

books was the type of collection that such an enthusiast would make. It is good news that his famous library is not to be dispersed but will be available for London students through the foresight and generosity of Lord Southwood. The news has now been made public that the L.C.C. Library will house this magnificent collection, and it will be an ideal spot for researchers. "Burns would have liked to think that his books were making good Londoners, among all classes, folk sharing his own curiosity about the unfamiliar past of familiar places, and his relish for a new phrase which plays like sunlight on old walls."

## REPORTS ON THE SOCIETY'S VISITS 1943

1. THE BOMBED HISTORIC BUILDINGS OF THE CITY OF LONDON.—Owing to enemy action on London the majority of the meetings arranged at the end of 1940 and up to the end of February, 1941, were not proceeded with, and in fact the activities of the Society were left in abeyance until after an Annual General Meeting held on the 24th April, 1943, it was decided to resume with a limited programme. Thus it was that the current programme from Saturday, 19th June, 1943, to Saturday, 11th March, 1944, was issued to members.

On the 19th June, 1943, under the able guidance of Edward Yates, F.S.A., the bombed historic buildings of the City of London were visited and a good number of members formed the party.

At the Church of All Hallows, Barking, which is opposite Mark Lane Station, the Rev. Leslie S. R. Beckley received the party and kindly explained the discoveries of Roman paving. The Church, which became after the First Great War the centre of the well-known work of Toc H, had its east end destroyed by high explosives in December, 1940, and three weeks later its roof and interior were devastated by incendiary bombs, with the result that its four walls and nave arcading alone remained. The nave arcading was so badly damaged that its demolition was advised and carried out. It was unfortunate that some methods were not considered to strengthen the western bays, as if their preservation had been possible interesting examples of 13th century work would have been retained, linking up with the 15th century work.

It is worthy of note that at this time a Saxon arch was discovered which can be dated at 670 A.D. and comparable with the Saxon Church of Brixworth, Northamptonshire. It has been protected by being bricked up but photographs were obtained before this work was done.

On leaving All Hallows Church, Barking, the party went to see the bombed Church of St. Olaves, Hart Street, and on passing Trinity House were informed of the earthen pots for the arch carrying ceiling and floor above, the method being now used in patented steel construction. Some of the Parish Boundary marks were pointed out. At St. Olave's Church, noted for its association with Samuel Pepys, the damage caused was the destruction of its roofs, but the walls and nave arcades, though damaged, still remain. The bust of Mrs. Pepys and monuments were saved. It seems that much could be restored in this Church. St. Dunstan in the East was visited, at which the body of the Church, rebuilt by David Laing in 1817-21, was devastated, the roofs destroyed and the walls remaining in an exposed condition. The spire, rebuilt by Wren in 1698 and finished in 1699, one of his best works in Gothic, is fortunately preserved. The party walked along Eastcheap through Cannon Street, paying a brief visit to St. Swithun Church, which has been devastated, along Budge Row, obtained a good view of St. Stephen's, Walbrook, considered one of Wren's best works, which had been damaged with incendiary bombs affecting a part of the beautiful dome and setting fire to the pews. The pulpit, reredos and font had been removed to safety. The magnificent organ case is little damaged. The Church of St. Mary-le-Bow was seen, the interior of which has suffered badly by high explosive and incendiary bombs, but Wren's well proportioned steeple, finished in 1780, is fortunately preserved. Then the party proceeded to the Church of St. Lawrence Jewry, which was destroyed by fire, the piers and walls together with the stonework of the tower remaining.

The Church of St. Mary, Aldermanbury, and that of St. Alban, Wood Street, close by, were then seen, both of which have had their roofs and interiors burnt out.

St. Giles, Cripplegate, which escaped the Great Fire in 1666, was attacked on two occasions, on the first the statue of Milton was thrown down by blast but not damaged, on the second attack by incendiary bombs the roofs were destroyed as well as the pews and fittings. It is hoped that the monuments may

not have had any serious damage. On returning from St. Giles, Cripplegate, the Church of St. Anne and St. Agnes, in Gresham Street, built by Wren in 1681, was visited. It has been much damaged, but not destroyed. St. Vedast, Foster Lane, rebuilt by Wren in 1697, was then visited. This Church has had its roofs destroyed and the interior wrecked. The spire is apparently not badly affected. A good view of it can now be seen from Cheapside. The last church visited was Christ Church in Newgate Street, built by Wren in 1687. All that now remains are the steeple and four walls. This was the Church for many years of Christ's Hospital, the school of the Blue Coat Boys.

2. ST. KATHERINE CREE CHURCH.—This Church was visited on Saturday, the 3rd July, 1943, and F. Herbert Mansford, F.R.I.B.A., who has made a special study of the City Churches, conducted the party. A most interesting account of the Church was given, which is one of those which escaped the great Fire of 1666.

The body of the Church is an example of transition from Gothic to the Classic principles of the Renaissance. It was built in 1628–30 on the site of an earlier church. Reference was made to the fact that Sir Thomas Audley, to whom the Priory had been granted, some 80 years before, offered the parishioners the Church of the Priory of Holy Trinity or Christchurch, Aldgate, in exchange for their own, but the offer was refused and so the Priory Church was demolished. The parishioners had until the 14th century worshipped at their own altar in the Priory Church. They had been expelled therefrom in a quarrel with the monks, but in 1414 an agreement was arrived at whereby the parishioners were to attend the Priory Church on the Festival of the Trinity and that the bells of St. Katherine's should not be rung during the singing in the Priory Church. The parishioners were allowed to have a font but all services were to be by a Canon of the Monastery.

The parishioners of the adjacent parish of St. James worshipped in the Priory Church until its dissolution, when they came to St. Katherine's, but in 1622 they built their own church near by in Duke's Place, and when this was demolished in 1874 their parish was united with St. Katherine's and some of their monuments were re-erected in this Church.

The former church on the site of St. Katherine's consisted of

nave and two aisles of somewhat lesser total width than the present Church.

The tower is still remaining, the lowest part of which was built in 1504. There is a fragment of a respond of the nave piers against it, the capital of which is about 3 feet above the present ground level. The floor of the previous Church was 7 steps below the level of the street as recorded by Stow, and the ground outside has risen much since then.

On the north side of the old Church was a narrow cloister 7 feet wide. It was probably connected with the performance of mystery and morality plays. Among the parish records is an entry for a licence to perform. These performances were suppressed by Bonner, Bishop of London, in 1542.

There is a mural monument from the previous church to Sir Nicholas Throckmorton, Chief Butler of England and Ambassador to Scotland and France. He died in 1570 and Throgmorton Street takes its name from him.

The present Church has an east window in the form of a rose within a square. The other windows each have three cusped lights with the centre one the highest. All are flat headed.

The ceiling is in plaster with the design similar to Gothic vaulting but flatter. The eastern two bays have more ribs than the others and are about two-fifths the length of the Church.

The columns and arches are of Renaissance character, the arches of the Western Bay are narrower than the others, thus to be of the same height are in consequence stilted.

This Church is sometimes ascribed to Inigo Jones, but there is apparently nothing to confirm this. The Church was consecrated with great ceremony by Laud. The service books used on this occasion and an engraved portrait are preserved in the Church.

The organ by Father Bernard Smith originally dates from 1686 and has been entirely rebuilt. The vestry was built in 1793.

Restorations were carried out during the 19th century, the pulpit being moved to where it now stands and the pews cut down in height.

A sermon is preached every year on the 16th October called "The Lion Sermon," in commemoration of the escape from a lion by Sir John Gayer in the Syrian desert. Sir John became Lord Mayor in 1646 and left a legacy in order that this sermon

should be preached. There is a recent brass to his memory on the floor of the chancel.

3. THE GEFFRYE MUSEUM.—On Saturday, the 21st August, 1943, a visit was paid to the Geffrye Museum at 2.30 p.m. The members were received by Mrs. M. Harrison, the Acting Curator.

It may be mentioned that the Geffrye Museum is so called because Sir Robert Geffrye, Lord Mayor of London, 1685-6, and Master of the Ironmongers' Company, 1667 and 1685, died on the 26th February, 1704, left by his will the residue of his real and personal estate to the Ironmongers' Company to purchase a piece of land for the erection of almshouses. Thus was acquired on the 25th March, 1712, the plot in Kingsland Road, Shoreditch, on which was built about 1715 the Geffrye Almshouses, which at that time were in the country. In 1908 building in the locality had increased to such an extent that it was decided to remove the almshouses to a country district in Kent. The almshouses were sold to the Peabody Trust, who proposed to pull them down, but the opposition to the demolition of this 18th century building was effective, with the result that eventually the London County Council secured possession and converted the almshouses into a museum associated with the furniture and cabinet making industry of the locality.

Mrs. Harrison, who very kindly conducted the party, explained the exhibits arranged in period rooms illustrating the social life of the people from the end of the 16th century to our own time.

In the earlier periods the requirements of the home in woodwork, plaster work, metal work and the work in other materials were designed and carried out with a simplicity and beauty, and in like manner the furniture as well, so that a pleasing decorative effect was produced.

Each period depends upon the introduction of new materials, improved methods in manufacture, better working conditions, mechanical and scientific progress and the fashion of the time.

The present age possesses advantages of various services such as gas and electricity unknown before, but the surroundings in the home have not the charm of earlier periods, since the artistic work of the craftsman is being replaced by mechanical methods.

In each of the Period Rooms figures are depicted in the costume of the time. The room shown to start with was that fitted up illustrative of the period at the end of Queen Elizabeth's reign, about 1600, with panelling of the 15th, 16th and 17th centuries, a Tudor mantelpiece and furniture in oak comprising chests, table and chairs. Articles in household use were pewter plates, leather drinking vessels, wooden bowls, pottery jugs and rushlight holders. As candles were used for artificial lighting a wrought iron candelabra is in this room. Oak being used for shipbuilding gradually became much less in use for furniture.

During the 17th century the caning of chairs and of upholstery had their beginning. The employment of Italian workmen influenced the transition from Gothic and Renaissance which extended to furniture design.

A Period Room indicates the design of Sir Christopher Wren's for the Master's Parlour in the *Pewterer's Hall of date* about 1688. In this room a small mirror is at this time a new requisite in the ordinary house. There is a model of the Dean of St. Paul's House which forms an example of Wren's domestic work.

A Period Room of the time of Queen Anne early in the 18th century has oak panelling with seats in the window recesses. There is a corner fireplace and a corner cupboard opposite. The use of mirrors forms also part of the decorative scheme. A barometer of 1710 date hangs on the wall. The spinning wheel is evidence of the daily household activities. Then there is a firegrate of fire-dogs with bars between welded thereto, being the first of this type. Another example depicting an early 18th century panelled room of a cottage of about 1710, the panelling being plain with moulded cornice, chair rail and skirting. The fireplace has fire-dogs for the use of logs and there are cooking appliances of the time and a pair of bellows. Hanging from the wall is a copper warming pan and a rushlight holder is at hand when wanted. On the floor is a mouse trap.

Other fitted up rooms show pine panelling of early and mid-18th century periods with Chippendale and Sheraton furniture.

There are also rooms showing 19th century methods as well as the modern tendency in which the furniture is of the mechanical utility type.

After seeing the Period Rooms the party inspected other parts of the Museum with examples of fireplaces, chimney pieces, doorways and other objects essential in the home. The

carved deal staircase from 56, Great Queen Street, of 1637, is an interesting example.

4. WROTHAM PARK HOUSE AND GROUNDS.—On Saturday, 11th September, 1943, Wrotham Park House and Grounds at South Mimms, Middlesex, was visited. It has the confusing anomaly of being in the Postal District of Barnet, Hertfordshire.

The Right Honourable The Earl of Strafford and the Countess very cordially received the party of 30 or more, and a most interesting afternoon was thoroughly enjoyed by all who attended. Major Brett-James, our chairman of Council, offered the Presidency of the Society to the noble Earl, and the acceptance by him was much appreciated. The Council at its meeting after the visit were enthusiastic in its confirmation.

The name of Wrotham arises from the association with Wrotham in Kent, where the Byng family had a seat there as early as the 15th century. Wrotham Park House was built by Isaac Ware, architect for Admiral The Hon. John Byng, in January, 1749-50, and completed in 1754. It is of the classical type of design prevalent during the middle of the 18th century. It has a central feature on the east and garden fronts with a portico of four Ionic columns and a wing built on either side. The pediment of each portico is at the second storey level and has sculptures in the tympanum, in one case that of Neptune with sea nymphs in attendance, and in the other case the Byng arms. A balustrade forms the parapet. It is a spacious and dignified structure. It was mainly built of red bricks, but early in the 19th century was covered with stucco.

During the building of the house Admiral The Hon. John Byng is stated to have occupied Knightland where, according to tradition, there is some oak panelling from the flagship of his father, Admiral Sir George Byng, 1st Viscount Torrington.

Admiral The Hon. John Byng as Admiral of "The Blue" in 1756, had eleven ships for the relief of Minorca, but being faced with a superior fleet he withdrew from the Mediterranean after an engagement which was inconclusive. For this exercise of his discretionary power he was subjected to a court martial under part of the 12th article of the severe War Act of Parliament of the 22nd year of George II, which prescribed death without any alternative left to the Court, but in adjudging death by shooting as the Lords Commissioners of the Admiralty should direct, "the Court did not believe that his misconduct arose

either from cowardice or disaffection, and did therefore unanimously think it their duty most earnestly to recommend him as a proper object of mercy." This recommendation was disregarded, and four Lords of the Admiralty signed the death warrant, but the Hon. John Forbes absolutely refused, and gave his reasons for dissenting. The Admiral was shot on the 14th March, 1757, on board the "Monarque" in Portsmouth Harbour.

Dying a bachelor, he was succeeded by his nephew George Byng, who married Anne Conolly, granddaughter of Thomas Wentworth, Earl of Strafford, and their son, John Byng, was one of the distinguished military commanders in the Peninsula War, created Baron Strafford in 1835, and Viscount Enfield and Earl Strafford in 1847.

The Countess Strafford pointed out to our members a relic of the last Great War, a bone which in 1915 a Zeppelin, being over Wrotham Park for some time and possibly mistaking it for the Alexandra Palace, then used as a German internment camp, dropped it as a reminder of starved-out Germany.

The interior of the house was damaged by fire in 1883, but was refitted as formerly. On the occasion when Wrotham Park lake was cleaned out, about 1870, relics of the Battle of Barnet were found.

During the visit our Chairman, Major Brett-James, with the list of the valuable collection of pictures in the house, gave an interesting talk with regard to them. Many of the portraits were of the Byng family, the three now mentioned having associations with the house from the time it was built, viz.:

Hon. John Byng (1704-1757), Admiral of "The Blue," by Hudson.

George Byng (1735-1789), who succeeded his uncle at the age of 22, became M.P. for Middlesex. This portrait after J. Downman.

John Byng (1772-1860), First Earl of Strafford of the 3rd Creation, Field Marshal, by Sir Francis Grant, 1854.

Among the pictures were portraits of famous personages and of historical events. There were also much of great interest as the party passed through the rooms of this interesting house.

5. CHISWICK HOUSE.—Chiswick House was visited on Saturday afternoon the 9th October, 1943, conducted by Mr. Francis R. Taylor, and much of interest was seen. The description given was as follows:—

An important house at Chiswick; built during the first 14 years of the reign of James I, is referred to in *The Antiquities*

of *Middlesex*, by John Bowack, published in 1705-6, describing it as "a noble ancient Seat built by Sir Edward Warden after the ancient manner, very regular and strong." Since there is nothing known of Sir Edward Warden it seems that Sir Edward Wardour, knighted at Whitehall on the 20th July, 1618, must have been meant. The association of the Wardour family with Chiswick is proved by the monument to Sir Edward's father, mother, sister and son in Old Chiswick Church.

The Jacobean house at Chiswick containing, as Bowack further describes, "many very spacious rooms in it and large gardens behind," was apparently the chief residence of Sir Edward Wardour until disposed of in 1624 to Robert Carr, Earl of Somerset, who with his Countess lived there, and as Wilson states in his *History of King James I*, "strangers to one another." The Countess of Somerset died of cancer at the house on the 23rd August, 1632, and was buried in the Earl of Suffolk's vault in the Church of Saffron Walden, Essex.

Lady Anne Carr, daughter of the Earl and Countess of Somerset, was in her 17th year when her mother died, and soon after became betrothed to Lord William Russell, son of the Earl of Bedford, who had a residence at Corney House, Chiswick. The Earl of Bedford strongly opposed the union, but the great physician, Dr. Mayerne, whose daughter Elizabeth was one of Lady Anne Carr's intimate friends, prevailed upon King Charles I to intercede on behalf of the young Chiswick lovers. The Earl of Bedford then consented on condition of a dowry of £12,000 being provided for. Then we have a News Letter of the 23rd of March, 1636, from Mr. Garrard to the Earl of Strafford, stating that the marriage will now be shortly solemnised. The Earl of Somerset, choosing rather to undo himself than to make his daughter unhappy, to effect which "he hath sold all that he can make money of, even the house he lives in at Chiswick with all his plate, jewels and household stuff." The marriage took place on the 13th July, 1637.

The house at Chiswick where the Earl of Somerset lived is depicted in Knyff's drawing engraved by Kip. Both Knyff and Kip were Dutch artists. The engraving of the Jacobean house is a record at the end of the 17th century, and is possibly the same as it was when the Earl of Somerset settled there in 1624. In the Parish books the name of the Earl of Somerset occurs in 1636 and 1637, but in 1638 that of the Right Hon. Phillip Earl of Pembroke, and in 1639 that of the Right Hon.

Lord Pawlett or Poulett. After Lord Poulett came Mr. John Ashburnham. Lord Poulett and John Ashburnham were both loyal Royalists, and King Charles II arranged for John Ashburnham to purchase, at a cost of £7,000, the House at Chiswick, in order to grant the same and all that was in it to the Duke of Monmouth. This took place in March, 1664. There is a Warrant of the 25th of August, 1668, requiring William, Lord Crofts, as trustee to the Duke of Monmouth, to convey the house at Chiswick and certain other lands to Charles, Lord Gerard of Brandon, who has purchased the same for £4,000. Lord Gerrard took possession on the 15th of August of that year, and retained the ownership for seven years or more. A tenant of Lord Gerrard's for the three years of 1672, 1673 and 1674 was the Lord Marquis of Worcester, son of the famous scientific Marquis, in residence at the house during this period.

Lord Gerrard disposed of the house to Richard Earl Ranelagh. It is interesting to note that Lord Ranelagh's mother was a daughter of Richard Boyle, 1st Earl of Cork. The Jacobean House before the 20th of December, 1681, was acquired by Sir Edward Seymour of Maiden Bradley, who had been Speaker of the House of Commons, and in 1682 he sold it to Richard Boyle, 2nd Earl of Cork and 1st Earl of Burlington, who was an uncle of Lord Ranelagh. The Jacobean house then became known as "The Earl of Burlington's."

At the time of the purchase the Earl of Burlington was over 70 years of age and he died at the house on the 15th January, 1697-1698. His son, Charles, Lord Clifford of Lanesborough, who married in 1635 Lady Jane Seymour, daughter of William Duke of Somerset, pre-deceased his father, so his son Charles succeeded his grandfather as 2nd Earl of Burlington. He died on the 9th January, 1703-4. His son, Richard, a boy of 8 years, became 3rd Earl of Burlington and inherited the property of his father. The next few years were devoted to his education. He made prolonged travels in Italy, returning therefrom in 1716, but it was some years after that he devoted his energies to the patronage of the Arts. The Art Collections of the Earl of Burlington were very extensive, and they needed a suitable building in which to store them. Consequently the Earl erected in 1729-1736, near the Jacobean House, but set back some distance from it, a building which has since been known as the "Chiswick Villa." This is shown in Rocque's plan of the house and grounds in 1750.

The Earl of Burlington adopted the design by Palladio of the Villa near Vicenza, built for the Marquis Capra as the type to be followed by William Kent his architect. The villa was to be seen on all sides, but as the Jacobean House was still to be the residence, a suitable means of communication between them had to be provided. This was effected by a narrow passage at the north-east corner, an entrance hall, ante-room and dining room or, as called in later times, "The Summer Parlour."

The difference between the Palladian type and the Chiswick Villa are chiefly the following:— The Capra Villa had as its chief feature on every one of the four elevations a portico of six Ionic columns in front and one flight of steps, whereas at the Chiswick Villa only one portico occurs, and that on the main Burlington Lane entrance elevation. It has six Corinthian columns in front with a flight of steps on both sides. On each side there is a statue on a pedestal; on the east side that of Inigo Jones, and on the west side that of Palladio.

The central hall of the Capra Villa is circular in plan, roofed over with a dome and surmounted with a lantern, whilst that of the Chiswick Villa is octagonal in plan covered with an octagonal dome. It has a semicircular headed window in each of the four sides to the lower vertical part of the dome.

Chiswick Villa being a store house for Art treasures, in two of the rooms portraits were arranged in rounds in the scheme of decoration. In the south-west room there were those of Inigo Jones by Dobson, and the First Earl of Sandwich by Sir Peter Lely. In the south-east room there were those of the Earl of Cumberland, of Pope by Kent, of Lady Burlington by Aikman, and Lady Thanet the sister of Lady Burlington.

The collection of drawings collected by the Earl of Burlington during his travels in Italy were all housed at the Chiswick Villa, but are now preserved by the Royal Institute of British Architects, having been placed in this Society's care by the Duke of Devonshire.

The kitchen offices and stables east of the Jacobean House and attached thereto constitute outbuildings which may possibly have been erected near the end of the 17th century. The elevation is shown on Kip's engraving of Knyff's drawing. This block of buildings was pulled down in 1933.

Kent, in his design of the double staircase on the north and south fronts of the Chiswick Villa was original and effective. He produces excellent results in the laying out of the extensive

gardens by adopting Italian and English methods with long avenues of trees, terraces, with decorative features of small temples, pavilions, obelisks, vases, pedestals and statues. There are three statues arranged in a semicircle representing Caesar, Pompey and Cicero. They were brought from Hadrian's Villa at Tivoli.

The Inigo Jones gateway at the east end of the gravel walk along the garden front of Chiswick House was originally at Beaufort House, Chelsea, and was given to the Earl of Burlington by Sir Hans Sloane in 1737.

The serpentine lake on the west side of the estate was excavated under Lord Burlington's instructions.

The Third Earl of Burlington died in 1753 when Chiswick House passed to the Fourth Duke of Devonshire, who when he was Marquis of Hartington had married Lady Charlotte the youngest and sole surviving daughter of the Earl of Burlington. No additions seems to have been made by the Fourth Duke of Devonshire, but the Fifth Duke, who wished to convert Chiswick Villa into a residence for his famous Duchess and their family, had the necessary works carried out under his architect James Wyatt, R.A., in 1788, consisting of the addition of two wings, one on the east side and the other on the west. The Jacobean House was pulled down at this time. Inside between the Villa and each wing a staircase was added. The external double flight of steps on the north side were removed. Other alterations and additions were carried out and the entire scheme was adapted to conform with Kent's design of the Villa.

The Sixth Duke bought the site on which Sir Stephen Fox's house had stood, it being pulled down in 1812 together with its garden, and added the same to the grounds of Chiswick House. In these gardens the Duke had a magnificent conservatory constructed. Sir Stephen Fox's House, it may be mentioned, has a small part shown on the extreme right of Kip's engraving.

The wrought iron gates formerly at Heathfield House were bought by the Duke of Devonshire in 1837, who placed them at the Duke's avenue entrance. They were removed in 1897 and placed in front of Devonshire House, Piccadilly. They were acquired by the Government and placed in their present position in the Piccadilly front of the Green Park in connection with the Queen Victoria Memorial.

Early in the 19th century the Sixth Duke of Devonshire held many important fêtes at Chiswick House to entertain many

Royal personages, and it may be mentioned that between 1866 and 1879 Chiswick House became a Royal Residence as the Prince of Wales, afterwards King Edward VII, with his young Royal family were in occupation. In 1879 to 1892 it was occupied by the then Marquis of Bute, at which time it was adorned by the splendid collection of pictures and statues. These have since been removed to the Duke of Devonshire's seat at Chatsworth and elsewhere. After that it was occupied by the *Drs. Tuke* as a private mental home. Eventually it was purchased for public use under municipal control in 1929 as a permanent park.

In conclusion it may be mentioned that two eminent statesmen died in Chiswick House: Charles James Fox, grandson of Sir Stephen Fox, in the south-east room, 13th September, 1806; and on 8th August, 1827, George Canning, in a room above.

FRANCIS R. TAYLOR.

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The Council of the Society accepts no responsibility for opinions expressed in the pages of the *TRANSACTIONS*.

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