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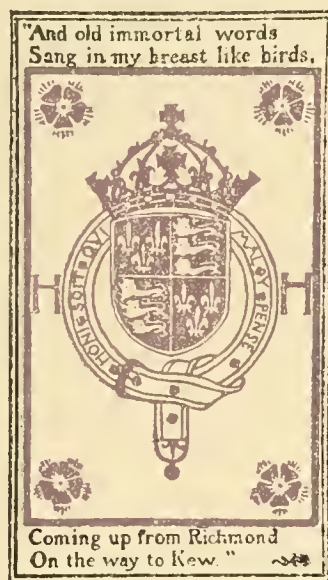


FRONTISPIECE  
THE OLD PALACE RICHMOND  
FROM THE COURTYARD



# ARCHITECTURAL REMAINS OF RICHMOND TWICKENHAM KEW PETERSHAM AND MORTLAKE

DRAWN IN LITHOGRAPHY BY THOMAS R. WAY  
WITH NOTES COMPILED BY FREDERIC CHAPMAN



LONDON AND NEW YORK  
JOHN LANE      A.D. MCM

Printed by  
Richard Folkard & Son,  
Devonshire Street, London, W.C.

## PREFACE

HAVING made nearly 100 Drawings in the four volumes of Reliques of Old London and its Suburbs, of what appeared to me to be the most picturesque of the old buildings and groups of houses left at the end of the Century in this vast city of ours, I have found the task so interesting, and the reception of the books both by the public and the press so kindly, that, to find similar subjects, I have naturally looked to that ring of great and growing cities which encircle London now, but are fast being drawn into its net of Suburbs. My friend Mr. Chapman suggested to me that the old Palace and Green at Richmond would make an excellent nucleus, and so we went over the ground, and the subjects for the present book were chosen. With Richmond, unfortunately, we seem to be a little late, as street improvements have been made of late years by which much of the old charm of the town has been lost. At Twickenham, too, a new main road is just opened, but still many charming groups of old houses remain, and it is to be

hoped they will not be improved off the face of the earth as small and incommodious. Petersham, which is perhaps the most aristocratic village in England, being almost entirely composed of a group of splendid early Georgian Mansions, should, one may reasonably expect, remain as it is for an indefinite time.

Amongst these drawings is one, the view from Richmond Terrace, which is not architectural (unless we may look upon the trees which form a screen to the subject as nature's architecture), but Richmond and its River View seem inseparable, and so it is included with the others.

There are probably many buildings with more interesting associations than some of those here drawn, but my selection is mainly based on the picturesque character of the subjects in addition to their antiquity. They have all been drawn directly from nature.

T. R. WAY.

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# ARCHITECTURAL REMAINS OF RICHMOND TWICKENHAM KEW MORTLAKE AND PETERSHAM

## RICHMOND

THE origin of the present name of the town is told in the note on the old palace. As to its earlier name, Shene, it is supposed by some to be a Saxon word signifying shining, or beautiful, and to have been bestowed on the place in recognition of its natural beauty.

In a Harleian manuscript, almost contemporary with Doomsday Book, the name is spelt Syene; and it has been suggested that the neighbouring convent of Syon, the predecessor of Syon House, may have acquired its name from its nearness to Syene rather than from the Mount Sion of the sacred city. It were perhaps equally plausible to suggest that the town, or village rather, was named Syene because the proximity of the hill brought the holy mountain continually before the mind of some devotee of remote days.

The early history of Richmond is the history of its connection with the royal family, and is therefore contained in the note on the old palace.

After the abandonment of the palace by the royal family, there is not much to be told until the kings of the house of Hanover took up their residence at Richmond Lodge, in the

Old Deer Park. But in speaking of this residence and its occupants it will be necessary to go back several generations.

Henry V. was burdened with the knowledge that his father had dethroned and caused the death of Richard II., and being a man of deeply religious temperament (the wild escapades of his youth notwithstanding), he resolved to found two religious houses wherein perpetual intercession should be made for his father's soul and that of the murdered king. The one was the Bridgetine nunnery of Syon, of which mention is made in the note on Twickenham Park, which faced the palace on the opposite side of the river; and the other a Carthusian establishment for forty monks, known as "The House of Jesus of Bethlehem at Sheen."

This latter monastery was of very considerable dimensions, and contained, according to Aubrey, a great hall, measuring 132 feet in length by 24 feet in width, a great quadrangle, 360 feet in length and 100 feet in width, cloisters 600 feet long and 9 feet high, and a total area of 3000 feet by 1305 feet.

In all monasteries of the Carthusian order each inmate had a separate small house, bordering on the great cloister, and comprising a living room, a sleeping room, a workshop, and a little oratory. Even the small garden attached to each of these "cells" was enclosed within its own walls.

It would be one of these houses, or cottages, that John Evelyn refers to on August 27th, 1678:—

"Din'd at Mr. Hen. Brouncker's at ye abbey of Sheene, formerly a monastery of Carthusians, there yet remaining one of their solitary cells with a crosse."

Presumably hall, church, cloisters had all vanished, leaving only the single cell; but some portion of the old buildings may have been incorporated in the house at which Evelyn dined, as he makes no mention of the great gateway of the Priory, which was not demolished till 1770.

Edward IV. and his Queen, with the Duke of Gloucester, afterwards Richard III., visited the Priory in 1472,

“to obtain 500 days’ pardon, this grace having been offered to all persons who had contributed to the repairs of the building.”

Perkin Warbeck sought and obtained shelter here in 1496 from the vengeance of Henry VII.

Stow records that the body of James IV. of Scotland was brought here after the battle of Flodden Field, and states that he saw it, wrapped in lead, in a lumber room in 1552.

In 1539 the Priory was suppressed by Henry VIII. and granted in the following year to the nobleman who afterwards became Duke of Somerset, and who so enriched himself at the general spoliation of the religious houses.

It is stated that the marriage of Robert Dudley, Earl of Leicester, with Amy Robsart took place here, in which case the Priory Church must have remained un mutilated for a considerable length of time. The house had been restored to religious uses for a brief period under Queen Mary.

In 1638 it was bestowed by Charles I. upon James, Duke of Lennox, for life. Lord Lisle had a lease of it upon the restoration of Charles II. He assigned it to John, Lord Bellasyse, and in 1666 it became the residence of Sir William Temple.

“My heart,” he writes in 1667, “is set on my little corner at Sheen, that while I keep it no other disappointments will be sensible to me. I am contriving this summer how a succession of cherries may be compassed from May to Michaelmas, and how the riches of Sheen vines may be improved by half-a-dozen sorts which are not known here.” Elsewhere he speaks of laying out a thousand pounds upon his garden.

William III. visited Sir William Temple at Sheen from time to time, but the great significance to Richmond of Sir William’s residence here is that with him was his secretary, Jonathan Swift, and that here began the strange romance between Swift and Hester Johnson, the true details of which have remained to this day one of the unelucidated mysteries of literary history. Richmond can boast a special relationship

to the famous *Journal to Stella*, since it was the outcome of an acquaintance begun in the town.

In the Old Deer Park, near the site of the Priory, was a house known as The Lodge, erected by John Colet, Dean of St. Paul's, who died there in 1519. Cardinal Wolsey occupied the house for a short time when his downfall had already begun, and Cardinal Pole lived in it for a couple of years.

In Queen Anne's reign it was granted to James, Duke of Ormond, and he pulled down Colet's building and erected a new mansion for his own occupation. After his impeachment his brother, the Earl of Arran, purchased it, and subsequently sold it to George II., then Prince of Wales. His Queen, Caroline of Anspach, had a strong partiality for the place, and spent a great deal of money on ornamenting the gardens with buildings and figures in her peculiar taste. There were "Merlin's Cave," "The Hermitage," "The Menagerie," "The Library," and so on, and a person who passed for a poet, by the name of Stephen Duck, was installed as librarian.

The Lodge, as rebuilt, seems from existing views of it to have been a particularly plain and severe building, hence possibly the Queen's gropings after the romantic and picturesque in the decoration of her grounds.

Here Sir Robert Walpole announced to the Prince of Wales the death, at Osnaburg, of his father, King George I. The scene is pourtrayed very vividly by Thackeray in *The Four Georges*, but his account appears to lose in accuracy what it gains in dramatic quality; and the main incident of the interview seems to have been the unpalatable instructions given by the new King to Sir Robert, "Go to Chiswick and take your directions from Sir Spencer Compton."

The King soon learned, however, that Sir Robert was a more valuable minister to him than Compton, and Sir Robert remained in power.

Richmond Lodge and Somerset House, with £100,000 a year, were apportioned to Queen Caroline by Parliament,

“just double,” Lord Hervey says, “what any Queen of England had ever had before.”

In connection with this house a glimpse of the unhappy relations between George II. and his son Frederick, Prince of Wales, is afforded us.

When Queen Caroline was in her last illness the King had the Lord Chancellor fetched to him *off the Bench*, to give his opinion as to the Prince of Wales' claims on Richmond Lodge as heir to his mother. It turned out that the King had a life interest, and he survived his son.

The Lodge was demolished about 1770, when George III., who had frequently resided there in the early years of his reign, converted the whole into a pasturage for cattle. A new residence on the site is said to have been begun by the King, but abandoned.

About the middle of the Old Deer Park is the Royal Observatory, erected 1768-9 by George III. from designs by Sir William Chambers.

Apart from those places concerning which separate notes are given, there is little to speak of in Richmond that is not modern and uninteresting. All that part of the town that is bounded by the Park on one side, the Hill on the second, and the Sheen Road on the third, is the growth of the last few years, and the same may be said of all the buildings in the main road towards Kew, and the various roads branching off from it.

The Sheen Road contains a few buildings interesting architecturally. At its extreme end towards Mortlake is King's Farm Lodge, preserving the memory of a farm of about 80 acres acquired by King George III., which he used to ride over from Kew to supervise and inspect. A house close by is known as the Manor House. Whether a subsidiary manor is attached to it or not, the available books of reference do not make clear. But that *the* Manor House of Richmond was the old Palace is evident from the gibe which the inhabit-

ants flung at Wolsey when he took up his quarters there after giving Hampton Court to the King—"Soe a butcher's dogge dothe lie in the Manor of Richmond"—alluding, of course, to his reputed parentage. The Palace, indeed, seems to have been known as the King's Manor of Shene, Richmond Court, and Richmond House, but only rarely as the Palace.

A portion of the Sheen Road near to the town was known until recent years as Marshgate, and one can but regret that a name with old associations should have been obliterated. Hereabouts is a pleasant old group of eighteenth century houses known as Spring Terrace; a fine old house called Marshgate House, with a handsome iron entrance gate of somewhat intricate workmanship; a huge seventeenth century red brick winged mansion, which has within the last few years been divided into three separate houses by partitioning off the wings from the centre block; and Lichfield House, a plain but dignified building, the residence for many years past of Mrs. John Maxwell, who by her maiden name, M. E. Braddon, is known as one of the most popular women novelists of the reign.

George Street, the "High" Street of the town, retains few interesting features, so much that was old having given place to "commanding business premises." Its tortuousness and narrowness remains, however. A good idea of the appearance of that part of the street called the Quadrant, before the modern buildings were erected, is to be gained from a view, in Mr. Chancellor's *History*, of the old omnibus office, where tickets for the journey to London used to be obtained, at one time for two shillings each, but later for a shilling.

Of old buildings in George Street, the only one that unmistakeably appears in Overton's 1710 view is that now occupied by Messrs. W. J. and A. Long, auctioneers and surveyors. The modern police station at the side of it has reduced it by the width of one whole gable end, but the Jacobean character of the remaining gable is unaltered, in despite of stucco.

There are a few quaint cottages surrounding the churchyard, and one or two nice old houses in Church Terrace, just beyond.

Richmond is the background of at least two famous scenes in fiction.

The first is in *The Heart of Midlothian*. Sir Walter Scott makes use of Queen Caroline's habitual residence at Richmond to stage here the famous interview between Jeanie Deans and the Queen, although he seems to have blundered about the position of the Queen's house, The Lodge, and placed it in the Park itself, instead of in the Old Deer Park.

The other is in *Pendennis*. Thackeray takes the whole family to Richmond after the recovery of Arthur from his illness in the Temple, and here Helen and the Major have their battle over the supposed delinquencies of the hero. We read too, "At Piccadilly, waiting for the Richmond omnibus, George [Warrington] fell in with Major Pendennis, bound in the same direction." He tells the Major how Fanny is finding consolation. Says the Major: "When I used to read *Télémaque* at school, *Calypto ne pouvait se consolait*, I used to say it was absurd. Absurd, by Gad, and so it is."

The bibliographer, noting that the preface to Browning's *Pauline* is dated from *Richmond*, 1832, might conclude that here was another literary connection with the old town, but the poet's son states that the name was only used as a blind to conceal the real place of origin of the volume.

Wordsworth wrote here his stanzas, "Remembrance of Collins, composed upon the Thames near Richmond."

The *Collected Poems* of Mr. William Watson contain some "Lines written in Richmond Park."

But the loveliest poem associated with the district is the unnamed one by Mr. W. E. Henley, in his volume, *A Book of Verses*, from which two detached fragments are quoted on the title-page of this book.








PLATE II.  
THE OLD PALACE  
FROM RICHMOND GREEN







## RICHMOND PALACE

THE first monarch to reside at Shene was Henry I., about the year 1125.

From his time, until the latter part of the reign of Edward I., no king seems to have lived there; but Edward I.'s negotiations with the Scottish nobles, after the death of William Wallace, were transacted at Shene.

Edward II. passed some time there, his grant of the Barony of Alnwick to the Percys being dated from Shene in 1310; and Edward III. had a great partiality for the place, and kept open house there. His death took place at Shene on the 21st of June, 1377, a few days after he had received there the commissioners from Calais, who came to treat for peace between England and France.

Richard II. used the palace as a summer residence, and great alterations and additions were made to it in his reign, Chaucer, the poet, being the Clerk of the Works. This king is said to have entertained thousands of persons daily, he and his queen each having three hundred servants.

At Shene Palace, on the 7th June, 1394, Richard II.'s Queen, Anne of Bohemia, died, and the King acquired in consequence such a distaste for the place that he ordered it to be dismantled and destroyed.

In a half-ruinous condition it remained till the time of Henry V., who had it rebuilt, and made it "*longe magnificentius quam in estatum pristinum.*"

Henry VI. and his Queen, Margaret of Anjou, resided here, and Edward IV. also. This latter king granted it for life to his Queen, Elizabeth Woodville.

Henry VII. added still further to the palace, and rendered it more sumptuous, and it became his chief residence.

In 1492 a grand tournament was held on the green outside the palace, and a combat between Sir James Parker and Hugh Vaughan resulted in the death of Parker.

The palace of Shene up to this time was probably only a large building, half fortress and half country-house, and moated. It would bear signs of its patchwork construction, a piece added here and there at the whim of the resident monarch for the time being. But nothing remains to give one an idea of its general appearance. In 1499 it was destroyed by fire.

Henry VII. immediately set about erecting the new palace, the general configuration of which is familiar to us from the numerous views that exist. The new building was completed in 1501, and from that date the place becomes known as Richmond instead of Shene, Henry conferring upon it the name of the town in Yorkshire from which he derived the title he bore before he ascended the throne.

A description of the palace at this time, from a manuscript written in 1503, printed in Grose and Astell's *Antiquarian Repertory*, is of extreme interest. The great hall had portraits of the sovereigns of England, including Henry himself, between the windows. The chapel was hung with arras and cloth of gold; its altar encrusted with gold and jewels; its walls painted with the effigies of royal saints. From the fragment that remains, one gathers that the general appearance, close at hand, must have been much the same as that of Hampton Court. But viewed from a little distance, the *tout ensemble* was singularly un-English. A perfect forest of turrets reared itself towards the river front, and the peculiar cupolas which surmounted them had, as Dr. Garnett remarks, a strong affinity to the Saracenic type of architecture. The close relations then existing between the courts of England and Spain may well have accounted for this. Of the views by Hollar, Wynyarde, and Vinckenboom, probably that of

Hollar gives the most vivid presentment of the river frontage. The view by Buck, 1737, only shows a trifle more of the building than the still remaining fragment west of the green. Overton's plan of the town, 1710, gives some idea of the ground plan of the buildings, although a number of them had then made way for buildings of the Queen Anne type.

Henry VII. established a library in the palace, and some items from his privy purse expenses show that he could be lavish in directions where his taste demanded expenditure. He pays "To a Frenshman for certain bokes, £56. 4s. *od.*" And again, "To a Frenshman for printed bokes, £10. 5s. *od.*" On another occasion, Quentin Paulet, the librarian, receives twenty pounds "for bokes."

The miscellaneous extracts from the expense books of Henry and his Queen, printed by Mr. Chancellor, are of the highest interest. There are numerous disbursements to explorers, and to those who brought rarities to the King, in his book; and to the bringers of delicacies for the table, or gay apparel in that of the Queen; but all showing a spirit quite contrary to that penuriousness which has been so closely associated with the name of the seventh Henry.

Here, during the interval between the death of her first husband, Prince Arthur, and her marriage with the second, Prince Henry, afterwards Henry VIII., Catharine of Arragon resided; and here, in 1509, Henry VII. died. His will, dated at Richmond, provides for his burial at Westminster in the new chapel he had built adjoining the Abbey, and orders the completion of it with funds he had provided for the purpose; and the Prior of the Charter House at Shene gets 500 marks for the use of the brotherhood.

Henry VIII. resided constantly at Richmond, and here he kept the first Christmas after his accession. And here, on New Year's Day, 1511, his Queen, Catherine of Arragon, gave birth to a son. On the life of this infant hung, perhaps, more than on that of any child born in or near Richmond up to our own days. His survival would, almost certainly, have

prevented the divorce of his parents, and altered the whole course of the English reformation. He died, however, in less than two months, and was buried at Westminster.

In 1523 the Emperor Charles V. visited Henry at Richmond, with an immense retinue; and in the same year Cardinal Wolsey, having completed and presented to Henry the palace of Hampton Court, Richmond Palace was assigned to Wolsey as a place of residence.

After Wolsey's death it was part of the provision bestowed upon Anne of Cleves when the king divorced her.

Edward VI. chose it as his permanent abode, but his physicians urged him to use Hampton Court instead.

Queen Mary was at Richmond when Wyatt's rebellion broke out, and here she spent three weeks of her honeymoon with Philip of Spain. She kept her sister Elizabeth a prisoner here for some time.

After her accession, Elizabeth constantly used Richmond as a residence. She received here the embassy from France with respect to her proposed marriage with the Duke of Anjou, and Eric IV., King of Sweden, was her guest here.

At Richmond the Queen received the Commissioners who came to urge the carrying out of the execution of Mary, Queen of Scots.

She retired here in 1603 in ill health, it having been thought the air of Richmond would prove beneficial to her; but she died at the palace shortly afterwards; and the last grand pageant connected with Richmond Palace was her funeral procession by water to Westminster.

James I. preferred Windsor, but his son, Prince Henry, made the palace his home, and here accumulated a fine collection of pictures, which was, when he died at an early age, from the effects of bathing in the river at Richmond, dispersed amongst other palaces of the king.

Three years the palace was deserted, and then Prince Charles came here to live, and also made a collection of pic-



tures; on his accession he almost discontinued his visits, preferring Windsor as his father had done.

The parliament ordered his son, Prince Charles, afterwards Charles II., to reside here in 1641, with Duppa, his tutor.

In 1649, at the death of the king, his collections here and elsewhere were sold; and it was at this date that the survey was made from which most is to be learned of the actual extent of the palace before it began to fall into decay. This survey is printed in full in Mr. Chancellor's *History*. The great hall was 100 feet long and 40 feet wide, the chapel 96 feet long and 40 feet wide. The round tower, called the Canted Tower, had 124 steps, and an open gallery, adjoining the Prince's garden was 200 feet long. The palace buildings altogether covered an area of about 10 acres.

It was sold by the parliament in 1650, and purchased by three gentlemen jointly, who in turn sold it to Sir Gregory Norton. Norton, having sat on the trial of the king and signed the death-warrant, had to surrender his purchase to the crown on the restoration of King Charles II., but escaped with his life.

It was subsequently given to the Queen Dowager for a residence, but she left it in 1665, and it was then almost entirely neglected.

The children of the Duke of York (James II.) were placed here under the charge of Lady Frances Villiers, their governess, and the Duke, after his accession, is said to have executed some repairs. But from that date the royal family practically ceased to have any connection with the palace.

By Mr. Scott's courtesy, the writer was allowed to see the portion of the palace which he occupies—that part facing the green. The insertion of eighteenth century windows has robbed the apartments of much of their air of antiquity. A vaulted passage from the entrance hall, the handsome main staircase, and the room over the archway, in which Queen Elizabeth's death is said to have taken place, are the chief points of interest.

The adjoining portion, facing the courtyard and forming a separate residence, is apparently the part referred to in a letter of Disraeli's, quoted by Dr. Garnett:—

*May 2, 1849.*

“I have been to see Metternich. He lives on Richmond Green, in the most charming house in the world, called the Old Palace—long library, gardens, everything worthy of him. I met there the Duchess of Cambridge and the Coloredos. I am enchanted with Richmond Green, which, strange to say, I don't recollect ever having visited before, often as I have been to Richmond. I should like to let my house and live there. It is still and sweet, charming alike in summer and winter.”

The part of the palace remaining is thus described in the survey of 1649:—

“The Wardrobe and other offices consist of three fayr Ranges of Building, embattled, and guttered with Lead, and tyled in the Roof, two stories high, lying round one fayr and spacious Court, 66 Yards long and 60 Yards broad, all paved, conteyning very many good Rooms and Lodgings both on the first and second storie, and divers garrets, and one fayr Payr of strong Gates, leaded, arched, and battled, with Stone overhead, leading into the said Court from the Green lying before Richmond House.”

Few objects are mentioned in the survey as remaining in the rooms or courtyards. One wonders what became of the eleven Statues in the sides of the Great Hall, and of the “fayr Case of Carved Work for a Payr of Organs” in the chapel. The “one very large Fountain of Lead” in the court, enclosed by the hall, chapel, and other buildings, is said to be the one preserved at Lord Windsor's seat, St. Ervans, in Glamorganshire.

## RICHMOND GREEN

THIS lies on the east side of the old palace, between it and the Old Deer Park. It has a curiously secluded air for a place so close to a main thoroughfare out of London, and even now retains, in the trees that border it, a rookery. The point of view selected by Mr. Way, known as "Greenside," is, the palace apart, the most picturesque remnant of the old stateliness of the green.

Maid of Honour Row, which flanks the palace, has greater dignity from the larger size of the houses and their uniformity. The flat Georgian fronts, the centering of the doorways, the lawns that separate them from the footpath, and the contemporary tall iron railings and gates, all add to the austere aloofness which is their main note.

In Greenside we have a diversity of elevation and of detail, a broken skyline, and an irregularity in the ground-line from one group standing out nearer to the roadway than another.

Several of the houses have elaborately-carved frames and copings to the doors.

In the view and plan of Richmond by Overton, conjecturally dated 1710, which hangs in the Free Library, a number of the houses still standing can be identified, and one, of decided Tudor type, which appears in the view, may possibly be that now known as Gothic House, disguised by a modern stucco front.

Immediately facing Greenside, on the site of the present Pembroke Villas, formerly stood a house which was, at one time, the residence of Sir Charles Hedges, Secretary of State under Queen Anne; then of Sir Matthew Decker, who added to it a large room for the entertainment of George I.; and

later still of Viscount Fitzwilliam, who formed here the collection of books and pictures which he bequeathed to the University of Cambridge, and which is now housed in the Fitzwilliam Museum in that city.

Amongst the treasures of the collection are original scores of works by Handel (Lord Fitzwilliam was mainly instrumental in founding the Handel Festivals), a number of beautifully illuminated manuscripts, and a small volume known as Queen Elizabeth's Virginal Book, written for her by Tallis, Giles Farnaby, William Byrd, Dr. Bull, and over twenty other composers.

The best known of the old views of Richmond Palace and Richmond Hill are engravings from paintings by Vincenboom in the Fitzwilliam Collection.

On the west side of the green, near the old palace, formerly stood a house of Observant Friars, of the order of St. Francis—the Little Brothers, or Friars Minor. It was founded in 1499 by Henry VII., and suppressed, according to Hollinshed and Stow, in 1534.

In the survey of 1649 a building adjoining the Palace is called "The Friars," and is described as containing "three rooms below styrs, and four handsome rooms above styrs." It was at that time used as a chandler's shop. A rare engraving shows that the Friary was a building of considerable extent, so that the part noticed in the 1649 survey must have been a mere fragment of the original establishment.

Friar's Lane, which leads from the west side of the green to the river, perpetuates the memory of this religious house, and a modern residence adjoining, once the property of the Marquis of Hertford, is still known as "The Old Friars."

At the north-west corner of the green, just where Old Palace Lane runs down to the river, formerly stood the old Richmond Theatre, built in 1765—6 for James Dance, for whom, on the occasion of the opening of the theatre, Garrick wrote a prologue. During its existence it had on its boards such actors as Garrick, Macready, Charles Young, Munden,

PLATE III.  
GREENSIDE  
RICHMOND GREEN





T.W.  
1900





Quick, Liston, Buckstone, Charles Mathews, Edmund and Charles Kean, Mrs. Siddons, Miss Foote, Madame Vestris, Mrs. Jordan, and Helen Faucit (Lady Martin) who made her *début* here.

In 1833 Edmund Kean died in the old house which adjoined the theatre, and which was, with it, demolished a few years since. He was buried in the parish churchyard, and on the wall of the church, near the tower, is a monument to his memory, on which is sculptured a medallion portrait of the great actor.

At the foot of a play-bill, dated June 29, 1792, announcing the fifth night of Mr. Quick's engagement as "Scrub" in *The Beaux' Stratagem*, is the following note:—

"In consequence of many reports of Robberies said to have been Committed, the Manager has provided *a well arm'd PATROL of Eight Men*, who, together with Others from the *Public Office*, will constantly attend, *on Play Nights*, on the several Roads leading to *Richmond*."

So attendance at the little old theatre was in those days accompanied by perils that do not threaten the visitors to its modern successor on the Little Green.

Facing the Little Green, on the site where now stands a large modern house of uninteresting character, appears, in the 1710 view, a fine Elizabethan mansion, labelled Esq. Michill's. Other houses of architectural importance are shown in this view, both on the Little Green and on the east side of the Green itself, but those at present standing are all of comparatively modern construction, as are those on the north side.

At the corner of Duke Street, where now the Gas Offices stand, was formerly a school of some repute, kept by the Rev. Charles Delafosse. His most notable pupil was Richard Francis Burton, afterwards Sir Richard, the famous scholar and traveller, and one of the heroic figures of the Victorian age. Whilst at the school he and his brother lived in one of the houses in Maid of Honour Row.



## THE PARISH CHURCH, RICHMOND

THE first notice of the existence of a church at Richmond occurs in the year 1339, at which time there was a "Chapel at Schene."

In the MS. book of expenses of Henry VII. there appears this entry:—"*Item.* Given to ye Parish Clerke of Richmonde, towards ye building of his new Church, £5.

The Princess Margaret, eldest daughter of Henry VII. and Elizabeth of York, was formally betrothed to King James IV. of Scotland in January, 1502, in the Chapel at Shene, but this was almost undoubtedly the private chapel attached to the Palace.

Of the original building but a very small portion remains. The tower is probably the oldest fragment, and it has been so groomed in restoration as to lose most of its appearance of antiquity. It is of stone and flint.

The chancel is evidently of Tudor date, and was probably part of the edifice towards the cost of which Henry VII. contributed £5. It is of red brick, with the black brick diaper, characteristic of the period, still plainly discernible.

The church is said to have been "enlarged and much improved" in 1750, and it was doubtless at this date that the old nave and aisles disappeared to make way for the somewhat dreary looking block of buildings which now extends between the tower and the chancel.

A steeple is spoken of in 1630, and again in 1701, but no view exists in which any superstructure to the tower is shown.

The church and churchyard are full of interesting monuments; in the church may be noted the following:—

One, dating from about 1574, to the memory of Mr. Robert Cotton, "Officer of the Remooving Wardroppe of Bedds unto Queen Marie."

Memorials to Sir George Wright (1623) and his wife (1631), that to the lady having figures of herself, the knight, three sons, and four daughters upon it.

One to "Ladye Margaret Chudleigh, daughter of Sir William Courtney, of Powderham," 1628.

One to "Masywrite, ye vertuous wife of Thomas Jay, Esq., in these unhappy warres his Majesties Comissary General for provisions for all his Armyes of horse," 1646.

Three to the memory of the Rev. George Wakefield, 1776, the Rev. Gilbert Wakefield, 1801, and the Rev. Thomas Wakefield, 1806. Thomas Wakefield held the living of Richmond for thirty years, but his brother Gilbert is the better known of the two.

One to Henry, Viscount Brouncker, cofferer to King Charles II., 1687. Viscount Brouncker's brother William was the first president of the Royal Society.

To Mrs. Mary Ann Yates, the celebrated tragic actress, and to Lady Diana Beauclerk, the friend of Horace Walpole and Dr. Johnson, there are also memorials.

In the churchyard the most notable memorial is that to Dr. John Moore, who died at Richmond in 1802. He was known in his day as a writer of some repute, but it is of more interest nowadays to record that he was the father of the celebrated Sir John Moore, whose burial in Spain, during the Peninsular War, is the subject of one of the best known of modern English poems.

In the churchyard were also laid to rest, in 1748, the remains of James Thomson, the poet of *The Seasons*, to whose memory a brass tablet, with an inscription, was erected in 1792 by the Earl of Buchan.

Thomson resided in a cottage in the Kew Foot Road,




PLATE IV.  
THE PARISH CHURCH  
RICHMOND









which successive additions expanded into a spacious house. It was eventually still further enlarged and converted into a hospital for Richmond.

The poet's rooms were for a long time shown to visitors, with one or two articles of furniture which he had used habitually; and a small summer house in the garden had an inscription placed above it by Mrs. Boscawen, who subsequently occupied the house: "Here Thomson sung the Seasons and their change."

Thomson was often visited here by Pope and other notabilities, including Quin, the actor, concerning whom it is recorded that the poet's housekeeper objected to his visits on the ground that he encouraged her master to drink.

The most interesting entry in the parish register is that recording the baptism, on March 20th, 1680—1, of Hester, daughter of Edward Johnson, the lady who was afterwards, under the name of "Stella," to be immortalized by Dean Swift.

The church is dedicated to St. Mary Magdalene.



## RICHMOND BRIDGE

THIS bridge, the demolition of which has been threatened for some time past, was begun in 1774, the first stone being laid by the Hon. Henry Hobart, and was completed and opened for public use in December, 1777. It consists of five arches, which span the river to the extent of about 300 feet, and there are several smaller ones at either end to make the approaches less precipitous. As it is, it is not an easy bridge for vehicular traffic. The centre arch is twenty-five feet high by sixty feet wide. The whole is built of stone, and the architects were Messrs. Paine and Couse. If with Maurice, the author of the long descriptive poem on Richmond, one cannot say

“There Attic elegance and strength unite,”

one may at least say

“And fair proportion’s charms the eyes delight.”

The bridge is extremely graceful, the outline of the parapet broken by the semicircular bays; and one cannot help wishing, as one did about Kew Bridge, which has disappeared since Mr. Way published his drawing of it last year, that it might be left standing for foot passengers, and its successor for the heavier traffic erected on another site.

The bridge replaced a ferry which had existed for upwards of three centuries on that spot, and in the books of expenses of Henry VIII. and the Princess Mary there are frequent entries of payments for ferriage at Richmond.

Three sites were proposed for the bridge when its erection was being discussed. One was at the end of Water

Lane, and so in a direct line with George Street, the main thoroughfare of the town ; one at Heron Court ; and the third the place in which it actually stands.

The bridge cost £26,000, most of which was raised on Tontine shares. In 1859 the last survivor of the original tontine having died, the bridge was declared open toll free.

The old toll-houses were subsequently removed, but an engraving exists of the bridge, looking across to Twickenham, in which they appear.

In the Richmond Free Library is preserved one of the old leather satchels for money used by a toll keeper.

The ironwork of the lamps, etc., until recent years, harmonized perfectly with the structure, but some modern lamps have been added which have nothing of the elegance of the older work, and which strike a jarring note.

On the Twickenham shore, flanking the piece of the bridge that carries it on to the level of the main road, is a magnificent row of poplars, which is a prominent feature of the landscape from whatever standpoint regarded. It is to be hoped that, whatever be the fate of the bridge, these poplars may be spared, more especially as the rural character of the road a little further beyond the bridge has already been dissipated by the erection of a row of shops.

The bridge appears in one of Turner's pictures, and the ferry that preceded it in a picture by Marco Ricci, which is reproduced in Dr. Garnett's monograph.

PLATE V.  
THE BRIDGE  
RICHMOND









## THE TRUMPETING HOUSE

PASSING from the Green through the gateway of the old Palace into the courtyard, this house is seen in the further left-hand corner. It is designated "The Old Palace" also, and of course occupies a part of the site of the demolished buildings of Tudor times.

The name of The Trumpeting House is supposed to have been given to it on account of two life-sized statues in stone which formerly stood on either side of the doorway, and are now stored in the cellars of the house. They are described as "the figures of two boys in servitors' dresses, blowing trumpets," but the trumpets appear to have become detached (from the drawing of the statues which appears in Mr. Chancellor's *History of Richmond*) before the figures were removed from their original stations.

From the courtyard the house has no particular claim to attention, but its front, which appears in Mr. Way's drawing, seen from Cholmondeley Walk, just opposite Twickenham Park, is stately and impressive. It is of red brick, which time has mellowed, with stone dressings, a singularly harmonious green slate roof, and an immense portico supported by stone columns. The effect produced by the whole is more commonly seen in America than in England. Many of the handsome old country houses of the colonial period have very similar elevations, and the taste for them has of late years revived to such an extent that modern houses are being erected of the same character.

The Trumpeting House was built by a Mr. Hill, brother of the celebrated Abigail Hill, afterwards Mrs. Masham, who was constantly intriguing against Sarah Jennings, first Duchess

of Marlborough, for the main influence in the government of Queen Anne.

It is curious that a connection of one of Queen Anne's favourites should have obtained a grant of the site, as in her younger days the Queen herself wished to acquire the building which then stood there for a residence, but owing to the existence of an unexpired lease was deterred from carrying out her project.

The grounds, which are of about three acres in extent, are handsomely wooded, and amongst other trees are a fine cedar of Lebanon and some ancient yews.

Facing the river, a garden house, or tea house, is constructed out of a fragment of the old Palace, and behind it is an old archway, with an iron gate finely wrought in a design of roses, etc., and probably dating from the time of Henry VII.

Between The Trumpeting House and Old Palace Lane stands Asgill House, built by Sir Robert Taylor, a distinguished architect of the period, for Sir Charles Asgill, Lord Mayor of London in 1758. The house is built of stone, and in *Vitruvius Britannicus*, where an engraving of it in its original state appears; it is described as "of the Tuscan order, after a design by Palladio, remarkable for its chaste and simple elegance."

Between The Trumpeting House and Friar's Lane stands the house known as Queensberry House. The present building dates only from 1831, but it superseded a residence nearer the river (of which a few arches remain in the grounds), which was erected in 1708, or thereabouts, by the Earl of Cholmondeley, from which personage this piece of the river-front acquired its name of Cholmondeley Walk.

From the Earl of Cholmondeley it passed through various hands, and eventually into those of the Duke of Queensberry, popularly known as "Old Q." He transferred here from his Amesbury seat all his pictures and furniture, and entertained there the witty George Selwyn, who was almost domesticated

PLATE VI.  
THE TRUMPETING HOUSE  
RICHMOND





W. H. R. 1890



in the house, Horace Walpole, the Duke of Clarence (afterwards William IV.), the Prince of Wales (afterwards George IV.), and Mrs. Fitzherbert, with innumerable other notable people.

It was here that, surveying the river from his windows, he made the petulant answer, that has been so often quoted, to the praises bestowed on the Thames by his friends, "What is there to make so much of in the Thames? I am quite weary of it; there it goes, flow, flow, flow, always the same!"

Among the art treasures of the Duke was the tapestry which had decorated the Court of Chancery during the Chancellorship of the great Lord Clarendon.





## THE RED LION INN

**T**HIS inn is the most notable building in Red Lion Street, a thoroughfare running south of the churchyard to Hill Street. From Overton's view (about 1710), Red Lion Street appears to have been almost as much used for traffic, at one time, as George Street. The view shows horsemen and carriages, approaching from "the road from Clapham," and diverging at the point in the Marsh Gate, whence either George Street or Red Lion Street could be reached, in the direction of the latter. This seems to show that Red Lion Street was a recognized approach to the Ferry. It was undoubtedly more direct, but one marvels, passing through it nowadays, that so narrow a road should have been chosen when a wider one offered itself.

Going riverwards, a little after one has passed the churchyard, the Red Lion stands back on the left of the street.

It is, as Mr. Way's drawing shows, a building of some antiquity, with its weather-boarded front, red tiled roof, dormer window, massive chimney stack, and its sign-post on the edge of the causeway.

But the legend inscribed between the windows, that it was established in the year of grace 1520, is a specious one.

A Red Lion Inn probably was established in that year, but the year in which the license was transferred to the present building, though it is not precisely known, is conjectured to have been no longer ago than 1755.

Prior to that date the inn, which, judging from Overton's view, must have been one of the most, if not the most impor-

tant in the town, occupied the site facing George Street and Hill Street, on which are now erected numbers 1, 2, 3, 4, and 5, George Street, with, of course, a frontage to the present Red Lion Street in the rear.

From Overton's view one gathers that it was in the Tudor style of architecture, probably of red brick with stone dressings. A handsome pointed arch, which opens from the George Street front, probably led to the regulation inn-yard in which the accommodation for horses and carriages was provided. Two large timber "gallows," with swinging signs suspended, crossed Hill Street outside the inn.

It is the handsomest building in this part of the town which is shown in Overton's view, and one can only sigh as one looks at its modern successors.

Behind the present No. 4, George Street, says Mr. Chancellor in 1894, the kitchen of the inn, with its ample fire-place, is still to be seen.

In the *Evening Post* of February 28, 1736, appears this advertisement:—

"Notice is hereby given that the old Red Lion Inn at Richmond in Surrey, kept by Henry Fudger, Peruke Maker of that Place is now opened, where Gentlemen, Ladies, and others will be entertained in the best manner."

In 1638, William Crowne was here created Rouge Dragon Pursuivant of Arms in Ordinary, and Mr. Dugdale was made Blanch Lyon Pursuivant at the same time. The ceremony, which is fully described, from an authentic source, in Mr. Chancellor's *History of Richmond*, took place before the Earl Marshall as President, in the presence of Sir John Borow, Garter King of Arms; Sir William Le Neve, Clarencieux King of Arms; and Sir Henry St. George, Norroy King of Arms; and the York, Richmond, and Chester Heralds.

It included a great number of obeisances, but the main ceremony incident to the investiture seems to have been the pouring by the Earl Marshall of a bowl of wine over the head of each of the newly-created Pursuivants in turn.

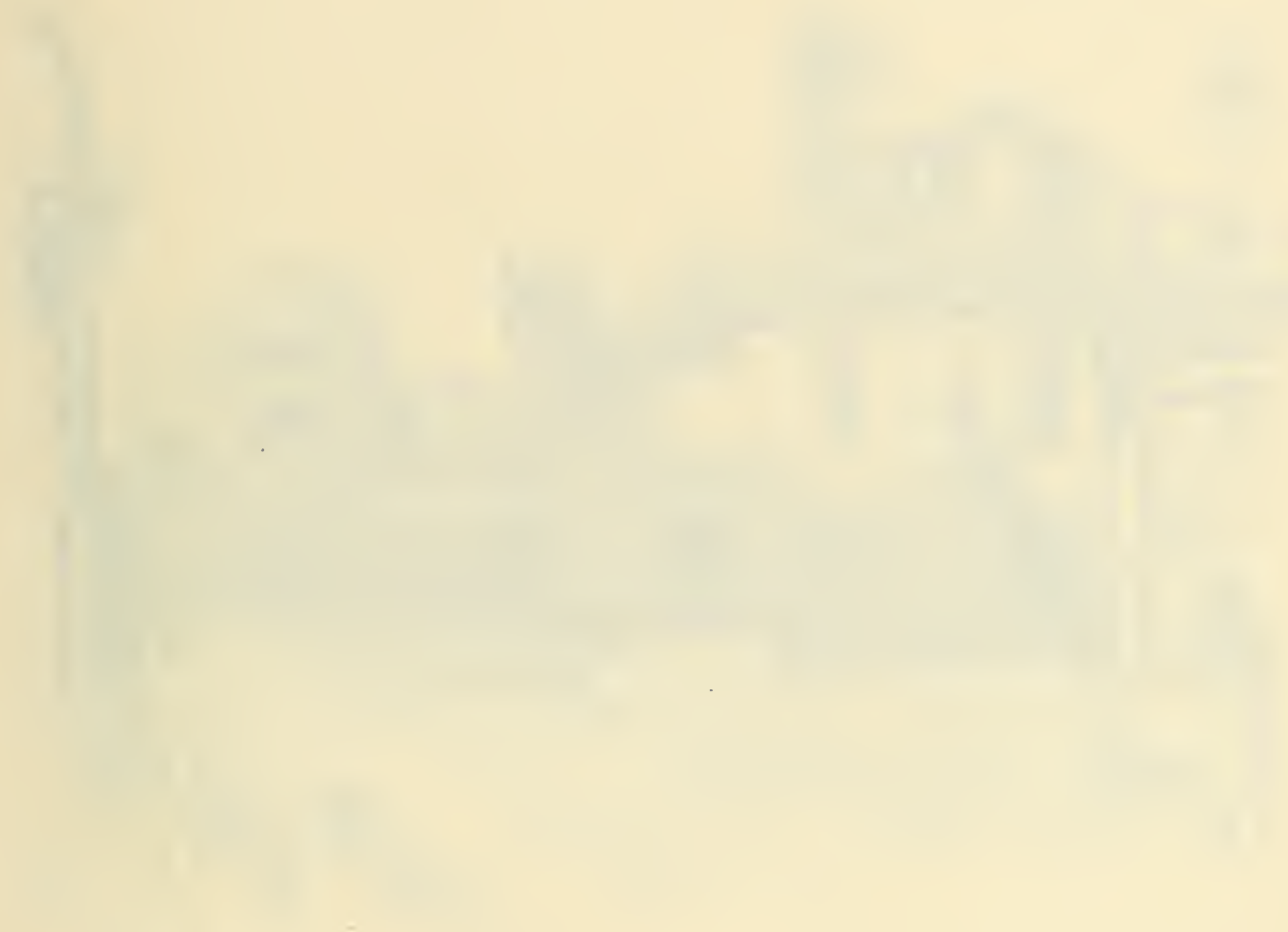


PLATE VII.  
THE RED LION INN  
RICHMOND

THE  
LIFE OF  
SAMUEL JOHNSON  
BY  
JAMES BOSWELL  
IN TWO VOLUMES  
THE SECOND VOLUME  
LONDON  
PRINTED BY A. MILLAR, IN THE STRAND  
1791

Printed by A. Millar, in the Strand





There must have been some idea akin to baptism in this procedure, because the wine was poured on the head as the Earl Marshall pronounced the word *Creamus*, and gave the new Pursuivant his heraldic name.





## RICHMOND ALMSHOUSES

THE Almshouses shown in Mr. Way's drawing are those in the Sheen Road erected in 1757 at the expense of the Misses Houblon, who resided at Ellerker House, Richmond Hill.

The only noticeable feature of the group of buildings is the iron entrance-gate, which forms so important a part of Mr. Way's view.

Richmond is rich in foundations of this character, but they are either of a date which deprives them of any architectural interest, or, when of older foundation, the original buildings have been demolished to make way for more recent ones.

In the Vineyard opposite the Catholic Church are the almshouses originally erected in 1695 by Humphrey Michel, who died in 1696, aged 84. In 1810, these, having become dilapidated, were rebuilt at an expense of about £3000. Six additional houses were erected in 1858.

Near to Michel's almshouses are those founded in 1661 by Brian Duppa, afterwards Bishop of Winchester, who superintended the education, at Richmond Palace, of Prince Charles, afterwards Charles II. The endowment is derived from a farm at Shepperton. The inmates have assigned to them on Christmas Eve a fine barn-door fowl and a pound of bacon, and are allowed £1. 15s. monthly. Over the entrance are these words: "*Deo et Carolo, Votiva Tabula.* I will pay the vows which I made to God in my trouble"—an inscription which, though combining the devotion to God and King which characterized the Royalist of those times, must yet yield the palm for simplicity and directness to one which

appears on the front of the almshouses erected at the back of Silver Hall, Isleworth, a mile or two away, in 1664, by Sir Thomas Ingram, Kt., Chancellor of the Duchy of Lancaster, the tablet on which bears merely the words, "*Ex Dono Dei Deo.*"

Bishop Duppa must have enjoyed the confidence and affection of his king to the fullest, for Charles II. visited him at Richmond on March 22nd, 1662, a few hours before his death.

Adjoining the Duppa Almshouses are those founded in 1600 by Sir George Wright, commonly known as Queen Elizabeth's Almshouses, doubtless because of the Royal Arms sculptured in the stone work.

The original site of these almshouses was in the Lower Road adjoining Camborne House, but they were removed to their present position in 1767, and rebuilt by subscription on a plot of ground given by a Mr. William Turner.

Another group of almshouses, of more recent foundation, is that known as Hickey's, in the Sheen Road, some distance beyond the Houblon Almshouses depicted in the drawing, and on the opposite side of the road. The existing buildings date only from 1834, but the charity was founded in 1727.

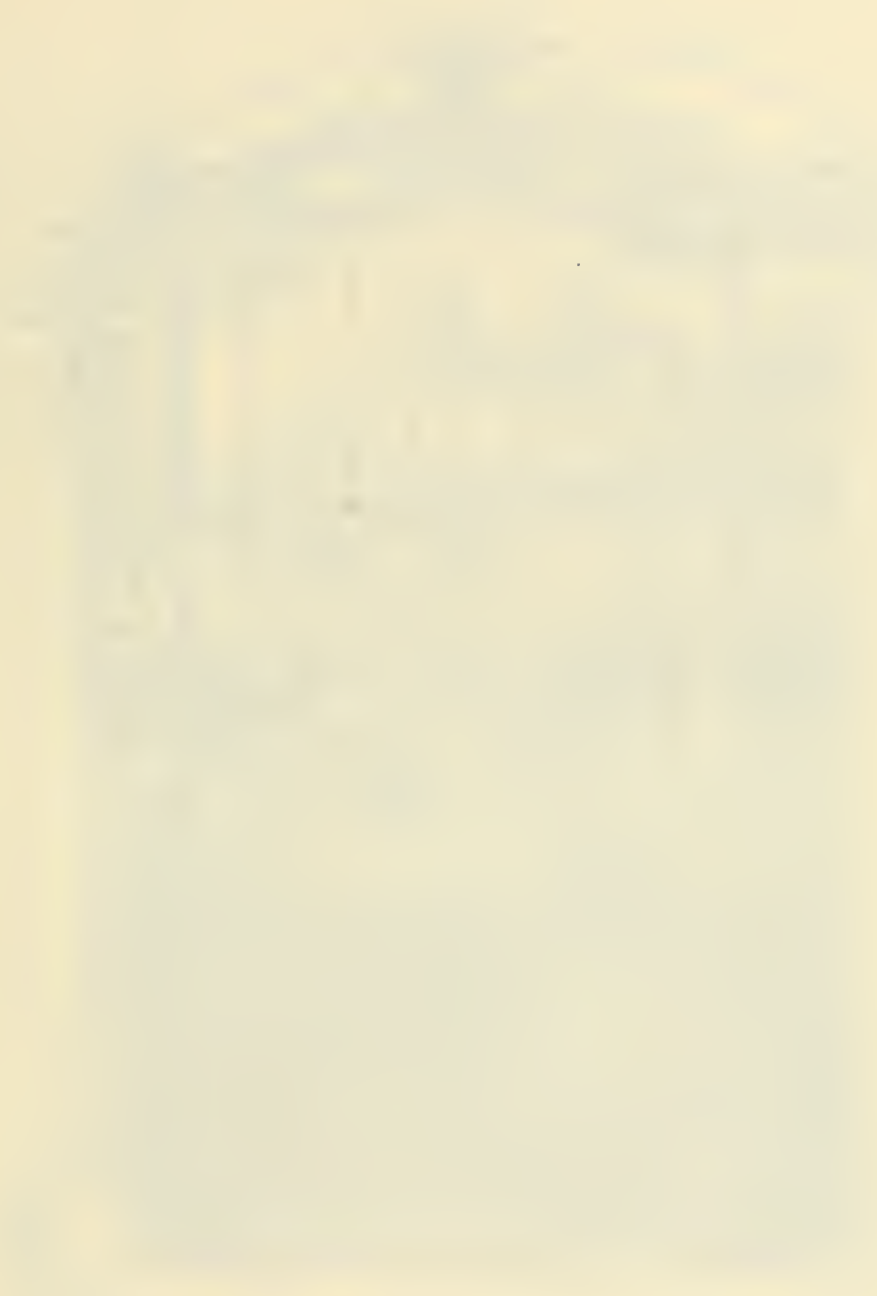
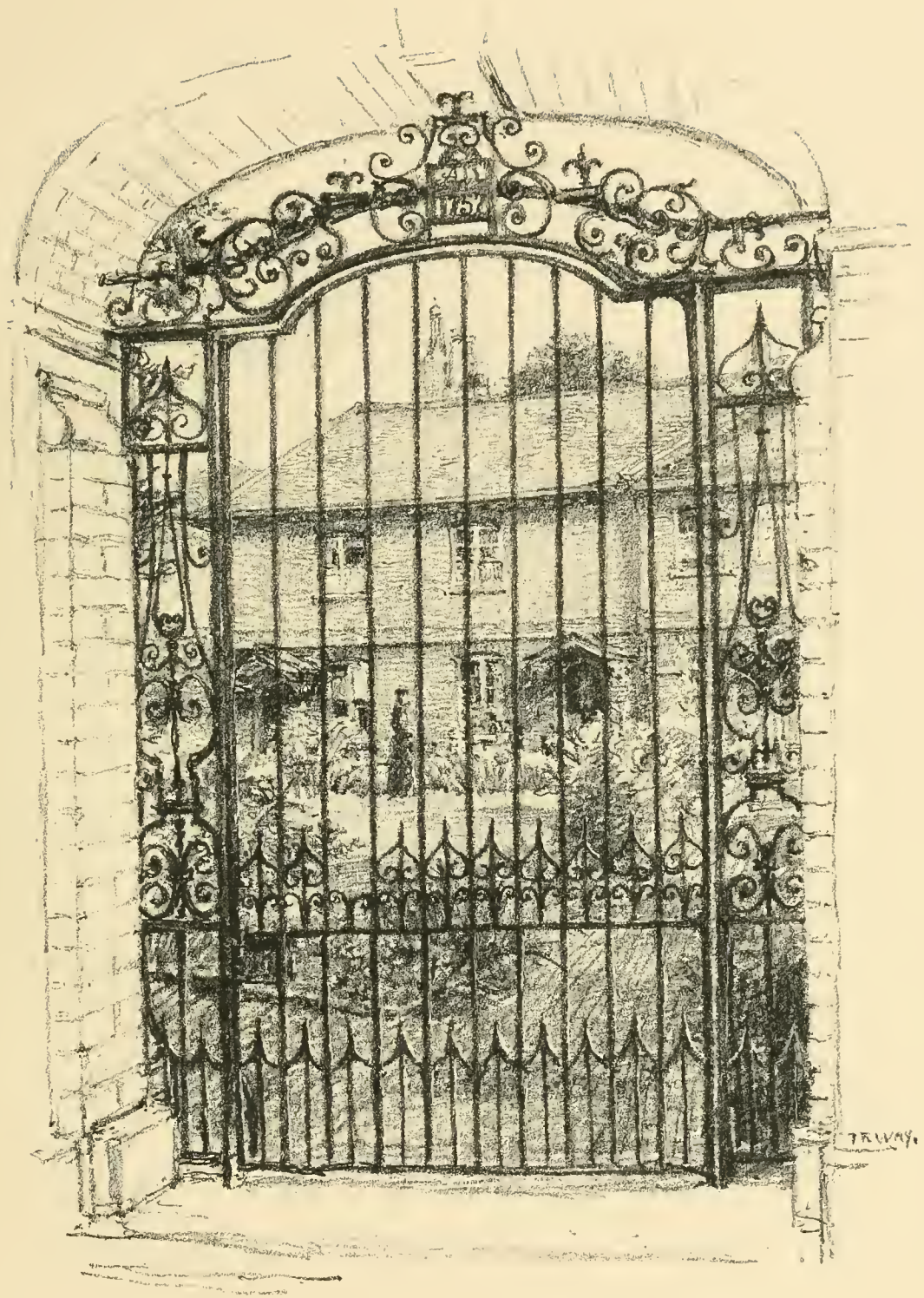


PLATE VIII.  
THE HOUBLON ALMSHOUSES  
IN SHEEN ROAD RICHMOND







## RICHMOND HILL

THIS thoroughfare, which, for all practical purposes, may be said to run from the end of George Street to the gates of Richmond Park, is best known to the world at the part known as The Terrace.

From this point the prospect is one of unsurpassed beauty, with its wealth of woodland lighted up by the long sinuous line of the Thames. If we cannot, with Thomson, talk of a "*boundless* landscape," Harrow and Windsor can both be seen under favourable atmospheric conditions.

Mr. Way's drawing was made before the trees had begun to put on their spring dress, and is the only view from the Hill known to me which is not a leafy one.

Turner painted of it a picture which he exhibited in 1819.

Sir Joshua Reynolds, too, painted it; one of his few landscapes. Sir Joshua's picture was sold in 1821 with Lady Thomand's collection, and purchased by Samuel Rogers, the banker-poet, for 155 guineas. At the sale of Rogers' collection in 1856, its value, to a dealer, had risen to 430 guineas.

Hofland painted several pictures of the view, the most notable being now in the Hall of the Grocers' Company. Amongst other artists who have depicted it, have been P. de Wint and G. Barrett.

The place exercised a wonderful fascination, too, upon others, besides artists.

Vancouver, the circumnavigator, who now lies buried in Petersham Churchyard, said: "In all my travels, I never clapt eyes on a more beautiful spot than this. Here would I live, and here would I die!"

Byron, familiar with Italy and Greece, pronounced it "Ambrosial."

And Lady Mary Wortley Montagu, writing to her sister in 1723, says: "Except in the Elysian shades of Richmond, there's no such thing as love and pleasure."

The wooded character of the scenery is, however, of quite modern development.

In a view by Hollar, dated 1638, from about the site of the present *Star and Garter*, the palace stands out as plainly as if it were only a couple of fields off; there are practically no trees to screen it. And the same may be said of Grignon's eighteenth century engraving.

Close to the Park Gates is the famous hotel *The Star and Garter*, one of the most celebrated in the United Kingdom. From humble beginnings in 1738, when the first inn on the site was built—an interesting drawing by the antiquary Grose is preserved in the British Museum—it has attained its present palatial proportions. Viewed from the Twickenham side, it rises out of the wooded slope of Petersham Common somewhat after the fashion of a German castle; but its catering is more satisfactory than its architecture.

A few yards down the Queen's Road, just opposite, is an inn known as *The Lass of Richmond Hill*. The song, with its refrain,

I'd crowns resign to call her mine,  
Sweet lass of Richmond Hill,

is known far and wide; but the mystery attaching to the authorship has never been satisfactorily settled. One thing is certain: the pretty ballad was never written, as some have stated, by King George III. Many writers aver that it was at Richmond in Yorkshire, and not at the Thames-side Richmond, that the Lass of the Ballad lived.

The next house below the *Star and Garter*, on the same side of the hill, is Wick House, built for Sir Joshua Reynolds by Sir William Chambers. It was a singularly unadorned and unattractive house for a great artist. The carcass of the





PLATE IX.  
VIEW FROM THE TERRACE GARDENS  
RICHMOND

*[Faint, illegible text, possibly bleed-through from the reverse side of the page]*



T.R. King



building remains, but has been so entirely encased in stucco that it has little resemblance to the original edifice. It is stated that Turner was influenced in his choice of a site for his house at Twickenham by the fact that he would see Sir Joshua Reynolds' house from his windows.

The Queen's Hotel, a little below the Queen's Road, was formerly known as Mansfield House, and was the property of the Countess of Mansfield. Subsequently Mrs. Berthon Preston resided here, and here was brought Gibson's celebrated statue, "The Tinted Venus," which she purchased at the Great Exhibition of 1862.

At Downe House (opposite the Terrace), afterwards subdivided into three separate residences, Richard Brinsley Sheridan, the dramatist, lived.

Lansdowne House, formerly a residence of the Marquis Wellesley, and later of the Prince de Joinville, stood in the gardens adjoining the Terrace. The estate was purchased in 1869 by the Duke of Buccleuch, who demolished the mansion, and added the grounds to his own, immediately below. When, in 1886, the Duke of Buccleuch parted with his Richmond property to Sir J. Whittaker Ellis, these grounds were, through the public spirit of certain of the residents, and of the new owner, secured for the town, and opened to the public, thus averting the disastrous "building operations," which would have always remained a possibility whilst the land continued in private hands. They are now known as "The Terrace Gardens."

Friar Stile Road (at the lower end of the Terrace), a pleasant preservation of old nomenclature, may possibly enshrine the sole memory of some unrecorded religious establishment.

Just below the Terrace Gardens is Cardigan House, once the residence of the Earl of Cardigan. On this site, in 1689, a medicinal spring was discovered, and here the *Richmond Wells* were opened in 1696. In the *Post Boy*, July 11, 1696, appeared this advertisement :—

"At Richmond New Wells, a Concert of Music, both vocal and instrumental, will be performed on Monday next, at noon, by the principal bands and the best voices. Composed new for the day by Mr. Franks. The songs will be printed and sold there."

The Wells appear to have reached the height of their popularity in 1750, then to have decreased in public favour. In 1775 the property was bought and the Wells closed by the Misses Houblon, residents at Ellerker House opposite, who found the mixed gatherings at the Wells disturbing to their quietude.

The Vineyard, which branches townwards towards the bottom of the Hill, points to a day when it was not thought impossible to produce home-grown wine that should be worth drinking. At Prospect Lodge, in this road, died, in 1865, William Harvey, a pupil of Bewick, born at Newcastle in 1796.

Ormond Road, or Row, still lower down and nearly opposite the Bridge, is a row of eighteenth-century houses, similar to those pictured and described elsewhere in this book. Its name is all that remains to recall the connection with Richmond, until his impeachment, in 1715, of the Duke of Ormond.

Here, in 1841, lived T. C. Hofland, the painter, and his wife, Barbara Hofland. Hofland was a great angler, and the facilities for fishing probably attracted him to Richmond. He wrote, in 1839, "Thirty years ago at Mortlake, and between Isleworth and Richmond, I have seen from ten to twenty salmon taken at a draught." Mrs. Hofland was a popular writer of tales, and her story, *The Son of a Genius*, still has its admirers,

Theophilus and Colley Cibber had a theatre close by, on the Hill, which in 1756, no license being obtainable, was advertized as a "Cephalic Snuff Warehouse," where, having presumably made your purchase of snuff, you were admitted "without hire, gain, or reward," to public rehearsals of the pupils of the "histrionic academy."

Heron (formerly Herring) Court, just below the Bridge, was formerly the site of the Royal Hotel. It is a beautiful little nook, standing aloof from the heavy traffic of the thoroughfare, and its handsome houses have a frontage to the river.

A little below, the new municipal buildings have superseded the old Castle Hotel, the assembly rooms of which often received as fashionable a crowd as those of Bath.

Between the new Castle Hotel and Water Lane is the famous "Maid of Honour" shop, where the cheesecake so-called has been sold for over a century; and at the corner of King Street (once known as Furbelow Street) and Water Lane are the buildings of the once famous *Feathers* Inn. The assembly room and other apartments, including the original staircase, are still in existence, and form part of the extensive premises in the rear of 1 and 2, King Street.





## WHITE LODGE

THIS house stands in Richmond Park between the Sheen Gate and the Robin Hood Gate, on a slight elevation and with wooded surroundings.

When George II., about 1728, made over the old Lodge to Sir Robert Walpole, the White Lodge was built. His Queen, Caroline, frequently lived here, and subsequently their daughter, the Princess Amelia.

The Princess, as Ranger of Richmond Park, claimed the right to exclude from the Park everyone who was unprovided with a ticket of admission, and it was owing to the strenuous exertions of John Lewis, a brewer of Richmond, who brought an action at law against the Princess, in which her claims were disallowed, that the public rights of way in Richmond Park were established.

The Princess, disgusted at the result of the trial, resigned her rangership, and in 1762 Lord Bute succeeded her. The house is said to have fallen into decay at this time, but the decay must have been more decorative than structural, for in 1767 the wings were added.

George III. improved it considerably when he bestowed it upon a favourite minister, Addington, afterwards Lord Sidmouth. A view of the house at this time, reproduced in Dr. Garnett's *Richmond-on-Thames*, shows the house surrounded by a formal garden.

Pitt visited Addington here for the last time in 1805.

But the most notable of Lord Sidmouth's visitors at the White Lodge was Nelson, a letter of whose, accepting the invitation, is extant. His visit took place six weeks before

the battle of Trafalgar, and on a table still preserved he drew, with wine, the plan by which he proposed to break the enemy's line, as in the event he actually did.

Her Majesty the Queen resided in retirement at the White Lodge for about three weeks, subsequently to the death of her mother, the Duchess of Kent ; and the Prince of Wales occupied the house for a short time before his marriage. The contents of the house were purchased by Her Majesty after the death of her aunt, the Duchess of Gloucester, who had resided there.

For some years it was the residence of the Duke and Duchess of Teck, and it is owing to their occupancy that the White Lodge has become so familiar a name in the district. From this centre, until her sudden and lamented death, the Princess Mary, as she was commonly called by the older inhabitants of Richmond and Kew, who had been accustomed to see her among them from her childhood onwards, directed all the numerous charitable and philanthropic movements with which she was connected. Here she died, and from here her body was borne to Windsor for interment in the royal vaults.

But the greatest event in the history of the White Lodge took place on June 23rd, 1894, when Prince Edward of York was born whilst the Duchess of York was staying there on a visit to her mother.

As Dr. Garnett remarks, in former times the Prince would have been known, from the place of his birth, as Edward of Richmond, in the same way that the fifth Henry was Harry of Monmouth.

The Park owes its existence to Charles I. Prior to about 1634 it was an extensive tract, partly waste, known as Shene Chase. Charles, who seems to have cared little for Richmond as a residence, showed an extraordinary tenacity of purpose in carrying out his design, once he had entered upon it, of enclosing this tract as a royal hunting ground. He surrounded it with a wall, and it appears, from petitions which still exist, that the rights of private owners were some-

PLATE X.  
THE WHITE LODGE  
RICHMOND

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10000 10000 10000





what unceremoniously overridden by the king in his determination to form the park. Compensation was made, but it seems to have been in some cases very inadequate.

The Park was presented to the City of London by Parliament at the culmination of the great rebellion, and restored to Charles II. upon his becoming king *de facto* as well as *de jure*.

Wild turkeys were kept in the Park in George II.'s time, but eventually destroyed because they attracted poachers, and so caused deadly affrays with the keepers.

The deer are still a delightful feature of the Park, familiar to all visitors.

A heronry, too, still exists, probably the nearest to London, and the birds can occasionally be observed flying across the town, probably to Kew Gardens.





## GEORGE ELIOT'S HOUSE AT RICHMOND

PARKSHOT runs from the corner of the little green to the Kew Foot Road.

Probably the first intruder on its old seclusion and repose was the South Western Railway, which has its "old" station close at hand.

The row of stiff but stately eighteenth century dwellings has been rudely interfered with by the cutting away of the lower storey of one of the houses to afford ingress to a place of worship ; and, later, by the erection of the Public Baths, which have a frontage not in harmony with the earlier buildings.

To No. 8, Parkshot, in September, 1855, came George Eliot and George Lewes to reside.

Already become a considerable personage in literary circles by her work as translator, and her connection with an influential review, it was not till she made Richmond her home that George Eliot entered upon the work by which her name has become familiar the world over—the work of the novelist,

"She and her husband," writes Mr. Fred. Turner in the *Home Counties Magazine*, "had frequently discussed her qualifications for such an undertaking ; she had a wonderful power for descriptive writing, and she had wit ; but her husband was scarcely convinced of her ability to give expression to the deeper feelings of human nature, or to present her matter in dramatic form. However, an attempt was made, and on the occasion of a stroll in Richmond Park she announced to Lewes that she had actually written part of a story, to be called : "The Sad Fortunes of the Rev. Amos Barton." When they returned to their apartments she pro-

duced the manuscript, and read over the story, as far as it was written, to the intense satisfaction of her husband, "We both cried over it," she relates, "and then he came up to me and kissed me, saying, 'I think your pathos is better than your fun.'" The story was completed and appeared in *Blackwood's Magazine*, for January, 1857, and ultimately became the initial tale of the series known as *Scenes from Clerical Life*.

The *nom de guerre* was so carefully maintained that even her publisher, Mr. John Blackwood, was ignorant of her real name or sex till introduced to her at her Parkshot home.

George Eliot's journal, October 22, 1857, records the commencement of *Adam Bede*, which, with the exception of part of volume ii., was written here.

In one of her letters she remarks: "We enjoy our new lodgings very much; everything is the pink of order and cleanliness." So the great novelist was more in touch with the domestic methods of her own "Aunt Pullet," than with those of "Mrs. Jellyby," as described by Dickens.

Her journals contain frequent allusions to Richmond Hill and Park, and the varying aspects of their scenery.

George Eliot left Richmond in February, 1859.

There is a touch of irony about the thought that Lewes, a man of considerable scientific attainments, was himself also a writer of novels long since forgotten.

At No. 7, Parkshot resided the Right Hon. C. P. Villiers, a notable Parliamentary figure in his day.

Since Mr. Way's drawing was made Nos. 7, 8, and 9, Parkshot have been demolished,

PLATE XI.  
GEORGE ELIOT'S HOUSE  
PARKSHOT RICHMOND







## TWICKENHAM

**T**WICKENHAM is not mentioned in the Domesday Book ; it was undoubtedly included in Isleworth. In a record dated 1301, Twyckenham is mentioned as a hamlet appendant to the manor of Isleworth.

Various grants of land in Twickenham for religious purposes, by Saxon kings, are recorded.

The name has been spelled in innumerable ways ; but the pronunciation Twittanham (or Twitnam), which even now survives amongst the older inhabitants, seems to have been the most generally received. The town is mentioned in the Cartulary of Christ Church, Canterbury, now in the Bodleian Library at Oxford, as Twittanham.

The most notable feature of the district, apart from its historical associations, is its wooded character ; and amongst its trees, it is specially remarkable for the great number of weeping willows, Lombardy poplars, and cedars of Lebanon which it contains.

The outskirts of London generally are famous for their cedars, which are said to rival in perfection those on Mount Lebanon itself ; but in no part of the environs of the metropolis are finer cedars to be met with than at Twickenham. The tree was first planted in England about Charles II.'s time.

The weeping willows, it is stated, were introduced by a Mr. Vernon, a Turkey merchant at Aleppo, who resided at Twickenham Park in the eighteenth century, and who imported a graft of willow which became the original of all the weeping willows in our gardens. Another story is, that Pope carried off from Marble Hill, where a present from

Spain had come for Lady Suffolk, a few pieces of stick which he noticed while the present was being unpacked, and planting them, succeeded in making one grow, whence the others were all derived.

Of the origin of the Lombardy poplars, Miss Hawkins relates, in her anecdotes, that the Earl of Rochford told her father that he brought the first sapling from Turin, tied to the pole of his carriage. She admired a *single* poplar, but says "it is no subject of merriment to have fifteen of them planted between one's windows and a south-western view of one of the finest curves on the Thames."

The information available about the various subjects selected by Mr. Way for his drawings has been printed separately under the titles of the drawings. Here are appended sketches of notable houses and their occupants not so dealt with. Of these, the place with the greatest title to fame is

TWICKENHAM PARK. Only a modern residence of no particular interest now stands here, and a great portion of the original grounds has been covered with large suburban villas.

Somewhere in its borders stood, from 1414 to 1431, the Augustinian monastery of St. Saviour and St. Bridget of Syon, founded by Henry V., the only religious house in England which followed the rule of St. Bridget. It was removed, in 1431, to the site where now stands Syon House, Isleworth, and continued there till the suppression of the monasteries in 1539. In the parish chest of Twickenham are two deeds: one with a richly illuminated initial letter, and the conventual seal attached, referring to grants by and to the monastery.

There was a lease of Twickenham Park in the Bacon family as early as 1574, and in 1595 a further lease for twenty-one years was granted to Francis Bacon, Esq., and John Hibberd.

Francis Bacon retired here in 1592, from Gray's Inn, upon an outbreak of "a pestilential distemper" in London,



and Queen Elizabeth visited him here in the fall of the year. It became Sir Francis Bacon's in fee simple in 1596, but he afterwards sold it.

After a sojourn of a few months here he writes to his brother, on October 16th, 1594: "One day draweth on another, and I am well pleased in my being here, for methinks solitariness collecteth the mind, as shutting the eyes doth the sight." It was probably here that he penned some of his famous *Essays*—that on Gardening, "the purest of human pleasures," for instance—and the *Novum Organon*, the product of thirty years of his life, was probably projected or commenced here.

Essex frequently visited him at Twickenham, and no doubt Queen Elizabeth also.

Among the MSS. in the British Museum is a paper entitled "Instructions from the Lord Chancellor Bacon to his servant Thomas Bushell." In it he says: "Let Twitnam Park, which I sold in my younger days, be purchased, if possible, for a residence for such deserving persons to study in, since I experimentally found the situation of that place much convenient for the trial of my philosophical conclusions."

Mr. Cobbett mentions (1872) that Mr. Swanston, a former owner of Holly Lodge, Twickenham, "possesses a very curious Twickenham relic, a fork and spoon which belonged to Sir Francis Bacon. It is composed of gold, silver, and glass, and is so contrived that to the fork may be attached a bowl by which is formed an elegant and useful spoon. The bowl is of silver, and is fastened to the two silver prongs of the fork by four silver loops, through which they pass. The handle of the fork is of glass set in silver, which is joined to the fork by an ornament of gold, and at the top, modelled in gold, is Sir Francis Bacon's crest, a boar. The length of the fork, inclusive of the crest, is five inches, and the circumference of the bowl seven inches. The entire weight is 594 grains, or 1 oz. 4 dwts. 18 grains. *The Illustrated London News* of January 22nd, 1848, contained an engraving of it."

Vinckenboom's painting, now in the Fitzwilliam Museum at Cambridge, shows the prospect from Twickenham Park, with the view of Richmond Palace, at a period not long subsequent to Bacon's departure. There are boats, swans, horses drinking, a ferry boat plying, and a morris dance in progress, making of the stiff, hard painting an interesting memorial of the period.

A later resident was Lucy, Countess of Bedford, celebrated by John Donne's verses. Donne always calls the place "Twicknam Garden."

Subsequent occupants were Lady Essex, Sir William Harrington, the Countess of Home, Sir Thomas Nott, Henry Murray, Esq., John Lord Berkeley of Stratton (John Evelyn visited the place during Lord Berkeley's absence in Holland, to look after his interests) the Earl of Cardigan, the Earl of Albemarle, Thomas Vernon, Esq. (formerly secretary to the Duke of Monmouth), the Earl of Mountrath, the Duchess of Montrose, the Duchess of Newcastle (who told Sir John Hawkins, when he expressed regret that she was no longer at Twickenham, "I was sorry to leave it, but indeed, Sir John, I inhabited the old house till the boards of the floor played under my feet like the keys of a harpsichord"), Lord Frederick Cavendish, and Sir William Abdy.

The old house was demolished about 1817.

A part of the park was sold subsequently to the Earl of Cassillis, and from his villa here, "St. Margaret's," the district now so called derives its name.

The house of the Earl of Cassillis, afterwards Marquis of Ailsa, was taken down by Lord Kilmorey when he lived in the house which is now the Naval School. The popular author Madam Sarah Grand describes this school in her novel, "The Beth Book."

CAMBRIDGE HOUSE, close to Richmond Bridge, is named after its most celebrated occupant, Richard Owen Cambridge, whose mock heroic poem, *The Scribleriad*, was once widely

known. It was on his way here, in Sir Joshua Reynolds' carriage, to dine with Mr. Cambridge, that "the great lexicographer, the stately moralist, the masterly critick," startled his friend Boswell by speaking of himself "as a *fellow*, a good-humoured fellow," "as if he had been *Sam* Johnson, a mere pleasant companion."

MARBLE HILL. George II. gave Henrietta Howard, afterwards Countess of Suffolk, ten or twelve thousand pounds towards the erection of this house. The staircase is of finely carved mahogany, and some of the floors are of the same wood. The gardens were laid out by Pope, and the cellar stocked by Swift.

Gay probably had a home here, as well as with the Duke of Queensberry at Richmond, two rooms in the house being known as Gay's.

Lady Suffolk was a daughter of Sir Henry Hobart, and granddaughter of the first Earl of Buckinghamshire. In her circle moved the chief wits and authors of the day.

After her death, in 1760, it was occupied by the Earl of Buckinghamshire. On his decease, it became the property of Miss Hotham, who let it to Mrs. Fitzherbert, who had been privately married to George IV., then Prince of Wales.

Lady Bath and Lord and Lady Howe were later tenants, and some years after it was the residence of the Marquis Wellesley, Governor General of India, 1797—1805, who, during his administration, destroyed the power of Tippoo Sahib, eradicated the French interest in India, added Mysore to the British dominions, subjugated the Mahratta confederacy, and conquered the whole tract of country between the Jumna and the Ganges.

SAVILLE HOUSE. This was the residence for many years of Lady Mary Wortley Montagu, who was persuaded by Pope to settle here in 1720, soon after her return from Turkey. Pope's abject flattery of her was converted into

scurrilous abuse by a quarrel of which all the world knows, though everyone seems to give different grounds for the quarrel. Lady Mary said he was jealous of her intimacy with the Duke of Wharton. Her grand-daughter says that Lady Mary received a passionate declaration of love from Pope with a flood of ridicule, and Sir John Hawkins is reported by his daughter to have declared the quarrel originated in the return by one to the other (he could not recall which was borrower and which lender) of a soiled piece of furniture! Lady Mary's successor was a widowed Lady Saville, whose son, Sir George, is supposed to have been the original of Richardson's Sir Charles Grandison. She subsequently married Dr. Charles Morton, principal librarian of the British Museum.

The house is one of the finest in Twickenham, of classical elevation, in red-brick, and has a splendid wrought iron entrance gate.

**SANDYCOMB LODGE.** This house, near the entrance to Twickenham Park, was for some years the residence of J. M. W. Turner. It was, says Walter Thornbury, his biographer, built from his own designs, and originally entitled "Solus Lodge." Here he once entertained some Academicians, including Mr. Mulready, at tea; and here he once feasted Mr. Pye, his celebrated engraver, and the great opponent of Academic abuses, with cheese and porter. It was here that he used to protect from birds'-nesting boys the blackbirds who sang and cheered him after his day's work, and in consequence the boys christened him "Blackbirdy"; and it was here, in his rude tangle of a garden, that he grew the water plants which he loved to introduce into his foregrounds. To be near Reynolds' old house at Richmond is said to have been one of his chief reasons for building the house. More probably it arose from his wish to be undisturbed, to study the Thames, and to be near his old schoolboy home at Brentford.

Chantrey's early days were mostly spent at Twickenham, where the famous sculptor's wife resided with her parents;

and this vicinity to Turner, combined with their common love of angling, brought them for some years into constant companionship. They used to hire a boat, and after an early lunch of bacon and eggs, would angle out the day. There was formerly let into the wall over the dining-room chimney in Sandycomb Lodge, a piece of sculpture, said to have been a gift from Chantrey to Turner.

The Rev. Mr. Trimmer, in Thornbury's biography, says "There were several models of ships in glass cases, to which Turner had painted a sea and background. They much resembled the large vessels in his sea-pieces. Richmond scenery greatly influenced his style. The Scotch firs, or stone pine, around, are in some of his large classical subjects, and Richmond landscape is decidedly the basis of his "Rise of Carthage." Here he had a long strip of land planted by him so thickly with willows, that his father, who delighted in the garden, complained that it was a mere osier bed."

He was much annoyed on one occasion to find that some person had introduced a pike into a pond which he had dug in the garden, and into which he himself had put some of the spoils of his rod which he had brought home alive. Turner's father partly earned his maintenance by varnishing his son's pictures and going up daily to open the gallery in Queen Anne Street. Like his son, he was parsimonious, and the expense weighed on his mind, until, as he related with glee, "I found out the inn where the market gardeners baited their horses, I made friends with one on 'em, and now, for a glass of gin a day, he brings me up in his cart on the top of the vegetables."

KNELLER HALL was built in 1709—1711 by Sir Godfrey Kneller for his own residence, and called during his lifetime "Whitton House." The hall and staircase were painted by Laguerre. Of Kneller several amusing anecdotes are contained in Mr. Cobbett's *Memorials* :—

A soldier being brought before Sir Godfrey, who was

Justice of the Peace, charged with stealing a joint of meat, pleaded that the exposure of the luxury was more than he could resist. Sir Godfrey discharged the soldier and reprimanded the butcher for putting temptation in his way.

On a question arising between two parishes as to which was answerable for the maintenance of a pauper, Sir Godfrey, without hearing evidence, assigned the pauper to the richer parish.

On Pope's complimenting him on the superiority of his works to those of nature, and regretting his absence at the Creation, Sir Godfrey, with a glance at the poor mis-shapen poet, replied: "Really, I should have made *some* things better."

Kneller Hall, after passing through various hands, was purchased in 1847 by the Committee of the Council of Education as a training home for schoolmasters of pauper and criminal children, and the house was enlarged and redecorated by Mr. George Mair, who arranged the front after the style of Wollaton Hall, Nottinghamshire, a very celebrated piece of renaissance architecture, designed by John of Padua. Passing, in 1857, into the hands of the War Department, it became, and remains, a school of military music. Owing to the various additions, repairs, and redecorations, the house has been almost entirely rebuilt since Kneller's time.

STRAWBERRY HILL was the residence of many notable people, Colley Cibber among others, before it was purchased, in 1748, by Horace Walpole. It was originally only a small cottage, to which occasional additions had been made. Out of this, Walpole, bit by bit, contrived the pseudo Gothic residence which was the forerunner of the Gothic revival. Amongst the rooms gradually patched on were the hall, the refectory or great parlour, the china room, the little parlour, the blue breakfast room, the green closet, the star chamber, the Holbein room, the gallery, the round drawing room, the tribune, the Beauclerk closet. The gradual growth

of the house became in fact the hobby of Walpole, a man too delicate or too indolent to mix in public affairs, as might have been expected of the son of the great Sir Robert. His taste for the elegant, the curious, the rare, the beautiful, led him to accumulate about him, in the various rooms as he added them, the extraordinary collection which made the house practically a museum. This collection, when it was dispersed by auction in 1842, took twenty-four days to sell, and realized £33,468, a figure perhaps less than half what it would have fetched at the present day.

To attempt to enumerate the more important even of the objects contained in the collection would not be pertinent. Moreover, the catalogue of the collection is as accessible as are Walpole's own *Anecdotes of Painting*, or his nine volumes of *Letters*.

Whilst Walpole lived he was perhaps the most important man in Twickenham, but his life was uneventful, and a *resumé* of it here would be hardly more than a list of names of the most prominent people of his day, with all of whom he was acquainted.

The house itself, which, were he a man of our own time, would appear to him as bizarre and tawdry as it does to us, was until recently in the occupancy of kinsfolk of its creator.

At LITTLE STRAWBERRY HILL, Mrs. Catherine Clive resided. Horace Walpole was her great friend, and wrote this memorial inscription for an urn :

Ye smiles and jests still hover round ;  
This is mirth's consecrated ground :  
Here lived the laughter-loving dame,  
A matchless actress, Clive her name.  
The comic muse with her retir'd,  
And shed a tear when she expir'd.

As Kitty Clive, her name still lives in the annals of the English stage. Dr. Johnson said of her : "Clive, sir, is a good thing to sit by : she always understands what you say";

whilst the lady said of him : " I love to sit next to Dr. Johnson ; he always entertains one." The cottage belonged to Horace Walpole, and he bequeathed it to his friends Miss Mary and Miss Agnes Berry, who lived in it for some time. *The Life and Correspondence of Miss Berry*, edited by Lady Theresa Lewis is full of entertainment and information about the notable people of her circle.

POPE'S VILLA. After his father's death, in 1717, Pope took a long lease of a house and five acres of ground at Twickenham, and set about the construction of the villa and gardens that became so prominent a centre of literary life in Twickenham. Eleven dwellings were demolished to afford a site for the new house and grounds. The house itself was not greatly altered or added to, and is familiar from old engravings. Walpole describes the house as small and bad, and says "one could not avoid pardoning his [Sir William Stanhope's] hollowing out that fragment of the rock of Parnassus into habitable chambers." Of the garden, he says, "It was a little bit of ground of five acres, enclosed with three lanes, and seeing nothing. Pope had twisted and twirled and rhymed and harmonized this till it appeared two or three sweet little lawns opening and opening beyond one another, and the whole surrounded with thick impenetrable woods." The famous grotto—a construction which we should doubtless think hideous nowadays—was designed as a subterranean way from the house to the upper garden, under a road which lay between. It was after Pope took up his residence here that the publication of the *Iliad* was completed. He followed it with his version of the *Odyssey*, the *Dunciad*, the *Essay on Man*, the *Universal Prayer*, and a great number of other poems.

Swift and Gay were frequently his guests, and Gay is said to have written here his successful *Beggars' Opera*.

Pope died on the 30th May, 1744, and was buried in Twickenham Church, borne to the grave by six of the



poorest men in the parish, to each of whom was bequeathed a grey cloth suit of mourning.

His physical defects must have had a great deal to do with the peevishness and capriciousness of his character. He was, apart from his deformity, of pleasing presence and expression; and although he made enemies, he made also many warm friends. It is notable that, himself a Roman Catholic, the three most intimate of these were—Bishop Atterbury, a High Churchman; Bishop Warburton, a Low Churchman; and Lord Bolingbroke, an infidel.

After Pope's death, the purchaser of the villa, Sir William Stanhope, added wings to it. It eventually passed into the hands of Baroness Howe, and she, desiring a more commodious residence, razed it to the ground—an action which earned her at the time the style of *Queen of the Goths*. Her substitute for Pope's Villa was subsequently divided into two houses. The house at present called *Pope's Villa*—a building the architecture of which is quite indescribable—does not occupy the actual site of the historic villa.

Amongst residents of Twickenham whose houses are not now identifiable were—William Lenthall, Speaker of the Long Parliament; Robert Boyle, the famous scholar and philosopher; Lady Macclesfield, mother of the ill-fated poet, Richard Savage; Edward Stillingfleet, famous for his theological writings; and Joanna Southcote, “prophetess of Exeter.”

Charles Dickens spent the summer of 1838 at one of the houses known as Ailsa Park Villas, in the St. Margaret's Road. Mr. Cobbett speaks of it as the second house, but does not say from which end he counts. It was probably No. 4.

Richard Holt Hutton, the famous editor of *The Spectator*, lived for many years at Cross Deep Lodge.

A notice of Twickenham would be incomplete without mention of Twickenham Ait, better known as Eel Pie Island, the beautifully wooded islet so well known to all frequenters of the river.



## THE RIVER FRONT, TWICKENHAM, EAST

IN this drawing Mr. Way has given the view of the Twickenham river frontage from Orleans House to the Church, embracing, besides Orleans House, two other notable mansions, Lebanon House, formerly called "Mount Lebanon," and York House, now the property of the Duke of Orleans; all three closely associated with the exiled royal family of France.

ORLEANS HOUSE, the most easterly of the three, derives its name from the residence in it of King Louis Philippe, who rented it from the owner on his arrival in England from New York in 1800, while he was still Duke of Orleans.

A brick and timber house stood on the site when a Parliamentary survey was taken in 1650. A Mrs. Jane Davies obtained, in 1702, the renewal of a lease originally granted in 1671.

Jenkyn Lewis, in his *Memoirs of Prince William Henry, Duke of Gloucester*, says that Queen Anne, then Princess of Denmark, took, in 1694, as change of air was considered necessary for the young Duke, "three houses at Twickenham which belonged to Mrs. Davies, an ancient gentlewoman, my Lord Berkeley's aunt, a very temperate healthy old lady, who was said to live chiefly on herbs without animal food." The Duke brought with him his regiment of boys, which he used to exercise opposite the house, on the "Swan Islet," now become a part of the main land. Dr. Pratt, vicar of the parish, was the Duke's tutor, and he succeeded in teaching him the Lord's Prayer and the Ten Commandments, but failed to induce him to attend the daily prayers of the house-

hold. The Duke, who reached a greater age than any other member of Queen Anne's large family, died in his twelfth year.

The old buildings on the site were removed by a subsequent tenant, James Johnstone, Secretary of State for Scotland, who erected the present building after the model of country seats in Lombardy, and built the large octagon room at the end of the house especially for the reception of Queen Caroline, wife of George II.

Secretary Johnstone grew vines here, from which he made several hogsheads of wine a year.

During the residence here, from 1800 onwards, of Louis Philippe, Duke of Orleans, afterwards King of France, his brother, the Duke of Montpensier, died, and was buried in Westminster Abbey.

It passed into the hands of Alexander Murray, Esq., of Broughton, in 1827, and on his death into those of Lord Kilmorey, from whom it was purchased by the Duc D'Aumale, who gathered together here a fine collection of pictures, books, *bijouterie*, and rarities in furniture, armour, china, and so forth.

MOUNT LEBANON, or, as it is now called, Lebanon House, explains its name at view. It has in the grounds perhaps the finest group of cedars of Lebanon to be seen near London. It is the central house of the three in the drawing.

On the site formerly stood a house in which resided Pepys' great friend, Dr. William Fuller.

It was purchased by the Earl of Strafford in 1701, and on his death became the property of his sister, Lady Anne Conolly, who pulled it down and erected the present house. It then became the property and residence of her daughter Frances, Viscountess Howe. She bequeathed it to Miss Fanny Byng, who, with her sister, Miss Caroline Byng, came to reside in it. These ladies for many years were the centre of the gayest and most fashionable society.

The next occupant was the Dowager Duchess of North-

PLATE XII.  
THE RIVER FRONT EAST  
TWICKENHAM









umberland, who lived here until her death in 1866. It was she who gave the estate the name of Mount Lebanon.

Subsequently it became the residence of the Prince de Joinville, third son of King Louis Philippe of France.

YORK HOUSE is the most westerly of the three houses, close to the parish church.

It appears to have been given by the Crown to Edward, Earl of Clarendon, on the public announcement of the marriage of his daughter with James II., then Duke of York. Lord Clarendon says that when he attended the king at Hampton Court, he came home every night to his house at Twickenham.

Queen Anne was born here on February 6, 1665, and she and her sister Mary were nursed here.

Possibly it was at York House that Ben Jonson visited Lord Clarendon, and, says the writer of a series of articles in *Fraser's Magazine*, 1860, "Isaac Walton, not without his fishing-rod, Cotton, May, Carew, Edmund Waller, Sir Kenelm Digby, and Chillingworth probably graced the villa and amused the leisure hours of Clarendon, with whom they are known to have been acquainted."

Subsequent occupants have been—Count de Strahremberg, Envoy Extraordinary from the Court of Vienna; Archbishop Cleaver, of Dublin; the Hon. Mrs. Damer, Walpole's successor at Strawberry Hill, on surrendering which to Lord Waldegrave, she removed here; the Duchess Dowager of Roxburgh; Lord Lonsdale; the Comte de Paris; and the present Duke of Orleans.



## TWICKENHAM CHURCH

**D**EDICATED to St. Mary, this church was of old appropriated to the Abbey of St. Valery, in Picardy, a religious house founded by the Frankish King Clothaire, and a vicarage was endowed, of which the abbot and monks became patrons, the right being confirmed to them by Henry III.

In 1337, during the wars with France, the estates of the alien priories were confiscated by King Edward III., and this sovereign appears to have presented three times to the living of Twickenham.

Possession was restored to the priory in 1361, but Richard II. sequestrated the estates again, and became patron of the living of Twickenham.

When William of Wykeham founded Winchester College, he obtained from the king the rectory and parish church, and the advowson of the vicarage, as part of the endowment of his college. They continued the property of the college till Henry VIII.'s time. Then the living, with several others, was transferred by the college to the Crown, in exchange for the lordship and manor of Harmondsworth. Edward IV. bestowed the living of Twickenham upon the Dean and Canons of Windsor, in whose hands the patronage has remained ever since.

The Tower is the sole remnant of an older edifice, and appears to date from about the fourteenth century.

Mr. R. S. Cobbett suggests that the church may have been rebuilt under the superintendence of William of Wykeham. At that date the general plan of an English parish

church comprised a nave, with or without aisles, a chancel, and a western tower. As far as can be ascertained, no view of the church prior to 1713 exists. The material of which it was built was Kentish rag.

This older building seems to have been allowed to get into a state of such complete dilapidation that it fell down in the night of April 9th, 1713.

The erection of the present church was at once commenced, and was completed in 1715. Sir Godfrey Kneller was one of the churchwardens at the time, and he may have had a voice in the selection of the architect, John James, who built St. George's, Hanover Square, and St. Luke's, Old Street.

The classical red-brick building that resulted has a curious effect in close juxtaposition with the Gothic Tower, but it is undeniable that the effect would have been far less harmonious had there been any attempt in 1715 to reproduce the Gothic body of the church. Each portion, as it is, stands, and stands well, for the period of its erection.

There are eight bells in the tower, the oldest of which bears the inscription, in raised old English letters, with Lombardic capitals :—

“ In multis annis resonet campana Johannis.”

The writer recalls that a bell, said to have been acquired from the Carthusian Priory of Mount Grace, hangs in the parish church of Northallerton. Until 1802—when, becoming cracked, it was recast—it bore this very same inscription. The legend was probably a stock one with bell founders.

One learns with some dismay, being unprovided with details of what it consisted in, that the church plate was, with the exception of two pieces, disposed of by Mr. Master, vicar from 1859 to 1865, and replaced by two patens, two chalices, and a flagon “ of elegant and convenient shape, and excellent workmanship.”

The two pieces that were spared were a silver alms-dish,




PLATE XIII.  
THE PARISH CHURCH  
TWICKENHAM









undated, inscribed, "For the Parish of Twitnaham"; and a paten dated 1674.

In the baptismal register the most interesting entries are—

John [afterwards Sir John Suckling, the poet], son of Mr. John Suckling, baptized Feb. 10, 1606.

James Shandayes and John Twogood, two Indian Princes, baptized by Dr. Prat, Dean of Rochester, June 20, 1721.

[What *were* those two Indian Princes doing in Twickenham? and who were the godfathers and godmothers to whom they owed (a grudge for?) their astounding names? Prince John Twogood reminds one of Prince Leeboo!]

William, son of Henry Fielding, Esq., baptized Feb. 25, 1747—8.

[The novelist had an old-fashioned wooden house (since demolished) in Back Lane, and here he wrote his most famous work, *Tom Jones*.]

The venerated John Keble baptised three children in Twickenham Church on August 30, 1835.

In the marriage register the most notable entry is—

Francis Chantrey [the eminent sculptor], married November 23, 1809, to Mary Ann Wale.

But it is of interest also to record that the great Dr. Jowett officiated here, on September 26, 1861, at the marriage of Mr. Robert Burnet Morier with Miss Alice Peel.

In the burial register we find:—

- 1563. In September "olde father della Heze wasse Buryed" [he had probably been a religious].
- 1723. Nov. 7. Sir Godfrey Kneller.
- 1733. June 11. Mrs. Editha Pope.
- 1744. June 5. Alexander Pope.
- 1750. April 20. Sir Chaloner Ogle [Admiral of the Fleet].
- 1785. Dec. 14. Mrs. Catherine Clive [Kitty Clive].
- 1786. April 10. Admiral John Biron [grandfather of the poet; as a midshipman he accompanied Anson in his celebrated voyage round the world; among sailors he was known

as "Foul Weather Jack," owing to his singular ill-luck in encountering gales during his voyages].  
1788. Feb. 4. Lieut.-General William Tryon, late Governor of New York.

The monuments, both in the church and in the church-yard, are very numerous.

The earliest is affixed to the south wall inside the church, near the vestry door, and consists of a stone slab with an inscription in brass, surmounted by the royal arms of England, also in brass. The inscription is as follows:—

*Hic jacet Ricus Burton Armig<sup>r</sup> nup capitalis maj<sup>s</sup> dni Regis et Agnes Ur<sup>x</sup> ej<sup>s</sup> qui obiit xxiiii<sup>o</sup> die Julii A<sup>o</sup> dni m<sup>o</sup>cccc<sup>o</sup>xlvi q<sup>o</sup>r aiabs ppiciet de<sup>s</sup>*

This Richard Burton was chief cook to the king; hence, the royal arms. With the abbreviated words written in full, the inscription would read:—

*Hic jacet Ricardus Burton armiger nuper capitalis magister domini regis et Agnes uxor ejus qui obiit XXIIII<sup>o</sup> die Julii Anno Domini MCCCCXLIII quorum animabus propiciet deus.*

On a monument to Francis Poulton, Esq., sometime Bencher of Lincoln's Inn, are two most interesting half-length effigies in terra-cotta, coloured. The inscription concludes: "Erected and composed by Teares, by the Pensive Sonne and Daughter." A rather unusual but beautiful use of the word pensive.

An imposing tablet to the memory of

the L<sup>d</sup>. John Berkeley, Baron of Straton,

records his prowess in the civil wars, during which he recovered "Excester" from the rebels. Amongst other dignities he enjoyed in later life, was that of Lord Lieutenant of Ireland. A rhymed stanza, which concludes the inscription, speaks of his being "sprung from Danish kings," and—unique thing on a monument surely—what an Irishman might call "a footnote at the side" explains that the ancient name of the Berkeleys was FitzHarding, they descending

from "a young son of ye King of Denmarke," who bore that name.

A monument was erected by Pope to his parents, with a Latin inscription of eight lines, recording their names, their ages, and the years in which they died, and concluding simply "Filius Fecit."

Beneath this, after the poet's own death, were added at his own request the lines—

et Sibi  
Qui obiit, anno MDCCXLIIII Ætatis LVII

Pope supplied many inscriptions for monuments, but few simpler than this to his parents; and one may believe that he wished his own name to be recorded only as he had directed. In furnishing such an inscription for a member of another family, he was probably governed by the public taste of the time, which would have thought over brevity somewhat indecent. His own taste is still more plainly shown in the inscription he placed upon an obelisk erected to the memory of his mother, in his own grounds. For a parallel, one must go back to the time when the language of his inscription was everyday speech of the masters of the world; and though the inscription be in a sense a plagiarism, its use is evidence that Pope knew it to be perfection as the expression of loss.

Ah Editha!  
Matrum Optima!  
Mulierum amantissima!  
Vale!

Pope's modest record of his own death was destined to almost total eclipse as Pope's monument. For the one generally known as Pope's is the immense one erected by Bishop Warburton, and is thus inscribed:—

Alexandro Pope  
M. H.  
Gulielmus Episcopus Glocestriensis  
Amicitiae causa Fac. Cur.  
MDCCLXI

Poeta Loquitur

For one who would not be buried  
in Westminster Abbey

Heroes and kings! your distance keep;  
In peace let one poor poet sleep;  
Who never flatter'd folks like you:  
Let Horace blush and Virgil too.

The actual place of Pope's tomb is under the second pew from the east end, on the north side of the middle aisle.

Amongst the later memorials is a tablet to the memory of William Jones Burdett, Esq., who died in 1840. It was erected by his brother, Sir Francis Burdett, and in its length and in the enumeration of the good qualities of the deceased recalls the eighteenth century inscriptions. But, sincerity here again is attested by the two Latin lines which conclude the inscription—

“Nunquam egote, vita frater amabilior,  
Adspiciam posthac, at certe semper amabo.”

During the restoration of the church in 1859 there was found a singular leaden shell or coffin, said to be that of Sir William Berkeley, brother of the Baron of Straton above mentioned. It was very light and quite empty, and appeared to have been formed by wrapping the corpse in thin sheet lead, which was then battened over the body, and thus assumed its form. It was replaced in the vault to which it belonged in the south-east corner of the church. Ironside records the disinterment of this body, when, in 1786, the interment took place of Admiral John Biron. He says the “shell” showed the form of the features, hands, feet, and even nails, and looked like a figure in armour.

Sir William was the younger son of Sir Maurice Berkeley, was educated at Merton College, Oxford, and became Gentleman of the Privy Chamber to Charles I. In 1646 he went on public business to Virginia, of which province he was made Governor on the death of Colonel Mat-

thews. Many Royalists, on his invitation, retired thither; he even hinted it to the king as a safe retreat. Parliament, however, sent out a few ships, which took possession of the province easily, and removed Sir William from the government, but left him unmolested on his private estate. Upon Charles II.'s restoration, however, he resumed the government, and remained there till 1676, when he returned to England. He wrote a *History of Virginia*, and consolidated the laws of the province, adding most of the best himself, and procured their confirmation at the General Assembly, 1661. He wrote also a tragi-comedy called *The Lost Lady*. His body was first buried in the middle of the chancel, and removed to the vault in 1678, after the interment of his brother, who resided during the latter part of his life at Twickenham Park.

Outside the church are, amongst others, the monument of Kitty Clive, with an inscription by a Miss Pope (not related to the poet), an actress whom she had befriended; and the monument of Mary Beach, bearing the words "Alexander Pope, whom she nursed in his infancy and constantly attended for thirty-eight years, in gratitude to a faithful old servant, erected this stone."

Four lines on the tombstone of Mr. John Kent, "citizen and dyer of London, late of this parish," who died in 1780, are worth mention for their quaintness:—

"As Death patrol'd the western road,  
Staid in this town a short abode,  
Inquiring where true merit lay,  
Stopp'd short and stole this worthy man away."

Twickenham's most famous vicar was Daniel Waterland, instituted 1730, died 1741. Canon Liddon, in his Bampton Lectures, speaks of the inestimable importance of his work to the Church of England. He was the great antagonist of the Aryan party, which about that time began to disseminate its teaching within the Church. By an odd blunder an apothecary, who attended him in his last illness, confused him with

Warburton, and complimented him on his authorship of *The Divine Legation of Moses!*

A charity known as "Vicar's Bread" was formerly called by the name of "A dole of cakes and ale." It was distributed in the church on Easter Day amongst the young people. Being looked upon as a superstitious practice, the Long Parliament, in 1645, ordered the discontinuance of the observance, and directed the fund to be expended in loaves of bread for the poor.

It is a matter for extreme regret that the view of Twickenham Church from the river should be obscured, except at one or two points, by an unsightly modern coal-wharf.

## MONTPELIER ROW

**A**BOUT the year 1720, Captain Gray, who then possessed an estate at Twickenham, built on a part of it a row of about twenty-four houses, called Montpelier Row.

The row runs at right angles to the river on the south side of the Richmond Road, from exactly opposite the site of North End House to South End House at its lower termination, and overlooks the grounds of Marble Hill.

After Captain Gray's death, the houses in the Row were sold to different people.

The houses are of the same character as those in Maid of Honour Row, Ormond Road, and Parkshot, Richmond, and Sion Row, Twickenham; but with a greater diversity as to elevation than appears in any of those places.

No. 14 belonged to, and was occupied by, the late Mr. Joseph Skelton, the talented line engraver and illustrator of *Oxonia Antiqua Restaurata*, and Meyrick's *Ancient Armour*.

In the middle of the last century, Lady Bridgett Osborne lived in No. 16—a house which, till his death in 1867, was occupied by Mr. Ephraim Gompertz, and subsequently by his widow, the sister of the brilliant authors of *Rejected Addresses*, Horace and James Smith.

The house next to the chapel, on the north side, has often been tenanted by ministers of the chapel. This "Chapel House," or, as it is now called, "Holyrood House," was in the year 1850 the residence of Alfred Tennyson, Poet Laureate.

The baptismal register of the parish church contains the entry on October 5th, 1852 :

Hallam, son of Alfred and Emily Sarah Tennyson.

This, presumably, is the record of the baptism of the present Lord Tennyson, whose name records the tender friendship of his father and Arthur Hallam, son of the historian.

Tennyson's poem, *In Memoriam*, the outcome of his grief for the loss of his friend, was published about this date, and it is possible that it was, in part, written at Montpelier Row.

Towards the close of the last century, Governor Bouchier lived in No. 21.

A former occupant of the last house but one was Mr. Tolfrey, an eminent Oriental scholar, to whom was entrusted the education of two Cingalese princes.

Montpelier Chapel, "a small neat chapel," erected in 1727 for the convenience of the inhabitants of the Row, is an unconsecrated building; though it appears to have served in a way as a chapel of ease to the parish church. It was, no doubt, much used by members of the royal household during the residence of the Countess of Suffolk at Marble Hill.

As lately as 1854 the Rev. William Webster was admitted minister of the chapel, which has now, however, been disused as a place of worship for some length of time.

Although the list of names has a local interest, its ministers numbered amongst them no man of eminence, and the chapel itself is lacking in the architectural features, or real historical importance, which would make one deplore its secularization.

In the Richmond Road, immediately opposite Montpelier Row, stood, till within the last year or two, "North End House."

The most notable occupants of this residence were: Edward Hawke Locker, Secretary to Greenwich Hospital, and a friend of David Wilkie, who spent much of his time here; and General Ord, whose first wife was a daughter of Mr. Beckford of Fonthill, and his second a daughter of the Duke of Beaufort.

Mr. Henry George Bohn, the publisher, subsequently



PLATE XIV.  
MONTPELIER ROW  
TWICKENHAM







made it his residence, and here his celebrated art collection had its home. Paintings by many of the great masters, miniatures, enamels, glass, porcelain and pottery ancient and modern, ivory and wood carvings, tapestry, silver plate, jewellery—all found a place. It was a collection that rivalled that of Mr. Ralph Bernal.



## KING STREET, TWICKENHAM

**K**ING Street has a measure of dignity that is denied to the more picturesque Church Street. This consists probably, to some degree, in a greater uniformity of sky-line, and still more in the greater width of the roadway.

There is no building of architectural pretensions equal with those of the house which forms the leading feature of Church Street. But until Queen Street, on the north side, is reached, all the buildings have a stateliness and character which help to form a very pleasing and harmonious group. And, from the point of view selected by Mr. Way, the modern buildings beyond Queen Street are hidden by the slight curve in the road.

There is nothing of importance to record in connection with the George Inn. The street contains two other inns, the King's Head, and the Angel, almost equally picturesque, and equally lacking in historical interest.

The most important building in the street, from the historical point of view, is not seen in Mr. Way's view, nor indeed from the street itself, from which it is secluded by a high wall, broken by two pairs of entrance gates. The house can, however, be seen from the terrace facing the river. It is known as Richmond House, and was, in the latter part of the seventeenth century, the property and residence of Francis Newport, Earl of Bradford, a notable politician in the reigns of Charles II. and James II., and an active promoter of the revolution.

On his death, in 1708, it passed to his second son, Lord Torrington. From Lady Torrington's executors it was, in

1740, purchased by Anthony, Viscount Montague, and from him it passed successively through the hands of Anthony Keck, Esq., Mary, Countess Dowager of Shelburne, the Hon. Thomas Fitzmaurice, John Symmonds, Esq., Mrs. Allanson, the Countess Dowager of Elgin, Lady de Crespigny, and Lambert Blair, Esq.

The old house was demolished, and a new one built on its site in 1816 for Mrs. Lionel Dawson Damer, cousin to the Hon. Mrs. Damer, the sculptress, and the successor of Horace Walpole, at Strawberry Hill. Mrs. Damer was attracted to Twickenham by her desire to live near her intimate friend, Mrs. Moore, a widow who then occupied the house now called "Riverside," and she built the new house somewhat after the pattern of her friend's.

It was enlarged to its present dimensions in or about the year 1829 for the Duchess Dowager of Roxburgh and her husband, the Hon. John Tollemache.

Lord Louth and Sir Henry Willock were successive occupants, and Lady Ann Murray rented the house on the death of her husband, A. Murray, Esq., of Broughton. Sir Edward Blakeney followed Lady Ann Murray.

In a house near by, called in modern times "The Grove," but now demolished, formerly lived Sir Richard Middleton, a descendant of Sir Hugh Myddleton, of New River celebrity; and after him the clever and disreputable Duke of Wharton, whom Pope describes as "the scorn and wonder of our days," possessing

" Each gift of nature and of art,  
And wanting nothing but an honest heart."

In Pope's time it was the residence of his friend James Craggs, who, dying of small-pox at the age of thirty-five, was buried in Westminster Abbey, where a monument, with an inscription by Pope, was erected to his memory.

Mr. Craggs' successor as tenant was Mr. Edward Waller, a barrister, and grandson of Edmund Waller the poet.



PLATE XV.  
THE GEORGE INN  
KING STREET TWICKENHAM







The gates by which "The Grove" was approached are said to have been removed to the entrance of Cambridge House in the Richmond Road. Of a long row of cedars which the grounds contained, only one remained when Mr. Cobbett wrote in 1872.



## CHURCH STREET, TWICKENHAM

**T**HIS street still retains much of the air of the old country-town street, and, though here and there a front has been modernized, it has nothing in common with the business thoroughfares, in which the lower storeys seem to be composed of plate-glass so expansive as to make one wonder if quite sufficient masonry exists for the support of the upper floors.

There are in Church Street several houses with weather-boarded fronts, and several of which the fronts, above the ground level, are rough cast. Pleasing mouldings beneath the eaves are almost continuous.

The "Fox" inn, with its little projecting door-coping and its descent at entrance—for one steps *down* from the street level—makes one think of sanded parlours and churchwarden pipes.

At the gateway of the forge and veterinary surgeon's, a handsome wrought-iron bracket, supporting three gilded horse-shoes, projects as a sign.

But the glory of Church Street is the house of Mr. Rawlings, which by his courtesy Mr. Way and I were enabled to see from cellar to attic.

I find nothing recorded as to the past history of this house, though it must originally have been a residence of some distinction. The shop has evidently been thrown out over a small forecourt, but many years since. In fact, we were informed that the business of a butcher had been carried on there for 120 years.

The house is of red brick, comprising two storeys and attics, and was probably erected late in the seventeenth

century. The proportions are of the greatest elegance, and the *façade* is, as it were, framed by two beautiful pilasters, surmounted by a very heavy projecting cornice, above which rise the dormer windows of the attics. The cornice would be so heavy as to be oppressive, in a house of its size, were it not for the careful gradation of the space between it and the upper line of the first-floor windows. In fitting a modern fire-place some vandal builder has run a stuccoed chimney up the face of the east pilaster and across the cornice, but this is the only outward injury the house seems to have suffered by its conversion into a shop.

Within, the house remains intact, practically as it left its builder's hands. The square entrance hall, with its fine moulding round the grate, whose original blue Dutch tiles still retain their place, is panelled, as is the rest of the house; and as you move from room to room, and see the entire absence of modern improvements, you feel—if you are human, and fond of old things—a certain envy of the man who lives in so unspoiled a place. A secluded garden behind adds to the old-world character of the place, and the out-buildings, which the occupant uses for slaughter-houses and other trade purposes, surround a courtyard which has almost a farm-like appearance.

Several narrow passages, lined with cottages, lead from Church Street to the river side, in one of which an old inn, "The Eight Bells," has a quaint sign.

Just east of Church Street, and nearly opposite the parish church, are the few remains of the old Manor House of Twickenham. They form a small dwelling-house known as "Arragon Towers," the form of the porch and of the eastern side of the house being a reasonable ground for the appellation "Towers," although the "Arragon" is perhaps not so easily justified.

The manor was annexed by Henry VIII. to the honour of Hampton Court in 1539, and it is supposed to have formed part of the jointure of Queen Catherine Parr, but no con-






PLATE XVI.  
CHURCH STREET  
TWICKENHAM







nection with Queen Catherine of Arragon is traceable. The tradition is, however, in the way of becoming firmly established, as two modern roads near by are named respectively Katherine Road and Arragon Road.

The manor was settled by Charles I. on Queen Henrietta Maria as part of her jointure, alienated from her during the rebellion, and restored to her on the return of her son to the throne.

In 1670 it was settled by Charles II. on his Queen, Catherine of Braganza, for her life.

A subsequent holder of the manor was Lord Bolingbroke, upon whose attainder, in 1715, it reverted to the Crown. The Crown finally sold the manor in 1835.

Amongst the occupants of the Manor House have been William Russel, 1557; Barnard Hampton (Clerk of the Council to King Edward VI., Queen Mary, and Queen Elizabeth) 1569; and Lady Walter, relict of Sir John Walter, Lord Chief Baron of the Exchequer, 1635.

A survey taken in 1650 describes two round rooms in a brick turret, and mentions a fair hall, wainscotted, in which was a screen of excellent workmanship.

A considerable portion of the house was taken down a few years back, at which time, says Mr. Cobbett, a Tudor mantelpiece was removed. There are two fire-places in the house, with old Dutch tiles in them, at this day. In an apartment which was used as a cellar was a carved door of considerable antiquity, and several vacant niches of an ecclesiastical character. It may possibly have served as a private chapel or oratory for the house. The demolition left a portion of the old house (the building facing the church, now occupied as a draper's shop) isolated from the main structure; but there are still greater evidences of antiquity in the outer walls of this fragment than in the body of the house, the black diaper being still discernible in the red brick. The preservation of this portion removes any doubt that these two remnants are genuine parts of an important mansion of Tudor date, although

the external modifications, effected, according to Mr. Cobbett, about the time of William and Mary, have completely disguised the fact in the case of the portion called Arragon Towers.

On the top floor of the house, in one of the turret rooms, there is a moveable panel giving access to a secret passage in the thickness of the wall; probably what is commonly known as a "priest hole."

In the large garden adjoining was a magnificent walnut tree, which when cut down was sold for about £80. The royal arms of England were placed either in the hall or over the entrance door.

As the subject of a drawing, the Manor House had to give place to the greater attractiveness, architecturally, of the butcher's shop in Church Street, and its surroundings.

## SION ROW

SION Row runs up from the riverside a little west of "The Swan," an inn close to Twickenham Ferry, which has been so called for at least a century.

The Row has a slight curve, which serves to differentiate it somewhat from the similar rows of early eighteenth-century houses in Parkshot and Ormond Road, Richmond, and in Montpelier Row, Twickenham. Otherwise there is the same uniformity of outline, broken by slight modifications in detail (such as varying pilasters and hoods to the doorways), which seems to have appealed so strongly to the architects of those days, and to be regarded so contemptuously in our own time.

The name of the Row is, of course, derived from that of the Manor on which it is built, Isleworth Syon; and on the wall of Sion Cottage, the nearest house to the river, is a gracefully designed stone tablet, bearing the words "Sion Row, 1721."

There was a "French Refuge" in the Row in 1727; a fact worth recording, when it is remembered that the houses in the Row overlook the grounds of York House, which has long been associated with the exiled Royal Family of France.

At Number 6, Edward Ironside, author of *A History of Twickenham* (quarto, with plates, 1797), lived till the year 1780, when he moved to a house in King Street, nearly opposite the turning which leads down to Cross Deep.

The second house from the river, known as Sion House, was the residence of John Sydenham, Esq., a descendant of the celebrated physician from whom the Sydenham Society takes its name.

Between him and the widowed Countess of Catherlough, who lived in King Street, a "becoming" friendship existed, according to the *Anecdotes* of Miss Lætitia Matilda Hawkins. Miss Hawkins goes on to explain how Lady Catherlough was "related to that Lady Luxborough whose name is often associated with that of Shenstone, and was the correspondent of the worthily celebrated Countess of Hertford." It is almost "Cranford" with Miss Jenkyns speaking; and the real and imaginary ladies had this in common, that Dr. Johnson was their ideal.

After Mr. Sydenham's death, though not immediately after, Miss Hawkins became the occupant of Number 2, in company with her brother Henry (who was named, on account of his considerable attainments, "Harry Classic"), and a companion, Miss Mary Mitchell. They formed, says Mr. Cobbett, as grotesque a trio as can well be imagined. Miss Hawkins could well remember Oliver Goldsmith teaching her "to play Jack and Gill by two bits of paper on his fingers," and Dr. Johnson fondling her "in his way," and asking her if she would be his little housekeeper.

Miss Hawkins published a large number of novels which have passed into oblivion; but her three volumes of *Anecdotes* still possess much interest, and afford many pleasing pictures of what Twickenham was during the period which her long life enabled her to remember. Here, for instance, is her vivid description of Horace Walpole:—

"His figure was not merely tall, but, more properly, long and slender to excess; his complexion, and particularly his hands, of a most unhealthy paleness. . . . His eyes were remarkably bright and penetrating, very dark and lively; his voice was not strong, but his tones were extremely pleasant, and, if I may so say, highly gentlemanly. I do not remember his common gait; he always entered a room in that style of affected delicacy which fashion had made almost natural; *chapeau bras* between his hands, as if he wished to compress it under his arm; knees bent, and feet on tiptoe, as if afraid



PLATE XVII.  
SION ROW  
TWICKENHAM







of a wet floor! His dress in visiting was most usually in summer, when I most saw him, a lavender suit; the waistcoat embroidered with a little silver, or of white silk worked in the tambour; partridge silk stockings, and gold buckles; ruffles and frill generally lace! I remember, when a child, thinking him very much undressed if at any time, except in mourning, he wore hemmed cambric. In summer no powder, but his wig combed straight, and showing his very smooth, pale forehead, and queued behind; in winter powder."

The old lady's burial is recorded in the parish registers on November 27, 1835, at the age of 77; and her brother's, at the age of 79, on April 24, 1841.

Their father, Sir John Hawkins, claimed descent from the Elizabethan naval commander, and was an attorney by profession. When presented for knighthood by the Earl of Rochford, then one of the Secretaries of State, he was described as "the best magistrate in the kingdom."

Sir John was a devoted fisherman, and he will be longest remembered in connection with the edition of *The Compleat Angler*, which he annotated.

He was probably, however, far prouder of his *History of Music*, a work in five quarto volumes, which he undertook at the instance of Horace Walpole.

He published, too, a *Life of Dr. Johnson*, for which he was sharply censured by Boswell.

"By assiduous attention upon Johnson in his last illness, he obtained," says Boswell, "the office of one of his executors."

Sir John's intimacy with Johnson was, however, of long standing. He was a member of a club founded by the Doctor, which held its meetings in Ivy Lane, Paternoster Row, and an original member of "The Literary Club." Twickenham House, where he resided, has been pulled down. It contained a circular room with a dome roof, which was Hawkins's concert-room, and in the gardens was a room built for the meetings of his club. There was a fence in the

grounds formed of sword blades, which tradition affirms to have been collected, after the battle, from the field of Culloden.

Sir John died in 1789, and was buried, on January 28th, in Westminster Abbey. He lies in the north cloister, and, by his own request, only the letters "J. H." mark his gravestone,

## KEW

THE strangeness of the name must immediately provoke enquiry into its origin.

The spelling and the pronunciation have both changed with the lapse of years.

Amongst the privy purse expenses of King Henry VIII. is to be found this entry :—

1530. May. Paid to the King's watermen for their waiting from York Place to Keyho with sixteen oars, when the King's Grace removed from York Place to Richmond 10s. 8d.

In the earliest records the spelling Keyhough is found, and in later years Kaiho and Kayo.

Dr. Garnett conjectures that the last syllable had an affinity with Hoe; as, for instance, Plymouth Hoe, denoting a level by the waterside, and that Kay may have been the name of an ancient owner of the place—"King Arthur's Seneschal, if the reader pleases."

The proximity of Kew to Richmond naturally resulted in its being from an early period a place of residence for court officials. The Earl of Worcester, Lord High Chamberlain to Henry VIII., had a house here; and in a Latin poem, Leland mentions a villa at *Cheva*, built by a steward of the Duke of Suffolk, husband of the King's sister, who lived at Suffolk Place, near at hand.

Sir John Pickering, the Lord Keeper of the Great Seal, resided at Kew in 1595, and Queen Elizabeth dined with him there. In the fashion of the day—a fashion one has heard of though amongst millionaires of our own time—the guest was presented with fans and nosegays, which concealed gifts of greater value, in the shape of precious stones; and

the record states that the Queen, "to grace his Lordship the more, of herself took from him a salt, a spoon, and a fork of fair agate."

Kew cannot be said to have been a royal residence, however, until the time of Frederick, Prince of Wales, who in 1730 took a lease of property in Kew, then in the possession of the Capels, including "The White House," or, as it was afterwards called, Kew House.

This "White House" had been the property of Richard Bennett, Esq., son of Sir Thomas Bennett, Lord Mayor of London in 1603, and from him descended to the Capels. Lady Capel, wife of the Lord Lieutenant of Ireland, 1692—6, died here in 1721, and was buried in Kew Church.

The Prince of Wales made many additions and improvements to the house, originally "a long building in the Italian style of architecture." His was not a long life, however. His widow continued to reside at Kew, and in 1759 established there a physic-garden (or botanical garden), the forerunner of the present world-famous Royal Gardens of Kew. In 1761 Sir William Chambers built for the Princess what was then the largest greenhouse in the country, 114 feet long.

The Earl of Bute, a great favourite with the Princess, was devoted to botany, and seconded all her plans, collecting rare and curious plants from all parts of the globe. The once flat and bare ground was broken up by artificial means, and the introduction of quantities of wood, until, as Sir William Chambers puts it, "what was once a desert is now an Eden."

The Princess of Wales died in 1772, and her son, King George III., bought the Kew estates, maintaining the botanical character of the gardens, but appointing Sir Joseph Banks to the place of director instead of Lord Bute.

King George resided much at Kew throughout his reign, and he and the Queen here followed homely rural pursuits, to enable them to shake off the tedium of court life, whilst the boys and girls of the royal family worked in the gardens and learned to employ themselves in some handicraft or other.



After demolishing Kew House, the present Kew Palace was occupied whilst the new Gothic Castle on the riverside, opposite Brentford, was in course of building. But the new building was never really finished, and never occupied, and in 1828 King George IV. had it removed.

The importance of the botanical gardens was maintained all this time, if occasionally with some listlessness ; but in 1840, principally it is believed through the action of Her Majesty the Queen and the Prince Consort, the gardens were transferred to the Department of Woods and Forests, and so became virtually the property of the public.

Mr. Samuel Molyneux, a connection of the Capel family, by his provision of a telescope in his house here for Bradley the astronomer, contributed to the scientific fame of Kew ; for here, on a spot now marked by a sundial erected by King William IV., Bradley's discovery of the aberration of light was made. Niepce's experiments in photography, made at Kew in 1827, nearly resulted in his anticipating the discovery of Daguerre.

Of the old houses in Kew, mostly facing the Green, the most interesting is Cambridge Cottage, once the site of Lord Bute's Kew residence, but for many years the home of the late and the present Duke of Cambridge, and their families.

There is, too, the house now known as The Herbarium, commonly called the King of Hanover's house. Both the Duke of Cumberland, who succeeded to the throne of Hanover after the death of King William IV., and the blind King, his son, resided here.

Sir Arthur Helps, historian and essayist, lived at Kew Cottage for some time, and some 200 years since Sir Peter Lely had a residence on Kew Green.



## KEW PALACE

THE house at present known as Kew Palace served as a royal residence for a comparatively short space of time only, and was more commonly known as "The Dutch House." For this misnomer there seems no adequate explanation, as the house, a red brick building, is Jacobean in character. It is massive, and square, and plain, but the mouldings formed by the courses of the brickwork prevent the facade from being uninteresting.

It has been suggested that its erection was due to Sir Hugh Portman, whose descendant, Sir John Portman, is said to have sold it, in 1636, to Samuel Fortrey, Esq., from whom again, in 1697, it passed to Sir Richard Levett.

As there exists over the main doorway, however, an inscription consisting of the initials F. S. C., and the date 1631, it seems questionable whether the original proprietor was not one of the Capels, who at one time owned so much of Kew.

The fact that three different houses have been at one time or other known by the name of Kew Palace, probably makes it difficult to assign to this or that particular building circumstances recorded in connection with them.

For instance Mr. Chancellor, in his *History of Richmond*, quotes Miss Burney, who, as reader to Queen Charlotte, passed much of her time at Kew, to the effect that the rooms are "small, dark, and old fashioned, . . . there are stair-cases in every passage, and passages in every closet."

Now this description surely cannot apply to the house at present known as the Palace; for if some of the rooms are small when regarded as chambers in a Palace, none of them

can be thought dark. On every side of the house are windows in plenty, and not small windows. The rooms on the ground and first floors are lofty, and for the most part spacious, and the building is not so lavishly supplied with passages and staircases as to elicit a grumble. The house to which Miss Burney referred was probably the one demolished by King George III., in 1803, to make way for the castellated mansion of Wyatt's design, which Sir Richard Phillips speaks of as a Bastille. The "Palace" known as The White House, or Kew House, was a winged building, of something the same appearance as the Lodge in the Old Deer Park, and covered a good deal more ground than the four-square house of 1631. There would be more available room for passages and staircases in it, and as its main floors were not lofty, the rooms would be more open to the charge of darkness—probably also of smallness.

The still existing building was certainly occupied at one time by Frederick, Prince of Wales, for the old brass box locks on the doors of the principal rooms are engraved in each corner with the Prince of Wales' "feathers," and the initials F. P. So here flourished at times the opposition Court, between which and the real Court of his father, King George II., so much bitterness existed.

Mr. Chancellor says that there is still to be seen on the inside of a cupboard in the Pages' Room a manuscript list of the bells and the rooms they rang from. Also, that an old powdering closet, with its sliding window to admit the coiffure, remains.

He tells us too that the vastness of the crypts, or vaults, beneath the house suggest their having formed part of an earlier and more massive structure. It seems probable, however, that a building erected in 1631 on a site so marshy and so close to the river would be provided with very ponderous foundations.

The house is panelled in oak almost everywhere that panelling could be placed; but the oak has been so many

PLATE XVIII.  
THE OLD PALACE  
KEW





7 R. 11.





times coated with white paint, that the sharpness of all the mouldings has disappeared, and the wood is only discernible here and there where some misadventure has chipped off a piece of the shell-like paint coat, and left the wood bare. The deep seats in the window recesses show the great thickness of the walls.

The rooms to which the public is admitted comprise the following :—

The ante-room to the Library—a small room on the left of the main entrance.

The King's Dining Room, on the right—a fine room, with a flagged floor and five windows. The ceiling is of plain plaster, except at the centre, where the hook for the candelabrum still depends. Around this is modelled in low relief an immense conventional rose with open petals, the most beautiful thing of the kind conceivable. A door leads from this room to the King's Breakfast Room behind. Above the fire-place is a needlework portrait of large dimensions, perhaps six feet by five. It is unnamed, but probably represents George III. or his father.

The Queen's Ante-Chamber and Bed Room are on the first floor. In these rooms are preserved a few pieces of antique furniture, couches, small tables—one with playing cards worked in wool upon it—chairs, fire-screens, a telescopic candle-stand, and so on ; while on the walls are a few curiosities in the way of pictures : some very wooden watercolours of birds, in lacquer frames ; some ingenious costume figures contrived in silk patches ; a group of flowers embroidered on silk, and other quaintnesses. Over the fire-place in the bedroom is a brass plate, bearing this inscription :—

“ This tablet is placed here by command of Her Majesty Queen Victoria in memory of her grandmother, Her Majesty Queen Charlotte, consort of His Majesty King George III.”

Queen Charlotte died here on the 17th November, 1818.

The Queen's Boudoir, on the same floor, has a handsome plaster ceiling, divided into lozenges by intersecting mouldings, and containing in the centre and in the four angles classical figures in low relief. There is on the wall here an oil painting, a "Triumph of Flora," by S. Ricci, 1659—1734.

The Queen's Drawing Room, in front of the boudoir, has a modelled plaster frieze above the panelling, and the superstructure of the fire-place is supported by marble columns, and inlaid with panels of marble. The hearth is of alternate quarries of black and white marble.

Almost every room contains several oil paintings of flowers, fruit, birds, and similar subjects, mostly by Campidoglio, and for the most part of no interest.

## KEW CHURCH

THE parish church, mainly of brick, stands in its tiny churchyard on the Green. Queen Anne presented the site, and gave towards the cost of erection a sum of one hundred pounds. As in the case of many churches built about the same date, the building, out of compliment it is supposed to the reigning sovereign, was dedicated to St. Anne. The chapel, as it was originally called, was completed in 1714, and was a much smaller edifice than at the present day.

The royal gallery at the west end was built by King George III., and the church was considerably enlarged in 1837 by Sir Jeffry Wyattville.

In 1883 structural alterations were carried out, completely transforming the appearance of the interior of the church and of the exterior eastward of the nave.

Where now the chancel commences the altar formerly stood, and over it, in a gallery facing the royal gallery at the west end, was the organ, which tradition reports to have been a favourite instrument of the great composer, George Frederick Handel. This organ was presented to the church in 1823.

The later portion of the building consists of an extension of the body of the church eastward, and the line of the roof is there broken by a cupola. Externally the effect is a little incongruous with the village character of the spot, but internally is of the happiest. The building, seen from the west doorway, has a unity of aspect that is often unattained where the work has been executed entirely by one architect,

and the dome and apsidal recess beyond give the church an air of spaciousness and dignity that cannot fail to impress.

A small mortuary chapel at the eastern end of the building existed prior to the alterations and additions in 1883, and was then removed from its original site and placed beyond the new east wall of the church.

It was erected to receive the remains of the Duke of Cambridge, youngest son of King George III., and uncle of Her Majesty the Queen. The remains of the Duchess, who survived her husband many years, were subsequently laid to rest there.

Many interesting memorials are affixed to the walls of the church, including those of the Dowager Lady Capel; Elizabeth, Countess of Derby, daughter of Thomas, Earl of Ossory; Sir John Day, F.R.S., Advocate General of Bengal; Joshua Kirby, F.R.S., (author of *Perspective of Architecture*, 1761); Francis Bauer, F.R.S., draughtsman to the Royal Gardens (died 1840); Jeremiah Meyer, Painter in Miniature and Enamel to King George III. (1789), with twelve lines of verse by William Hayley, the poet; and Sir William Hooker, the great botanist.

The most recent of the memorials is, however, the window of Munich stained glass, placed here to record the death, on October 27th, 1897, of the Princess Mary Adelaide, Duchess of Teck, the most beloved member, because the longest and most intimately known in Kew, of the royal family. At Cambridge Cottage, just across the road, much of her youth was passed, and there are numerous charming stories of her girlhood in Kew contained in the memoir by Mr. Kinloch Cooke. Her Royal Highness was married to the Duke of Teck, in Kew Church, on June 12th, 1866, in the presence of Her Majesty the Queen, the Prince of Wales, and other members of the family. The old people in Kew, despite her long married life, never speak of her except as The Princess Mary.

The description of Sir Richard Phillips' visit to Kew



PLATE XIX.  
KEW CHURCH









Church (see *A Morning's Walk from London to Kew*) contains so much of interest, that several passages from it are here quoted.

He says : " Passing St. Anne's Chapel, I found the pew-openers engaged in wiping the pews and washing the aisles. I knew that that child of genius, GAINSBOROUGH, the painter, lay interred here ; and desirous of paying my homage to his grave, I inquired for the spot. As is usual in regard to this class of people, they could give me no information ; yet one of them fancied she had heard such a name before. I was therefore obliged to wait while the sexton or clerk was fetched, and in the interim I walked into the chapel. I was, in truth, well repaid for the time it cost me ; for I never saw anything prettier, except Lord Le Despencer's exquisite structure at West Wycombe."

He then strolls into the vestry, and makes notes of the fees payable at marriages and burials—droll occupation for the pilgrim to the tomb of Gainsborough. Presently the sexton appears, and conducts him to the grave on the south side of the churchyard. The narrative continues thus :—

" ' Ah ! friend,' said I, ' this is a hallowed spot ; here lies one of Britain's favoured sons, whose genius has assisted in exalting her among the nations of the earth.' ' Perhaps it was so,' said the man ; ' but we know nothing about the people buried, except to keep up their monuments, if the family pay ; and perhaps, Sir, you belong to this family ; if so, I'll tell you how much is due.' ' Yes, truly, friend,' said I, ' I am one of the great family bound to preserve the monument of Gainsborough ; but if you take me for one of his relatives, you are mistaken.' ' Perhaps, Sir, you may be of the family, but were not included in the Will, therefore are not obligated.' I could not now avoid looking with scorn at the fellow ; but as the spot claimed better feelings, I gave him a trifle for his trouble and mildly told him I would not detain him !"

Sir Richard, during the moralizings that follow, remarks :

"It did not fall in the way of the untaught, on this otherwise polite spot, to know that they have among them the remains of THE FIRST PAINTER OF OUR NATIONAL SCHOOL."

The words engraven on the stone are—

Thomas Gainsborough, Esq., died Aug. 2, 1788. Also the body of Gainsborough Dupont, Esq., who died Jan. 20, 1797, aged 42 years. Also Mrs. Margaret Gainsborough, wife of the above Thomas Gainsborough, Esq., who died Dec. 17, 1798, in the 72nd year of her age.

Close at hand is a monument to the memory of Zoffany, a portrait painter of considerable repute, inscribed thus :

Sacred to the memory of John Zoffany, R.A., who died Nov. 11, 1810, aged 87 years.

The most notable Vicar of Kew was the Rev. Caleb Colton (1818—1828), whose *Lacon* was once a universally known work. He was an extremely eccentric individual, and absented himself from his parish continuously, apparently preferring life in a garret lodging overlooking the churchyard of St. Anne's, Soho, to life in his country village. The bishop deprived him of his cure, and he for some time kept a wine cellar beneath a Methodist Chapel in Dean Street, Soho.

Kew formerly had a watch-house in the "chapple-yard," and a "cage" on the north side of the church, besides a pound and stocks; so the vagrant, or the incorrigible idler or malefactor, had a poor time of it here. These aids to discipline have, however, long since vanished.

## MORTLAKE

**S**PELLED in innumerable ways, from Mortlage, Mortlak, Mortelac, Mooreclacke, to the spelling of our own day, no record that can be relied upon as to the origin of the name exists. It has the romantic flavour that carries one back to the days of King Arthur, but what romance clings about the name's bestowal is irrecoverable.

The manor of Mortlake belonged to the Archbishops of Canterbury, and was an occasional residence of theirs from the days of Anselm—who kept his Whitsuntide at Mortlake in 1099, and held an ordination there in King Henry I.'s reign—to those of Warham, the immediate predecessor of Cranmer, by whom the manor was alienated to King Henry VIII.

Archbishop Peckham died here in 1292, Archbishop Reynolds in 1327, and Archbishop Mepham in 1333, the last while under excommunication by Pope John XXI.

King Henry VIII. gave the manor to his newly-created Dean and Chapter of Worcester, together with the great tithes of Wimbledon; the Dean and Chapter undertaking to provide perpetual curates for Wimbledon, Putney, and Mortlake.

The Manor House stood at the west end of the village, and the archbishops had many royal visitors. King John was there 21st and 22nd March, 1206; Edward II. dated a letter from there 21st June, 1316; Edward III. resided there in 1352, and at other times; Henry IV., in 1407 and 1412; and Henry V. on 2nd May, 1417. Henry VII. went hunting in Mortlake Park in 1508.

The house was standing in 1547, but was pulled down

not long afterwards; though, as Bray says it still existed in 1663, it is possible that some parts of it escaped demolition.

The latest record of the existence of remnants of the Manor House is contained in Sir Richard Phillips's *Morning's Walk from London to Kew*. He says: "On leaving this manufactory [the pottery], I proceeded about a hundred yards through the main street, and turning a corner on the right beheld the ancient gateway, now bricked up, and the ruined walls of an enclosure, sanctified during five centuries as the residence of thirty-four successors to the see of Canterbury. . . . Penley the gardener told me that his family had occupied it since the revolution, and that he remembered every part above fifty years. He took me to a summer house on the wall next the water, the ruins of which were of the architecture of the time of the Plantagenets; and indeed the entire wall, above half a mile in circuit, was of that age. Of the ancient palace no vestige remained; and he could guess its precise site only by means of the masses of brickwork which he discovered by digging in certain parts of the garden." Penley showed Sir Richard an arbour of box trees, thirty feet high, planted in a semi-circle, and partly enclosing an oval table of Plymouth marble, massy and well wrought. He also told him that he frequently, when at his gardening work, unearthed human skeletons.

One or two old houses remain in Mortlake, but none of them remarkable architecturally, or with great historical associations.

Edward Colston, the great Bristol philanthropist, resided here in a house standing till about 1860 on ground attached to Cromwell House. The names of Cromwell House and Fairfax House (the houses themselves are but modern successors of the old residences), support the belief that many of the adherents of the Protector resided here. Lord Pack, Lord Robert Tichborne (afterwards convicted as a regicide), and Alderman Sir John Ireton are known to have done so. But the most noted resident in Mortlake was Dr. John Dee,

the astrologer, whose diary (25th August, 1554—6th April, 1601), was discovered in the Ashmolean Museum.

Dr. John Dee was the son of Rowland Dee, Gentleman Sewer to King Henry VIII., was born in 1527, and educated at Cambridge, where, in 1547, he was elected Fellow of Trinity. Edward VI. gave him certain ecclesiastical preferments, but in Queen Mary's reign he was suspected of treason and kept under the supervision of Bishop Bonner. Queen Elizabeth visited him on the 16th March, 1575, at his house at Mortlake, which was near the waterside a little west of the church, and on the east side of the present Queen's Head Court. The tapestry works were afterwards erected on the site of his laboratory.

"The Queen came, with her Lords and Privy Council, purposely to see his library, but finding that his wife had only been buried four hours, refused to go into his house, but directed him to fetch his famous glass, or crystal, and show her its properties. Her Majesty being taken down from her horse by the Earl of Leicester, Master of the Horse, at the Church Wall at Mortlake, did see some of the properties of that glass, to her Majesty's great contentment and delight, which glass had occasioned much conversation and given rise to a report that he was a magician."

In his diary, under date 17th September, 1580, Dr. Dee describes a visit to him of Queen Elizabeth.

"The Queen's Majestie cam from Rychemond in her coach the higher way of Mortlak felde, and whan she cam right against the church she turned down towards my house, and whan she was against my garden in the felde she stode there a good while and than cam ynto the street at the great gate of the felde, where she espyed me at my doore making obeysains to her Majestie. She beckoned her hand for me. I cam to her coach side. She very speedily pulled off her glove and gave me her hand to kiss, and to be short, asked me to resort to her Court and to give her to wete whan I cam ther."

In February, 1583, the Queen, passing his house, commanded his company on the road for some way; and in June of the same year, Sir Philip Sydney and other of the courtiers

were rowed to see him in a barge covered with the Queen's cloth and attended by the Queen's Trumpeter.

In 1589, Dr. Dee, having gone to Bohemia, was recalled to England by the Queen.

Owing to the fears of the populace, which regarded him as a magician, his books, instruments, and property generally were on one occasion nearly all destroyed.

He died at Mortlake in 1608, aged 81, and is said to have been buried in the chancel; but no record of his burial exists, nor is there any monument preserved.

Relics of him are preserved in the British Museum.

Sir Richard Phillips, in 1817, visited Dee's house, then a school for girls. He noticed that, although much modified, indications of 16th century architecture remained, and one room was "decorated with red and white roses." Viewing the garden, he says: "Down the central path, through iron gates, still standing, Queen Elizabeth used to walk from the Sheen Road."

Mortlake has been, like Battersea and Chelsea, the seat of a manufacture of pottery, though of a class very different from the delicate products of the two villages nearer London.

The first pottery for Delft ware was established at Mortlake by a Mr. William Sanders, between 1742 and 1752, in premises on the north side of High Street, now known as St. Mary's Wharf.

He was succeeded in his business by his son John.

There were two kilns at the pottery: one for white ware and the other for coarser work.

About the tenth or fifteenth year of this century, the business was sold to Messrs. Wagstaff & Co., of the Vauxhall Pottery; and about 1827 the pottery was closed, and all work transferred to Vauxhall.

It has been stated that the well-known Toby Philpot jugs were first made at Mortlake.

There is at South Kensington Museum a large punch-

bowl of Delft ware, made at Sanders' Mortlake Pottery about 1780. It is enamelled earthenware, blue, with scrolls on a white ground, with figures of birds, masks, medallions, and flowers. It is over 20 inches in diameter, and over a foot high. There are also twelve tiles of Delft ware made at Mortlake, painted in dark blue on a white ground, representing a rocky landscape with ruins and figures, size about 19 in. by 14 in.

Mr. Anderson describes a watch-stand in his own possession, about  $5\frac{1}{2}$  inches high,  $3\frac{1}{2}$  inches wide, and  $1\frac{1}{2}$  inches deep, a white enamelled ground with a scalloped blue-lined edge front and back. On the front is a church with a spire, and a house with three trees. There is a hole for the face of the watch, and underneath is a man with a fishing-rod, a woman and two trees, some water and a fence. The sides are ornamented in the square patterns. Mr. Anderson also describes having seen about a dozen articles—plates, cups, saucers, &c.—very coarsely made, in white, with a number of small red flowers on them.

The second Mortlake Pottery was started by Joseph Kishere, son of Benjamin Kishere, who in 1759 was one of the leading hands at Sanders's Pottery. He built his kiln on the south side of the High Street. Mr. Anderson has only seen brown ware emanating from Kishere's Pottery, and Sir Richard Phillips observed, in his *Morning's Walk from London to Kew*, that the principal articles made were the brown stone jugs commonly called Toby Philpots. He remarked that the groups on the jugs were precisely similar to those on the common pottery of the Romans—hunting scenes, and so forth—and speculated as to the continuity of the designs amongst potters from those times downwards. He appears to have been aggrieved that Kishere preserved "an air of mystery" about the workshops.

Joseph Kishere had two sons brought up in the pottery, and was succeeded in the business by one of them, William. Mr. Anderson has four jugs and two mugs of the Kishere

Pottery, some stamped at the bottom with "Kishere Mortlake Pottery, Surrey," and he states that at the Jermyn Street Museum two specimens should be still preserved.

William Kishere died suddenly in 1843, and the pottery was purchased by a Mr. Abbott, of Richmond, for his nephew, who had learned the business elsewhere. It did not, however, prosper, and it was eventually closed and the site built over.

At the extreme end of the parish, close to Kew, is an old house known as West Hall. A subsidiary manor to the Manor of Wimbledon (the old Manor of Mortlake) is known as the Manor of East Sheen and West Hall.

Sir Richard Burton, whose school-days at Richmond are mentioned earlier in this volume, lies buried in the Roman Catholic Cemetery at Mortlake under a marble tomb in the form of an Arab tent, fitting emblem of his nomadic life.



## MORTLAKE CHURCH

**I**N 1543 the chapel attached to the Manor House at the west end of the village was pulled down by Henry VIII., who caused a church to be built on the present site of the parish church. Over the window above the doorway in the tower is the inscription

VIVAT  
R. H. 8.  
1543

and until 1719, over the east window was this inscription :—

A. R.  
H. S.  
1543

probably the initials of churchwardens, or of some officials at the time of the erection. As is the case with most of the churches in this district, nothing remains of the original edifice but the tower, the remainder being an uninteresting barn-like structure of the eighteenth century.

In the fifth year of Edward VI. the church was robbed of three vestments, two copes, and a pyx of copper gilt. In the seventh year of Edward VI. the King's Commissioners delivered to the churchwardens a chalice of silver gilt and a cope of green damask for the communion, committing to their charge also three bells and a sanctus bell.

The tower of flint and stone, in chequer work, is square and buttressed at the angles; the fourth storey was rebuilt in brick about 1799. Three bells were added in 1703, and two more in 1741, making a peal of eight.

Mortlake was formerly a Peculiar of the Archbishops of Canterbury, and the benefice was a perpetual curacy subordi-

nate to Wimbledon, the latter being the mother church. The living is now a vicarage.

A Church was first built on the north side of the present playground about 1348 (Edward III.), as appears from a record, formerly in the tower, being a license to the Archbishop of Canterbury to give a piece of land to the parson of Wimbledon for a chapel for Mortlake and East Sheen, the inhabitants of which were remote from the mother church.

The church goods in 1599 appear to have included, from an inventory entered in the vestry book, a silver communion cup and cover, a Bible of the great volume, an old book of Common Prayer, a linen surplice, the paraphrases of Erasmus on the Gospel and Epistles, a silk cloth for the pulpit, a book of Homilies, two long forms in the chancel, a fair satin cushion for the pulpit, an iron to set the hour glass in, an hour glass, a communion table, and cloth of linen.

Various additional articles are enumerated in 1662, and many of those existing in 1599 are unmentioned.

In 1725 the south aisle was rebuilt and a new gallery erected.

In 1757, and for some years afterwards, the pews were let by auction in the vestry.

Alterations and repairs, further obscuring the details of the original edifice, were carried out in 1816—17, and again in 1840. As late as 1830 some of the square-topped Tudor windows remained.

A new chancel was built in 1885.

The font, octagonal in form, is the most ancient ornament of the church. It was the gift of Bouchier, Archbishop of Canterbury from 1454 to 1486, in the time of Henry VI., and has his arms and those of the See of Canterbury sculptured upon it amidst rich Gothic tracery. It is the only relic of the old chapel attached to the Manor House.

In the churchyard are buried many notable persons, including,



PLATE XX.  
MORTLAKE CHURCH







Edward Digby, son of Sir Kenelm Digby (1629).

John Partridge, astrologer and almanac maker (1715).

[He was a shoemaker originally, but by application rose to some eminence, taught himself Latin, Greek, and Hebrew, took his degree of Doctor of Physic at the University of Leyden, and became physician to Charles II., and to William and Mary. A practical joke upon him was played by Swift, who published an account of his death, with circumstantial details. Steele, in the *Tatler*, described his burial, and Swift wrote an elegy upon him. Partridge took the affair so seriously as to advertise in the papers, "blessed be God, John Partridge is still living and in health, and all are knaves who report otherwise!"]

Alderman Barber, Lord Mayor of London in 1733, whom Sir Richard Phillips describes as one of the great benefactors of his country, from his having successfully opposed an excise scheme which threatened English trade.

In the church are interred Anthony Holt, Comptroller to Queen Elizabeth; the Honourable Francis Coventry, son of Lord Coventry, Lord Keeper of the Great Seal to Charles I.; Sir John Temple, brother of the celebrated Sir William Temple; and Sir Philip Francis, one of the many men to whom the authorship of the *Letters of Junius* has been ascribed.

A tithe-barn, on the north side of the High Street, was pulled down as recently as 1866.

The parish stocks were in existence as late as 1842.

Amongst odd entries in the churchwardens' accounts are

1634-5.	Paid a Minister's Wife that had her Sonne witched to death	1	0
1639-40.	Payd to a poore Scholler from <i>Newe England</i>	...	...
1644-5.	Paid for Pitch, Rosin, and Ffranckinsence, burnt in the Church	...	...
		1	6





## MORTLAKE RIVER FRONT

THE subject of a famous picture by J. M. W. Turner, the river front is now a place in which it is a difficult matter to select a standpoint from which to draw. There seem to be little else but breweries, of ungainly dimensions and unattractive elevation. Nearly every trace of old time picturesqueness has vanished, and on the opposite side of the river is only the wide bare expanse of the Chiswick osier beds.

The house in the foreground of Mr. Way's drawing is a spacious old mansion of the Carolian period, but nothing of interest concerning it is recorded in any of the local histories.

Another old house a little further east, with the name of Leyden House, excites curiosity as to how it came to be so styled.

A little further on is the famous "Ship," the inn associated in all minds with the Oxford and Cambridge boat race. But alas, instead of a picturesque old waterside tavern, it is an extremely commonplace erection, such as might be seen in almost any suburb, riparian or otherwise.

Still further east, in Queen's Head Court, the far background of Mr. Way's drawing, is the shell of what was formerly the Royal Tapestry works. It is but a ghost of its old self, and appears to have been divided up into several tenement houses.

A tablet on the wall records the date of its inauguration and of its recent "restoration." The building itself is entirely unattractive, but an account of the enterprise to the carrying out of which its existence is due should be of interest.

The manufacture of tapestry at Mortlake owed its origin to James I., and his son Charles (I.), Prince of Wales.

The place became celebrated, not only in England but in France and the Low Countries, for the quality of the tapestry produced.

The celebrated cartoons of Raphael were purchased for this factory, and in a catalogue of King Charles' pictures, edited by Vertue, is this entry:—

“Item, in a slit-box wooden case, some two cartoons of Raphael Urbinus for hangings to be made by, and the other five are by the King's appointment delivered to Francis Klein at Mortlake, to make hangings by.”

James I., in 1619, granted a subsidy of £2000 annually to Sir Francis Crane, last Lay Chancellor of the Order of the Garter, to assist him in establishing the factory.

The factory was at once proceeded with, the building being erected on the east side of Queen's Head Court, or Passage, on the north side of High Street, Mortlake, where formerly stood the laboratory of Dr. Dee.

In erecting a house for Cleyne, or Klein (the limner, or artist in charge of the works), on the other side of the High Street, Sir Francis appears to have encroached on the old churchyard wall, to the dissatisfaction of a certain Sir John Hayward. Mr. Anderson has a print, dated 1750, showing the limner's house, with a very high-pitched tiled roof. It was pulled down in 1794.

In 1620, fifty skilled workmen were imported from Flanders by King James, to carry out the manual part of the work. The number of Flemish names appearing in the registers about this time is evidence of this unwonted incursion of foreigners into the village.

The limner appears to have signed his designs either F.C. or F.K. On some copies from the cartoons of Raphael appears the inscription F. Clein fec. Anno 1648.

The mark of the Mortlake tapestry was the shield of St. George, with F.C., Car. Re. Reg., Mortl.

Writing, about 1622, to the King, Sir Francis represents the impossibility of continuing the works unless he is assisted,




PLATE XXI.  
THE RIVER FRONT  
MORTLAKE







the Prince [Charles] having promised him "to keep the fire going." He continues: "The Prince gave me order to go in hande with a riche suite of the months, and to send to Genua for certayne drawings of Raphaell, of Urbin, which were desseignes for tapestries made for Pope Leo the X., and for which there is £300 to be payed, besides their charge of bringing home." Further on, he says: "I am out already above £16,000 in the busynes, and never made returns of more than £2,500," and goes on to declare he cannot keep the manufacture going for more than a month longer unless the King provides for its continuance.

Patronage of the products of the factory seems, however, to have increased amongst the nobility; and Charles, on his accession, conveyed considerable property in Northamptonshire and elsewhere to Sir Francis, together with a joint patent with Frances, Dowager Duchess of Richmond and Lennox, for the exclusive coinage and issue of farthing tokens.

In 1636 Sir Francis died in Paris after a surgical operation.

Sir Francis Crane gave £500 towards rebuilding St. Paul's Cathedral, and provided for the maintenance of four additional poor Knights at Windsor Castle.

His portrait, by Vandyck, was engraved by John Simes, 1820. Vandyck and Rubens both helped him with designs; Rubens providing him with six sketches of the story of Achilles, and Vandyck with cartoons of the borders of the Acts of the Apostles.

Cleyn, the limner, a native of Rostock, in Mecklenburg, besides his work at Mortlake, painted a ceiling at Holland House, Kensington, and some rooms at Somerset House.

Sir Richard Crane, Sir Francis's brother and heir, sold the works to the King, and various records of disbursements for cartoons, salaries, and repairs, as well as of receipts for sets of hangings sold, still exist.

The works were maintained by the State during the Interregnum, and in 1661 Sir Sackville Crow persuaded Charles II. to take up the position of patron.

Verrio ("where sprawl the saints of Verrio and Laguerre") was employed here as well as at Windsor and Hampton Court.

In March, 1667, the heirs of Sir Richard Crane were required to deliver up to William Earl of Craven, William Ashburnham (cofferer), and Thomas Povey, all the houses, lands, and implements used in the tapestry manufacture at Mortlake, and the assignees engaged to work it at their own expense without the Government subsidy.

But in August of the same year the whole was transferred to Mr. Henry Brouncker, mentioned in Evelyn's Diary.

About 1670 Lady Harvey appears to have been in possession of the works.

Amongst the Treasury papers under date 11 January, 1702—3, a report of S. Travers (Surveyor-General to the Lord High Treasurer) states that he had surveyed the Tapestry House at Mortlake. "The buildings appeared to be very old and ruinous, consisting of two piles built of brick, one pointing the way leading from Barnes to Mortlake, and the other extending from that way towards the Thames, wherein were two work houses, one with twelve looms and the other four, over which were garrets and an old chapel. The ground floors were small apartments for labourers in the manufactory, within which was a courtyard and a tenement therein where the master-workman lived, which was standing thereon before the work house was built by King Charles the First."

In 1703 a patent was issued on the petition of Daniel Harvey, releasing the condition that the buildings should only be used for tapestry works, so after an existence of eighty years they were finally closed.

The principal subjects executed, of which record remains, were :—

The Acts of the Apostles, 5 pieces.

The History of Vulcan, 4 pieces.

Story of Achilles, 6 pieces.



The Twelve Months, 6 pieces (a set used to be at Lord  
Ilchester's, Redlynch, Somersetshire).  
Neptune and Cupid Interceding for Mars and Venus.  
Diana and Callisto.  
The Four Seasons.  
Story of St. Paul's.  
The Naked Boys.  
St. George and the Dragon.  
The Miraculous Draught of Fishes.  
Vulcan and Venus (Rivière).  
Cæsar's Triumph (Mantegna).  
Pilgrims of Emmaus.  
Hero and Leander.  
Sir Francis Crane, and Vandyck, at Knole.  
Sir Francis Crane, half-length, with collar of St. George.  
The Five Senses.  
Portraits of King James, King Charles, their Queens,  
and the King of Denmark, with heads of the Royal  
Children in the borders (formerly at Houghton Hall,  
the seat of the Earl of Orford).



## PETERSHAM

**P**ETERSHAM is mentioned in Domesday Book as Patricesham. At the time of the Norman Conquest the manor was the property of the Abbey of St. Peter at Chertsey, and from this circumstance it no doubt derived its name of Peter's Ham, or village.

In the time of William the Conqueror the fishery was estimated to produce 1000 eels and 1000 lampreys annually.

Aubrey states that Petersham enjoyed the privilege that no person could be arrested in it, nor any person under arrest brought through it; which privilege was lost by what Aubrey terms "scandalous neglect."

By the Chertsey community it was conveyed to King Henry V., and continued for a considerable time in the hands of the Crown. Upon Henry VIII.'s repudiation of Anne of Cleves, and subsequent divorce from her, the manor of Petersham was part of the provision settled on her for her maintenance; and she surrendered it to Edward VI. some time later.

By James I. it was leased to George Cole, Esq., who is buried in the parish church.

In 1610 it was granted to Henry, Prince of Wales, who died two years later.

In 1617 James I. settled it, together with Richmond, Ham, and Chertsey, on Charles, Prince of Wales.

In 1637 Charles I. granted a lease of it to William Murray, whom he afterwards created Baron Huntingtower and Earl of Dysart. This William Murray was introduced to the king by his uncle, who had been tutor and secretary to him when Prince of Wales. Murray's eldest daughter, wife

of Sir Lionel Tollemache, succeeded to the title and estates, and in the family of the Earls of Dysart it has remained ever since.

A celebrated mansion, known as New Park, formerly existed at Petersham. It was the property of the Earl of Rochester, and a large bird's-eye view of it by Kip shows its extent. The house, unless there is some confusion in the minds of the local historians, appears also to have been called Petersham Lodge. It was destroyed by fire in 1721, and Lysons gives a circumstantial account of the disaster, with dramatic details, copied from a contemporary newspaper.

"Some few of the pictures, with a small part of the furniture, were saved, but the loss his lordship has sustained cannot be computed at less than between 40 and 50,000£, which is yet not the worst, in that the greater part of the loss is irreparable by the burning of his writings, all the fine family pictures, and others, and the library, among which were the books of the Lord Chancellor Clarendon, his lordship's grandfather."

A new house on the site was erected by William, first Earl of Harrington, after a design by the Earl of Burlington. This passed successively through the hands of Lord Camelford, H.R.H. the Duke of Clarence (afterwards King William IV.), and Sir William Manners, and in 1834 it was sold to the Woods and Forests Department, and pulled down.

During the Duke of Clarence's occupation a small portion of Richmond Park was added to the grounds by a grant from the king, including the Mount, the site upon which tradition relates that Henry VIII. watched for the signal which should apprise him of the execution of Queen Anne Boleyn.

The most remarkable person connected with the place was Catherine Hyde, Duchess of Queensberry, the "Kitty, beautiful and young," of Prior, and the staunch friend and patroness of Gay the poet, who made his home here.

Of Petersham Common, a part was absorbed by Richmond Park, but a part still remains between the Lower Road

and the Terrace, Richmond. It is a beautifully wooded slope, and not at all the sort of place one commonly associates with the word "Common." Here in the months of April, May, and June, the nightingales can be heard singing almost nightly.

Petersham gave the title of Baron to the Earl, afterwards Duke, of Lauderdale (1674), and subsequently the title of Viscount to the Earls of Harrington.



## PETERSHAM CHURCH

**A** CHURCH existed here at the time of the Conquest ; but the present structure, according to a note in the parish register, quoted by Lysons, dates only from 1505. This assignment of date can, however, only apply to the shell of the building, as the windows, &c., are all certainly of a much later period. The structure is of red brick, cruciform, with a miniature tower. A curious feature of the internal arrangements is, that the transepts form the long arms of the cross ; and the chancel, and the tower which forms the entrance, the shorter arms ; so that there is practically no nave.

The note in the register, alluded to above, states that the church was built on the north side of the abbey ; but no record of the existence of a conventual establishment at Petersham remains.

The church formerly belonged to Merton Abbey, and it is dedicated to St. Peter.

The parish registers begin in 1570, but are very imperfect in the earlier years.

In 1266, Divine service having been discontinued in the chapel of Petersham, an agreement was made between the Prior of Merton and the inhabitants of the parish for a chaplain to officiate there on Sundays, Wednesdays, and Fridays, on these conditions :—That the Prior and Convent should furnish him annually, out of the Tithes, with a certain portion of grain ; and that the parishioners, for their part, should give him a bushel of rye for every virgate (ten acres) of land in the parish.

There are monuments in the church to George Cole,

Esq., Recorder in the Augmentation Office, who died in 1624; and Frances, his wife, who died 1633. Their recumbent effigies lie under a canopy flanked by Corinthian columns, and beneath is the smaller figure of George Cole's grandson and namesake, who was the son of Gregory Cole. To Thomas Gilbert Esq., 1766; Robert Scott, Esq., of Horsley Hill, 1770; Sir Thomas Jenner, Knt., successively Baron of the Exchequer and Justice of the Court of Common Pleas, 1707; Henry Green, 1654; Jane, daughter of James Long, Esq., of Draycott, 1651; Colonel William Duckett, 1749; Nathaniel Scott, Esq., 1770; Mary, wife of Sir James Cockburn, Bart., 1766. Captain George Vancouver, who died in 1789, and whose praise of Richmond scenery is quoted in this volume in the note headed Richmond Hill, is buried here. The monument to his memory is thus inscribed:—

In the Cemetery adjoining this church were interred, in the year 1798, the mortal remains of Captain George Vancouver, R.N., whose valuable and enterprising voyage of discovery to the North Pacific Ocean and round the world, during twenty-five years of laborious survey, added greatly to the geographical knowledge of his countrymen. To the memory of that celebrated Navigator this monumental tablet is erected by the Hudson's Bay Company, March, 1841.

Mary and Agnes Berry, the friends of Pope, referred to under Twickenham, are buried here. Also Theodora Jane Cowper (1821), cousin of the Poet, and the Delia of his poems. In this churchyard also lie the remains of Mortimer Collins, vivacious novelist, charming essayist, and graceful poet. He came from Knowl Hill, his Berkshire residence, on a visit to Richmond, when almost *in articulo mortis*.






PLATE XXII.  
PETERSHAM CHURCH







## RUTLAND LODGE AND OTHER PETERSHAM HOUSES

**T**HIS residence, which Mr. Way has selected as a typical Petersham house, stands almost facing the road towards Ham Common. It was once the residence of the Earl of Kerry, and for many years was occupied by the late Mr. J. S. Woodin. A Sir William Manners having been owner of Petersham Lodge, it seems probable that Rutland Lodge was originally erected by some member of the Manners family. Mr. Way was informed that a coat of arms wrought in the ironwork above the gateway is concealed from view by the thick growth of ivy. The writer conjectured that the upper storey had been added after the construction of the original fabric, an opinion which has been confirmed by an architect to whom Mr. Way's drawing was shown, without any clue to the identity of the house being given or any mention of this conjecture made.

Other fine mansions remaining in Petersham are :—

Montrose House, formerly the home of a Duchess of Montrose.

Sudbrook Park, which represents what was once a distinct hamlet, became the residence of John, Duke of Argyle, the statesman, about 1717. He appears to have built only a portion of the present mansion at the outset, and to have extended it to something like its present dimensions during a period between 1717 and 1743. His eldest daughter Catherine, who was in 1767 created Baroness Greenwich, inherited Sudbrook, and greatly enlarged and improved it. On her death, in 1794, it passed to her son, the third Duke of Buc-

cleuch. Canning resided here, and during the tenancy of the Earl of Durham the Reform Bill of 1832 was drawn up in this house.

Petersham House, adjoining the church, has a fine pair of gates leading from the garden into the meadow behind, as well as the entrance gates in the village street. The rear view is shown in Mr. Way's drawing of the church.

Bute House, latterly a school, kept by the late Rev. Mr. Godby, was once the residence of the Dowager Marchioness of Bute, and afterwards of her uncle, Lord Dudley Coutts-Stuart. It was demolished as recently as 1895.



PLATE XXIII.  
RUTLAND LODGE.









## HAM HOUSE

**H**AM House was built by Sir Thomas Vavasour, Knight, Marshall of the Household, in the reign of James I. Over the principal entrance are the words *Vivat Rex*, with the date 1610, and the initials T. M. V.

The story that the house was built for Henry, Prince of Wales, is discredited, although he may possibly have lived here for a time.

In 1624 or 1625, the house, with the lands belonging to it, was surrendered to John Ramsay, Earl of Holderness, by whom, or, as Manning says, "more probably his heirs," the place was given or sold to William Murray, whom Charles I. created Baron Huntingtower and Earl of Dysart. It was made over to his wife, who devised it to Sir Lionel Tolle-mache, husband of her eldest daughter. From this lady—Countess of Dysart in her own right, whose second husband was John, Earl of Lauderdale—the property has descended continuously in the same family to the present day.

The house is surrounded by long avenues of elms, is of red brick, and has two fronts, the principal facing the river.

A range of leaden busts of Roman emporors, painted stone-colour, occupy oval niches in the brickwork between the basement and the first storey, and also in the side walls leading to the terrace, where large wrought-iron gates and a moat divide the grounds from the adjacent meadow. In the centre of the lawn is a fine statue of Thames in stone.

Several of the rooms are hung with rich tapestries. The backs of several of the fire-places are decorated with the Stuart arms.

Adjoining the entrance hall, which is paved with black and white marble, is a small wainscotted chapel, containing a prayer-book presented by Charles II. to the first Earl of Dysart. The royal arms are embroidered on the cover in gold and silver.

A large apartment, called the Queen's Audience Chamber, hung with tapestry, is also known as the Cabal Chamber. Here were held the secret conferences by the ministry known as the *Cabal*, from the initials of their names, when John, Earl of Lauderdale, husband of Elizabeth, Countess of Dysart, was master of Ham House. Clifford, Arlington, Buckingham, Ashley, and Lauderdale were the names of the five ministers. The flooring of the room is of parquet, containing the cypher of the Countess Elizabeth.

A valuable collection of antique china is stored in the room known as the China Closet; and in the Library, besides many rare and valuable works, precious in a less degree, are no fewer than fourteen Caxtons.

A large picture-gallery, hung with portraits by Vandyke, Lely, Kneller, Hoppner, Jansen, Zuccherò, Constable, and Reynolds, includes portraits of James I., Charles I., and Charles II., and many members of the Dysart family. Amongst the curiosities in the house is a lock of the hair of Elizabeth's Earl of Essex, and Rachel, Lady Russell's prayer book. The apartments known as the Duchess of Lauderdale's have remained in the exact order in which she left them at her death.

Charles II. is said to have stopped here in his flight from the Parliamentary Army, and a legend is recorded to the effect that the great gates facing the avenue had, until a year or two since, never been unlocked since they shut the king in and his pursuers out.

Horace Walpole's niece, having married an Earl of Dysart, he visited her here, and describes it as so dreary that you "might think yourself a hundred miles off and a hundred years back."

PLATE XXIV.  
HAM HOUSE









John Evelyn, who visited the Duke of Lauderdale here, describes Ham House as "inferior to few of the best villas in Italy itself."

Readers of Dickens will remember that it was at the back of Ham House that the scene of Sir Mulberry Hawk's duel with Lord Frederick Verisopht is laid.

## POSTSCRIPT

THESE notes, compiled to accompany Mr. Way's drawings, are in the main a mosaic, pieced together from the writings of earlier workers in the same field. With a few trivial exceptions the information contained in them is derived from the following sources :—

- Mr. Edwin Beresford Chancellor's *History of Richmond*.
  - The Rev. R. S. Cobbett's *Memorials of Twickenham*.
  - Dr. Garnett's *Richmond-on-Thames*.
  - Mr. Fred Turner's *George Eliot at Richmond* (*Home Counties' Magazine*).
  - Mr. A. Leonard Summers' *Kew: Its Palaces and Associations* (*Home Counties' Magazine*).
  - Mr. A. Leonard Summers' *A Vanishing Village* (*Surrey Magazine*).
  - Mr. John Eustace Anderson's *History of Mortlake*.
  - Mr. John Eustace Anderson's *Pamphlet on the Tapestry Works*.
  - Mr. John Eustace Anderson's *Pamphlet on Mortlake Potteries*.
- (The last three privately printed.)

To each and all of these writers I desire to express my indebtedness. I have also consulted—

- Sir Richard Phillips' *A Morning's Walk from London to Kew*.
- Miss Lætitia Matilda Hawkins' *Anecdotes, Memoirs, &c.*

and, of course—

- Lysons' *Environs of London*.

In the process of selection and compression the necessity of "joining the flats" has occasioned some re-writing; but where no such demand arose, I felt that to paraphrase would be an affectation of original research, for which the writers named have left little room.

The notes do not pretend to be exhaustive of their subjects.

The arms on the title page are those of Henry VIII., copied from the embroidered cover of a volume which was formerly his property, and which may quite conceivably once have been housed in the Old Palace at Richmond.

The verses on the title page, as explained in the note on Richmond, are from a poem by Mr. W. E. Henley.

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