

MARYLEBONE PARK

BY ANN SAUNDERS, B.A., PH.D.

The Regent's Park is one of London's best-known and best-loved areas but it is often forgotten that, before Nash planned its eccentric Circles in 1811, it had already had a long history as Marybone or Marylebone Park. For a century from about 1540, it was a royal hunting park—one of the nearest to the seat of government; for the next twenty years, it exemplified in miniature the history of the kingdom in the throes of civil war, and from then on till 1811 it provides us with a microcosm of Middlesex agriculture. It was originally emparked by Henry VIII, but the trees were cut down during the Commonwealth to build ships and the land was let out for farming. When the King returned to his throne in 1660, the trees could not be similarly restored and farming continued, the head leases, held by various noblemen and land owners, passing eventually into the hands of the Duke of Portland and Peter Hinde.

The 550 acres were divided at different times into three or four farms, whose extent and boundaries varied from year to year, depending on whether it was or was not a good season and on whether the land was farmed by a man or his widow. After a good year, a farmer would try to rent as much land as he could manage; in a bad one, he would try to sublet or would not take up his usual amount. The valuations in the Rate Books⁽¹⁾ therefore fluctuate annually and names come and go and re-appear but it is still possible to build up an overall picture of life and work in the area.

The western half of the Park was known as Marylebone Park Farm. It was probably being farmed by Thomas Baker in 1684. He was succeeded by his widow in 1711; in the following year George Daggett took the farm and remained there until his death in 1728. Daggett was a notable—even a notorious—local character. It is his name that appears against the farm on Rocque's map of the area published in 1745, nearly twenty years after the farmer's death. He was constantly receiving firm polite letters from William Thomas, the Earl of Oxford's Surveyor. Either his rent was overdue and proceedings had to be threatened against him, or he was diverting a local watercourse or shooting night soil in unsuitable places;⁽²⁾ and in 1725 he denied a right of way over his land to John Mist of Barrow Hill Farm so that the latter could neither carry dung northwards nor hay southwards across the Park. In March, he forced a party of carters to turn back so that they had to go right round the Park with their load.⁽³⁾ Eventually Thomas met Daggett and Mist and managed to settle the matter for the time, but when Daggett died the Land Revenue Office were careful to extract a guarantee of right of way from Francis, the next tenant, for which he was paid £9 8s. 0d. yearly as trespass money.⁽⁴⁾

The eastern half of the Park was usually divided from north to south. The central strip contained two farms, White House and Coney Barrow,⁽⁵⁾ which were generally farmed as one. They were in the hands of the Bilson family from 1684 till 1752. Subsequent farmers were the Gardners and William Kendall, whose name appears beside the farmhouse on Horwood's map of 1794. The easternmost strip lay almost entirely in St. Pancras, the farmhouse a bare hundred yards beyond Kendall's. This land was farmed by the

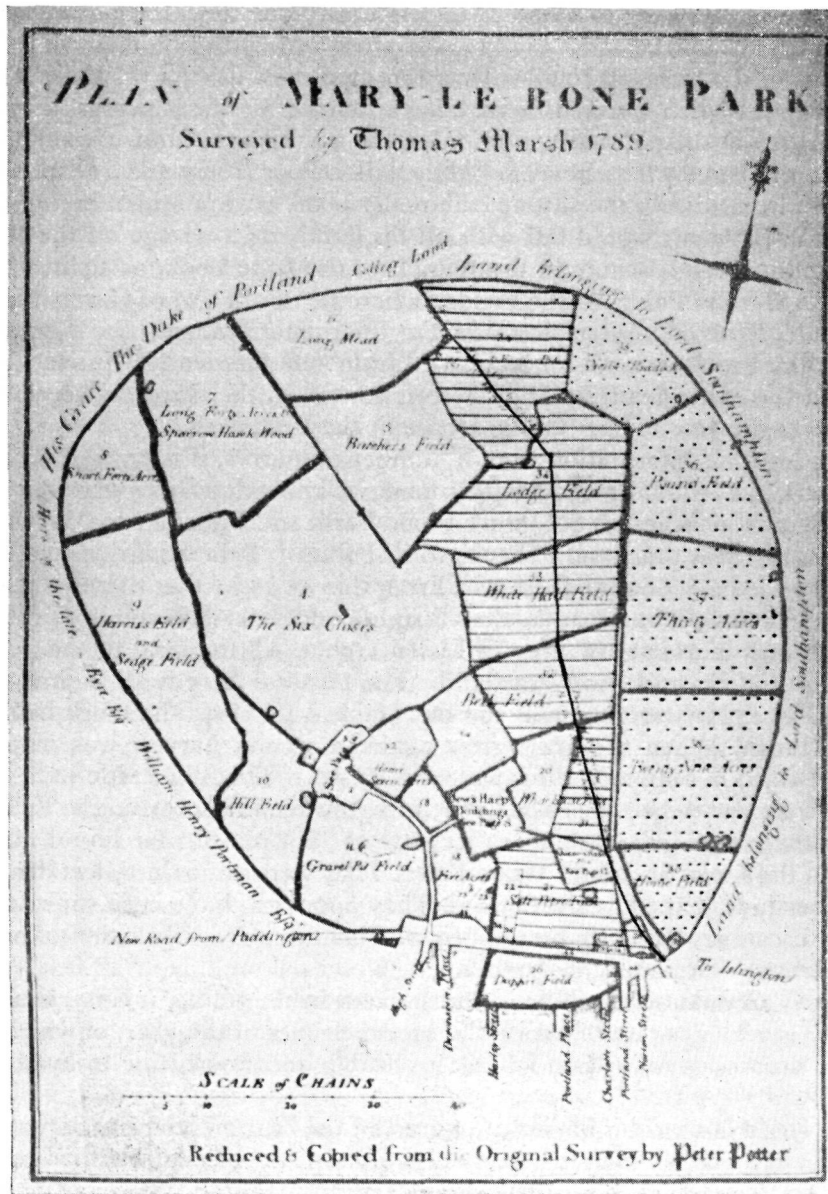


Fig. 1
Plan of Marylebone Park surveyed by Thomas Marsh in 1789

(By courtesy of the Crown Estate Commissioners)

This plan was reduced and copied into a Survey and Valuation made in 1804. Willan's farm is the eastern half of the Park; Kendall's farm has been shaded in; and Rhodes' farm, formerly Allaley's, is the eastern, dotted area. The boundary between St. Marylebone and St. Pancras runs through Kendall's farm. Gravel Pit Field, to the south of the Park, is shown in *Plate 1(b)*: the square enclosure in its right-hand corner contains John White's house, which appears again in the extreme left-hand corner of *Plate 2*.

Timms and the Halls in the first half of the eighteenth century, later becoming Allaley's farm and finally Rhodes'.

The tenants of the farms were all substantial men even though they might be behind-hand with the rent when it suited them. They attended Vestry meetings, they concerned themselves with the dilapidated condition of the old church (and even more with the problem of raising money for a new one), they built a Poor House and a Dispensary,⁽⁶⁾ and were generous in remitting the rates of the really poor, always remembering that a man evicted for non-payment would fall with all his family as a charge on the Poor House. Time and again, there is a note in the margin of the Rate Book, as against John Viers' name in 1740. He was living 'in the Fields', where the south end of Harley Street is now. 'Excused [poor(?)] & 6 children', it reads. For their entertainment, the farmers and their families had the fireworks and concerts of Marylebone Gardens, a quieter, more select Ranelagh, on the east side of the High Street, and when the Gardens were built over in 1778, there was the Jew's Harp Public House in the Park itself.

By piecing together information from a number of sources, it is possible to draw a picture of the Park in 1745-8. From Rocque's map, we know that there were only two fields under plough, one attached to St. John's Wood Farm and the other to Marylebone Park Farm. All the rest was grassland. The Swedish botanist, Pehr Kalm, visited England in 1748 and kept a journal of all that he saw. From this we know that there were three kinds of agriculture carried on in the area—hay-farming and dairy-farming in the Park and St. John's Wood, and market gardening in Lisson Green. All the land to the north—as far as Hampstead and beyond—was grassland. 'The meadow here is all their food and sustenance.'⁽⁷⁾ The fields were cut and the hay stacked in May, the work being done by itinerant Irishmen. When the grass grew again, a second harvest was reaped in July followed by a third in September if it were a good year. Then the cattle were turned into the fields till February when the grass was left to grow again. According to Kalm, manure was used to encourage growth, and as recently as 1958 six pits for liquid manure were discovered on the site of St. John's Wood Farm. They were some thirty feet deep and lined with brick, bee-hive shaped at the bottom. They appear to have been sunk at the end of the eighteenth century, judging by the bricks. This extensive cultivation of hay was due to St. Marylebone's proximity to London:

As there is an unknown number of horses kept in the stable, it is not wonderful that hay is very dear there, especially at some times of the year, of which these farmers situated near to London are well able and know how to avail themselves.⁽⁸⁾

A nobleman could not put his horse out to grass in the centre of the city nor could a drayman have a field there in which to pasture his animals. All vehicles, whether for passengers or freight, were drawn by horses; they were the primary source of power. Since the horses could not be put out to pasture, they had to be stabled and fed on hay, grain and mash, and the farms around London depended largely on the sale of their hay crops.⁽⁹⁾

The farms in Marylebone Park and St. John's Wood also supplied the capital with dairy produce and were thus seriously affected by the murrain or rinderpest which in 1745 attacked cattle all over the country. It was estimated that hundreds of thousands of beasts died in all.⁽¹⁰⁾ Papers were read to the Royal Society describing the progress of the malady and suggesting various remedies.⁽¹¹⁾ The disease came in from the Low Countries, started in Essex and spread alarmingly. A commission to consider what should be

done was set up in Middlesex and in February 1746 its findings became law for the whole country.⁽¹⁰⁾ The diseased beasts were to be destroyed and buried in lime, the hides slashed to prevent them being used for leather. Forty shillings compensation was to be paid for every dead cow. Inspectors were sent round to see that this was carried out properly and in time the sickness was brought under control, but not before farmers all over the country had been ruined in spite of the compensation paid. There were two local examples of this, both the sufferers being widows farming land in the Park. They were Mrs. Francis at Marylebone Park Farm and Mrs. Hall, living in a farm house just off the High Street, who rented the land on the Park's eastern boundary. They both went bankrupt and Mrs. Hall's creditors had to settle for 2s. 4½d. in the pound.⁽¹²⁾ William Bilson at Coney Barrow Farm could only take up three hundred pounds' worth of land instead of seven hundred as he usually did.⁽¹³⁾ Mrs. Anne Berry, who kept her cows where Portman Square is now laid out, had to be excused her rates, 'having had great losses by the death of cows'.⁽¹⁴⁾ She survived the crisis, for we find her name on a deed of 1782 concerning the development of the land she rented.⁽¹⁵⁾

The most dramatic reflection of the effect of the murrain is shown in the accounts of the Land Revenue Office⁽¹⁶⁾ for 1730–1752. In 1730, the profit from the Park was £1,222 12s. 6d; in 1743 it was £1,599 15s. 8d., but for the years 1745/6 the income was £661 2s. 5d., there being no proper entry at all for 1745; in 1747–8, it was £682 3s. 10d. and the three years 1749–51 yielded only £1,304 12s. 9½d. The disease continued to break out in various parts of the country until 1757. All the Park farms changed hands; Mrs. Francis' became Holmes', Bilson relinquished first half and then all his land to Gardner and Mrs. Hall's land on the east of the Park, after several short tenancies, became Allaley's farm.

It was in 1746 that John Willan was first mentioned in the Rate Books, when his name replaced Mist's for Barrow Hill Farm. In 1756 he took over the remainder of Mrs. Hall's land off the High Street, and in 1760 he became the tenant of Marylebone Park Farm in place of Holmes. He was dead by 1787 and his son Thomas took over the land. John Middleton, in his *View of the Agriculture of Middlesex*, published in 1798, described him as owning the largest farm in the whole county. Thomas Willan next took over a part of St. John's Wood Farm, and a plan made in 1799 by John Jones, the Vestry Clerk, shows that he was farming a good five hundred acres. In 1806, he appealed against his rating assessment and the valuation on Marylebone Park Farm was reduced by £40 to £2,346 whilst that on Barrow Hill fell from £975 to £800. It was probably on his ground that the Royal Society of Arts Committee for Agriculture tried out, during the winter of 1795–6, a mole-plough, the invention of Mr. Adam Scott, for the making of hollow drains. This clay soil almost defeated the machine, but after two days' trial, two hundred yards of perfect drain had been bored.⁽¹⁷⁾

There is a painting, executed by Ben Marshall in 1818,⁽¹⁸⁾ showing Willan riding a well-groomed chestnut horse in an open landscape. He wears a bottle-green coat, low-crowned top-hat and breeches; he sits his horse erect and confidently, holding the reins in one hand only. His hair is turning grey but the face is still young, the mouth and chin very determined. When Nash began to replan the Park, it was Willan who protested louder than anyone else, insisting that his cows would improve the landscape.⁽¹⁹⁾

Marylebone Park certainly was a pretty place at the turn of the eighteenth century. There are a number of watercolours in the Crace and Ashbridge collections which record

it as an idyllic pastoral landscape. Thomas Cooley's⁽²⁰⁾ wash drawings show long low cow-byres, cottages, one with a curious octagonal tower, and stout fencing—a little in need of repair but still strong enough to serve its purpose. In the Ashbridge Collection,⁽²¹⁾ there is a small water-colour by William Sherlock of the old four-square farmhouse and its yard with carts and farm implements, the cows reclining to chew the cud, and small clouds scurrying across a very clear blue sky. James Ward's oil in the National Gallery shows a proud white bull and several cows standing in the Tyburn as the sun sets behind them.

Around the main farmhouses were a number of cottages, some for farm labourers who often had to be excused their rates on account of poverty, and others let to gentlefolk almost as week-end cottages. The one with the octagonal tower (see *Fig. 2* and *Plate 2*) which was probably a pigeon-loft, was let to a Mr. Barling for ten guineas a year, and the Reverend Dr. Fountaine,⁽²²⁾ who had been headmaster of the Manor House School for young gentlemen in Marylebone High Street till it was pulled down in 1791, had another with a garden for twelve guineas. According to J. T. Smith's *Book for a Rainy Day*, the occupants of these cottages were extremely jealous of their privacy and one old gentleman went so far as to put up a notice, 'Steel traps and spring guns *all over* these grounds. N.B. Dogs trespassing will be shot.' Since Smith died in 1833, though his book was not published till 1845, his evidence was in fact contemporary.

Willan's and Kendall's farms each had a public house attached to them, the lease of the inn going with that of the farm. The Jew's Harp public house (*Fig. 2* and *Plate 2*) stood just east of Marylebone Park Farm. It must have been one of the prettiest inns near London. On the first floor,⁽²³⁾ reached by an external staircase, was a long room where dances and dinners were given. Outside was a wooden semi-circular arbour divided into bays, with a wooden soldier at the entrance to each, where tea and other refreshments could be taken. The proprietor, advertising in the *Morning Chronicle* of 1785, said that he 'had a stock of the best Wines, Spirituous Liquers, Cyder, Perry, Fine Ales, etc.' There were also skittle gardens, a kitchen garden and a rose garden. The Jew's Harp had replaced Marylebone Gardens (which closed in 1778) as a pleasant rendezvous for those who lived to the north of the city. Eastwards again, was the Queen's Head and Artichoke, which belonged to Kendall's Farm. It is said⁽²⁴⁾ that this public house had belonged to Queen Elizabeth's gardener, which would account for the name; and from surviving sketches, the building looks as if it might be old enough, though there is no real evidence as to its age. The Justices' Returns for 1630⁽²⁵⁾ state that of the five public houses in St. Marylebone, they had closed two; but, unfortunately, no names are given.

Gradually, south of the Park, buildings were increasing. In 1745, there was open country north of Cavendish Square, and the New Road (now the Marylebone Road) had been marked out on the fields in 1757 in order to provide London with its first by-pass. By 1790, the same road marked the northern limit of the houses. Where Mrs. Anne Berry had once pastured her cows near Tyburn, William Henry Portman was following the example of the Duke of Portland, and streets and squares were being planned and built. Until 1811, when the head leases were due to fall in, the Park would remain as farmland, an effective halt to northerly developments, but once the estate was again under the control of the Crown, there would be a unique opportunity both to increase the royal revenues and adorn the capital with a new and splendid estate. John Fordyce, an exceptional man with both vision and a grasp of practical detail, had been appointed Surveyor-General in 1793.



PLATE 1 (a)

(By courtesy of the Westminster Public Library Committee)

Willan's Farm, by William Sherlock, c. 1800 (see p. 182) From the Ashbridge Collection

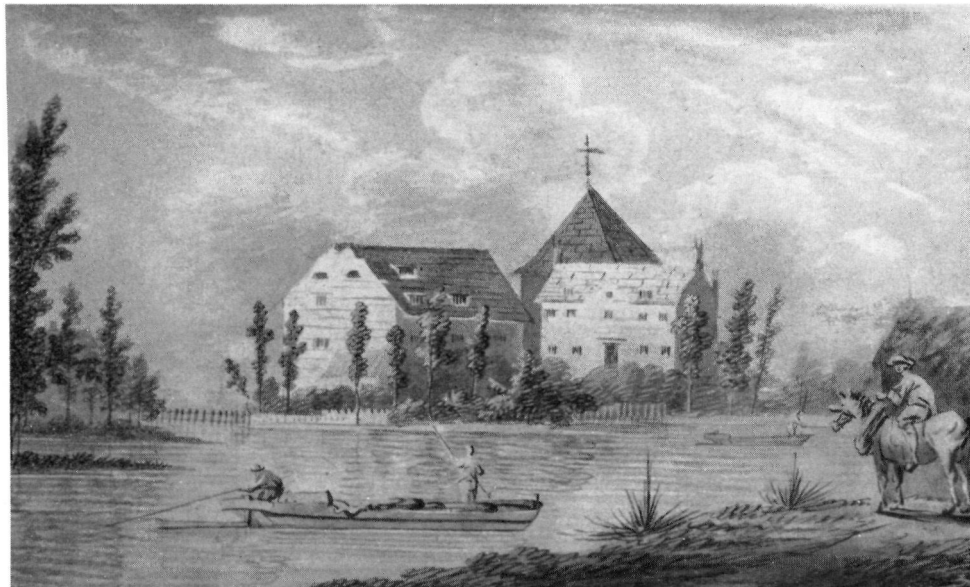
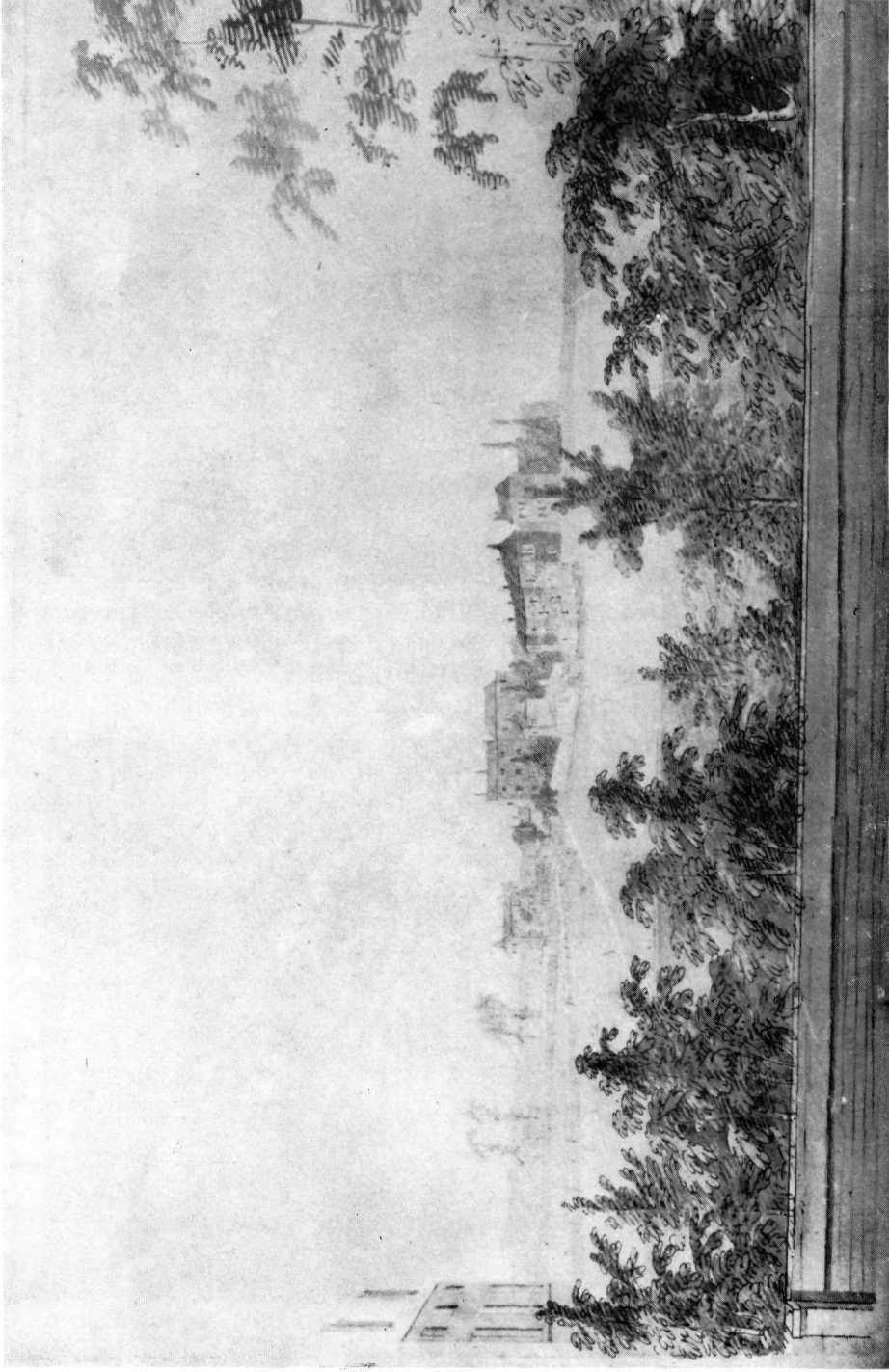


PLATE 1 (b)

(By courtesy of the Westminster Public Library Committee)

Willan's Farm, by Robert Marris, c. 1800 (see p. 182)

Willan's Farm comprised an extensive group of buildings and the two water-colours show different aspects. The water in Marris' foreground is quite a mystery. The buildings appear to be viewed from across Gravel Pit Field, but 1800 is early for such an extensive wet working. The boat is a large one, however, for casual fishing and the men could be using gravel pans. Possibly the artist exaggerated what he saw and made a lake from a small gravel working?



(By courtesy of the Westminster Public Library Committee)

The Jew's Harp and Village, by Robert Marris, c. 1800 (see p. 182)

The drawing was made from the north drawing-room window of 20 Devonshire Place and shows the garden wall in the foreground, with a small foundation and the New Road beyond. To the right is the house of John White. The group of buildings can be identified from the plan shown in *Fig. 2*

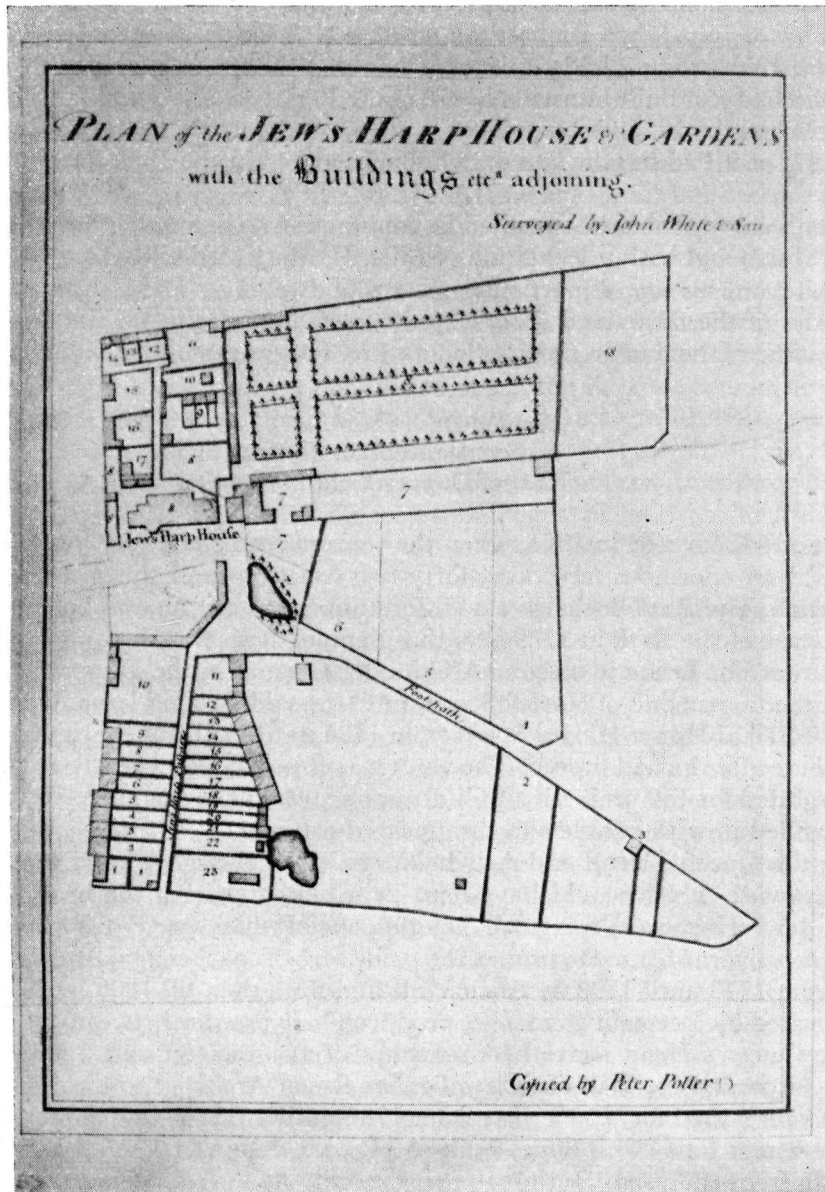


Fig. 2

Plan of the Jew's Harp House and Gardens by John White and son

(By courtesy of the Crown Estate Commissioners)

The plan is part of the 1804 Survey and Valuation. No. 14 is Mr. Barling's cottage with the octagonal tower—on the extreme left of the group of buildings in *Plate 2*. No. 8, the Jew's Harp, is the large building in the centre of *Plate 2* and to its left is Strahan's varnish manufactory. The row of buildings to the right were let to farm labourers, or, in some cases, as country retreats to city dwellers.

He at once commissioned a survey of the Park from George Richardson, and this was in preparation by 26 July, when Richardson wrote asking for ten guineas in advance to pay his chainsmen their wages of 12s. a week.⁽²⁶⁾ John White, the Surveyor to the Duke of Portland, who had just built himself a house in the Park (see *Fig. 1* and *Plate 2*), was asked to give advice on paths and boundaries and so was Joseph Pearl, a ninety-year-old labourer living at 9 Paddington Street, who had worked in the Park for more than forty years.

Richardson's survey should be studied in conjunction with another map made in 1789 by Thomas Marsh and with a Valuation of 1804,⁽²⁷⁾ illustrated with detailed plans, made by John White and his son, of particular groups of dwellings. These three documents fix the boundaries of the farms and show a number of buildings in nowise connected with agriculture, some of them of an unexpected nature. For example, there is in the Valuation an entry

Samuel Dash Esqre.	
Sufferance Rent for an Arch under	
part of Dupper Field	3 3s. od.

The arch was re-discovered in 1961, when the western sector of Park Crescent was being rebuilt. It was an enormous ice-house, forty-two feet deep and thirty feet in diameter, lined with brick. The Rate Books give no information, but an auction bill⁽²⁸⁾ for the sale of the head lease of the Park in 1789 says that Samuel Dash was then paying the Crown £1 19s. 4½d. rent 'for Leave to erect an Arch under Ground in the Dupperfield adjoining his house, at the Upper End of Harley Street, until the said Ground is wanted for Building on'. Dash lived at 17 Upper Harley Street from 1785 until 1791 but continued to pay rent for the ice-house after he had moved. The vault was covered over when Park Crescent was built and forgotten for 150 years till a bull-dozer uncovered the entrance.⁽²⁹⁾ Within a few hours it was filled in with rubble and disappeared again.

Adjoining the Queen's Head and Artichoke was a wheelwright's yard, run by Messrs. Bell and Chadwick, which would have been kept busy repairing the heavy farm carts; and near the Jew's Harp were two small factories, one of which (see *Fig. 2*) produced japan lacquer and copal varnish, used to protect the paintwork of coaches against minor scratches. It was run from 1777 until 1798 by Allen Wall and from then till 1805 by John Strahan. The other, owned by a certain John Tye, produced hair powder between 1785 and 1792.

Beside the Queen's Head were the workshops of an architect and a sculptor. James Wyatt, who succeeded Sir William Chambers as Royal Architect to George III, rented a large carpenter's yard for £50 a year from 1786 until 1812. Wyatt himself lived at 39 Queen Anne Street East,⁽³⁰⁾ a house built to his own design in 1777-8 and a bare ten minutes' walk from the yard. During the next twenty-five years, Wyatt was responsible for scores of buildings, among them Ashridge in Hertfordshire, Wycombe Abbey in Buckinghamshire, the Radcliffe Observatory at Oxford,⁽³¹⁾ Horace Walpole's Strawberry Hill and Castle Coole in Ireland. We may assume that the woodwork—the doors, lintels, window-frames, balustrades—for, at least, his London and home counties commissions was made in the Park. The London commissions included additions to Mrs. Montagu's house in Portman Square, 22 St. James's Place, Westminster, and the superb circular staircase for Devonshire House. These have been destroyed by bombing or speculators.

In an adjacent group of buildings, John Charles Felix Rossi had an artificial stone

manufactory. Rossi, whose father was an Italian doctor working in England, was apprenticed to another Italian, the sculptor Locatelli. He entered the Royal Academy Schools and there won a gold medal for sculpture and a travelling scholarship with which he spent three years in Rome. When he returned to England he worked for a time at Coade's Artificial Stone Manufactory⁽³²⁾ at Lambeth, as did so many other sculptors of the period, and then in 1798 he set up on his own in the Park and remained there till 1810. The Valuation describes the premises as 'A Cottage, Artificial Stone Manufactory and Stable etc. . . . £52 10s. 0d.' The manufactory would have meant a modelling room, a slow-fired kiln (since the larger pieces required two to three days' firing) and a drying shed. Whilst he was working in the Park, Rossi made a Hindoo Temple to the designs of Thomas Daniell, R.A., for the grounds of Melchet Park near Salisbury, the home of Major Osborne.⁽³³⁾ He also made the angels for the cupola of St. Marylebone Parish Church, though whether the work was or was not carried out in the Park we cannot be certain, for his bill of £300 15s. 0d. was not paid by the Vestry till 18 October 1814, well after the manufactory had been closed. It is worth noting that Rossi cast a bronze bust of Wyatt⁽³⁴⁾ who was, as it were, his next-door neighbour, and received at least three large commissions from him—a statue of Sir Edward Coke for Stoke Poges, plaques representing the signs of the zodiac for the Radcliffe Observatory and a marble St. Anthony of Padua for Font-hill Abbey.⁽³⁵⁾

Just south of Rossi's workshops, on the site now occupied by Park Square, was the most unexpected building of all. This was a temporary art gallery built to house the collection of Count Joseph Truchsess of Wurzach, Grand Dean of the Cathedral of Strasbourg and Canon of the Metropolitan Chapter of Cologne. The Count had made his collection, chiefly of German and Flemish works, with a few by French, Spanish and Italian masters, between 1783 and 1796, but he was then forced to move it from his home in Wurzach to Vienna because of the wars with Napoleon. It remained in Vienna till 1802, when the Count decided to take the whole collection to England⁽³⁶⁾ and sell it there. The paintings were duly packed into thirty-six crates and £4,000 customs duty was paid on them. The Count hoped that they would be purchased for the nation, but 'considering the rigid economy which the British Senate observes in the application of the public money in support of the fine arts and sciences, the grant of sixty thousand guineas for the purchase of a gallery of pictures was not to be expected.'⁽³⁷⁾ The Count therefore built a temporary art gallery in which the collection might be displayed. The architect was George Edwards of 13 Upper Titchfield Street, a former pupil or clerk of John White; the cost was about £8,000. An American, Benjamin Silliman,⁽³⁸⁾ who toured England in 1805, noted in his Journal for 5 July that he had been to see the collection housed in 'eight large rooms lighted from above, and so connected, that every successive room seems a capital discovery as one is impressed with the idea that every new apartment is the last'. There were refreshment rooms too, a refinement not to be found in any other gallery of the time nor for many years afterwards. The price of admission was one shilling. The collection, now known as the Truchsessian Gallery, was described at great length in *The Picture of London*,⁽³⁹⁾ receiving more space than was given to the Royal Academy. There were 966 pictures on display by 635 artists, including works by, or attributed to, Dürer, Rembrandt, Leonardo da Vinci, Holbein, Cranach, Aert van der Neer, Murillo, Poussin and Watteau. The Gallery issued its own catalogue, 135 pages long, with short biographical sketches of the artists represented; the lay-out and cross-referencing were excellent.⁽⁴⁰⁾

London, however, gave the Count's Gallery a poor reception. Farington noted in his diary for 21 August 1803:

Lawrence had been this morning to see the Exhibition of Count Truchesis [*sic*] pictures near the New Road, Marybone. He gave a most unfavourable account of them—saying that there was scarcely an original picture of a *great master* among them . . . There are 1,000 pictures and Lawrence does not think the whole are worth £2,000. The Count values them at £60,000.

The Count then proposed that gentlefolk should take up subscription shares to acquire the collection for Great Britain⁽⁴¹⁾ but unfortunately, in spite of an enthusiastic letter in the *Gentleman's Magazine*,⁽⁴²⁾ the response was insufficient. The Gallery remained open only until the spring of 1806 and in March, April and May of that year the contents were dispersed at three auction sales. In the Victoria and Albert Museum there are marked copies of the catalogues of the first two sales.⁽⁴³⁾ From them we know that none of the prices were high—£106 10s. 0d. for Correggio's *St. Catherine and Angels*, £262 10s. 0d. for his *Adoration of the Shepherds*, £315 for Guercino's *Susannah and the Elders* and £126 for Rembrandt's *Children Entertaining their Parents with a Serenade*, were among the highest, whilst a *Crucifixion* by Cranach fetched only three guineas and the majority of other lots changed hands on the same level.⁽⁴⁴⁾ The March sale brought in £3,152 15s. 6d. and that in April made £5,255 in all, so we may assume that the Count regained what he had expended in bringing the collection to England and in building the gallery but that he had hardly made a capital gain.

Compared with the sale of Lord Rendlesham's collection⁽⁴⁵⁾ in June of the same year, when fifty-eight paintings changed hands for £9,120 1s. 6d., the prices were shockingly low. J. T. Smith,⁽⁴⁶⁾ writing in 1833, seems to confirm Lawrence's contemporary suspicions. In his *Topographical and Historical Account of the Parish of St. Mary-le-bone*, he says, 'After they had been exhibited some time, a portion of the pictures were discovered to be copies of the Ancient Masters and the whole exhibition was consequently brought to the hammer.' The statement is probably partly true—in so large a collection, some of the works were almost bound to be copies or fakes. We must remember however that Truchsess came to this country with the specific intention of selling the paintings but that he actually sold only 676 works—two-thirds of the total collection. He no doubt retained the really valuable works, dispensing with the more worthless items to pay his heavy out-of-pocket expenses. When he died in 1813, the Art Gallery and Museum of Darmstadt⁽⁴⁷⁾ bought eighty-one of his paintings and they still hold an honoured place there.⁽⁴⁸⁾

Once the pictures were sold, the Gallery was soon disposed of too. Messrs. Skinner, Dyke & Co., who had conducted the auction of the paintings on the premises in the New Road, sold off the materials, furniture and fittings on 1 June 1806; the Gallery disappeared from the Rate Books and was presumably completely demolished.

This then was the Park that Fordyce and Nash contemplated as they planned a London *rus in urbe*—open farm-lands as far as the eye could see northwards from the end of Marylebone High Street, with only a few buildings, some of them of an unusual character, on its southern boundary. By 1811, the farm buildings, the public houses and the curious manufactories were all to come down and, regretted by many,⁽⁴⁹⁾ the grasslands were to make way for the greater glory of Nash's design.

AUTHOR'S NOTE

The writer of this article is hoping to produce a fuller study of the Regent's Park area, both before and after Nash's development, and would be most grateful for any information or suggestions from readers.

NOTES

- 1 The basis of this article is the St. Marylebone Rate Books, which start in 1684 and are complete from 1704.
- 2 B.M. Add. MS. 18238.
- 3 B.M. Add. MS. 18239.
- 4 P.R.O. MS. Crest 2/736.
- 5 Sometimes Coney Burrow, P.R.O. MS. Crest 2/736. Surely a reference to rabbits abounding in the area?
- 6 See F. H. W. Sheppard's *Local Government in St. Marylebone, 1688-1835*, Athlone Press, 1958.
- 7 Pehr Kalm, *Kalm's account of his visit to England on his way to America in 1748*, translated by Joseph Lucas, (1892), entry for 24 June 1748.
- 8 *Ibid.*
- 9 See also the present author's article in *Archives*, Lady Day 1962, on 'The Firm of Tilbury'.
- 10 Reports from Commissioners; Cattle plague, 1866. Command paper 3591, pp. VIII-XI.
- 11 Royal Society Transactions, 21 November, 1745; 12 December 1745; 9 January 1746.
- 12 P.R.O. MS. Crest 2/736.
- 13 *Ibid.*
- 14 St. Marylebone Vestry Minutes, II, 187.
- 15 St. Marylebone Public Library, DD. 478.
- 16 P.R.O. MS. Crest 2/736.
- 17 Middleton, *View of the Agriculture of Middlesex, 1798*, 289-91.
- 18 At present in the possession of Messrs. Knoedler, St. James's Street.
- 19 P.R.O. MS. Crest 2/741. Willan moved to Twyford when he was finally evicted. See Mrs. Basil Holmes' pamphlet *West Twyford, Middlesex*, 1908.
- 20 British Museum, Grace Collection: Views Portfolio XXX, supplement.
- 21 St. Marylebone Public Library, Ashbridge Collection 121.1, now reproduced as *Plate 1(a)*.
- 22 Thomas Smith, *A Topographical and Historical Account of the Parish of St. Mary-le-bone, 1833*, 32-5.
- 23 J. T. Smith *Book for a Rainy Day*, and watercolour in Ashbridge Collection.
- 24 J. T. Smith, *op. cit.*
- 25 P.R.O. MS. SP. 16. vol. CCXXXI.
- 26 P.R.O. MS. Crest 2/737.
- 27 Both in the possession of the Commissioners of Crown Lands. See Fig. 1. p. 179.
- 28 P.R.O. MS. Crest 2/736.
- 29 The ice-house has now been filled in with rubble and is underneath the garages behind Park Crescent West. Photographs and measurements were taken as carefully as possible in the few hours between its discovery and reburial and are now in the St. Marylebone Local History Collection at the Public Library.
- 30 Later 69 and finally 1 Foley Place. When the house was sold after Wyatt's death, the *Morning Post* for 27 May 1814 described it as 'a *chef-d'oeuvre* of taste and beauty'. It was demolished just before the war.
- 31 Now the Nuffield Institute of Medical Research.
- 32 For fuller accounts, see *Survey of London*, XXIII, 58-61, and *Architectural Review*, CXVI, 295-301.
- 33 *Gentleman's Magazine*, 1841, pt. ii, 243. 'Within the temple . . . is an elegant pedestal, surmounted by a bust of Mr. Hastings rising out of the sacred flower of the Lotus.'
- 34 Now in the National Portrait Gallery.
- 35 Anthony Dale, *James Wyatt*, 1956.
- 36 Mrs. Melesina Trench saw the Gallery in Vienna in 1800 and was introduced to the Count who said he thought he would come to England to sell the paintings (*Remains*, 1862, p. 86). Mrs. Trench was an amiable and much-travelled lady, the mother of Richard Chevenix Trench, the Archbishop of Dublin. She kept a journal and wrote a most sensible book on child-education.

- 37 C. A. Goede, *The Stranger in England*, 1807, III, 14–18.
- 38 Benjamin Silliman, *A Journal of Travels in England, Holland and Scotland . . . in the years 1805 and 1806*, 2 vols., 1810.
- 39 Published by Richard Phillips in December 1803.
- 40 Copy in the British Museum.
- 41 There were probably several proposals. Goede, *op. cit.*, who seems well-informed, says that ten thousand guineas were to be raised in units of ten and that premises were to be purchased to house the Gallery, the subscribers receiving a handsome return on their money from the entrance fees. The *Plan of Subscription* issued by the Count himself in January 1804, asks for 75,000 guineas. The subscribers were to be entitled to free entry and so were the donors of important paintings, the Gallery once being established. Artists were to be admitted free and allowed to study and copy. The pamphlet is a most sensible document, well-written and well-reasoned.
- 42 *Gentleman's Magazine*, October 1803, 25.
- 43 F. Lugt, *Repertoire des Catalogues des Ventes Publiques*, 1938. Nos. 7049, 7072, 7100. The Truchsessian sale catalogues have some delightful descriptions of the paintings for sale. Lot 75 was 'Annib. Carracci. The Assassination of Pompey, capital'.
- 44 G. Reitlinger, *The Economics of Taste*, 1962. This volume contains most helpful tables of selected sale prices from the middle of the eighteenth century to the present day.
- 45 Lugt, *op. cit.*, No. 7129. The V. & A. copy gives prices.
- 46 He must not be confused with the J. T. Smith who wrote *A Book for a Rainy Day*.
- 47 Then the Grossherzoglich Hessisches Landesmuseum, now the Hessisches Landesmuseum.
- 48 A full account of the Truchsessian Gallery is about to be published, in German, by Dr. Gerda Kircher. The title will be: *Die Truchsessen-Galerie, ein Beitrag zur Geschichte des deutschen Kunstsammelns um 1800*.
- 49 J. T. Smith, *A Book for A Rainy Day*, 1905 ed., p. 24, and Ephraim Hardcastle (pseudonym of W. H. Pyne), *Wine and Walnuts*, 1824, II, p. 320.