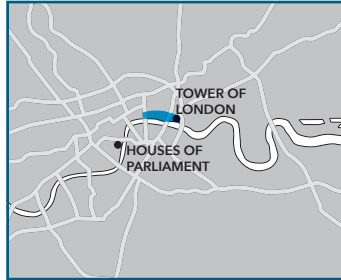


# THE CITY OF LONDON

The City is London's most ancient quarter and a global financial centre: for over two millennia it has been closely connected with international trade and commerce. The tightly built 'Square Mile' of small streets, crooked alleys, squares, courts, churches, civic buildings and offices stretches from the Royal Courts of Justice in the Strand (Temple Bar) to Aldgate in the east and from the Thames in the south to City Road in the north. It is a concentrated area in constant flux, where ancient jostles with modern—although in recent years, the modern has begun elbowing the ancient out of the way, as giant, mixed-use towers soar ever higher above the narrow alleys, claiming a place on the skyline from the spires, steeples and rooflines of older structures.



## Some highlights of the area

- ✦ **St Paul's Cathedral**, the masterpiece of Sir Christopher Wren and one of the great works of English Baroque architecture;
- ✦ The myriad smaller **City churches**, numinous and atmospheric;
- ✦ The **Guildhall Art Gallery**, with a fine collection of paintings and sculpture and remains of the amphitheatre of Roman Londinium.

The City of London Corporation is keen to attract visitors and much investment has gone into hotels and shopping complexes. Though the City's demographic is changing, its worker : resident ratio is still weighted towards the former and it is much busier on weekdays, when the streets and alleyways hum with business while tucked away in the oases of quiet, leafy courtyards, office and construction workers take coffee breaks and eat their lunchtime sandwiches. Although weekends offer relatively quieter streets, be aware that many bars and restaurants may be closed, and though most tourist attractions are open, the City's beautiful and historic churches are very often not. Weekdays are the best time to visit these, from around 10am to early afternoon.

## CITY INFORMATION CENTRE

*St Paul's Churchyard. Map p. 638, C3. You can book City walks and buy travel cards and tickets. [cityoflondon.gov.uk](http://cityoflondon.gov.uk).*



The Walkie-Talkie looms over the Thames, with the Scalpel puncturing the sky beside it. On the waterfront are the blue glass Northern & Shell building and Old Billingsgate, with its fish weather vane and dolphin finials. Between them is the graceful lead spire of St Margaret Pattens.



On **Fournier Street** there are some fine surviving Georgian buildings, with tall windows and handsome doorways.

### THE HUGUENOT CONTRIBUTION

Throughout the 16th and 17th centuries, large numbers of French Calvinist refugees found a safe haven in England. Many came to escape the French Wars of Religion and the 1572 Massacre of St Bartholomew, and numbers peaked sharply following the 1685 revocation of the Edict of Nantes, which removed Protestant freedom of worship. Huguenot communities were established in East Anglia, Kent and along the south coast, as well as in London. By 1700 Spitalfields, Leicester Fields and Soho had become distinct Huguenot areas. Spitalfields, being beyond the jurisdiction of the Weavers' Company in the City, became increasingly identified with the silk industry.

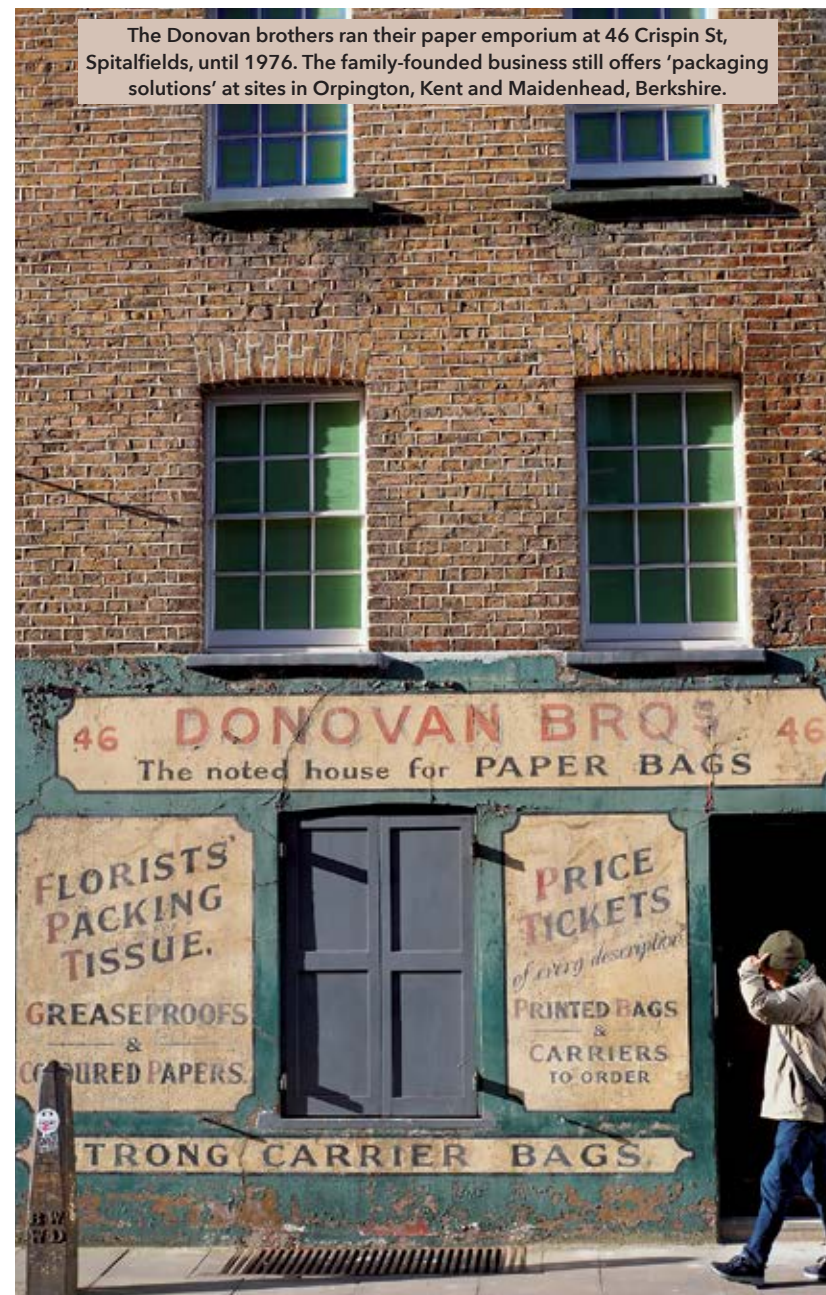
Many Huguenots were prosperous merchants who were able to escape with their goods intact. Their investments in London banking and insurance houses (several Huguenots were foundation subscribers to the Bank of England) contributed substantially to the capital's wealth, whilst marriage alliances created powerful trading and financial dynasties. A great many more Huguenots were skilled craftsmen, whose expertise and innovatory techniques had a profound impact on London's luxury trades. One such figure was Daniel Marot, a pupil of Louis XIV's *maitre ornementiste*, who worked at Hampton Court in the 1690s. Important carvers and gilders included the Pelletier family, who made furniture for Kensington Palace and Hampton Court, and a leading upholsterer was Francis Lapiere, based in Pall Mall. Many of London's finest 18th-century goldsmiths, such as Paul Crespín, Paul de Lamerie and the Rococo master Nicolas Sprimont, were second-generation Huguenots, while native masters such as George Wickes and Thomas Heming were Huguenot-trained. Today there is a registered charity, Huguenots of Spitalfields, which organises walking tours of the district and other events ([huguenotsofspitalfields.org](http://huguenotsofspitalfields.org)).

### OLD SPITALFIELDS MARKET

A fruit and vegetable market on this site was first established under Charles II in 1682. The present covered market building (*map p. 639, F1*) dates from 1928. It closed as a wholesale market in 1992 and has found a new role as an arts, crafts, fashion and food market ([oldspitalfieldsmarket.com](http://oldspitalfieldsmarket.com)).

### DENNIS SEVERS' HOUSE

The extraordinary experience offered by this 1724 Georgian terrace house (*18 Folgate St; map p. 639, F1; booking essential, [dennissevershouse.co.uk](http://dennissevershouse.co.uk)*) is, in the words of its creator, Dennis Severs (d. 1999), 'a collection of atmospheres, moods that harbour the light and the spirit of various ages.' Unenamoured of the 20th-century world in

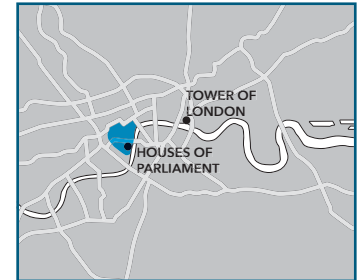




Westminster Abbey quire.

## WESTMINSTER & ROYAL LONDON

‘Earth hath not anything to show more fair.’ Thus wrote William Wordsworth in 1802, of the view from Westminster Bridge. Standing with the bridge behind you, Whitehall, with its government buildings, leads north, while sweeping away to your left is the magnificent 940ft façade of the Houses of Parliament. Head straight down Bridge Street to reach Parliament Square.



### Some highlights of the area

- ✦ The **Houses of Parliament**, the seat of British government, a UNESCO World Heritage site covering eight acres, with 11 courtyards, 100 staircases, 1,100 apartments and two miles of passages;
- ✦ **Buckingham Palace**, the London residence of the British sovereign;
- ✦ The soaring Gothic **Westminster Abbey**, site of the coronation and burial of most kings and queens of England.

## PARLIAMENT SQUARE

Map p. 635, F2. Underground: Westminster.

Parliament Square stands in an area that was once the desolate, marshy Thorney Island. Today it is overlooked by the austere bulk of HM Treasury as well as by the much more famous **Houses of Parliament (Palace of Westminster)**. The first Palace of Westminster (palace, monastery and church) was built here for Edward the Confessor (r. 1042–66) between the Thames and the Benedictine church of St Peter, founded AD 900, which later became Westminster Abbey. William the Conqueror made the palace his home and in 1097–9 his son, William Rufus (William II), added the magnificent Westminster Hall, one of the largest Norman halls in Europe. It remained the main residence of the kings of England until Henry VIII removed the court to Whitehall Palace after a fire in 1512. In 1547 the House of Commons transferred its meetings here from the Chapter House of Westminster Abbey. In 1834 the entire complex, by then a mix of Norman, medieval and later buildings, was burned down, with the exception

and New Year the latter is covered with a temporary ice rink which, on a dusky winter afternoon with its lighted flambeaux, is extremely atmospheric in these Palladian surroundings.

## THE COURTAULD GALLERY

*Entrance from the Strand side of Somerset House. Admission charge; [courtauld.ac.uk](http://courtauld.ac.uk).*

Part of the Courtauld Institute of Art, a leading college of art history and conservation, the Courtauld Gallery comprises a series of private collections, the foremost of which is the superlative Impressionist and Post-Impressionist collection of its founder, Samuel Courtauld. The gallery is highly enjoyable to visit. Some of the greatest masterpieces of French Impressionist and Post-Impressionist art are here installed in elegant 18th-century interiors, where they can be appreciated in an atmosphere of delightful calm.

### HISTORY OF THE COLLECTIONS

Descended from a Huguenot family of silversmiths, silk weavers and textile manufacturers, Samuel Courtauld (1876–1947) was chairman of the multinational company which in the early 20th century had become a leading producer of the artificial textile rayon (the company still operates but the Courtauld name has been subsumed by mergers and acquisitions). As well as giving £50,000 to the nation for the purchase of works of art for the National Gallery and the Tate (among them Van Gogh's *Sunflowers* and Seurat's *Bathing Party*), Courtauld also built up a private collection, concentrating mainly on the 'modern' French school.

After the death of his wife in 1931, Courtauld gave over the majority of his collection (the rest was bequeathed on his death) to a new art history teaching school (there was no other in the country), which opened its doors as the Courtauld Institute of Art in 1932. Viscount Lee of Fareham was another of the founding fathers. As well as donating Chequers to the nation, for the use of Prime Ministers, he also gave his personal collection to the Courtauld. Wide-ranging, it included the richly carved and painted 1472 Morelli-Nerli *cassoni* (trousseau chests); masterpieces such as Rubens' sketch for *The Descent from the Cross*, the great altarpiece for Antwerp Cathedral; and Cranach's *Adam and Eve*. Most of the gallery's important British pictures also came through Lee.

The collections were further enhanced by the painter and art critic Roger Fry, who had advised Courtauld on his Impressionist purchases. As well as a number of his own works, he bequeathed Bloomsbury Group paintings and Omega Workshops ceramics, as well as works by other artists including Walter Sickert. Sir Robert Witt, the third player in the institute's foundation, gave over 4,000 Old Master drawings as well as his important photographic archive. Further gifts followed: the Mark Gambier-Parry bequest of 1966, consisting mainly of early Italian works; Dr Alistair Hunter's collection of British artists, including Ben



*Theory of Painting* by Sir Joshua Reynolds, first President of the Royal Academy, on the ceiling of a room in Somerset House once occupied by that learned society.

Nicholson's *Painting* 1937; and in the late 1970s came the major benefaction of the Anglo-Austrian connoisseur Count Antoine Seilern, known as the Prince's Gate Collection (from Seilern's London address). Astutely advised by curators, scholars and dealers, Seilern built up an exceptional collection of Old Master Dutch, Flemish and Italian paintings, extremely rich in works by Rubens and Tiepolo, but also including Oskar Kokoschka's 1950 *Prometheus* triptych, the artist's largest work, commissioned by Seilern for the ceiling of his Prince's Gate house.

### Highlights of the collection

The collection is displayed in the **Fine Rooms**, designed by Chambers, with beautifully ornamented plasterwork ceilings. When the Royal Academy vacated the building, they took with them many of the works of art by Academicians, though Chambers' original colour scheme, with ceilings of pale green, pink and lilac, is preserved, and the rooms themselves, as well as the paintings displayed in them, are part of the exhibit.



Effigy of Gilbert Marshal, 4th Earl of Pembroke (d. 1241) in Temple Church. Knighted by King Henry III, against whom his family had previously rebelled, he died at a tournament in Hertfordshire as a result of a fall from his horse.



### INNS OF COURT AND INNS OF CHANCERY

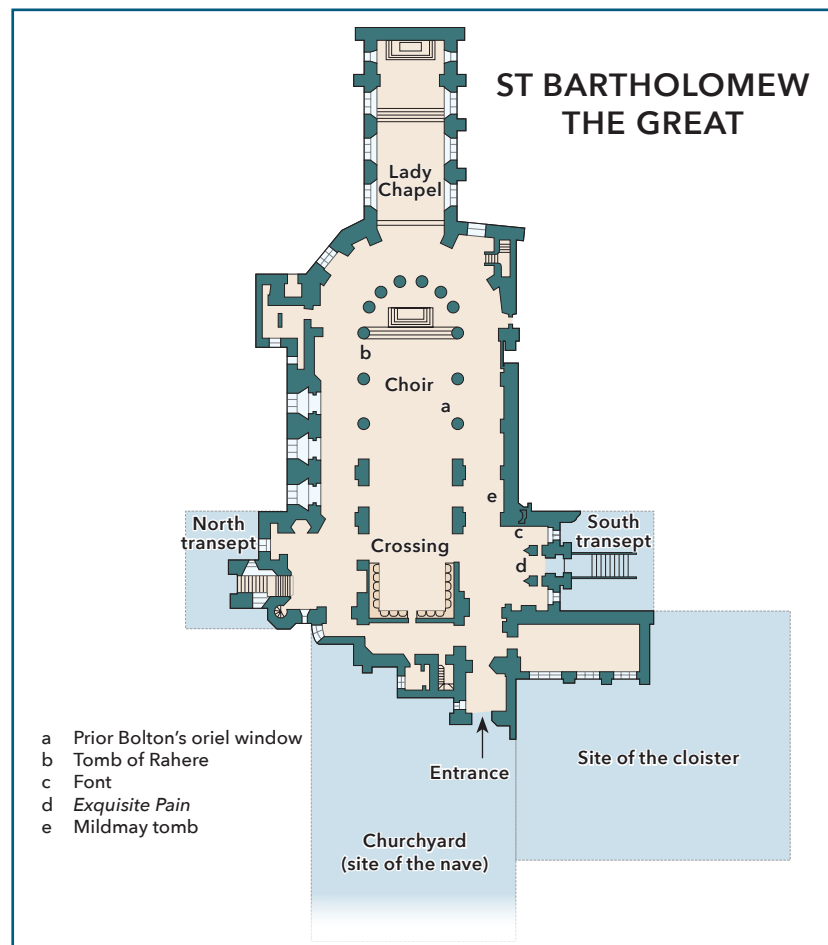
The four Inns of Court (Inner Temple, Middle Temple, Lincoln's Inn and Gray's Inn) are professional associations of barristers in England and Wales which have the exclusive right of calling persons to the Bar (originally the railing or 'bar' that separated the public and judicial areas of the courtroom), granting them the right to argue cases in court. The Inns originated in the 12th and 13th centuries, when lay people replaced clergy as lawyers in the secular courts. There are two ranks of barrister: 'juniors', who wear 'stuff' gowns, and King's Counsel (KC), who wear silk gowns and who are therefore often called 'silks'. The Inns' membership is made up of students, barristers and Masters of the Bench, or 'benchers', distinguished barristers or judges who form their Inn's governing body. Each Inn has a dining hall, library and chapel, surrounded by extensive gardens, and many barristers practise their profession from 'chambers' situated in one of the Inns of Court. The Inns' traditional role of training students has now been largely taken over by other bodies but students are still required to attend 'qualifying sessions' at their Inn, traditionally consisting of dinner at which talks are given on legal topics and students can take part in mock trials called 'moots'. (*Visitors are usually admitted to the quaint and quiet precincts of the Inns on Mon–Fri.*)

The nine Inns of Chancery originated as bodies which drew up documents connected with civil law. Later, they became associations and offices for solicitors but after the founding of the Law Society of England and Wales in 1825, they ceased to have any legal purpose. Clement's Inn, Thavie's Inn and Furnival's Inn now exist merely as names of modern buildings. Lyon's Inn, New Inn and Strand Inn have completely disappeared. The only surviving part of Clifford's Inn may be seen off Chancery Lane. The buildings of Staple Inn (c. 1585) survive on High Holborn (see p. 228). Barnard's Inn is now home to Gresham College (see p. 229).

### TEMPLE CHURCH

*Map p. 638, A3. Entrance via the south porch (fee). The church is noted for its music and holds services (most of them choral) according to the Book of Common Prayer. For details of concerts, and of opening times, see [templechurch.com](http://templechurch.com).*

The Temple Church, or Church of St Mary the Virgin, belonging to the Middle and Inner Temples in common, is a 'peculiar', i.e. exempt from episcopal jurisdiction. The circular nave, known as the Round Church, is modelled on the Church of the Holy Sepulchre in Jerusalem, the holiest of sites where Jesus is believed to have been buried. It was consecrated in 1185 by Heraclius, Patriarch of Jerusalem, probably in the presence of King Henry II, and is in a transitional style between Norman and Gothic. The chancel was added in 1240. Henry III declared his intention to be buried here, although he was in fact buried in Westminster Abbey. The whole building was restored



oratory with the prior's adjoining house. It bears Prior Bolton's rebus, a bolt and a tun (barrel). On the north side of the sanctuary is the early 15th-century **tomb of Rahere (b)** (d. 1143), founder of the church and hospital, with a coloured effigy beneath a rich canopy. Little is known of the facts of Rahere's life, though there are many legends about him and he appears as the king's jester in Rudyard Kipling's short story *The Tree of Justice*.

In the south transept stands the **font (c)** (c. 1405), one of only two pre-Reformation fonts in London, at which Hogarth (born nearby) was baptised in 1697. Next to it, on long loan to the church, is Damien Hirst's *Exquisite Pain (d)* (2006), a gilded statue of St Bartholomew, shown flayed and holding a scalpel. In the south aisle is the





View south from Hampstead Heath to the towers of the City.

## HIGHGATE & HAMPSTEAD

**H**ighgate and Hampstead, leafy and in parts delightfully bucolic, are the cream of the northern suburbs. Until the 19th century, they were very much separate from London. Today, largely due to their active conservation societies—who keep vigilant watch on new developments and on changes to the historic fabric—they still retain a distinct, villagey feel. These districts are lofty both literally and metaphorically: both are known for their free-thinking, intellectual residents, and both command outstanding views of the capital. Shops, pubs and restaurants abound and a day spent exploring the undulating, attractive streets is also excellent exercise. Both areas are spread along the edges of the almost-rural, 800-acre Hampstead Heath.



### Some highlights of the area

- ✦ Atmospheric **Highgate Cemetery**, burial place of Karl Marx, among others;
- ✦ **Keats House** and the **Freud Museum**, with displays on the life and work of two very different residents of Hampstead;
- ✦ **Hampstead Heath**, for an exhilarating walk, with wide vistas towards the City of London and its towers and construction cranes;
- ✦ **Kenwood House**, containing paintings by Vermeer, Rembrandt, Van Dyck, Gainsborough and others; and **Fenton House**, with works by the Camden Town Group of artists.

### HIGHGATE

*Map p. 631. Underground: Archway, Highgate.*

Leafy Highgate spreads across the hilltops north of Archway, with Hampstead Heath on its western side. The district takes its name from a 14th-century tollgate sited along the Old North Road, on land that adjoined the Bishop of London's hunting estate; the Gatehouse Inn, which has catered for travellers from the 1670s, commemorates this. Many famous people passed through the growing village along the road to the north, including, supposedly, Richard Whittington, four times Lord Mayor of London.



Effigy of Lancelot Andrewes in Southwark Cathedral.

writers in English, a fact he alludes to in the Prologue of his *Confessio Amantis*:

And for that few men endite  
In oure englissh, I thenke make  
A bok for Engelondes sake,  
The yer sextenthe of kyng Richard.  
What schal befall hierafterward  
God wot...'

Behind the door into the vestry may be seen the jambs of a Norman door and an ancient **holy water stoup (D)**.

In the **north transept (E)** stands an oak dresser given to the church in 1588. The monuments here include one to John Lockyer (d. 1672), pill-maker, reclining wearily, with an amusing hyperbolic epitaph.

The **Harvard Chapel (F)** was restored and decorated in 1907 in memory of John Harvard, founder of Harvard University, Massachusetts, who was

born in the parish and baptised in this church (1607). During the restoration a Norman column shaft (left of the altar) was discovered. The commemorative stained-glass window was presented in 1905. On the right, beside the entrance, a tablet commemorates the playwright and lyricist Oscar Hammerstein.

**Choir and retro-choir:** The fine tombs in the north choir are of **John Trehearne (G)** (d. 1618), gentleman-porter to James I; **Thomas Cure (H)** (d. 1588), his emaciated effigy a reminder that death must come to all; the wooden effigy of a **knight in chainmail (I)** (1280, restored) and the alderman **Richard Humble (J)** (d. 1616).

The vaulted **retro-choir (K)** has four chapels, dedicated to St Andrew, St Christopher, the Blessed Virgin, and SS

Elizabeth of Hungary and Francis of Assisi.

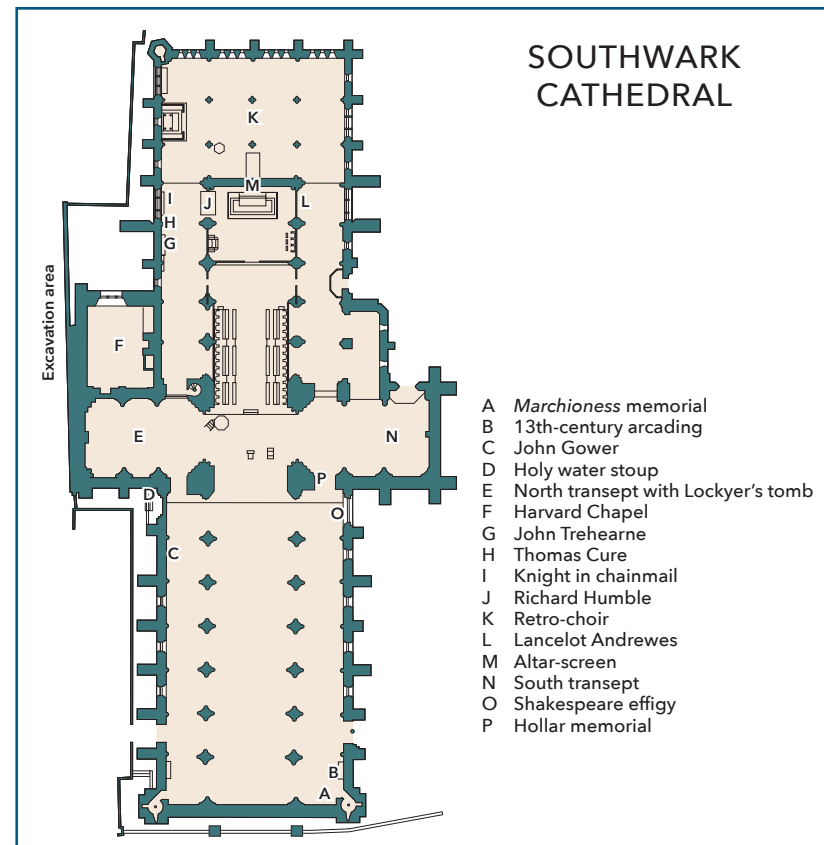
In the south choir aisle is the fine **tomb of Lancelot Andrewes (L)**, Bishop of Winchester (1555–1626), who oversaw part of the translation of the King James Bible, published in 1611. His *Nativity Sermon*, preached at Whitehall on Christmas Day 1622, in the presence of King James I, inspired one of T.S. Eliot's most famous poems.

The **altar-screen (M)**, erected by Bishop Fox in 1520, is a magnificent piece of work, though much damaged

and restored. The statues in the niches date from 1905.

**South transept and aisle:** The **south transept (N)** was rebuilt in the 15th century by Cardinal Beaufort, whose niece, Joan Beaufort, was married to James I of Scotland in this church in 1424.

In the south aisle of the nave is Henry McCarthy's 1911 recumbent **alabaster figure of Shakespeare (O)**, usually holding a fresh rosemary 'quill'; Shakespeare's brother Edmond,

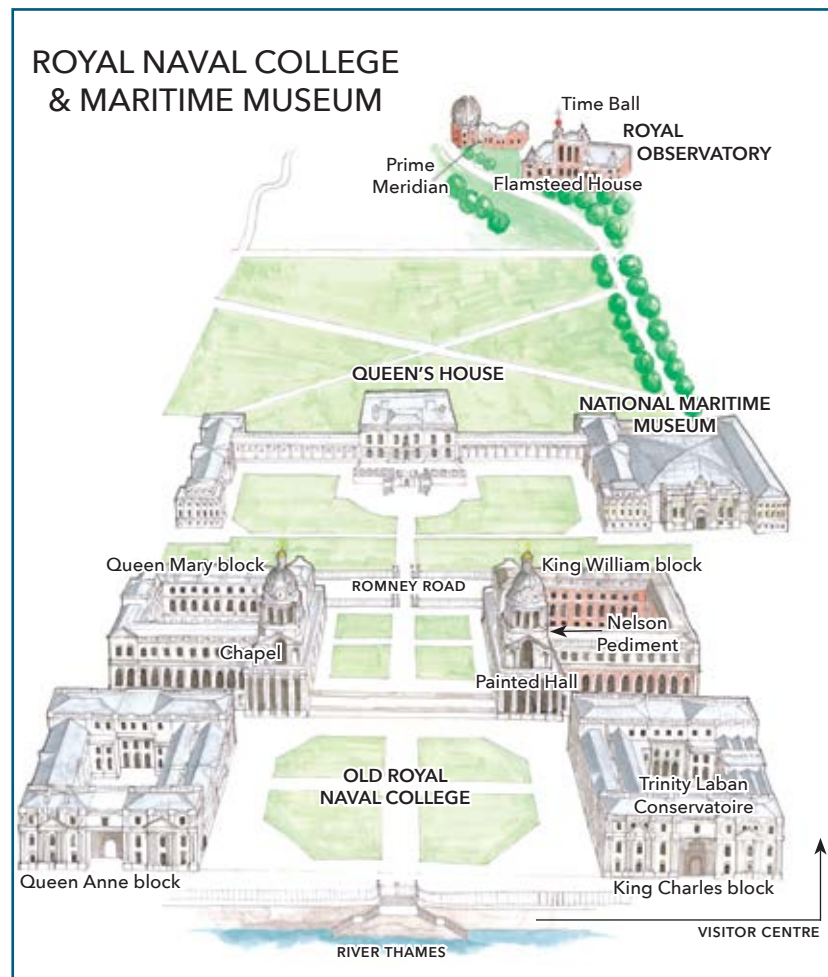




### The Painted Hall

The Painted Hall occupies the length of one wing of King William Court. Painted by Sir James Thornhill in stages (for £3 per yard) between 1708 and 1726, it is one of the most magnificent and impressive Baroque painted interiors in the country, and Thornhill's masterpiece. Its hugely complicated iconography necessitated the publication of Thornhill's 'Explanation' of it in 1726/7.

The **entrance vestibule**, painted with cartouches inscribed with benefactors' names, with seated charity boys, was completed by 1726. It leads into the larger, **Lower Hall**, where the pensioners ate, and which was painted first, between 1708 and 1714. The



The colonnaded King William block, part of the old Royal Naval College, a superb Baroque ensemble projected by Sir Christopher Wren.

ceiling is a glorification of the Protestant constitutional monarchy of William and Mary (*Peace and Liberty Triumph over Tyranny*), and the Naval and maritime foundation of Britain's power and mercantile prosperity. Large benches have been placed in the Hall, which visitors can lie back on to get a good view of the ceiling above. In the centre are the seated figures of the monarchs, with a cowering Louis XIV beneath them, clutching a broken sword, while symbols of the papacy and Catholicism tumble to perdition below. A figure representing Architecture points to a large elevation of the King William block. The appearance of Tycho Brahe, Copernicus and John Flamsteed on the ceiling (on the end nearest the entrance vestibule) alludes to the importance of astronomy to maritime navigation. Flamsteed holds a document inscribed 'Apr. 22 1715', the date of his predicted eclipse of the sun (which proved accurate).

The **Upper Hall**, where the officers ate, was completed in 1718–25. Queen Anne and her husband, Prince George of Denmark, Lord High Admiral, appear on the ceiling; the Prince of Orange, later William III, is welcomed by Britannia on the south wall (left), in grisaille, and on the north wall (right) George I lands at Greenwich. The great west wall, mainly the work of Thornhill's assistant Dietrich Ernst André, celebrates the Protestant Hanoverian succession, with George I and his family surrounded by Peace and Justice and other Virtues, with the great dome of St Paul's Cathedral, symbol of Anglicanism (and Thornhill's other great painting commission; see p. 29), rising in the background. Thornhill himself appears to the right of the steps.