir N. Lloyd, and contains now a very valuable collection of books.

The Rector's lodgings were built at the expense of Dr. Bekinton, or Beckyngton, Bishop of Bath and Wells, whose rebus, a beacon over a tun, may still be seen in the walls.

Dr. Beckington's rebus.

The south quadrangle was begun about the year 1612, when Sir Thomas Rotheram, formerly a Fellow, and of the second founder's family, gave £300 for that purpose. It measures 70 feet square, and is a pleasing specimen of the time. On the south side is the CHAPEL, built at the expense of Lord Keeper Williams, successively Bishop of Lincoln and Archbishop of York, and consecrated on the 15th September, 1631. The interior is 62 feet long by 26, and is very handsomely furnished with cedar wainscoting and screen, and some rich and brilliantly coloured glass, brought from Flanders in 1629—31. On the south side are the twelve apostles, on the north twelve of the prophets, of which the figures of Obadiah, Jonah, and Elisha are peculiarly striking:—

1st window.	Elisha, Jonah, Obadiah.
2nd „	Malachi, Zechariah, Amos.
3rd „	Ezekiel, Jeremiah, Isaiah.
4th „	Elijah, Daniel, David.

The east window: the subjects arranged in six compartments, containing the chief events in the life of Christ on earth, with their types in the Old Testament.

5th „	Peter, Andrew, James, *major*.
6th „	John, Philip, Bartholomew.
7th	Matthew, Thomas, James, *minor*.
8th	Jude, Simon, Matthias.

The Chapel from the Garden

There is a pretty view of the chapel from the garden, which separates it from All Saints' Church.

The following eminent men have been educated at this college:—Dr. Kilbye, one of the translators of the Bible; Dr. Marshall, the great Oriental scholar; Robert Flemmyng, Grey, Hervey, John Wesley.

The present foundation consists of a rector, twelve fellows, nine scholars, twelve exhibitioners, and one bible-clerk.

Separated from Lincoln only by a narrow lane, formerly called St. Mildred's-lane, is

EXETER COLLEGE.

Founded by Bishop Stapledon in 1314; augmented by Sir W. Petre in 1566. Rebuilt—Hall, 1618; Front, 1833; New Buildings, 1855—58.

The Entrance-Gateway.

THIS college was founded by Walter de Stapledon, Bishop of Exeter, promoted to that see in 1307, who falling a victim to his loyalty to the unfortunate Edward II., died before establishing his newly-formed society on such a scale as was his original intention. Succeeding benefactors, however, were found to fill up the measure of his liberality. Of the chief of these were Stafford, Bishop of Exeter, and Sir William Petre; of whom the former in 1464 added two, the latter in 1566 eight, fel-

F. Mackenzie. J. Le Keux.

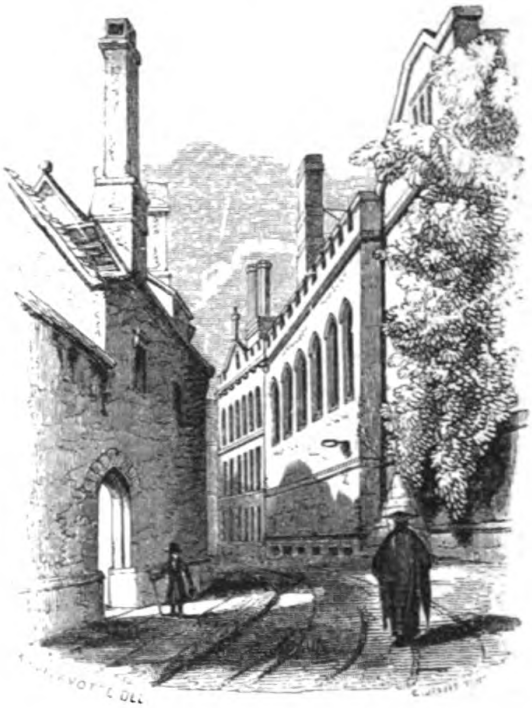
FRONT OF EXETER COLLEGE.

lowships, for whose maintenance and support he left also tenements and lands in various parts of the county of Oxford. The vicarage of Kidlington, four miles north of Oxford, he settled as a lay fee on the rectors of the college for ever; the vicarage, however, to be a house of refuge for the whole society in case of plague.

The west front of this college, with its oriel windows and handsome tower-gateway, is justly admired; and from its great length, 220 feet, is certainly a very striking object. It has, however, comparatively little interest for the antiquary, the gateway having been rebuilt in 1595, 1703, and refaced in 1833, at which time the whole front was renewed in Bath stone. The ceiling of the gateway is of the character of the tower, as rebuilt in 1703. The quadrangle is formed by the hall on the south, the chapel on the north, and the rooms of the sudents on the east and west. No part of it is older than the time of James I.

The CHAPEL was rebuilt in 1857-8, from the design of Mr. George Gilbert Scott, in the early Decorated style of Gothic architecture. It has a fine apse at the east end, and is altogether a magnificent fabric, being a hundred feet high, with a groined stone vault, arcades, and other ornaments, beautifully carved. It is by far the finest college chapel in Oxford, and reminds those who are familiar with Paris, of the celebrated "Sainte Chapelle."

The HALL, which is one of the best specimens of a college refectory in Oxford, was built in 1618, by Sir John Acland, but was restored and refitted from designs by Nash in 1818. The high-pitched timber roof and ceiling add much to the general effect. The large paint-



The Hall, &c., from the Lane.

ing of the founder was by the hand of the late W. Peters, Esq. Here are portraits of—

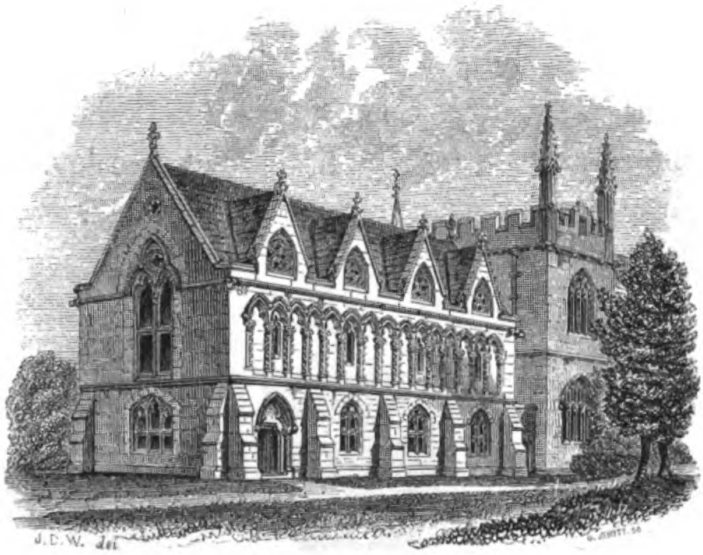
Lord Ducie.
Stapledon, the founder, (full-length).
Archbishop Marsh.
Archbishop Secker.
Earl of Macclesfield.
Stephen Weston.
Sir John Periam.
Dr. Shortrudge.
Dr. Hakewell.
Dr. Conybeare.
Dr. Stinton.
Dr. Prideaux.
Dr. Richards.
Dr. Jones, the late Rector.
The Earl of Shaftesbury.
Dr. Bray.
Sir J. Acland.
Charles I.
Mrs. Shiers, 1700.
Bishop Hall.
Dr. Webber.
Bishop Bull.
Attorney-General Noy.
Justice Coleridge.
Luke Milbourn, M.A.
Sir William Petre.
Selden, the antiquary.
Dr. Kennicott.

At the north-east corner of the quadrangle is the old entrance-gateway of the college, built in 1432, and originally separated from the city walls by only a narrow street. This now forms part of the Rector's house, which was built by the college in 1857, and forms a portion of

F. Mackenzie. J. Le Keux.

BROAD STREET.

the east side of the new quadrangle, the north side of which is the lofty pile of building facing Broad-street, with a gateway-tower, which separates the new work executed by Mr. Scott in 1856 from the portion erected in 1832, by Mr. Underwood, joining on to the Ashmolean Museum. The south side of the quadrangle is formed by the chapel, which separates the two quadrangles, the west and north sides being divided into chambers for the undergraduates.



The Library.

The LIBRARY was rebuilt in 1856, from a design of Mr. Scott, in the early Gothic style, and is a remarkably chaste and elegant building of two stories. The upper room has a wooden vault and dormer windows; the lower room has a panelled ceiling, and both are fitted up with convenient bookcases. The carving of the stonework of the door and windows is executed with admirable skill and taste. Joining on to the fellows' library on the north-east is a sort of inclosed cloister, fitted up

as a library for the undergraduates; this communicates with the fellows' library, from which books may be obtained for the use of the young men, under certain proper regulations.

The sum expended upon new buildings for this college within three or four years is supposed to be at least £30,000. From the fellows' garden is a very beautiful view of the Bodleian Library, Divinity School, &c.

Among the names of eminent men connected with the college are—John de Trevisa, who assisted Wickliffe in the translation of the Bible; Dr. Prideaux, Archbishop Secker, Bishop Bull, Sir John Fortescue, Dr. Joseph Caryl, Anthony Ashley Cooper Lord Shaftesbury, Maundrell, the Eastern traveller; Samuel Wesley, Bishop Conybeare, Dr. Borlase, Sir John T. Coleridge.

Immediately opposite the front of Exeter is that of

JESUS COLLEGE.

Founded by Queen Elizabeth in 1571; augmented and rebuilt 1621—1667; the new Front, 1855.

The New Front.

THIS college had an entirely new front erected in 1855, from a design of Mr. Buckler, in remarkably good taste, in the style of the English domestic or collegiate architecture of the sixteenth century. The chapel window, the only feature of the old front worth preserving, was carefully restored, and this served as a key to the style of the rest. The south front, towards Market-street, was also carefully restored in 1853, and is extremely picturesque. The college was first founded by Queen Elizabeth, on the petition of Hugh Price, or Ap Rice,

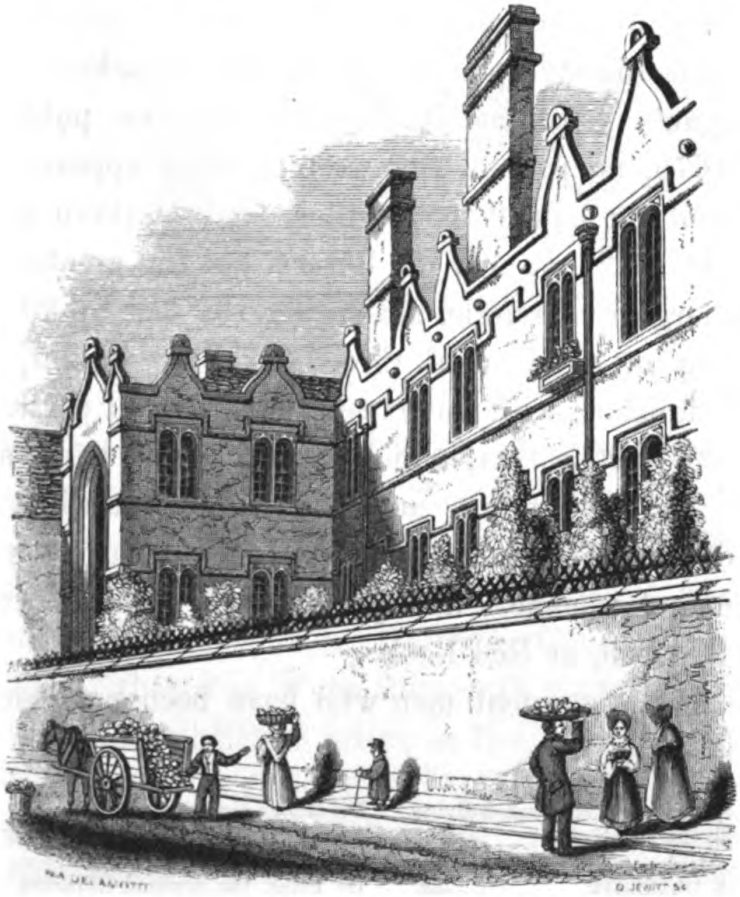
treasurer of St. David's, and Doctor of Laws in this University. He obtained a charter from Elizabeth, dated 27th June, 1571, by which he was permitted to settle estates on the college to the yearly value of £160, for the sustentation of eight fellows, and as many scholars. The estates, however, of Dr. Price appear to have been so unproductive, that at the commencement of the following century, the society was represented by only two or three fellows, with their principal, and a few commoners, who occupied a hall, or halls, opposite Exeter College. A new era, however, arose with the admission of Sir Eubule Thelwall, Knt., to the office of Principal in 1621. He procured a new charter and new statutes, and so increased the revenues of the college, that for eight fellows and eight scholars, it was enabled to maintain double the number. He built the Principal's lodgings at his own expense, also the kitchen and buttery, with chambers over them, and one half of the south side of the first quadrangle. He was succeeded by Dr. Francis Mansell, who resigned in 1661, in favour of the well-known Sir Leoline Jenkins, who was almost a second founder to the college. Sir Leoline resigned his headship in 1673, and was afterwards frequently elected to represent the University in Parliament. He died in 1685, and was buried with great solemnity in the area of the chapel, near the steps leading to the altar. By his will he bequeathed to the college lands and other property, since become of very considerable value.

The Chapel, which stands on the north side of the first quadrangle, is handsomely fitted with oak wainscoting throughout, which is evidently cotemporaneous with the building itself, the consecration of which took

place on the 28th of May, 1621. The east window was added in 1636, in very creditable taste, and after having been long blocked up, was reopened in 1855, and filled with painted glass, by Powell, of rather peculiar style; the small groups of figures being separated by foliage instead of other framework.

There are tombs in this chapel to the memory of Dr. William Jones, Jonathan Edwards, Dr. Mansell, Dr. Henry Maurice, Sir Leoline Jenkins, Sir Eubule Thelwall.

The HALL was completed by Sir Eubule Thelwall, "who left nothing undone which might conduce to the good of the college." The screen is elaborately carved,



Part of the College from the Market-street.

and there is a fine bay window, which forms a principal ornament in the inner quadrangle. The roof, though now concealed by a stuccoed ceiling, is raftered with oak, and adorned with pendants. In this hall are portraits of

Queen Elizabeth.
Charles I., by Vandyck.
Charles II.
Sir Leoline Jenkins.
Sir Eubule Thelwall, (when a child,) with his Mother.
Bishop Andrewes.
Nash, the architect, by Sir T. Lawrence.
Dr. Wynne, Bishop of St. Asaph.
Dr. Pardoe.
Thomas, Bishop of Worcester.
Westphaling, Bishop of Hereford.
Rev. Edmund Meyrick.

In the bursary is a curious early portrait of Queen Elizabeth: also a silver-gilt bowl and ladle, presented by Sir Watkin Williams Wynne.

The LIBRARY was erected in 1677, at the expense of Sir Leoline Jenkins, and the rest of the quadrangle followed immediately upon it. It is very remarkable, that in Loggan's print, as Dr. Ingram observes, published about 1675, no part of the western wing appears, and only about one half of the northern and southern sides; but about 1672, not only the library, but the greater part of this large quadrangle, measuring 100 feet by 90, and consisting of a fabric of three stories in height, was entirely finished, with the exception of a small portion of the north-west corner, which was not completed until 1713. In the library, amongst the manuscripts are those of Lord Herbert of Cherbury, and a very curious collection of romances and poems in Welsh, known as the Llyfr Coch, or Red Book.

Among the eminent men who have been members of this college are—

Archbishop Usher, the celebrated divine.
Dr. Powell, the theologian.
Dr. John Davies, author of Latin and Welsh Dictionary.
Dr. Prichard.
Dr. Henry Owen.
Dr. Bandinel, the Public Orator, and first Bampton Lecturer.
Dr. Price, the learned librarian of the Bodleian Library.

From hence our route lies northwards through the Turl into Broad-street, and crossing it we enter the gates of

TRINITY COLLEGE.

Founded by Sir Thomas Pope in 1554; the Chapel rebuilt, 1694; the Hall, 1618—20.

The Entrance-Gateway and Chapel.

THE first college founded after the dissolution of monasteries, in 1554-5, by Sir Thomas Pope, Knt.[k] The site occupied by the present buildings is nearly or quite the same as that on which formerly stood a college of the Benedictines, called Durham College, originally founded at the close of the thirteenth century, as a nursery for the Benedictine priory at Durham. This society in time became so famous, that a provincial superior of the order was established here as "prior studentium,"

[k] For particulars respecting the history of this munificent layman, the reader is referred to his life and character by the celebrated Mr. Warton.

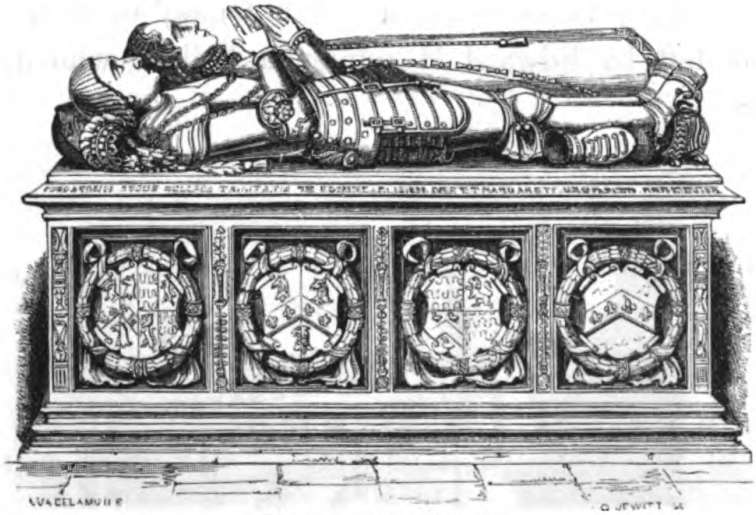
still under the patronage of the mother see, several of whose bishops noticed it with their special benefactions. Amongst these was Richard Aungervyle, or Angerville de Bury, well known as the author of a very popular work in the fourteenth century, entitled *Philobiblon.* So great was his love of books, that his fame is said to have extended widely on the Continent, whence materials for his library were continually furnished. All these he bequeathed to Durham College, and from his liberal design of extending the use of them to all students, he has been looked upon as the founder of the first public library in Oxford. What has now become of this noble collection it is difficult to say. At the time of the Reformation they were scattered abroad with a ruthless hand, and although it is said that some found a resting-place in Duke Humphrey's, and some in Balliol College, library, it is most probable that the great majority of them were plundered and destroyed.

At the same time, Durham College, although the half of its members were lay scholars, was entirely suppressed. The buildings, however, having been almost up to the time of the founder in the occupation of Dr. Walter Wright, archdeacon of Oxford, were rescued from demolition, and purchased by Sir T. Pope of Dr. George Owen and William Martyn, gent., to whom a grant from the crown had only a short time before consigned them. These he at once put into repair sufficiently for the occupation of students, and so founded the present college, dedicated to the "Holy and Undivided Trinity."

The entrance to this college is from Broad-street, opposite the end of the Turl, through a pair of handsome iron gates, and passing by the east side of Balliol College

to the gateway-tower, on the top of which are emblematical figures of Divinity, Physic, Geometry, and Astronomy.

The CHAPEL was rebuilt quite at the close of the seventeenth century, chiefly at the expense of Dr. Bathurst, President, and according to the prevailing taste of the day, after the Grecian school. On the top of it are urns, with flames issuing from them. The interior is deservedly much admired for its beauty of proportion, but more particularly for the exquisite carving of its screen and altar-piece, where with the cedar is also a mixture of lime, in the best style of Gibbons.

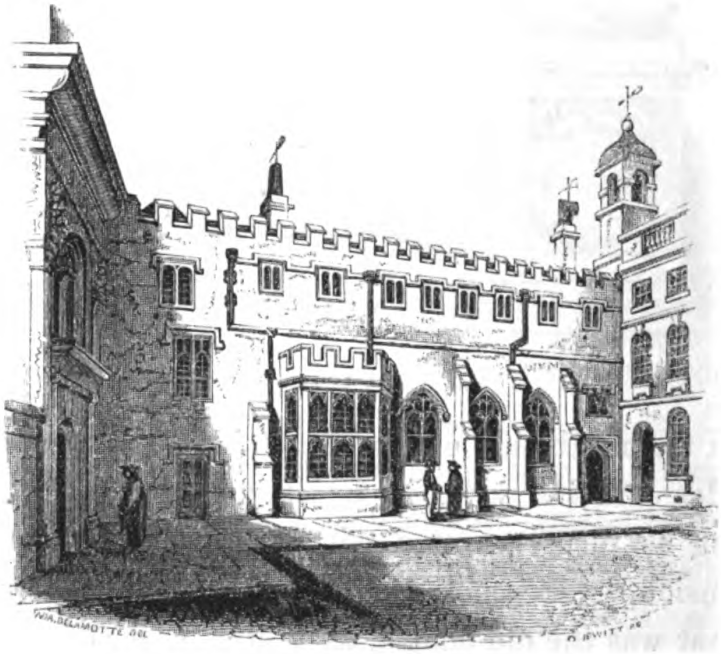


The Founders' Tomb.

On the north side of the altar-table is the tomb of the founder and his wife, in excellent preservation. The ceiling is nicely painted with a bright picture of the Ascension, by Berchet, a Frenchman. A very good idea of what was the old chapel, as well as other of the original buildings, may be gained from Loggan's print of 1675. The present building was consecrated in 1694[1].

[1] There are a very exquisitely wrought chalice and paten still preserved in this college, given by the founder, but which are said to have belonged originally to St.

On the eastern side of the first quadrangle, and almost contiguous to the chapel, is the LIBRARY, the same which contained the books belonging to Durham College. The painted glass in the windows is very old and interesting; particularly the figures of the Evangelists, of Edward III. and Philippa, St. Cuthbert, and St. Thomas à Becket, who is represented with a fragment of Fitz-Urse's dagger in his forehead. It is probable that these were brought from the old chapel, whose admirable Gothic painted glass in the windows is mentioned by Aubrey, who, together with Wood, is entirely silent as to there being anything of the kind in the library. The bookcases were put up in consequence of a legacy of money and books left by Edward Hyndmer, a Fellow, who died in 1618.



The Hall.

Alban's Abbey. The rest of the plate here and elsewhere in Oxford, with few exceptions, was given up to the necessities of King Charles I. and coined into money at New Inn Hall, used as a royal mint in the time of the Rebellion.

On the opposite side of the quadrangle is the HALL, rebuilt on the site of the refectory of Durham College in 1618—1620, with rooms over it; over the entrance of which is a figure of Sir Thomas Pope, in the costume of his age. The roof was reconstructed in the beginning of the present century, when the original ogee pediments were exchanged for a regular line of battlement. The interior was fitted with a new ceiling and wainscot, as it now appears, about 1772; the present chimney-piece was erected in 1846. The portrait of the founder was painted by Francis Potter, a curious mechanic, and a member of the college, about 1637; other interesting portraits are—

Lady Elizabeth Paulet, his third wife.
Archbishop Sheldon.
Warton the poet.
The Earl of Chatham.
Lord North.
William, first Earl of Downe.
Rev. W. Derham, D.D.
Rev. R. Rands.
Dr. Bathurst.
Dr. Kettell.

Over the fireplace is a painting of the arms of Queen Mary and her consort, Philip of Spain, 1554.

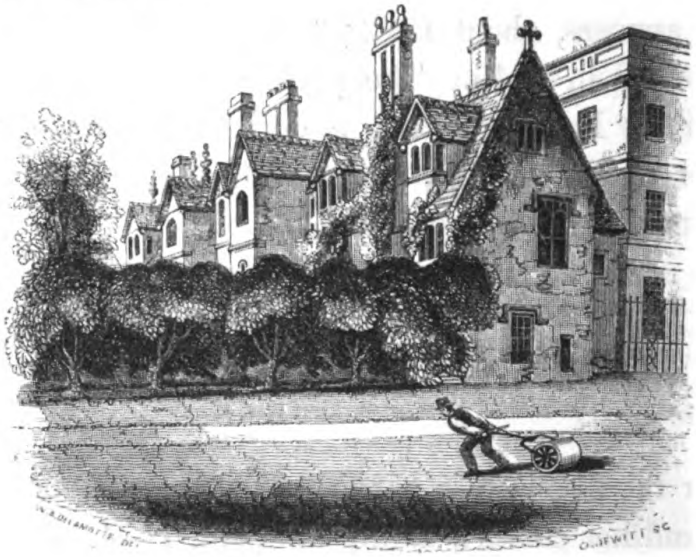
From the hall we pass the foot of the bell-staircase into the court of the new buildings, the north wing of which was finished in 1667, the west in 1682, but the south was not altered to its present state until 1728. A design for a new building here, in the Versailles school, by Sir Christopher Wren, accompanies the Oxford Almanack for 1732. The old yew-trees, and also the view of the President's lodgings from the gardens [m], are particularly interesting memorials of *Oxonia antiqua.*

A long list of renowned characters connected with this

[m] These gardens, enclosing nearly four acres of ground, are described in Salmon's Foreigner's Companion, Lond. 1748, p. 62.

college is supplied by Dr. Ingram in his "Memorials." Among them are—

Seth Ward, Dr. Arthur Yeldard, Archbishop Sheldon, Robert Harris, Derham, the author of valuable works on Theology; Gellibrand, the mathematician; Dr. Ralph Bathurst, Dr. Sykes, Selden, Chillingworth, Evelyn, Sir Henry Blount, Sir James Harrington, Dr. Whitby, Dr. Highmore, Shaftesbury, author of the "Characteristicks;" the Earl of Chatham, Lord North, Warton, Bowles.—Dr. Ingram himself may now be added to the number. His editions of the Saxon Chronicle and the Will of King Alfred, and his Memorials of Oxford, will long be remembered with honour.



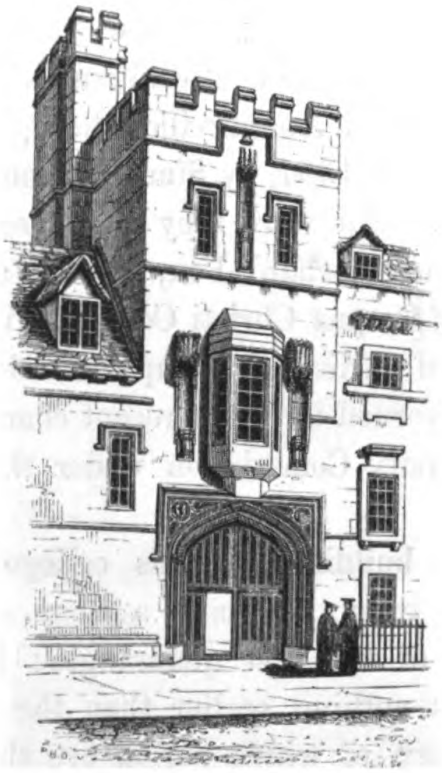
The President's Lodgings

The garden of this college is large and well laid out, with yews and other evergreens, shrubs, and flowers, and an avenue of lime-trees. At the east end is a handsome iron gate, opposite to Wadham College.

Immediately abutting upon the entrance-court of this college on the west, stands

BALLIOL COLLEGE.

Founded by John de Balliol, c. 1263; rebuilt—Gatehouse, c. 1490; Hall, c. 1432; Chapel, 1857.



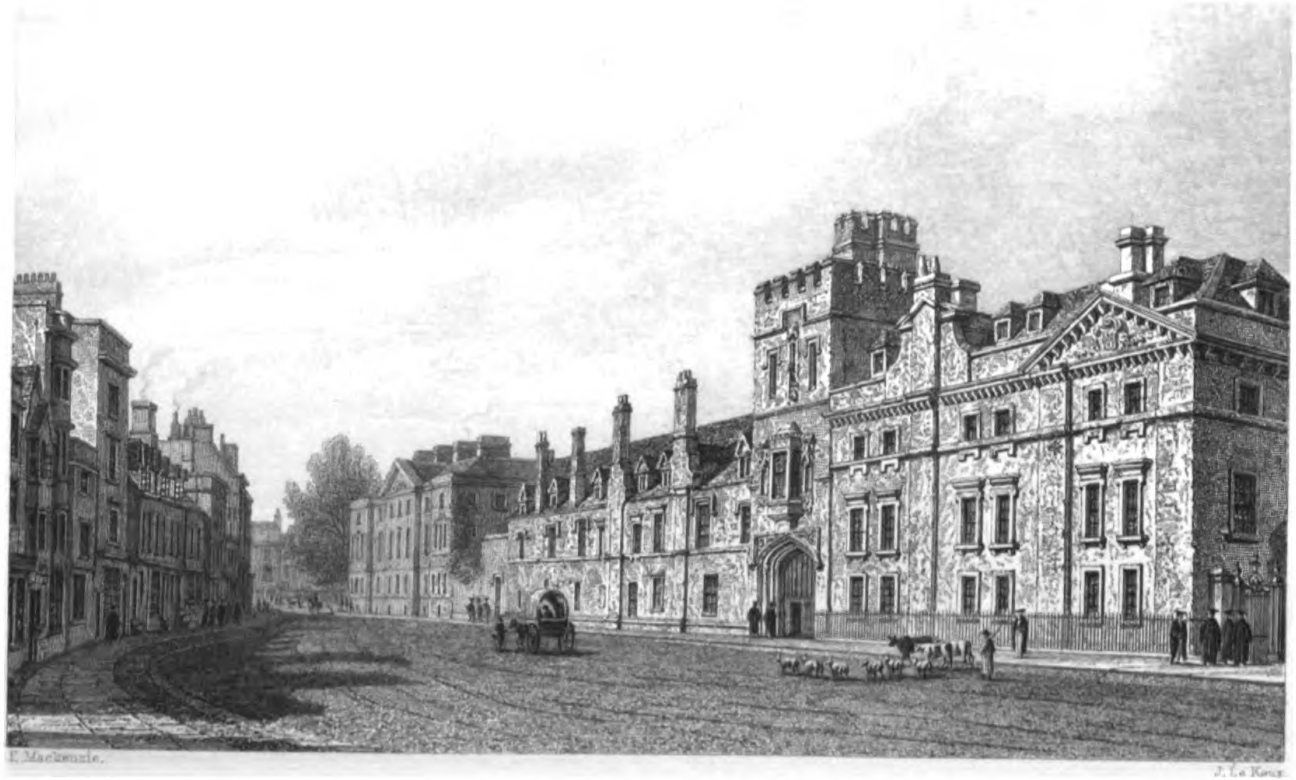
The Entrance Gateway-Tower.

THIS college was founded at the close of the thirteenth century by John de Balliol, father of the unfortunate king of Scotland, (whence its name,) and Devorgilla his wife, daughter of Alan of Galloway. The original statutes given by the said lady are still in possession of the college. They are dated in 1282, and have attached a very perfect impression of the seal, representing the founders kneeling, each with one hand raised, on which

rest the buildings of the college. The first tenement occupied by the scholars was a hired dwelling in Horse-monger-street, long known as Old Balliol Hall; but in 1284 other buildings and lands were purchased by the foundress, and confirmed to Walter de Foderinghaye, the first master, and the scholars of Balliol College for ever. The foundation thus established was speedily increased by additional benefactions; the statutes, however, underwent considerable revision at different times, in the first instance by Richard Aungerville, Bishop of Durham, in 1340, and again in 1364, by Simon Sudbury, Archbishop of Canterbury. Nor were they finally settled until the year 1504, when Richard Fox, Bishop of Winchester, and founder of Corpus Christi College, with Roger Leyburn, Bishop of Carlisle, drew up the code by which the society was governed until the recent changes introduced by the University Commission under the authority of Parliament.

Of the old buildings of this college nothing now remains, if we except, perhaps, a stone staircase in the eastern wing of the first quadrangle; in the present fabric there is nothing earlier than the middle of the fifteenth century, of which period are the walls of the hall, the library, and a part of the east side of the first quadrangle. The entrance is by a well-proportioned tower-gateway[n], built, as the bell over the central niche denotes, in the mastership of Will. Bell, in the time of Henry VII.; its vaulted ceiling, with fan-tracery and bosses with escutcheons, is one of the most beautifully

[n] The arms on the bosses of the vault are of Thomas Kempe, Archbishop of Canterbury, and other benefactors of the college, shewing it to be of the same date as the beautiful vault of the Divinity School, on which the same arms recur.



FRONT OF CAIUS COLLEGE.

executed of its kind in Oxford[o]. By this we are admitted into the principal quadrangle of the college, enclosed by the hall on the west, the library and chapel on the north, and on the east and south by rooms for students. The arms which appear on the pediments of the southern building facing the Broad-street, are those of Sir E. Turner, who assisted materially in contributing to the rebuilding or repairing this portion of the building about a century since.

The entrance to the CHAPEL is under a very beautiful doorway, with an ogee canopy. The present chapel is the fourth used by the society since the foundation of the college. It was entirely rebuilt in 1856-7, from a design of Mr. Butterfield, in the early Gothic style of Lombardy. It is very lofty and handsome, has a fine east window and good side window, and is fitted up in the most tasteful manner with Derbyshire alabaster at the east end, and an elaborate screen at the west, parting off a small ante-chapel. The lower part of this screen is of stone, solid, with sunk panels, the upper part of light iron-work. The roof is of open timber, excepting over the altar-platform, where it is ceiled and painted.

The upper part of the walls is also painted in patterns, as are the sunk panels between the windows. The side windows are filled with painted glass preserved from the old chapel; two in the cinque-cento style, of the time of Henry VIII., representing the chief events of the Passion, the Crucifixion, and the Resurrection of our Lord; two are filled with figures of saints, also in painted glass,

[o] Fronting the gateway of Balliol was a terrace-walk, enclosed from the street by a low wall, and shaded with elms, as may still be seen opposite St. John's College, which was not removed until 1772.

of about the same period; and four with later glass, by Abraham Van Linge, the gift of Peter Wentworth, Fellow of the college, in 1637: the subjects of two of these in the ante-chapel are the conversion and baptism of the Eunuch by St. Philip.

The walls are built with alternate streaks of red and white stone, after the fashion of Italy; and horizontal strings of carved foliage are introduced on a level with the springing of the east window, on the exterior,—a novel feature in England. On the north side is a very tall and narrow campanile. There is a brass eagle, now used as a reading-desk, the gift of Edw. Wilson, in the time of Charles II.; also, against the western wall of the ante-chapel, a very beautifully enamelled brass, in memory of J. B. Seymour, Esq., a Scholar of this college, who died abroad in 1843.

The new chapel was built partly as a memorial to the late Master, Dr. Jenkyns, by a subscription amongst the present and former members of the society, and on the west side of the screen is the following inscription in mediæval characters:—

"IN HONOREM DEI ET IN MEMORIAM RICARDI JENKYNS, COLLEGII HUJUSCE SCHOLARIS MOX SOCII DEINDE PER ANNOS XXXV. MAGISTRI SEDULI SAPIENTIS FELICIS QUI OBIIT DIE VI. MENSIS MARTII, ANNO DOMINI M DCCC LIV., ÆT. LXXII."

The LIBRARY, which adjoins the chapel, was built at different periods in the fifteenth century, as the labels, string-course, &c., evidently shew. The windows were painted with inscriptions, armorial bearings, figures of saints, and other devices, the greater part of which have long since disappeared. The armorial bearings, however, which escaped the puritanical movement, have been replaced, with the inscriptions.

On the external wall of the library, and in other parts of the buildings, may be seen a gridiron carved in stone, the emblem of St. Lawrence's martyrdom, in commemoration of one of their earliest benefactors, Hugh de Wychenbroke, or Vienna, who conveyed to the college, with other property, the advowson of the church of St. Lawrence Jewry, in London.

There is a very beautiful view of the chapel, its belfry-turret, and the library, from the garden.

The Chapel.

The interior of the library underwent an entire refitting at the close of the last century, under the direction of Mr. Wyatt.

At the same time, and by the same hand, the interior of the HALL underwent a complete alteration. The exterior is referred by Wood to the time of Henry VI.;

but by Dr. Ingram to that of Richard II. The views of the latter are, besides the direct evidence of the building itself, borne out to a certain extent by a patent, occurring in the tenth of Richard's reign, concerning the enlargement of the college. The hall is furnished with some good portraits:—

Lord Chancellor Bathurst.
Dr. Prosser, Archdeacon of Durham.
Dr. Parsons, Bishop of Peterborough.
Dr. Baillie.
Dr. Jenkyns, late Master & Dean of Wells.
Dr. Shute Barrington, Bishop of Durham.
Dr. Douglas, Bishop of Salisbury.
Wyckliffe, the Reformer.
Dr. Dolben, Archbishop of York.

To the west of the hall is a building facing Broad-street, erected in 1769, at the expense of the Rev. H. Fisher, a Fellow, from a design by Henry Keene, architect, upon the site, as is supposed, of old St. Margaret's Hall; it bears on the northern front, as directed by the founder himself, "Verbum non amplius—Fisher." Adjoining this on the north were added in 1825 twelve new sets of rooms, at the expense of the Master and Fellows of the college; the design was by Mr. George Basevi, architect.

Another new building, with a gateway-tower, facing the end of Beaumont-street, and within at the northern end of the Grove, was built in 1855, from a design of Mr. Salvin, in a chaste, simple Gothic style, resembling the middle-age buildings of the North of England. The want of dripstones to the windows, like that of eyebrows to the face, gives rather a bald look, but there is much to admire in this building, which requires more study than it commonly receives. It contains nineteen sets of rooms, besides lecture-rooms and a laboratory.

The foundation at present comprises a master, eleven fellows, and fifteen scholars, besides exhibitioners. It

The New Building.

enjoys also the peculiar privilege, unknown elsewhere in Oxford or Cambridge, of electing its own visitor.

Immediately facing the buildings of which we have just been speaking, is the parish

CHURCH OF ST. MARY MAGDALEN,

South aisle, c. 1320; tower, 1511—31; north aisle and east end, 1841.

said to have been originally built before the Conquest, and granted by William I. to Robert d'Oily, who afterwards gave it to the secular canons of St. George, in the castle. In their possession it remained about half a century, when a second Robert d'Oily transferred it, with

the college, to the abbey of Osney, with whom it remained until all together were made over by Henry VIII. to Christ Church. This church has undergone so many changes and alterations, that little, if any, of the original building remains. The south aisle, however, or St. Mary's chapel, commenced, and probably completed, in the reign of Edward II., is very beautiful. The front of this chapel, with its elegant open parapet, have been carefully restored, under the superintendence of Mr. Blore. The northern aisle was formerly used as a chapel for the Balliol students, and is said to have been repaired and fitted up by Devorgilla for that purpose; it has now been entirely rebuilt, as a part of the memorial to the three chief martyrs of the Reformation, Cranmer, Ridley, and Latimer, and is called the Martyrs' aisle. The tower was rebuilt between the years 1511 and 1531, and is said to have been partly built of old materials brought from Osney Abbey, then in the course of demolition. The little figure of the patroness of the church is considered an exceedingly good specimen of sculpture; the window, and rich panelling beneath, are also much admired. In the restoration of this church in 1840, the lofty arch of the tower facing the nave was partly thrown open, and a handsome altar-screen added, together with two richly painted windows, by Wailes, of Newcastle-on-Tyne. The chief peculiarity of this church is its singular ground-plan; being situated between two streets it is extremely short, and has been enlarged by the addition of successive aisles, two on each side of the original small nave and chancel, so that the breadth from north to south is greater than the length from east to west. At the northern extremity of the churchyard stands

THE MARTYRS' MEMORIAL,

Built in 1841.

The Martyrs' Memorial, and the Taylor Building.

commemorative of the sufferings of the martyrs above-named. It is of the Decorated style, and has for its model the Eleanor Cross at Waltham, which lovely monument, in some respects, it may be said to surpass. It was built, from designs drawn by Messrs. Scott and Moffat, of magnesian limestone, taken out of a quarry near Mansfield, Nottinghamshire, and the first stone laid 19th

May, 1841. It is divided into three stories, in the centre of which are the figures of the bishops, very successfully carved by Henry Weeks, for a long time the first sculptor in Sir Francis Chantrey's studio, and recommended by Sir Francis himself as a fit person to undertake the work. In the northern compartment of the lower story is the inscription, stating the object for which the cross was erected[p]. Over this, facing St. Giles's Church, is the figure of Cranmer, that to the Corn-market is Latimer, the other, facing towards Balliol, is Ridley. Its measurements are as follows:—first story, 21 feet 7 inches; second story, 20 feet; third story, 13 feet 2 inches; from crocketed parapet to the top of the finial cross, 11 feet 11 inches; the platform on which it stands, 6 feet 4 inches; total height, 73 feet.

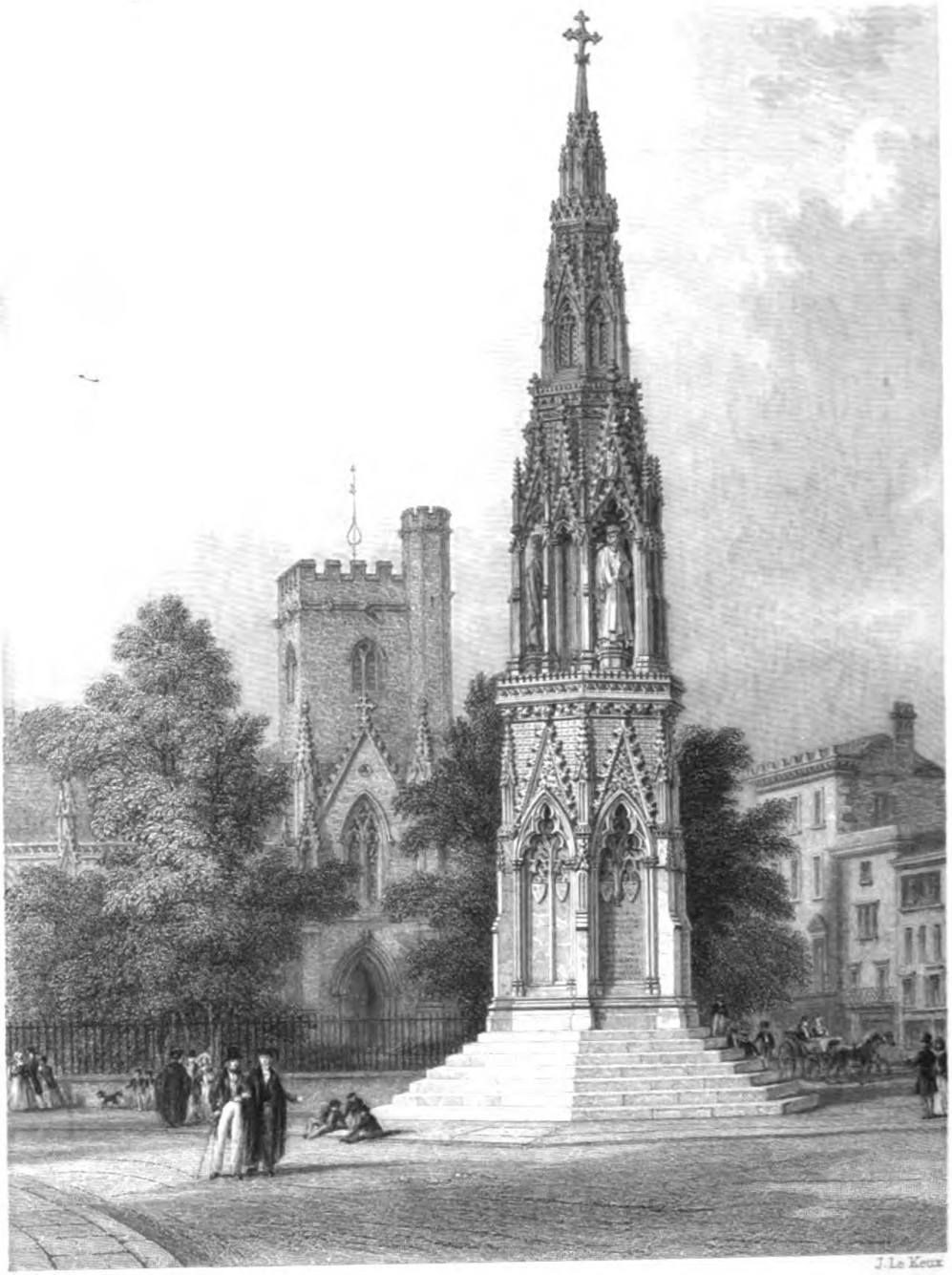
The new buildings to the north-west of the Memorial, at the corner of Beaumont-street, comprise,

SIR ROBERT TAYLOR'S INSTITUTION, AND THE UNIVERSITY GALLERIES,

Built 1845.

THIS grand mass of building is in the Italian style of architecture, and consists in plan of two large projecting wings with a receding centre, forming three sides of a quadrangle, the fourth side being open to Beaumont-street, the intervening space filled by a garden with a

[p] The precise spot of the suffering of the martyrs is not known; the most likely supposition is, that it was on the bank of the town ditch, the site of which is now occupied by the houses in Broad-street, or the footpath in front of them, immediately opposite the gateway of Balliol College, where a considerable bed of wood-ashes still remains under the pavement.



T. Mackenzie J. Le Keux

HALL MARTYRS' MEMORIAL.

balustrade like an Italian palace; and in the garden is a fine Grecian portico of the Ionic style, with a figure of Apollo on the apex of the pediment.

This building was erected from designs by C. R. Cockerell, Esq., R.A., for the purpose of carrying out the wills respectively of Sir Robert Taylor, Knt., and Dr. Randolph, who bequeathed sums of money to the University, the one, "for erecting a proper edifice, and for establishing a foundation for the teaching the European languages;" the other, "for erecting a building for the reception of the Pomfret statues, belonging to the University of Oxford, and for paintings, engravings, and other curiosities, which may occasionally be left to that learned body." The beauty of detail in very many parts of the building deserves the highest praise. The Taylor Institution occupies the east wing, which faces St. Giles's, and is entered from that street through columns, on whose capitals are four allegorical statues, and on the bases are engraved the names of the most famous literary characters of France, Italy, Germany, and Spain. Within is a handsome library, 40 feet square, and lofty, with lecture-rooms, and lodgings for the librarian. The Institution consists of a Professor in European languages, with Teachers of the French, Italian, German, and Spanish.

The Library is fitted up as a commodious reading-room, and well supplied with the principal foreign journals and periodicals. The books are also lent out to the members of the University to read in their own rooms, under certain regulations drawn up by the Curators in a very liberal spirit.

The University Galleries, which face Beaumont-street, comprise on the ground-floor a sculpture gallery of 180

feet long by 28 wide, with an additional wing, at right angles, of 90 by 28 feet; on the first floor, besides an ante-room, is a fire-proof gallery, 70 feet by 28, and a picture-gallery, 100 feet long by 28 wide, and 28 in height; there is also a basement story, with lodgings for the keeper. In the west wing of the ground-floor are now placed a portion of the munificent gift of Lady Chantrey, the original models of the late Sir Francis Chantrey's principal works; the remainder, with the greater part of the Pomfret statues, are in the basement story. The northern gallery contains casts from the antique, chiefly well-known and favourite examples of the art of sculpture, as the Laocöon, Ilissus, and Torso Belvidere, and the Florentine Boar, presented by Queen's College. Within a small circular temple on one side are casts of the Nine Muses, from the originals at Rome: these are a present from P. B. Duncan, Esq., of New College.

In the fire-proof gallery, up-stairs, is the celebrated collection of original drawings by Michael Angelo and Raffaelle, one hundred and ninety in number, purchased for 7000*l.*, partly by subscriptions contributed by members of the University, but chiefly by the noble donation of four thousand pounds, given in addition to his previous subscription of 100 guineas, by the earl of Eldon. In the Picture Gallery are a few good pictures, copies of the Cartoons by Raffaelle, and a small collection of early pictures of the Florentine School: it is to be hoped they will not be long suffered to remain without more companions.

An excellent catalogue of the contents of these Galleries is to be had on the premises.

Mr. Fisher, the keeper of the Galleries, has also pub-

lished a handsome volume of "Seventy Etched Facsimiles, on a reduced scale, after the original studies by Michael Angelo and Raffaelle," executed with great care and accuracy.

On the opposite side of St. Giles's, and partly facing the Taylor Institution, with its terraced walk before the entrance-gateway, is

ST. JOHN'S COLLEGE.

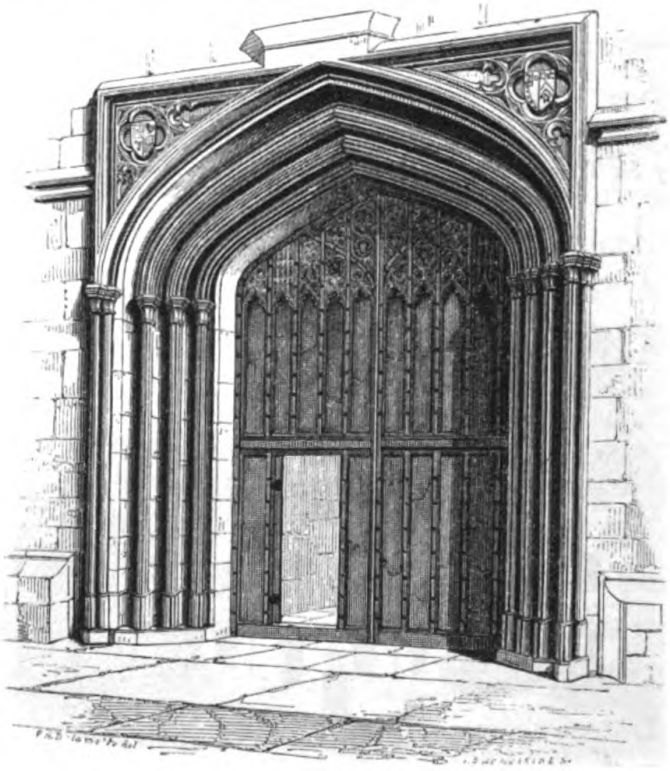
Founded by Sir Thomas White, 1555. The buildings: west quadrangle, c. 1440; east quadrangle, added by Laud, 1631.

Interior of the Old Quadrangle.

THIS college was founded by Sir Thomas White, Knt., in the year 1555, upon the site of the pre-existing foundation of Archbishop Chichelé, of St. Bernard's College, made over by him to the Cistercian monks. This property lapsing to the crown, was purchased of Christ Church, to whom it had been given by Henry VIII., on the 25th May, in the above-named year, and possession

taken and a first president appointed, according to the founder's charter, in the June of the same year.

Sir Thomas, however, after this, having made considerable additions to his endowment and the number of his scholars, issued a new charter, on the 5th March, 1557, from which the foundation of the college now generally dates.



The Entrance-Gateway.

Much of the present building, particularly of the front and tower-gateway, belong to Chichelé's foundation. It has been altered by the removal of mullions, but still the statue of St. Bernard stands in its original niche, and the tower itself and its gateway[q] beneath speak of the

[q] This gateway is unquestionably genuine Gothic work, but it has a very remarkable peculiarity; the dripstone or hood-mould, instead of being cut off or terminated by corbels in the usual manner, is carried on triple shafts, which project

[illegible] COLLEGE, FROM THE GARDEN

better days of architectural design. Of the first quadrangle, the north side is occupied by the hall and chapel, the remainder by the lodgings of the president and fellows, and other members of the society.

The HALL is evidently the refectory of St. Bernard's monks, but much modernized as to its windows and interior. It is, however, handsomely fitted up, has an arched roof, its screen of Portland stone, a handsome iron gate, and its walls hung with some interesting portraits:—

The Founder, (full length).
Archbishops Laud and Juxon.
Bishop Buckeridge.
Dr. Rawlinson.
Sir Walter Raleigh.
Sir W. Paddy, (full length).
Bishop Mew, or Meux.
Dr. Holmes and his wife.
Sir J. Nicholl, D.C.L., F.R.S., formerly a Fellow.
Dr. Scott, the antiquary.
Sir James Eyre.
Dr. Woodroffe.
Edward Waple, B.D.
Dr. Gibbons.
John Case, D.M.
And over the entrance, a full-length and gorgeous portrait of George III. in his elegant coronation robes, presented to the society by the Dowager Countess of Lichfield, whose husband had formerly been a member of the college, and Chancellor of the University.

There is also a curious representation of St. John the Baptist, over the fireplace, stained in scagliola by Lambert Gorius.

The kitchen, which closely adjoins, and sets of rooms over it, were built by Thomas Clark, senior cook, in 1613; the conditions being that he should receive a certain room rent for a given number of years, as interest for his money [r].

The CHAPEL, which is a continuation of the east end of the hall, was consecrated in 1530, and after having

from the face of the wall; this example is perhaps unique, as it is one of the acknowledged characteristics of Gothic work, that all the mouldings and shafts, except the dripstone, are within the opening, or recede from the face of the wall.

[r] The gable-end of this building, at the north end of the front, is a remarkably good specimen of the period, and extremely picturesque. The cellar under it is part of Chichelé's work, and has a fine groined vault with a central pillar, a fireplace, and windows now blocked up.

suffered much at the hands of the puritans in that and the succeeding century, was eventually, at the Restoration, refitted and almost reconstructed on a most debased plan; but was carefully restored in 1843, under the directions of Mr. Blore. In the north-east corner is a beautiful little burying-place, now filled up with monuments and an organ. Of the former is one in memory of Dr. Richard Baylie, president from 1631 to 1648, when he was thrust out to make room for F. Cheynell and Thankful or Gracious Owen, but restored in 1660. He is said to have built this addition to the chapel, which, with a vault underneath, was finished in 1662. The ceiling is a very elegant specimen of fan-tracery work. The bones of the three principal persons connected with the college rest beneath the altar; they are those of the founder, Laud, and Juxon. In an urn against the north wall of the ante-chapel is deposited the heart of Richard Rawlinson, D.C.L., a distinguished benefactor to the University as well as to this college.

From the first quadrangle we pass by a vaulted passage, with an elegant stone ceiling of fan-tracery, into the inner quadrangle, of which the south and east sides are occupied by the LIBRARY. This last comprises two very handsome rooms, the first built in 1596, and furnished with books and windows by different members of the college; the eastern wing at the cost of Archbishop Laud, in 1631, from designs by Inigo Jones, who has succeeded in rendering the garden-front one of the most picturesque objects of the University. It contains a fine collection of books and MSS. In the inner[s], or Laud's

[s] The pastoral staff commonly called Laud's, but without any authority, is an elegant piece of work of the time of Queen Mary I., and probably belonged to the first president.

The Passage.

library, are still preserved the walking-stick and cap of the Archbishop[t]. There is also a well-carved eagle, by Snetzler, in the style of Louis XIV., presented by Thos. Estcourt, Esq., of Estcourt, in 1770.

On the eastern and western sides of the quadrangle the architect has been very successful in introducing two light colonnades, over the centre of which, in niches, are placed the bronze statues of Charles I. and his queen, Henrietta Maria, cast by Fanelli of Florence, at a cost of 400*l.* From this quadrangle we are conducted by a second very elegant passage way, with fan-tracery ceiling,

[t] In this library, on the 30th Aug., 1636, Laud, then Chancellor of the University, entertained at dinner the king and queen, with Prince Rupert and the whole court; after dinner they were conducted to the hall to witness a play, called "the Hospitall of Lovers;" whence, at eight o'clock, they adjourned to Christ Church hall, to see another play, the "Royal Slave."—Wood's Annals by Gutch, ad an. 1636.

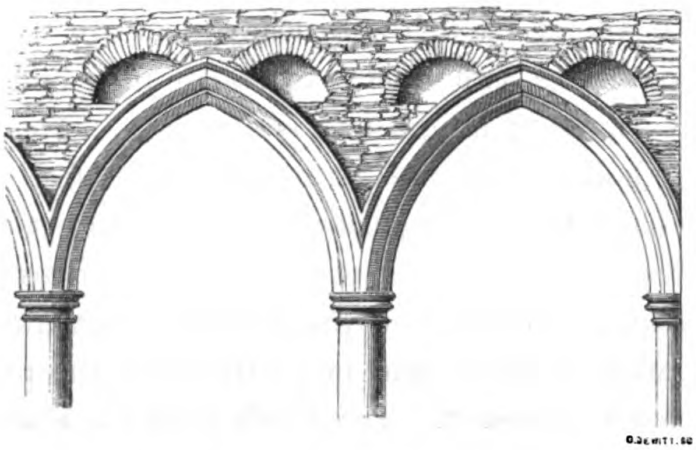
into the garden, celebrated as well for the choice views of the library, Wadham College, and other buildings of the University, as for its fine horse-chestnut and other trees, and the tasteful manner in which they have been disposed. It occupies a square area of about three acres, and was about a century since "the general rendezvous of gentlemen and ladies every Sunday evening in summer," where "the whole University together almost, as well as the better sort of townsmen and ladies," were wont to make their promenade[u],—a custom which is still very generally continued. This beautiful garden is enclosed by stone walls, which separate it on the south from that of Trinity College, and on the east from that of Wadham College, and the avenue leading to the Parks and the New Museum. If these walls were removed and iron railings substituted, the views would bear comparison with the celebrated "Backs of Colleges" at Cambridge.

Among the eminent men who have been members of this college are—Archbishops Laud and Juxon; Dean Tucker, author of "The Light of Nature;" Dr. Wheatly, author of the well-known work on the Book of Common Prayer; Shirley, the poet; Briggs, the mathematician; Sherard and Dillenius, the great botanists; Lord Chancellor Northington; Dr. Vicesimus Knox; Chief-Justice Sir James Eyre.

[u] Salmon's Foreigner's Companion, &c., 12mo., Lond., 1748.

The northern extremity of this fine street is closed by

ST. GILES'S CHURCH, c. 1200.



Arches, and ancient Clerestory.

THE church is originally of Norman construction, and portions of the early work remain, though mostly concealed by plaster, especially the original clerestory, before the present lofty arches, in the Early English style, were cut through the Norman wall in the beginning of the thirteenth century. The tower is part of this work, and is of transitional character. The nave is divided from the side aisles by pointed arches, supported on light cylindrical columns with plain capitals; the clerestory has been altered at a much later period. The chancel is of an early character, as is shewn by a low circular Norman arch on the south side. The communion-rails are elaborately carved, as has been supposed, from designs by Inigo Jones. The south aisle has six early lancet windows, and one of two lights: at the east end

is an acutely pointed arch opening into a small chapel, probably St. Mary's chantry; beyond which is another small chapel, with a very elegant window, of about 1260, now used as the vestry. The windows of the north aisle are also lancet, but doubled or tripled under a common arch; two of them much resembling those in the chapter-house at Christ Church. Beneath them are five semi-circular recesses, two divided by square piers and two by circular columns; at the end is a piscina. The roof of this north aisle is divided into a series of small gables, as if it had consisted originally of several distinct chapels. The effect on the exterior of the north side is extremely picturesque. The font of this church is remarkable for its elegance of design and proportion, and the profusion of the tooth ornament. The porch is of the Early English style, with well-executed doorways [x].

It is a vicarage, in the patronage of the President and Fellows of St. John's College.

To the north-west of this church, a little farther on the Woodstock road, stands

THE RADCLIFFE INFIRMARY, 1770.

It was opened for the reception of patients on the 18th October, 1770, and has its name from the liberal Dr. Radcliffe, whose trustees made over a portion of his property to this institution; it stands in and on about five acres of ground, given by Thomas Rowney, Esq., in

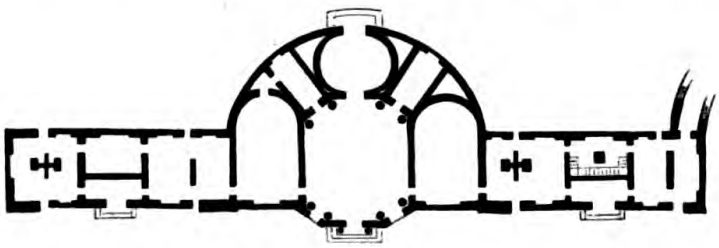
[x] Mr. F. Morrell's house, at the south-east corner of the churchyard, is well worth notice. It occupies the site of Black Hall, one of the old halls, of which there were several in this parish, and was built in the early part of the seventeenth century.

other respects also a benefactor. The building itself measures 150 feet in length, by 71 in breadth, and was erected from a design of a Mr. Leadbeater, of London. The visitor who wishes to make some return for the gratification he has received in his visit to Oxford, cannot do better than drop his mite into the Radcliffe Infirmary box, for a more admirably conducted institution does not exist. In the garden in front of the Infirmary a fountain in terra cotta was erected by subscription in 1857, chiefly by the exertions of the Rev. T. Briscoe, of Jesus College.

Separated only by a wall from it are the grounds of

THE RADCLIFFE OBSERVATORY, 1795,

including an extent of ten acres, given by George, Duke of Marlborough, for the building, erected from funds derived from the same munificent patron as the Infirmary. The first stone was laid in 1772, although the whole was not completed until 1795. The architects employed were in the first instance Mr. Keene, and after his death, Mr. James Wyatt. Under the direction of the former were erected the dwelling-house, the two wings, and the central part as far as the platform; under the latter, the octagon building upon the top, designed from



Plan of the Observatory.

the Temple of the Winds at Athens. The front measures 175 feet, each of the wings being 69, and the top of the globe is about 106 feet from the ground. It comprises a dwelling-house for the observer, a library, besides rooms for observations and for lectures, and is admirably furnished with telescopes and mathematical instruments by Bird and others.

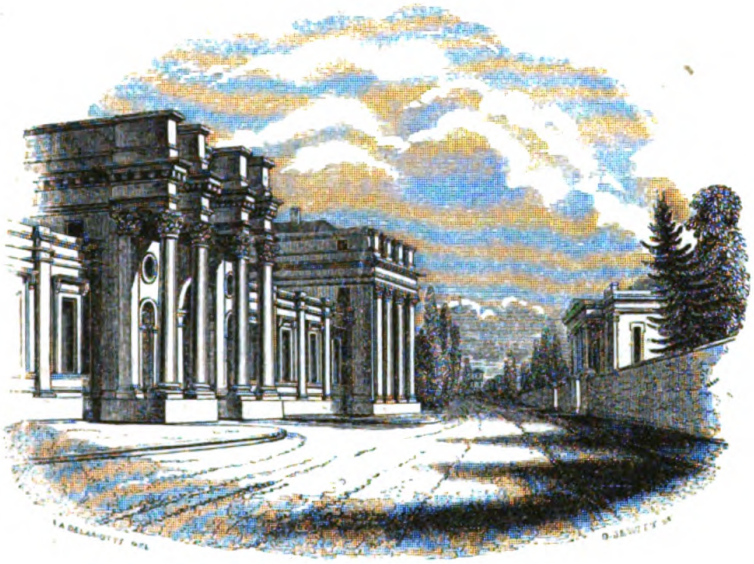
The height of the barometer and thermometer, the directions of the wind, and the state of the weather, are here made to register themselves every moment throughout the day and night, by a very ingenious apparatus of photography. The Observatory is not open to the public, but any persons interested in the science of astronomy can readily obtain admission, by the courtesy of the Radcliffe Observer.

St. Paul's Church, built in 1835.

At the south-west corner of the Observatory grounds is a small district church, in St. Thomas' parish, dedicated

to St. Paul, and built, from a design by Mr. Underwood, by subscription; immediately opposite which stands

THE UNIVERSITY PRESS, 1830.



The Front.

THIS building was erected at the expense of the University, or rather out of the Press fund, from profits accumulated in the business of the old Press, (see above, p. 106,) which was removed to the present building in the September of the year 1830. The architect was Mr. Daniel Robertson, also the restorer of the front of All Souls' College, under whose superintendence the front with the south wing was erected; the remainder was completed under the direction of Mr. Blore. In the north wing, classical and other works of a general character are printed; the south is used wholly for Bibles and Prayer-books, whence the principal source of its

revenue is derived. The business of the Press is under the surveillance of a select body of thirteen delegates, as they are called, chosen from members of the University, of which board the Vice-Chancellor for the time being is always one *ex officio*. The houses on the west side of the quadrangle are occupied by the working principals of the establishment. In the centre is a reservoir of water for the works, which is well stocked with gold and silver fish, and surrounded by turf and shrubs, so that the quadrangle is converted into a pretty garden.

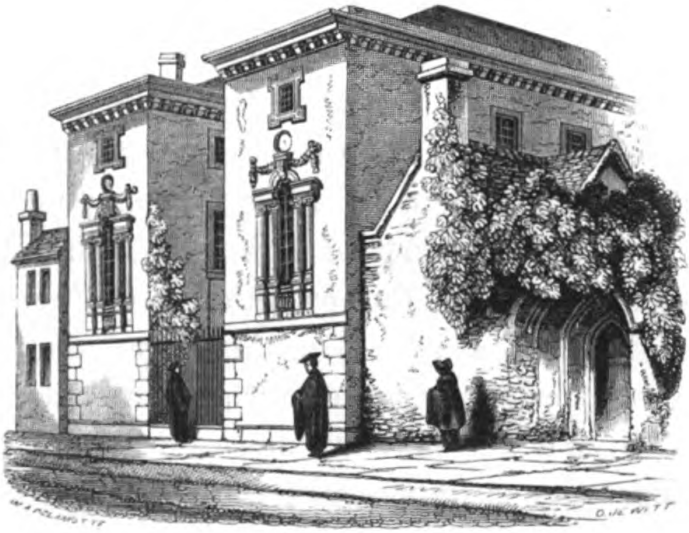
Opposite the southern wing of the University Printing-House the visitor will observe a small picturesque building in the Gothic style; this is the School-house for the St. Paul's district, and chiefly for the children of printers and the boys employed in the printing establishment.

St. Paul's School-house.

Returning southwards, and passing the House of Industry on his left, founded in 1772, for uniting the poor of eleven of the parishes in Oxford, the visitor will arrive at

WORCESTER COLLEGE.

Founded by Sir Thomas Cookes in 1714.



Front of the College.

ALTHOUGH the most modern of the existing colleges, it occupies the site, and, moreover, in its buildings exhibits the remains, of one of the earliest foundations for religious learning in Oxford. The original foundation was by John Giffard, Baron of Brimesfield, who, in 1283, founded a college here for the reception of Benedictine novices sent from Gloucester, whence its name of Gloucester Hall, which it retained even to its dissolution, although it very quickly ceased to be reserved exclusively for the use of the Gloucester novices, but was thrown open to all other Benedictine abbeys and priories in England. For these, different little halls appear to

have been built, some of which, with their distinct doorways and roofs, yet remain. Abbat Whethamstede, of St. Alban's, was an especial benefactor to this college, and the arms of his monastery may still be seen upon parts of the old building[r]. At the dissolution these premises are said to have been occupied by Bishop King, when the see of Oxford was removed from Osney to this place, but nothing is certain respecting them until the year 1560, when they were conveyed to the president and fellows of St. John's College, on the purchase of Sir Thomas White, their founder. By these it was again converted into a place of instruction, by the title of St. John Baptist's Hall, and accordingly taken possession of by the new principal and scholars on St. John Baptist's day in that year. In this condition it continued until the Rebellion, in a very flourishing condition, having amongst its members those who wore their "doublets of cloth of silver and gold," but afterwards gradually sank into comparative insignificance; the "paths were grown over with grass, and the way into the hall and chapel made up with boards;" so that in the year 1714 its proprietors, we may believe, were not sorry to make it over to the trustees of Sir Thomas Cookes, Bart., late of Bentley, in Worcestershire, for the purpose of carrying out his intention of founding a college, or adding to and endowing any other college in Oxford with fellowships and scholarships for the benefit of students educated at his schools of Bromsgrove and Feckenham, or failing those, at other schools in the county of Worcester.

[r] The arms also, or rebus, of one W. Compton, over the most western doorway, are curious; they have the letter W carved on stone, with a comb and a tun, surmounted by a mitre. Separated from these by a pretty little niche is the device of three cups under a crown, for Butler. The arms of Abingdon Abbey are also over another doorway.

The new college was incorporated by charter, dated 29th July in the year above-named, by the style of "the Provost, Fellows, and Scholars of Worcester College, in the University of Oxford." This foundation was afterwards increased by Dr. Clarke, of All Souls, and Mrs. Sarah Eaton, daughter of Dr. Byrom Eaton, formerly a Principal of Gloucester Hall, to its present state, comprising a provost, nineteen fellows, sixteen scholars, three exhibitioners, and two bible-clerks.

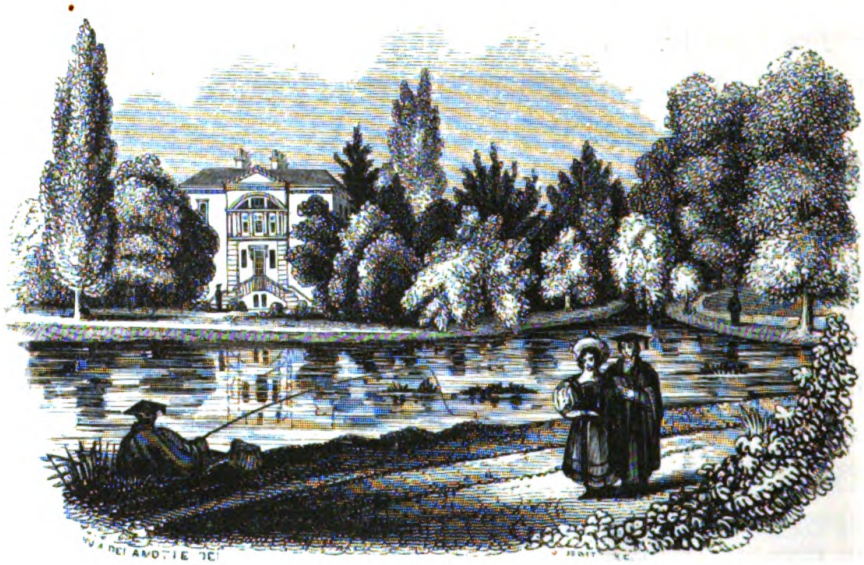
The buildings of the new foundation are described in a few words. They are very good and comfortable of their kind, but certainly fail in the picturesque.

The CHAPEL is a very elegantly proportioned room, with a richly stuccoed ceiling, but does not come up to the idea of what a collegiate chapel should be. The HALL also is a fine spacious enclosure of four walls and a roof, but without ornament, if we except two fluted Corinthian columns at the lower end near the entrance, and a picture of fish, said to be by Snyders, at the upper. There are also portraits of—

Sir Thomas Cookes, by Kneller.
Dr. Eaton.
Lady Holford.
Dr. Blechynden, the first Provost.
Dr. Landon, Provost.
Mrs. Sarah Eaton.
Dr. Cotton, Provost.
Dr. Clarke.

The LIBRARY is over the open arcade or piazza, which connects the entrances of the hall and chapel, and has some very striking features. It is a handsome gallery, 120 feet in length, and filled with a very valuable collection of books, partly the gift of Dr. Clarke, abovementioned. Amongst these are some architectural works, with MS. notes by Inigo Jones, and a collection of romances and plays, and a specimen of ancient binding, ornamented with pearls. A collection of casts of some

of the finest statues of antiquity, presented by Philip Pusey, Esq., in 1847, is placed in the library. There are some very fine pictures belonging to this college, bequeathed by Dr. Treadway Nash, the historian of Worcestershire, who was formerly a member here. The garden also should be visited; from being a mere swampy meadow, it has been converted into a piece of ornamental garden-ground, which may fairly place it in an equal rank with those of St. John's and New College.



The Provost's Lodgings from the Garden.

Among the eminent men who have belonged to Gloucester Hall or Worcester College are—Thomas Allen, the mathematician; Sir Kenelm Digby, Thomas Coryate, author of the "Crudities;" Dr. Nash, the historian of Worcestershire; and Dr. Bourne, the physician.

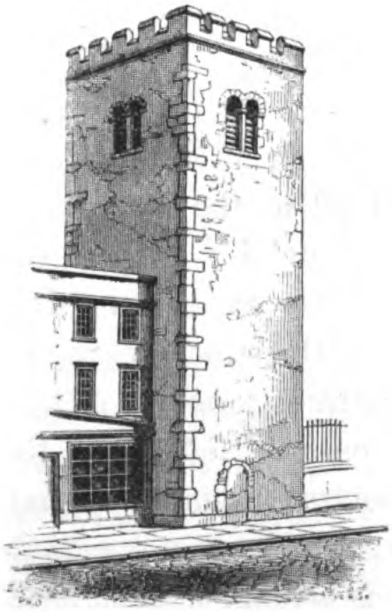
From Worcester College our route lies up Beaumont-street, so called from its being the site of a palace of that name, built in 1129 by Henry I., that he might enjoy to the full the privilege of its scholastic neighbourhood.

Henry II. was also in the habit of residing here, and Richard I. was born in it. Until so lately as Henry VI. the kings of England when visiting Oxford were wont to make it their place of residence. A fragment of it was remaining a few years since, when it was pulled down to make way for the west side of St. John's-street, near Beaumont-street.

At the top of Beaumont-street we turn to the right, and passing the Martyrs' Memorial, and St. Mary Magdalen Church, (before described, p. 201,) we enter the Corn-market, from Magdalen-street, and encounter the very early Norman or Saxon tower of

ST. MICHAEL'S CHURCH.

Tower, c. 1050.

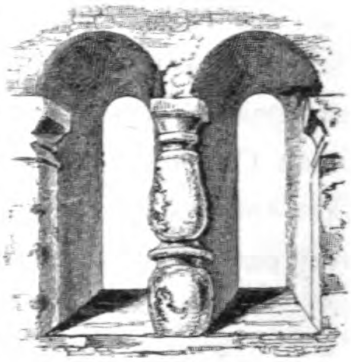


The Saxon Tower.

It formed part of the possessions of the canons of St. Frideswide, and was annexed in the charter of Fleming,

the founder of Lincoln College, with the church of All Saints, to that society. The present fabric is of different periods, though nearly all of them before 1400. The niches of the reredos in the lady-chapel and in other parts of the church, and the porch, are particularly elegant.

The tower is one of those classed by Rickman as Saxon, and may be probably of the time of Edward the Confessor. The belfry windows are of the early character called baluster windows.



Baluster Window.

This church was carefully restored in 1854, under the direction of Mr. Street, who made a present of the marble reredos of the altar, in the style of the early Gothic of Italy.

Closely adjoining this church was the north gate of the city, well-known in after times from the room over it having been used as the city prison called Bocardo, in which Cranmer and his brother sufferers were confined previous to their execution. It was pulled down in 1771. Crossing the street, we are conducted by New Inn Hall-lane or Street, formerly "The seven-deadly-sins Lane," passing on the left hand the garden of the Oxford Union Society, from which may be seen

The new Debating Room, a remarkably elegant structure. The plan is oblong, with an apse at each end. It is built of brick with stone dressings, in the style of the early Gothic of the north of Italy, and is lighted chiefly by a range of clerestory windows, which are round and

foliated. The interior is decorated with paintings representing scenes from the early English romance of King Arthur, by the most eminent painters of the pre-Raphaelite school.

NEW INN HALL.

THIS house was purchased by William of Wykeham in 1369 of the successors of Thomas Trilleck, Bishop of Rochester, whose brother John, Bishop of Hereford, had acquired the premises from Frideswide, daughter and heir of William Pennard. The tenements, at the time of their purchase by Wykeham, bore the name of Trilleck's Inn, which they appear to have retained, until, becoming much dilapidated, they were entirely rebuilt by New College, to which society Wykeham had conveyed them in 1460. From this circumstance, and not from its connexion with New College, it received the name of New Inn, or New Inn Hall. There was formerly a chapel built by the Bernardines, who studied here before Chichelé built them his college in St. Giles's; few traces, however, now remain either of this or any of the old buildings. At the removal of the Bernardines this hall was thrown open to all respectable students; accordingly a great many were in the habit of repairing hither until the Reformation. In the succeeding century, having in the meantime shared with the other halls the usual unpopularity of an Oxford education, "it again rose into notice" under Principal Rogers, "a noted puritan," and became a "nest of precisians and puritans." In the time of the Great Rebellion it was used as a royal mint, and the plate contributed by the respective colleges for the king's use was here converted into money.

Returning to the Corn-market, opposite St. Michael's

Church, the visitor will turn to the south, and passing the Star Hotel, and some old houses, with curious pargetting of the sixteenth or seventeenth century, one of which is said to have been part of the Crown Inn where Shakespeare rested when in Oxford, he arrives at

ST. MARTIN'S CHURCH,

a rectory in the gift of the Crown, of a very early foundation, but of whose more ancient buildings nothing but the tower now remains. This is said to have been considerably higher, but was reduced to its present state in the time of Edw. III. upon the complaint of the scholars, that in the "town and gown" disturbances of those days the townsmen would retire to their tower, and annoy them from thence with arrows and stones. Attached to the east end of this church was the old Penniless Bench, immortalized by Warton, in his "Companion to the Guide, and Guide to the Companion," as the haunt of the idle and disorderly. It was removed in 1747, but the custom of men waiting to be hired lounging about the east end of Carfax Church still continues. The body of the church was rebuilt, by Plowman, in 1820. In the centre of the four ways stood formerly the Carfax conduit, which has since found a resting-place in Nuneham Park. It was erected in 1617, at the expense of Otho Nicholson, of Christ Church, for the purpose of supplying the different colleges and halls with water brought from a hill above the village of North Hinksey. Close to Carfax, on the east side of St. Aldate's-street, is the

TOWN HALL,

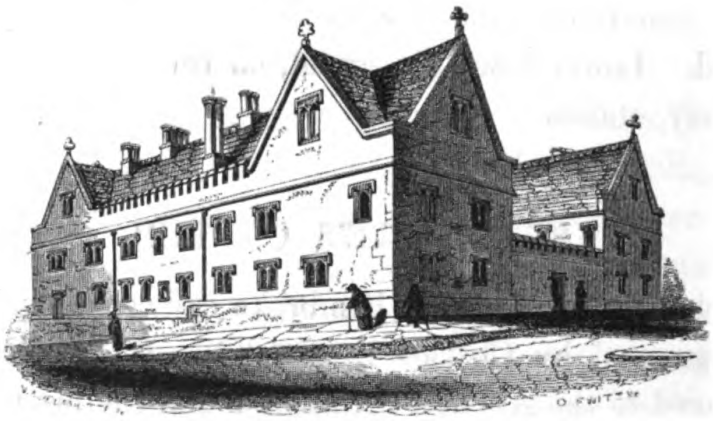
built in the year 1752, chiefly at the expense of Thomas Rowney, Esq., then one of the representatives of the city

in Parliament. A statue of him was placed in the niche in the centre of the building, the gift of Charles Tawney, Esq., one of the aldermen of this city, in 1840. It is of Caen stone, and was sculptured by Mr. Grimsley. The assizes and quarter-sessions were formerly held here, until removed to the new County Courts already mentioned. Lower down the street, on the opposite side of the way, stands

ST. ALDATE'S CHURCH,

a rectory in the gift of Pembroke College, to whom it was granted by Charles I. in 1636. It had formerly belonged to the Abbey of Abingdon and the priory of St. Frideswide; it takes its name from a British saint, who in the fifth century was instrumental in defeating Hengist, king of the East Angles. Of the present building, the chancel contains some of the most interesting features, particularly an arcade of five small circular arches on the north side, of a period but little after the Conquest. Of the south aisle we have the precise date, namely, that it was built in the 9th Edw. III., [1335-6,] by Sir John de Docklington, a fishmonger, who had been several times mayor of Oxford. It was formerly used as a chapel for the students of Pembroke College, and had over it a room which served also for their library, erected in the time of James I.; this in the late restoration was removed. In this aisle is a fine altar-tomb of alabaster, to the memory of John Noble, LL.B., Principal of Broadgates Hall, who died in 1522: beneath it is a vaulted crypt, long used as a charnel-house. The north aisle was built in 1455, by Philip Polton, Fellow of All Souls',

and Archdeacon of Gloucester, who subsequently instituted a chantry in it. The tower and spire are well-proportioned though small, and are probably of the first half of the fourteenth century.



The Alms-houses.

On the south side of the church are some very prettily designed ALMS-HOUSES, founded by Cardinal Wolsey; but the cardinal's disgrace having fallen upon him before they were completed they were afterwards endowed by Henry VIII. out of the revenues of Christ Church, the nomination of the almsmen being given to the Dean. The buildings remained in an unfinished state until 1834, when the original intention was at length carried out by the dean and canons.

The ancient south gate of the city stood between the south end of the alms-houses and Christ Church, fortified with towers on each side. The hill at this point was originally very steep, as may be seen by the marks left of the former level, both on the walls of Christ Church and the alms-houses, particularly from a blocked-up doorway on the latter.

Adjoining these houses on the west is

PEMBROKE COLLEGE.

Thomas Tesdale and Richard Wightwick, 1624.

The Entrance Gateway-Tower, &c.

It was named after William, Earl of Pembroke, Chancellor of the University at the time, who interested himself much in its foundation. It rose, like many other colleges, upon the ruins of a much earlier academical institution, Broadgates Hall, which had enjoyed a particular reputation for students in civil and canon law. The present college had its rise in the munificence of two individuals, Thomas Tesdale, Esq., and Richard Wightwick, B.D., who together bequeathed and gave a sufficient sum of money to found a new college; the fellows and scholars principally to be elected from the free-school at Abingdon.

Accordingly, in 1624, James I. by letters patent dated 29th June, converted the hall of Broadgates into "one perpetual college of divinity, civil and canon law, arts, medicine, and other sciences." Statutes for the government of the college were left for compilation, according to the same royal directions, to Archbishop Abbot, the earl of Pembroke, the Vice-Chancellor, Sir John Benet, Sir Eubule Thelwell, the master of the college, the recorder of Abingdon, and Richard Wightwick, clerk, or any four of them. The good example of the founders was soon followed by other benefactors, so that not many years had elapsed before it had reached its present degree of consequence, and numbered on its foundation a master, twenty fellows, and thirty scholars and exhibitioners. Under the late ordinance of the University Commissioners, the college is to consist of a master, not less than ten fellows, and not less than twenty-one scholars and exhibitioners. The buildings are all of a late, almost modern period, having scarcely anything earlier than 1670.

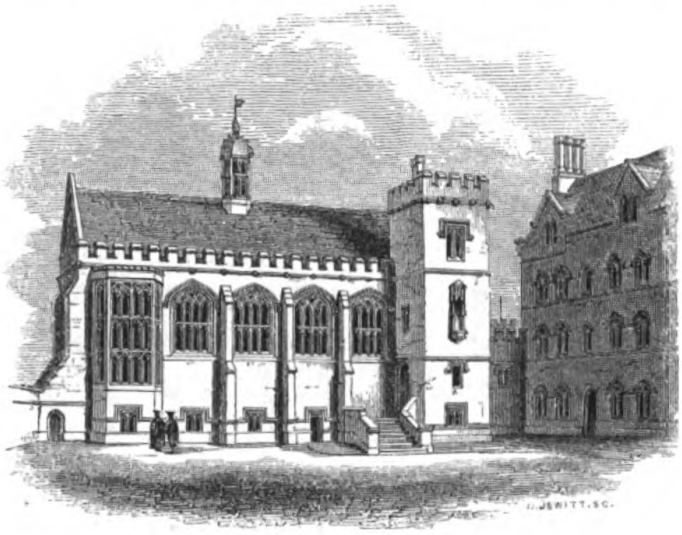
The present LIBRARY was formerly the hall, and is on the site, and partly the same with the original refectory of Broadgates Hall, but its roof has been raised, and it has been otherwise enlarged, with a bay window at the west end. The cornice and window have been painted with the arms of founders and benefactors; there are also busts of Davies Gilbert, and of Dr. Johnson, who was a member of this college, and whose rooms were those on the second floor over the entrance-gateway.

The old library was over the present one, and was put into repair and furnished with books by the first master, Dr. Clayton, to which great additions were made on the death of Dr. Hall, master, and Bishop of Bristol, in 1709,

who bequeathed his whole collection of books to the society.

The CHAPEL is on the south side of the second quadrangle; it was consecrated in 1732, by Dr. Potter, Bishop of Oxford. It is of a very unpretending character, ornamented with Ionic pilasters between the windows, with a panelled parapet above, by which the roof is concealed. The interior is neat, and has for its altar-piece a successful copy by Cranke of Rubens' picture at Antwerp, representing Christ after His resurrection.

The new buildings on the opposite side comprise a bursary, common-room, and apartments for tutors and students, from designs by Mr. Hayward, architect, of Exeter. Some of the windows may be thought to partake too much of the character of chapel windows, but the general effect is a great improvement upon the style of the last and the beginning of the present century.

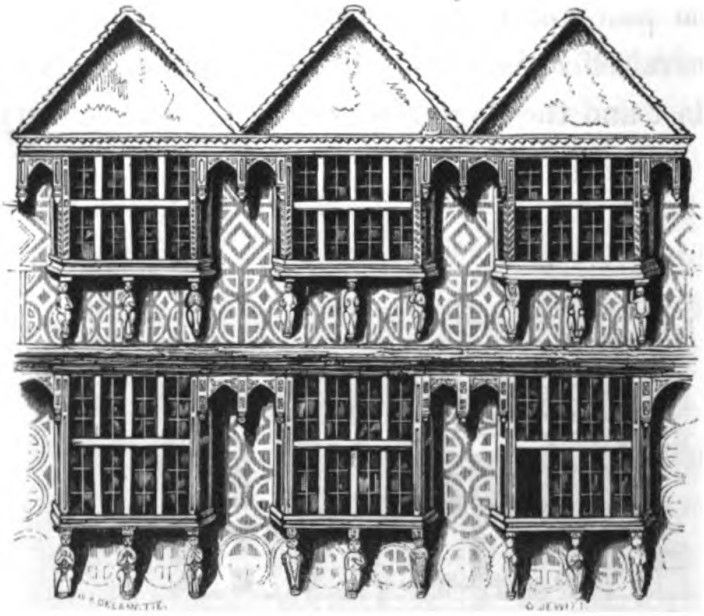


The new Hall.

The NEW HALL, at the west end of the quadrangle, is a handsome building in the style of the fifteenth or

sixteenth century, from the design of Mr. Hayward, and quite keeps up the character of the old collegiate hall.

The most celebrated characters educated at Broadgates Hall were—Bishop Bonner; Heywoode, the poet; Camden, the historian; Sir John Beaumont; Pym, the Puritan: and at Pembroke College,—Sir Thomas Browne, author of the *Religio Medici;* Judge Blackstone; Archbishop Newcome; Archbishop Moore; Whitfield, the founder of a sect; Shenstone; Graves, author of the "Spiritual Quixote;" Dr. Johnson; Davies Gilbert; and Dr. Richard Valpy, of Reading, the author of many useful school-books.



Part of Bp. King's House.

A little to the south of Pembroke College are the remains of the mansion built by Robert King, the last abbot of Osney and first bishop of Oxford. The front of the first of these faces towards the trill mill stream,

and stands on the right-hand side, about one hundred yards below the alms-houses. This front was rebuilt, as the date on one of the windows testifies, in 1628: the pargetting-work on the exterior is very picturesque. The ceilings, however, and other parts of the interior, in this, and in the house four doors lower down, are richly decorated, and speak of an earlier period; and the arms of King are several times repeated in the ceilings of the rooms; it appears that the whole originally formed one mansion, built by Bishop King, after the accession of Edward VI., when he was deprived of Gloucester Hall. The house was subsequently in the occupation of Unton Croke, Esq., a colonel in Cromwell's army, and member of parliament for the city of Oxford.

Nearly opposite to this house is a western entrance to the favourite public walk called

CHRIST CHURCH MEADOW,

belonging to that society, who keep it in repair, but with great liberality throw it open to the public. It is a raised gravel walk on the banks of the rivers Isis and Cherwell, enclosing a fine meadow of fifty acres, and rather more than a mile round, beautifully planted with trees and shrubs, and affording some charming views of Oxford and of the river. On the north side is a fine avenue of elms commonly called the Broad Walk, but which is supposed to be a corruption from the *Wide* Walk, as that from the *White* Walk, from its having been originally formed chiefly of the fragments of stone and lime rubbish carted there from the ruins of St. Frideswide's

monastery when Wolsey began his college, and afterwards raised by a similar process when other buildings were pulled down. Another occasion is said to have been in the time of Charles II., when Bishop Fell caused the earth to be dug out to the depth of several feet from all the central part of the great quadrangle to give greater elevation to the buildings, at the same time that he surmounted them with incongruous Italian balustrades as we now see them. He is also said to have planted the noble avenue of trees which is now beginning to decay.

The Broad Walk.

Returning northwards to the central point where the four streets meet, and where stands Carfax Church, the visitor will turn to the west along Queen-street, to the

CHURCH OF ST. PETER-LE-BAILEY,

so called from its having been situated in the bailey of the castle. It was rebuilt in the middle of the last century, in the very plainest manner, from lack of funds. The interior was refitted with open seats in 1845, at the expense of the Rev. W. B. Heathcote, Fellow of New College, who also presented to the church a very handsome font, after the Winchester model.

From this he will proceed, by a few hundred yards on the Cheltenham road, to

THE COUNTY COURTS,

a modern structure in bad imitation of the Norman style; and near to this is

THE CASTLE,

the tower of which is probably all that he will be able to see, but which will amply repay the trouble of the walk, having been built by Robert d'Oyley, in the reign of William Rufus. There is also a very curious ancient well-room, of the time of Henry II., in the centre of the mound, and an ancient crypt or chapel, the roof of which was necessarily disturbed in building the foundations of the gaol, but which still retains the short Norman columns on which it rested, removed only slightly from their original position. But the castle being used as

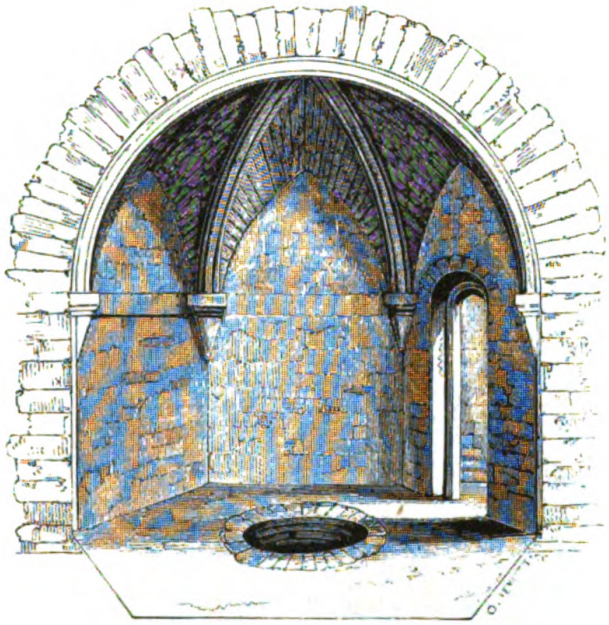
the county prison, the interior cannot be seen without an order from a magistrate.

In 1141 this castle was given up by a second Robert d'Oyley, then its possessor, to the Empress Maud, who was besieged here by King Stephen three months. Stephen during that time occupied Beaumont palace, and the mounds raised by the defenders of the castle, or the besiegers, or both, are still commemorated in the name of Broken Hayes, at the south side of the bottom of George-lane, then the precincts of the castle premises.

The old Tower from the Mill-stream.

Immediately to the west of the castle is the armoury for the Oxfordshire militia, another modern building in

the Norman style; and beyond this is the parish school-room.



The Well-room in the Castle Mound.

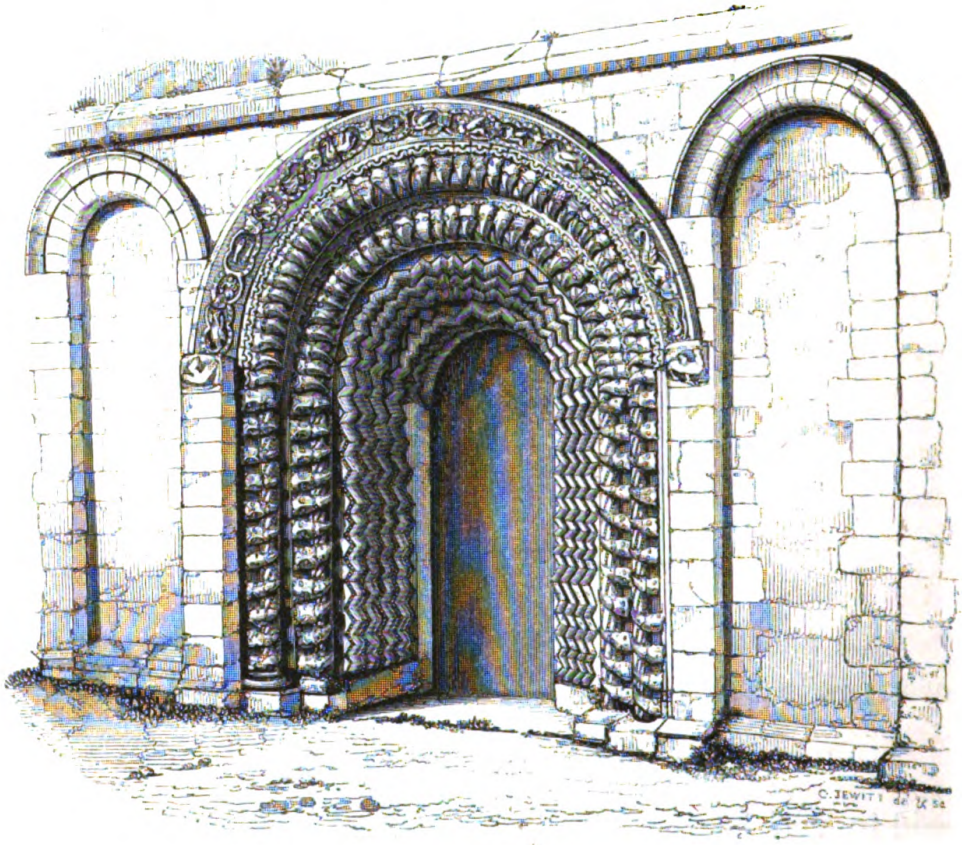
At a short distance from the castle, and within sight of the railway-station, is

ST. THOMAS' CHURCH.

said to have been originally founded at the time that the Empress Matilda was besieged in the castle by King Stephen. A small part of the chancel may probably be of the period alleged, but the greater part has been rebuilt at later periods. The tower is of the fifteenth century, with an elegant stair-turret, and is seen very distinctly from the railway.

Near to this church, on the other side of the railway, is one of the three burial-grounds of Oxford, with an elegant CEMETERY CHAPEL and lich-gate: this burial-ground was part of the site of Osney Abbey, and used for the same purpose by the monks.

IFFLEY CHURCH, OXFORDSHIRE.

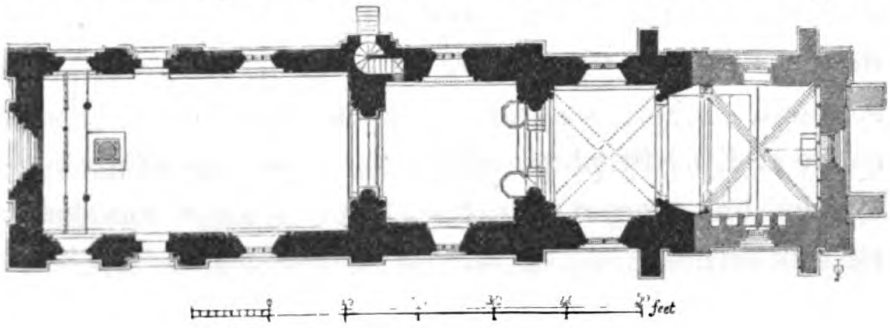


The West Door.

THIS Church is generally an object of so much interest to the visitor to Oxford, that it seems desirable to include a short notice of it in this Handbook. It is situated on the bank of the river Isis (or Thames), about two miles below Oxford, and the most pleasant mode of going to see it in the summer-time and fine weather is by taking a boat from Christ Church meadow. About two hours are required to go and see the church and return to Oxford. This interesting church was long described as Saxon, but the researches of modern days have clearly proved that the

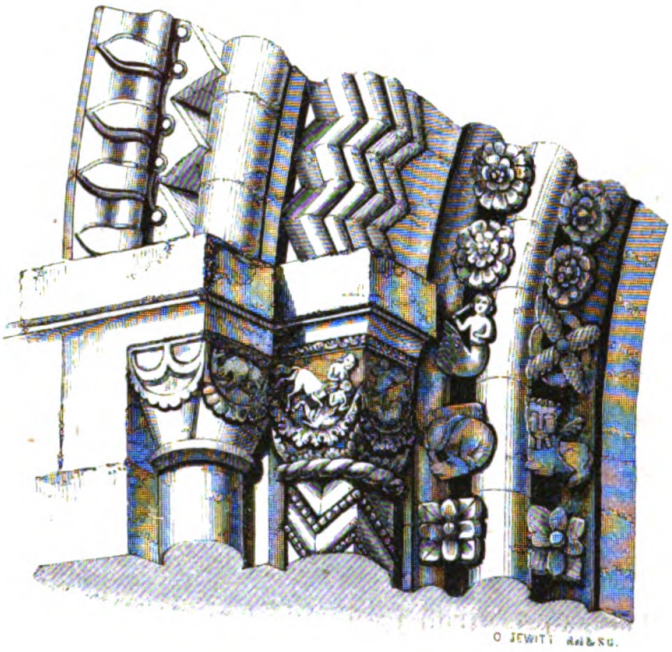
buildings which used formerly to be considered as Saxon are really Norman, and belong for the most part to the twelfth century. The work at Iffley is of the richest and latest Norman, and a comparison with other buildings of ascertained date leaves no doubt that it is of the time of Henry II.; but we are not left merely to conjecture or comparison for the date of this church, we have a distinct record that the manor was given to the monks of Kenilworth by Juliana de St. Remi, in the time of Henry II. The charters of that monastery are now preserved in the British Museum, and in the charter of confirmation no church is mentioned. There is no doubt that it was built or rebuilt by the monks, soon after the manor came into their possession, according to the usual custom of that age, and this fixes the date at about 1160. The plan of the church is a simple oblong with a central tower; it has been lengthened at the east end by the addition of one bay to the chancel, in the Early English style, with lancet windows, about fifty years after the church was built.

The west front is remarkably fine and rich Norman work, and the deeply recessed central doorway affords perhaps one of the best specimens of that style. The outer moulding of the arch is enriched with small figures



The Plan.

representing the signs of the zodiac, or the seasons, with birds, winged lions, and a cherubin; the two next mould-

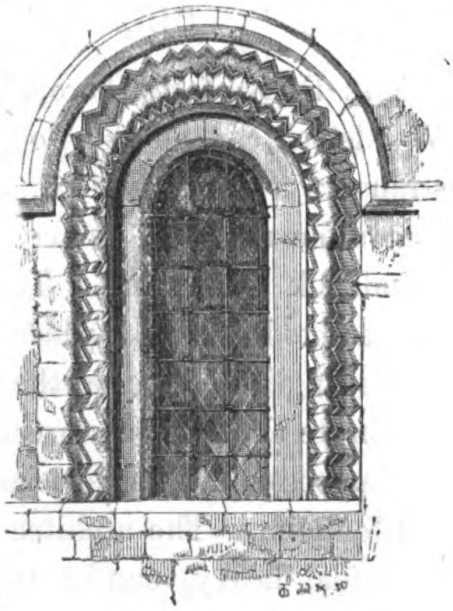


Impost of the South Doorway

ings are ornamented with beak-heads, the inner arch with zigzags only. Over the central doorway is a circular window, or *oculus*, which has lately been restored. Over this are three small rich windows, and then the gable-end. The south doorway is also very fine Norman work, enriched with roses and other ornaments, both in the arch and in the jambs: the capitals of the shafts are richly sculptured; on one of them is the Sagittarius, or mounted archer, sometimes supposed to have been a badge of King Stephen, who made great use of mounted archers, but there does not seem to be much foundation for this surmise.

The tower-arches are also fine rich Norman, in the same style as the doorways, but bolder, as being on a

larger scale. The chancel was originally one square bay only, with a stone groined vault, the ribs enriched with zigzags and other ornaments. Most of the windows have been altered, but the original Norman arch, with its zigzag ornament, may be seen over each of them. Those in the chancel have been altered in the time of Edward I., those of the nave in the fifteenth century, excepting the westernmost window on each side, which remains in its original state.



Window, south side.

The east and west windows are filled with modern painted glass, and there are some portions of the silvery glass of the fifteenth century in the south window of the nave worthy of attention for the patterns on the quarries.

The corbel-table on the outside is worthy of notice, especially on the tower, and the manner of finishing the stair-turret at the top is particularly good.

The large square font, with the shafts or legs detached at the corners, is sure to attract attention. In the churchyard is a stone cross, the lower part of which is ancient, but the head is a modern imitation; there is also a celebrated old yew-tree with a hollow stem, said to be of the same age as the church. Branches or sprigs of the yew were formerly carried in procession on Palm-Sunday, in some parts of the country, instead of the willow, now used as a substitute for palm-branches.

BLENHEIM PALACE.

THE Duke of Marlborough's Palace at Blenheim, near Woodstock, is another object of general interest to strangers visiting Oxford, and is of such easy access, that some notice of it may naturally be expected in the Handbook for Oxford. This splendid pile of building was erected at the expense of half-a-million, at the cost of the English nation, in the time of Queen Anne, to commemorate the glorious career of victory of the great Duke of Marlborough, and especially his most celebrated battle of Blenheim. The architect was Vanbrugh, and it is in his usual heavy, cumbrous style, which will not bear much criticism, but is withal grand, imposing, and picturesque, especially the principal front, which is 348 feet in length, and has a fine central portico of the Corinthian order. In the interior, the Hall is handsome and lofty, perhaps rather too lofty in proportion to its size, and would be better if not divided by a cross wall; the suites of rooms generally have the same fault of being too lofty in proportion, excepting the Library, which is a noble apartment, occupying the entire west front, 183 feet in length, and is by far the finest part of the house; it contains a curious collection of rare books, specimens of early printing, Aldines, &c., collected by the Earl of Sunderland.

The Chapel occupies the western wing of the palace, and is entered by a piazza from the end of the library. It contains a fine tomb, by Rysbrack, of the first Duke and Duchess. There is a large gallery with a fireplace

in the corner, and over the chimney-piece is a curious painting on black marble, by Alessandro Veronese.

The collection of pictures of the old masters, especially Rubens, is of world-wide reputation; the pictures are not very numerous, and are of very unequal merit—some of them are well-known gems, of others the authenticity may be doubted, having very much the look of copies. The Virgin enthroned with the Infant seated in her lap, and attended by St. Nicholas and St. John Baptist, is one of the most genuine and important specimens of Raphael in England, and is considered by connoisseurs as alone worth a visit to Blenheim. The Assumption of the Blessed Virgin, by Guido, is much admired. The Magdalen veiled is a first-rate specimen of Carlo Dolci. There is also a Titian gallery, of the loves of the gods, which may be seen on special application.

All ground for the complaints which were formerly made of the extortionate fees demanded by the servants at Blenheim is now entirely removed. Visitors are now treated with every possible courtesy and attention, and are allowed to take their own time, and the only fee is one shilling each person. The park is very fine and picturesque, and there are many splendid views in different parts of it; the finest view of the house is from the entrance-gate, where the sheet of water, the bridge, the trees and the house, combine to produce a very striking picture, such as is seldom rivalled. In one part of the park the trees are planted to represent the order in which the troops were placed at the battle of Blenheim. Rosamond's well is interesting from historical associations, but there are no vestiges of antiquity remaining; it is merely a modern stone basin, with

a spring of very pure water, on the banks of the lake. An obelisk in the park, with inscriptions recording the Duke's battles, is visible for many miles, and on a clear day may be seen from Joe Pullen's tree on Headington-hill, near Oxford. The private gardens are remarkably fine, and beautifully arranged with a splendid collection of trees and shrubs, a large proportion of which are evergreens.

CHRONOLOGICAL TABLE OF BUILDINGS IN OXFORD.

ELEVENTH CENTURY.

TOWER of St. Michael's Church; included by Rickman in his list of buildings supposed to be Saxon: it has the usual characteristics of those buildings—long and short work at the angles, and balustre windows, and may be probably of the time of Edward the Confessor.

Tower of the Castle, built by Robert D'Oyly in the time of William Rufus. This tower *batters* considerably, and is rudely constructed; it has a remarkable parapet with oillets for arrows.

TWELFTH CENTURY.—NORMAN STYLE.

Crypt and Chancel, south Wall and Door of Nave, of St. Peter's Church	c. 1150
Iffley Church, one of the richest specimens of the Norman style .	c. 1160

TRANSITIONAL STYLE.

The Cathedral, or Church of St. Frideswide: remains of Nave, Transepts, and Arches of Choir . . . consecrated	A.D. 1180
Parts of St. Giles's and Holywell Churches, and the head of a rich Norman Doorway in St. Ebbe's	

THIRTEENTH CENTURY.—EARLY ENGLISH STYLE.

Chapter-house of Christ Church	c. 1220
North Aisle of St. Giles's Church	c. 1220
Arches and Chapel, north side of St. Peter's	c. 1250
Chapel at east end of south Aisle of St. Giles's	c. 1260

EARLY DECORATED STYLE.

The Treasury of Merton College	c. 1280
Choir of Merton College Chapel	A.D. 1283
Tower and Spire of St. Mary's Church	c. 1300

FOURTEENTH CENTURY.—DECORATED STYLE.

South Aisle of Magdalen Church	c. 1325
South Aisle of St. Aldate's Church	A.D. 1336
The Library of Merton College	A.D. 1349
Windows of the north Aisle of St. Peter's Church	c. 1350

PERPENDICULAR STYLE.

New College Chapel, Hall, and Towers	A.D. 1386

FIFTEENTH CENTURY.

Transepts and Tower of Merton College Chapel	A.D. 1424
Balliol College Library	A.D. 1431
St. John's College Gateway-tower	A.D. 1437
Lincoln College, north Quadrangle	A.D. 1438
All Souls' Chapel and Quadrangle	A.D. 1442
Chancel of St. Mary's Church	A.D. 1445
The Divinity School	A.D. 1426—1480
Magdalen College Chapel, Cloister, and Gateway-tower	A.D. 1480
Nave and Aisles of St. Mary's Church	A.D. 1488
Balliol College Tower	A.D. 1496

SIXTEENTH CENTURY.

Magdalen Tower	A.D. 1505
St. Mary Magdalen Church Tower	A.D. 1511
Brasenose College, Gateway-tower	A.D. 1512
Corpus Christi College	A.D. 1517
Christ Church Hall and Kitchen	A.D. 1528

SEVENTEENTH CENTURY.—DEBASED GOTHIC.

Wadham College, Chapel and Hall	A.D. 1613
Exeter College Hall	A.D. 1618
The Schools and Bodleian Library	A.D. 1619
Jesus College Chapel	A.D. 1621

Lincoln College Chapel	A.D. 1631
Christ Church Hall Staircase	A.D. 1640
Christ Church, Tom Tower, (Wren)	A.D. 1682

MIXED STYLES.

Merton College, south Quadrangle	A.D. 1610
St. John's, Laud's Quadrangle	A.D. 1635
University College, west Quadrangle	A.D. 1636
St. Mary's Church Porch	A.D. 1637
The Convocation House	A.D. 1639
St. Mary Hall Chapel	A.D. 1640
Oriel College Quadrangle	A.D. 1642
Brasenose College Chapel	A.D. 1666
Jesus College, inner Quadrangle	A.D. 1677

THE ANGLO-ITALIAN STYLE, COMMONLY CALLED GRECIAN.

Botanical Garden Gateway, (Inigo Jones)	A.D. 1632
The Sheldonian Theatre, (Wren)	A.D. 1664
The Ashmolean Museum, (Wren)	A.D. 1682
St. Edmund Hall Chapel	A.D. 1682
New College Garden-court	A.D. 1684
Trinity College Chapel, (Aldrich)	A.D. 1694

EIGHTEENTH CENTURY.

All Saints' Church, (Aldrich)	A.D. 1708
The Clarendon, (Vanbrugh)	A.D. 1713
Queen's College, (Hawksmoor & Wren)	A.D. 1714
Worcester College	A.D. 1714
Christ Church Library, (Dr. Clarke)	A.D. 1716
All Souls' Towers, (Hawksmoor)	A.D. 1720
The Music-Room, (Dr. Camplin)	A.D. 1748
The Radcliffe Library, (Gibbs)	A.D. 1749
The Town Hall	A.D. 1752
Balliol College, (Fisher's Building)	A.D. 1769
The Radcliffe Infirmary	A.D. 1770
Christ Church, Canterbury Gate, (Wyatt)	A.D. 1778
The Radcliffe Observatory, (Keene & Wyatt)	A.D. 1778
Oriel College Library, (James Wyatt)	A.D. 1788

NINETEENTH CENTURY.

Magdalen Hall, (Garbett)	A.D. 1820
Balliol College, New Building, (Basevi)	A.D. 1825
The University Printing-house, (Robertson)	A.D. 1830
New Inn Hall	A.D. 1833
The University Galleries and Taylor Building, (Cockerell)	A.D. 1845

MODERN GOTHIC.

St. Ebbe's Church	A.D. 1816
St. Martin's Church, Carfax	A.D. 1820
St. Clement's Church, [Norman?] (Robertson)	A.D. 1828
All Souls' College, South Front, (Robertson)	A.D. 1830
St. Mary Magdalen Church, North Aisle, (Scott)	A.D. 1841
The Martyrs' Memorial, (Scott)	A.D. 1841
Magdalen College Gateway, (A. W. Pugin)	A.D. 1844
Pembroke College Hall, (Hayward)	A.D. 1848
Magdalen Schoolroom, (Buckler)	A.D. 1851
Balliol College, Northern Building, (Salvin)	A.D. 1852
Balliol College Chapel, (Butterfield)	A.D. 1856
Exeter College Library, (Scott)	A.D. 1856
Jesus College, East Front, (Buckler)	A.D. 1856
Exeter College Chapel, (Scott)	A.D. 1858

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A University College.
B Balliol—*B'* Grove and Gardens.
C Merton—*C'* Gardens.
D Exeter—*D'* Garden.
E Oriel.
F Queen's—*F'* Garden.
G New—*G'* Cloister—*G''* Garden.
H Lincoln.
I All Souls'—*I'* Garden.
J Magdalen—*J'* Cloister—
J'' New Building.
K Brasenose.
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M''' Chaplains' Court.
N Trinity—*N'* Gardens.
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Q'' Warden's Garden.
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S Worcester—*S'* Gardens—
S'' Provost's Garden.
T Magdalen Hall.
U Edmund Hall.
V St. Mary Hall.
W St. Alban Hall.
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Y The Schools.
Z The Radcliffe Library.
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b The Theatre.
c The Clarendon.
d The Observatory.
e The Infirmary.
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g The Botanic Garden.
h The Castle—*h'* Tower and Mill.
h'' Mount and Well Room.
i The City Gaol.
j The Town Hall.
k The Gas Works.
l The Baths, St. Clement's.
m Ruins of Rewley Abbey.
n Osney Mill—*n'* Osney Lock.
o Almshouse opposite Christ Church.
p The Market, High Street.
q Gloucester Green.
r The Martyrs' Memorial.
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Taylor Building.

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