

in juxtaposition personages whose co-operation in splendid achievements, or whose irreconcilable opposition in principles and action, have influenced the rise or accelerated the fall of nations; wherever this arrangement is departed from by isolating a figure, it has been done with judgment, and an eye to peculiar dignity, intellectual superiority, or memorable proficiency, that may have distinguished the living individual: thus the figure of Washington stands alone, as did its original in every attribute revered in the patriot and statesman. In like manner those of Shakespeare, Siddons, Malibran, Paganini, and others, are submitted to contemplation, in attitudes appropriate to an exercise of the brilliant conceptions and faculties with which they were endowed.

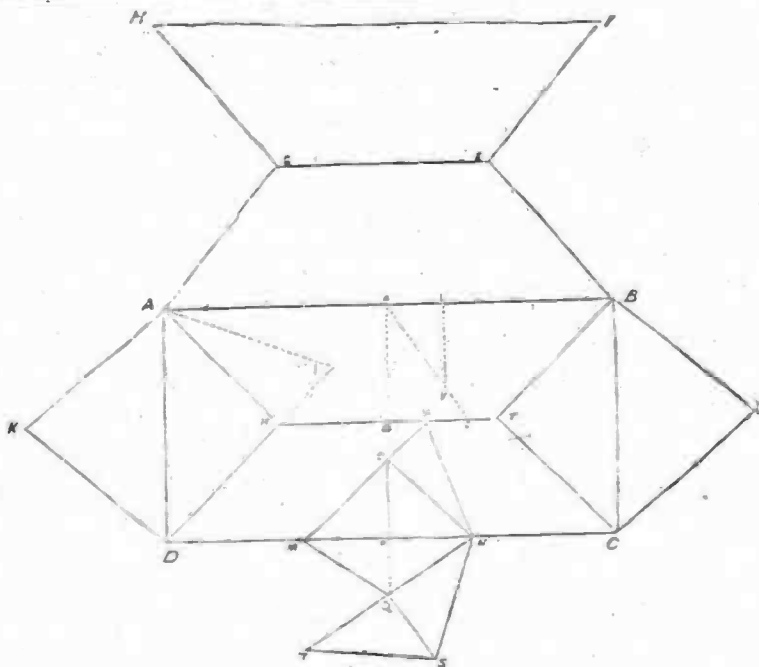
In the very imposing addenda of costumes, the collection is rich and effective: the main interest of the critical observer, already conciliated by the intrinsic merit of the plan and purport of what he sees, dwells with increased pleasure upon the peculiarity or sparkle of the habiliments of various ages and courts. The pure, delicate, and becoming vesture of Mary Queen of Scots—beautiful and unfortunate lady!—more sinn'd against than sinning—contrasted by the rigid canonicals of Knox, is a picture to be remembered; that of the philosopher of Ferney amused, while those of the Chinese mandarin, Lin, and his pretty Tartar wife, delighted us by its singularity and richness, and its superiority to anything of the kind that had previously met our notice. But we are giving precedence to inferior dignitaries, while emperors, kings, queens, statesmen, and chieftains surround us; the figure of George the Fourth, apparelled in the veritable robes embroidered to his own designs, and worn at his coronation, stands before us; need we say that it is a gorgeous sight, an example of spirited catering for the gratification of the public, and a most loyal perpetuation of the tastes and predilections of that luxurious monarch? The apartment, or recess, prepared for the reception of these vestiges of departed royalty, is in keeping with the subject. We are also presented with two groups, a principal one of our present gracious Sovereign, and many personages of her court; and a second of the royal marriage, in which the likenesses and appointments are admirably preserved. There is another, not of the court, but of the camp, of a mighty spirit—of Napoleon—surrounded by warriors, who won their way to fame by indomitable bravery, and by the tributary monarchs of his hour of glory.

We might go on enumerating objects of passing interest to a length wearisome to the reader, whom we can assure that these are but jottings of a splendid scene, where the eye and memory may revel to satiety. There is a recent addition to Madame Tussaud's exhibition of a distinct kind, consisting of relics of Napoleon—Emperor, King, and Captive—illustrating remarkable periods of his career and personal habits; it has been named, we believe, the Shrine-Room. This we purpose visiting, and will faithfully report the result of our observations.

ON ROOFING.

With regard to roofing, it is important that we begin rightly, by throwing as few difficulties as possible in the way of the student. Simplicity must be aimed at, and not a show of knowledge or pedantry on our part; we have to teach, not to display.

The first thing we shall instruct our pupils to do is, to cut out a piece of stout paper or card, exactly to the outline of the above diagram, which we may tell them is called the "ledgment plan" of a roof; in other words, it is the covering of the roof of a house whose area is $A B C D$ laid out flat. Having cut out this piece of paper as directed, let them proceed to fold or crease it at the several lines $g e, A B, B C, A D, m n, q n,$ and $g s$, observing to fold inwards, that is upwards; when these are all creased, it will be found, by bringing $H I$ over to $D C$, and folding in the two ends $B C I$ and $A D k$, that a hipped roof is formed in model over the space $A B C D$; then raising $m n$ to an upright position, and folding $t s$ to come over $m o$, a small pediment roof will be set on the main roof, and the whole principle of laying down "roofs in ledgment," with this and the following working, will be fully developed.



ROOF LAID DOWN IN LEDGMENT.

And now we state our proposition, in rather an odd place it is true, but we choose this mode, believing that the task of the learner will be more agreeable; and it is by strewing the path of knowledge with flowers that we think most likely to win votaries to her pursuit.

The proposition is, to lay down in ledgment the roof of a house $A B C D$; it must be "hipped in" at both ends, and have a pediment in the centre of the front.

A word or two, before we proceed farther, as to the utility of this mode of laying down roofs in ledgment: the prominent merits are, to give a correct idea, not only of the form of the proposed roof, but of its admeasurement: a person who can lay down the ledgment plan of a roof, cannot be at a loss to measure any part of it; as for instance, the length of the slope, whether for slates or rafters; the length of the hips, for slating, timbering, and for lead; the length of the valley gutters of the pediment for the like purposes, and not least, it is an amusing and sensible recreation.

But now to the working of our proposition—first, lay down the outline of the plan of the house $A B C D$, draw a centre line $h k$, to represent the seat or position of the ridge, and with the distance of half the width, set off from the ends to fix the points h and k ; join these points by lines to the corners of the building, and you have the seat of the hips defined; next, find the centre of the side $D C$ at p , and at right angles rule $o p$, the seat of the ridge of the pediment; the length of $o p$ may be determined by setting up the height $p q$ of the pediment (one-third of its width) at $a n$, and ruling a line parallel to $a h$, till it cuts the slope of the roof $a c$ in v — $a v$ is the length of the ridge $p v$ —join $o m$ and $o n$ and the seat of the valley gutters of the pediment is defined.

We have anticipated ourselves, by referring to the line $o c$; we have yet to explain its necessity and use. So far the mere plan of the upper surface of the roof is determined; we come now to finding the lines for the ledgment.

We said before that the height of the pedi-

ment was one-third of its width, and we will therefore make the pitch or height of the roof one-third the width of the building, or, as is usually said, one-third of the span; this pitch or rise of a roof is deemed a suitable one for tiles, while one-fourth of the span would be thought in most cases sufficient for the rise of a slated roof, and in many instances it is done with less (two-ninths and even one-fifth); but great care is necessary in the "lap" of the slate, and much depends on situation. This is a digression, but it is to bring in accessory points of knowledge. We will now proceed to find the width of the slopes of each side of the roof.

Draw the line $a b$ square to one side, and at b on the ridge, set up $b c$ equal to one-third the span of the building: join $a c$, which is the length of the slope, set off the length to $g e$, and forward to the line $H I$ parallel to the sides of the building; $g e$ must be the same length as the ridge line $h k$, and $H I$ equal to the side $A B$: join the points $B e I$ at $A g H$, and the ledgment of $A h D$, $B i C$ is determined.

For the ends; on $D h$ the seat of one hip, set up perpendicular $h t$ equal to $b c$ (the rise of the roof), join $D t$; and this is the length of the hip for the ledgment upon D and A , with the distance $D e$ describe intersecting arcs at k , and $D h A$ is the ledgment of the hip end; proceed in like manner by $B i C$ —thus the main roof is formed.

Now for the gable or face of the pediment. On p , with the height equal to one-third the width of the pediment, set up $p q$, join $m q$ — $n q$, upon $o n$, set up $o r$ perpendicular to $o n$, and equal to $p q$, join $r n$ —this is the length of the valley $o n$.

At the point n , with the distances $o n$, describe an arc at s , and at the point q , with the length of the ridge $o p$, intersect by another arc; $q n s$ is one side of the pediment in ledgment; make $s t$ equal $s n$, and $t q$ equal $q n$, and the other side of the pediment is laid down in ledgment, and when all cut out and folded over as first directed, the complete roof is presented to view.

ON TUDOR ARCHITECTURE.

(Continued from No. 21.)

TO THE EDITOR OF THE BUILDER.

SIR,—A stranger, conversant with classic architecture, visiting London for the first time, would suppose that we had never had a national style of domestic architecture; for of really ancient structures, Westminster Hall and Crosby Hall are almost the only remaining examples, whilst but few imitations are to be met with. Of those, one in the immediate neighbourhood of the Abbey cannot be commended for displaying much taste or

conformity with early precedents; whilst another may be mentioned with honour, the St. Olave's Grammar School, Southwark, which, though unfortunately now much obscured by a railway, shows in the designer an intimate acquaintance with, and right feeling for, the beauties of Tudor architecture.

It is surprising how many opportunities have been suffered to pass by for reviving this English style of building; among these the companies' halls, which have been rebuilt within the last few years, presented glorious occasions for carrying out the best features of a style more appropriate than any other to institutions so thoroughly English in