

LONDON TOPOGRAPHICAL SOCIETY

Newsletter

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Aerial view of the proposed 'meanwhile' Strand. For radical plans to improve the area for the benefit of pedestrians see p.7.
Prepared by LDA Design and Westminster City Council

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Notes and News

2022, a year of startling changes – from COVID-19 to the death of HM Queen Elizabeth II and a change (or two) of Prime Minister. And from the empty streets of the 2021 lockdown to a ten mile queue of an estimated quarter of a million people waiting to view the Queen's lying-in-state at Westminster Hall (a number roughly equivalent to the capacity of the Wembley stadium).

The skilfully managed ceremonial panoply of this royal event drew on formal traditions established in the late Victorian and Edwardian eras, but as our oldest members may remember, the organised queueing of the general public repeated the procedure at the lying-in-state of King George VI, during three days during the bleak February of 1952. The public crossed Lambeth Bridge to the South Bank, walked along the Albert Embankment by St Thomas's Hospital and over Westminster Bridge to Westminster Hall where a tally of over 300,000 people were recorded. This year's queue had a longer journey: after a three mile zigzag in Southwark Park, the route ran through Bermondsey and along the South Bank to cross the Thames at Lambeth Bridge, a total estimated length of ten miles. The differences in the route point to significant changes in the character of London. Seventy years ago the Victorian Southwark Park had yet to be enlarged to its present extent, and despite good intentions, the transformation of the industrial riverside of the South Bank had only just begun: the Royal Festival Hall was brand new, the site of the National Theatre not yet determined, and much of the riverside was inaccessible. It seems appropriate that the route of the 2022 queue followed the Jubilee walk along the South Bank, created for the late Queen's Silver Jubilee in 1977, one of the most successful ways in which central London has been improved for pedestrians over the last fifty years. And radical improvements elsewhere are now in progress – see pp.1 and 7.

Our own annual ceremony, the **Annual General Meeting**, took place in the Assembly Hall of Church House Westminster, designed by Sir Herbert Baker in 1936, opened in 1940. Dean's Yard Westminster, lying south west of the Abbey, is not usually open to the public, so it was a special treat to pass through it to reach our meeting place. After the AGM business there were two talks relating to our surroundings. John Stewart, the author of the recent biography of Baker, gave an account of the architect's career. Baker became skilled at designing on a grand scale for his imperial masters, building impressive classical domed buildings for the new South African government, working with Lutyens in New Delhi. and in the 1920s given many London commissions, including the transformation of the Bank of England. But his final work, Church House, for the Church of England, is less ostentatious, built 1936-40 on an awkward site acquired gradually. The range facing Dean's Yard echoes the eighteenth

century houses formerly on the site, a long formal façade on a raised terrace, brick and flint over a stone base. It comes as a surprise to find the domed assembly hall concealed behind, a large yet not intimidating space, seating 1000, designed to accommodate the Church of England's annual synod. Our second talk, by Tim Tatton Brown, looked back at the older history of the area, illuminated by recent research by himself and John Crook on the complex development in and around Dean's Yard, and illustrated by a fascinating assemblage of maps and topographical views; he has kindly provided a summary of their current work, as well as an account of the development of his own interest in London topography – see p.9.

Our council members

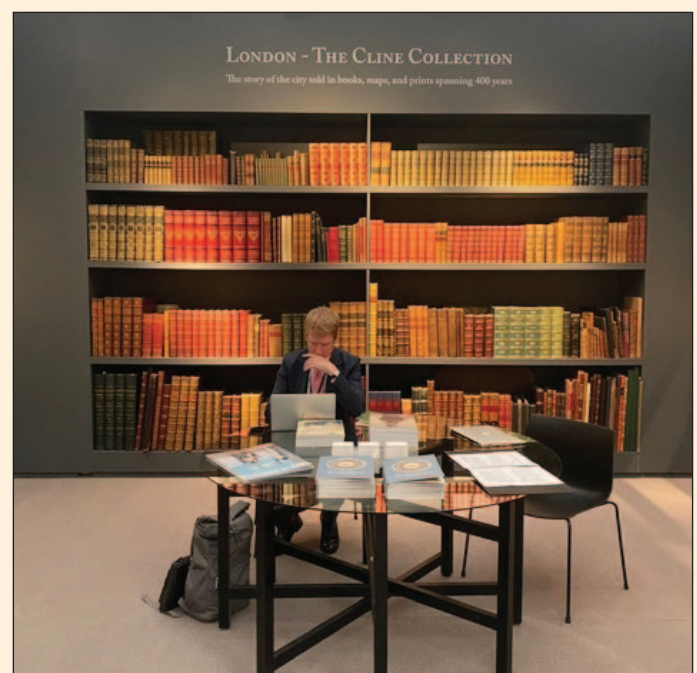
The AGM saw the reelection of existing officers and council members (listed on the back page). Subsequently we have received, with regret, the resignation of Peter Guillery, who is moving abroad, but hopes to keep in touch. His expertise on London buildings as both author and member of the Survey of London team will be much missed.

Members will be interested in this news from our Vice President and former treasurer Roger Cline about his remarkable collection.

A new home for a London collection?

Having got into serious book buying after a holiday near Hay-on-Wye nearly fifty years ago, I thought it was time to find a new home for the tens of thousands of London-related items that I had acquired in the meantime. Recently I had the job of clearing the house of a deceased book-collecting friend which taught me I had to get my own things sorted while I was still able to do so myself.

This year I girded my loins and teamed up with fellow LTS member Daniel Crouch. We have been working together on the sale, with Daniel displaying a selection of my books, maps and



Obituaries

Victor Belcher 1935-2022

Victor Belcher joined LTS in 1967 and the Society's Council in 1974. He joined the London County Council, at first as curator of maps and prints, after a history degree at Cambridge and several years as bartender and taxi-driver in Seattle. He soon transferred to the *Survey of London*, then under the inspiring leadership of Francis Sheppard, making a significant contribution to ten volumes, from those on Covent Garden to those on Poplar. With Sheppard Belcher wrote a study of the Middlesex Deeds Register and its usefulness in the study of the building cycle, published in the *London Journal* in 1977; this showed the *Survey's* adoption of the new approaches to urban and architectural history pioneered by Professor Jim Dyos and used when the *Survey* transferred its interest to Kensington. Belcher took a leading part in the *Survey's* work on the Grosvenor Estate in Mayfair, from which came a particular interest in the builder/architect Edward Shepherd and an attribution to him of the house in Bruton Street where the Queen was born; this was a particularly appropriate contribution to the Society's centenary *London Topographical Record* in 1980, with its preface by the Duke of Edinburgh. From this also came studies of Robert Andrews, the Grosvenors' agent (published in the *London Journal* festschrift to Francis Sheppard), builders such as Benjamin Timbrell and Thomas Barlow, and an account of the family's London solicitors, Boodle Hatfield, published as a book in 1985. When the Greater London Council was abolished in 1986 Belcher chose not to stay with the *Survey* at the Royal Commission on Historical Monuments but moved to the London Division of English Heritage as head of the Survey and General Branch. It fell to him to make the official response to Ralph Merrifield's concerns over the future of archaeology in London, a debate printed in LTS *Newsletters* 31-33 in 1990-91, but he was active outside his bureaucratic role, writing the centenary history for The City Parochial Foundation in 1991. His work with English Heritage led to co-operation with the National Trust over the rescue of Sutton House, Hackney, a project close to his heart as a long time resident in that borough; in the detailed study of the house published by English Heritage in 2004, much of what was written and most of the editing was Belcher's work. By this time he had left official life but sometimes in retirement he could be found in court explaining to bemused lawyers the intricacies of historical conveyancing as complex issues of title were sorted out. After nearly 40 years service Victor Belcher stood down from the Society's council in 2011.

– Frank Kelsall

Derek Keene 1944-2022

Derek Keene, late Professor of Comparative Metropolitan History at the Institute of Historical Research, University of London, who died on 17 April 2021 at the age of 78, was a major figure in the study of London's history and topography. Both historian and

archaeologist, he combined meticulous scholarship, huge learning, and innovative thinking about historical problems and issues.

Many members of the Society will be aware of the series of projects he directed under the heading The Social and Economic Study of Medieval London (SESML), which used the reconstruction of property histories as the basis for charting change and development in London from the early thirteenth to the later seventeenth centuries. The project's methodology, outlined in an article in *London Topographical Record* 25 (1985), was not in itself novel: tracing the histories of individual properties or houses is a well-established approach, exemplified by C. L. Kingsford's 'Notes on medieval London houses', published in LTR vols. 10 -12, and other studies in many later volumes.

SESML developed this singular biographical approach into a collective prosopographical one, integrating the histories of all the properties in a sample area into a picture of the property market that would reveal patterns of land use, property values, landholding and investment practices, building construction, and habitation, over several centuries. While focusing on properties, it also established much information about individuals, families, and the social and political character of medieval and early modern London. This approach had been developed in the archaeological and historical investigations into medieval Winchester on which Derek had worked, published as *The Survey of Medieval Winchester* (1985).

The application of this approach to London proved very successful, suggesting important new conclusions about, for example, the large size of London in c. 1300, before the decades of famine and plague, and tracing the story of contraction, reorganisation, and powerful renewed growth in the sixteenth and seventeenth centuries. The first SESML project (1979-83), focused on Cheapside, the centre of the city and commercial activity; subsequent projects extended the investigation to Poultry and Walbrook, and to the markedly contrasting area outside Aldgate. A Survey of documentary sources for property holding in London before the Great Fire (*London Record Society* 22, 1985) provided the basis on which further studies could be founded.

At this distance, the achievement of SESML seems to be twofold: demonstrating a way of utilising the vast but largely untapped resource of London property records in public and private archives, as a tool to understand the material, social, and economic development of the city; and, by showing how new approaches might help to answer intractable questions, inspiring new and different enquiries into a range of topics from London's supply hinterland to the topography of plague. The Centre for Metropolitan History, established in 1988 at the Institute of Historical Research with Derek as its first Director, took forward for nearly three more decades the innovative, comparative study of London and other great metropolises that he had initiated with SESML.

– Vanessa Harding

prints at the Frieze Masters Fair in Regents Park in October. This has involved a huge amount of work in sorting, cleaning and cataloguing but all the work seems to have borne fruit. There is an article about the collection in *Country Life* 12 October pp.186-8. The stall attracted crowds – I found myself doing impromptu lectures in front of the Horwood map I have been indexing for the last few months, ready for next year's publication. Negotiations with two people interested in buying the lot continue. Nothing has been signed yet but the plan is that the collection will be sold as one unit and will eventually be available for public inspection at a London address. I hope to give more definite news in a future *Newsletter*.

– Roger Cline

Publications

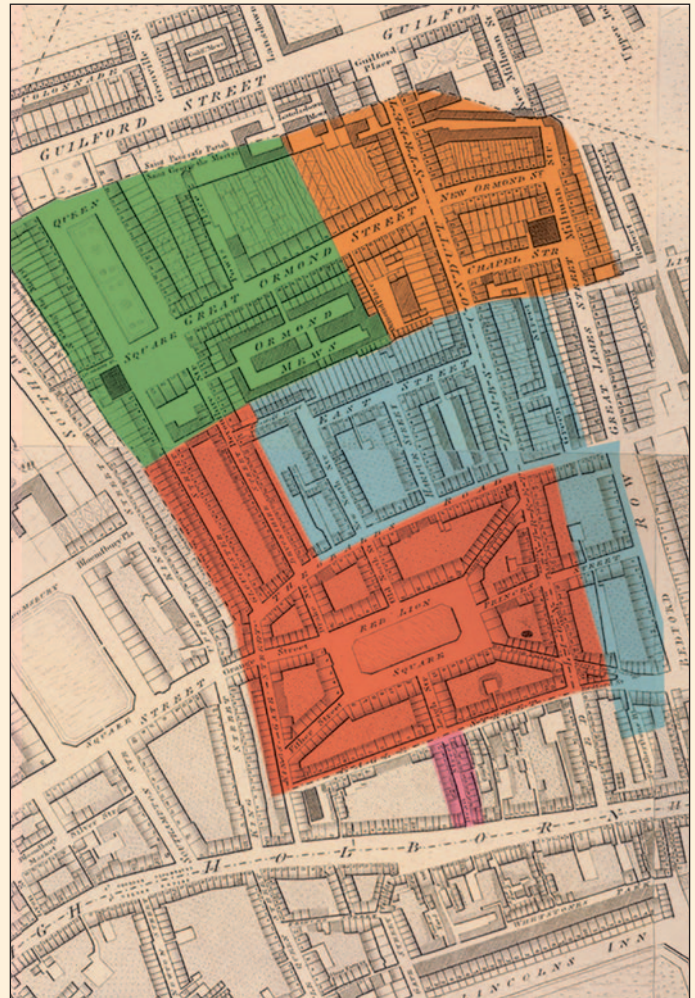
This year there were two publications. Members at the AGM were able to collect the attractively illustrated ***London Journey of John Mackay 1837-8***, but our eagerly anticipated second publication, on **Nicholas Barbon**, by Frank Kelsall and Timothy Walker, was delayed; however, we hope that members may be about to receive it by the time this *Newsletter* appears. Below, the authors sum up the significance of this rather mysterious key figure in the development of London, and Frank Kelsall recounts how he became interested in the subject.

Our 2023 publication will be a new edition of the *A to Z of Regency London*, using the 1819 edition of Horwood's map. This shows quite a lot of very recent developments especially around the edges of London. There will be a new introduction by Paul Laxton.

Members will receive with this *Newsletter*, the index to the *Newsletter* from 2000-2021, prepared by our council member Simon Morris.

Introducing Nicholas Barbon

Nicholas Barbon played a key role in the development of London after the Great Fire. He is described by historians as the greatest speculative builder of the age and an unscrupulous financial manipulator. He wrote on the controversial economic subjects of his time and his writings have been praised by both Marx and Keynes. However, there was more to Barbon than being an economically literate property developer. As well as his building development, he was, in the parlance of the day, a 'projector' with projects extended to banking and insurance. His provision of the first fire insurance in England in 1681 means that he is widely regarded as the father of fire insurance. In 1696, he promoted one of the first banks; success was frustrated by the recoinage crisis but it did some business, closing three years later not long after his death. Other projects included the promotion of a company to provide water from the Thames with an innovative pump for which he had secured a patent and he



The sources of the various pieces of land which made up Barbon's estate north of Holborn; north to south: part of Conduit Close leasehold held from Rugby School; part of Conduit Close freehold bought from William and John Howkins and Thomas and Mary Bonny; Bedford Corporation Estate; Sir Richard Fisher's Estate; St Clement Danes Estate.

Detail from Horwood's *Plan of the Cities of London and Westminster*, c. 1792-99. Private collection

followed this up with another proposal for fire insurance, for the first time including the insurance of household goods.

Barbon's projects were controversial and provoked pamphlet wars with the various sides of the argument producing hard hitting material promoting their case and rubbishing their opponents. Like his father, a prominent lay preacher, he had the ability to enthuse crowds and often worked through public meetings, both for his projects and his property development. His client Roger North, who produced a striking pen picture written with a wry appreciation of his faults as well as his strengths, saw him manage Middle Temple lawyers as well as other groups of creditors or potential tenants. He described Barbon as 'an exquisite mob master, and knew the arts of leading, winding, or driving mankind in herds as well as any that I ever observed.'

Barbon was a public figure and well known in London; references to him appear in the diaries and letters of the time and like many others he was the subject of satirical verse. He knew and dealt with both Christopher Wren and Robert Hooke,

Miscellanea

Threats and Opportunities

Finsbury Health Centre

On your way to the Metropolitan Archives in Finsbury, you may notice a cul-de-sac with a low twentieth century building half obscured by rampant greenery. This is the Finsbury Health Centre, an icon of the Modern Movement (now Grade I listed), by the Georgian-British architect Berthold Lubetkin, 1938, 'a modernist masterpiece that anticipated the foundation of the NHS' – a radical new building type designed as a friendly centre serving a deprived area. After long neglect it is to undergo a £1.25 million restoration, led by Avanti Architects and with support from C20 Society, completing a programme of work which began twenty five years ago.



Finsbury Health Centre in 2022. © Bridget Cherry

Victoria Tower Gardens: another update

In the May *Newsletter* I reported that a judicial review had resulted in the planning permission for the Holocaust Memorial and Learning Centre (HMLC) in the open space known as Victoria Tower Gardens being quashed. This was on the ground that the London County Council (Improvements) Act 1900 had created an enduring obligation to

maintain the land as a garden open to the public. The latest development, on 20 July, is that the Government has been refused leave to appeal. The Court of Appeal decided that the judge's construction of the 1900 Act at the judicial review was 'plainly correct'. Consequently 'the other proposed grounds of appeal are fatally undermined', and an appeal would have 'insufficient prospect of success'. As the Court pointed out, the obstacle to the Government's plans can be removed only by primary legislation. In a short debate in the Commons on 21 July, the relevant Minister reaffirmed the Government's commitment to building the HMLC, and referred to 'the need to site the memorial next to the centre of our democracy', but did not commit the Government to repealing the 1900 Act and persisting with the plan to locate the HMLC in Victoria Tower Gardens.

– Dorian Gerhold

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Circumspice

Welcome to a new circumspice puzzle. This suggestion come from Mike Wicksteed.

Where is this plain brick obelisk erected by a Lord Mayor of London and whom does it commemorate. For the answer see p.14



All Change on the Strand

David Harrison brings us up to date with some radical new schemes to ease the life of pedestrians.

On the evening of 19 August 2021 the last motor vehicle was driven along the Strand past Somerset House and St Mary le Strand before the barriers went up. Cautiously people gathered in the middle of the road to admire the church's west front without the old pollution and noise. How much the public realm and setting affect our enjoyment of great architecture.

The pedestrianisation of this section of the Strand marks a huge change in attitude since Kingsway and Aldwych smashed through the area with the loss of 500 historic houses. Clare Market, Holywell Street, Wych Street all disappeared. The link from Great Queen Street to Lincoln's Inn Fields was severed. Only the Old Curiosity Shop in Portugal Street remains to show what was lost. It has taken 115 years to realise the potential of diverting traffic from the Strand onto the Aldwych. Now TFL's modelling even shows there will be no delays, partly because of fewer junctions.

The provision for ever more traffic culminated in the 1960s and 70s with the construction of gyratories and the widening of roads, including turning Park Lane into a six-lane motorway. Eventually reaction set in. Early in the 1970s Sir Geoffrey Jellicoe designed a scheme to remove traffic from Fitzroy Square. The north side of Trafalgar Square was pedestrianised in 2003. More recently, the Aldgate gyratory has been replaced by a public square providing a splendid new setting for St Botolph's; day-time traffic, except buses, has been banned from Bank Junction; the West End Project is underway with a new park in Albert Place; work continues on Princes Circus, providing a new walking route from Covent Garden to the British Museum. The Strand Aldwych project is the latest and one of the grandest in a growing list of improvements.

The removal of the many lanes of motor traffic



The Strand with St Mary's church by James Gibbs.
© David Harrison

which surrounded the church of St Mary, shows how this 'Jewel in the Strand', would have been experienced when first built. The church has an unusual history, recently the subject of an excellent and beautifully illustrated book by its parish clerk, Peter Mapplestone. The medieval building was demolished by the Duke of Somerset in the 1540s to provide material for his new mansion next door. The parishioners worshipped in the Savoy chapel until a new church was constructed under the 1711 Act for Fifty New Churches. The site chosen, in place of the giant Maypole, was seen as particularly suitable for seeing it from all sides, as reflected in Gibbs's designs.



'Meanwhile' Strand construction in progress, 2022.
© Peter Babbington



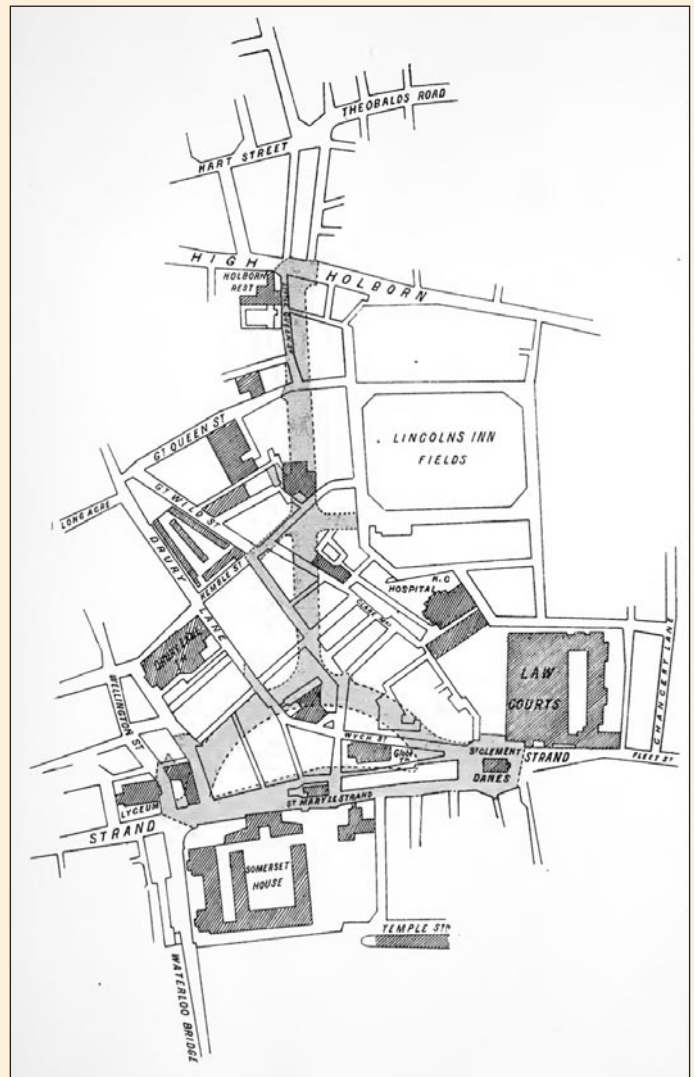
The Strand arranged for a festival in September 2021 before construction began. © Peter Babbington

The church we have was Gibbs's third design. Its striking semi-circular entrance porch is quite different from his first design which had a six-columned portico. A 12 foot statue of Queen Anne on a column was planned in front of the west end. She took a great interest in the project, examining the proposals on her sick bed. On her death, plans for the statue were dropped, a tower added to the church instead, and Gibbs was removed from his post, but was allowed to superintend the project – without pay!

While the church is the most obvious beneficiary, Westminster Council is developing the project in partnership with other institutions in the area. The Northbank Business Improvement District has been a powerful force in promoting the scheme as pedestrianisation is good for business. A new student and cultural quarter beckons. Sir William Chambers' north front of Somerset House now has a fine setting, encouraging more people to visit the education and arts organisations in the building, including the Courtauld Gallery. Next to Somerset House is King's College and the public space will transform the lives of its students. Sustainability is a key part of the scheme and smaller organisations such as London Living Streets and Footways are also partners, promoting walking to the Strand, and campaigning for improved links, particularly in Wellington Street and Bow Street.

The new space will be completed in December, as a 'meanwhile' Strand (see image on p.1). The opinions of Londoners on its design and use will be sought, with a permanent scheme to follow in 3-5 years. It is an opportunity to make a contribution to the development of a majestic new project.

– David Harrison



Plan showing new street before removal of buildings, drawn by Mervyn Macartney. © Wikipedia Commons



Somerset House north front; the need for improved pedestrian access. © David Harrison

Westminster Topography

Tim Tatton-Brown, our speaker at the AGM, outlines the development of his interest in Westminster.

It is now almost exactly 50 years since I first became interested in London topography. In 1970-2 I spent three (very hot) summers digging in Turkey and Libya. Then, early in 1973, I was asked by Hugh Chapman if I would like to direct the last excavation for the Guildhall Museum, before the new Museum of London came into being. This was on the Old Custom House site in Lower Thames Street and as soon as I started work there, I wanted to know the topographical history of the surrounding area, as far as the Tower of London. This led on to a study of Roman Londinium, and how it evolved into the late Anglo-Saxon walled city, with its new streets and markets. I was also particularly interested in the late Roman riverside quays and city wall, and how this was affected by the rise in sea level, after the 'Pool of London' became tidal. Very roughly, mean tidal levels have risen by about a foot a century over the last two thousand years, and the remarkable Roman timber quays we uncovered on the Custom House site in 1973 were below Ordnance Datum, and well below the modern high tide levels.

After a decade and a half in Canterbury, I returned to London work in April 1990, when I was asked to record archaeologically the famous west front of Westminster Abbey, which was being restored. This led to other work at the Abbey and Westminster School, and it soon became clear that



Fig 1. The eighteenth century terrace in Dean's Yard destroyed for Church House

a new reassessment of all the buildings and topography of the greater Abbey precinct was needed. In June 1921, a very fine coloured measured plan of the main monastic buildings was drawn. It was then printed and inserted as a foldout for the Royal Commission on Historic Monuments (England) in their well-known 1924 inventory volume on Westminster Abbey. Since then, virtually no archaeological work was undertaken at the Abbey, and in the early 1960s almost all the medieval roofs over the Abbey Church were taken out and burnt unrecorded. A lot has changed since 1990, and over the last decade or so Warwick Rodwell has studied, and published, many very fine archaeological studies, culminating in two great volumes on the Cosmati

pavements. New archaeological excavations have also taken place in recent years, but this has been curtailed by COVID. The most recent work on the sacristy site is still unfinished, and here a section of the 1050s foundation of Edward the Confessor's great church may have been found. At the beginning of the pandemic in 2020, I was asked by the School and Abbey to do a new 'desk-top' topographical study of the whole of the Dean's Yard area, and with the help of Dr John Crook, we have



Fig 2. Norden's 1593 bird's eye view with annotations by Tim Tatton-Brown

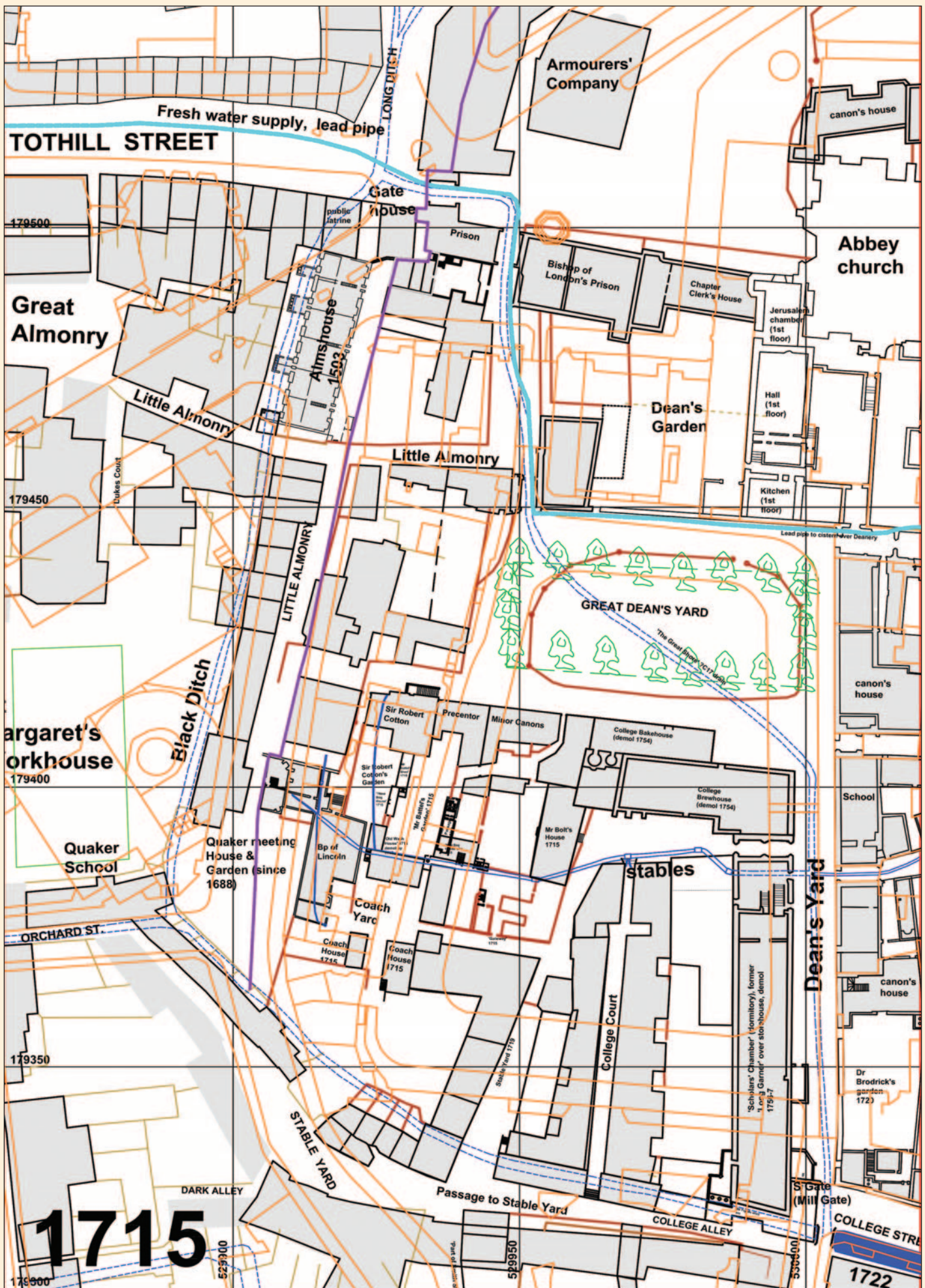


Fig 3. A sample of the early eighteenth century map prepared by John Crook

prepared a series of new map-regression plans of this area, working backwards from the modern and 1860s Ordnance Survey maps. Our six new maps are for c.1270, 1530, 1682, 1715, 1755 and 1825, and this work is still in progress (*fig 3*). To produce these new maps, we have studied, very carefully, all the features in the Dean's Yard area shown on the earliest maps, particularly the birds-eye view maps of Braun and Hogenburg (1550) and John Norden (1593) (*fig 2*). After this we have the now well-known maps (published by the LTS as facsimiles) by William Morgan (1682), Rocque (1746), Fourdrinier (1761) and Horwood (1799). These can be supplemented by many early eighteenth-century sketch surveys by William Dickinson (Wren's assistant surveyor at the Abbey) and maps of the Abbey precincts in 1755 by Henry Keene and David Donnelly. In the earlier nineteenth century, William Capon's fine annotated sketches and beautiful watercolours also show many buildings in the Dean's Yard area just before they were demolished. Change started here as the new Westminster Bridge was being completed in the late 1740s and new famous streets like Bridge Street and Parliament Street, and then Great George and Abingdon Streets, were cut through in the early 1750s. Then a remarkable young man called Dr William Markham became headmaster of Westminster School in 1753, and within a year he sought, and got, an Act of Parliament, allowing him to create a large new square in a greatly enlarged Dean's Yard. On the south-east side of the yard, all the buildings, including the medieval brewhouse, bakehouse and granaries were demolished in 1757-9, and a grand new terrace of houses was built for the school. (These new buildings were, in turn, demolished in 1936, for the even grander Church House). Markham moved on to become Dean of Christ Church, Oxford, in 1765 (and ultimately Archbishop of York!), and the completion of the new square was not finished until 1815, when all the other buildings on the south-west of Dean's Yard were knocked down, and a new green was formed (*fig 1*), making the square we still see today, but without its eighteenth-century buildings on the south, and now dominated by Church House. The Dean's Yard survey was completed in 2021, just as the pandemic was receding, and John Crook and I are now working from our separate homes in Salisbury and East Sussex, on a much wider study on the whole of historic Westminster. This will include a detailed analysis of all the buildings of the Palace of Westminster, which were demolished when the new Houses of Parliament were built. New plans of these are now being created for the 'Restoration and Renewal' body, who are now based in City Hall, Westminster, who need these for their work, though I suspect that John Crook and I will be dead by the time the restoration of the Houses of Parliament gets underway!

– Tim Tatton-Brown

London maps digitally redrawn; John Ogilby and William Morgan (1676), John Rocque (1746) and Richard Horwood (1799).

Andrew Macnair explains how research can be assisted through a new approach to some familiar maps.

The 2020-2022 pandemic has given me time to digitally redraw three London maps: Ogilby and Morgan's 1676 City of London, John Rocque's 1746 map of the City, Westminster and Southwark and Richard Horwood's 1799 map of London, Westminster and Southwark. By 'digitally redrawn' I mean that the maps have been 'traced' using Adobe Photoshop drawing tools.

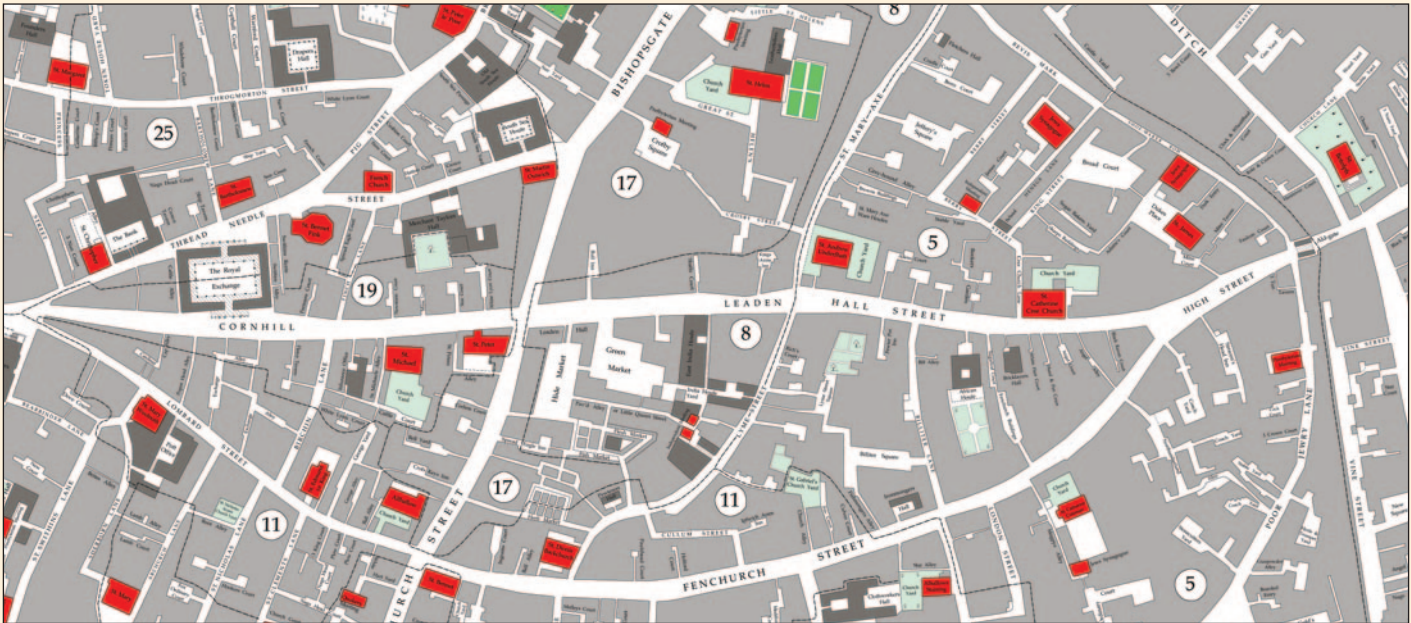
What, one may ask, is the point of such a digital image, when the three maps, particularly the later two, are available to view in books, pamphlets and online. I was asked the same question in 2005, with a degree of scepticism, when I started to digitally redraw William Faden's 1797 map of Norfolk (www.fadensmapofnorfolk.co.uk). At the latest count the digitally redrawn map has been used in at least fifteen Ph.D.s, M.A.s, several books and other academic articles. The reasons are legion; once the digital image of the whole map is complete one can start to accentuate some features while leaving out other data. It is thus possible to see patterns of landscape or other topographical features which may not at first be obvious in the mass of data shown by the whole map image. With a digital image one can add new information in layers beneath the map, (as many layers as you like), and this may further help in pattern recognition.

This methodology is not new but the advent of computers over the last thirty years has allowed 'historic GIS' (using Geographic Information Systems) to be far speedier in the analysis of old maps. In no way is a digitally redrawn map better than the original map and when it is viewed it should ideally be examined alongside the original. Indeed the digitally redrawn map has disadvantages; its vivid colours and clean cut lines may suggest certainty that simply does not exist.

There are problems in digitising a historic map. The three maps under discussion were never printed as a 'whole of London' image. The Ogilby map was engraved on to 20 copper plates, the Rocque map onto 24 plates and the Horwood map onto 32 plates. These plates have been joined together to produce the final digitised map. The plates for each map were all surveyed over a number of years, (as many as six years apart), so that the features on one plate do not always match those on the adjacent plate. In the intervening years perhaps a building has been erected on what was open or garden land. Also the engraver had a very difficult job; the copper plates weighed up to



John Ogilby and William Morgan (1676)



John Rocque (1746)



Richard Horwood (1799)

Controversial Sculpture: London's Medical Statues

Ken Gowers explores changing priorities in the creation of London public sculpture with medical themes, and some varying public reactions.

Considering the relatively altruistic basis of medicine, it is surprising to discover how many of the statues in London with medical connections or connotations, are or have been associated with controversy.

St Thomas's Hospital honoured its President, Sir Robert Clayton, with a marble statue designed by Grinling Gibbons, in 1714 (*fig 1*), and Guy's Hospital erected a statue of its founder Thomas Guy, by Peter Scheemaker, in 1732. Both of these are now being questioned in view of their association with the slave trade. The likely solution will be to move Thomas Guy's statue to a less conspicuous location, and provide information about the links to slavery adjacent to the statues.

In contrast to this, the statues installed by Jacob Epstein in 1908 on the British Medical Association's building on the Strand, designed by Charles Holden, caused great controversy when they were first unveiled, but nowadays attract virtually no attention from the average passer-by (*fig 2*). The eighteen Portland stone statues were



Fig 1. Sir Robert Clayton by Grinling Gibbons, 1714, St Thomas's Hospital © Wikipedia Commons

30 lbs and each had a blank one inch border so that exactly aligning roads and buildings with the contiguous plate presented a severe challenge. A further problem was that the paper sheets, printed from the copper plates, shrank to some degree after printing. These problems can be overcome to some extent using the Photoshop software drawing tools to 'warp' or 'rubber sheet' the lines to bring them in to alignment. One must be aware that the final digital image has thus been deliberately distorted, admittedly often to only a minor degree. To fully analyse the maps they need to be geo-referenced and then geo-rectified so that they fit, with reasonable comfort, a later Ordnance Survey Map. The final maps will be of interest to social and landscape historians, genealogists, archaeologists, architects and many others. Inevitably there are mistakes in the digital rendition, from uncertainties in the original image or from the hours involved in the redrawing. If these are found, and I am informed, they will be corrected.

The Rocque and Horwood maps are taken from CDs published by Patrick Mannix who has his own original copies of the maps. He has kindly agreed to allow the digital versions to be released. They can be obtained from me (admacnair@aol.com) on a flash drive or memory stick. The map files are very large, in total over 12 gigabytes, and so are too large to send over the internet. The cost will be £20 to cover the cost of the flash-drives and postage. The maps have been digitised using Adobe Photoshop and Microsoft Windows. Apple users may have to acquire additional software, eg. Affinity Designer, which costs about £25 or they can use the JPEG versions of the maps which are included on the memory sticks. These latter are digitally compressed and so lack a certain degree of clarity; the use of Affinity Designer software will solve this problem. The digital redrawing of the 1676 Ogilby and Morgan map is based on the maps in the London Topographical Society publication 145 (1992). This publication used the original map now held by the London Metropolitan Archives. I have donated the digital redrawing to the LMA and they tell me that they will be available in a few months' time. There is no problem with copyright for the Rocque and Horwood redrawings (thanks to Patrick Mannix, previously of Motco Enterprises); they can be used freely for research purposes.

– Andrew McNair

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The Editor welcomes contributions to the Newsletter. Can you recommend a favourite destination – or a useful website?

Or a subject for Circumspice?

See back page for contact details.

The deadline for the May Newsletter is 15 April.

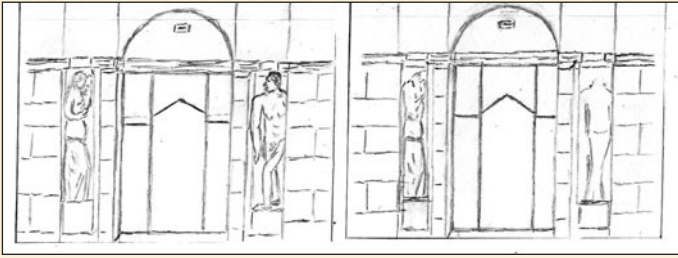


Fig 2. Statues on the former British Medical Association, the Strand, by Jacob Epstein, 1908, before and after 'mutilation'. (Pencil drawing by Ken Gowers)

positioned in full display in niches outside the building, in an elevated positions, and represented men and women in different stages of physical development. Unfortunately, the installation of eighteen naked figures did not fit in well with the puritanical views of Edwardian society, which was shocked, perhaps summarised best by Epstein noticing a police constable writing the word 'rude' in his notebook. A great deal of controversy and conflicting opinion followed, and even the Christian churches could not agree, with the Roman Catholic Fr Bernard Vaughan suggesting the statues desecrated a public building, whilst Dr Cosmo Gordon Lang, the Anglican Bishop of Stepney, found nothing indecent or offensive about them. After supportive remarks from Sir Charles Holroyd, Director of the National Gallery, the British Medical Association decreed that the statues should remain.

When the BMA moved to new premises in Tavistock Square in 1934, the building was purchased by the government of Southern Rhodesia, and in 1937 the head fell off one of the statues, almost killing Mrs E. Jameson below. The acidic London atmosphere had apparently caused corrosive degradation, and parts of some of the remaining statues were chiselled away, ostensibly on safety grounds. However, despite further pressure to have the statues removed completely, they remain in position to this day, albeit in a somewhat mutilated form.

Vaccination has been an extremely successful innovation in counteracting disease, but this has not been without controversy. Edward Jenner achieved a reputation as being the founder of immunology, despite being neither the first person to suggest immunisation nor the first person to actually attempt it. However, he made an important contribution to medical research and in promoting vaccination, and is honoured with a bronze statue in Kensington Gardens, designed by William Calder Marshall (*fig 3*). Jenner's method of testing the vaccination by first inoculating a small boy with cowpox, followed by inoculation with smallpox itself, was definitely a risk, and such a risky innovative technique would almost certainly cause controversy today if were to be employed. Jenner published his findings in 1798, died in 1823, and the statue was placed in Trafalgar Square in 1858, before being moved to its present location in 1862, mainly because of objections by the military, who thought that only great generals should be given

prominence in Trafalgar Square, and that they should not be adjacent to a country doctor.

An equally important contribution to medicine was made by Dr John Snow in 1854, who demonstrated that cholera was transmitted through contaminated water and not through the air as had been previously thought. However, he is not commemorated by a statue, but only by a replica, installed in 1992, of the water pump which was the source of the infection.

There are also statues of several women who have made a contribution to medicine. Florence Nightingale died in 1910, and a bronze statue, by Arthur George Walker, was unveiled in Waterloo Place in 1915. Her great contribution to medicine was to recognise the danger posed by infection in hospital wards, and therefore the importance of cleanliness, based on her nursing work during the Crimean War. Mary Seacole was also a nurse in the Crimean War, but did not achieve the recognition accorded to Florence Nightingale. She was not accepted as an official member of the British medical team, presumably because of her Jamaican origins, and so financed herself to go to Crimea and set up her own medical premises. She died in 1881, but her significance has only recently been recognised. Her bronze statue by Martin Jennings was unveiled in 2016 in the gardens of St Thomas's Hospital. However, because it is taller than Florence Nightingale's statue, it has offended the Florence Nightingale Society, which has also claimed that Mary Seacole's contribution to the Crimean War has been exaggerated.

The first woman to become qualified as a surgeon in 1894 was Dr Louisa Brandreth Aldrich-Blake, who became Dean of the London School of Medicine for Women in 1914 and served in military hospitals in France in the First World War, where she developed several innovative surgical techniques. She died in 1925 and a bronze memorial for her was unveiled in Tavistock Square in 1926 (*fig 4*). The memorial is unusual in featuring two identical bronze busts facing in opposite directions. They are by Arthur George

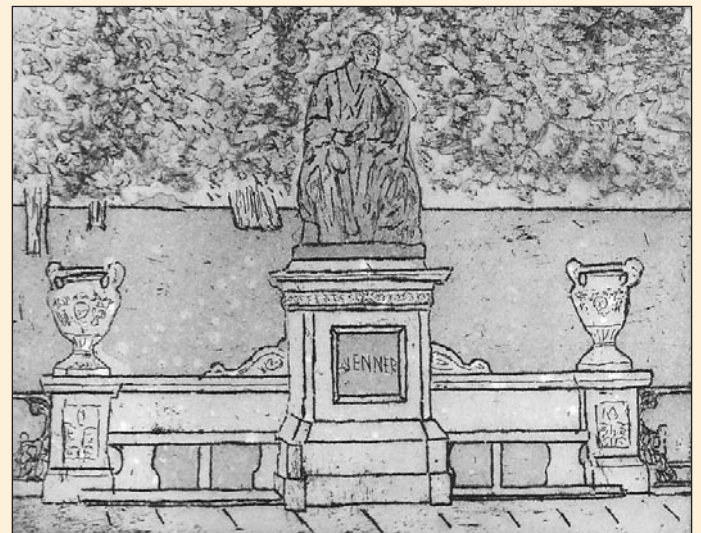


Fig 3. Edward Jenner Memorial, Kensington Gardens, 1858. (Etching by Ken Gowers)



Fig 4. Louise Aldrich Blake Memorial, Tavistock Square, 1926.
(Etching by Ken Gowers)

Walker and are mounted on an elegant plinth designed by Edwin Lutyens.

However, to this day there is no statue to commemorate the achievements of the first woman to gain a medical qualification in Britain, Elizabeth Garrett Anderson. She became a Licentiate of the Society of Apothecaries in 1865, later studied at the University of Sorbonne in Paris, and in 1870 became the first woman in France to be awarded an MD degree. In a time of misogynistic prejudice, she subsequently became the first dean of a British medical school and the first female mayor in Britain. This is in contrast to her younger sister, Millicent Fawcett, a politician, writer and feminist, who was a leading member of the suffragette movement. Her statue, in bronze by Gillian Wearing, was unveiled in 2018 in Parliament Square.

In recent years, it is notable that greater acknowledgement has been given to the contributions given by minorities, and a significant recent statue has been made to commemorate the work of the 40,000 Windrush and Commonwealth nurses and midwives who emigrated to Britain and worked for the NHS between 1948 and 1973. This granite sculpture, designed by Dr Jak Beula, was unveiled at Whittington Hospital, Holloway, in 2021.

In Queen Square, a part of London with strong medical associations, there is a sculpture entitled 'Mother and Child' by Patricia Finch, created in 2001 as a memorial to Andrew Meller, a past Director of the Friends of Great Ormond Street Hospital. Queen Square also has a floral urn with

poetic tributes to Queen Elizabeth II by Philip Larkin and Ted Hughes, composed on the occasion of her Silver Jubilee in 1977. The verses constitute a fitting memorial to the personality of the late Queen, but have received some criticism for being too sentimental and obsequious. Even a tribute to the Queen cannot escape controversy.

– Ken Gowers

The *Calendarium Londinense 2023* will feature Queen Square, and is available for £35 (including postage and packing) from Ken Gowers, 8 Edinburgh Way, Chester CH4 7AS. (krgowers@gmail.com).

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Circumspice – see p.6

The obelisk stands on Putney Common, near the A3, on the Putney side of the Wimbledon roundabout. It was erected in 1776-7 by the Lord Mayor of London, John Sawbridge, in recognition of the invention of iron fire plates by David Hartley the younger (1731-1813). These were demonstrated in a specially erected building on Putney Common – hence the location of the obelisk, whose foundation stone was laid on the anniversary of the Great Fire of London. The obelisk reflects how the Fire of 1666 was still in the public mind over a century later. The inscription records the gift of a sum by the City of London 'not exceeding £2,500, to defray the Charge of Experiments in order to ascertain the practicability of his INVENTION for securing buildings from FIRE'. Hartley (son of the philosopher of the same name) was also known for supporting free trade with the Americas. He campaigned against the war with the American states. He was a friend of Benjamin Franklin, who shared his interest in the use of iron: (Franklin's Pennsylvania Fireplace, invented 1742, was a freestanding cast iron stove, designed to double heat output while using a quarter of the fuel).

For more details see the excellent website *London Remembers*.

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Keeping up to date: from AMS to HB&P.

The **Ancient Monuments Society** may be a familiar name to older LTS members. As its title indicated, it was a preservation body, founded in 1924, initially concerned with ancient structures in need of care and protection, in the days before the concepts of Listed Buildings or Conservation Areas came into existence. Now, after much consultation, its Trustees have decided to change the name to **Historic Buildings and Places** (not to be confused with English Heritage, The National Trust or with the government body Historic England). This is intended to reflect more precisely the work of the society today, and its role of reviewing and commenting on listed building applications as one of the statutory amenity bodies. The unique character of HB&P is that it deals with buildings and places of all ages and types all over England and Wales.

The change of name comes together with a new magazine in place of the old AMS *Newsletter* with Matthew Saunders' inimitable 'gleanings' on buildings and publications. But while old members may lament its passing, the new publication *HERITAGE NOW* promises well. It is edited by Paul Holden, whose name will be familiar to LTS members as the editor of *The London Letters of Samuel Molyneux, 1712-13* (London Topographical Society, no.172, 2011). *HERITAGE NOW* has eye-catching colour photos, but also plenty of substance, with casework reports and a useful round-up of news and comment relating to the heritage sector. The first two issues provide plenty for those interested in London. A review in 01/2022 of nation-wide casework relating to new uses for public buildings includes two important London examples. At Royal Mint Court, East Smithfield, the site of St Mary Graces abbey would be affected by the conversion of the early nineteenth century Royal Mint building to a new Chinese Embassy, while the rare early survival of a purpose-built City office interior in the west wing of the 1813 Custom House in the City may be put at risk by conversion to a hotel. The second issue (2/2022, summer) has a front cover illustrating Hogarth's murals in the stairhall of St Bartholomew's Hospital, and also a detailed account of the setting and restoration of the City church of St Lawrence Jewry by Andrew Coles. In this issue the editor's thoughtful discussion on the role of biographical dictionaries of architects and the growth of online resources, also draws attention to the information on London Renaissance plasterworkers to be found on Claire Gapper's website (clairegapper.info). *Heritage Now* welcomes contributions: contact magazine@bap.org.uk

Churches continue to be one of the special concerns of the new HB&P. But The Friends of Friendless Churches, established as a vigorous subgroup of the old AMS in 1957, now flourishes as an

independent organisation (see friendsoffriendlesschurches.org.uk). Meanwhile, the old AMS annual *Transactions*, the home for longer articles, has become the *Journal of Historic Buildings and Places*. It continues the format of its predecessor, with numerous (but disappointingly grey) illustrations. Here too, London receives attention. Vol 01 2022 includes four articles on varied subjects: The High Altar Canopy of Henry VII's chapel at Westminster (Peter N. Lingfield); London on Stage (Horatio Blood), which reviews some fascinating nineteenth century stage scenery showing London subjects; Shipping News: the River Thames at Greenwich Peninsula (John Bold, a lively discussion of ships and well as quaysides, and a groundbreaking article on the little studied subject of Infill Housing in Post-war London (Amy Bettinson).

For more details about HBAP and its activities see the website hbap.org.uk.

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Reviews

Whitechapel. The Survey of London, volumes 54 and 55, edited by Peter Guillery, 2022

This is the second time in the last thirty-plus years that the venerable *Survey* has ventured east. The last time was in its encompassing study of Poplar, Isle of Dogs and Docklands (vols. 43 and 44, 1994). Like its even older sibling, the volume on Spitalfields in 1957 (no. 27), these ventures have been a response to threat of destruction in moments of profound change. The contrast in scope and ambition between the slim single volume for Spitalfields and the double tome for Whitechapel tells a story about the evolution of this estimable series since its foundations in the 1890s. East London holds a special place in the *Survey's* own history for it was here that the project began, motivated by the threat to the Trinity Almshouses in Mile End Road (happily saved and still standing just yards outside the area covered by these volumes) and the remnants of the palace at Bromley-by-Bow, centrepiece of the first parish volume (1900).

The context in which the *Survey's* mission has been carried since the late nineteenth century has changed as dramatically as the capital. When the great investigations of Kensington and the Grosvenor Estate in Mayfair were conducted in the 1970s and 1980s the *Survey* expanded its scope to detailed urban history and extended the range of coverage to Victorian suburban estate developments for the first time. The Docklands volumes brought redundant industrial zones into the mix and almost from that moment the *Survey* has moved – at a fairly stately pace it must be admitted – to keep up with a capital that has been in the throes of remaking itself and in a period



Former CWS Headquarters, Leman Street by J. F. Goodey, 1887.
© Derek Kendall for the Survey of London



Former Albion Brewery, Whitechapel Road, 1894-1900.
© Derek Kendall for the Survey of London

when a lot of that pressure has been concentrated in the old twilight zones of the inner suburbs. So while recent volumes of the Survey have not abandoned the richest territories of the West End – with two volumes on Marylebone and one on Oxford Street (2020) alone – other forays have been needed into overlooked lands in Clerkenwell (vol. 46 and 47) in 2007, Woolwich (vol. 48) in 2012 and Battersea (vol. 49 and 50) in 2013.

Of all the Tower Hamlets, Whitechapel may be the one whose name resonates most, made familiar by the reputation forged, or forced upon it, in the late nineteenth century as the pre-eminent slum district, confirmed by the murders in 1888 which still, distressingly, attract large numbers of tourists. Despite publication in two volumes, this L-shaped parish is not a large area, its main artery (Whitechapel High Street and Whitechapel Road) is a mere mile in length from Aldgate, but it's oddly tricky to define. The helpful landmark of a parish church has been missing for 70 years, there never was a great town hall for a civic focus although at its east end the palatial front of the London Hospital served in lieu of it from the eighteenth century, and its western edge where it is crossed by the nineteenth century arteries of Commercial Street and Commercial Road to and from the East and West India Docks has been well and truly roughed up by the City's desire for height and bulk.

The end papers of the volumes are a grippingly evocative birds-eye view of the whole area in 1937, in many ways a melancholy record of an intact inner suburb shortly before so much was to be destroyed. Here is every type of building expressive of a history more richly nuanced than the grim nineteenth century accounts of grinding poverty and lurid tales of menace. The Survey splits the territory roughly into three areas. The core area north and south of Whitechapel High Street and Road, still predominantly low-rise and with clear evidence of early patterns of urban development in the narrow plots and alleys running back, followed by the eastern end of the parish, dominated by the eighteenth century palatial front of the former Hospital and its surprisingly well-to-do estate of small Late Georgian terraces behind, and then a third zone running south from the west end where the character was shaped predominantly by the railways and London Docks and achieves a grander scale of great warehouses and especially the complex of premises associated with the Co-operative Wholesale Society.

The core concern of the Survey is still with buildings but for decades now the context for these have been much illuminated by social and urban history. So the reader will find long and detailed property history and landownership of each area before the individual buildings are described and among these are addressed the great lacuna at the heart of the parish itself: St Mary Matfelon, which on the ground is no more than a footprint, but here is beautifully

resurrected in word and image. Readers will of course find several standing set pieces: Toynbee Hall, Whitechapel Art Gallery and Library, the London Hospital, Wilton's Music Hall, the Gunmakers Proof House and the famous Bell Foundry. But it is at the level of the 'ordinary', externally often unprepossessing, structures that the Survey really scores, showing the complex layering of development of almost all of the properties described from lodgings to breweries, schools to warehouses, pubs to dispensaries and from sailors' hostels to student flats. All of this is set in a landscape given a very special character and historical significance by successive waves of immigrants from overseas since the late 16th century, not least North Germans who developed the district's sugar baking industry and the Jewish settlers, firstly Sephardi, later Ashkenazi, who made up over 95% of the inhabitants of several parts of Whitechapel by the late nineteenth century and the South Asian community, now its principal inhabitants.

This history of change in which physical fabric is now often only a memory must rely heavily on visual evidence. Besides the excellent photography and specially prepared plans, sections and elevations of many buildings, the breadth of archival photos, prints and drawings is unexpectedly impressive. This is a gift to Whitechapel where so much of the area's interest lies in what has *been* rather than what *is*. Where next? The Surveyors are already into Bermondsey and we keenly await the results of their investigations.

– Charles O'Brien

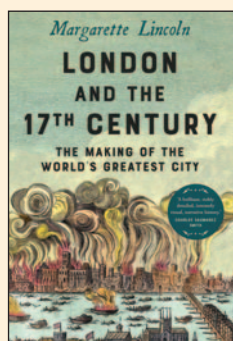
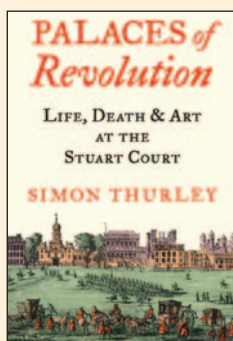
Palaces of Revolution, Life Death and Art at the Stuart Court by Simon Thurley, William Collins, ISBN 978 0 00838 999 4, paperback 2022 £10.99

London and the Seventeenth Century, the making of the world's greatest city by Margarette Lincoln, 2021 Yale University Press, ISBN 978 0 30026 474 6, paperback 2022 £10.99

Here are two books, both first published in 2021, now available in paperback, which make enjoyable reading for anyone fascinated by the way London was affected by the often turbulent events of the seventeenth century. Both provide many new insights into the character of different aspects of the capital. Thurley's unparalleled knowledge of royal buildings and court life provides the background for his account

of the building activities of the Stuart monarchs (and Cromwell), with detailed accounts of successive royal residences, as well as discussion of the accommodation provided for parliament and the court and of the spaces required for royal entertainment, from tiltyards and riding schools, to tennis courts, theatres and gardens. The detailed information provided in Thurley's two LTS publications (*Somerset House, the Palace of England's Queens*, (No.168), 2009, and *The Whitehall Palace Plan of 1670* (No.153), 1998, is set in the wider context of changing European taste, regal ambition and religious controversy – political topography at its most illuminating. Whitehall was the palace that never happened, and the puzzling drawings for it that survive are well explained. The unrealised ambitions for a new palace on a grand scale – firstly by Charles I and then by his son, were followed by James II's schemes, (which included plans for a large new Catholic church). After his departure, Queen Mary had lodgings at Whitehall (William preferred Kensington and Hampton Court). But a major fire in 1698 saw the end of Whitehall as a royal residence, although it continued as a theatre of state, with ambassadors received in the Banqueting House. Royal attention was also focussed on other London palaces, with new work at both St James and Greenwich; there was even a little known private royal retreat for Charles I and his wife at Wimbledon. The Stuart kings also had an influence on developments beyond their palaces – Charles I supported the new layout of Covent Garden as a civilised contrast to suburban slum expansion, Charles II encouraged St James's Square as an aristocratic enclave close to the court, as well as taking a close interest in rebuilding the City after the Great Fire.

Margarette Lincoln, with a background at the National Maritime Museum, tells the seventeenth century story from a different viewpoint. This is not a book with detailed architectural descriptions, but here is the century as experienced by the residents of the crowded City and its eastern suburbs, with its mixture of wealth and squalour, a city crammed full of excitable apprentices, its mature citizens wary of royal interference in their rights and privileges, and of foreign treaties that would interfere with trade. While the City had welcomed James I, it lost confidence in his son; when Charles I tried to arrest John Pym and his fellow MPs, they took refuge in the City, which was won over to Parliament and had to provide militia, weapons and money. But amidst wartime disruption, foreign trade continued; during the Interregnum ship building was encouraged, supported by regular taxation; colonial trade was protected by the 1650s Navigation Laws, and a busy, chaotic maritime London east of the City expanded and flourished. The changing character of city life is vividly recaptured, from the uncertain mid century years under Cromwell and the army, to the rise of the coffee houses as centres of intrigue, and then to more settled years, when following the disruptions



of plague and fire, scientific enquiry flourished through the Royal Society, and the architectural skills of Wren and Hooke were applied to the re-creation of the City. Life was not always peaceful; from the 1680s the expanding city accommodated Huguenot refugees, their silkweaving and other crafts creating friction with the established livery companies, while the political chaos caused by the Catholic James II revived simmering religious controversy. The later seventeenth century is notable for the survival of many personal records (of Pepys and Evelyn but also many others). They are well used to provide intimate glimpses into domestic life and the role of women, and provide fascinating depth to this impressive panorama of city life as the century drew to a close and London was emerging as a world power.

Each book has an extensive bibliography and references, and a worthwhile batch of illustrations, although it is a pity that Thurley's paperback suffers from poor quality reproduction of the interesting contemporary prints within the text.

– Bridget Cherry

Gilded City, Tour medieval and Renaissance London by Duncan A Smith 2022 Unicorn
ISBN 978 1 91441 484 8 £25

This attractively presented basic introduction to aspects of London's past focusses on principal surviving buildings from the middle ages to the sixteenth and seventeenth century. There is a time line, helpful maps and glamorous colourful illustrations of the buildings as they appear today. Each of the eight chapters ends as an ingenious themed walk, for example 'Monarchs Lords and the Commons' covers the Palace of Westminster, the Abbey and Whitehall; 'Faith and Community' covers medieval religious houses and their remnants (Charterhouse, St John's Gate, St Bartholomew), 'Learning and Discovery' takes one to the Inns of Court, while 'Spires from the Ashes' not surprisingly deals with post 1666 reconstruction. It is more difficult to illustrate standing buildings relevant to the chapter on 'Finance and imperialism'. However, a walk past the Royal Exchange, the Bank of England and Change Alley, provides the opportunity for the reader to be introduced to subjects ranging from Jewish bankers, Italian merchants and Sir Thomas Gresham to global trade, coffee houses, the slave trade and its abolition.

– Bridget Cherry

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A note from your Treasurer

Please check your *Newsletter* for enclosures. If you have received a subscription invoice please remember to pay promptly. The due date is 6 January 2023. If you pay your subscription by standing order or have paid in advance already to cover 2023, there will be no invoice enclosed.

Existing UK based members can save money by setting up a standing order online because the annual membership fee reduces from £20 to just £18. The details you need are: SortCode: 090155 Account number: 70771900 Account name: London Topographical Soc Reg. Charity 271590 Payment Date: 6 January. Annually. Reference: please enter your membership number and surname, for example, 9999 W. Smith Payment Amount: 18.00 (eighteen pounds GBP)

If you are resident overseas, or need help with your payment, please contact me at topsoc.treasurer@gmail.com or at the address shown on the back cover. – Anne Ramon

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Each year we distribute roughly half of our annual publication(s) through volunteers who cover members in their own area, principally in inner and outer London. Last year some 40 members distributed nearly 600 volumes, saving many thousands of pounds in packing and postage, which can be put towards the Society's activities. Many thanks to each of you!

There are some clusters of members as listed in the following areas where we still post. If you live here or nearby and would consider offering to distribute the year's publication(s) in that area when they come out in the summer, then please contact Simon Morris (details on the rear cover). If you want to see what is involved we can send you the addresses for review, and there is no obligation to cover outlying or inconvenient addresses. We can normally deliver to volunteers in and adjacent to the London postal districts, but if further afield it would help if you could collect at the AGM.

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London East E4 (3), E13 (3);

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London South West SW5 (1); SW7 (4); SW16 (5); SW17 (3); SW18 (9); SW 19 (5); SW20 (5).

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The London Topographical Society was founded in 1880 for the study and appreciation of London. It is a registered charity (No. 271590) with around 1,260 members. The Society remains true to the vision of its founders by making available maps, plans and views illustrating the history, growth and topographical development of London at all periods, and by publishing research in the London Topographical Record. Details of all publications can be found on the Society's website: www.londontopsoc.org

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