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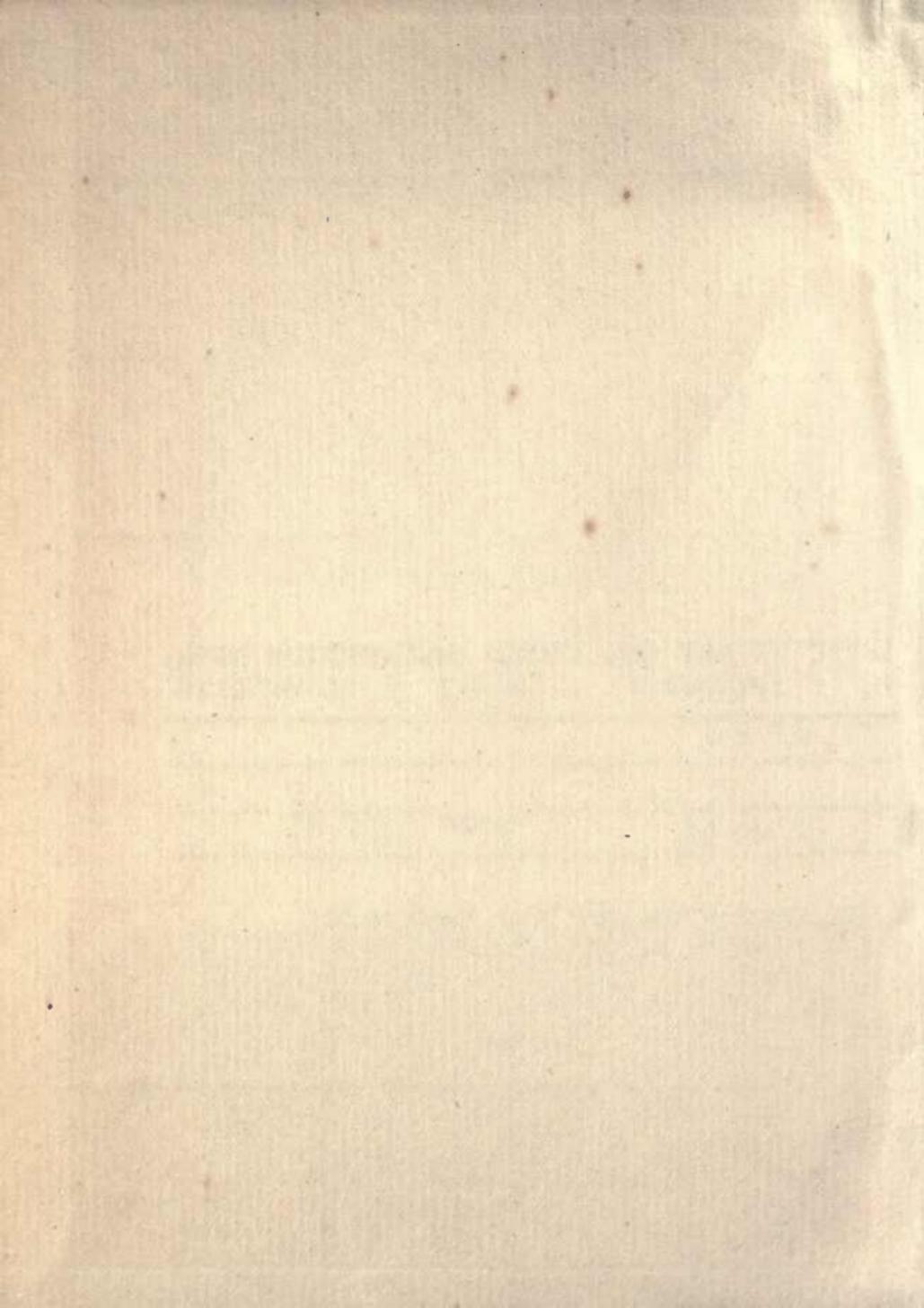
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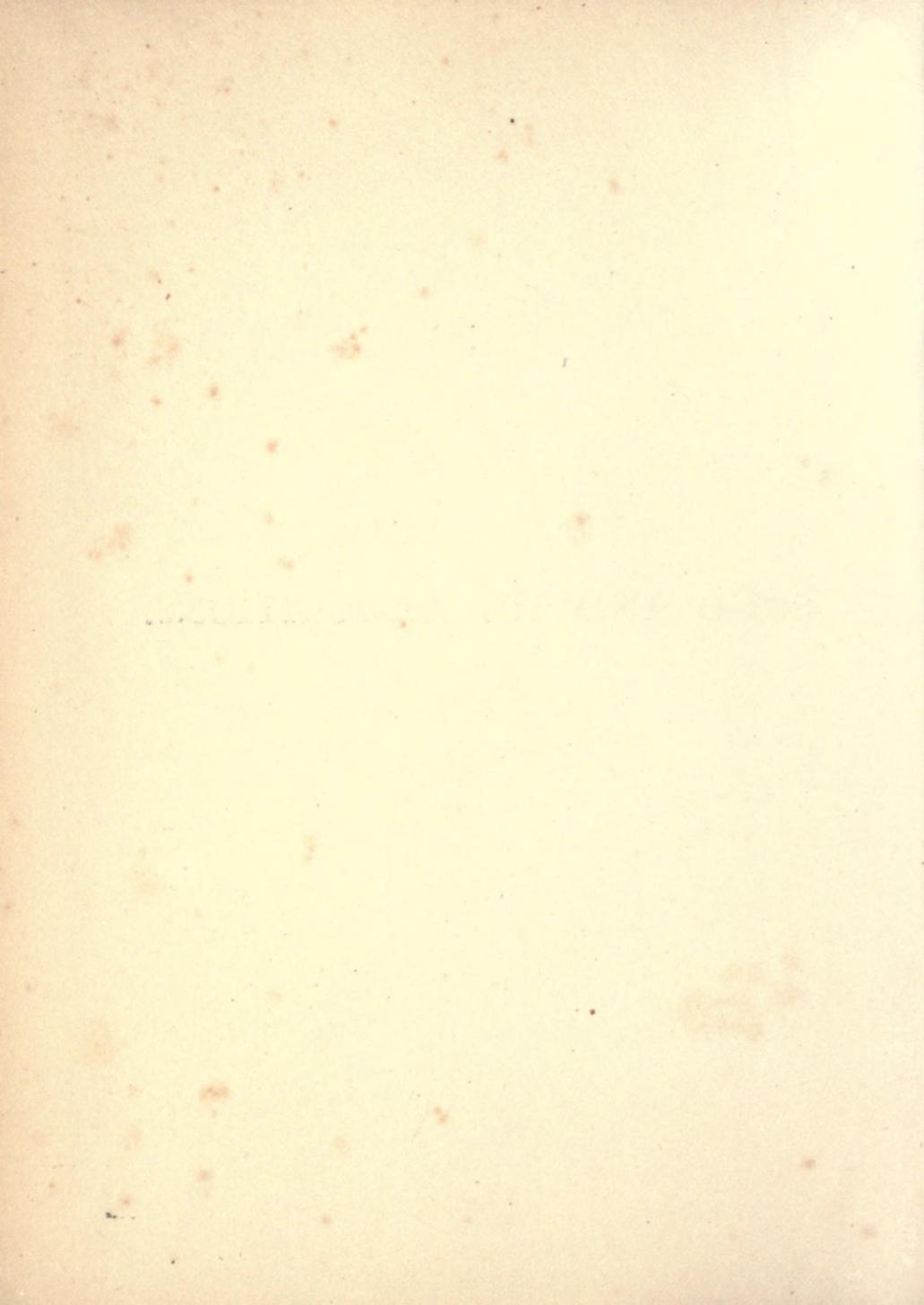
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SOHO AND ITS ASSOCIATIONS.







SOHO  
AND ITS ASSOCIATIONS,  
*Historical, Literary, & Artistic.*

EDITED FROM THE MSS.

OF THE LATE

E. F. RIMBAULT, LL.D., F.S.A.,

BY

GEORGE CLINCH.

LONDON:  
DULAU & CO., 37 SOHO SQUARE, W.  
1895.



## P R E F A C E.

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THE project of writing a History of Soho was long contemplated by the late Dr. Rimbault, and the collecting of materials for the purpose occupied his attention for some years. Those materials, largely consisting of rough notes gathered from a variety of sources, which form the bulk of the present volume, it has been the editor's somewhat difficult task to prepare for publication; and he takes this opportunity of offering his sincerest thanks to those friends who have rendered him assistance in the work.

G. C.

ADDISCOMBE, SURREY,

*May, 1895.*



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# SOHO AND ITS ASSOCIATIONS.

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## CHAPTER I.

### SOHO FIELDS.

*Agas's map of London—Early condition of the Soho Fields—  
The village of St. Giles—Increase of population and new  
buildings—Proclamations prohibiting the erection of new  
buildings—Origin and meaning of the name 'Soho'—  
Hare-hunting and Fox-hunting at Soho—Early references  
to Soho.*

THE map of London made by Ralph Agas is well known as one of the most valuable and reliable sources of information regarding the condition of London and its immediate environs in the last decade of the sixteenth century, and fortunately, for our purpose, it extends far enough in a westward direction to include the area now occupied by Soho. The whole district is therein shown to be absolutely devoid of buildings of any kind. Fields of pasture, in which cattle are quietly grazing, are intersected by roads with hedges and occasional trees on either hand. In one of the fields, at a point now represented by St. Anne's Church, a woman is represented in the act of spreading linen upon the grass to dry in the sun, and her wash-tub stands conveniently near. The drawing of this woman, and of the various objects represented around her, is in an absurdly disproportionate scale, and they must not be taken

as an actual picture of what existed here at the period when the map was drawn. It is extremely probable that they were thrown into the map as artistic accessories. Yet they are sufficient to show that all this district three centuries since was thoroughly rural; its meadows and lanes were such as one would now find in the most remote districts of Middlesex; and the country all around, save for the little villages of St. Giles and St. Martin, was entirely innocent of bricks and mortar.

What is now Oxford Street is marked on Agas's map by a thoroughfare called 'The Way to Vxbridge.' The 'whole length of Great St. Andrew Street, Little St. Andrew Street, and St. Martin's Lane were then represented, not by lines of adjoining houses, but by a curving lane, bounded by hedges and trees, and without a single house in it, save at its southern end, in the vicinity of St. Martin's Church. A road crossing the spot which is now Soho Square from east to west, and thence leading in the direction of Piccadilly Circus, is marked on the map 'The Way to Redinge.' As far as one can judge from the imperfect details of the map, this ancient road seems to have traversed pretty much the same ground as that which at the present time is occupied by Shaftesbury Avenue, except that the new is probably somewhat to the south of the ancient road.

It is not easy in all cases to identify the paths crossing the meadows and open spaces with any of our existing thoroughfares, but, as they do not appear to have been protected by hedges, it is extremely probable that they were merely temporary tracks made from time to time to suit the convenience of passengers from point to point as occasion required.

The village of St. Giles, which commenced at Drury Lane, was principally confined to a cluster of buildings forming the north side of Broad Street; a few other houses stood within the precincts of the church and hospital, which are shown as being partly inclosed and surrounded by trees. Beyond the church, both to

the north and west, all was open country, and even the main roads out of London are distinguished only by avenues of trees. Drury Lane at that time had no houses save at each end, and between it and the Soho Fields were broad open spaces of meadow traversed by footpaths, now occupied by the populous neighbourhoods which lie around Long Acre and the Seven Dials. South of Long Acre was the walled-in Convent Garden—or Covent Garden, as it is now called—a space extending from St. Martin's Lane to Drury Lane, and from the gardens in the Strand towards the present Long Acre. Within these ample bounds were a number of trees and only three or four buildings.

Nearly the whole of the Strand was a continuous street, largely made up of spacious mansions and their appropriate offices, the residences of noblemen and prelates. Those on the south side had all large gardens attached to them, extending down to the Thames, and have mostly given names to the streets which have been built on their sites. The Spring Gardens were literally gardens, partly planted with trees, reaching as far as the present Admiralty; and further on, towards the Treasury, were the tilt-yard and cock-pit, with a square sheet of water behind the former, on the site of the parade. In St. James's Park were deer; and beyond the north wall stood a few houses about the middle of Pall Mall. Between Whitehall and New Palace Yard, along King Street, and in the vicinity of St. Margaret's Church and Westminster Abbey, the buildings were thickly clustered, and both the fountain and the Bell Tower are represented in front of Westminster Hall. Beyond the Palace gate, to the right of the present Abingdon Street, were a few buildings, which terminate the plan in this direction.

Such were the characteristics of the districts around Soho Fields during the latter part of Queen Elizabeth's reign; but even at that period, the rate at which London was increasing caused a feeling of alarm. At three different periods, *viz.*, 1582, 1593, and

1602, proclamations were issued to prohibit building under severe penalties, on the plea of its being wickedly presumptuous as restraining agriculture, and, above all, engendering pestilence.

In spite of the authority of the Crown, and these restrictions, founded on utterly mistaken grounds, and aided by the orders of the City authorities, the suburbs were greatly extended before the end of Elizabeth's reign, and many of the large mansions of the nobility and others within the City itself, which now began to be deserted for the more courtly air of Westminster, were separated into divers tenements, or pulled down to make way for new streets. Population increased rapidly, not only by means of a higher birth-rate, but also by the great influx of foreigners at this period, attracted and encouraged by the wise policy of Elizabeth.

In the year 1580, the foreigners resident in London were found by computation to be 6462: of these, 2302 were Dutch; 1838 French; 116 Italian; 1542 English born of foreign parents; and 664 of countries not specified. This return showed an increase of 3762 persons (foreigners) within the space of thirteen years, and many of them had fled from different parts of France after the fatal vespers of St. Bartholomew.

In the beginning of the reign of James I., the meadows extending from St. Giles's to Chancery Lane were rapidly being covered with buildings. In 1606, Great Queen Street was commenced, and Drury Lane, which had hitherto been a country lane or road leading to the Strand, was built on the east side, so that, by an assessment made in 1623, the whole number of houses rated amounted to 897, and upwards of twenty courts, yards, and alleys are mentioned by name.

Proclamation followed proclamation, prohibiting under penalties the erection of new buildings, but in spite of these restraints the metropolis continued to increase. The delinquents were prosecuted and fined, but building speculations were continued, until it became necessary, in consequence of the rapid decay of wooden structures

and the vast consumption of timber, to order that in future the outer walls, forefronts, and windows of all edifices should be built of either brick or stone.

During the first years of Charles I., building was carried on with spirit; but the disastrous wars which followed produced a total suspension until the Commonwealth was established, when it was again checked by a Parliamentary ordinance.

In the ichnographical delineation of the English metropolis surveyed by Richard Newcourt between 1643 and 1647, and engraved by William Faithorne in 1658, the Soho Fields are shown as still open country; as also are the St. Giles's Fields. Pall Mall is represented as a pleasant walk, shaded by double rows of trees on the north side, and with Berkshire House facing St. James's Palace. Tart Hall, at the south-west angle of the park, and the Gaming House at the top of the Haymarket, are also represented. A windmill marks the site and origin of the name of the present Windmill Street, north and west of which was still open country.

The Haymarket and its neighbourhood were only partially built on, and that in a very indifferent manner, so late as the reign of Charles II. Colonel Thomas Panton, from whom Panton Street, on this spot, received its name, was one of the first builders who began to cover the site with regular, handsome houses, and otherwise to improve it. In the petition of this gentleman, presented to the Privy Council soon after the Fire of London, 'relative to the plot of ground near the Haymarket, called Panton-square,' several curious particulars are stated illustrative of the topographical history of that and the adjoining neighbourhood.

In this petition it is set forth

'that the petitioner had been at great charge in purchasing a parcell of ground lying at Pickadilly, part of it being the two bowling-greens fronting the Haymarket; the other part lying on the north of the Tennis Court; upon which severall old houses were standing, which the petitioner demolished to improve the same and make the place more uniforme: in

reference to which he had set out the ground, laid severall foundations, and built part thereof before his Majesty's Proclamation as to building was issued, and praying permission that he might proceed in his said intended building, according to the draught delivered to his Majesty's Surveyor Generall.'

The matter of this petition being submitted to the King's Surveyor-General, who was to examine and inquire whether (should the request be granted) 'the buildings would cure the *noysomeness of the place*, and how the ditches and sewers could be kept sweet, and to report thereon,' he, on the 24th of May, 1674, returned for answer, 'that, having reviewed the said place, he found the petitioner's assertions, as far as he could judge, to be true, and that the design of building shown to him might be very useful to the publike, especially by opening a new street from the Haymarket into Leicester-fields, which would in some measure ease the great passage of the Strand, and would cure the *noysomeness of that part*, and he presumed might not be unfit for his Majesty's licence, provided the said Thomas Panton built regularly, according to direction, and according to a design to which his said licence might refer; and that he be obliged to build with brick, with party-walls, with sufficient scantlings, good paving in the streets, and sufficient sewers and conveyances for the water, and other good and reasonable recommendations.'

Having, in consequence of this report, obtained the royal permission to proceed with his buildings here, Colonel Panton, in a subsequent petition, craved leave 'to build and finish certain houses, in continuation of a certain street, named *Windmill-street*, from the upper end of the Haymarket to the highway leading from Soho to Ayre-street and Paddington; on the east corner towards the Haymarket, about one hundred foot in front; also on the same side, about two hundred foot in front, opposite *Windmill-yard*, towards St. Giles's on the west side of *Windmill-street*, in the two bowling-greens between the Haymarket and Leicester-fields, and to

build "a faire street of good buildings between the Haymarket and Hedge-lane [marked in the MS. to be called *Panton-street*, after the proprietor], and other faire buildings fronting the Haymarket, upon the said ground." All of which improvements the Colonel had leave to complete, upon condition of building as before directed, and allowing of no brew-houses, melting-houses, or other noisome trades.

Another eminent land proprietor, Sir Richard Stydolfe, an inhabitant and owner of large estates in St. Giles's parish, presented his petition about the same time, praying 'that certain buildings erected by him in the rear of St. Giles's Church, leading thence to Piccadilly, built contrary, but prior to his Majesty's Proclamation, might be finished,' who likewise obtained his request on similar conditions with Colonel Panton; and the Surveyor-General himself (Sir Christopher Wren), by way of furthering these improvements, also petitioned the King and Council as to

'divers buildings lately erected, and many foundations laid, and more contrived in *Dog's Fields*, *Windmill Fields*, and the fields adjoining to *Soe Hoe*, and several other places without the suburbs of London and Westminster, the builders thereof having no grant nor allowance from the King, and which had therefore been prohibited and hindered by the petitioner as far as he could. But that, notwithstanding, they proceeded to erect small and mean habitations, which would prove only receptacles for the poorer sorts and offensive trades, to the annoyance of the better inhabitants, the damage of the parishes (already too much burdened with poor), the rendering the government of these places more unmanageable, the great hindrance of perfecting the city buildings, and others allowed by his Majesty; the choaking up the air of his Majesty's Palace and Park, and the houses of Nobility; the infecting or total loss of the waters, which, by many expenceful drains and conduits, formerly derived from these fields to the Palace of Whitehall and to the Mewes; a manifest decay of which water, on complaint of his Majesty's serjeant-plumber and Office of Works, he, the petitioner, by frequent views and experiments had found.'

It is to this petition, so replete with foresight and good sense, and

the check it gave to this sort of buildings, that the public now owe the healthy district of Soho and its neighbourhood. Amongst other curious statements in the first of these petitions, that respecting the noisomeness of the ditches about the Haymarket appears particularly striking, seeing, as we now do, open, airy streets, covered with fine buildings. This sort of nuisance, however, it seems was common to various other places in the suburbs near this time, and partly existed in the metropolis itself—a proof how much we have advanced, amongst other things, beyond our ancestors in the matter of cleanliness.

The author of *Reflections on the Bills of Mortality*, 1665, in stating one supposed cause of the Plague, acquaints us with the state of the metropolis at that time and its defects—‘that it was increased by turning Noblemen’s houses there to tenements, as the Lord of Winchester’s, Alderman Freeman’s, and Le Mot; the Earl of Arundell’s, the Bishop of London’s Palace, and the Dean of Pauls, the Lord Rivers’s, and Dukes Place.’ The increase, however, he goes on to notice, was removing ‘into more open and free air; and the trade from the dirty and narrow places in Canning-street and Watling-street to Paul’s, Ludgate, and Fleet-street; from Bishopsgate and Fenchurch-street to the Strand—thus avoiding those places that were crammed with old and dark houses, and building more new and lightsome ones, near and nearer to Whitehall, in a more convenient and healthful air.’

These removals from the heart of the city, near to Whitehall, account for the ‘diverse buildings lately erected, and many foundations laid and contrived, in Dog’s Fields, Windmill Fields, the fields adjoining Soho,’ &c., stated in Sir Christopher’s petition. They also acquaint us with the fact that the building over the entire district commenced shortly before the Fire of London. Such, as far as we can ascertain, was the original condition of the Soho district before the surface of the ground was covered with houses and roads.

With regard to the origin and meaning of the name 'Soho,' it seems there is a current tradition mentioned in some of the topographical works relating to this locality, that the name of Soho was given to the newly built square in which the Duke of Monmouth had his residence in honour of the watch-word used at the Battle of Sedgemoor. That battle, however, was not fought until the year 1685, whilst from entries in the rate-books of the parish of St. Martin-in-the-Fields, it is clear that this locality was called the Soho or Sohoe Fields at a much earlier date. It is therefore extremely probable that the pass-word at Sedgemoor was taken from the name of the district round about the Duke of Monmouth's residence.

One writer on this district has attempted to explain the origin of the name by supposing that Soho was derived from Soe Hoe, two words indicating 'South Hill.' How the district of Soho can be considered in any sense a south hill is somewhat problematical. Another equally fanciful explanation was that, as the word 'soho' is in some instances considered to be a command to stop, so this district of Soho, in which buildings increased at such a rate as to call forth more than one royal proclamation forbidding the erection of more houses, was so named to indicate that the builders must hold their hands in this neighbourhood.

'So-ho' was, and still is, one of many hunting cries, and it is probably of extreme antiquity. We have an instance of its use in the early part of the fourteenth century, in the seal of an old Yorkshire family named Denby. The device is a hare sitting astride on a hound and blowing a trumpet, with the word 'Sohou.'

In his valuable *Dictionary of Archaic and Provincial Words*, Mr. Halliwell Phillips has given some exceedingly interesting examples of the use of So-ho as a cry in hunting when the hare is found. Thus, in *Promptorium Parvulorum*, we have, 'Sohoe, the hare ys fownde—*boema, lepus est inventus.*' The

word is also used in hawking: 'A so-hoe to make a hawk stoop to the lure.'—*Howell*.

' When they loken toward me,  
I loke asyde, I lurke fulle lowe ;  
The furst man that me may see,  
Anon he cryes, so-howe, so-howe !'

*MS. Cantab., Ff. v. 48, f. 109.*

The district all around what is now Soho was much used for hunting, and we know that hare-hunting and fox-hunting formed a part of the amusements associated with the periodical inspection of the conduits at Tyburn by the Lord Mayor and aldermen. The names of St. Giles-in-the-Fields and St. Martin-in-the-Fields are suggestive of more or less open ground in this neighbourhood before it was occupied by buildings, and it is not improbable that Soho may have received its name from the cry of the sportsmen who loved to hunt with hawk or hound in these suburbs of the metropolis. It has been suggested that there may have been a noted pack of hounds kept within the limits of the district now known as Soho.

There are numerous other early instances of the name Soho as applied to this locality. Thus, in 1634, it is mentioned in one of the State Papers as 'Sohowe,' and it is referred to in the Royal Composition Papers in the Record Office, under the date of 1645, as 'a certain place called Soehoe, in St. Martin's in the fields.' It is mentioned in the register of burials at St. Paul's, Covent Garden, in 1660, as 'Soeho.' 'The Fields about So-Hoe' are mentioned in a proclamation, dated 1671, prohibiting the further erecting of small habitations and cottages in the fields called the Windmill Fields, Dog's Fields, and the fields adjoining to 'So-Hoe,' which buildings, it is said, 'choak up the air of his Majesty's palaces and parks, and endanger the total loss of the waters which, by expensive conduits, &c., are conveyed from those fields to his Majesty's Palace at Whitehall.'

## CHAPTER II.

## THE BUILDING OF SOHO.

*The Soho Fields granted to the Earl of St. Albans, to the Duke of Monmouth, and to the Earl of Portland—Old field-names of Soho—King's Square—Gregory King—The creation of the Parish of St. Anne, Soho—Boundary of the Parish—Celebrated Houses in the Square—Monmouth House, Carlisle House (Carlisle Street), Carlisle House (Soho Square), The White House, Alderman Beckford's House, R. Payne Knight's House, Sir Joseph Banks's House, Lord Berkeley's House, Sir John Newton's House, Sir John Cope's House, General Oglethorpe's House, Falconberg House, Lord Macclesfield's House.*

SOHO and certain adjoining fields, south of the present Oxford Street, were, in 1672, granted by the trustees of Henrietta Maria to Henry Jermyn, Earl of St. Albans. These were transferred by Charles II. to the Duke of Monmouth; again by James II., after the Duke's attainder, to his Duchess; and by William III. to William Bentinck, Earl of Portland, and his heirs for ever.

The grant to the Earl of Portland includes—

'all those pieces or parcels of land situate, lying, and being in or near the parish of St. Anne, within the liberty of Westminster, anciently called or known by the names of Kemp's Field and Bunches Close, Coleman Hedge, or Coleman Hedge Field, containing together by estimation 220 acres, and Dog-house Field, alias Brown's Close, containing by estimation  $5\frac{1}{2}$  acres, and were since more lately called or known by the name or names of Soho or

Soho Fields, which premises are now laid out into streets and other places, with many tenements and buildings erected thereon, the chief of which are at present known and distinguished by the names following : King's Square, alias Soho Square, Greek Street, Church Street, Moor Street, Compton Street, Frith Street, Charles Street, Sutton Street, Queen Street, Dean Street, King's Court, Falconberg Court, Rose Street, North side of King's Street, West side of Crown Street, alias Hog Lane, South side of the road called Acton Road (Oxford Street) leading from St. Giles's towards Tyburn on the North ; by the said lane or street, called Crown Street, alias Hog Lane, towards the East ; by the said street or high road leading towards Piccadilly, called King Street, over against the land called the Military Ground (now also builded upon), towards the South ; and by the back part of houses and lands late in the tenure of Sir William Pulteney, deceased, or his assigns, in a street called Old Soho, alias Wardour Street, in part and by a lane called Hedge Lane (now Princes Street), towards the West.'

It is well known that King's Square was the original name given to what is now known as Soho Square. This appellation was bestowed in honour, not of the reigning sovereign, but of Gregory King, a man who was intimately associated with the earliest buildings of the Soho district. Between the years 1675 and 1680 the Soho Fields were surveyed by him, who, according to his life, preserved among the Rawlinson MSS. in the Bodleian Library, projected the square, and drew up 'the first articles for the building thereof.'

Gregory King was of an ancient Leicestershire family. He was born at Lichfield in 1648, and after receiving a good education he, in 1662, became clerk to Sir William Dugdale, Norroy King of Arms. During Dugdale's visitation of his province between 1662 and 1666, King delineated the castles and remarkable objects. He was also employed by Dugdale in transcribing pedigrees and tricking arms. In 1667 he left Dugdale and entered the service of Lord Hatton, who was engaged in designing a collection of grants, with arms, quarterings, and supporters of the nobility. He remained with this nobleman but a short time. In 1669 we find him in the service of the Dowager Lady Gerard, of Gerard's Bromley, relict of

Charles, and mother of Digby Lord Gerard, acting as her steward, auditor, and secretary. In 1672 King visited London, when he renewed his acquaintance with his old master, Dugdale, and through him became known to Hollar, the celebrated engraver, who recommended him to Ogilvy, who was at that time engaged in printing St. Peter Leicester's book on the antiquities of Chester. In this work Gregory King made his first attempt at etching. Ogilvy employed him to etch plates for various antiquarian and other publications. King next appears to have turned his attention to map-construction. He assisted in drawing the map of London, subsequently engraved by Hollar, and he superintended its publication. The map was on a scale of one hundred feet to the inch, and it was intended to exhibit the ground-plan of every individual house and garden in the metropolis.

He next surveyed Westminster on the same scale; and was afterwards engaged on the survey of the Soho Fields, as above mentioned. His first attempts at engraving were made whilst at work on a new edition of a book of roads.

In 1677 King was appointed Rouge Dragon pursuivant in the Heralds' College, but the fees arising from the office were so small that he was compelled to continue his occupation of engraving, surveying, &c. He was nominated by the Duke of Norfolk to the office of Registrar of the College of Arms in 1684, and at the coronation of William and Mary he was appointed Lancaster Herald. He died August 29th, 1712, and was buried in the church of St. Benet, Paul's Wharf.

It is of course well known that the whole district now called Soho originally belonged to the parish of St. Martin-in-the-Fields, and it is an interesting fact, in connection with this, that until recently the almshouses of St. Martin's were in Crown Street, Soho.

St. Anne's, Soho, had no separate or distinct existence as a parish until 1678, when the new neighbourhood which was growing up in the Soho Fields required a church in a more convenient

position than that they already possessed near Charing Cross. A church for the Greek refugees was built at Soho, and dedicated as early as 1677; and a large portion of that edifice now forms the nave of St. Mary's Church, in Charing Cross Road.

When the need for a church became pressing, the inhabitants and owners of the newly erected buildings applied to the Bishop of London to appoint them a proper spot of ground in Kemp's Field whereon to erect a church and set out a churchyard for a common cemetery. The request being readily agreed to, the inhabitants, under sanction of an Act of Parliament, commenced the erection of the present edifice. After it had been raised to a considerable height the district for the intended parish was settled with the vestry of St. Martin's; and in the year 1678 it was created into a distinct parish, and was consequently discharged from all manner of dependence upon that of St. Martin's. The new parish had the right of appointing parish officers, the making of rates, and in all respects possessed the same privileges as the other parishes within the city and liberty of Westminster.

The exact boundary of the parish is as follows. Commencing at the east end of Oxford Street, it turns southward down Charing Cross Road to Cambridge Circus, thence eastward through West Street to Upper St. Martin's Lane, down which it pursues its route; through Great Newport Street to Charing Cross Road, along Bear Street, across Leicester Square to Spur Street, up Whitcomb Street and Wardour Street to Oxford Street, where it turns eastward to the point of starting.

The Square itself, from the earliest years of its existence, seems to have been the centre of aristocratic and fashionable life. Some beautiful examples of gentlemen's houses were built around it, and the reserved portion was originally laid out with great care. In the centre was a fountain, with figures at the base emblematical of the rivers Thames, Trent, Humber, and Severn, the work of Caius Gabriel Cibber.

Nollekens, the sculptor, was born, in 1737, at No. 28 Dean Street, Soho, and from the interesting reminiscences of him which Mr. John Thomas Smith has handed down to us,\* we learn that he 'often stood for hours together to see the water run out of the jugs of the old river-gods into the basin in the middle of the Square; but the water never would run out of their jugs but when the windmill was going round at the top of Rathbone Place.' A foot-note by Mr. Smith states: 'This windmill stood upon the site of Percy Chapel, in Charlotte Street, and the spring, which supplied the long pond before it, now remains in the cellar of Elisha, a bricklayer, behind the chapel.'

Nollekens could remember Soho Square at the time when it was a most fashionable quarter, when it was much frequented by the nobility, and when no less than four ambassadors were residing within it.

The year 1748 introduces us to a highly interesting document in connection with the history of the square, which has fortunately been preserved. It is the original subscription-list for erecting the iron railings in place of the wooden palisades surrounding the garden. This memorial is of value, too, as giving us the names of the principal inhabitants of the square in the middle of the eighteenth century, as well as the respective contributions of each. It also shows us, with tolerable certainty, the position in life of those donors whose names cannot be recognised at this distance of time. The following is a verbatim copy of the document. It is headed by the Duke of Portland, whom it will be remembered was the owner of the Soho property; he was not at any time a resident in the square, as it has been surmised.

'WHEREAS the Proprietors and Inhabitants of Ground and Houses in and near Soho, otherwise King Square, in the Parish of Saint Anne, within the Liberty of Westminster, in the County of Middlesex, or the major

\* *Nollekens and his Times*. By J. T. Smith, Keeper of the Prints and Drawings in the British Museum. 2 vols. London, 1828.

part of them, have agreed to cause the middle of the said Square to be new made and inclosed with iron railings on a stone kirb, and such other works to be done and performed in and about the same as are hereinafter particularly mentioned, that is to say : To make a foundation of Brick work one foot below the top of the Paving, one brick and a half thick all round, and on the said Brick Work to set a Portland Stone Kirb full one foot six inches high and ten inches thick, with proper Joggle Joints, and holes to be cut in ditto for Iron work to be Jagged and Dovetailed into the same, the Depth of one inch and an half according to the shape, manner, and form of the stone work or kirb on which the Iron Rails are fixed in Lincoln's Inn Fields. The said Iron work to be full four feet six inches high above the kirb, with a Standard Barr one inch and an half square, and ten feet and an half distance, or thereabouts, with proper balls and braces rivetted thereto. The Common Spike Barrs to be one full inch square and four inches distance, with Spikes or Darts between each barr of the Gates, like those in Lincoln's Inn Fields aforesaid. Also a Top Barr full two inches and a half wide and half an inch thick. The Spikes to be left six inches above the Top Barr, and to affix Eight Lamp Irons three feet six inches high above the spikes of the Common Barrs in the Eight corner Angles, to be taken off, against each of which Eight Angles are to be placed Eight Spurr Stones of Four feet and an half in Length, two feet whereof to be put under ground, and to make Four Iron Gates, one on each side, at a proper Width, to be Fixt in the middle of the Four sides as near as possible, with good, strong, and substantial Locks and Keys to the same, and to Paint all the said Iron work three times in Oyl in a good manner. To Pave with good new Kentish Ragg Stones from the Channell all round the Square to the new intended Stone Kirb (the old materials to be taken away and become the property of the Workmen and Artificers), and all the said Paving to be kept in good repair by such Workmen and Artificers for the space of Twelve Kalender Months to be computed from the day the said Paving shall be Finished, and so to leave the same at the Expiration of such Twelve Months and all the several Works in digging the Foundation for the Brick Work under the Stone Kirb, Levelling and preparing the Ground for the new Paving and laying Streight the Inclos'd part. AND WHEREAS any three or more of the Subscribers towards carrying the said intended Works into Execution

being appointed a Committee to act (with the approbation and consent of *us* whose Names are here under-written), Do forthwith intend, and they are hereby authorized and appointed, on our behalf, to contract and agree with one or more Workmen and Artificers for the performance of all the above mentioned Works, and for finding and providing good and sufficient materials of all sorts to be used and employed about the same for a sum not exceeding Nine Hundred and Fifty Pounds. Now, THEREFORE, We whose names are here under written and Seals hereunto affix'd, do for that end and purpose oblige ourselves severally (but not jointly) and our several Executors and Administrators, to pay and Contribute, or cause to be paid and Contributed, to John Lucas, of the Inner Temple, London, Esquire, (Treasurer of the money by us here under subscribed) the several sums here under Written and figured against our respective names when the same shall be Demanded, To the Intent the same moneys may be by him paid to such one or more Workmen and Artificers at such times and in such manner as they, the Committee, shall think fit, to enable them to carry on and compleat the said Works in a Substantial, Ornamental and Workmanlike manner. WITNESS our Hands and Seals this Eighteenth day of May, One Thousand Seven Hundred and forty-eight.

Subscribers' Names.	Sums Subscribed.		
	£	s.	d.
Portland. Three Hundred Pounds ... ..	300	00	00
Carlisle ... ..	60	00	00
Jo. Pelling ... ..	26	00	00
Bateman ... ..	60	00	00
Henry Lapostre... ..	22	10	00
Anne Chauncy ... ..	12	12	00
Catherine Davis... ..	21	00	00
Jos. Pearce... ..	21	00	00
W <sup>m</sup> Bradshaw ... ..	30	00	00
B. Wood ... ..	10	10	00
Mr. Clare ... ..	12	12	00
George Bridges, Esq., by letter ... ..	25	00	00
'Tho <sup>s</sup> Cuthbert, for Mrs. Sarah Garnett ... ..	10	10	00
Jn <sup>o</sup> Barkley, for Mrs. Eliza Nicholas ... ..	10	10	00
W <sup>m</sup> Bradshaw, by order of Lord Tylney ... ..	30	00	00

Subscribers' Names.	Sums Subscribed.		
	£	s.	d.
Tho <sup>s</sup> Chamberlain, for Mrs. Harvey ... ..	25	00	00
Sa. Nephew ... ..	5	5	00
Rachel Nephew ... ..	5	5	00
George Bagnall . . . . .	15	15	00
Matthew Mills ... ..	5	5	00
Fr. Wyvill ... ..	5	5	00
Benj <sup>n</sup> Pryce ... ..	5	5	00
Jn <sup>o</sup> Parker ... ..	5	5	00
Jn <sup>o</sup> Lucas ... ..	10	10	00
Geo. Lew <sup>s</sup> Coke ... ..	10	10	00
A. Carlisle ... ..	5	5	00
Ric <sup>d</sup> Lord Onslow ... ..	20	00	00
Charles Finn, for Col. Daniel Paul ... ..	14	00	00
Charles Howard, Esq. ... ..	20	00	00
W. Duncomb of Frith Street ... ..	5	00	00
Sam <sup>l</sup> Seddon ... ..	5	00	00
George Weston .. ..	10	00	00
Edw <sup>d</sup> Whitaker ... ..	5	5	00

Preserved with this document is the following debtor and creditor account of the actual receipts and expenditure.

The Account of John Lucas to the several Persons who Subscrib'd toward the Expence of Inclosing the Garden in Soho Square with Stone Base and Iron Rails:—

	£	s.	d.
To Cash receiv <sup>d</sup> of the Rt. Hon <sup>ble</sup> y <sup>e</sup> Lord Bateman ... ..	60	0	0
Dr. Jn <sup>o</sup> Pelling ... ..	26	0	0
L <sup>d</sup> Hindford p. J. Machin ... ..	5	5	0
Mrs. Cath <sup>e</sup> Davis ... ..	21	0	0
Cha. Howard, Esq. ... ..	20	0	0
Eliz. Nicholas ... ..	10	10	0
Edw <sup>d</sup> Whitaker ... ..	5	5	0
Benj. Wood ... ..	10	10	0

	£	s.	d.
Geo. Lewis Coke, Esq. ... ..	10	10	0
Arth. Champernoon, Esq. ... ..	10	10	0
Sarah Garnet ... ..	10	10	0
Henry L'Postre, Esq. ... ..	22	10	0
Mary Weston ... ..	10	10	0
Martin Clare ... ..	12	12	0
Lord Onslow ... ..	20	0	0
Geo. Bridges, Esq. ... ..	25	0	0
Sam <sup>l</sup> Seddon ... ..	5	5	0
Math. Mills, Esq. ... ..	5	5	0
Capt <sup>n</sup> Benj. Price ... ..	5	5	0
Mrs. Wyvell ... ..	5	5	0
Dr. John Homer ... ..	31	10	0
Mrs. Chancey ... ..	10	10	0
Earl Tilney ... ..	30	0	0
W <sup>m</sup> Harvey, Esq. ... ..	25	0	0
Earl of Carlisle ... ..	60	0	0
Dan. Paul, Esq. ... ..	14	0	0
Sar. & Rach. Nepheu ... ..	10	10	0
Geo. Bagnol, Esq. ... ..	15	15	0
Jos. Pearse ... ..	21	0	0
W <sup>m</sup> Bradshaw ... ..	30	0	0
Count <sup>ss</sup> of Carlisle... ..	5	5	0
W <sup>m</sup> Duncomb, Esq. ... ..	5	5	0
John Parker ... ..	5	5	0
His Grace the Duke of Portland ... ..	300	0	0

	£	s.	d.
By Cash paid to Sundry <sup>s</sup> , viz., Peter Vandercomb & Co., Masons, p. Contract ... ..	698	0	0
Do. 2 Bills for Extra Work ... ..	22	15	6
W <sup>m</sup> Yates, for Lamp Irons and Keys to the Gates	29	17	6
Hump. Terry, Gard. mak <sup>g</sup> up the Garden ... ..	53	8	0
Mr. Hardcastle for plan and Estimate ... ..	4	4	0
Geo. Gillingham, Bricklay <sup>r</sup> ... ..	1	16	6

	£	s.	d.
Benj. Wood, Carp. for Plank to Cover Drains ...	11	2	0
Ditto for drawing Plans, Survey work, and settling bill... ..	23	0	0
Expence at meeting <sup>s</sup> of Subscribers at y <sup>e</sup> Turk's head Tavern settling Agreem <sup>s</sup> and Contracts w <sup>h</sup> Workmen... ..	1	9	0
Advertisment <sup>s</sup> & Letters to appoint Meeting of the Subscribers ... ..	1	2	7
Drawing and Engrosing the articles for Subscribers, Contracts w <sup>h</sup> Workmen, and paying the same			

The following accounts of some of the more important residences in Soho Square may help one to realise the importance of the place in former times. Some of them still exist, but all are shorn of their ancient grandeur, and Monmouth and Carlisle Houses, the two buildings of chief importance, have been swept entirely away.

#### MONMOUTH HOUSE.

By far the most important residence in Soho, and also one of the earliest buildings erected in Soho Square, was the mansion of the Duke of Monmouth, natural son of Charles II. and Lucy Walters. The site was conveyed and assigned to the Duke on the 17th of February, 1681, by Benjamin Hinton, William Hutt, — Cadogan, Thomas Frith, and Richard Frith; and very soon after, probably in the same year, the building of the mansion was commenced on a scale of considerable magnificence, from the designs, it is said, of Sir Christopher Wren.

The Duke paid for the purchase and building 1700*l.*, or thereabouts; but by the grant of Charles II., January 20th, 1685, in which the Duke was pardoned, it appears that it was to be conveyed to Anthony Ward and Andrew Card, gentlemen, upon their payment of 1200*l.* in part and for the benefit of Anne Duchess of Monmouth.

We find it recorded that in January, 1682, several gentlemen

serenaded the Duke of Monmouth at his house in Soho Square, whence they went to the Lady Stanford's, and were paying her the same compliment when the servants of the Duke, conceiving the music an affront, sallied forth and severely beat the innocent musicians, who were but ill requited for thus sacrificing their rest, except that the Duke afterwards did them the honour to be very angry with his domestics. Other accounts of the same occurrence declare that the songs were intended as an insult; but, however that may be, the incident is of considerable interest, as tending to show that the Duke's house was already so far finished as to be habitable at the date given.

The Battle of Sedgemoor was fought in July, 1685, and a few days afterwards the Duke of Monmouth was beheaded. Three years later, his Duchess became the wife of Charles, third Lord Cornwallis, by whom she had a son and two daughters, who all died unmarried. The Duchess died on the 6th of February, 1732, in her eighty-first year, and was buried at Dalkeith. As her husband's attainder did not extend to Scotland, the dukedom of Buccleugh descended to her heirs.

Monmouth's memory was for a time celebrated in songs, amongst which the most popular was one which had been written by Mrs. Aphara Behn at least a year before his death. It commenced with the lines:—

'*Young Jemmy* was a Lad  
Of Royal Birth and Breeding,  
With every Beauty Clad:  
And ev'ry Grace Exceeding;  
A face and shape so wondrous fine,  
So Charming ev'ry part;  
That every Lass upon the Green  
For *Jemmy* had a Heart.'

This song may be found in full in *Poems upon Several Occasions*, by Mrs. A. Behn, published in 1684 (page 123).

In the year 1683 a broadside was published, bearing the title, 'News from So - - - Ho, - - -, concerning the D. of Monmouth, L. Grey, and the E. of Shaftsbury : And of the strange manner of finding a Dead Corps of a Man-kind, in the Parish of St. Martins in the Fields.'

This curious publication narrates the discovery, in a cellar at Soho, on Tuesday, 18th September, 1683, of a human body preserved in 'some Liquid Matter as clear as Christal,' and inclosed in a tin coffin. Glass was inserted in the coffin in such a way as to render the body visible, and speculation was actively excited in the popular mind as to the identity of the individual. The popular feeling at that time ran high against popery, and some imagined this gruesome discovery was in some way associated with a popish plot. It was but three months since the discovery of the Rye House Plot, and the names of the Duke of Monmouth and Lord Grey had been brought prominently before public attention, and thus it was that rumours found currency to the effect that the dead body was none other than that of the Duke. Others supposed it to be that of Lord Grey, and some said the Earl of Shaftesbury.

The woman, whose curiosity in prying into the package had led to the discovery, debated the matter with the constable who had been sent for to open the chest, and 'it was resolved a Coroner should be sent for, and, according to the Duty of his Office, he came and viewed the Corps, and Impannel'd a Jury to inquire,' &c. The result of the inquiry tended to show 'That the Corps was a person deceased 7 or 8 days ago ; his *Brother*, with whom he dwelt, being a Chyrurgion, had Enclosed it, in the manner as you have heard, to satisfy his Curiosity ; and the Body is removed to a Shed in *St. Martin's New Church-Yard*, where it lies at present, in Order to it's Interment.'

There is no reason to suppose that curious method of burying the dead was in any way associated with a religious or political plot ; but the whole incident, and the vague rumours to which it

gave rise, shed an interesting side-light upon the life of the time, and serve to show the state of popular excitement which prevailed among those who lived near the Duke of Monmouth's residence at Soho in the early days of its history.

In the year 1693 Monmouth House was offered for sale, and the following advertisement was inserted in the *London Gazette* of September 7th:—

‘Whereas the great house in Soho Square, known by the name of Monmouth House, is decreed to be Sold, These are to give notice, that if any person is desirous to purchase the same, they may repair to the chambers of Mr. Anthony Ward at Furnival's Inn, where they may be informed of the title and value.’

It appears that Monmouth House was let to different French Ambassadors, including the Counts de Guerchy and Novailles, after which the house was pulled down, and the land whereon it stood was sold. The Count de Guerchy built a chapel at the end of the garden, the entrance to which was in Queen Street.

A Society of French Protestants occupied the French Ambassador's chapel at Monmouth House after he had left. In 1782 it was taken from them by Lord Cornwallis, who bought the house.

In Mr. J. T. Smith's *Nollekens and his Times*, we find the following interesting account of the Duke of Monmouth's house at the time when it was being demolished:—

‘Mr. Nollekens, on his way to the Roman Catholic Chapel in Duke Street, Lincoln's Inn Fields, where he was christened, stopped to show me the dilapidations of the Duke of Monmouth's house in Soho Square. It was on the south side, and occupied the site of the houses which now stand in Bateman's Buildings; and though the workmen were employed in pulling it down, we ventured to go in. The gate entrance was of massive iron-work supported by stone piers, surmounted by the crest of the owner of the house; and within the gates there was a spacious courtyard for carriages. The hall was ascended by steps. There were eight rooms on

the ground floor : the principal one was a dining room towards the south, the carved and gilt panels of which had contained whole-length pictures. At the corners of the ornamental ceiling, which was of plaster, and over the chimney-piece, the Duke of Monmouth's arms were displayed.

'From a window, we descended into a paved yard, surrounded by a red brick wall with heavy stone copings, which was, to the best of my recollection, full twenty-five feet in height. The staircase was of oak, the steps very low, and the landing-places were tessellated with woods of light and dark colours, similar to those now remaining on the staircase of Lord Russell's house, late Lowe's Hotel, Covent Garden, and in several rooms of the British Museum.

'As we ascended, I remember Mr. Nollekens noticing the busts of Seneca, Caracalla, Trajan, Adrian, and several others upon ornamental brackets. The principal room on the first floor, which had not been disturbed by the workmen, was lined with blue satin, superbly decorated with pheasants and others birds in gold. The chimney-piece was richly ornamented with fruit and foliage, similar to the carvings which surround the altar of St. James's Church, Piccadilly, so beautifully executed by Grinlin Gibbons. In the centre over this chimney-piece, within a wreath of oak leaves, there was a circular recess which evidently had been designed for the reception of a bust. The beads of the panels of the brown window shutters, which were very lofty, were gilt; and the piers between the windows, from stains upon the silk, had probably been filled with looking-glasses. The scaffolding, ladders, and numerous workmen rendered it too dangerous for us to go higher, or to see more of this most interesting house.'

The site of Monmouth House was subsequently occupied by the narrow alley called Bateman's Buildings, and the Hospital for Women now stands upon a part of the site.

#### CARLISLE HOUSE.

There were close by Soho Square two buildings bearing the name Carlisle House. The first to be mentioned, the family mansion of the Howards, was erected soon after the Restoration, in King's Square Court (now Carlisle Street), on the west side of

Soho Square, and when Charles Howard, third Earl of Carlisle,\* between the years 1686 and 1690, decided to build the house on the east side of the square, he selected a spot within sight of his home.

When Lord Charles Howard attained the hereditary title of Earl of Carlisle, by his father's death in 1692, he was appointed *custos rotulorum* of Cambridgeshire. William III. made him a Lord of his Bedchamber in 1700, and afterwards a member of the Privy Council. He received many honours and appointments in the succeeding reigns, and died at Bath, May 1st, 1738.

The Earl married Anne, daughter of Arthur Capel, Earl of Essex, a lady celebrated for her exemplary character and extensive charities. She was the author of *Maxims for Young Ladies, before and after Marriage, but chiefly for the Latter*, printed after her death, in 1790. The Countess died a widow at Carlisle House, October 14th, 1752, and was buried in the Essex vault in Watford Church, Herts.

Carlisle House had a marble-floored hall and grand decorated staircase; the rooms were large and lofty, and had enriched ceilings. The mansion originally stood in the midst of a garden, a portion of which remained in the rear; the 'cherry garden' is built upon. The lower walls of Carlisle House were of old English bond, of brilliant red brick; the leadwork of the cisterns was dated 1669, the year of the creation of the earldom of Carlisle. When the mansion passed from the Carlisle family there are no means of ascertaining; but the lease was purchased, before 1765, of Lord Delaval, the brother of Sir Francis Delaval, the friend and patron of Samuel Foote, by Dominico Angelo, the celebrated riding and fencing master. The house being spacious, Angelo had apartments for many

\* The first person who bore this title was Andrew de Hartcla, warden of the Marches, a distinguished soldier in the Scottish wars. The earldom was conferred on him by Edward I., along with immense estates, for his victory over the rebel Earl of Lancaster at Boroughbridge, but he was subsequently convicted of treason and executed in 1322. After the lapse of more than three centuries, the earldom of Carlisle was revived, and conferred upon a branch of the great house of Howard, descended from 'Belted Will,' famous in Border tradition and song.

purposes; one in particular he used as a constant chamber for the evening *conversazioni* with his numerous friends; and, in addition, he erected a *manège* at the back which extended to Wardour Street.

Angelo kept open house for men of distinction or abilities, and among the frequent guests at his hospitable board were Garrick, Wilkes, Horne Tooke, Sheridan, Colman, Sir Joshua Reynolds, Zoffany, Cipriani, Bartolozzi, Gainsborough, Bach, Abel, the Chevalier D'Eon, Canaletti, Servandoni, Loucherbourg, &c. 'All the celebrated horse-painters of the last, and some of the veterans of the present age,' says Harry Angelo, 'were constant visitors at our table.' Stubbs, the author of the *Anatomy of the Horse* (the first English painter who thoroughly understood the anatomy of this noble animal), carried on his studies in the *manège* of Angelo.

The Duke of Cumberland—'Billy the Butcher,' or the 'Hero of Culloden,' as he was called—was a frequent visitor to see the horses of this establishment. He was the largest prince in Christendom, weighing about four-and-twenty stone. 'I remember seeing him,' says Harry Angelo, 'at the house of his royal nephews in Leicester Square, and distinctly recollect his weighing the carriage on one side as he raised his ponderous body on the step. The young princes, who were lively youths, laughed at the thoughts of what would have been the damage of a complete upset, when Mr. George and Mr. Le Grand, the two preceptors, ventured to admonish them for their levity.'

Subsequently Carlisle House became the residence of Simpson, the artist, the well-known assistant to Sir Thomas Lawrence. It was afterwards occupied by W. Gibbs Rogers, the carver; in the ballroom the College of the Freemasons of the Church held their monthly meetings. It was subsequently let out in tenements.

The site upon which the Carlisle House associated with Mrs. Cornelys once stood is now occupied by the Roman Catholic Church of St. Patrick, and two houses, Nos. 21a and 22, were removed in order to make room for the church.

It has frequently been doubted whether the Howard family ever

had any connection with this house; and it has been suggested that it was christened Carlisle House by Mrs. Cornelys, from the near locality of the mansion opposite. But the rate-books set the matter at rest; and, indeed, Hatton expressly says, 'The Lord Carlisle his house is on the *east* side of Soho Square.' Another member of the same family—Lord George Howard—we are also informed by Hatton, had his mansion on the *west* side of the same square.

Mr. Jesse, in his *Literary and Historical Memoirs of London*, gives a slight sketch of this locality, in which he says, 'At what period the Howards deserted Carlisle House, in Soho Square, we have no record.' The rate-books, however, furnish us with the information that in September, 1749, 'General Charles Howard' was residing in the mansion, and in May, 1756, 'Charles Howard, Esq.'—the two entries probably relating to the same person.

From the copper-plate found when St. Patrick's Church was rebuilt recently, it is evident that Mrs. Cornelys was residing at Carlisle House as early as 1761, or earlier; so that, in all probability, the Howards were immediately succeeded by this 'Empress of Fashion,' who was now preparing to take the gay world by storm.

Particulars of Carlisle House during the period of Mrs. Cornelys' residence there will be found in the chapter in this volume entitled 'Mrs. Cornelys at Carlisle House.'

#### THE 'WHITE HOUSE.'

On the north side of Sutton Street, and on the eastern side of Soho Square, once stood Falconberg House, afterwards the infamous 'White House.' Here lived Mary Cromwell, Lady Falconberg, Oliver Cromwell's third daughter. She died on March 14th, 1712, and left this house, and all other property in her power, away from her husband's relatives. Sutton Street, it may be noticed, takes its name from Sutton Court, Chiswick, the country house of the Falconberg family.

This mansion was once the residence of Sir Cloudesley Shovel,

memorable for his gallant conduct, his melancholy death, and his execrable periwigged monument in Westminster Abbey. After hair-breadth escapes too many to be told, the gallant Admiral's ship on the 22nd of October, 1707, struck upon a rock, and every soul on board perished. His body having been thrown on shore on the Island of Scilly, was brought from thence to his house in London, and subsequently, after lying in state, was conveyed from Soho Square with considerable pomp to Westminster Abbey. His widow continued to reside in a smaller house on the west side (No. 1) until after 1720.

In 1726 we find the celebrated Dutch adventurer and Spanish minister, Don Ripperda, living with great splendour in the White House, and subsequently the Spanish ambassador, the Count de Fuentes, resided there. The Count arrived in London on the 24th May, 1760, and immediately proceeded with his suite and family to his house in Soho Square. Horace Walpole, describing the Prince's birthday at Court in the June following, says:—

‘The new Spanish embassy was there. Monsieur de Fuentes is a halfpenny print of my Lord Huntingdon. His wife homely, but seemed good-humoured and civil. The son does not degenerate from such high-born ugliness—the daughter-in-law was sick, and they say is not ugly, and has as good a set of teeth as one can have, when one has but two, and those black. They seem to have no curiosity where they are placed, and ask no questions about so strange a country.’\*

In the suite of the Count de Fuentes was that clever mechanic, Joseph Merlin. He was born in the city of Huy, between Namur and Liège, in 1735. After settling at Paris, on the recommendation of the Royal Academy of Sciences, he entered the service of the Count, and arrived with him in London.

It was in Soho Square that this extraordinary artist devised many of his ‘magical’ inventions. One of these novelties was a *pair of skaites*, contrived to run on wheels. Supplied with a pair of these

\* *Miscellaneous Correspondence*, edit. 1840, iv. 60.

and a violin, he mixed in the motley group of one of Madame Cornelys' masquerades at Carlisle House, Soho Square, when, not having provided the means of retarding his velocity, or commanding its direction, he impelled himself against a mirror of more than five hundred pounds value, dashed it to atoms, broke his instrument to pieces, and wounded himself most severely. Merlin died in May, 1804, leaving only a small fortune, but a name unrivalled for mechanical ingenuity.

Before 1776 the Spanish ambassador had vacated the 'White House,' in which year, it appears by the parish rate-books, the premises became the property of 'Thomas Hooper.' *Hooper's Hotel* henceforward became notorious in the annals of Fashion. The place had an unsavoury notoriety for many years, and one of its chief attractions to a certain class consisted in its having a courtyard within the large gates, so that visitors who desired to pay secret visits might drive in and alight unseen.

In the course of time the place passed into the hands of Messrs. Crosse & Blackwell, who pulled it down to the ground, and erected the present spacious premises on the site.\*

Another very handsome old house in Soho Square is that which immediately joined the notorious 'White House.' It was at one time tenanted by the Duke of Argyll; afterwards it was inhabited by an Earl of Bradford. Speaker Onslow, too, resided there, and held his Parliamentary levées in the principal drawing-room. The ceilings of this noble house were painted by Angelica Kauffmann and Biagio Rebecca. In more recent times it was occupied by Messrs. D'Almaine, the pianoforte-makers, and it now belongs to Messrs. Crosse & Blackwell.

#### ALDERMAN BECKFORD'S HOUSE.

One of the most remarkable characters in public and political life during the eighteenth century, Alderman Beckford, resided

\* See also page 36 *et seq.*

for some time in a large house, still standing, in Soho Square, at the corner of Greek Street. William Beckford was the son of the Hon. Peter Beckford, Speaker of the Assembly of Jamaica, and was born in 1709. At the age of fourteen the son was sent to England expressly to be educated under the care of Rev. Robert Friend, the head master of Westminster School.

He inherited a very large fortune, acquired and adorned a luxurious home in Wiltshire, and entered Parliament as Member for the City of London. In 1755 he became Sheriff of London, and in 1762 he was elected Lord Mayor. He was elected to the same office a second time in 1769. Beckford's name was closely associated with that of Wilkes. From certain documents we find that Beckford was regarded with some degree of suspicion, and persons who were employed by the Secretaries of State to watch the movements of Mr. Wilkes and his friends reported: 'Tuesday, November 8th [1763].—Mr. Wilkes went out this morning at half an hour after eight o'clock, in a hackney coach, to Mr. Beckford's, the present Lord Mayor, in Soho Square, and stayed three-quarters of an hour; from thence he went to Mr. Onslow's, in Curzon Street, May Fair, and stayed an hour and a half.'

The house in Soho Square seems to have reflected, to some extent at least, the political disturbances of the times.

Walpole, in a letter to Sir Horace Mann, dated April 19th, 1770, writes: 'The Lord Mayor had enjoyed tranquility—as Mayor. As Beckford, his own house in Soho Square was embroidered with LIBERTY in white letters three feet high. Luckily, the evening was very wet, and not a mouse stirred.'

When Alderman Beckford was elected chief magistrate in 1769, he ordered the following charities to be distributed to the poor of St. Anne's, Soho, viz., to every poor man a leg of mutton, a half-peck loaf, three pounds of potatoes, and half-a-crown in money; to every poor woman six pounds of beef, one quartern and one three-

penny loaf, and one shilling and sixpence in money; and to every indigent family one guinea.

The event in Beckford's life which created the greatest stir, not only in the metropolis, but also throughout the kingdom, was the speech he made to the King. William Beckford was the only man of his time who, with firmness, yet with humility, dared tell a king upon his throne, surrounded by his courtiers, the plain and honest truth, whereby he vindicated the spirit of the City of London. This impromptu speech, which has since become historical, was delivered during Beckford's second term of office as Lord Mayor of London, and its words have for more than a century been legible in gold letters on the pedestal of his monument at Guildhall. This speech, when it was being uttered, made the King's countenance flush with anger, while the Court surrounding him listened to it with something like consternation. The substance of the speech appeared in the *Public Advertiser* of May 24th, 1770. It was also entered in the Journals of the Court of Common Council.

Alderman Beckford's son was the gifted author of *Vathek*, a literary work completed in one continuous effort, which occupied three days and two nights. It is a work of great genius, and, according to Byron's estimate, for correctness of costume, beauty of description, and power of imagination, it ranks as the most sublime of all European imitations of Eastern tales.

This fine house still exists, and belongs to the House of Charity; but the handsome chimney-pieces which once decorated its rooms were sold some time ago for the benefit of the institution.

Richard Payne Knight, an eccentric literary character, celebrated for his love of art, was one of the notable inhabitants of Soho Square, where he died, April 28th, 1824, at the age of seventy-six. He bequeathed his large collection of coins, medals, gems, bronzes, and drawings, worth, it was estimated, about 30,000*l.*, to the British Museum.

No. 32 Soho Square is an interesting house. Here lived Sir

Joseph Banks, Bart. His large house, with its fine library and unequalled botanical collections, was always open to scientific men. Indeed, his abode became a rallying-point for foreigners and his own countrymen who, like himself, were fond of science, and his greatest pleasure was seeing his friends about him enjoying his rich and well-arranged library. Whenever Omai, the Tahitian, who was brought to England on the return of Captain Cook's second expedition, lost himself in the London streets, he used to call out, 'Sir Joseph Banks! take me to Sir Joseph Banks!' and some passer-by was sure to know the worthy baronet's residence.

Miss Banks, Sir Joseph's sister, lived with him and his wife, and she was well known in society as a character. Two anecdotes of her enable us to call up a pretty vivid picture of her personal appearance. Her dress was quite out of the fashion, and she frequently told the following story of herself:—Wanting a particular song, she was told by the woman who vended her stock of halfpenny ballads at the Middlesex Hospital gates that if she went to a printer in Long Lane, Smithfield, she would probably obtain what she required. Off she trudged to Smithfield, where the printer gave her a book containing a number of songs. Upon her expressing her surprise (when the man returned her eightpence out of her shilling) at the number of songs for the money, the man said, 'What, then, are you not one of our chanters? I beg your pardon.' So much for her appearance out of doors; the other anecdote relates to her dress indoors.

Miss Banks and Lady Banks, in compliment to Sir Joseph, who took great interest in the production of wool, had their riding-habits made of that material, and wore their habits on all occasions. They went to visit a friend in the country, who had invited a large dinner-party to meet them, and sat down in their riding-habits. The next morning they appeared at breakfast in the same costume, and till their visit was ended they always appeared, to every one's astonishment, in these habits. Miss Banks so approved of this style of dress

that she gave her habit-maker orders for three habits at a time, which were called Hightum, Tightum, and Scrub. The first was her best, the next her second best, and the third her every-day one. Miss Banks could be a little crusty when she was put out, and on one occasion, when a distinguished man came to Soho Square a quarter of an hour before dinner-time, and caught her putting away her 'things,' she gave him a very sharp answer. The visitor made the innocent remark, 'It's a fine day, ma'am;' to which Miss Banks answered, 'I know nothing about it; you must speak to my brother upon that subject when you are at dinner.'

Sir Joseph Banks presented his library and collections to the British Museum, where they will be preserved for ever for the use of students.

His librarians were, first, Dr. Solander (whose chief property was said to consist in the possession of a large number of dress waistcoats), Dr. Dryander, usually known as 'Old Dry,' and, lastly, Robert Brown (the *Botanicorum facile Princeps* of Alexander von Humboldt), to whom Banks left a life interest in his library and collections. The Linnean Society, whose librarian Brown then was, moved to this house from Gerrard Street about the year 1822, and continued in it until 1857, when they transferred themselves to their present quarters at Burlington House.

This house is now the Hospital for Diseases of the Heart.

Among the eminent inhabitants of this locality at an early period was Lord Berkeley, who, according to Hatton, in 1708 had his house 'on the east side of King's Square.' This nobleman was not possessed with an overabundance of amiability, if we may judge from one circumstance in his career. It is well known that such was the hatred of George I. to his son that he would willingly have listened to any scheme, however detestable, which would enable him to rid himself of his heir. Certain it is that, after his death, a paper was found in his cabinet containing an infamous proposal of the Earl of Berkeley to carry off the prince to America, and to place him

under such close durance as should effectually prevent his ever being heard of again. George I., according to Horace Walpole, was too humane to listen to such a scheme. However, as he exhibited no marked resentment at the atrocious overture, and even retained Berkeley in his post of First Lord of the Admiralty during the remainder of his reign, we may perhaps infer that the scheme was rejected more from its impracticability than from its exceeding baseness. The earl died at the castle of Aubigny, in France, in 1736. 'The Lord Nottingham,' says Hatton, in 1708, 'his house is on the *south* side of King's Square, Soho.' Daniel Finch, Earl of Nottingham (and afterwards Earl of Winchilsea), was, at this time, one of the leaders of the Tory party; but his conscientious disapproval of the peace in 1711, and the part which he took in deprecating and condemning it, drew upon him the spleen and abuse of his old followers. He was the 'Dismal' of Swift, and the ancestor of 'the black funereal Finches.'

The town house of Sir John Newton, Bart., of Barr's Court, Gloucestershire, was in this fashionable square. His name appears in the rate-books as a resident between the years 1700 and 1730; but in 1737 the name of *Lady* Newton occurs, so that the baronet probably died in the interim. Sir John was a lover of the arts and a connoisseur in pictures, prints, and old china.

Collectors of china-ware or porcelain a century and a half since were a prescribed class of individuals; there were but few shopkeepers, and the taste of collectors was but ill-defined. Specimens then, as now, passed from one collection to another in a cracked or broken condition, and many are yet extant in old mansions regarded as household lares and looked on with a long-cherished religious veneration, notwithstanding their deficiencies in soundness.

Among those who seem to have had a passion for collecting was Sir John Newton, and the following china-dealer's bill addressed to him will doubtless interest many of my readers:—

‘Sir John Newton,

Bought of James Lund and Lluellin Aspley at the Crane in the Poultry.

March 29, 1701.	£	s.	d.
1 pair of fine china Jarrs, painted with gold ... ..	1	6	0
1 pair of blew china rowlwaggons ... ..	1	8	0
4 china chocolet cups and 4 saucers in colors ... ..	0	13	4
2 ditto chocolet cups and 2 saucers ... ..	0	8	0
4 small china bottles ... ..	0	3	0
1 china teapot ... ..	0	3	0
3 pair of bottles, and 3 faulty cups ... ..	0	2	6
12 delf saucers ... ..	0	4	0
		4	7 10
1 pair of small bottles, with gold ... ..	0	2	6
9 faulty chocolet and tea cups, in colors ... ..	0	3	0
		4	13 4
Agreed to abate of the upper percell... ..	0	2	10
		4	10 6 <sup>*</sup>

The name of Sir John Cope appears in the rate-books of 1730 as the occupant of a house in the square. This was General Sir John Cope who was so shamefully defeated at the battle of Preston on the 22nd of September, 1745, by Prince Charles Edward and the Highland clans who followed his standard. The burden of the old song keeps his name still before us :

‘Hey, Johnnie Cope, are ye waking yet?  
Or are your drums a-beating yet?  
If you were waking I would wait  
To gang to the coals i’ the morning.’

The rate-books of 1749 give the name of ‘John Cope, Esq.’

A far more worthy inhabitant of the square some few years later (1760) was General Oglethorpe. This celebrated character of the

\* *Current Notes*, November, 1857.

last century was born in 1698, and after entering the army served under Prince Eugene against the Turks. His activity in settling the colony of Georgia obtained for him the immortality of Pope's well-known panegyric :

‘ One, driven by strong benevolence of soul,  
Shall fly, like Oglethorpe, from pole to pole.’

The General survived till 1785.

Field-Marshal Conway, Walpole's well-known correspondent, resided on the east side, in the large house now divided into two and numbered 25 and 26. The Honourable Seymour Conway, only brother of the Earl of Hertford, Groom of the Bedchamber, was dismissed, April 1764, from Court, and his regiment taken away, on account of his opposition to Government on the question of general warrants. He was considered an upright and respectable Minister, but had few opportunities of evincing military talent. He had been employed in the unsuccessful expedition against Rochefort. He died in 1795. A comedy, said to have been written by him, called *False Appearances*, afterwards taking the title of *Fashionable Friends*, found among Lord Orford's papers, was acted at Strawberry Hill.

The fine house, No. 20, on the east side, already referred to as White House, is perhaps one of the most interesting in the square. One of its earliest inhabitants, if not its builder, was Thomas Bellasyse, Viscount and afterwards Earl of Falconberg. On the 18th of November, 1657, this nobleman married Mary, the third daughter of Oliver Cromwell. The ceremony (which is celebrated by Andrew Marvell in two pastoral eclogues of indifferent merit) was performed publicly at Hampton Court by one of the Protector's chaplains, with great pomp and magnificence.

There is, in Huger's Letters, an amusing passage connected with Lord Falconberg's marriage, which must be given in the words of the writer :—

‘Jeremy White was Oliver’s chaplain, and he was, besides, the chief wag and joker of his solemn court. As the Protector condescended to be very merry with Jerry, he said to him one day, “You know the Viscount Falconberg?” “Perfectly well,” said Jerry. “I am going to marry my daughter Mary to him: what do you think of the matter?” “I think, sir,” said Jerry, “why, I think he will never make your Highness a grandfather.” “I am sorry for that, Jerry; why, how do you know?” “Sir,” said Jerry, “I speak in confidence to your Highness: there are certain defects in Lord Falconberg that will always prevent his making you a grandfather, let him do what he can.” As this discovery was not made to the young lady, but to the old Protector, it did not at all retard the completion of the match, which Oliver found in all outward respects suitable and convenient. So he left the lord and lady to settle the account of defects as they might.

Not long after, Oliver, in a bantering way, told the whole secret with which White had intrusted him before company, which Lord Falconberg turned off with a joke as well as he could, whilst his heart in secret was waxing exceeding wroth against Jeremiah the prophet. Instigated by this wrath, Lord Falconberg sent a message next day to Jerry to desire his company; with which invitation Jerry immediately complied, never suspecting that Oliver had betrayed the secret. Lord Falconberg received him in his study, the door of which he first locked, and then, with much anger in his countenance, and a stout cane in his hand, he accosted Jerry. “You rascal, how dare you tell such mischievous lies of me as you have done to the Protector, that I could never make him a grandfather! I am determined to break every bone in your skin: what can you say for yourself? what excuse can you make?” All this while the cane kept flourishing over Jerry’s head, who, instead of a day of dainties which he hoped to find at my lord’s table, would have been glad to save the drubbing on his shoulders by going away with an empty belly. “What can you say for yourself?” cried Lord Falconberg. “My lord,” said Jerry, “you are too angry for me to hope for mercy; but surely you cannot be too angry to forget justice: only prove, by getting a child, that I told the Protector a lie, you may then inflict the punishment with justice, and I will bear it with patience: and if you want exercise for your cane, you may lay it over the Protector’s shoulders, if you please, for betraying me.” My lord, who

knew in his conscience that Jerry had told only an unseasonable truth, laughed and forgave him.'

Lady Falconberg, like most of her brothers and sisters, appears to have been at heart a Royalist; and, though it is evident by her letters that she had imbibed some of the fashionable cant of Puritanism, yet she probably despised it in her soul. Granger was informed by one who knew her, that when in London she attended the Established Church at St. Anne's, Soho; and when in the country, went to church at Chiswick.

On the death of the Protector she shed abundant tears; but they were soon dried up, and on the abdication of her brother Richard, she commenced busily exerting herself in favour of the Restoration. After that event, her husband, becoming a courtier, was appointed by Charles II. ambassador to Italy. Both Lord Falconberg and his lady seem to have entered heartily into the gay scenes of life. In 1663, Pepys saw them at the theatre. 'Here,' he says, 'I saw my Lord Falconberg and his lady, who looks as well as I have known her, and *well clad*; but when the house began to fill she put on her vizard, and so kept it on all the play; which of late is become a great fashion among the ladies, which hides their whole face.'

John Macky, in his *Tour through England*, mentions his having seen Lady Falconberg in her old age at Sutton Court, the family seat. 'I saw here,' he says, 'that curious piece of antiquity, the daughter of Oliver Cromwell, still fresh and gay, though of great age.' Lord Falconberg died in 1700, and his widow survived till the 14th of March, 1712, a few months before the death of her brother Richard, about the seventy-sixth year of her age. She left everything in her power away from her husband's relations, and, among other things, the London residence of the family, Falconberg House, in Soho Square. Some interesting relics, however, descended to the last heir of the Falconbergs, among which was the sword worn by the Protector at the battle of Naseby.

The site of Falconberg House in Soho Square has been ascer-

tained by an examination of the rate-books, the records of the Sewer's Office, &c., and by comparing the various dates and names appertaining to the inhabitants of the square at an early period. The want of numbers to the houses in these documents has rendered this a task of some difficulty, but it is pretty certain that the result is correct.

At the back of the east side of the square were retained, until recent years, the names of Falconberg Street, Falconberg Court, Falconberg Mews, &c.

For several years after the death of Lady Falconberg the mansion in Soho Square was occupied by Sir Thomas Frankland, Bart., her husband's nephew. We learn this from Macky's *Journey through England*, 1714, where, speaking of Soho Square, he says: 'The Earl of Carlisle, the Lords Foley, Faulconbridge (now Sir Thomas Frankland), Lord Mansel, the Earls of Gainsborough and Barclay, with many other persons of the first quality, have their hostels there.'

This gentleman, who sat in several Parliaments for Thirsk, in the North Riding of Yorkshire, was for many years Governor of the Post Office in the reigns of William and Mary, Anne, &c., and improved the revenue many thousands a year more than it had ever been before, even in the most flourishing times. He was the first who directed a correspondence with Spain, Portugal, &c., and all our foreign plantations. He died 29th of October, 1726.

On the 28th of April, 1732, died at his son's house in Soho Square, Thomas Parker, Earl of Macclesfield, sometime Lord Chancellor of England. It was an extraordinary event that Lord Macclesfield, one of the great ornaments of the peerage, who had so long presided at the administration of justice, should himself be arraigned as a criminal, be convicted of malpractices, and sentenced to pay a fine of 30,000*l.* as a punishment for his offences; that a second Lord Chancellor of England should be impeached by the grand inquest of the nation for corruption in office, and be, like his great predecessor, Lord St. Albans, found guilty of the charge.

The prosecution was carried on with great virulence ; and though rigid justice indeed demanded a severe sentence, yet party zeal and personal animosity were supposed to have had their weight in that which was passed upon him. The whole fine was exacted, and actually paid by his lordship and his son, notwithstanding the favourable disposition that was shown in a certain quarter to relieve him in part by a considerable donation. It is certain there had been gross mismanagement in the offices of the Masters in Chancery, by which the suitors had been great sufferers ; and it appeared that these places had been sometimes conferred upon persons who had indirectly paid for them a valuable consideration. The public cry against corruption in high stations was loud and long ; and it was not thought prudent to stay the proceedings against the supreme judge in the kingdom. The statute on which the Chancellor was impeached had, indeed, grown into disuse, but it was still a law—a breach of it was proved, and the consequence was inevitable.

Lord Macclesfield was a man of learning and a patron of it. Bishop Pearce, of Rochester, among others, owed his first introduction to preferment to his lordship's encouragement. He was also very eminent for his skill in his profession, but rather great than amiable in his general character. The latter years of his life were spent in a learned retirement, chiefly at the mansion of his son in Soho Square.\*

\* The Rev. Mark Noble's *Biographical History of England*, in continuation of Granger, iii. 190.

## CHAPTER III.

## MRS. CORNELYS AT CARLISLE HOUSE.

*The origin of Mrs. Cornelys—Her first visit to England—She rents Carlisle House, and commences her series of Masquerades, &c.—She is fined fifty pounds—Her influence decays—She dies in the Fleet Prison.*

THE history of Mrs. Cornelys, and the memories which are associated with her residence at Carlisle House, form one of the most conspicuous and brilliant chapters in the story of Soho Square. Her name, more than any other, stands out with prominence during what may be justly called the golden age of Soho. Her entertainments and assemblies attracted the most eminent, and in every way the most remarkable, characters who moved in the social world around her.

The following facts about the life of this woman are taken mainly from Mr. T. Mackinlay's privately printed *brochure*, *Mrs. Cornelys' Entertainments at Carlisle House, Soho Square*.\*

The biographical facts which have come down to us regarding Mrs. Cornelys are unusually scanty for one who created a vast sensation in the world of fashion during a portion of the latter half of the eighteenth century. The only way in which her career can be related and illustrated is by a careful gleaning of the numerous advertisements and paragraphs inserted in the different newspapers and magazines during the various epochs of her sway. These have been chronologically arranged and interspersed with occasional

\* Dr. Rimbault made several important contributions to that work.

anecdotes and comments, in such a way, it is hoped, as to throw some amount of light on the manners and customs of the fashionable world for the period of nearly a quarter of a century.

Mrs. Cornelys was the daughter of an actor named Imer. She was born at Venice in 1723, and received the Christian name of Teresa. At the age of seventeen she became the mistress of the senator, Malipiero. At the age of thirty she held the same relation to the Margrave of Baireuth, notwithstanding that at that time she was married to a dancer of the name of Pompeati. For a time she had the direction of all the theatres in the Austrian Netherlands. The autobiographical *Mémoires de Jacques Casanova de Seingalt*—a book which is full of marvellous statements, many of doubtful credit, and descriptive of scenes anything but moral in their character— informs us that this lady was known at Vienna as Madame Pompeati, at Amsterdam as Madame Trenti, and in London as Madame Cornelys. He also says, ‘She derived the latter name from her marriage with M. Cornelis de Rigerboos at Amsterdam.’ Some further curious particulars of this lady given in the memoirs will be noticed in the proper place.

The date of this lady’s first visit to England is not exactly known, but it is certain that she was here in 1746, when she sang at the King’s Theatre in Gluck’s opera, *La Caduta de’ Giganti*. Dr. Burney incidentally mentions the fact in his record of the doings of this establishment, and it is singular that the following passage should have been overlooked for so long by all who have written about this lady:—‘1746. There was no opera attempted at the great theatre in the Hay-market till January 7th, when *La Caduta de’ Giganti*, set by Gluck, was performed before the Duke of Cumberland, in compliment to whom the whole was written and composed. The singers were Monticelli, Jozzi, and Ciacchi; with Signora Imer, Pompeati, afterwards better known by the name of Madame *Cornelie*, and Frasi. The first woman, Imer, never surpassed mediocrity in voice, taste, or action, and the Pompeati, though nominally second

woman, had such a masculine and violent manner of singing that few female symptoms were perceptible.'

We lose sight of Mrs. Cornelys for some years, so that it is probable she returned to the Continent in 1746, or soon after. In 1753, according to Casanova, she was in Vienna. There are on record two other instances of her appearance as a singer: one on February 26th, 1761, when an advertisement announced that she would take part, as Madame Pompeati, at the Music Room in Dean Street, for the benefit of a Signor Siprutini; and again on February 29th, 1764, at the Chapel of the Lock Hospital, in Dr. Arne's oratorio, *Judith*.

It was in 1760 (not 1762 or 1763, as generally stated) that Mrs. Cornelys made choice of Carlisle House as the scene of her projected series of entertainments. This magnificent mansion was in every way suited to the purpose of assemblies on a grand scale, and here she succeeded in obtaining the most lavish patronage of every high-born leader of ton and lover of gaiety, which clung to her establishment for a number of years, and which establishment one of her contemporaries no doubt accurately describes when he states that it was 'so well contrived for diversified amusement that no other Public Entertainments could pretend to rival its attractions.'

The first meetings of the 'Society,' as the subscribers were termed, took place in 1760; and they were probably arranged by private understanding, as no advertisements appeared in the papers. The third and fourth meetings of the 'Society' are announced in the *Public Advertiser* of December 30th, 1760, in the following words:— 'The Nobility and Gentry, Subscribers to the Society in Soho Square, are acquainted that the third Meeting is on Thursday next, and the fourth on the 15th of January, 1761. To begin at seven o'clock.'

After this, the advertisements regularly appear, and on the 4th of May we have the following announcement:— 'Mrs. Cornelys' Ball will be this day, the 4th of May [1761]. Tickets to be had at her

House in Soho Square by Subscribers to the present Society or by their order. There will be a Ball in both rooms, and cards below stairs.'

The following paragraph exhibits how well qualified Mrs. Cornelys was, by tact, to rally round her and retain as patrons and patronesses the influential personages appertaining to the aristocracy: knowing well, as an acute woman of the world, the influence possessed from time immemorial by 'the upper servants of persons of fashion,' she very judiciously gives them a ball, and contrives in her notice to compliment their masters and mistresses:—

'On Saturday last, Mrs. Cornelys gave a Ball at Carlisle House, to the upper servants of persons of fashion, as a token of the sense she has of her obligations to the nobility and gentry, for their generous subscription to her assembly. The company consisted of 220 persons, who made up fourscore couple in country dances; and as scarce anybody was idle on this occasion, the rest sat down to cards.'—(February 18th, 1763.)

The great and rapid increase in Mrs. Cornelys' popularity, and of the patronage bestowed upon her during her fifth year, is evinced by the advertisements announcing the future meetings. In these, she appears anxious to preserve the character of her assemblages by the wish she expresses that her subscribers who lend their tickets should write on them the names of the parties to whom they were lent.

Careless driving appears to have been quite as prevalent in those days as at the present period, as we find Mrs. Cornelys gracefully insinuating a hope that her patrons will, by their directions to their coachmen and chairmen, be brought as 'prudently' to her doors as possible—a quaint but appropriate phrase—as, however desirous Mrs. Cornelys might have been of seeing things '*prudently*' conducted *outside* her doors, *Prudence* she would have considered a most unwelcome and unprofitable guest if introduced into her rooms. Her last line, in which she pathetically 'hopes that the hackney chairmen will make no disturbance,' affords us an amusing insight

into the unsatisfactory state of 'the police' in those days. The following advertisement appeared on January 3rd, 1764 :—

'Mrs. Cornelys begs leave to acquaint the Nobility and Gentry, subscribers to the Society in Soho Square, that the third Meeting will be on Thursday, the 5th instant. The colour of the tickets is *Buff*, wrote upon the back "Third Meeting." Mrs. Cornelys hopes that those Subscribers that lend their tickets will write the name of the person upon the back of the said ticket to whom they have lent it, to prevent any mistake. Mrs. Cornelys humbly hopes that the Nobility and Gentry, &c., will be pleased to order that their Coachmen and Chairmen will prudently bring them to the door, for fear of breaking either coach or chairs, as she takes as much care as is in her power to prevent any accident that may happen. Also the Nobility and Gentry, &c., Coaches and Hackney Chairs are to stay at the door in the Square, all towards the side of Greek Street, to let the passage be free for the Ladies' Chairs to go to the door in Sutton Street. And she hopes that the Hackney Chairmen will make no disturbance.'

We now arrive at an important feature in Mrs. Cornelys' meetings—the introduction of vocal and instrumental music, of which the following advertisement states the postponement :—'The Grand Concert of Vocal and Instrumental Music and Ball, which was to have been on Thursday, the 23rd instant, is (by particular desire) postponed till Friday, the 24th. The Subscribers to the Society may have Tickets of Mrs. Cornelys.'—(February 16th, 1764.)

At a very early period of her career, Mrs. Cornelys appears to have become involved in quarrels and disputes, and seems to have been threatened with having the 'Alien Act' put in force against her. Her fears produced the following humble appeal to the benevolent feelings of her patrons :—

'Mrs. Cornelys begs leave to acquaint the Nobility and Gentry, Subscribers to the Society in Soho Square, that (by desire) the eleventh meeting is postponed to the 17th day of May next. And whereas it has been industriously reported, to the disadvantage of Mrs. Cornelys, that she has expressed herself dissatisfied with a subscription now on foot to build a

large Room in opposition to hers, she esteems it her duty in this public manner to declare that she never once entertained a thought so unjust and unreasonable. She let her house with the greatest willingness and pleasure, for the accommodation of the Nobility and Gentry, for the Wednesday Night's Concert; and so far from presuming to make any complaint, she humbly begs leave to return thanks for the honour done her already. Her house and best services are at their command, until they have completed their own. She humbly hopes she has not been wanting in duty and gratitude to her protectors, and cannot sufficiently be thankful for the comforts she enjoys in this happy country, which she hopes never to leave.'—(March, 1764.)

Some idea of the magnificence of Mrs. Cornelys' mode of living may be gleaned from Casanova's *Mémoires* before mentioned. He tells us that she kept three secretaries, a female *confidante*, a dumb attendant, and thirty-two ordinary servants. We know from Taylor's *Records of My Life*, that she had a country house at Hammersmith; and Casanova tells us she kept six horses. Alluding to her entertainments, the latter says, 'She gave twelve balls annually to the nobility and gentry, besides twelve more to the people. She had sometimes as many as six hundred in her saloon at one time at two guineas a head!'

The allusion in the appeal, just quoted, to 'the subscription now on foot to build a large room,' refers to Almack's room in King Street, St. James's. Horace Walpole, in a letter to George Montague (December 16th, 1764), says: 'Mrs. Cornelys, apprehending the future assembly at Almack's, has enlarged her vast room, and hung it with blue satin, and another with yellow satin; but Almack's room, which is to be ninety feet long, proposes to swallow up both hers, as easily as Moses' rod gobbled down those of the magicians.'

The two following paragraphs, of the year 1765, afford some idea of the extent and luxury of Mrs. Cornelys' establishment:—

'It is said the alterations and additions to Carlisle House, in Soho

Square, performing by Messrs. Phillips and Shakespeare, together with all the new embellishments and furniture adding thereto by Mrs. Cornelys, will this year alone amount to little less than 2000*l.*, and that, when finished, it will be by far the most magnificent place of public entertainment in Europe.'—(June, 1765.)

'We are told that Mrs. Cornelys, amongst her other elegant alterations, has devised the most curious, singular, and superb ceiling to one of the rooms that ever was executed or even thought of.'—(November, 1765.)

Her advertisements at this period still manifest a most praiseworthy regard for the comfort and health of her subscribers. In one of March 21st, 1765, she promises them 'Tea below stairs and ventilators above,' by which, as she says, 'the present complaints of excessive heat will be obviated, without subjecting the Subscribers to the least danger of catching cold;' and in an advertisement of March 28th she suggests a preventive to the breaking of glasses in the ladies' chairs by the adoption of blinds or shutters.

Mrs. Cornelys' exertions to amuse the nobility and gentry were crowned with the most complete success. In 1766 her concerts, under the direction of Messrs. Bach and Abel, were well attended, while her 'Society Nights' were so numerous patronised as to require the contrivance of an additional door in the square.

The following curious letter is very characteristic of the elderly citizens of those days, and shows how inimical Mrs. Cornelys' gaieties were to the steady-going sons of commerce who dwelt east of Temple Bar.

'TO THE PRINTER OF THE "PUBLIC ADVERTISER."'

'Sir,—Being at one of the Coffee-houses near the Royal Exchange, this morning, according to custom, I could not help observing two young fellows, both attorney's clerks, that sat near me, expiating upon the elegance, magnificence, and politeness of *Mrs. Cornelys' Assembly in Soho Square*, and at the same time said she was coming into the City, and then they would subscribe: at which declaration, I own I was greatly alarmed, but could get no further intelligence of it than she had taken a place in Bishops-

gate Street, whither I immediately posted to learn if there was any truth in it, and, to my great amazement, found it strictly true, that a Court within Bishopsgate, and some houses adjoining, were purchased to pull down, and be rebuilt for Assembly Rooms by Mrs. Cornelys.

‘O monstrous absurdity! in a street! in the situation of *that* street! that has been hitherto a place of as much trade and commerce as any in the City of London; and to be appropriated to idleness and extravagance. What an age of depravity and corruption do we live in; how opposite are we getting to that industry, uprightness, and proper management of business for which the Metropolis has ever been so famous. But, I am sorry to say it, we must be lost, lost in reputation, both at home and abroad, from such degeneracy and compliances as these; and in a few ages trade must be totally ruined—a foundation, from the King to the peasant, which all must stand on. I plead a cause that every man of business must acknowledge is just; but as it is confined entirely to the worthy Aldermen and Common Council whether a licence is granted, I am induced to think it will not take place, and revive at the reflection, that upon their maturely weighing and considering this affair in its true light and circumstances, they will entirely put a stop to such injurious proceedings.

‘You will very much oblige a daily customer to your paper, Mr. Woodfall, if you will give this a place as soon as possible; not that I am interested in the affair, but a well-wisher to the prosperity of the City in general, and hope, through the channel of your paper, to see some abler penman handle this subject more properly.

‘I am, Sir, your humble servant,

‘*March 14th, 1766.*

‘A CITIZEN.’

On December 8th, 1766, Mrs. Cornelys deemed it judicious to insert in the newspapers of the time a very long and high-flown statement, accusing her enemies of still continuing their malevolent attacks, and concluding with the offer of a reward of one hundred pounds for the discovery of the origin of a malicious report alleging that she had just absconded to France with many thousand pounds, to the ruin of her creditors.

The ensuing year appears chiefly to have been distinguished by the introduction of ten Monday night balls during the winter season.

In the Fashionable Intelligence communicated (April 16th, 1768) to the *Daily Advertiser*, is the following statement, which proves the high patronage bestowed on Mrs. Cornelys:—

‘On Thursday last, there was a remarkably brilliant assembly at Mrs. Cornelys’, in Soho Square. There were present (besides some of the Royal Family) many of the Foreign Ministry and First Nobility, the Prince of Monaco, and two or three of the principal gentlemen in his Serene Highness’s train. The Prince seem astonished at the profusion of taste, elegance, and expence displayed throughout the house, and declared his perfect approbation of the assembly, as by far exceeding the highest of his expectations, or what he could have possibly conceived of any place of entertainment of that nature.’—(April 16th, 1768.)

In the August following, his Majesty the King of Denmark and suite honoured Mrs. Cornelys with a visit, on which occasion the rooms were brilliantly illuminated.

In January, 1769, a new Gallery for the dancing of Cotillions and Allemandes, and a suite of new rooms adjoining, were opened, at an additional expense of one guinea *per annum* to the subscribers.

On June 6th, a festival and grand concert, under the direction of Giardini, together with illuminations in honour of the King’s birthday, took place, the admission tickets to which were one guinea (a high price in those days).

The year 1770, together with the two succeeding years, were the climacteric of Mrs. Cornelys’ celebrity. Now it was that galas, concerts, masquerades, and festivals, all equally splendid, succeeded each other throughout the season.

On the 22nd January, 1770, a grand illuminated gala was given to celebrate the Queen’s birthday.

On the 27th February, a masquerade, unrivalled in those days in point of elegance and magnificence, took place; concerning which, the following interesting particulars appeared a few days after the occurrence:—

‘Monday night, the principal nobility and gentry of this kingdom, to

the number of near eight hundred, were present at the masked ball at Mrs. Cornelys' in Soho Square, given by the gentlemen of the Tuesday Night's Club, held at the Star and Garter Tavern in Pall Mall. Soho Square and the adjacent streets were lined with thousands of people, whose curiosity led them to get a sight of the persons going to the masquerade; nor was any coach or chair suffered to pass unreviewed, the windows being obliged to be let down, and lights held up to display the figures to more advantage. At nine o'clock the doors of the house were opened, and from that time for about three or four hours the company continued to pour into the assembly. At twelve the lower rooms were opened; in these were prepared the sideboards, containing sweetmeats and a cold collation, in which elegance was more conspicuous than profusion. The feast of the night was calculated rather to gratify the eye than the stomach, and seemed to testify the conductor's sense of its being prepared almost on the eve of Ash Wednesday. The richness and brilliancy of the dresses were almost beyond imagination; nor did any assembly ever exhibit a collection of more elegant and beautiful female figures. Among them were Lady Waldegrave, Lady Pembroke, the Duchess of Hamilton, Mrs. Crewe, Mrs. Hodges, Lady Almeria Carpenter, &c. Some of the most remarkable figures were a Highlander (Mr. R. Conway); a double man, half miller, half chimney-sweeper (Sir R. Phillips); a Political Bedlamite, run mad for Wilkes and Liberty and No. 45; a figure of Adam in flesh-coloured silk, with an apron of fig-leaves; a Druid (Sir W. W. Wynne); a figure of Somebody; a figure of Nobody; a running Footman, very richly dressed, with a cap set with diamonds, and the words "Tuesday Night's Club" in the front (the Earl of Carlisle); His Royal Highness the Duke of Gloucester in the old English habit, with a star on the cloak; Midas (Mr. James, the Painter); Miss Monckton, daughter to Lord Galloway, appeared in the character of an Indian Sultana, in a robe of cloth of gold and a rich veil. The seams of her habit were embroidered with precious stones, and she had a magnificent cluster of diamonds on her head; the jewels she wore were valued at £30,000. The Duke of Devonshire was very fine, but in no particular character. Captain Nugent, of the Guards, in the character of Mungo, greatly diverted the company. The Countess Dowager of Waldegrave wore a dress richly trimmed with beads and pearls, in the character of Jane Shore. Her Grace of Ancaster claimed the attention of all the company in the dress

of Mandane. The Countess of Pomfret, in the character of a Greek Sultana, and the two Miss Fredericks, who accompanied her as Greek slaves, made a complete group. The Duchess of Bolton in the character of Diana, was captivating. Lord Edg——b, in the character of an Old Woman, was full as lovely as his lady in that of a Nun. Lady Stanhope, as Melpomene, was a striking fine figure; Lady Augusta Stuart as a Vestal, and Lady Caroline as a Fille de Patmos, showed that true elegance may be expressed without gold and diamonds. The Chimney-sweeper, Quack Doctor, and a Friar acquitted themselves with much entertainment to the company. About two o'clock the company began to depart, in effecting which there was great difficulty. We hear that two Great Personages were complimented with two tickets for Monday night's masquerade, which they very politely returned. Most of the carriages that came to the masquerade were chalked by the populace with "Wilkes and Liberty."

As a specimen of the ballad poetry then sung at masquerades, a duet is here given, which was rendered on this festive occasion.

*'Copy of the Duet sung by two Ladies in the Dresses of Ballad Singers, at the grand Masquerade, in Soho Square, on Monday last.*

- 'What a motley generation  
Sprung from fancy's teeming brain,  
Shifting age, and sex, and station  
Swarm within this magic plain!
- 'Sport, ye children of delusion,  
In the beams of mimic fun;  
Well its brilliant gay effusion  
May supply the absent sun.
- 'Sport, nor call it masquerade,  
Where from all detection free,  
Ev'ry heart is disarray'd,  
Whose complexions none can see.
- 'May those who (habits us'd to borrow)  
Cannot prove to-night sincere,  
Be, when dress'd for life to-morrow,  
Perfectly what they appear.'

The splendid gaieties of the Masquerade were repeated on the 7th May following. Who was 'the lady of high quality' alluded to in the next paragraph can only now be a matter of conjecture—possibly it was Miss Monckton, a daughter of Lord Galloway.

'It is said a lady of high quality intends appearing at the Soho Masquerade, on the 7th of May, in the character of an Indian Princess, most superbly dressed, and decorated with jewels and pearls to upwards of 100,000*l.* value. Her *suite* is to consist of three young black female slaves, of different heights and ages, holding up her train, and two young black male slaves, supporting a grand canopy over her head; the whole together, it is thought, will form the most sumptuous and striking masque that ever appeared at any ball. The dresses are now making in Tavistock Street.' (1770.)

An article in the *Public Advertiser* furnishes a slight account of some of the characters, accompanied by explanatory criticism.

'A Domino has favoured us with the following particulars of the Soho Square assembly on Wednesday last. The company were not so numerous, nor so many of the nobility present, as at the Opera House, yet this was far more in the true spirit of a masquerade than that of any former one, on account of the ease and freedom that reigned through the whole.

'Mrs. Cornelys' taste never appeared with greater *eclat* than in the arrangement of the lights, and the economy of the supper and desert, where plenty and elegance went hand in hand. The new rooms were capacious and genteel, and well adapted for such an occasion. Among the characters the best supported was Lord Ogleby by Mr. R—— (and not Lord Chalkstone, as has been mentioned). He kept up the genuine spirit of the character with the greatest propriety the whole night without a masque; and his gallantry to the ladies, which was rather *outré*, afforded much diversion. A Canton would certainly have rendered him the completest character that ever shone in any motley group. Mr. Oliver changed his dress from a Ballad-singer to Doll, and was very droll. Cardinal Wolsey was a great teizer to many of the insipids, and displayed much wit. Abraham Snip, by Mr. Vaughan, was justly regarded as one of the most capital characters in the room. Miss G——, in Leonora, looked charming;

she sung the favourite air in the Padlock with great sweetness. The situation of her pretty tame bird was envied by many. Mr. Andrews, in the dress of a Calmuck Tartar, was taken great notice of: the character he supported extremely well. The Lady run mad for the loss of her lover was a character well sustained for some time; but she soon recovered her senses: no other madhouse could have administered more effectual remedies. The Two Jockies, who pretended to be just arrived from Newmarket, were very little knowing in any respect, and seemed more calculated for a country Hop than the Turf. The Nurse with the child was rather diverting, but the brat very noisy and troublesome. Most of the dominoes performed the part of the *Dumb Men* extremely well.—(May 19th, 1770.)

The same paper also supplies, on the last day of May in the same year, a Satirical Letter, descriptive of one of Mrs. Cornelys' Masquerades, written with more truth than taste.

‘TO THE PRINTER OF THE “PUBLIC ADVERTISER.”

‘Sir,—You are desired to inform the Public, that Mrs. Cornelys' great *Shew Box*, which was exhibited on Monday, the 13th instant, to the Grown Children of Fashion about this Town, is larger by several square feet than those usually carried about the streets for the Diversion of School-boys and pretty Misses. The figures were large as Life, and made to move and look so like Nature, that they might have been almost mistaken for rational creatures.

‘The Box, which was made as fine as Candles and Glass, and Paper and Tinsel could make it, contained, it is said, several hundred of these Figures, which appeared in variety of Dresses, and by the art of the *Shew-woman*, who directs the whole, were made to speak, or rather *squeak*, in several characters, to the Admiration of all Beholders. Some of the Puppets strutted like Princes and Nobles in stately Dominoes, as Princes and Nobles in real Life often act the part of Puppets. Others, with faces as leud as Punch's, appeared in the Habits of Fryars, Nuns, Pilgrims, and Quakers. Some *knowing Figures*, commonly called Geniuses, acted, without degrading themselves, the Part of Chimney-sweepers and Hackney-coachmen, almost as naturally as they are done in the Street. Others, the *favourite Puppets of Madame Cornelys*, wickedly represented the State of Innocence before the use of the Fig-Leaf; and others were so hardy as

to take off the Devil, the Father of Disguise and Grand Patron of Masquerades; who, if they do not mend their Minds and Manners, it is thought will ere long return the Compliment and *take them off* in his Turn. It is impossible, Mr. Woodfall, to do justice in a short Description to this grand Babel Rout, which would exceed all belief of the little Vulgar, since it amazes even the *Great* themselves.

‘To help their conceptions to some faint idea of the Intoxication of such a Night’s Entertainment, represent to them, if possible, the *Heat* and *Smell* arising from Hogsheads of flaming Spermaceti, and Tons of Meat and Drink. The Effluvia of Essence Bottles, perfumed Heads and Handkerchiefs, together with all the *natural and acquired odours* issuing in warm Weather and a great Crowd from *fine Ladies* and Gentlemen who fare sumptuously every day. A Combination of such high-flavoured Scents as could not fail of proving a grateful Incense at this Shrine of Luxury, and an exquisite Regale to all the Senses of Persons of *high Taste* and Fashion.

‘I am, Sir, your humble Servant,

‘OLD NOLL.

‘*May 31, 1770.*’

Mrs. Cornelys commenced the year 1771 by a graceful act of charity. She devoted a portion of the profits of her First Harmonic Meeting to the purchase of coals for the poor of the parish in which she resided.

The early part of February was signalised by a Masked Ball on so grand a scale that in consequence of the large number of applications which were forwarded to her to view the preparations, she was compelled to put advertisements in the newspapers refusing admission to all. The following appeared on February 4th, 1771:—

‘SOHO SQUARE.

‘A great number of persons applying to see the house and the tables, desert, and other preparations for the Masked Ball on Wednesday next, renders it requisite to give this information, that absolutely no person whomsoever can be admitted for that purpose, either previous to the night or on it. The very great hindrance and inconvenience arising from the admission of spectators will, Mrs. Cornelys is certain, be a sufficient motive with her friends not to lay her under the painful necessity of refusing them;

and this general notice, she flatters herself, will, of course, preclude all future applications from strangers.

‘Many persons applying for tickets without having any orders for the same, it becomes incumbent to observe, that this being a private Subscription Ball, no person can be accommodated, on any consideration whatsoever, unless they produce an order for tickets under the Hand of a Peer, Peeress, Foreign Minister, or one of the past or present Members of the Soho Meetings or Concerts.’

Mrs. Cornelys’ Masquerade on this occasion (February 7th) was attended by the whole of the fashionable portion of the aristocracy of both sexes. The house was illuminated in the most splendid and picturesque manner with nearly four thousand wax lights, and one hundred musicians were dispersed throughout the rooms. A contemporary newspaper, the *London Chronicle*, gives the following curious account of the revel:—

‘*Masquerade Intelligence*.—At the Masked Ball on Wednesday, at Soho, were their Royal Highnesses the Dukes of Gloucester and Cumberland, the Dukes of Buccleugh, Bolton, Manchester, &c., the Earls of Huntingdon, Sandwich, Carlisle, Falmouth, Berkeley, Cholmondeley, Spencer, Barrymore, Corke, March, Sussex, &c., Lords Bateman, Bolingbroke, Palmerston, Molyneux, Aylmer, Grantham, Staverndale, Pigot, Craven, &c., Countesses of Effingham, Berkeley, Aylesbury, Spencer, Corke, &c., &c., Lady Archer, Lady Craven, Lady Charlotte Dundas, Lady Bridget Lane, &c., &c., the Imperial, Danish, Hanoverian, and several Foreign Ministers. The Duke of Bolton, in an Old Woman, sustained his character with much humour. The Savoyard (Mr. Hooke) leading a Bear (Mr. Hodges) in a chain, dancing to the music of the Savoyard’s hurdy-gurdy, gave great entertainment. Mr. Vaughan supported the Country Farmer with vast pleasantry and a uniform adherence to nature. Mr. Webster, in the character of Guiderius in *Cymbeline*, a masque greatly admired. Mr. J. Goodaker gave great satisfaction (by the bulls he made) in the dress of an Irish Haymaker. A Friar, whose face was the picture of luxury and voluptuousness, was incessantly preaching up penitence and abstinence. Two pretty Quakers did great execution, but they followed the Scriptural rule, for all their

conversation was *yea* and *nay*; they never felt the spirit till the champagne was pushed about. Three gentlemen, as Dutchmen, supported their characters with peculiar humour. The appearance of one masque (Col. L—t—ll) gave very high offence to the ladies, and he was not only pretty warmly rallied, but reproved; he appeared as a Dead Corpse in a shroud, and walking (strange powers that give a dead corpse leave to walk!), his coffin decorated with all its solemn ornaments. On the front was pasted the following printed inscription:—

“Mortals, attend! This pale, unseemly spectre,  
 Three months ago was plump and stout as Hector.  
 Cornelys', Almack's, and the Coterie,  
 Caus'd, in the bloom of life, the change you see.  
 Oh! shun harmonic rout and midnight revel,  
 Or you and I shall soon be on a level.”

‘One lady gave the Colonel an excellent satiric stroke. Says she, “Indeed, Colonel, you may aptly compare yourself to *Hector*, who have found the means to *hector* a whole county out of its R—pr—sen—ve; but your character of to-night will no doubt reconcile you to every freeholder of Middlesex; for you are certainly now the representative of what they all most heartily wish you the reality.” Among the company were also the following characters:—A Watchman, with candle and lanthorn, crying past twelve o'clock, a long, dismal night, with a jolly Lady annexed, and a short, bright night with a Friar in company; three comical Devils, very tempting, and two dry Devils, that every one avoided; a Diana, who did more execution with her eyes than the bow which she held in her hand; two beautiful Novices, in white silk, were deservedly admired for the neatness of their dress and comeliness of their persons, who were termed by several the Angels of the place, in opposition to the Devils before mentioned. It was observed that the men in general addressed the Devils more than the Angels, and one noticing he had not heard one smart saying, another replied, “It would be a miracle if he had, as none was said.”’

An interesting caricature of this masquerade has been preserved in an engraving. In the foreground we see the Duke of Grafton, disguised as a postillion with cap and whip, and holding a mask in his left hand. He is represented as being in conversation

with Lord North, who is also arrayed in masquerade attire. In the group seen between the pillars are Lady Almeria Carpenter and Mrs. Crewe, personating two Ballad Singers; Garrick as a Doctor in the *Macaroni*; and the Earl of Shelburn as Mulgrida, disguised in a Turkish habit.

The pickpockets appear to have been very busy upon the occasion of this masquerade. Ladies' pockets were cut off their dresses in great numbers, and a contemporary newspaper records the fact that one gentleman observed as many as nine empty pockets, robbed of their contents and thrown into a corner out of the way.

The success which attended Mrs. Cornelys in her attempts to provide high-class popular amusement was such as to cause no small amount of jealousy and heart-burning among the proprietors of other places of amusement, and it was not long before attempts were made to work her ruin.

Information was laid against her, and Mrs. Cornelys had to appear before the magistrate's bench at Bow Street to answer the charge, 'That she does keep and maintain a common disorderly house, and did permit and suffer divers loose, idle, and disorderly persons, as well men as women, to be, and remain during the whole night, rioting and otherwise misbehaving themselves. That she did keep and maintain a Public Masquerade, without any license by her first had and obtained for that purpose; and did receive and harbour loose and disorderly persons in masks in the said house; and did wilfully permit and suffer the last-mentioned persons in masks to make a great noise and a tumult.' She was eventually fined 50*l.*

Mrs. Cornelys had, by instituting an Harmonic Meeting, placed herself in direct rivalry with the Italian Opera House, the proprietors of which were alarmed, and they applied to the magistrates to suppress her new place of amusement. Sir John Fielding again interfered in their behalf, took Guadani, the chief singer at Carlisle House, into custody, and effectually put a stop to the whole proceedings.

From this point, although her career was not ended, Mrs. Cornelys began to lose her influence in the world of fashion. Financial troubles soon cropped up as her patrons deserted her rooms. Her enormous expenses continued, and her profits rapidly fell off. In November, 1772, we find in the *Gazette* the name of 'Teresa Cornelys, Carlisle House, St. Ann, Soho, dealer,' and the next month her Temple of Festivity, and all its gorgeous contents, were thus advertised to be sold by public auction:—

'Carlisle House, Soho.—At Twelve o'clock on Monday, the 14th instant, by Order of the Assignees, Mr. Marshall will sell by Auction on the Premises, in one Lot, All that extensive, commodious, and magnificent House in Soho Square, lately occupied by Mrs. Cornelys, and used for the public assemblies of the Nobility and Gentry. Together with all the rich and elegant Furniture, Decorations, China, &c., thereunto belonging, too well known and universally admired for their aptness and taste to require here any public and extraordinary description thereof. Catalogues to be had at the House, and at Mr. Marshall's, in St. Martin's Lane. The curiosity of many to see the house, to prevent improper crowds, and the great damage that might happen therefrom (and the badness of this season) by admitting indifferent and disinterested people, must be an excuse to the public for the Assignees ordering the Catalogues to be sold at 5s. each, which will admit two to see the house, and from Monday, the 7th instant, to the time of sale, Sundays excepted, from ten in the morning to three in the afternoon, and they hope no person or persons will take amiss being refused admittance without Catalogues.'

The Pantheon, which was opened about this time, proved a formidable rival to Mrs. Cornelys' entertainments. It was one of the most splendid structures in the metropolis, and the novelty, beauty, and variety of its attractions drew away many who had been amongst Mrs. Cornelys' most influential patrons.

In 1773 and 1774 concerts and masquerades were given, but it was not until the latter year that Mrs. Cornelys' name appears in the advertisements as the manageress. In May of the same year

was advertised the sale by auction of a hotel at Southampton, formerly in the possession of Mrs. Cornelys ; and on December 8th, 1774, the nobility and gentry were informed (by advertisement) ‘that the Assemblies at Carlisle House will commence soon, under the conduct and direction of a *New Manager*.’ Mrs. Cornelys, however, gave, on May 30th, 1775, what she called ‘a Rural Masquerade.’

In the ensuing August ‘Carlisle House, with or without its furniture,’ was advertised by Christie, the well-known auctioneer, to be sold by private contract, and tickets admitting visitors to look round the house were sold at five shillings each.

Mrs. Cornelys resumed her revels with great spirit in the year 1776. A Masked Ball was given on the 19th February on a scale of great grandeur and magnificence, and *Lloyd’s Evening Post*, in drawing attention to the forthcoming event, says:—

‘We have Mrs. Cornelys’ authority to give our readers the following description of the ensuing Masked Ball, to be at Carlisle House the 19th inst. The whole house will be opened and illuminated at ten—the entrance as usual at the door to the square—the tickets will be received at the door of the front parlour—the next room the company enters will be elegantly illuminated with lamps, arranged in the manner of festoons, and a select band of music—then proceed to the Blue-room—next, to the Red-room, which is very spacious, elegant, and ornamented with looking-glasses of surprising grandeur, and every other part of the furniture superb—proceed to the room commonly called the Tea-room, which will be prepared for their reception in a most finished manner ; there they will remain, entertained with a band of music, &c., until the company are mostly assembled—from thence proceed to the Stage-room, which will also have music, and otherwise finely decorated, and from which the company (on their right hand) will be surprised with a beautiful perspective view of the so much admired room, called the Bridge-room, which, from its form, admits being ornamented in a most superb manner : this room, with a proper band of music placed in its grotto, will be entirely appropriated for dancing minuets :—from either of these rooms the company may regale themselves with an entire uninterrupted view of the various amusements of the Grand

Gallery and Chinese room ; the gallery is 120 feet in length, and for that night will be illuminated in an entire new and uncommon taste, and solely dedicated for country dances, for which purpose there will be a chosen band of music, and the same in the Chinese room intended entirely for cotillions. It is to be much wished the company may convene early, as, about half-past eleven, a numerous and select party of Gentlemen (who have formed the plan) mean to enter the Great Gallery as cavalry, and parade through every room till past twelve, when the supper will be announced by the sounding of trumpets and beating of kettle drums, who will march playing, and the company walking in regular procession back again, through the large suite of apartments already described, to the bottom of the Great Stairs (the illuminations of which will be new and striking) which leads the company up to the front Drawing-room ; which, with the middle Drawing-room, will be laid out in a manner, it is presumed, will give an agreeable surprize to the spectators, as they are to be displayed as sideboards, or beaufets, exactly in the same manner as was performed by the city of Paris in honour of the marriage of the Dauphin of France to the Infanta of Spain. From these rooms they will proceed to the Star-room, which will also be rendered worthy of the reception of the company by illuminations, music, &c. ; and from there will be a most delightful and full perspective view of the great Ball-room, where the supper is to be served, and in such a taste, as to admit of many hundred people being all seated to it at one time, at different tables, and yet have a distinct and pleasant view of one another, at the same time a grand band, superb decorations, and the illuminations perfectly after a new taste.'

In July, 1777, one of the newspapers informs us that 'Though Carlisle House opened last Tuesday night at ten o'clock, there were not above fifty persons in the rooms till twelve, and the whole company did not exceed three hundred, many of whom were in their modern cloaths, with Masks, and some without.'

On the 24th March, 1778, Carlisle House was again publicly advertised to be sold by private contract, or 'to be hired as usual.'

Mr. Hoffman, a celebrated confectioner of Bishopsgate Street, appears to have taken over the management of Carlisle House in 1779, but he was even more unsuccessful than his ingenious and

enterprising predecessor, Mrs. Cornelys, in his endeavours to win back public patronage and support. Benefit concerts were given frequently during the year, and amongst other distinguished vocal and instrumental performers who had their benefits here were Cramer, Crosdil, Fischer, Giordani, Gonetti, and Tenducci.

The year 1780 witnessed a great change in the amusements of Carlisle House. A Debating Society, called 'The School of Eloquence,' then held their meetings there, when they discussed questions for the most part of political interest. But questions upon other topics appear to have formed the subject of debate upon some occasions. Thus we find that the question, 'Is not the hope of reclaiming a Libertine a principal cause of conjugal unhappiness?' was once debated by ladies only.

The proprietors frequently varied the amusements to suit the whims of taste, and in strenuous but fruitless endeavours to attract the fashionable world to this once popular resort of the pleasure-loving portion of the metropolis. In May, 1780, masked balls and concerts were held, and these were followed during June, July, and August by a 'Promenade' two evenings in the week, and also on Sunday evenings. The price of admission to this form of entertainment, including tea, coffee, cappillaire, orgeat,\* and lemonade, was three shillings.

Thus the establishment struggled on through 1780 and 1781 with varied but trivial success.

Early in 1782 (January 3rd) 'the Proprietors of Carlisle House attempted, by introducing a Course of Lectures, to add rational and elegant Amusement to the usual Entertainments of that House. For this purpose a Gentleman of Profession and Science was employed, but the Apparatus being imperfect, he was thrown into some degree of Embarrassment. To render this gentleman's situation more distressing, a young man, who seemed to have been sacrificing to Bacchus, entered the Rooms, and not only insulted

\* A syrup made from almonds, sugar, and orange-flower water.

the Lecturer, but the whole Company, who, to their discredit, had not spirit enough to give him due chastisement. The Lecturer seemed in a state of astonishment at the rude attack of his unmannerly assailant, and left the Room evidently afraid of personal injury.'

In the following June, Count Borawlski gave two concerts. The tickets were half-a-guinea each, and according to the advertisements, 'entitled the purchaser to see and converse with that very extraordinary personage.'

A period of three years, during which there were no entertainments at Carlisle House, ensued; and from the newspapers of 1785, it appears that the property was then in Chancery. Little is known of the history of Carlisle House from that year until 1787, when it still retained its old name, and a Musical Entertainment was given, which occasioned the interference of the magistracy.

Mrs. Cornelys, who had long ago retired from public life, had in 1795 emerged somewhat from her obscurity, and attempted to assemble round her some of her former patrons, as well as those of later date who might be attracted by the novelty of her trade. She accordingly selected Knightsbridge as a spot favourable for her new pursuit; and having installed and advertised herself as 'a Vendor of Asses' Milk,' she fitted up a suite of rooms for the reception of visitors to breakfast in public and to regale themselves with the beverage in which she dealt.

This final effort was a signal failure. A contemporary justly remarks, 'The manners of the times were changed, and her taste had not adapted itself to the variations of fashions.' After much expense in gaudy and frivolous embellishments, she was obliged to abandon the scheme and again seek an asylum from her creditors.

The last scene in the career of this remarkable woman is a very sad one. Pressed by her creditors, she sought a shelter within the Rules of the Fleet Prison, and here, on the 19th August, 1797, at the age of seventy-four, she died.

The subsequent history of Carlisle House is soon told. The banqueting- or ball-room, in Sutton Street, connected by means of a 'Chinese bridge' with the house in the square, was turned into a Roman Catholic chapel, dedicated to St. Patrick, in 1792. The entrance for carriages and chairs was at the end of the chapel in what was Messrs. Crosse & Blackwell's cooperage; but of course every vestige of the old building was removed when the chapel was rebuilt.

Carlisle House itself was pulled down in 1788, and some houses were built on its site. These also have had to make way for the handsome church which forms such an imposing architectural feature in the square.

## CHAPTER IV.

THE STREETS OF SOHO IN ALPHABETICAL ORDER, AND  
THEIR CELEBRATED INHABITANTS.

THE names of the streets of Soho, as also those of the neighbouring districts, afford a sort of epitome of the history of the growth of buildings in this part of the environs of the great metropolis. In most cases they are clearly derived from the names of the remarkable persons who have dwelt in them or from some notable building in their vicinity.

The origin of the names Church Street, Greek Street, King's Square, and others are sufficiently apparent; but some streets, &c., the names of which are not so easily explained, will be discussed in the following descriptive account, in which the more important streets are alphabetically arranged for the greater facility of reference.

It may be explained, however, that Crown Street, Grafton Street, King Street, and Castle Street were entirely removed or much modified in making the new thoroughfares known as Charing Cross Road and Shaftesbury Avenue, which were formally opened for public use on February 26th, 1887.

## BARBON SQUARE.

An open space near Gerrard Street, as late as the reign of George III., was called Barbon Square. It was so named after the family of Barbon, or Barebones, of whom 'Praise-God Barebone' was a well-known member.

This celebrated fanatic, whose name is perpetuated in that of

Barebone's Parliament, belonged to an ancient and honourable family named Barbon, who for many years were settled in the neighbourhood of Soho.

There were three brothers of the family, bearing, in accordance with the absurd custom of the times, the following eccentric names: 'Praise-God Barebone,' 'Christ-came-into-the-world-to-save Barebone,' and 'If-Christ-had-not-died,-thou-hadst-been-damned Barebone.' The last name was rather too long for general use, and, with a profanity even more pronounced than that of those who originally gave the poor man this awkward name, he was called 'Damned Barebone.'

Praise-God Barebone was by occupation a leather-seller, and resided in Fleet Street, where he carried on a prosperous trade, became a member of the Parliament assembled by Cromwell, and was one of the most active, if not the most able, of that assembly which took its name from him, as has already been stated.

When Monk came to London with a view of restoring the King, and was intent upon the readmission of the secluded members, this man appeared at the head of a numerous rabble of fanatics, which was alarming even to that intrepid general. Monk, who knew the popularity of Barebone, was obliged to make a general muster of his army, and wrote a letter to the Parliament, in which he expostulated with them for giving too much countenance to that furious zealot and his adherents. This produced the desired effect. In answer to his letter, Monk received the resolutions of the House that the gates of the City of London and the portcullises be destroyed, and that he be ordered to put the said votes into execution. This was on the 9th of February, 1659, and the general lost not a moment, but promptly obeyed the instructions given, to the confusion of Barebone and his party.

Praise-God Barebone is described as being possessed of an appearance of great sanctity, studiously abstaining from mirth and pleasantries, which he regarded as the marks of a carnal mind. He

was of sorrowful countenance, and eaten up with spleen and melancholy. He wore a hat similar to those of Col. Pride, the brewer; Barkstead, the thimble-seller; Cooper, the haberdasher, &c.

The house inhabited by Barebone was in Fetter Lane, for which the sum of 40*l.* annual rent was paid. Pepys, in his *Diary*, under the date of 22nd February, 1659, writes: 'I observed this day how abominably Barebone's windows are broken again last night.'

At the age of about eighty years Barebone was examined respecting his knowledge of the church property, when he deposed to having known a house situated near Fetter Lane where all the vicars dwelt, and was always during the time he lived in the parish reputed to belong to them, together with the rent of the shop that formed a part of the house and fronted the street.

Barebone owned a house called the 'Lock and Key,' in the parish of St. Dunstan-in-the-West, let to a family of the name of Speight, in whose occupation it was when it was consumed in the Great Fire of London. After its destruction it was rebuilt by its owner.

The last that is known of this extraordinary man is supposed to be information recorded by Bulstrode Whitelock to the following effect, that on the 31st of March, 1659, Mr. Praise-God Barebone signed an engagement to the Council of State not to act anything in disturbance of the peace.

#### BATEMAN'S BUILDINGS.

Bateman's Buildings, situated between Frith Street and Greek Street, were doubtless named after Lord Bateman's mansion, which formerly occupied the site. The house, usually known as Monmouth House, was demolished in 1773, and thus, although this happens to come among the earliest streets in this alphabetical list, its building is really of comparatively recent date.

In the year 1781, Raphael Smith, the excellent mezzotint engraver after Sir Joshua Reynolds, lived at No. 10 Bateman's

Buildings. It is said there is a portrait of him with several other celebrated characters in a print of the Promenade at Carlisle House. Two other exhibitors at the Royal Academy, R. Browne and R. Dagley, were his neighbours at Nos. 9 and 12 in the same buildings. O'Keefe, in his *Recollections*, vol. i., p. 364, mentions a visit paid to the elder Colman at Bateman's Buildings. He writes (1777): 'The next morning I was punctual to appointment, and posted to Soho Square, where, at the left-hand corner of Bateman's Buildings, I knocked at the door of a fine-looking house, and was ushered into the Library. Seated in cap and gown at breakfast, I there for the first time saw the manager of the Haymarket Theatre . . . who received me with all the frank good-nature of his character.'

#### BATEMAN STREET.

See QUEEN STREET.

#### CARLISLE STREET.

Carlisle Street, leading from Soho Square westward to Chapel Street, was so named from the Howards, Earls of Carlisle, who lived for many years in this neighbourhood.

The name of this street has, however, undergone several changes. It appears to have been called Merry Andrew Street about the year 1725. At an earlier period, as appears by the map of the parish in the 1720 issue of Strype's edition of Stow, the part of the street extending from the square to Dean Street was called King's Square Street, and the continuation of the street, on the west side of Dean Street, was called King's Square Court. In 1750 its name was Denmark Street. At about the same period, according to the rate-books, a portion of the street was called Carlisle Street, and about thirty years later this name was extended to the whole of the street.

In Strype's Stow (1720) we read: 'King's Square Court, a handsome broad court fronting King's Square; 'tis a place well

built and inhabited, and hath one very large House which takes up all the West end or front; by which is a little passage leading into waste ground betwixt Wardour Street and the backside of Dean Street: which ground is designed to be built upon, there being a street laid out, and some houses built. Out of which designed street there is a passage into Dean Street called Crown Court, at present of small account.'

The same writer, in speaking of King's Square (now Soho Square), says: 'On the west side this Square receiveth a short street, called King's Square Street, of small account.'

The large house which occupied all the west end of King's Square Court was at one time called Carlisle House, and in or before 1763 it was purchased of Lord Delaval by Domenico Angelo Malevotta Tremamondo, generally known as Angelo, the fencing and riding master, who resided in it for many years.

From the *Public Advertiser* of January 7th, 1763, we get the following interesting particulars:—

'Mr. Angelo having purchased the great House in King's-square Court, Soho, intends to build a Riding House and Stables upon the large Square of Ground behind it, by Subscription, upon the following Terms:—

'Each Subscriber, upon Payment of Ten Guineas, to be entitled to learn Riding for Two Years, at a Guinea per Month, of twelve Lessons, and to have two Horses broke without any Expence, further than the Keep of the Horses, if they chuse to keep them in Mr. Angelo's Stables.

'Non-Subscribers to this Plan to pay three Guineas Entrance, and two Guineas per month of 12 Lessons.

'He proposes opening his Fencing School on the usual Terms, upon Monday the 10th instant.

'Mr. Angelo will wait upon any Nobleman or Gentleman who is pleased to honour him with their Subscriptions and explain his Plan at large.

'Mr. Angelo's Treatise upon Fencing is in the Press, and will be ready to be delivered to the Subscribers the Beginning of March.

'Such Persons as are desirous to see the Cuts to his Work may view

them at the St. James's Coffee-house ; Mess. Dodsley's, Pall Mall ; and Mr. Henderson's at the Royal Exchange.

† No Money is required till the Delivery of the Work.

King's Square Court, Soho, Jan. 5, 1763.'

A newspaper paragraph, dated January 22nd, 1782, reads :—  
'The Equestrian connoisseurs have now a very fair opportunity of supplying themselves with horses, perfectly broken for ladies and gentlemen, which may be seen every Monday, Tuesday, Thursday and Friday, from nine to twelve, at Mr. Angelo's Riding School, No. 1, Carlisle Street, Soho ; who, to the regret of all lovers of that manly exercise, is about giving up his riding academy.'

In the *Morning Post* of June 27th, 1782, Angelo returned thanks to his patrons. He continued to teach fencing until about 1790, and died at Eton on July 11th, 1802, in his eighty-sixth year.

Bach and Abel, of concert-giving notoriety, resided next door to Carlisle House. The first was a celebrated performer on the harpsichord, the other the memorable professor of that now-obsolete instrument, the *viol de gamba*. These worthies were both Germans, and came together to try their fortunes in England. They were at first received by Angelo at Carlisle House. 'Well do I remember,' says the younger Angelo, 'the delightful evenings which for years were frequent under my paternal roof, when they with Bartolozzi and Cipriani formed a little friendly party, and amused themselves with drawing, music, and conversation until long after midnight.'

Abel accumulated a great number of drawings from his friend Gainsborough, mostly in exchange for *notes* on the *viol de gamba*. The walls of his apartments were covered with them, slightly pinned to the paper-hangings. After his death they were sold at Longford's rooms (since the famous George Robins') under the Piazza, Covent Garden.

Signor Agostino Carlini, an Italian sculptor, an early member of the Academy, lived and died in the house now No. 14, at the corner

of the court. He was a man of considerable talent, and executed the colossal masks representing the rivers Dee, Tyne, and Severn, three of the nine on the keystones of the Strand front of Somerset House, and likewise the two centre statues against the same edifice. He is perhaps best known by his design for Beckford's cenotaph. He died in 1790. 'When Carlini was Keeper of the Royal Academy,' says Smith, 'he used to walk from his house to Somerset-place, with a broken tobacco-pipe in his mouth, and dressed in a deplorable great coat; but when he has been going to the Academy-dinner, I have seen him getting into a chair, and full-dressed in a purple silk coat, scarlet gold-laced waistcoat, point-lace ruffles, and a sword and bag.'

Signor Giuseppe Ceracchi, an Italian sculptor who exhibited at the Academy, resided many years with Carlini. He was the master of Mrs. Damer. Meeting with little encouragement in this country, he quitted it for Rome, where he continued to practise as a sculptor until the breaking out of the French Revolution, when he became so violent a partisan and so desperate that he was condemned to death as the leader of the conspirators connected with the infernal-machine contrivance, and was guillotined at Paris in 1801. Ceracchi continued so erratic to the last that he actually built himself a car, in which he was drawn to the place of execution in the habit of a Roman emperor. David, the French painter, with whom Ceracchi had lived in intimacy, was called to speak to his character, but he declared he knew nothing of him beyond his fame as a sculptor.

Among the celebrated inhabitants of Carlisle Street, at the middle of the eighteenth century, we must not omit George Michael Moser, a native of Switzerland. He was an eminent chaser and an ingenious artist. At the formation of the Royal Academy, in 1768, he was appointed Keeper, which post he held till his death on January 23rd, 1783. He was buried at St. Paul's, Covent Garden. A few days after his decease Sir Joshua Reynolds published a tribute to his

memory. It is quoted in Malone's *Memoir of Sir Joshua Reynolds*, vol. i., p. xxvii.

From the rate-books, it appears that many persons of note and position lived in this quarter. Thus, in 1692, King's Square Court had about twenty-two inhabitants, among whom were Lady Lawrence, Lady Fitzgerald, Sir Henry Bellasis, and Lady Williams. Next year the name of the Countess of Rochester (widow of Wilmot) appeared in the books as one of the inhabitants.

In 1708 we find the names of the Countess of Essex and Lady Elizabeth Howard, widow of the dramatist, Sir Robert Howard, and the patron of Purcell.

The office of the Commissioners of Sewers was situated in this court in 1776, but it was afterwards removed to Alderman Beckford's house in Soho Square.

In Carlisle Street the following eminent persons were living at the numbers and in the years indicated:—T. Malton, jun., No. 8, 1781; J. G. S. Facius, No. 7, 1786; A. Graglia, No. 9, 1787; H. Morland, No. 6, 1792; S. Drummond, No. 6, 1799; A. Raimbach, No. 14, 1801; and from Boyle's *Court Guide* for 1795 we get the following list of inhabitants of Carlisle Street:—No. 9, Mr. Jackson; No. 10, Mr. Angelo; No. 15, Rev. Mr. James; No. 16, Mr. John Allday; No. 20, Mrs. Green; No. 21, Mr. Townley Ward. A. Raimbach was living at No. 14 in 1804, and J. Simpson at No. 10 ('the large house') in 1813.

In Thomas Holcroft's *Memoirs*, written by himself, we read: 'March 5, 1799,—Went after breakfast at ten, and sat to Mr. Drummond, Carlisle Street, Soho, at the request of the proprietors of the *Monthly Mirror*. Taken in crayons, size of life.'

Mrs. H. Chapone lived at No. 17 in this street, according to a letter addressed by this lady to Miss Burney. Mrs. Chapone died in 1801.

Mrs. Bateman, the actress, lived at the corner of Carlisle Street

and Soho Square in 1793, when tickets for her benefit at the Haymarket Theatre were advertised to be sold at No. 1 Carlisle Street. She played upon that occasion, by particular desire, 'Lady Restless' in *All in the Wrong*, and fenced, after the comedy, with the Chevalier D'Eon. On the 16th of January, 1793, Mrs. Bateman gave an elegant amusement to a party of about 500 ladies and gentlemen at noon. 'Le Chevalier D'Eon fenced,' says a newspaper of the period; 'she sustained four assaults from Capt. Walmsley, and in the loose play refused a mask, saying, "I have defended my virginity fifty years without, and now cannot adopt it."' "

During nearly the whole of the present century this house has been occupied by the well-known foreign booksellers, Messrs. Dulau & Co. In 1803 and 1804, M. Lenoir gave a series of French readings at Dulau's Rooms, 1 Carlisle Street, commencing at 8.30 p.m. every evening throughout the season. Tickets of admission, to admit two persons or one person twice, were sold at half-a-guinea.

In 1803, Mr. Fitzjames, a ventriloquist, gave entertainments at Dulau's Rooms, commencing at nine o'clock, the price of admittance to which was seven shillings.

#### CHARING CROSS ROAD.

The need of a street giving direct communication between Tottenham Court Road and Charing Cross was long felt, and Charing Cross Road was constructed to supply the want. It was opened on February 26th, 1887, by His Royal Highness the Duke of Cambridge, after whom was taken the name Cambridge Circus, the point where Charing Cross Road is intersected by Shaftesbury Avenue. The length of the street is close upon 1000 yards, and its width, generally speaking, is about twenty yards. There is a subway under its whole length to receive the gas, water, and other mains, telegraph wires, &c.; it is placed under the centre of the carriage-way, and is twelve feet wide and seven feet nine inches high. It is formed of a semicircular arch in brickwork. Cross-passages

extend from the houses on each side of the street to the subway. There are openings in the crown of the subway and in some of the refuges placed in the centre of the street for the admission of gas and water mains.

The following streets were modified or absorbed in making Charing Cross Road:—Crown Street, Moor Street, Grafton Street, Lichfield Street, Porter Street, and Castle Street, besides several minor streets and courts.

For the early history of a part of this street see HOG LANE, &c.

#### CHARLES STREET.

Charles Street, leading from Soho Square to Oxford Street, and recently named Soho Street, was probably so named in honour of Charles II. In Strype's edition of Stow (1720 edition) it is described as 'a Place of no great note for inhabitants.'

In 1776 Mr. Robert Allen, of No. 4 Charles Street, advertised Dr. Pitcairn's 'celebrated Medicines.'

#### CHURCH STREET.

Church Street leads from Greek Street to Dean Street. Cunningham says, 'Built circ. 1679, and so called after the Greek Church in Soho Fields.' But it seems unnecessary to go so far away for a name when we have a church to which the street directly leads. It is true the church of St. Anne was not finished till 1686, but the site was determined upon and the building was certainly commenced long before—probably when the parish was first formed out of that of St. Martin's in 1678.

This street was chiefly inhabited in the last century by watch-makers, jewellers, lapidaries, and various workers in stones and the precious metals. These handicraftsmen were mostly natives of France and Switzerland.

In the *London Gazette* of May 11th, 1704, is the following interesting advertisement:—

‘Her Majesty having granted to Mr. NICHOLAS FACCIO, *gentleman*, of the Royal Society, PETER DEBAUFRES, and JACOB DEBAUFRES, watch makers, her letters patent, &c., for the sole use in England, &c., for fourteen years, of a new art, invented by them, of figuring and working precious or common stones, crystal or glass, and certain other matters, different from metals, so that they may be employed in watches, clocks, and many other engines, as internal and useful parts of the engine itself, in such manners as were never yet in use. All those that may have occasion for any stones thus wrought, may be further informed at Mr. Dubaufres’ in Church-street near St. Anne’s. There they may see some *jewel-watches*, and some essays of *free-watches* and *wholly free-watches*, which all belong unto the same art.’

Nicholas Faccio, F.R.S., a Swiss by birth, seems to have been a good scholar and an ingenious man. Many of his original papers and letters are preserved in the British Museum, and among them one of his Latin poems entitled, ‘N. Facii Duellerii *Auriacus Throno-Servatus*,’ in which he claims to himself the merit of having saved King William the Third from falling into the hands of the French. This event took place in 1686. In the beginning of the poem he describes, not inelegantly, the jewel-watches, of which he was the first inventor. (See *Sloane MS.* 4163, f. 38.)

In 1716, the parish rate-books give the following names as inhabitants of this street: Alex. Ranu, Nicholas Delafors, Nicholas D’Almaine, and Peter Texiera—all foreigners and artisans of some kind.

In the next year we have this advertisement: ‘Anthony Fert, Dancing Master, who teaches after the newest and most easie manner, and plays very well on the violin, is willing to teach ladies and gentlemen at their own houses, or at any boarding school in or near London. Direct for him at the Green Dragon in Church-street, St. Ann’s, Soho, or at the School Mistresses in Hand-alley, without Bishopsgate, where he is to be heard of every Tuesday from 5 of the clock till 7.’

At the end of one of the Fleet registers the address of a

‘clergyman’ is thus given: ‘John Lando, a French Minister, in Church-street, Soho, opposite a French Pastry or pasty cook’s. His Landlord’s name is Jinkstone, a dirty chandler’s shop: he is to be heard of in the first floor next the skye.’

Le Grand, ‘a pastry cook and cook,’ as he styles himself, resided at the ‘Geneva Arms’ in 1769. Formerly most pastry cooks and confectioners were French or Swiss. A public-house in this street has the curious sign of ‘The George and Thirteen Cantons’—an odd combination. It is easily explained when we remember that there is another public-house called ‘The Thirteen Cantons’ in King Street. This sign was put up in reference to the thirteen Protestant cantons of Switzerland—a compliment to the numerous Swiss who inhabited the neighbourhood.

In a newspaper of March 4th, 1775, occurs the following curious statement:—

‘Yesterday, and not before, the corpse of the late famous Mons. Treyssac de Vergy was carried from the house of Mr. Laurence, undertaker, in Church-street, St. Ann, to the burying-ground belonging to St. Pancras, Middlesex, to be there interred among those of the religion of his ancestors. This very extraordinary man died the 1st of October last, aged 42; and by an inscription on his coffin, was an Advocate in the Parliament of Bordeaux. His corpse has ever since remained at the said undertaker’s unburied, soldered up in a leaden coffin, waiting the directions of his opulent family; to whom by his will he left considerable legacies, to arise from the sale of his estates in France, although in England all his possessions in ready cash amounted to no more at his decease than, as we have heard, *three halfpence*, and in other property no more than the wardrobe of a poor author, viz. one thread-bare suit of clothes, and a small trunk or box (in which were contained several printed and manuscript papers) yet having desired by his will to be buried among his ancestors at Bordeaux (the place of his nativity) his executor, who from motives of humanity only to a distressed and unfortunate stranger took on him that good office, and in pursuance of his earnest desire made several applications for his interment to his relations in France, and particularly to his wife, who lives in great

splendour and high state in Paris ; and also by Sir John Fielding's recommendation to Mons. Le Noir, Lieutenant of Police at Paris ; but after waiting upwards of five months without receiving any such orders, on the contrary, positive refusal to be any wise concerned in his funeral, or to contribute in the least towards the expence thereof, although informed of the miserable state of the deceased's finances here, and although urged by every argument and consideration of honour and interest, yet, making false, frivolous, and evasive excuses, and leaving the same to be performed by and at the expence of his executor ; he therefore from the same motives of humanity and charity towards the unfortunate gentleman, thus abandoned by his wife and relations to rot like a dog on a dunghill, or become chargeable for Christian burial to some parish here, ordered his funeral to be performed as above-mentioned, and the expence to be defrayed by the produce of the publication of the contents of the said box (part of which were printed by the deceased in his life time, and by him just before his death intended to be published) to which, we hear, will be added, the letters that have passed on this occasion between the executor, the deceased's wife, and other his relations ; as also those of Sir John Fielding, Mons. Le Noir, &c. The whole, as we are informed, will make a very curious and entertaining collection in French and English.'

A portrait in mezzotint of M. Peter Henry Treyssac de Vergy was published in February, 1775, with a short printed account of him, in which he is said to be 'author of several literary performances in England, and famous for his concern in the memorable quarrel between the Count de Guerchy, ambassador extraordinary from the Court of France, and the Chevalier D'Eon, minister plenipotentiary from the same Court to the Court of Great Britain in 1763.' There is a copy also of his last will, in which he confesses his concern in a plot against D'Eon ; and intimates that he withdrew his assistance upon finding that it was intended to affect the chevalier's life.

Jean Paul Marat, the revolutionary monster assassinated in 1793 by Charlotte Corday, was living here in 1775, in which year he published *An Inquiry into the Nature, Cause, and Cure of a Singular Disease of the Eye*, by J. P. Marat, M.D.

Mrs. Weichsel, the celebrated singer, resided at No. 3 in 1775. From 1764 to 1776 she was in high favour at Vauxhall Gardens. Her husband, a native of Freiburg, in Saxony, was for many years principal clarionet player at the King's Theatre. This lady was the mother of the more celebrated Mrs. Billington—at one time prima donna at the opera—a singer of great excellence, especially remarkable for her execution of florid passages.

A number of artists took up their abode in this street towards the latter part of the last century. The catalogues of the Royal Academy furnish the following names:—Thomas Rowlandson, at No. 4 (1775); Richard Dean, at No. 13 (1777); William Craft, at No. 23 (1778); Edward Oram, at No. 12 (1778); H. Edridge, at No. 16 (1789); and S. Drummond, at No. 14 (1801).

At a sale of 'genuine furniture' put up by auction in this street, June 7th, 1861, one of the lots was 'the skull of Dick Turpin, under a glass shade, many years in the Morley family of York.' It produced the sum of fourteen shillings, glass shade and stand included.

#### COMPTON STREET (OLD).

Old Compton Street possesses special interest in the history of Soho, and demands something more than a mere passing notice of its inhabitants at different times, varied as they were in station and character.

The street was named after Sir Francis Compton, to whom Charles II. demised a large portion of the marsh-land adjoining the Hospital of St. Giles. One or two houses with grounds, dotted here and there, might be seen upon this spot in the time of Charles I., but it was not until towards the end of the reign of his successor (1682) that Old Compton Street was built. Strype, in 1720, says, 'Compton Street, very long, which from Hog Lane runneth westwards into Wardour Street. This street is broad, and the houses well built, but of no great account for its inhabitants, which are chiefly French.'

Peter Berault, a French refugee, was an early inhabitant of Old Compton Street. He published a small volume in French and English, now of great rarity, entitled, 'A Nosegay or Miscellany of several Divine Truths, for the Instruction of all Persons; but especially for the consolation of a troubled Soul. By Peter Berault, Author of the *Way to Heaven*. London, Printed by T. M. for the Author, 1685.' 12mo. It is dedicated to 'The Most Illustrious and Most Vertuous Anne Princess of Denmark.' At the back of the title-page is the following advertisement: 'If any Gentleman or Gentlewoman hath a mind to learn *French* or *Latin*, the Authour will wait upon them; he lives in *Cumpton Street*, [sic] in *Soo-Hoo Fields*, four doors of the *Myter*.'

In the *Tatler* for 1710 (No. 159) we meet with the following announcement: 'A Discourse or Explication of the Grounds of Dancing: which may be had gratis of Mr. Fert, Dancing-Master, in Compton-street, near the sign of the Black Moor's Head, in Soho. He hath composed a new Dance called *The Tournay*; and teacheth at Persons of Quality's Houses, and others, at a reasonable rate. He playeth very well upon Musick.'

In a number of the *Spectator* for 1711 is another advertisement from the same person, which is more definite in its substance: 'Mr. Fert, Dancing Master, who keeps his School in Compton Street, Soho, over against St. Ann's Church back door, where he teaches on Mondays, Wednesdays, and Fridays, gives notice to the Publick, that at the desire of several gentlemen in the city, he teaches on Tuesdays and Thursdays at the George in Finch Lane, Threadneedle Street, near the Royal Exchange: he likewise teaches abroad, and plays very well on the violin.'

According to the *Post Man* of March 10th, 1711, 'Isaac Van den Helm, a Dutch Tablemaker, over against Compton Street by Ann's Wall, next to the Golden Key, Soho, makes and sells all sorts of fine painted Tea Tables, with new fancies, and that endure boiling hot water.'

The title-page of a rare London volume, mentioned by Upcott, is as follows : ‘ Perspective Views of all the Ancient Churches and other Buildings in the Cities of London and Westminster. Drawn by Robert West and engraved by William Henry Toms. London : Printed for the Proprietor, Robert West, at the Blue Spike in Compton Street, Soho, Painter, &c. 1736-9.’

Music, as well as the sister art, was encouraged in this locality, and one ‘ Mr. Liessem, at his Musick shop in Compton Street, over against the Black Boy,’ is frequently mentioned in the advertisements of the middle of the last century.

Edward Edwards, the author of *Anecdotes of Painting*, had lodgings in this street in 1760, and, with other efforts to obtain the means of living (he had to support his mother and a brother and sister), he opened a school, ‘ and taught drawing to several young men who either aimed to be artists, or to qualify themselves to be cabinet or ornamental furniture makers.’

The print of ‘ The Procession of the Scald-Miserable Masons,’ 1742, was ‘ invented and engraved by A. Benoist at his lodgings at Mr. Jordan’s, a Grocer, the north-east corner of Compton-street, So-ho. Note, A. Benoist teaches drawing abroad.’

Benoist was a foreign artist who designed and engraved humorous prints for old Bowles of Cornhill. The print of the *Scald-Miserable Masons*, which is nearly four feet long and full of groups of small figures, was designed to ridicule the annual cavalcade and procession of the different lodges of Freemasons.

The contrivers of the mock procession of Scald Masons, which actually took place in the year 1742, was contrived by Paul Whitehead, the poet laureate, and his intimate friend, christened *Esquire* Carey of Pall Mall, surgeon to Frederick Prince of Wales. It is supposed that his Royal Highness favoured the frolic, as the mock procession cost the projectors no small sum.

This expensive burlesque was thus described in the papers of the day :—

‘Yesterday, March 20, 1741-2, some mock Free-Masons marched through Pall-mall and the Strand, as far as Temple-bar, in procession; first went fellows on jack-asses, with cow-horns in their hands; then a kettle-drummer on a jack-ass, having two butter-firkins for kettle-drums; then followed two carts, drawn by six jack-asses, having in them the stewards, with several badges of their order; then came a mourning coach, drawn by six horses, each of a different colour and size, in which were the grand Master and wardens. Besides these, there were numerous other pageants, with rough music of all kinds, making altogether, perhaps, the most ludicrous procession that ever had appeared within a century of these most humorous times. It seems that ridicule has ever been the most powerful corrective of public, as well as of private Tom-foolery, for the processions of the real Masons, after this burlesque, ceased.’

This mock cavalcade failed of one part of its object, however, for it was intended to proceed into the city and fall into the train of the great and magnificent procession; but the Lord Mayor of the city of London, himself being a *Freemason*, took care to prevent them from entering Temple Bar, as he sagaciously foreboded what, most likely, would have occurred—a fray between the redoubtable brotherhood of Freemasons and the dirty fraternity of dustmen, draymen, and chimney-sweepers.

The middle of the last century (or perhaps a little later, for the handbill is not dated) introduces us to a celebrated Puppet showman, named Jobson, who took up his quarters, at least for a time, at the ‘King’s Arms,’ in this street. He is celebrated in the annals of ‘Bartlemy,’ and was contemporary with the better-known Flockton. In 1797, Jobson and other puppet showmen were prosecuted for having made their puppets talk and do the business of players in spite of the Licensing Act. These puppet showmen were facetious fellows, and often got into trouble. In 1792 one of the class, venturing to revive in another form an ancient humour of ‘Bartlemy,’ turned satirist upon the camp at Bagshot, with wooden puppets, which he gave out as ‘equal if not superior’ to the originals.

He carved one of his puppets into a likeness of the Chancellor of the Exchequer, attacked Henry Dundas, and introduced a figure dressed in black, labelled in brass upon the forehead, 'Dirty work done at a moment's warning by the Rose of the Treasury.' Treasury Servants-of-all-Work followed, with a Toad upon their banner.

The following very curious notice was copied from the original in the late Mr. Fillinham's collection:—

‘MR. JOBSON,

From the *Theatre-Royal, Covent Garden,*

INTENDS TO EXHIBIT

The Primitive PUPPET-SHEW

This present EVENING

*At Punch's Theatre, being a large commodious Room, at the King's-Arms,  
in Compton-Street, next door to the Duke's-Head,*

Which is fitted up in a commodious Manner for the Reception of the  
Gentry, &c.

*First, The amazing Art of DEXTERITY of HAND.*

*Second, By his Company of artificial Comedians, being as large as Life,  
will be presented a Play, call'd*

JULIUS CÆSAR.

*The Scenes, cloaths and other Decorations, are entirely new.*

With a PANTOMIME ENTERTAINMENT.

Little BEN the SAILOR doth promise to give the Ladies a Hornpipe.  
And Four Country Girls will Dance a Country Dance.

*There you will see such Curiosities,*

*Will make you Laugh and fill you with Surprise.*

*Fam'd LACON'S SHOW (by JOBSON bought) you'll see,  
Which in the Kingdom can't excelled be.*

*Come Neighbours come; let us to JOBSON'S go,  
And see his Grand and Famous PUPPET SHOW.*

With Six FIGURES ringing Six BELLS, by CLOCK-WORK.

*Third, A Hornpipe, by Master JOBSON,*

*Likewise Mr. Nobody will exhibit for the Entertainment of Every Body  
POSTURING and TUMBLING.*

*Fourth, A Grand Court of Moving WAX-WORK.*

The Whole to Conclude with

A Large and lively Piece of MACHINERY,

Representing the taking of the *Havannah*, with the TOWN, Fortifications, Castles, and Harbour ; where you will see Fish, Fowl, and other surprising Monsters appearing in the Water, as natural as Life ; with a large Fleet of Ships drawing up into a Line of Battle, to be fighting, firing, burning, and sinking, in the same manner as when the Place was taken.

With GOOD MUSIC to entertain the Company.

Pit 1s. First Gall. 6d. Upper Gall. 3d.

The Doors to be opened at Six, and the Grand Exhibition begin at Seven o'Clock precisely.

\* \* *Different Performances every Evening.*

Ladies and Gentlemen may have a private Performance, on giving One Day's Notice, for 10s. 6d. ; above Ten 1s. each.'

Old Cervetto, the veteran violoncello player, advertises his 'Divertimentos for Two Violoncellos' in the *Public Advertiser*, February 12th, 1761, as 'Sold by the Author at Mr. Marie's, Tobacconist, in Compton Street, St. Ann's, Soho.'

Cervetto, the elder, was born in 1680, and was one of the most celebrated performers of his day. He arrived in England in 1738, and performed at the concert established at Hickford's Room, in Brewer Street, where Festing led. He was the contemporary of Parquali and Caporale, who by the excellence of their performance brought the violoncello into great repute. Cervetto lived to the extraordinary age of 103 years, and at his death, which took place January 14th, 1783, left a fortune of 50,000*l.* to his son.

Poor Chatelaine, the engraver, lived in lodgings in this street. He died in 1771, so miserably poor that Mr. Panton Betew, a silversmith (a great collector of Hogarth's drawings and engravings, who also lived in Compton Street), Vivares, the engraver, for whom Chatelaine had formerly worked as an etcher of landscapes, and

several other old friends, buried him in the poor-ground of St. James's Workhouse, Poland Street, Soho.

A stay-maker's advertisement, of 1771, is interesting, as giving us some details of the female costume of the period:—'Schiefer, stay-maker to her Majesty and the royal family, at her Majesty's Arms in Compton-street, St. Ann's, Soho, makes new fashionable stays of all sorts; pompadours, jesuits, brunswicks, robes, suits, sacques, gowns, young ladies' robes and slips, riding habits, and masquerade dresses. And Mr. Schiefer begs the favour of those ladies who please to honour him with their commands, to be particular in their direction as above, as there has been an imposition.'

M. Talma, a dentist, was residing at No. 55 in this street in 1773. He was the father of the celebrated French tragedian, Francis Joseph Talma. The young Roscius was born at Paris, January 15th, 1760, but resided here from his eighth till his fifteenth year, and was educated at the Soho Academy. He died at Paris, December 19th, 1826.

Old Compton Street was the scene of an early Judge and Jury Society, which was established at 'The Exhibition Room' in 1778. The following announcement was copied from a small handbill in the Upcott Collection:—

'EXHIBITION ROOM COMPTON STREET SOHO

'Jan. 2, 1778.

'This Day is opened for the inspection of the Nobility, Gentry, and others, a true Representation of a COURT OF JUDICATURE, before the LORD CHIEF JUSTICE, where the special case of the *Chevalier D'Eon* will come on for trying that grand question, whether that person is a *man* or *woman*. It will be argued by the most eminent Council, learned in the law, when that valiant man will appear in full character as a *Captain of Dragoons*, as well as in that amiable character she appeared in as a *woman*, when she took her leave of her friends before she left this *Kingdom*. As this is an *extraordinary* circumstance it will be left to the impartial opinions of the judicious spectators to determine.

‘At the same place may be viewed some fine *modelling* equal to *human life*, matchless drawings in *black chalk*; an emblematical *painting* representing JUSTICE, LAW, and TRUTH, with variety of other fine paintings and manuscripts; together with all the process of a young female artist.

‘The Room will be open from *ten* in the morning till *five* in the afternoon. The trial at *two*.

‘*Admission Half-a-Crown.*’

‘There is no longer any mystery connected with the story of D’Eon. He was of a good French family, and was born in 1728. He was an excellent scholar, soldier, and political intriguer. It was in the service of Louis XV. that he went to Russia in female attire, obtained employment as “lectrice” or female reader to the Czarina Elizabeth, and under that disguise carried on political and semi-political negotiations with wonderful audacity and success. At a subsequent period he returned to Russia in male costume, describing himself as the brother of the Czarina’s lectrice. He wrote well, plotted well, and fought well. In 1762 he appeared in England as Secretary of Embassy to the Duke de Nivernois. It was during his residence here that he accused De Guerchy, during the embassy of the latter, who had attempted to place him in a subordinate post after he had temporarily exercised the office of Minister Plenipotentiary, of a design to poison him. The accusation was deemed well founded, but a *nolle prosequi* saved De Guerchy from all earthly penalty, save contempt. D’Eon continued to reside here, the active diplomatic agent of the French Court, and protected by his Sovereign, even when the latter appeared to yield to his enemies. Louis XVI. granted him a pension; and when he went over to Versailles to return thanks for the favour, Marie Antoinette insisted on his assuming woman’s attire. To gratify this foolish whim, D’Eon one day swept into the royal presence decked like a duchess, and supported the character to the great delight of the royal and noble spectators. After thus masquerading for some time he returned to England in 1784; and being here in 1789, after the Revolution was accomplished, the Convention deprived him of his pension, and placed his name in the fatal list of *émigrés*. From the English Government he received a pension of 200*l.* a year, but his extravagant style of living involved him in debt and distress. In his old days he turned his fencing capabilities to account, appearing in matches with the famous

Chevalier de St. George, and permanently resuming female attire. This strange personage died in 1810; when an inspection of the body by several medical men, in presence of the Père Elisée, who attended for Louis XVIII., was followed by a public certificate that the chevalier was an old man. He died at the age of eighty-two.\*

Another handbill connected with the 'Exhibition Room' might have served the celebrated George Robins as a prototype:—

### ‘ROYALTY EXHIBITION.

#### ‘EXQUISITE BEAUTY AND ART.

‘This day is opened, for public inspection, at the great room, No. 46, *Old Compton-street*, near *Dean-street*, *Soho*; and to continue till further notice, ROYALTY GRAND EXHIBITION of exquisite BEAUTY and perfect ART, a most capital superb *Picture*, in the purest style of fine outline, real grace and delicacy, lately purchased from his Majesty’s ROYAL COLLECTION at WINDSOR. This picture attracts the particular notice of every true lover of *Virtu*, being allowed, by the first judges, to possess the utmost perfection of the *Antique*, with the most delightful form that the highest scientific judgment of an enlightened mind can possibly conceive. *Sublime Dignity*, attended with *gentle mildness* and *lovely expression*, animate the whole. Also a large *Collection* of the most rare, choice *Pictures*, that perhaps ever were submitted to public view; the whole captivating and engaging to the highest, with variety and superlative elegance, at once enlightens the mind, and improves the understanding with knowledge and science.

‘To be viewed as above, from *ten* o’clock, in the forenoon, till *six* in the evening. Admittance ONE SHILLING. Terms of sale to be known there.’—(April 28th, 1788.)

A lamentable fire occurred in this locality, December 2nd, 1803, which consumed nine houses, besides a long range of manufactories, warehouses, an auction-room, &c., between Dean Street and Frith Street. Burning through into Compton Street, the ‘Great Exhibition Room’ was included in the destruction. The fire commenced at the manufactory of Messrs. Jackson & Moser, ironmongers, who

\* *The Last Journals of Horace Walpole*. Note by Dr. Doran. Vol. ii., p. 63.

occupied the splendid mansion of the Bishop of London (Dr. Osbaldiston), extending from Dean Street to Frith Street.

Shortly after the fire, a subscription was set on foot for the relief of the workmen thrown out of employment by the calamity, and a temporary office was opened in Compton Street to receive donations.

A capital story (probably never printed) is told of old Joe Richardson, of 'Richardson's Show' notoriety, presenting himself one day at the office when the clerk was busily engaged in the receipt of sixpences and shillings from a number of hard-working people who sympathised with the poor sufferers. Noticing Richardson's homely appearance, the clerk paid him no particular attention; but when he had dispatched all the 'poorer sort,' he turned to Richardson and exclaimed, 'Now, sir, half-a-crown for you?'—meaning to hit him hard, supposing him to be only a shilling customer at the most. 'No,' said old Joe, '*not* half-a-crown.' 'Five shillings?' replied the clerk with a grin. 'No,' said old Joe, again, '*not* five shillings.' With an intention to bring matters to a conclusion, the clerk, eyeing him from head to foot, suggested, with a sneer, 'Half-a-sovereign?' 'No,' repeated Joe, with a chuckle, '*not* half-a-sovereign; put down *a hundred pounds!*' A feather might have knocked the clerk down, when he ventured to ask, with an apologetic air, 'What name, my Lord, shall I have the honour of entering?' 'No Lord,' exclaimed the plain but noble-hearted man; 'no Lord, only Joe Richardson, the showman.'

A newspaper of September 13th, 1781, records, among the obituary notices:—'A few days ago died, at St. Mary-le-bone, in the 75th year of his age, *Mr. John Elcock*, of Compton-street, St. Ann's, Soho; a man whose knowledge, justness, and candour in his public line of life will ever be an irreparable loss to a numerous acquaintance, as well as being a true friend to the poor.'

Among the artists who resided here in the latter part of the last century are some names of note. James Tassie, the modeller (1772

to 1778); William Williams, the landscape painter (1777); James Barry, whose pictures adorn the walls of the Royal Society of Arts, at No. 1 (1784); J. Ibbitson, at No. 19 (1785); R. Dugley, at No. 17 (1790); H. Edridge, at No. 5 (1790); D. Gibson, at No. 11 (1792); S. Howitt, at No. 4 (1794); J. Mease, at No. 49 (1797); and R. Woodward, jun., at No. 44 (1799). At No. 6 resided, in 1816, H. P. Briggs, R.A., the well-known historical painter. He was a constant exhibitor from 1816 to 1844, the year of his death.

Frederick Accum, the German chemist, must be numbered among the notable inhabitants of the street. Here he gave lectures on chemistry and physics, sold chemical apparatus, and instructed private pupils, amongst whom were the Duke of Northumberland, Lord Camelford, and other influential persons. He took an active part in the introduction of gas-lighting into London and several towns in England; and his treatise on that subject, published in 1815, was greatly conducive to a general appreciation of the importance and economy of this mode of illumination. He was the author of several popular treatises on subjects relating to chemistry, among which may be enumerated, *The Elements of Crystallography*, 1813; *Art of Brewing, Culinary Chemistry*, 1821; *Chemical Amusements, Chemical Tests and Reagents*, 1826; *The Physical and Chemical Qualities of Building Materials*, 1826. He died at Berlin in 1838.

George Wombwell, the well-known proprietor of 'Wombwell's Menagerie,' kept a boot and shoe maker's shop in this street at the beginning of the present century. When a boy he devoted much of his time to the breeding and rearing of birds, pigeons, rabbits, dogs, and other domestic animals, but beyond this had no idea of becoming the proprietor of a menagerie. He became one by force of accident rather than design. At the London Docks he saw some of the first boa-constrictors imported into England. Most of the 'show folks' were afraid of and ignorant of managing them, and from this cause prices gave way a little, and Mr. Wombwell at length ventured to offer 75*l.* for a pair. They were sold to him, and in the course of

three weeks he realised considerably more than that sum by their exhibition, a circumstance which he always confessed made him partial to the serpent species, as it was his first introduction to the 'profession.' From this time he became a regular 'showman,' visiting 'Bartlemy,' Camberwell, Croydon, and the other suburban fairs, likewise the great fairs at Nottingham and Birmingham, which were considered next to the defunct 'Bartlemy' the best in England. He also travelled in Scotland to Glasgow and Paisley, and in Ireland to the famed Donnybrook, which lasts eight days. He died November 16th, 1850, at Northallerton, Yorkshire, aged 72. Of late years he had been very successful in breeding, and possessed at the time of his death more than twenty lions and five elephants, in addition to an unrivalled collection of other wild animals. The cost of his establishments, for he possessed three, was on an average at least 105*l.* a day. His caravans amounted to upwards of forty, and his stud—the finest breed of draught-horses—varied from 110 to 120. The expenses of his bands were estimated at 40*l.* per week, while the amount he paid for turnpike tolls in the course of a year formed a prominent item in his expenditure. Even the ale of one of his elephants came to something throughout the twelve months, to say nothing of loaves, grass, and hay at the rate of 168 lbs. per diem. Wombwell had not only amassed a handsome independence, but he left a large inheritance in the shape of three *monstre* travelling menageries, with a collection of birds and wild animals perhaps unequalled in Europe, at least as the property of an individual.

In a newspaper of March 17th, 1805, is the following paragraph, which, perhaps, may refer to the subject of the preceding notice: 'The curiosity of the Public has been for these two or three days most singularly excited by some of the softest sounds ever heard, issuing from a house of Mr. Latham in Compton Street, Soho, which, on inquiry, are the notes of two *black swans*, a male and a female, just arrived in the Albion South-sea whaler from Botany

Bay. The singularity of these extraordinary creatures' wind-pipes is such as to form the softest and most harmonious sounds ever yet heard. Sir Joseph Banks had three on board the same ship; but we regret most exceedingly that two of them died on the voyage, and that the other is in a dying state. From these two, however, it is hoped a breed may be introduced to this country.'

#### COMPTON STREET (NEW).

New Compton Street, when first formed, was denominated Stiddolph Street, from Sir William Stiddolph, who had a house and grounds here. This and the intermediate streets originally formed part of the site of the Hospital grounds. Strype, in 1720, calls it 'Stedwel-street,' and says, 'very ordinary both for buildings and inhabitants. This place crosseth Stacies street, thence falleth into Kendrick Yard, and so into St. Giles's by the church. Out of Stedwel Street is Vinegar Yard, which leadeth into Phœnix Street, butting on Hog Lane, against the French church, and runs down to the backside of St. Giles's churchyard, where there is a little passage into Lloyd's Court, &c. All these streets and places are very meanly built and as ordinarily inhabited; the greatest part by French and of the poorest sort.'

J. T. Smith, who was born in 1766, says in his *Book for a Rainy Day*, 'I must not forget to observe that I recollect the building of most of the houses at the north end of New Compton Street.' There is a little bit of scandal connected with this street in Harry Angelo's *Reminiscences*,\* which is worth transcribing:—

'Returning from my professional pursuits,' says the gallant fencing-master, 'at the corner of New Compton Street, my feelings were powerfully excited by the figure of a young woman, meanly attired, in the attitude of dejection, leaning against the post. Pausing some time, I could not resist speaking to her, and said, "My poor girl, you seem to be very unhappy; can I be of service to you?" Several times did I address her without effect,

\* Vol. ii., p. 236.

nor would she even look at me ; I was disconcerted, and with some zeal (at the moment seeing an acquaintance coming towards me) said, " Will you be here to-night at eight ? " With a deep-drawn sigh, she replied, " Yes. " I was punctual ; so was she. I then begged of her to relate to me her circumstances, and the misfortune that had brought her into that condition. She made no hesitation in declaring her forlorn situation, with an assurance that she had not tasted food that day, the truth of which she proved by the voracious manner in which she devoured some biscuits I ordered to be placed before her.

' She said her Christian name was Emma, but when I urged her to inform me of the particulars of her story, she declined, and I could only obtain a promise to meet me again at the same hour and place the next night. Most deeply did I regret the circumstance which prevented me from accomplishing my promise, for I felt that I had lost her. It frequently happens that the features and figure of a female will excite a powerful interest—a desire to know the past, the present, and the future. It was late in life before the book of fate was opened to me, and I there read that this disconsolate girl, this poor, interesting figure, absorbed in deep dejection, supported by a post in Compton Street, had been destined to occupy an important place in high circles.

' To return to my narrative. Not many days afterwards, while I was taking my walk amongst the beaux and belles in Kensington Gardens, my disconsolate beauty appeared to me again, accompanied by two *élégantes*, who could be compared to her only because they were dressed alike. Not now the dejected female in mean attire, but with a countenance beaming with pleasure, she appeared in all the grandeur of fashion. She approached me, saw my surprise, and immediately relieved me by saying she lived at Mrs. Kelly's, Arlington Street. For some short time after I frequently saw her in the abbess's carriage, when suddenly she disappeared, and the *on dit* at the time was that Sir H. F. had taken her from thence under his protection. Fortune favoured me once more with the sight of my absent fair. Two years after I saw her in Rathbone Place (not gaudily attired, as I beheld her in Kensington Gardens, but in the deepest mourning habiliments), walking with a solemn pace. She informed me that she lived in the Paddington Road, No. 14 Oxford Street ; that at present she owed her ease and affluence to F. G. [Charles Francis Greville], and that both honour

and gratitude forbade her to meet me again. We parted. Many years after I could have appeared before her in the presence of her *husband*, who (with Lord Pembroke and Lord Charles Spencer) was my god-father. The once disconsolate Emma [Hart] became afterwards the renowned Lady Hamilton. Of what strange events is human life composed! The poor girl whom I met in wretchedness and poverty was next the delight of the gay world at Naples, and her accomplishments made her the admiration of all that knew her.'

In the *Recollections of the Life of Dr. Scott*, Lord Nelson's chaplain, it is said with regard to the Admiral's unfortunate admiration of Lady Hamilton, that neither Dr. Scott nor any of his intimate friends believed in its criminality! It is true that Lady Hamilton, writing to Dr. Scott (September 7th, 1806) speaks of 'our *virtuous* Nelson,' and 'we have *innocency* on our side,' and 'you know the great and *virtuous* affection he had for me.' It is, however, much to be feared that the tables should be turned, and that the *innocency* rests with Dr. Scott and his 'intimate friends.'

At Nelson's death Lady Hamilton had at least 1400*l.* a year, besides the little estate at Merton; but her vanity and extravagance found this no competence.

Twenty years after the death of the victor of Trafalgar an unknown female, still preserving the remains of extraordinary beauty, died in a foreign land, in Calais, where, for several years, with reduced means, she had sought an obscure asylum. After her decease the landlord ascertained from her papers that this impoverished stranger was Lady Hamilton, the widow of an ambassador, the favourite of the Queen of Naples, and the adored mistress of Nelson! She was buried by public charity. Nelson, by naming her in his will, had only bequeathed to her the scandal of his attachment and the indignation of his country.\*

\* Lamartine's *Memoirs of Celebrated Characters*. 1860 edit., p. 56.

## CROWN STREET.

See HOG LANE.

## DEAN STREET.

Dean Street extends, in a parallel direction with Frith Street and Greek Street, from Oxford Street to Shaftesbury Avenue. From the rate-books of St. Martin-in-the-Fields it appears that the building of Dean Street was commenced in the year 1681. A very large number of eminent characters have resided here at various times.

Among the numerous artists associated with Dean Street may be mentioned Sir James Thornhill, who resided at No. 75,\* where there still exists a staircase painted by him and partly, it is said, by Hogarth. The floor is of marble, and the walls are painted to represent columns, with figures leaning over a balustrade. F. Hayman lived, in 1769, in the house now divided into Nos. 42 and 43. W. Hamilton, R.A., lived at No. 62 in 1786, and at No. 61 in 1789. E. H. Baily, R.A., the sculptor of 'Eve at the Fountain,' lived at No. 75 in 1821. W. Behnes, the sculptor, was living at No. 91 in 1824. James Ward, R.A., the animal painter, lived at No. 83 in 1833.

Michael Angelo Rooker, the artist, died at his lodgings in Dean Street on March 3rd, 1801, and was buried in the churchyard of St. Giles. He first appeared as an engraver, in which capacity he gave early proofs of ability, which were confirmed by his mature productions, excellent specimens of which may be seen in a view of Wollerton Hall, Nottinghamshire, and in many other prints which he engraved. But his talents were not confined to the graver; he also employed the pencil, and in 1772 exhibited a view of Temple Bar, which he painted as it then appeared. He was for many years

\* In the year 1848, during some structural alterations made to the house, which at that time was occupied by Messrs. Allison & Allison, pianoforte makers, an interesting discovery was made. Upon removing a marble chimney-piece in the front drawing-room four or five visiting cards were found, one having the name 'Isaac Newton' on it. The names were all written on the back of common playing-cards.

employed as principal scene-painter to Colman's Theatre in the Haymarket, and in a burlesque piece performed on that stage his name was announced to the public in the bills of the day with an Italianised termination, 'Signor Rookerini.\*' He painted a large number of topographical subjects, chiefly in water-colours, and in small figure subjects for book embellishments he equalled De Loutherbourg. Boaden says, 'When a child I remember looking over him in the front of the house, while with a rapid pencil he freely, but adequately, sketched the procession of the Jubilee as the characters passed.†'

George Henry Harlow, the painter, resided at No. 83 Dean Street, where he died on February 4th, 1819, in his thirty-second year. This promising young artist studied first under Drummond, and afterwards under Sir Thomas Lawrence, after which he went to Italy. Previous, however, to his going abroad he painted several highly interesting pictures, and amongst them the celebrated portraits of the Kemble family in the trial scene in *King Henry VIII*. During his residence at Rome, in 1818, he made a copy of Raphael's 'Transfiguration,' and executed a composition of his own, which was exhibited by Canova, and afterwards at the Academy of St. Luke's. Poor Harlow was the intimate friend of Thomas Tomkison, the eminent pianoforte maker of Dean Street, and his constant correspondent while in Italy. Mr. Tomkison was well known to all the artists of his day as a first-rate judge of the paintings of the old masters.

In fact, Dean Street and some of the neighbouring streets were at one time a celebrated artists' quarter, although the eminent inhabitants of the locality were by no means confined to members of that profession.

Among literary characters, Mrs. Thrale's name appears. She was living in Dean Street in 1760, before her marriage.

\* Edwards' *Anecdotes of Painters*, p. 264.

† *Life of J. P. Kemble*, ii., p. 295.

Mrs. Chapone, according to Madame D'Arblay, lived at 'No. 7 or 8 Dean Street, Soho.' This lady was the authoress of *Letters on the Improvement of the Mind* and several other works, which were brought together and published, after her death, in two octavo volumes (1807). Her maiden name was Mulso. She married Mr. Chapone, a young lawyer, in 1760, and died at the age of seventy-four, on Christmas Day, 1801.

Joseph Cradock, M.A., F.S.A., to whom Dr. Farmer addressed his celebrated letter on *The Learning of Shakespeare* in 1776, lived for four years in Dean Street. He says in his *Literary Memoirs*, 'The house which I inhabited in Dean Street, Soho, was by far too good for me; but my friend Mr. Cockburne, who was then Comptroller of the Navy, offered me his thirteen years' lease, after he had laid out near a thousand pounds, merely by the exchange of names. Being absent from London, and a great mob requiring every house to be illuminated for Wilkes's birthday, mine suffered most severely. The street was then paving, and on my arrival I found large stones in my drawing-room upstairs on the carpet. The damage was estimated at several hundred pounds; and as I then wished to reside in the country, by an exchange of names again I parted with the remaining term to Dr. Newcome, just promoted to the see of St. Asaph.\*'

Whilst Mr. Cradock was smarting from the effects of the violence of Wilkes's mob, he published an ironical pamphlet entitled, *The Life of John Wilkes, Esq., in the Manner of Plutarch; being a specimen of a larger work.* London, J. Wilkie, 1773. 8vo.

Dr. Farmer was a frequent guest at Mr. Cradock's house in Dean Street, from whence the doctor's sister was married to the Hon. and Rev. Mr. Byron, prebendary of Durham.

The Rev. Dr. Richard Hind, who succeeded Bishop Squire as rector of St. Anne's, Soho, was a near neighbour of Mr. Cradock's during his residence in this street. The latter mentions this in his

\* Vol. i., p. 22.

*Literary Memoirs*, and gives some account of the doctor's ill-treatment at the hands of the Rev. Thomas Martyn.

William Seward, the biographer, died at his lodgings in Dean Street, Soho, on the 24th of April, 1799. This gentleman was born in London in 1747. He received his education at the Charterhouse, and next at Oxford; but possessing an independent fortune from his father, who was an eminent brewer, he never followed any profession. He was a Fellow of the Royal and Antiquarian Societies, and lived on terms of intimacy with Dr. Johnson and other eminent literary characters. In 1789 he communicated a collection of anecdotes to the *European Magazine* under the head of 'Drossiana;' and in 1794 he republished them with additions, in two volumes, with the title of *Anecdotes of some Distinguished Persons, chiefly of the Present and Two Preceding Centuries*. To these he added three more volumes, and in 1799 a similar work, with the title of *Biographiana*, 2 vol. 8vo.

'The celebrated Mr. Horne Tooke,' say Harry Angelo, 'lived in Richmond Buildings, Dean Street, Soho, within a hundred yards of our house. He frequently was a visitor there; and he used to amuse old Mr. Sheridan, and some others, by singing a parody on "God save the King."'

The late John Taylor says:—

'I was acquainted with this gentleman many years and always found him polite and good-humoured. I was first introduced to him when he resided in Richmond Buildings, by Mr. Arthur Murphy, and though I did not adopt his political principles, he was too agreeable and too instructive a companion for me not to cultivate the connection. He told me, soon after I became acquainted with him, that he knew who Junius was at the time of his public correspondence with him; and when I expressed my surprise that he did not contrive to answer his formidable assailant in a private manner, he declared he became acquainted with him under such circumstances of honourable secrecy that it would have been treachery in him to avow his knowledge.'

In another part of his amusing volumes, the same writer says :—

‘ I once called on him (Horne Tooke) in Richmond Buildings, with Mr. Merry, the poet, just as the latter was on the eve of being married to Miss Brunton, the actress. In the course of conversation, Mr. Tooke adverted to this intended marriage, and directing his discourse to me said, “ I told this gentleman that I was once as near the danger of matrimony as he is at present, but an old friend to whom I looked with reverence for his wisdom and experience, gave me the following advice :— ‘ You must first,’ said he, ‘ consider the person of the lady, and endeavour to satisfy yourself that if she has excited, she is likely to secure your admiration. You must deeply scrutinize her mind, reflect whether she possesses a rate of intellect that would be likely to render her an intelligent companion ; if you are satisfied she does, you are to examine her temper, and if you find it amiable, and not likely to irritate your own on any occasion, you must proceed to obtain all the information you can procure respecting her parents and other relatives, and if you have no reason to object to their being your relations and companions, you must then inquire who and what are her friends, for you must not expect her to sacrifice all her old connections when she becomes your wife ; and if you find them agreeable people, and not likely to be burthensome or intrusive, and are quite satisfied with the prospect, you may then order your wedding clothes, and fix the day for the marriage. When the bride is dressed suitable to the occasion, the friends at church, and the priest ready to begin, you should get upon your horse and ride away from the place as fast and as far as your horse could carry you.” This counsel, added Mr. Tooke, from one who was thoroughly acquainted with the world, made me investigate the nature of wedlock ; and considering the difficulties attending the advice which he recommended made me resolve never to enter into the happy state.’

‘ Horne Tooke,’ says Angelo, ‘ removed from Richmond Buildings to Frith Street, near to the house of the elder Sheridan, and there my father used to go and play backgammon with these two and General Melville, sometimes for nearly the whole night.’

Madame Vestris was born in Dean Street, next Miss Kelly’s theatre, which was No. 73, and is now known as the New Royalty

Theatre. Accounts of this theatre, and also of Dean Street Music Room, once celebrated for its musical entertainments, and now occupied by St. Anne's Schools, will be found in another part of this volume.

The following are some interesting items, of a miscellaneous character, relating to the history of Dean Street.

Theodore, King of Corsica, was so reduced as to lodge in a garret in this street. A number of gentlemen made a collection for his relief, and the chairman of their committee informed him by letter that on a particular day, at twelve o'clock, two of the society would wait upon his Majesty with the money. To give his attic apartment an air of royalty, the poor monarch placed an armchair on his half-testered bed, and seating himself under the scanty canopy, gave what he thought might serve as the representation of a throne. When his two visitors entered the room, he graciously held out his right hand, that they might have the honour of kissing it.

'On Sunday last' (July 1st, 1764), runs a contemporary advertisement, 'died Mrs. Harris, many years mistress of the "Blue Posts," opposite St. Anne's Church, Soho. She weighed upwards of forty stone, horseman's weight, and was reckoned the largest woman not only in England, but in all Europe; and equalled the late famous Mr. Bright, of Maldon in Essex.' The dimensions of the coffin made for the body of Mrs. Harris were—6 feet 6 inches in length, 3 feet 3 inches in breadth, and 2 feet 1 inch in depth, internal measurement. In order to bring the coffin out of the house, it was found necessary to take out one of the windows.

An advertisement in a newspaper, dated January 19th, 1771, reads:—'Mr. Evans, performer on the Triple Harp, takes this method to inform the Nobility and Gentry of his arrival in Town, and that he will wait on them at their houses, by directing a line to him at Jack's Coffee House, Dean Street, Soho.'

'Jobson's Puppet Show' was established at the 'Duke's Head,' in this street, a public-house situated at the corner of the courtyard

and stables of the Bishop of London's house. In 1797 Jobson was hauled up before the magistrates for making his puppets talk, and thereby infringing upon the province of the regular actors.

At No. 28 Dean Street died, in 1747, Joseph Franciscus Nollekens, the father of the celebrated Joseph Nollekens. The latter was born at the same house on August 11th, 1737.

Old Turner, the father of the eminent painter, was a hair-dresser in Dean Street, and used to dress the hair of Tomkison, the piano-forte-maker.

Dr. Thomas Smith, a great scholar and antiquary, lived and died in this street. He died in 1710, and was buried in St. Anne's Church privately and late at night, in accordance with his desire. None were invited to the funeral but six clergymen, who were the pall-bearers. Hearne, in one of his diaries, records the fact that Dr. Smith was buried between ten and eleven at night, and that 'he left the writer of these matters an excellent and large collection of MS. papers and books.' The MSS. and some of the printed books, with MS. notes, are now preserved in the Bodleian Library, to which they came on Hearne's decease.

Ralph Willett, the well-known book-collector and virtuoso, had a house in this street. His seat—Merly House, Dorsetshire—was remarkable for the sumptuous room built for his magnificent library. He died in 1813, and the Merly House Library was disposed of by auction, by Messrs. Leigh & Sotheby, in December of the same year. The sale occupied seventeen days.

No. 17 Dean Street served at one time for the library of Sir Joseph Banks, which has since been deposited in the British Museum. Robert Brown, Keeper of the Botanical Department in the British Museum, lived in this house for upwards of thirty years, and died there in 1858.

## FRITH STREET.

(Also know as THRIFT STREET.)

Frith Street, extending from Soho Square southwards to Shaftesbury Avenue, is one of the old streets of Soho, having been built about the year 1680. Hatton says of it:—‘Frith Street, a very considerable street between King’s (or Soho) Square . . . and King Street near St. Anne’s Church. . . . This street was so called from Mr. Fryth, a great (and once Rich) Builder.’ The name of this builder appears, however, to have been Thrift, and in early instances where this street is mentioned it is often called Thrift Street. Strype’s edition of Stow speaks of it as being ‘graced with good Buildings well inhabited, especially towards Golden Square.’

In the *London Gazette* of October 16th, 1693, is the following notice:—‘At the Cæsar’s Head in Frith Street, near So-Hoe Square, every Wednesday and Thursday, may be seen a Collection of original Medals, being the entire work of Mr. George Bower deceased. As likewise several others of the most eminent masters; where those who are curious may be accommodated.’

George Bower was a medallist and die-engraver of considerable distinction. The large medal of the Earl of Shaftesbury is considered his best work; but he also engraved some other celebrated medals, including those of Charles II., James II., and others.

Richard Osbaldiston, Bishop of London, was one of the many eminent inhabitants of Frith Street. He died there in 1764. A cutting from a newspaper, dated May, 1764, informs us:—‘Tomorrow morning (May 23rd) early the corpse of the late Lord Bishop of London will be carried from his late dwelling in Thrift Street, Soho, in order to be interred at his seat in Yorkshire.’ The Bishop’s house in Soho was a magnificent one, and its painted staircase was long spoken of by old inhabitants of the locality. It was burned down, with many others, in 1803.

Frith Street was the abode of the great musician, Mozart, during

his sojourn in London when a boy. The house in which he resided is No. 21, and is now occupied by Messrs. Osborne, Garratt, & Co. The following is a copy of an interesting advertisement, which appeared on March 8th, 1763:—

‘Mr. Mozart, the father of the celebrated young musical Family, who have so justly raised the Admiration of the greatest Musicians of Europe, proposes to give the Public an Opportunity of hearing these young Prodiges perform both in public and private by giving on the 13th of this month a Concert; which will be chiefly conducted by his son a boy of Eight years of Age, with all the overtures of his own composition. Tickets may be had at 5s. each of Mr. Mozart at Mr. Williamson’s in Thrift Street, Soho, where Ladies and Gentlemen will find the Family at home every Day in the Week from 12 till 2 o’clock, and have an opportunity of putting his Talents to a more particular proof by giving him anything to play at sight, or any Music without a Bass, which he will write upon the Spot without recurring to his harpsichord.’

Sir Samuel Romilly was born at a house in Frith Street, on March 1st, 1757.

William Duncombe, an author of considerable literary attainments, was living in Frith Street in 1735. He had the advantage of a classical education, the fruits of which he began to show in his twenty-fifth year, in a translation of the Twenty-ninth Ode of the First Book of Horace, in the edition of that poet published in 1715, commonly known as ‘The Wit’s Horace.’ He subsequently published several poems, originals and translations, criticisms and pamphlets. He obtained a share in the *Whitehall Evening Post*, to the columns of which he frequently contributed; he obtained a share also in a lottery ticket for 1000*l.*, drawn in 1725, and, as he married the lady who divided the ticket with him, the moiety was merged in the whole. A few years later, he distinguished himself by publishing some animadversions on the *Beggar’s Opera*, then in great vogue, in which he exhibited the ill effects likely to arise from such representa-

tions of vice and profligacy. He was the author of a tragedy, called *Lucius Junius Brutus*, which was brought out at Drury Lane, but met with such a powerful rival in the singer, Farinelli, who was then bewitching the town, that his play was acted but six nights; and though the performance was repeated, and the tragedy published a month later, with a dedication to Lord Chief Justice Hardwicke, it did not take with the public. In the *Memoirs of Viscountess Sundon* (vol. i., p. 394), a letter is printed from the author to that lady, headed 'Frith-street, Soho,' in which he endeavours to clear himself of the charge which had been made against him of attacking the Government in the said play. The failure of this play may have caused Mr. Duncombe to turn his back on the stage, but he continued to retain a respectable position as a miscellaneous writer, contributing to the *World* and other periodicals, and bringing out translations of his favourite Latin authors, Cicero and Horace. He was much esteemed by many eminent men, particularly by John, Earl of Cork and Orrery, who published *Letters to Mr. Duncombe from Italy*, and Dr. Herring, Archbishop of Canterbury. In 1763 he published his *Remarks on Lord Bolingbroke's Notion of a God*, which were greatly approved of by the religious world. He died February 13th, 1769, at the age of seventy-nine.

John Bannister, or 'Jack' Bannister, as he was universally called, lived for some years at No. 2 Frith Street. Angelo tells a characteristic story of old Macklin's dining with him here which is worth repeating:—

'Macklin, at his advanced time of life, often lost his memory. At the time my friend, John Bannister, lived in Frith-street, he was invited there; John Kemble was of the party, and Macklin was continually calling on him whenever he had anything that suited his palate, "Indeed, Mr. Kemble, you have an excellent cook; your soup is rich and glutinous." Then, again: "Where do you buy your fish? I like its firmness." "Shall we take another glass of your East-India traveller Madeira?" This went on during dinner, little thinking of all the civilities he was receiving from the

generous host. After dinner one of the bottles of claret was not considered good by the rest of the company, but Macklin preferring it to any other, seized it himself, at the same time placing the bottle before him. "This is supernaculum, Mr. Kemble," said he; "you must have had it from Dublin; it has the true *haut goût*." As to Bannister, Macklin merely said, "What! are you here to meet me, Jack?"\*

The jovial parties at Jack Bannister's were not always of the same quiet character, if the following newspaper paragraph can be relied on:—

'At an entertainment given in Frith-street, Soho, to which Lord Barrymore and his brother were invited, Young Cripplegate, in a frolic, took a large pair of snuffers, and walking to the back of Mr. A——'s [Angelo's] chair, fastened them on that gentleman's nose with such violence as to cause the blood, after they were taken off, to pour out at the nostrils. Mr. A., as soon as it was stopped, seized the young imp of wickedness, and laying him across his knee, chastised him with a small cane on that part where no bones can be broke, in a severe manner, to the satisfaction and high diversion of a very large company.'

The Barrymore family, two of whose members figure in this joke, occupy a conspicuous place among the 'eccentrics' of the past age. They were four in number. 'Hellgate,' the elder brother—the lord; 'Cripplegate,' the club-footed brother, the doughty knight of the snuffers; 'Newgate,' the Hon. and Rev. brother, who had been in nearly every prison in England but the one from which he took his title; and, lastly, the sister, 'Billingsgate,' who derived her appellation from her peculiar predilection for the forms of expression made use of in the fish market.

But to return to Bannister's hospitable abode. An amusing description of John Kemble's wedding day is given in Boaden's memoirs. This great actor married Mrs. Brereton on the 8th of December, 1787. 'After they were married in the morning, Mrs.

\* *Angelo's Reminiscences*, ii., 93-94.

Bannister, who accompanied the bride to church, asked where they intended to eat their wedding dinner. My friend had made no particular arrangement on this important occasion, and said "he did not know; at home, he supposed." Mrs. Bannister, upon this information that they were really disengaged, said if they would honour Mr. Bannister and herself by partaking of their family dinner in Frith Street, they should feel flattered by such a mark of their regard. Mr. Kemble, who really esteemed Bannister, cheerfully assented. An early dinner was prepared, for both Bannister and Mrs. Kemble acted in *The West Indian* that evening. Kemble arrived rather tardily; they began even to fear that he would not come; and some surprise, perhaps alarm, crept among the little circle above stairs; when, at last, he was seen very deliberately approaching the door, and good-humour revived upon his entrance. A Miss Guy, a friend of Mrs. Bannister's, dined with them. Soon after the cloth was removed Mrs. Kemble and Mr. Bannister went off to the theatre, to act the parts of Belcour and Louisa Dudley in *The West Indian*, and Gradus and Miss Doiley in *Who's the Dupe?* The play-bills of the day did not anticipate, but styled her Mrs. Brereton. The day following she was put up as Mrs. Kemble, for Lady Anne in *Richard III.*; but it was Smith, and not her own husband, who, in the part of that monster, exclaimed to her so ungallantly, "With all my heart *I hate you.*" The remainder of the wedding day is soon told. Kemble sat amusing himself till the evening in the drawing-room, occasionally playing with the children in their own way; and when it grew late, he ordered a coach to take him to the play-house, from which he brought home his wife to the house in Caroline Street, Bedford Square, which had been prepared for her reception.\*

Among the inhabitants of this street whose names add lustre to the locality was the family of the Sheridans. Harry Angelo, who

\* Boaden's *Memoirs of the Life of John Kemble*, i., 375-6.

used to take lessons from both father and son in the histrionic art, says, speaking of the elder Sheridan :—

‘The manner of this celebrated teacher of elocution, however, was not quite so bland as that of his illustrious son, the late Richard Brinsley, who, I have said before, was the friend of my youth. He undertook to teach me to read with propriety, which advantage, like many another, I lament to say I did not sufficiently profit by, from that levity of disposition which too early proved that I was not destined by the fates to become other than I am. I was allowed to go and receive my lesson from him three mornings in each week, at his father’s house, the family then residing in Frith-street, Soho, within a hundred yards of my father’s. Nothing could be more dissimilar, I was about to observe, than the temper and manner of my two instructors; with the elder Sheridan all was pomposity and impatience. He had a trick of hemming, to clear his throat, and as I was not apt, he urged me on with, “Hem—hem—heigh—em, boy, you mumble like a bee in a tar-bottle; why do you not catch your tone from me? Heigh—heium—exalt your voice—up with it! *Cæsar sends health to Cato.* Cannot you deliver your words, hem—hem—heigh—m—m—m, with a perspicuous pronounciation, Sir?”

‘With his son Richard it was, “Bravo, Harry; now again; courage, my boy. Well said, my young Trojan.”

‘The elder Sheridan had many oddities, humours, and little peculiarities which, I recollect, even in my boyhood used to excite my notice. Our families, as I have before observed, were almost inseparable. Miss Betsy Sheridan, the youngest of the daughters, and I being nearly of an age, were friends and playmates. I frequently dined there. Their own family circle were papa and mamma Sheridan—as I was allowed to call them when a little boy, Mr. Charles, the elder son, my friend Richard Brinsley, and the elder daughter, afterwards Mrs. Lefanu.’\*

Isaac Swainson, an eminent shell-collector, the author of *Exotic Conchology, or Figures and Descriptions of Rare, Beautiful, and Undescribed Shells*, lived for upwards of forty years in this street. His warehouse was No. 21, and he was the proprietor and vendor of

\* *Reminiscences*, i., 298–300.

M. De Velnos's vegetable syrup, a specific for the scurvy of world-wide repute. It was formed of the roots, plants, and flowers of *Nigritia*, discovered by M. John Joseph Vergely de Velnos in one of his voyages to the Levant. The receipt was purchased by Mr. Swainson of Dr. Mercier, of Frith Street, and proved a profitable speculation. Nevertheless, he seems to have been involved in a dispute with a Dr. Edward Baylis, who either had, or pretended to have, a copy of the original receipt. Several pamphlets and broadsides were issued by the belligerent parties, between 1775 and 1787, in one of which Dr. Baylis says of his opponent: 'In consideration of those gentlemen who had taken you from your late servitude as a shopman to a woollen-draper in King Street, Covent Garden, and placed you in your present station, I have long forbore exposing both your situation and your false insinuations respecting the vegetable syrup prepared by me being poisoned with antimony, mercury, &c., as you have so termed it in your Appendix to your *Letters to a Friend*, and in your *Cautions to the Public*, &c.'

It appears from a pamphlet of twenty-four pages issued by the same party—*M. De Velnos's Vegetable Syrup faithfully prepared from the original receipt*, by Edward Baylis, M.D.—that 'Jane de Velnos, widow, late of Paris, but now of Dean Street, Soho,' was also a vendor of her husband's syrup.

Isaac Swainson died at his house in Frith Street in 1812. There is a half-sheet portrait of him by Scriven.

The Venetian Ambassador lived in this street in great state. He arrived in London on the 8th of October, 1745, and his wife shortly afterwards gave a masquerade at her 'Thrift Street' mansion, the splendour of which excited much admiration.

In a single room up two pair of stairs in this street lived Mrs. Inchbald, and here, in the winter of 1790, she wrote her *Simple Story*.

Edmund Kean, the great actor, passed his infancy with a poor couple in Frith Street; and at No. 64 his successor, Macready, was

in lodgings when he made his first appearance as Orestes in *The Distressed Mother*, September 6th, 1816.

The following are brief particulars of some of the many celebrated persons whose names are closely associated with this street:—

Lady Frances Hewitt died in this street in March, 1756. Her furniture, pictures, jewels, library, china, &c., were sold on the premises on April 5th, 1756.

Sir Theodore Janssen, late Chamberlain of London, who had been a bankrupt in his Mayoralty, lodged for several years obscurely in this street, until, by his self-denial and economy, he was enabled to call his creditors together and pay them twenty shillings in the pound with interest, which he did. He was living here in 1765.

J. F. Rigaud, an Associate of the Royal Academy, lodged 'at Mr. Luther's,' Frith Street, in 1772.

S. Vardon, an artist who was principally famous for flower and fruit pieces, and who exhibited at the Royal Academy in 1775, lived at 29 Frith Street.

Margaret King, whose name appears in the Royal Academy catalogue of 1779, lived at No. 44 Frith Street.

— Fischer, a celebrated oboe-player, lived, in 1776, at No. 23.

John Alexander Gresse, 'drawing master to the Royal Princesses' and an artist of eminence, resided many years in Frith Street. He died February 19th, 1794, aged fifty-three, and was buried in St. Anne's Church.

The following names and addresses in this street are copied from the Royal Academy catalogues:—

W. Pether ... ..	11	Frith Street,	1781.
H. Edridge ... ..	12	„ „	1786.
J. Henderson ... ..	14	„ „	1786.
J. Laporte ... ..	14	„ „	1787.
— Ramberg... ..	3	„ „	1788.

S. Hewson	...	...	...	48 Frith Street,	1789.
A. Bach	...	...	...	49 „ „	1798.
J. Constable	...	...	...	49 „ „	1811.

John T. Smith resided in Frith Street in 1797, and the preface of his *Remarks on Rural Scenery* is dated from his house here.

Arthur Murphy lived at No. 28 in 1801.

In 1819 J. B. Troye exhibited, at No. 20 Frith Street, a model of Mont Blanc and the Valley of Chamouni, executed in wood.

One of the most illustrious names associated with the history of this locality is that of William Hazlitt, the essayist and critic, who lived in lodgings at No. 6 Frith Street. Here, after suffering much distress, in consequence of the failure of the publisher of his *Life of Napoleon*, he died on September 18th, 1830. Charles Lamb, Mr. Hessey, and his own son were at his bedside when he died. His last words were, 'Well, I have led a happy life!'

His remains were laid to rest in the neighbouring churchyard of St. Anne's, where a pompous and extravagant epitaph commemorates his name.

The following advertisements relating to Frith Street are of considerable interest on account of the light they throw upon what may be called the internal history of the district in the early part of the eighteenth century:—

'A Collection of Pictures and other Curiosities belonging to the ingenious Dr. Wall, deceased, will be sold by auction at his late dwelling-house, the Two White Posts in Frith Street, St. Anne's, Soho, to-morrow, the 22nd inst.'—(September, 1710.)

'A Sale of Goods belonging to Mrs. Essex, will be disposed of on Monday next the 26th instant at Mr. Hume's Dancing School, in Frith Street, Soho, beginning at 10 in the Morning. The Goods are to be seen at a French Chirurgeon's, in Mary-bone Street near Golden Square till the sale.'—(*Tatler*, 1710.)

'This is to give Notice, That the Sale of Plate and other valuable Goods at Mr. Bevan's, Undertaker, in Bloomsbury Market, will be drawn

on Friday the 25th inst. at Mr. Hume's Dancing School, in Thrift Street, near Soho. There are still a few tickets left to be disposed of at the place aforesaid.'—(*Tatler*, No. 214. 1710.)

'Notice is hereby given, That the Sale of Goods which are to be seen at Mrs. Edward's House in York Buildings, will be drawn on Tuesday the 12th Instant at Mr. Hume's Dancing School, in Thrift Street, near Soho Square, there being but few Tickets left, which are to be disposed of at 1s. each at the Place aforesaid.'—(*Tatler*, No. 221. 1710.)

'For the Benefit of Signiora Lody, 24th of April, 1711, at Hume's Dancing School, in Frith Street, Soho, will be a Concert of Vocal and Instrumental Music; a new Cantata with a Solo on the Harpsichord, performed by Mr. Babell, junior, with variety of Concertas and other Pieces, compos'd and performed by Mr. Corbett and other of the best Masters, Beginning at 7 o'clock. Tickets are to be had at the Smyrna Coffee House and at the Door at 5s. each.'

'Whereas Mr. Fert, French Dancing Master, who has lately taken the great Dancing Room at the corner of Thrifts Street, Soho, Teaches there every Monday, Wednesday, and Friday; If any Ladies and Gentlemen desire to be taught at their own Houses, send to him, he will wait upon them.'—(*Spectator*, January, 1712.)

John Sagnier advertised the sale of diamonds, jewels, &c., at the 'Diamond Cross in Frith Street, Soho,' in 1758.

In Kerslake's catalogue, a copy of the *Beauties of Handel* is mentioned, bound by the Comte de Caumont, a French refugee nobleman, who practised bookbinding, and lived at No. 1 Frith Street, Soho.

#### GERRARD STREET.

Gerrard Street, according to the rate-books of St. Martin's, was built about the year 1681, and was so called after Charles Gerard, the first Earl of Macclesfield. 'Henry, Prince of Wales,' says Bagford, 'the son of James I., caused a piece of ground, near Leicester-fields, to be walled in for the exercise of arms. Here he built a house, which was standing at the Restoration. It afterwards

fell into the hands of the Lord Gerard, who let the ground out to build on.

Charles Lord Gerard, who descended from the very ancient family of Geraldine, or Fitzgerald, in Ireland, raised a regiment of foot and a troop of horse for Charles I. in the Civil War. He fought in many battles with the ardour of a volunteer, and displayed, at the same time, all the conduct of a veteran. He particularly signalised himself in Wales, where he took the fortresses of Cardigan, Emblin, Langhorne, and Roche, as also the strong town of Haverfordwest, with the castles of Picton and Carew. He had two brothers and several uncles, who had commands in the royal army. Ratcliffe Gerard, one of his uncles, had three sons, who all fought for the King at the battle of Edge Hill. At the Restoration, Lord Gerard was made Gentleman of the Bedchamber to His Sacred Majesty, Captain of His Majesty's Horse Guards, &c. He was one of the lords who presented the Duke of York, as a popish recusant, at the King's Bench bar in Westminster Hall. He was created Earl of Macclesfield, July 23rd, 1679, and died January 7th, 1693-4.

Scarborough House, the London residence of the Earl of Scarborough, was situated on the northern side of Gerrard Street.

James Boswell at one time had lodgings in this street, and Charles Kemble and his wife lived in the house in this street which had formerly been Edmund Burke's. In this street also lived and died the Rev. David Williams, the founder of the Literary Fund. The Linnean Society, founded in 1788 and incorporated in 1802, had its offices in Gerrard Street. The most celebrated inhabitant, however, was 'Glorious John' Dryden.

Dryden was an early inhabitant. Upon the night of December 18th, 1679, it will be recollected, he was waylaid by hired ruffians, and severely beaten, as he passed through Rose Street, Covent Garden, returning from Wills' Coffee-house to his own house. His biographers say in Gerard Street, but no part of the street was

built then. The facts are these. Dryden, at the time of his marriage, in 1663, lived in the parish of St. Clement Danes.\* From 1673 to 1682 he lived in the parish of St. Bride's, Fleet Street, on the water-side of the street, in or near Salisbury Court, and from 1682 to 1686 in a small house on the north side of Long Acre, facing Rose Street, a narrow and circuitous street, the scene of the barbarous assault upon him we have mentioned.† In 1687 he removed to Gerard Street, where he ended his mortal career on May 11th, 1700.

In a letter to Elmes Steward, Esq. (*circa* 1690), he says: 'If either you or your lady shall at any time honour me with a letter, my house is in Gerard-street, the *fifth* door on the *left* hand [now No. 43] coming from Newport-street.' From Spence's *Anecdotes* we learn that he used most commonly to write in the ground room next the street. In the dedication of *Don Sebastian* (1690) to Lord Leicester, the poet calls himself 'a poor inhabitant of his lordship's suburbs, whose best prospect is on the garden of Leicester-house.'

Leigh Hunt, a congenial spirit, ever at home with the old poets, says: 'I once had duties to perform which kept me out late at night, and severely taxed my health and spirits. My path lay through a neighbourhood in which Dryden lived, and though nothing could be more commonplace, and I used to be tired to the heart and soul of me, I never hesitated to go a little out of the way that I might pass through Gerard-street, and so give myself the shadow of a pleasant thought.'

#### GRAFTON STREET.

Grafton Street, which once led from Gerrard Street to Little Earl Street, was destroyed when Shaftesbury Avenue was constructed. It was so named from the Dukes of Grafton, to whom some of the property in the immediate neighbourhood belonged.

\* Register of the Church of St. Swithin by London Stone.

† Peter Cunningham's note. *Johnson's Lives of the Poets*, i., 320.

The mansion of the Dukes of Grafton, shorn of its grace and divided into several tenements for haberdashers of small wares, might still be seen, until recent times, on the right-hand side of the street coming from Newport Market. Next door to the mansion was an antique little chapel of considerable interest, which was built for a French congregation, called 'La Charenton.'

From certain advertisements early in the eighteenth century it appears that there was a goldsmith's shop in this street bearing the sign of the 'Golden Cup.' In 1793, W. Flaxman, artist, was residing at No. 30 Grafton Street.

### GREEK STREET.

This street, described by Hatton in 1708 as 'pleasant and spacious,' has been by some supposed to have been called after the Christian name of the man who was so closely associated with the formation of Soho Square and the adjacent streets—Gregory King—it having been called 'Grig Street.' A much more natural and reasonable explanation, however, is that it was named after the Greek refugees who at one time were settled hereabout, and whose church, now St. Mary's in Charing Cross Road, was situated in what was in early days known as Hog Lane. Early maps of the district support this explanation.

A great many celebrated characters have lived here, and here was situated 'The Turk's Head,' where 'The Literary Club' met, an association to which Dr. Johnson, Boswell, Sir Joshua Reynolds, and many other notable men belonged. It will be found more fully treated in that portion of this volume which relates to taverns, coffee-houses, &c.

At No. 16 in this street was the Musical Museum of Charles Claggett. This ingenious man was grand-nephew to Dr. Nicholas Claggett, Bishop of Exeter, who died in 1746. Elizabeth, Countess of Moira, writing to Dr. Percy, March 31st, 1786, recommends him to the notice of the good Bishop, and thus states his case:—

‘Mr. Claggett (though I allow him a salary for accompanying Lady Charlotte with the violin, sufficient to have supported him genteelly) has had the misfortune, like many other worthy personages, not to have practised strict economy, and came to me much in debt. His creditors applying to me, I, at his desire, agreed to the two-thirds of what I paid monthly to him going towards the discharge of what he owed. This diminution of his income obliges him to an exertion of some further industry to maintain his wife and child; and, though he teaches the harpsichord, violin, guitar, and flute, he meets with no musical souls in his present circle who wish for such instruction. He therefore intends to reassume the profession he was bred to, and which has proved at other times of like distress a lucrative source. In short he wishes to attend at Dromore to teach dancing, if your Lordship has no objection to his exercising his talents in that way in your Lordship’s town, and that your Lordship will permit him to hold his school in the Market-house of the said city. Whether he can lead the inhabitants thereof to sacrifice to the Graces I shall not pretend to determine, as it depends on the consent of mutual abilities. If excellence in the performance of a hornpipe is an offering to be placed on their altar, Mr. Claggett may introduce some personages to the shrine of these deities. This I assert merely from report, for I own myself ignorant as to the merits of his feet, he only having been employed beneath my roof to teach the guitar and accompany on the violin.’\*

How Claggett sped with the Bishop does not appear; but in December, 1789, we find him in London, established in Greek Street, and astonishing the town by his discoveries in the construction of musical instruments. I copy his first advertisement:

‘MUSICAL MUSEUM,

No. 16, GREEK STREET, SOHO,

Will be opened to-morrow morning (Dec. 22, 1789) and continue open every day from twelve o’clock till four, Sundays excepted,

BY CHARLES CLAGGETT,

Who has obtained, at different times, his Majesty’s Letters Patent for several improvements on Musical Instruments. Since which period he has re-

\* Nichols’s *Literary Illustrations*, viii., 14.

ceived the approbation and sanction of many of the first masters in this Kingdom, both for improving the temperament of grand Piano-Fortes, Harpsichords, Lutes, Guitars, and many other instruments, as well as for rendering it infinitely easier to acquire the habit of playing in tune on the Violin, Tenor, and Violoncello, and to remove the difficulties attending the changing clefs on the last-mentioned instrument.

‘He has very little doubt, should the different articles he has to produce be attended to with the same attention as he has experienced from those gentlemen in the profession whom he has had the happiness of conveying his different plans and experiments to, that he will be enabled to save to learners on most of the instruments in use at least two-thirds of the time taken up in learning in the usual way; therefore it is presumed a much greater number will undertake, what before appeared so arduous.

‘Also his portable tuning instrument, which will enable every person to keep their Piano-Fortes, Harpsichords, Spinets, or Harps in tune, and to concert pitch, in town or country, with very little trouble.

‘The particulars are more fully explained in bills, which may be had at the Patentee’s, and at Mr. Gallabin’s, Ingram Court, Fenchurch Street.

‘Tickets to be purchased at the door at 2s. 6d. each.

‘Those Ladies or Gentlemen who purchase any of the above articles will have the price of their admission-tickets allowed. A few very valuable Violins, Violoncellos, &c., are purchased and ready to mount, as may be required by the purchaser. An exceeding good Double Bass to be sold.’

On the 18th of May, 1790, Claggett gave a concert at the Hanover Square Rooms, which was conducted by Dr. Arnold. Upon this occasion he exhibited his *Aiei Eutonon*, or ‘Ever Tuned Organ,’ which was constructed on metal plates, and seems to have been the origin of the Seraphine or Harmonium. He also exhibited what he calls ‘The Royal Teliochordanized Harpsichord,’ an instrument producing ‘twenty-nine regular diatonic scales, and containing one hundred and eleven intonations, all without one additional string.’ On the 11th of August, 1790, ‘Charles Claggett, of Greek-street, Soho, was appointed Harmonizer of Musical Instruments to their Majesties’—rather a queer title by the bye; and on the 27th of December he advertises that he has

‘received command to deliver this day, at Buckingham-house, the Royal Teliochordanized Harpsichord, which was opened in the presence of their Majesties and the Princess Royal, and the patentee had the happiness of receiving the strongest marks of Royal approbation.’

Claggett also added to his museum an academy for musical instruction. In his advertisement he says:—

‘Proper masters are engaged, and an academy is opened for teaching the Piano-Forte, Hapsichord, Lute, and Guitar; also the Violin, Tenor, and Violoncello. Four different apartments are fitted up for children and young ladies, for the keyed instruments; one ditto for gentlemen; one for the Violin, and another for the Violoncello; and the Patentee will engage those who pursue his mode of instruction, will accomplish more in twelve-months, than upon any former plan could be done in five years; that modulation and transposition should be rendered perfectly easy. Lectures upon music, musical expression, and harmony will be given twice in every month. This Academy is now open. Those who approve of the undertaking are requested to apply soon, as the Patentee thinks he cannot engage with more than twenty-four scholars.

‘Entrance, *z/l. 2s.* Ditto per month; three lessons in each week.

‘\*.\* As many inconveniences have happened from persons applying to the Patentee, supposing him to be concerned in the Apollo Gardens, St. George’s Fields, to prevent future mistakes, he takes this method of informing the Public that he never was engaged in those Gardens, nor in any other public place in London.

‘The christian name of the proprietor of those Gardens is CRISPUS; the Patentee’s CHARLES.’

On the 29th of March, 1792, the celebrated composer, Haydn (then residing in Great Pulteney Street), favoured Mr. Claggett with the following letter, which, of course, was made good use of in subsequent advertisements:—

‘SIR,—I called at your house during your absence, and examined your improvements of the Piano-Forte and Harpsichord, and I found you had made them perfect instruments.

‘I therefore, in justice to your invention, cannot forbear giving you my full approbation, as by this means you have rendered one of the finest instruments ever invented, perfect, and therefore the fittest to conduct any musical performance, and to accompany the human voice.

‘I wish you to make this known through such channels as may appear to be the most advantageous to you.

‘I am, &c.,

‘JOSEPHUS HAYDN.’

In the following year (1793) Claggett printed a small quarto giving an account of some of his inventions, viz., an organ without pipes, strings, bells, or glasses; a chromatic trumpet capable of producing just intervals in all keys; and a French horn answering the description of the trumpet. This pamphlet is decorated with the author's portrait holding what appears to be a giant tuning-fork.

What was the ultimate fate of this genius is not known. Capel Loft justly says ‘the misfortune of his life was to have ideas theoretically sublime, but deficient in practical utility.’

The premises, No. 13 Greek Street, now occupied by Mr. Wilson, the timber merchant, were formerly the exhibition rooms of the celebrated Wedgwood.

To Josiah Wedgwood the world is much indebted for his discoveries in science, and for his having opened a new scene of extensive commerce before unknown to this country. The potteries of Etruria, in Staffordshire, have been carried to a degree of perfection, both in the line of utility and ornament, that leaves the works of ancient and mediæval times far behind. Wedgwood was born in 1730. He was the youngest son of a potter, but derived little or no property from his father, whose possessions consisted chiefly of a small entailed estate, which descended to the eldest son. He was the maker of his own fortune, and his country has been benefited in a proportion not to be calculated. His many discoveries of new species of earthenware and porcelains, his studied forms and chaste style of decoration, and the correctness and judg-

ment with which all his works were executed under his own eye, and by artists for the most part of his own training, are deserving of the highest praise. He was the projector of the Grand Trunk Canal, for the junction of the Trent and the Mersey; and his communications to the Royal Society contributed to procure him the esteem of scientific men at home and throughout Europe. He died in 1795.

The editor and continuator of *A Critical Review of the Public Buildings, Statues, and Ornaments, in and about London and Westminster*, 1783 (p. 169), apologising that the limits of his plan do not allow him to attend to the various manufactures 'which are either made or exhibited in this great metropolis,' says:—

'Yet the man of taste will easily overlook and even thank us for the irregularity of introducing him into the exhibition rooms of the well-known Wedgwood in Greek-street, Soho. The Briton and the patriot will be charmed with this brilliant display of the skill of that philosopher, who, by a rational search into the nature of clays and earths, has rendered the English pottery so very superior to that of other nations, that the manufactures of the French and Dutch are remembered no more, and the wants of all Europe are supplied by a prodigious export from this Kingdom, and while the politician is attentive to the national wealth arising from this produce of labour and industry, the connoisseur will be delighted at finding such a number of *desiderata* in these apartments. A prodigious collection of impressions from antique cameos and intaglios, bas-reliefs, medallions, portraits, figures, vases, and encaustic paintings in every variety of shade and colour, are here exhibited for sale, composed of imperishable materials, which are not susceptible of injury from the keenness of chemical solvents. It is not yet known to what numerous valuable purposes these materials may be applied. We observed three sorts: namely a black substance of which the seals and vases are chiefly composed, which is not distinguishable from the black basalts or touch-stone; a red or brown substance similar to the matter of the ancient Etruscan vases, but more ponderous and hard; and a white substance, which in purity of colour, compactness and indestructibility, is infinitely preferable to any species of marble or stone yet made use of.'

There is a little story of one of Gainsborough's pictures, connected with this street, which is worth the telling. Smith—'Rainy-day' Smith, as he is called—records a conversation he had with his old, *old*, very OLD friend, John Taylor, in the following terms:—*Smith*: Did you know Gainsborough, sir? *Taylor*: Oh! I remember him; he was an odd man at times. I recollect my master, Hayman, coming home after he had been to an exhibition, and saying what an extraordinary picture Gainsborough had painted of the Blue Boy; it is as fine as Vandyke. *Smith*: Who was the Blue Boy, sir? *Taylor*: Why, he was an ironmonger; but why so called, I don't know. He lived at the corner of Greek and King Streets, Soho; an immensely rich man.\*

In the catalogue of Gainsborough's pictures, given by Edwards, we find: 'A whole-length Portrait of a young Gentleman in a Vandyck dress, which picture obtained the title of the Blue Boy, from the colour of the satin in which the figure is dressed. It is not exaggerated praise to say that this portrait might stand among those of Vandyck. It is now in the possession of Mr. Hoppner, R.A.†

And in the note we read: 'This was the portrait of a Master Brutall,‡ whose father was then a very considerable ironmonger, in Greek-street, Soho.' Thus the mystery of the Blue Boy is cleared up.

At No. 50 Greek Street resided for several years Thomas Foster, a clever artist and portrait-painter. He was a great friend and companion of Theodore Hook, who constantly mentions him in his diary as 'Pat' Foster. Gerald Griffin says, in a letter to a friend: 'I met an artist of the name of Foster, to whom, if you recollect, Madame de Genlis dedicated one of her works, and expressed her gratitude for his assistance in some of her literary labours. He

\* *A Book for a Rainy Day*, p. 301.

† *Anecdotes of Painters*, p. 140.

‡ This name was Buttall.

is one of the most delightful, facetious fellows I ever saw.' He died by his own hand in 1826.

#### HAYE'S COURT.

The following is the description of this street in Strype's edition of Stow: — 'Hayes Street, or rather Alley, being but small and narrow, with a Freestone Pavement.'

William Brooks kept a school at the 'corner of Haye's Court, the upper end of Gerrard Street, near Newport Market,' in 1717, in which year he published a book entitled *A Delightful Recreation for the Ingenious*. He tells us in the dedication, which is addressed to the Archbishop of Canterbury, that he had in his care a young Indian prince, brought from South Carolina, whose name was George Forcenza, and who was committed to his care by the Society for the Propagation of the Gospel in Foreign Parts, to be instructed in writing, arithmetic, and the principles of the Christian religion.

#### HOG LANE.

Hog Lane, once known as Elde (Old) Lane, afterwards called Crown Street, and now forming part of Charing Cross Road, was built about the year 1675. In Strype's edition of Stow (1720 edition), it is described as 'a place not over well built or inhabited.' The whole of the east side was removed when Charing Cross Road was constructed.

Monsieur Roquet, a painter in enamel, and by birth a Swiss, was one of the notable residents of this street. He was a great favourite of Hogarth and the cheerful companion of Garrick and Foote.

Matthew Liart, the engraver, was born here, and occupied the second-floor front room of his father's house.

Hogarth, in one of the series of pictures representing the 'Rake's Progress,' has drawn a group of blackguards gambling on the pavement. The chief of these, who wears something like a tie-wig,

was painted from a French boy who cleaned shoes at the corner of Hog Lane.

Hogarth's well-known picture of 'Noon,' in which the French Chapel in Hog Lane is introduced, contains also another building, from which is suspended the sign of a headless woman. This sign, generally known as the 'Good Woman' or the 'Silent Woman,' appears to have been particularly applied to oil-shops, such as the one represented in the picture. Its original meaning is supposed to have had reference to a female saint who met her death by the privation of her head. In time, however, it became converted into a joke against the fair sex, whose alleged loquacity was considered to be satirised by the representation.

The sign is common in France, where 'La Bonne Femme' is often found as the sign of wine-shops. One ingenious writer has attempted to explain the origin of the sign by the theory that the headless woman is really an Italian oil-jar, which, having been badly depicted by successive sign-painters who tried their hands upon it, came in time to be likened by the customers to a headless old woman with her arms akimbo. It certainly seems curious that the sign should have been confined to oil-shops; but the latter explanation is probably more ingenious than accurate.

#### KING STREET.

Strype, writing of this street in 1720, calls it 'a pretty good street, but not so broad as most in these parts; yet well inhabited.'

John Frederick Lampe, the celebrated musician, resided here when he published his now rare volume with the following title:—  
'Wit Musically Embellished: being a Collection of Forty New English Ballads, By Mr. John Frederick Lampe. London, Engraved and Printed for the Author, and sold at his Lodgings at the Golden Heart in King-street near St. Ann's Church, Soho.' Folio.

Lampe was a very interesting character. He arrived in England about the year 1725, styling himself 'sometime a student of music

at Helmstadt in Saxony,' and obtained employment in the opera band. In 1732 he produced his opera of *Amelia*, which was highly successful, and in 1737 his *Dragon of Wantley*. Both were written by Henry Carey. The latter is founded on the old ballad of the same name, and is an admirable burlesque of the Italian opera. The extravagant love, heroism, and fury of the Italian stage are mimicked with great humour; and the songs, though ludicrous in the highest degree, are set in the Italian serious style of the day. The piece was published with a dedication by Carey to Lampe, in which he says: 'Many joyous hours we have shared during the composition of this opera, chopping and changing, lopping, eking out, and coining of words, syllables, and jingle, to display in English the beauties of nonsense so prevailing in the Italian operas. This pleasure has since been transmitted to the gay, the good-natured, and jocular part of mankind, who have tasted the joke and enjoyed the laugh.' Besides his dramatic pieces, Lampe composed a great number of popular songs, and in his attention to the emphasis and accent of English words he may serve as a model even for our native musicians. In 1737 he published, in a quarto volume, *A Plain and Compendious Method of Teaching Thorough Bass*, the rules of which are excellent. He died at Edinburgh, in 1751—at which city he went to reside in the previous year—at the age of fifty-nine. There is an excellent mezzotint portrait of him by McArdell.

Signora Curioni, a singer at the opera, was living at the 'Golden Heart' in 1762.

'A. Hummel at his Music Shop facing Nassau-street in King-street, St. Ann's, Soho,' is frequently found among the advertisements in the papers between 1750 and 1770. He advertised the works of Wagenseil, Galuppi, Martini, Jomelli, &c.

John Pine, the engraver, resided for many years at the 'Golden Head,' in this street, where he died.

To this talented man we are indebted for several splendid and interesting works, for which he engraved many of the plates. The

principal of them are the ceremonies used at the revival of the Order of the Bath by King George I.; the prints from the tapestry in the House of Lords, representing the Destruction of the Spanish Armada; a superb edition of Horace, the text engraved and illustrated with ancient bas-reliefs and gems, &c. He also engraved Rocque's Plan of London and a few portraits, among which are an etching of himself and a mezzotint bust of Garrick, taken from a cast.

A newspaper paragraph of May 5th, 1756, informs us:—'Last night died in King-street, Soho, Mr. Pine, Bluemantle, Pursuivant at Arms, engraver to the King's Signet, and engraver to the Stamp Office, and die maker there.'

This street appears to have been rather celebrated for artists. In the catalogues of the Royal Academy occur the following names of exhibitors residing here at different periods:—Jacob Bonneau (1772); Mary de Villebrune (1772); John Charles Lochie, at No. 17 (1776); Henry Spicer, at No. 24 (1777); F. M. Piper, at No. 15 (1780); W. Whitby (1780); P. Deane, at No. 42 (1789); F. Laine, at No. 25 (1789).

John Parke, the celebrated oboe-player—Parke the elder, as he was always called, to distinguish him from his brother, the author of the *Memoirs*—lived at No. 18 in 1780, and at No. 58 in 1784.

#### LEICESTER SQUARE.

The memories which crowd around Leicester Square—the association with men and women who have been remarkable in art or literature, or merely famous from the position they have occupied in the social world—are of sufficient importance to fill a whole volume. It has been called, and not inaptly so, 'The Square of Squares;' but as only a portion of its area actually comes within the limits of Soho, as it seems to belong more properly to the parish of St. Martin-in-the-Fields, and, moreover, as its history has already been written in Tom Taylor's well-known volume, and in more

recent publications, it does not seem necessary upon this occasion to give more than a brief account of its many claims to notice.

According to old maps, it appears that Leicester Fields (as the space now known as Leicester Square was called) were intersected from the north-east to the south-west corner by a footpath or small track, and that the present boundary of Soho follows pretty much the same course. There was also another path across the fields in a direction nearly east and west.

In former times the most prominent feature in the district was Leicester House, a mansion built by Robert Sidney, Earl of Leicester. It was an old-fashioned house of considerable breadth, with a fine courtyard in front and a large Dutch garden in the rear. Leicester House, which is said to have been the second house bearing that name erected practically upon the same spot, has long since been demolished, and its site is occupied by Leicester Place, the Post Office, and Lisle Street. The house was built on what was known as Lammas land, or land open to the poor after Lammas-tide.

During the imprisonment of Charles I., his youngest children, the Duke of Gloucester and the Princess Elizabeth, were placed by Parliament under the care of the Earl and Countess of Leicester. Before Lord Leicester made this house his residence, however, he went to Denmark as the English Ambassador, and during his absence Leicester House was let to Colbert, the brother of the celebrated French minister and financier.

It was at Leicester House that Elizabeth, Queen of Bohemia, eldest daughter of James I. and mother of Prince Rupert and the Electress Sophia, died on February 13th, 1662.

In 1718, when the Prince of Wales, afterwards George II., had quarrelled with his father, and received the royal command to quit St. James's, he bought Leicester House and made it his London residence. In later years, when the breach between George II. and his son Frederick, Prince of Wales, was too sore to heal, the Prince took up his residence here, as his father had done before him.

Hence it is that Pennant refers to this mansion as 'the pouting-place' of princes.

The Duke of Gloucester was living in Leicester House in 1766, and here, somewhat later, Sir Ashton Lever (who died in 1788) formed his remarkable museum of natural-history objects.

Leicester Square, previously known as Leicester Fields, was built about the year 1635. In its earlier days this was quite a fashionable neighbourhood. Dr. Lloyd, Bishop of St. Asaph, lived here in 1681; the second Earl of Strafford in 1683; and the Marquis of Carmarthen gave a ball at his house in this square in 1698.

Saville House, immediately adjoining Leicester House, was named after the Saville family. It was the residence of Sir George Saville, the friend of Burke; and Frederick, Prince of Wales, while living in Leicester House, hired this mansion for his children. Saville House was afterwards rebuilt from the designs of Mr. S. Page, and let for exhibitions and entertainments. The celebrated collection of needlework pictures worked by Miss Linwood was here exhibited, and subsequently panoramas and *poses plastiques* have been the chief attractions.

The house was burnt down to the basement on February 28th, 1865, and the site, after remaining unoccupied for many years, was utilised about 1880 as a panorama. It is now the Empire Theatre.

Sir James Thornhill, until within a few weeks of his death, which happened in 1734, was an inhabitant of Leicester Square; and his son-in-law, Hogarth, lived in a house on the east side of the square. His house was distinguished by the sign of the 'Golden Head,' a bust of Vandyck, cut by the painter himself from pieces of cork and glued together.

Sir Joshua Reynolds lived at what is now No. 47 Leicester Square. A portion of his house is now the auction-room of Messrs. Puttick & Simpson, and some rooms on the second floor, one of which is that in which the great painter died, are now occupied

by Mr. Henry Gray, the well-known topographical and genealogical bookseller.

A large number of other celebrated people have lived in Leicester Square.

The equestrian statue of George I., which once stood in the centre of the square, came from Canons, the seat of the Duke of Chandos. It was uncovered with some ceremony on November 19th, 1748. In 1851 it was taken down, to make way for Dr. Wylde's great globe, which was erected in the inclosure, and the statue was again set up in 1862.

Leicester Square seems to have been a famous place for all kinds of exhibitions and shows. Besides the great globe and Miss Linwood's exhibition, there were the Panopticon, Burford's Panorama, and the Eidophusikon in Lisle Street; and in view of the numerous entertainments of all kinds provided by the Alhambra, the Empire, Daly's Theatre, the Panopticum, and other neighbouring establishments, it cannot be said to have changed its character in that respect during the past half-century.

### LICHFIELD STREET.

Lichfield Street was once a street of some consequence, in spite of its present forlorn appearance. Report speaks of its fashionable inhabitants in olden time, which is confirmed by a passage in Smith's *Life of Nollekens* (vol. ii., p. 242).

Waiting upon a Mr. Banks, at No. 3 in this street, he says:—

‘I particularly noticed the ceiling of the principal room on his first floor. It is divided into two compartments, and I am much inclined to believe was painted by the hand of Hogarth, not only from the style of colouring and the spirited manner of its pencilling, but from the expression of the heads of the figures so peculiar to him.

‘The subject of the largest portion of the ceiling nearest the windows

consists of five figures the size of life. They appear to me to be Time rescuing Truth from Hatred, surrounded by snakes; and Malice, holding a dagger in one hand and a flaming torch in the other; a boy is flying above with the emblem of Eternity. This subject is in a circle within a square, the corners of which are decorated with busts and flowers spiritedly painted. The smaller compartment consists of four boys in the clouds. The principal one in the centre represents Fame with a trumpet; the others, Painting, Sculpture, and Architecture. They are confined within an oval border. At the west end are trophies of war, and at the east two boys supporting drapery. Mr. Banks informed me that the house had been the residence of Lady Betty Paulet; and that Lord Hinchinbrook, who was then the owner of considerable property in that quarter, assured him that it had been a mansion originally of high importance. When, about thirty years since, Mr. Banks made the purchase, he found the cornice and even the hinges of the doors gilt. From the heavy panelling of the rooms, and the large circular balls on the staircase, I should conjecture the house to have been built in the time of Oliver Cromwell or Charles the Second; but the front is evidently modern, and the premises originally must have been more extensive.'

Lady M. W. Montagu, in one of her love-letters to Mr. Wortley Montagu, written about June, 1712, says: 'Direct to Mr. Cassotti at Mr. Roberts's at the Queen's Head, in Lichfield Street, Soho. He is my Italian master. I have made a kind of plausible pretence to him for one letter to come that way, but I dare not trust him.'

Peter de la Fontaine, goldsmith, whose shop card was engraved by Hogarth, had his place of business in this street.

Towards the end of the last century Lichfield Street was a favourite residence of artists, among whom we find the names of Samuel Shelley, Thomas Stothard, W. Birch, E. Vaughan, J. P. Perrache, and A. Pether.

Mrs. Billington was born in 1770 in this street. She was the daughter of Charles Weichsel, a performer in the opera band. Her mother was a leading vocalist at Vauxhall Gardens.

## LISLE STREET.

Lisle Street, the first turning north of, and parallel with, Leicester Square, is thus described in Strype's edition of Stow, 1820 edition:— 'Lisle Street comes out of Prince's Street, and runs up to Leicester garden wall. Both these streets (*viz.*, Lisle Street and Leicester Street) are large, well built, and inhabited by gentry.'

Among the notable inhabitants were David Hume (1758–1766) and Heath, the engraver. A fire occurred here which destroyed Heath's house and a painting therein by Francis Wheatley representing the riots of 1780. Its size was so great that it was 'too large to be removed.'

In Lisle Street was the shop and residence of George and William Smith, the eminent printsellers. Here, too, Edmund Kean passed a large portion of his strangely erratic boyhood. It is said that his uncle, Moses Kean, had a brass collar made for his neck, inscribed, 'This boy belongs to No. 9 Lisle Street, Leicester Square. Please bring him home.'

Charles Matthews the elder lived in a house in Lisle Street which looked down Leicester Place into the square.

New Lisle Street, according to a street tablet, was built in 1791. Its site had once formed a portion of the garden of Leicester House.

## MACCLESFIELD STREET.

Macclesfield Street, leading from Gerrard Street to Compton Street, was so named after Charles Gerard, first Baron Gerard of Brandon and first Earl of Macclesfield.

The newspapers of 1767 advertised 'The Philosophical Mathematical Amusement by Mr. Jonas, at his house in Macclesfield Street, Soho; Admittance, 2s. 6d. each.'

W. Hall, of No. 12 Macclesfield Street, published many half-sheet songs at the end of the eighteenth century.

Among the notable inhabitants of this street were the following: Signora Frasi (1761 to 1770); Daniel O'Keefe, brother to the dramatist, an eminent miniature-painter; John O'Keefe; and the following artists mentioned in the Royal Academy catalogues—G. Farrington, No. 7 (1782); F. Sartorius, No. 1 (1782); T. Hearne, No. 5 (1785); H. Burch, jun., modeller, No. 9 (1787); F. Newman (1793); and R. Brewers, No. 6 (1797).

On January 10th, 1784, died suddenly at his house in Macclesfield Street, Soho, aged seventy-nine, Samuel Crisp, Esq., a relation of the celebrated Sir Nicholas Crisp. There was a remarkable singularity in the character of this gentleman. He was a bachelor, had been formerly a broker in 'Change Alley, but many years since had retired from business with an easy competency. His daily amusement for fourteen years past was going from London to Greenwich, and immediately returning from thence in the stage, for which he paid regularly 27*l.* a year. He was a good-humoured, obliging, and facetious companion, always paying a particular attention and a profusion of compliments to the ladies, especially to those who were agreeable. He was perpetually projecting some little scheme for the benefit of the public, or, to use his own favourite maxim, *Pro bono publico*. He was the institutor of the *Lactarium* in St. George's Fields, and selected the Latin mottoes for the facetious Mrs. Henniver, who got a little fortune there. He projected the mile and half stones round London, and teased the printers of newspapers into the plan of letter-boxes. He was remarkably humane and benevolent, and without the least ostentation performed many generous and charitable actions, which would have dignified a more ample fortune.

#### MEARD'S COURT.

Meard's Court and Meard's Street take their name from the builder of that name. A small stone let into the wall at the Dean Street end gives the date 1732.

Edwards, in his *Anecdotes of Painting*, says ‘George James, one of the early associates of the Royal Academy,’ was grandson to Meard. He practised for many years as a portrait-painter at a corner of Dean Street. In 1768 he exhibited a large picture, announced in the catalogue as ‘The portraits of Three Young Ladies of Quality’ (daughters of the Countess of Waldegrave), which a critic of the day pronounced to be ‘The portraits of Three Young Ladies of *no quality at all*.’

Batty Langley, the popular architect, resided here upon the first erection of the street. His *New Orders of Gothic Architecture* was the oracle and text-book of carpenters and bricklayers for many years.

John Christopher Smith, whose name is so well known in connection with Handel, resided here in 1734, as may be gathered from the following title-page of a work dedicated to Lady Walpole:—‘Suites de Pieces pour le Clavecin. Composées par J. C. Smith. London, Printed and Sold by the Author in Meard’s Court, near St. Anne’s Church, Old Soho, 1734.’ Oblong quarto. He was the son of John Christopher Schmidt, of Anspach in Franconia, where he was born in 1710. His father accompanied Handel to England in 1716, and long faithfully served his friend as an amanuensis. Young Smith was educated at the Soho Academy, under Martin Clare, and afterwards became the pupil of Handel. At the age of twenty-four he married the daughter of Mr. Pakenham, a gentleman of fortune in Ireland, whose son was created Lord Longford. Smith died in 1795, in the eighty-fifth year of his age. His music, which ought to be better known, is of a high order, and superior to that of his more fortunate contemporary, Dr. Arne.

In 1753, André Philidor, the great chess-player, was living at No. 1 Meard’s Court. Miss Formantle, the singer, resided in Meard’s Court in 1763.

#### MOOR STREET.

Moor Street, leading from Cambridge Circus to Greek Street,

is described in Strype's edition of Stow as 'short, narrow, and of no great account.'

In this street was formerly an old house with pillars before it, called 'The French 'Change.' The place was much frequented by natives of France who had fled to England at the revocation of the Edict of Nantes. Here they met and communicated with each other upon their several concerns, and hence arose the large number of *à-la-mode* beef-shops for the convenience of the neighbourhood. This building stood on the site of the entrance to the Swiss Chapel.

#### NEWPORT ALLEY.

The following is the account of this alley in Strype's Stow, 1720:—'Newport Alley a great passage into So Ho, and those new built places. It is for the generality inhabited by French; as indeed are most of these streets and alleys, which are ordinarily built, and the rents cheap. It is a place of good trade. Out of this alley is a passage into Newport Market.

'Little Newport Street, at the back of this alley, ordinarily built and inhabited, being much annoyed with coaches and carts into the So Ho and those parts.'

#### NEWPORT STREET.

'Newport Street,' according to the 1720 edition of Strype's Stow, 'fronts Long Acre. The North side . . . hath far the best buildings, and is inhabited by Gentry; whereas on the other side dwell ordinary tradespeople, of which several are of the French nation.'

It derived its name from Newport House, the London residence of Mountjoy Blount, who was created Earl of Newport by Charles I., and died in 1665. This mansion, which stood at the north-west corner of Newport Street, was built by Sir William Howard, Knight. William Cavendish, Earl of Devonshire, died here, and

here, in 1658, the discussion was held between a Jesuit and three members of the Society of Friends, referred to in George Fox's *Journal*.

Sir Joshua Reynolds was an inhabitant of this street before he took up his residence in Leicester Square in 1761. His house in Newport Street was roomy, and was situated on the north side of the street.

A good many artists and engravers resided here at various times. The list includes the following names:—Nicholas Thomas Dall (1772), James Wyatt (1772), James Scowler (1775), William Peters (1776), — Stothard (No. 16, 1780), S. de Wilde (No. 9, 1781), L. Powell (No. 9, 1783), P. Cornman (No. 5, 1788), H. Richter (No. 12, 1788), T. Vivares, W. Pether, &c.

In 1768, Wedgwood established his warehouse and showrooms at the corner of Newport Street and St. Martin's Lane.

The west end of Newport Street was removed when Charing Cross Road was constructed.

### NEWPORT MARKET.

Newport Market, which, like Newport Street, derived its name from Newport House, was once celebrated for its large number of butchers' shops. In and around the market there were formerly from forty to fifty butchers, and several slaughter-houses. A large number of animals were killed there, the weekly average, according to one authority, being from 300 to 400 bullocks, from 500 to 700 sheep, and from 50 to 100 calves. As many as 1000 or 1100 sheep have occasionally been killed in this neighbourhood in a week. It is recorded that a grant was made to John Bland, Esq., in 1687, of a market three days in the week, to be held in 'Newport Garden,' for the sale of all merchandise except live cattle.

This market was the scene of Henley's jocose lectures. In the year 1725 this man, named John Henley, or, more often, 'Orator'

Henley, a clerk in priest's orders, hired a large room over the market-house, and registered it as a place for religious worship. He then advertised in the newspapers, inviting persons to come and take seats at twopence each, promising them, as diversions, 'Voluntaries,' 'Chimes of the Times,' 'Roundelays,' 'College Bobs,' 'Madrigals,' 'Operas,' &c.

Great numbers of people flocked to hear and witness his idiotic and indecent buffooneries, until at last they were stopped by a presentment of the Grand Jury of Middlesex, in January, 1729. Henley's next appearance was at the 'Oratory' in Clare Market.

A newspaper advertisement, dated May 4th, 1768, was as follows:—'To be Let, the great room over the Market House in Newport Market, formerly Mr. Henley's Oratory. Enquire of Mr. Elcock in Mount Street, or of Mr. Poole at the said Market.'

Horne Tooke was the son of a poulterer, named Horne, in Newport Market. It is said that when asked what his father was by some of his schoolfellows, he replied, 'A Turkey merchant.' Some of the servants of Frederick, Prince of Wales, who kept his court at Leicester House, desiring to have a back-way to Newport Market, without any ceremony caused an opening to be made in the wall and a door placed in it, the way thence being through Horne's premises. Application was made to the law courts, with the result that it was ordered that the obnoxious door should be removed forthwith.

This neighbourhood has been entirely changed by the construction of Charing Cross Road and Sandringham Buildings, and Newport Market is entirely swept away.

#### PRINCE'S STREET.

Prince's Street, extending from Coventry Street to Old Compton Street, was so called from the military garden of Henry, Prince of

Wales, eldest son of James I. In 1880, the name was abolished, and the whole length of street from Coventry Street to Oxford Street was named Wardour Street. The Plough Inn, Prince's Street, was the starting-place for coaches for Lincolnshire.

### QUEEN STREET.

Queen Street (now named Bateman Street) had but a few houses in it until long after Strype's time. Writing in 1720, he says: 'Queen-street fronts Dean-street on the west and Greek-street on the east, a place not very considerable, having on the north side dead walls, which generally are dirty and ill-kept.' The dead walls here alluded to were the garden-walls of the Duke of Monmouth's mansion, which existed until 1773, when the house and gardens were demolished and the present Bateman's Buildings erected on the site.

A newspaper paragraph of April, 1764, informs us 'a new chapel is erecting for the use of his Excellency the Count de Guerchy, the French Ambassador, in Queen-street, near Thrift-street, Soho.' This was in the gardens of Monmouth House, then in the occupation of the Count de Guerchy. When the Ambassador vacated the premises, the chapel was rented by a Society of French Protestants, who occupied it for some time. At length, Monmouth House being taken by Lord Cornwallis, about 1782, the congregation removed to other quarters.

The rate-books of St. Anne's record among the inhabitants of this street, in 1785, Dr. Jos. Tonaglia von Greiffenberg.

In the next year, the following advertisement appeared in the papers:—

'MUSICAL ACADEMY,

'No. 7 Queen-street, Soho,

'For learning Vocal and Instrumental Music.

'Many Gentlemen having signified a desire to learn Vocal Music, to be enabled to Sing in Parts, &c., MR. LIGHT takes this method to inform

such as are so disposed, that he has formed a plan both for instruction and practice, whereby any person who has an ear for Music, may soon acquire that most desirable and rational amusement. It requires only the practice of twelve lessons to sing in a most correct manner, any of Handel's songs, duets, choruses, &c., or those of other eminent authors; the terms of learning will be found reasonable. Gentlemen who can sing by notes may, for their practice and amusement, join a private Society weekly, a Society scarce to be found, such being usually held at houses of public resort, consequently not calculated for genteel persons.

'N.B.—The Piano Forte, Violin, and the different sorts of Guitars taught at his Academy, or at home as usual.'

Notwithstanding the praiseworthy efforts of Mr. Light to teach 'gentlemen' to sing in 'twelve lessons,' his name has not been handed down to posterity—not even in the alphabet of our musical biographies.

In the same year, B. Pernotin, one of the exhibitors at the Royal Academy, was living at No. 8.

At No. 10 in Bateman's Buildings lived, in 1781, J. Raphael Smith, the excellent mezzotint engraver after Sir Joshua Reynolds. There is a portrait of him, with other celebrated characters, in a print of the Promenade at Carlisle House.

Two other artists who exhibited at the Royal Academy—R. Dagle and R. Browne—were Smith's neighbours at Nos. 9 and 12 in the same buildings.

#### ROSE STREET.

Rose Street, built about the year 1690, leads from Charing Cross Road to Greek Street.

When Mrs. Pendarvis (Mrs. Delany) came to London, soon after her marriage, she had a house in this street. She speaks of it as 'a very indifferent part of the town.' At the present time, with its broken outlines and the view of the 'Hercules' Pillars' at its western end, it is perhaps the most picturesque street in Soho.

## RYDER'S COURT.

Ryder's Court, which once led from Little Newport Street to Cranbourne Street, is said to have been so named from its being the alley or entrance to the Military Ground close by. There was, however, a Captain Ryder, who lived in this neighbourhood as early as the year 1660, and the name may perhaps have been derived from him.

## ST. ANNE'S COURT.

St. Anne's Court, leading from Dean Street to Wardour Street, was, about a century ago, thickly inhabited by the poorer sort of French and Swiss refugees.

The following copy of a rare broadside which was issued from this quarter is an amusing specimen of the particular style of composition much in vogue at one period of our history—the Walpole administration :—

‘ Amusement for Starving Mechanics.

*For the Benefit of*

THE TYTHE AND TAX CLUB.

Shortly will be performed,

THE COMICAL TRAGEDY of

LONG FACES,

Prepared by a Herd of WOLVES in Sheep's cloathing,

Under the Direction of a Gang of

CUT-THROATS,

PLUNDERERS, and ASSASSINS,

When they and their DELUDED Followers are a Third Time, by a Decree of

NEBUCHADNEZZAR

KING OF BABYLON,

To call upon *their* God

To bless their ARMS and sanctify their CRIMES :

He being when before called upon either Talking, or Pursuing, or on a Journey, or peradventure Sleeping and must (now) be AWAKENED. It is expected they will cry out much louder than heretofore, and cut themselves with knives and lancets after the manner of *Baal's Priests*.

I Kings, c. 18.

THE FRIENDS OF MANKIND,

are desired at the same time, to *pray earnestly* to the

GOD OF ELIJAH,

to continue his protection and assistance to the *Righteous* in their own defence to "abate the pride, assuage the malice, and confound the devices," of the cruel and tyrannical *Butchers* of the human race, and to humble their iron hearts to speedy terms of PEACE and SUBMISSION.

Hearken O ye Hypocrites !

"Is not this the fact that I have chosen ? to loose the bands of wickedness, to undo the heavy burdens, and to let the oppressed go free, and that ye break every yoke ? Is it not to deal thy bread to the hungry, and that thou bring the poor that are cast out of thy house ? when thou seest the naked, that thou cover him ; and that thou hide not thyself from thine own flesh ?"—*Isaiah lviii. v. 6, 7.*

Which of these Things have ye done ?

and

Which of these Things have the French not done ?

Ye vile Hypocrites ! Ye infatuated Monsters ! how dare ye approach the Throne of Him whose grand precept is *Peace and good-will to all Men* (your hearts being filled with *wickedness* and *deceit* ; and garments dyed with *blood*) to implore Divine assistance for the destruction of *those* who have faithfully and effectually executed these sacred *commands* ? Cease then, ye impious wretches ! hide your *guilty* heads in your own confusion ! Sue for PEACE, and crave mercy from an offended Deity, lest that *vengeance* overtake you, which your manifold sins have so long and justly merited. For *Tophet* is ordained of old, yea, FOR THE KING it is prepared (*Isaiah xxx. 33*).

Ye Tyrants bend to *Moloch's* shrine

With murd'rous Hands and Hearts of steel :

Wait, fast, and pray, till WRATH DIVINE,

Make your obdurate spirits feel.

But dare not ask the PRINCE of PEACE,  
 Dare not the GOD of LOVE implore ;  
 To give your foul designs success,  
 And drench his earth in crimson gore.

Well may ye tremble while each Throne,  
 Shakes and foretels it overthrow ;  
 The thund'ring arm of Heav'n will soon  
 Inflict the grand, decisive blow.

Your puny efforts are in vain,  
 To keep the Human Race in thrall ;  
 God has espous'd the Cause of Men,  
 And both decree that you must fall.

R. LEE.

At the TREE OF LIBERTY, No. 2, St. Ann's-court, Dean-street, Soho-square ; where may be had, variety of cheap Patriotic Publications.'

#### SHAFTESBURY AVENUE.

Shaftesbury Avenue, so named after the seventh Earl of Shaftesbury, the well-known philanthropist, was opened on February 26th, 1887, by his Royal Highness the Duke of Cambridge. It is upwards of eleven hundred yards in length and twelve yards in width. It has a capacious subway for gas pipes, water mains, telegraph wires, &c., under its entire length, and in many respects it closely resembles Charing Cross Road, which it crosses at Cambridge Circus. It forms a direct means of communication between Piccadilly Circus and New Oxford Street, joining the latter near the British Museum, at the point where Hart Street, leading to Theobald's Road and Clerkenwell Road, branches off from the main thoroughfare of Oxford Street and High Holborn.

The following streets were modified or absorbed in constructing Shaftesbury Avenue :—Dudley Street, Moor Street, Grafton Street, King Street, Richmond Street, Great Windmill Street, and Tichborne Street.

## SIDNEY PLACE.

Sidney Place, formerly known as Sidney Alley, leading from Leicester Street to Wardour Street, was so named from the Sidneys, Earls of Leicester.

## SOHO STREET.

*See* CHARLES STREET.

## SUTTON STREET.

Sutton Street, leading from Soho Square into Charing Cross Road, was so named from Sutton Court, near Chiswick, the family seat of the Falconbergs, whose town house was situated at Soho Square.

This street is not remarkable for eminent inhabitants. The following advertisement, under the date of January, 1768, may be of sufficient interest to quote :—

‘ Mr. Wilding, miniature painter, continues to take likenesses in the strongest Manner, for rings, bracelets, snuff-boxes, &c. from one guinea to two guineas each. Specimens of his painting may be seen at his house in Sutton Street, the east side of Soho Square (Mrs. Cornelys’ great assembly room is the corner of the street). Portraits as large as life copied in miniature. Ladies and gentlemen waited on by a line as above.

‘ N. B.—A striking likeness of his Excellency the Tripoline Ambassador by memory. Wilding, Miniature Painter, on the door.’

## TICHFIELD STREET.

Tichfield Street, or Titchfield Street, as it was sometimes called, is marked in Rocque’s map of London as leading from Angel Hill (the top part of Dean Street) to Great Chapel Street. It was probably built about the year 1737.

## WARDOUR STREET.

Wardour Street, leading from Oxford Street to Coventry Street, and forming the western boundary of Soho, was built in 1686, and so named from Henry, third Lord Arundel of Wardour.

Flaxman, the sculptor, lived at No. 27, a small house in this street, from 1781 to 1787.

No. 9, the corner of Peter Street, is the 'Intrepid Fox,' so called in honour of Charles James Fox, by the landlord, Sam House, one of his admirers. This honest though singular character carried his patriotism to his death. He expressed to his physician, Sir John Elliot, his earnest desire, on the last day of his life, to see Mr. Fox, and said he should then die contented. Sir John, with his accustomed attention, communicated the anxiety of his patient to Mr. Fox, when the latter instantly waited upon Sam House, and sat by the bedside for some time. From that moment the poor man declared himself to be perfectly resigned, and died some time afterwards, on April 23rd, 1785.

The following paragraph appeared in the *Friendly Writer* of January, 1732:—'On the 26th died Master Blaney, a Magistrate of the Peace reputed worth £20,000 at his abode in Wardour Street. There was found in his closet, by his kindred the day after his Decease an Iron Chest with upwards of £10,000 in Gold and Silver.'

The 'Nassau' was a well-known coffee-house in this neighbourhood. Cyrus Redding notices it in his *Recollections*. He says, speaking of Haydon and Wilkie, the painters:—

'In town Haydon lodged in Great Marlborough Street, on the south side, the number I forget; Wilkie in Great Portland Street, as I recollect. I remember our breakfasting together in a coffee-house, called the Nassau, at the corner of Gerrard and Nassau Streets, Soho. Since the ruin of coffee-houses by the rage for clubs, that, with a hundred others, has been shut up. It is at present occupied by a baker. I never pass it but I think of those times, and the changes since. How painful a part of human destiny is it to recall such scenes! Not far from that house lived and died glorious John Dryden, about a century before. Where are he and his contemporaries, and where now are Haydon and Wilkie?'

\* *Fifty Years' Recollections*. 1858. Vol. i., p. 124.

The Rev. Charles Caleb Colton, the eccentric author of one of the most valuable works in the English language, lived at one time in lodgings in this street. Cyrus Redding, in his *Fifty Years' Recollections*, has the following passage:—

‘ Colton, the author of *Lacon*, had become Vicar of Kew and Petersham, one of the most charming clerical posts about London, and had taken comfortable apartments at Kew. In time, he began to consider them too costly for his close expenditure. He could live in London, unobserved, for a sixth of the expense, and he acted accordingly, transporting his gun and fishing-rod, and half-a-dozen books, De Foe’s *History of the Devil* among them, to a two-pair-of-stairs lodging, overlooking the burying-ground of St. Anne’s, Soho.’\*

Having contracted debts to a large amount—chiefly for diamonds and jewellery and for wines—a fiat of bankruptcy was struck against him, wherein he was sued as the Rev. Charles Caleb Colton, late of Prince’s Street, Soho, wine merchant. Bewildered by the number and gravity of his pecuniary obligations, Colton secretly embarked for the United States. Returning to Europe after a sojourn of some years in America, he took up his abode in Paris, where he became acquainted with the *habitués* of the gaming salons of the Palais Royal, and so successful was he in his speculations that in the course of a year or two he acquired a considerable fortune, but it was soon dissipated. After a life chequered by nearly every phase of good and of adverse fortune, preferring suicide to the endurance of a painful surgical operation, he blew out his brains at Fontainebleau, in April, 1832; and this was the act of him who in his *Lacon* proclaims this aphorism: ‘The gamester, if he die a martyr to his profession, is doubly ruined. He adds his soul to every other loss, and by the act of suicide renounces earth to forfeit heaven.’†

In George Yard, turning out of this street, lived, in 1769, John

\* Vol. ii., p. 303.

† *Imperial Dictionary of Universal Biography*.

Bacon, the sculptor, and his address is so given in the first Royal Academy catalogue.

This distinguished artist was born in 1740, and at the age of fourteen was apprenticed to Mr. Crispe, of Bow Churchyard, where he was employed in painting on porcelain and forming the models of shepherds, shepherdesses, and other ornamental pieces for his master's china factory at Lambeth. While thus engaged he had an opportunity of seeing the models of different sculptors, which were sent there to be burnt, and from them he laid the foundation of his subsequent fame. He received the first gold medal given by the Royal Academy for sculpture. Two of his works will be remembered—Lord Chatham's monument in Westminster Abbey and another to the memory of the same great statesman in Guildhall. Indeed, there are few of our cathedrals or public edifices without some specimen of his abilities.

#### WEST STREET.

West Street, leading from Upper St. Martin's Lane to Cambridge Circus, is chiefly celebrated for the French chapel, known as La Tremblade, which is more particularly mentioned in another part of this volume.

Thomas Major, the engraver, lived for many years in this street. He was descended from Richard Major, of Hursley, whose daughter was married to the Protector, Richard Cromwell.

According to tradition, the 'Cock and Pye' public-house stood at the west corner of the marsh-land which is now marked by the junction of Little St. Andrew Street, West Street, and Castle Street.

At the corner of West Street is a house bearing a tablet with a bas-relief sign of ragged staves crossed, with the letters 'S. G. F.' and the date 1691. It was doubtless set up in compliment to Robert Sidney, Earl of Leicester, who built Leicester House in the reign of Charles II. 'S. G. F.' indicates the bounds of the parish of St. Giles-in-the-Fields.

## CHAPTER V.

## THE RELIGIOUS BUILDINGS OF SOHO.

*St. Anne's Church—St. Mary's Church—St. Patrick's—  
French and other Foreign Churches.*

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## ST. ANNE'S CHURCH.

THE singularly shaped spire of St. Anne's has earned for this building the reputation of being one of the ugliest churches in London. This extraordinary spire, although the most prominent, is not the only unsightly feature in the fabric, and it seems not a little curious that St. Anne's Parish, which was formed out of a portion of that of St. Martin-in-the-Fields, should have a church of such mean and inadequate character, whilst its mother-church, in Trafalgar Square, is such a well-known and universally admired example of ecclesiastical architecture. Yet, St. Anne's Church was designed by Sir Christopher Wren.

It is, as just stated, well known that the whole district which is now Soho originally belonged to the parish of St. Martin-in-the-Fields, and it is an interesting fact in connexion with this that until recently the almshouses of St. Martin's were in Crown Street, Soho, where Chapel Place afterwards stood.

St. Anne's had no separate or distinct existence as a parish until 1678, when the new neighbourhood which had grown up in the Soho Fields was found to be awkwardly situated with regard to its church and inadequately furnished with means for supplying its spiritual needs, and an Act of Parliament was accordingly passed in 1678 for making a new parish.

The inhabitants proceeded to lay the foundations of a chapel-of-

ease in Kemp's Field, which, after the formation of the parish, was proceeded with as a church. An Act of Parliament, dated 1685, 'to enable the inhabitants of the Parish of St. Anne within the Liberty of Westminster to Raise Money to Build a Church to be the Parish Church there,' recites that—

'Whereas several Persons who Erected and built new Houses in a certain Field called Kemp's Field and the parts adjacent in the Parish of St. Martin-in-the-Fields in the County of Middlesex, did apply themselves to the Right Reverend Father in God Henry Lord Bishop of London, humbly Requesting him to cause a parcel of Ground part of the said Field to be set out for the Scite of a Church and a Cœmetary or Church-Yard for the Burial of Christian People there; which the said Lord Bishop accordingly Directed, and the said Persons did thereupon lay the Foundation of a Church and Steeple, and advance the Building thereof to a convenient height above Ground, with a purpose to proceed and finish the same to be a Parish-Church, and made divers Subscriptions amongst themselves in order thereunto. . . . And forasmuch as the Inhabitants, &c., within the Precinct or Bounds of the said intended Parish are desirous to have the said Church finished, That it may be Consecrated and used for the Publick Worship of God and for the better instruction of the People inhabiting and to inhabit therein, in the true Christian Religion, as it is now professed in the Church of England and Established by the Laws of this Realm, but cannot Legally make an equal Distribution amongst themselves for the performance thereof.'

The Bishop of London was therefore authorised to constitute thirty persons to be supervisors and commissioners for the church, who were to continue to act until the church was built and paid for. Twenty-one days after their institution, the commissioners were required to meet in St. Martin's Vestry and take the oath administered to them by the Vicar of St. Martin's, and in this building their meetings were to be held until their own Vestry Hall at Soho was built. The Act of Parliament then proceeds to give detailed particulars of the methods of raising funds, and other matters, into which it is not necessary in this place to inquire.

The new parish henceforth had the right of choosing parish officers, the making of rates, and in all respects possessed the privileges of the other parishes within the City and Liberty of Westminster.

The Act of Parliament also empowered the Bishop of London to appoint the first Rector, and he and his successors were empowered to sue and be sued as an incorporate body, and to purchase lands in mortmain not exceeding the yearly rent of 120*l.*

The Rector and his successors were also empowered to exercise the same authority as other rectors, and to enjoy the like oblations, &c., as the Vicar of St. Martin's enjoys, and also an annuity of 100*l.*,\* to be annually assessed upon the parishioners on Easter Tuesday by the churchwardens and three or more substantial householders, by a pound-rate not exceeding 8*d.* upon every personal estate, to be confirmed by the justices of the peace residing in the City of Westminster, and to be collected by such persons as the assessors shall yearly nominate, &c.

By this Act, also, the Rector and his successors are, in right of the church, entitled in fee to a parcel of ground, then called King's Field, but now King Street, of the length of 213 feet and depth of 45 feet, with a power of granting building leases, for the term of forty-one years, at 4*s.* per foot annually, fronting the street; and at the expiration of that term, the Rector to devise the houses thereon, for the term of forty years, upon a reasonable improved rent, without taking a fine.†

\* It is worthy of note that the institution of this parish affords what is believed to be the earliest known instance of the yearly stipend of the Rector being dependent upon the pew-rents of the church.

† The Rector of this parish, in lieu of tithes, receives from his parishioners an annuity of 100*l.*, which, together with the glebe, surplice fees, and Easter book, amount to about 300*l.* per annum. But the parish being taken out of that of St. Martin's, the Rector pays neither first-fruits nor tenths to the Crown, nor procurations to the Bishop or Archdeacon; and being not in charge, is consequently without valuation in the Queen's books. Indeed, this is the case with all the other parishes within this City and Liberty, St. Martin-in-the-Fields and St. Mary-le-Strand excepted.

Though by this Act of Parliament this district was converted into a parish, and the method of government thereby settled, yet no provision being made therein for finishing the church and steeple, the parishioners were reduced to a worse condition than at the time of petitioning. They therefore found it necessary to apply to Parliament—which Act received the Royal assent June 27th, 1685 (1st of James II.)—for a power to raise money for the completion of their pious intentions; for the erection of a rectory-house and other parochial works.

The commissioners appointed by this new Act were empowered to raise the sum of 5000*l.* (over and above what the pews should be sold for) in four years, at sixteen quarterly payments, clear of all deductions; towards raising which sum all tenants to be rated at one-fifth of the sum charged upon landlords.

The church being finished, it was, together with its cemetery, consecrated by Henry, Bishop of London, on March 21st, 1685, and dedicated to the mother of the Blessed Virgin.

Sir John Bramston (whose town residence was in Greek Street) has given us the following interesting passage concerning this church in his *Autobiography*, published by the Camden Society:

‘Upon the twentie-first of the same March (1685) was the new parish church of St. Anne’s, Soho, consecrated by the Lord Bishop of London, Henry Compton, a most pious prelate, and an admirable governor. This parish is taken (as was St. James) out of St. Martin’s-in-the-Fields, by Act of Parliament, and the Patronage thereof settled in the Bishop of London and his successors. The consecration (as was the building) of it was the more hastened, for that, by Act of Parliament, it was to be a parish from the Lady Day next after the consecration; and had it not been consecrated that day, it must have lost the benefit of a year, for there was no other Sunday before Our Lady Day. But the material parts being finished, tho’ all the pews were nott sett, neither below nor in the galleries, his Lordship made noe scruple of consecrating it; yet he would be ascertained that all the workmen were payd or secured their monie and dues first, and to that end made perticular inquiries of the workmen.’

The church soon became a fashionable one, and we find persons of consequence anxious to procure sittings in it. In a letter dated April 6th, 1686, the writer says: 'I imagine your Countess of Dorchester (Sedley's daughter) will speedily move hitherward, for the house is furnishing very fine in St. James's Square, and a seat taking for her in the new consecrated St. Anne's Church.'\*

Shortly after the consecration of the church (March 20th, 1687), Evelyn writes: 'I went to hear Mr. Wake at the new-built church of St. Anne, on Mark, viii. 35, upon the subject of taking up the cross and strenuously behaving ourselves in times of persecution, as this now threatened to be.'

This Dr. Wake was afterwards Archbishop of Canterbury. He made several presentations to the church—branches for the gallery, the surplices, &c.

Nine years later, Mattheaux, in his comedy, *Love's a Jest*, acted at the New Theatre in Little Lincoln's Inn Fields, and published in 1696, makes one of his characters say, 'How fine 'tis to see one of you follow some foolish Celia like her shadow, and go even to St. James's or St. Ann's for a single look cross a pew!'

On January 12th, 1689-90, Evelyn tells us, 'there was read at St. Ann's Church, an exhortatory letter to the clergy of London, from the Bishop, together with a Brief for relieving the distressed Protestants, the Vaudois, who fled from the persecution of the French and Duke of Savoy to the Protestant cantons of Switzerland.'

To pass to the following century, Hearne tells us, in his *Diary*: 'Nov. 18 (1714).—On Sunday last the Prince of Wales (as he is styled) took the sacrament at St. Anne's, Westminster, being administered by Dr. Smalridge, Bishop of Bristol. 'Tis said he took

\* *Ellis's Letters*, Second Series, iv., 91.

it to qualify him as generalissimo of all the forces, the Duke of Marlborough being only Captain-General.\*

The principal front of St. Anne's Church, contrary to custom, is the eastern, which faces Church Street, and the building stands in a spacious burying-ground.

The church consists of a nave and side aisles, with a tower at the eastern end and a chancel flanked by vestibules. The walls are built of brick and rusticated angles and the roof is tiled. The east front consists of a centre and wings. In the former there is a large arched window, and the elevation is finished with a pediment, in the tympanum of which is a circular window. The side elevations contain doorways, crowned with pediments and surmounted by circular windows. The upright of each finishes with half a pediment reaching up to the central division. The flanks are uniform, containing respectively two tiers of windows, in the lower four and in the upper five. The former are low and arched in an ellipsis. The upper windows are circularly arched. All these windows are merely openings in the brick wall, without any stonework. Near the west end is a doorway, fronted by a porch tastefully carved in oak. The elevation finishes with a cantaliver cornice.

The west end, in its general features, resembles the opposite front. In the centre is a square tower of brick, carried up to the roof of the church in the plainest style, pierced with windows where occasion required. The next story of the tower, clear of the main edifice, is more ornamental; on each face there are two Doric columns, and the whole is crowned with an entablature. Above this story the steeple takes a most singular and curious form, inso-much as to render it an object of ridicule throughout the metropolis. Upon the square story is a platform of three steps, upon which is placed a cylindrical addition crowned with copper and pierced with a band of circular windows. At the crown of this portion are three

\* *Reliquiæ Hearianæ*, i., 200.

other steps, on which a kind of bell-shaped pedestal sustains a globe, to which are affixed four dials. Above this odd-looking object, which the architect thought would scarcely make a finish, is a kind of pyramidal addition of ironwork ending in a vane.\*

This ridiculous spire, however, is not the original, as may be seen from old prints. The church was repaired about 1802, under the direction of Mr. S. P. Cockerell, when the tower and spire were entirely rebuilt. Ugly as it is, in all conscience, it is not without admirers. Mr. James Elmes, in his *Topographical Dictionary of London* (1831), says: 'In spite of the ridicule that some hypercritics of a quarter of a century ago attempted to affix to the new tower and spire, it is, with the exception of the clock, a *very original, chaste, and classical design*; but its originality, like the compositions of Vanbrugh and Hawksmoor, were stumbling-blocks to the pedants and foolishness to the (self-called) critics.'

The interior is approached by the entrances in the flanks and by others in vestibules at the east end, which latter contain stairs to the galleries. The division between the nave and aisles is made by square piers, ornamented with pilasters of the Doric order, which sustain, with the intervention of pedestals, four insulated and two engaged columns of the Ionic order; the capitals have wreaths of foliage hanging from the volutes; the columns are surmounted by their entablature; the frieze is convexed and enriched with a continuous wreath of acanthines, broken by grotesque masks above the centre of each intercolumniation and by cherubic heads over each column; the ornamental portions hitherto described are executed in wood. The ceiling of the nave is an arched vault, the curve of which is cycloidal; it is made into divisions corresponding with the intercolumniations by ribs panelled with coffers and roses, and the

\* 'However destitute of invention the architect's genius appears to have been, he has shown his fondness for variety in the choice of his materials, of which there are four different sorts in this singular structure, viz., brick, stone, copper, and iron in succession.'—Allen's *History of London* (1828), iv., 307.

intervals occupied with square-moulded panels. The ceiling of the aisles is horizontal. A gallery is constructed above the side aisles, which also extends across the west end; the front is panelled and rests on the piers. A secondary gallery at the west end was constructed for the organ. The altar is situated within a semicircular niche at the east end; it is parted from the church by a bold arch, with a sculptured keystone. The ceiling is a half-dome, with a richly panelled soffit, the panels occupied with branches of palm and other foliage. The altar-screen is of the Doric order; it sweeps to the form of the recess, and is made into divisions by two columns and pilasters; above the columns are urns. Besides the usual inscriptions are paintings of Moses and Aaron; the whole has a mean appearance, being formed of wood painted white, with gold mouldings. The east window contains five octagonal medallions, painted with the following subjects:—First, our Saviour, between a crown of thorns and another of triumph, and four saints distinguished by their legends inscribed beneath them: ‘*S’tus Petrus, Ap.*’ ‘*S’s. Johannes, Ap.*’ ‘*S’tus Paulus, Ap.*’ Beneath the last is ‘*S. Jacob Ma’. Apo.*’ between a chalice and an urn. The colours are very vivid and the figures well painted. This window was added when Cockerell restored the church in 1802. The pulpit and reading desk are situated on opposite sides of the nave, in front of the chancel. The font is a neat bowl of veined marble on a pedestal and is situated on the south side of the church.

The sacred edifice is 105 feet long, 63 in breadth, and 41 feet in height.

This church was reopened in November, 1866, after considerable alterations under the superintendence of Mr. Blomfield. The seats in the nave and aisles have been lowered, as also those in the gallery. A chancel has been formed out of one bay of the nave, the apse being reserved as a sacarium. A low screen of carved oak has been thrown across the church at the first pillar from the east, the space within being fitted with carved-oak stalls for

the choir. These are separated from the side aisles by oak screens, surmounted by grilles of metal-work. The chancel is raised one step from the nave, and three more steps lead to the footpace on which the altar stands.

Hatton, writing of this church in 1708, in *A New View of London*, says :—

‘ I find not any Benefactors. But there are the Monuments and Inscriptions following :—

‘ On the S. side of the Altar is a very curious spacious Monument of white polish’d Marble (which I am told cost £450), with this Inscription :—

“ *In this Chancel lyeth interred the Body of the Right Honourable Lady Grace Pierpoint, Daughter to the most Noble and Puissant Prince, Henry Pierpoint, Marquis of Dorchester, deceased. Who in her lifetime was exemplary for Piety, Virtue, and Charity. She departed this Life on the 25th of March, in the Year of our Lord 1703, in the 86th Year of her Age.*”

‘ The Monument is adorned with two large twisted Columns, with their Architrave, Friese, Cornish, and Pediment of the Composit Order, and enrich’d with Urns, Flowers, Fruit, &c. Under the Pediment a Festoon Curtain, gilt like gold Fringe ; on the Curtain lye two *Cupids*, and under that the Figure of the said Lady standing upright, wrapt in a rich Mantle ; at her Feet are two Babes weeping, and under the Pedestal (whereon the Inscription above is cut) is her Ladyship’s Coat of Arms, which are :—

‘ *In a Lozenge Pearl, a Lyon Rampant Diamond, within 8 Cinquefoils born Orloways, Ruby.* The Coat is embellisht with a Compartment of *Voluta’s* Cherubims, &c.

‘ Nor far from this Monument above mentioned is a small white Marble one, with this Inscription :—

“ *Here under lyeth Interred the Body of Tho. Egar, Esq., Surveyor-General to King Charles the II. and King James the II. of all their woods on the south side of the Trent, and Carver-in-Ordinary to Catherine, the Queen Dowager of England. Who died the 27th of August, Anno Dom. 1687. Aged 45 Years.*”

‘ Under which Inscription are his Arms, which are : *Argent, a Chevron ingrayled betn. 3 Boars’ Heads Couped, Sable.*

‘ Within the Rail, by the Communion Table, is a large black Marble Grave-Stone, having this Inscription under that of his Ladies, who died September the 18th, 1691.

‘ “ *Here lyes the above-mentioned Sir John Lanier, one of Their Majesties’ Lieutenant-Generals, who was at the reduction of Scotland and Ireland, and died at Brussels of his Wounds that he received at the Battel of Enghein in Flanders, the 29th day of July, 1692.*”

‘ His Arms : *Two Coats Impaled, i. a Saltier Lozengee betn. 4 Eagles displayed. ii. 3 Bendlets, the Colours cannot be expected here.*

‘ There is also another stone, inscribed to the Lady Florence Lanier, Wife to Sir John Lanier, who died in 1691.’

Other stones are inscribed to Egerton Heel, son of Thomas Heel, of Surrey, Gent., 1687 ; Gresham Hakewel, son of Gresham Hakewel, of Weston Turville, in the County of Bucks, Gent., who died in 1692, aged 16 ; Elijah Hopkins, of Newton, in the County of Northampton, 1701 ; James Hay, sometime apothecary to William III., 1701 ; Susanna Butler, 1694 ; Mary Bullimore, 1694, &c,

Tablets placed on the pillars commemorate the following persons :—

John Devall, late citizen of London, member of the Society of Apothecaries, who died January 8th, 1793, aged 77.

Lieut.-Col. John Hardy, Governor of Dartmouth Castle, and Quartermaster-General during the late siege of Gibraltar. He died January 23rd, 1788, aged 66.

Mr. Shadrach Vendon, who died March 9th, 1795, aged 87 years, and left by his will 100*l.* for the benefit of the charity schools of this parish.

In the north aisle is a plain tablet to W. Hamilton, R.A., who died December 2nd, 1801, aged 51, and a tablet to General Harry Trelawney, Lieut.-Col. Coldstream Guards, died January 28th, 1800, aged 74.

In the south aisle is a tablet with military trophies, &c., to James Robertson, Esq., colonel of the Royal Westminster Regiment of Volunteers, who died December 23rd, 1818, aged 66.

Also a tablet, richly and chastely adorned, to the memory of Lieut.-Col. C. T. Brereton of the 3rd Regiment of Guards, who died September 10th, 1820, aged 61.

Among the numerous other monuments in the church and churchyard the most interesting are those which bear inscriptions to the memory of Hazlitt, the essayist, and Theodore, King of Corsica. Both stones are attached to the external walls at the west end of the church, and the following are copies of the inscriptions:—

‘Near this spot rests William Hazlitt, born April 10<sup>th</sup>, 1778, died Sept<sup>r</sup> 18<sup>th</sup>, 1830. He lived to see his deepest wishes gratified as he expresses them in his Essay “On the fear of Death,” viz.: “To see the downfall of the Bourbons and some prospect of good to mankind.” Charles X. was driven from France, 29<sup>th</sup> July, 1830. “To leave some sterling work to the world.” He lived to complete his “Life of Napoleon.” His desire that some friendly hand should consign him to the grave was accomplished to a limited but profound extent. On these conditions he was ready to depart, and to have inscribed on his tomb “Grateful and Contented.” He was the first (unanswered) metaphysician of the age; a despiser of the merely rich and great; a lover of the people poor or oppressed; a hater of the pride and power of the few as opposed to the happiness of many; a man of true moral courage who sacrificed profit and present fame to principle, and a yearning for the good of Human Nature; who was a burning wound to an aristocracy that could not answer him before men, and who may confront him before their Maker. He lived and died the unconquered champion of truth, liberty, and humanity. Dubitantes opera legit. This stone was raised by one whose heart is with him in the grave.’

‘Near this place is interred  
Theodore, King of Corsica,  
who died in this parish  
December XI<sup>th</sup> MDCCLVI.  
immediately after leaving

the King's Bench Prison  
 by the benefit of the Act of Insolvency,  
 in consequence of which  
 he registered his kingdom of Corsica  
 for the use of his creditors.

The grave, great teacher, to a level brings  
 Heroes and beggars, galley-slaves and kings ;  
 But Theodore the moral learn'd ere dead ;  
 Fate pour'd its lesson on his living head—  
 Bestow'd a kingdom and denied him bread.'

For a complete list of persons commemorated by inscriptions in this church and churchyard the reader is referred to the appendix at the end of this volume.

At the west end of the church, on the outside wall, are two tablets with the following inscriptions relating to the history of the church :—

'This Church was finished in the year 1686, and this Tablet is Erected by an Order of Vestry to Commemorate the completion of the first Century, which was Celebrated by a Very Numerous and Respectable Meeting of the Inhabitants, on the 3rd day of October, 1786.

James Young }  
 George Smith } Churchwardens.'

'This Tablet was erected by the Burial Board for the parish of St. Anne, Westminster, on the completion of the second century of this church, which event was celebrated by a numerous meeting of the inhabitants presided over by Thomas Francis Blackwell, Esq., on 25th October, 1887.'

#### RECTORS OF ST. ANNE'S, SOHO.

The first rector of this parish was the Rev. John Hearne, B.D., instituted on April 1st, 1686. He died in 1704, and was succeeded by Rev. John Pelling, D.D., senior canon of the Royal Chapel of St. George, Windsor, and prebendary of St. Paul's. He was rector of this parish for forty-seven years, and died on March 30th, 1750,

aged 82. His remains were interred in the chancel of the church on April 7th following, when the pall was supported by the Bishops of Worcester, Bristol, Norwich, St. David's, Carlisle, and Peterborough. There is an engraved portrait of him in the vestry of St. Anne's.

Rev. Samuel Squire, D.D., the next rector, was instituted in June, 1751. He had also the living of East Greenwich, and was Bishop of St. David's, while he retained the rectory of St. Anne's. He married one of the daughters of Mrs. Ardesorf,\* a widow of fortune living in Soho Square. He died on March 7th, 1766, and was buried in the chancel of the church.

Rev. Richard Hind, D.D., the next rector, died at the vicarage of Rochdale, Lancaster, on February 18th, 1790.

Rev. Robert Richardson, D.D., F.R.S., prebendary of Lincoln, rector of Wallington, Hertfordshire, and chaplain to the King and the Earl of Gainsborough, was instituted in 1778. He died on October 27th, 1781, aged 50.

Rev. Stephen Eaton, D.D., F.R.S., F.S.A., archdeacon of Middlesex, was instituted in 1781, and died on February 14th, 1806.

Rev. R. MacLeod, D.D., was instituted to the living about the year 1805. He held the rectory for nearly forty years, and died in 1845.

Rev. Nugent Wade, M.A., was instituted on January 30th, 1846, and resigned the living in 1890.

Rev. J. H. Cardwell, the present rector, was instituted in 1891.

#### LECTURERS.

Dr. Thomas Church, of Brazenose, was vicar of Battersea, lecturer of St. Anne's, Soho, and prebendary of St. Paul's. He wrote two tracts in opposition to Middleton's *Free Inquiry*.

Dr. Marshall Montague Merrick was lecturer of St. Anne's.

\* Some verses to her, 'On Making a Pin Basket,' by Sir James Marriott, are printed in the fourth volume of Dodsley's *Collection of Poems*.

His library was sold by Messrs. Leigh and Sotheby in 1783, and the sale occupied twenty-two days.

Dr. John Marshall was lecturer in 1714; Rev. John Thomas in 1732; and Rev. Richard Bundy in 1732.

#### CHURCH PLATE, &c.

From the earliest book of churchwardens' accounts we extract the following list of church plate, &c., with the names of the donors:—

- 'The Chalices, Flagons, and Pattens.—*Lord Preston.*
- 'The Stand for the Bread.—*Lady Knight.*
- 'The Great Branch.—*Madame Hamilton.*
- 'The Twelve Branches.—*Lady Mears.*
- 'The Embroidered Pulpit Cloth and Cushion.—*Lady Lindore.'*

#### PARISH REGISTERS.

The registers of births, marriages, and deaths are complete from the year in which the church was built, 1687. Their contents are of unusual interest. They are in constant requisition for a variety of purposes, and at least two peers of the realm are indebted to them for contributing evidence in proof of their right to sit in the House of Lords.

The register of baptisms contains some entries of great interest, among which the following are some of the most important:—

'June, 1721. His Highness William Augustus, of their Royal Highnesses The Prince and Princess of Wales. Born, April 15.'

'March, 1722-3. Her Highness Princess Mary, of their Royal Highnesses The Prince and Princess of Wales. Born, February 24. Baptized 24.'

'His Royal Highness William Henry, of their Royal Highnesses The Prince and Princess of Wales, was born ye Fourteenth of November, One Thousand Seven Hundred and Forty-Three, and Baptized ye Twenty-Fifth of the Same.'

'November, 1745. His Royal Highness Henry Frederick, of their Royal Highnesses The Prince and Princess of Wales, was Born ye Twenty-Seventh Day of October, One Thousand Seven Hundred and Forty-Five, and was Baptized the 19th of November, 1745.'



*Swell Organ.*

Double Diapason	...	...	...	...	...	...	16 ft. tone.
Open Diapason	...	...	...	...	...	...	8 ft.
Stopped Diapason	...	...	...	...	...	...	8 ft. tone.
Keraulophon	...	...	...	...	...	...	8 ft.
Principal	...	...	...	...	...	...	4 ft.
Mixture	...	...	...	...	...	...	2 ranks.
Oboe	...	...	...	...	...	...	8 ft.
Cornoepen	...	...	...	...	...	...	8 ft.
Clarion	...	...	...	...	...	...	4 ft.

*Choir Organ.*

Stopped Diapason	...	...	...	...	...	...	8 ft. tone.
Dulciana	...	...	...	...	...	...	8 ft.
Flute	...	...	...	...	...	...	4 ft.
Piccolo	...	...	...	...	...	...	2 ft.
Cremona	...	...	...	...	...	...	8 ft.

*Pedal Organ.*

Open Diapason	...	...	...	...	...	...	16 ft.
Bourdon	...	...	...	...	...	...	16 ft.

*Couplers.*

Swell to Great.	Great to Pedals.
Swell to Pedals.	Choir to Pedals.

Three composition pedals to Great and three to Swell.

## ORGANISTS.

The first organist appointed after the erection of the original organ was Dr. Croft. In 1711 he resigned his appointment in favour of his pupil, John Joham. Among the later organists appear the names of Hodge and Ould.

In 1871, Rev. Nugent Wade instituted elaborate musical services at St. Anne's, under the direction of Mr. (now Sir Joseph) Barnby, and the annual performances of Bach's Passion music in

Lent, one of the most popular musical services of its kind in London, has been continued until the present day. Mr. H. Walford Davies resigned his position as organist in September 1891, and was succeeded by Mr. E. H. Thorne, the present organist, who is well known in the musical world as a composer, executant, and choir-trainer of the greatest ability.

Thanks are due to Mr. Thorne for many of the facts in reference to this beautiful organ.

#### CHURCHWARDENS.

The following list of Churchwardens is preserved in St. Anne's Church:—

##### *St. Anne's, Soho, Westminster.*

The Rev. Nugent Wade, M.A., Rector, 1846. Canon of  
Bristol, 1872.

##### *Churchwardens.*

1846	Samuel Bonsor	...	...	...	<i>Oxford Street.</i>
	Charles Legg	...	...	...	<i>Wardour Street.</i>
1847	Robert Sampson	...	...	...	<i>Sidney Alley.</i>
	Joseph Child	...	...	...	<i>Leicester Square.</i>
1848	" "	...	...	...	" "
	John Ashby	...	...	...	<i>Old Compton Street.</i>
1849	" "	...	...	...	" " "
1850	Joseph George	...	...	...	<i>Dean Street.</i>
	Henry Tozer	...	...	...	<i>Cranbourne Street.</i>
1851	" "	...	...	...	" "
1852	Joseph George	...	...	...	<i>Dean Street.</i>
	John Ellis	...	...	...	<i>Wardour Street.</i>
1853	Joseph George	...	...	...	<i>Dean Street.</i>
	James Howell	...	...	...	" "
1854	Joseph George	...	...	...	" "
	Joseph Child	...	...	...	<i>Leicester Square.</i>

1855	William Addis	...	...	...	<i>Leicester Street.</i>
	Charles Jefferys	...	...	...	<i>Soho Square.</i>
1856	"	"	...	...	" "
1857	Joseph Smith	...	...	...	<i>Greek Street.</i>
	John B. Osborn	...	...	...	<i>Prince's Street.</i>
1858	"	"	...	...	" "
1859	"	"	...	...	" "
1860	Joseph Smith	...	...	...	<i>Greek Street.</i>
	George King	...	...	...	<i>Wardour Street.</i>
1861	Joseph Smith	...	...	...	<i>Greek Street.</i>
	Henry Radcliffe	...	...	...	<i>Frith Street.</i>
1862	"	"	...	...	" "
1863	Joseph Smith	...	...	...	<i>Greek Street.</i>
	Richard J. Jefferys	...	...	...	<i>Oxford Street.</i>
1864	Charles Jefferys	...	...	...	<i>Soho Square.</i>
	Charles Wakeling	...	...	...	<i>Gerrard Street.</i>
1865	"	"	...	...	" "
1866	"	"	...	...	" "
	William Bacon	...	...	...	<i>Old Compton Street.</i>
1867	"	"	...	...	" " "
1868	Charles Wakeling	...	...	...	<i>Gerrard Street.</i>
	John J. Ruffell	...	...	...	<i>Charles Street.</i>
1869	"	"	...	...	" "
	Richard J. Jefferys	...	...	...	<i>Oxford Street.</i>
1870	"	"	...	...	" "
	Joseph F. Pratt	...	...	...	" "
1871	"	"	...	...	" "
	William Powell	...	...	...	<i>Lisle Street.</i>
1872	Thomas F. Blackwell	...	...	...	<i>Soho Square.</i>
	John Almgill	...	...	...	<i>Gerrard Street.</i>
1873	"	"	...	...	" "
1874	"	"	...	...	" "
	Samuel Webb	...	...	...	<i>Oxford Street.</i>

1875	Samuel Webb	...	...	...	<i>Oxford Street.</i>
1876	" "	...	...	...	" "
	John E. Shand	...	...	...	<i>Sidney Place.</i>
1877	" "	...	...	...	" "
1878	" "	...	...	...	" "
	Edward W. Mummery	...	...	...	<i>Oxford Street.</i>
1879	Joseph Rogers, M.D.	...	...	...	<i>Dean Street.</i>
	William J. Fraser	...	...	...	<i>Soho Square.</i>
1880	" "	...	...	...	" "
1881	" "	...	...	...	" "
	James S. Burroughes	...	...	...	" "
1882	" "	...	...	...	" "
	Edmund Warne	...	...	...	" "
1883	" "	...	...	...	" "
	Charles B. Leatherby	...	...	...	<i>Lisle Street.</i>
1884	" "	...	...	...	" "
	John Mitchell	...	...	...	<i>Cranbourne Street.</i>
1885	" "	...	...	...	" "
1886	Charles B. Leatherby	...	...	...	<i>Lisle Street.</i>
	Dr. Edward Sandwell	...	...	...	<i>Soho Street.</i>
1887	" "	...	...	...	" "
1888	" "	...	...	...	" "
	Charles B. Leatherby	...	...	...	<i>Lisle Street.</i>
1889	" "	...	...	...	" "

About the middle of the present century the overcrowded state of the burial-ground around St. Anne's Church caused considerable disturbance in the public mind. A humorous engraving in one of the illustrated publications of 1840 represents some workmen amusing themselves by playing skittles with skulls and cross-bones dug up apparently from the ground close by, whereon are a number of human bones and other marks of decay. The letterpress accompanying the engraving sets forth the serious danger the inhabitants

of the vicinity run from this unwholesome and contaminating condition of the churchyard.

Towards the end of the year 1891 the Metropolitan Gardens Association offered to lay out the churchyard as a public garden. The rector and churchwardens agreed to the proposal upon the understanding that the Strand Board of Works would provide the small maintenance sum required for the purpose. The Board having acceded to this request, the ground was laid out and opened to the public on June 27th, 1892, by Lady Hobhouse.

A handsome granite drinking-fountain was presented by the vestry clerk, Mr. George Allen, in memory of his son, soon afterwards. It was opened on April 6th, 1893.

#### THE CHURCH OF ST. MARY-THE-VIRGIN, CHARING CROSS ROAD.

The Church of St. Mary-the-Virgin, in Charing Cross Road, has an extremely interesting and strangely varied history. The building was originally commenced as a Greek Church in the year 1677, and was the first church of its kind in England, being built for the use of the Greek colony in London. An inscription, which is still preserved in its original place over the west door of the edifice, records, in Greek: 'In the year of Salvation 1677 this Temple was erected for the Nation of the Greeks, the Most Serene Charles II. being King, and the Royal Prince Lord James being Duke, the Right Reverend Henry Compton being Bishop, at the expense of the above and other Bishops and Nobles, and with the concurrence of our Humility of Samos, Joseph Georgeirenes from the Island of Melos.'

Joseph Georgeirenes, the Metropolitan of Samos, mentioned in this inscription, had been driven from his see, and having settled in London, this church was erected for him and the Greek colony which at that time had become established in what was then the aristocratic quarter of Soho.

Whilst going about from place to place collecting subscriptions towards his church, Georgeirenes was annoyed by the conduct of an unprincipled Greek priest, who falsely represented himself to be the Bishop of Samos, and devoted the money so obtained to his personal use.

Archbishop Georgeirenes, therefore, in order to stop the practices of this impostor, inserted the following quaint description of himself in the *London Gazette* of February 12th, 1680:—

‘Whereas Joachim Ciciliano, of the Island of Cefalonia, a Grecian minister, of high stature, with black bushy hair and a long black beard, has gone up and down the country under the name of the Bishop of Samos, in Greece, and hath been assisted with Christian contributions towards building the Grecian Church, which he hath lewdly spent, to the prejudice of the said church and the scandal of the said bishop: Now, to prevent any further abuse to the country, these are to give notice to all persons that the said Bishop of Samos is an indifferent tall man, and slender, with long black hair, having a wart on the right side of the nose, but against his eye, and black whiskers, and very little beard, which said Bishop wrote the *History of Samos*; and with the assistance of good Christians hath built and almost finished the Grecian Church in Soho Fields, by licence from his Majesty.’

It appears that the Greek colony, which at first was fairly strong in Greek Street and the neighbourhood, removed eastward about the year 1682. At any rate, there were sufficient Grecians dwelling in the City to render it desirable that the Greek church should be situated nearer to them than Soho. It was therefore decided to give up the building at Soho and find a more convenient site elsewhere. The following interesting statement of the troubles which befell this persecuted church was drawn up by Archbishop Georgeirenes, and a printed copy of it is preserved in the British Museum Library:—

‘From the  
Arch-Bishop  
of the  
Isle of Samos, in Greece.

‘An account of his building the Grecian Church in So-hoe Fields, and the disposal thereof by the Masters of the Parish of St. Martin’s in the Feilds.

‘In the year 1676 I came into England with intentions to publish a Book in print, called *Anthologion*, for the use of the Eastern Greek Church, but finding they had no place allotted for the Exercise of our Religion, but that some Persons of our Country, *Daniel Bulgaris*, a Priest, and others, who had earnestly indeavoured to get one builded, and in order thereunto had obtained his Majesties gracious Grant for the same, two years before my arrival; but wanting means, methods, and interest to proceed to the accomplishing this their purpose, they desired me to take the business upon me; in which, though some difficulties appeared unsuitable to my Function; yet in Piety to the Church, and to promote the exercise of the Divine Service thereof, I undertook the charge, and proceeded therein, as followeth: *viz.* I first applyed myself to the Right Reverend the Lord Bishop of *London*, to acquaint him therewith, and his Lordship did so far approve thereof that he promised to speak to the other Bishops and other Gentlemen to bestow their benevolent Contributions towards the building the said church. Next I applyed myself to Doctor *Barbone*,\* who was then concerned in building in *So-hoe* Feilds. He, as soon as he was acquainted with my design, promised to give me a piece of ground and to build the Foundation at his own charge; thereupon I went again to his said Lordship, and telling him thereof, he promised to give me a piece of ground himself, and sent one Mr. *Thrift*† with me, and I marked out the ground.

‘Hereupon I went to his Majesty, the Duke of *York*, and most of the Nobility and Clergy, who were pleased to contribute freely to the Building, there being gathered both in City and Country fifteen hundred pounds. I began the foundation at my own charge, and as I received the Contributions I went on, and expended therein, as may appear by the Workmens Receipts, eight hundred pounds, and the remainder of the money was expended in charges, Servants wages, and Horse-hire in going about the Country, and in my maintenance for these six years last past.

‘After some time, the Church being found inconveniently situated, being

\* Dr. Barbone, supposed to have been son of the notorious ‘Praise-God Barebone,’ was M.D., and M.P. for Bramber, and a great builder. Newport Market was formerly called Barbone Square.

† Mr. Thrift was probably the person from whom Frith Street, formerly called Thrift Street, was named.

too remote from the abodes of most of the Grecians (dwelling chiefly in the furthest parts of the City), it was upon mature consideration thought fit to be sold, another to be builded in a more convenient place; whereupon I applyed myself again to his Lordship, the Bishop of *London*, who was pleased to tell me that when the said Church was sold, his Lordship would give his Grant and Title for the building of another.

‘Hereupon I endeavoured to sell it, and finding two persons that would buy the same, the Lord Bishop of *London* would not consent thereto, lest the Party should make a Meeting House thereof. Hereupon I went to the Doctor of *St. Martin’s*, who proposing it to the Parish, they consented before the said Lord Bishop to let it be apprais’d by two able Workmen. The Church was accordingly veiwed, and rated to be worth 626*l.* The Parish proffered 168*l.*, alleging that the ground was theirs and not the Bishops: This agreement falling off, I found out others who proffered 62*l.* more than the Parish had done, which they of the Parish coming to understand, they proffered 200*l.*, which I refusing to take, the Lord Bishop required me to give them the Key, which I denying to do, they told me they would take the Church without it, as they did accordingly, breaking open the dore and taking possession: Hereupon I endeavoured to carry the person who broke open the door before a Justice, that I might justifie myself, but the Parish not permitting him to go, I went myself, but not finding the Justice, I desisted from any further proceeding.

‘This relation I have thought fit to make, that thereby all Persons may see I never Sold the said Church, nor received any sum for the building thereof. *London*, Printed for A. F. 1682.’

The next phase in the history of the building, which occurred soon afterwards, was its conversion to the uses of the French Protestants. On May 31st, 1684, Letters Patent were given by Charles II., on the petition of Dr. Tenison, the Vicar, on the behalf of himself and the parish of *St. Martin-in-the-Fields*, granting the sites and fabrics of the church, then used by the French Protestants, and of almshouses, unto the Right Hon. Thomas Lord Jermyn, Baron of Bury St. Edmunds, in the county of Suffolk, and his heirs, in trust, and for the benefit of the poor of the said parish. A small piece of ground was taken out of the land for a graveyard for the alms-people and

others, and was consecrated by Bishop Compton on March 21st, 1685.

The use of this church by the French Protestants is immortalised in Hogarth's well-known painting, 'Noon.' At the time when the picture was painted, Hog Lane and the adjacent streets were to a large extent peopled by French refugees and their descendants, and the artist has chosen as his scene the outside of the French church in Hog Lane, when the congregation are dispersing after the morning service. The exact time, as indicated upon the dial of St. Giles's Church in the distance, is seven or eight minutes before mid-day, and amongst those who are shown as emerging from the doorway is the figure of the Rev. Thomas Hervé, who was the minister there from about 1727 to 1731. It is said to have been a very good likeness, and it is interesting to know that the actual doorway depicted by Hogarth may still be seen on the south wall of St. Mary's Church.

It is apparent, at a glance, that the position of St. Giles's church tower with regard to this chapel in Hog Lane is not correctly indicated in Hogarth's picture. In fact it is exactly reversed; but of course the artist's object was to paint a typical picture of noon, not an exact representation of Hog Lane. Where possible, however, the picture is wonderfully true to the scene represented, and the shop opposite the church, bearing the sign of 'The Good Woman,' adds a local detail which proves the artist's intimate acquaintance with the locality.

Some of the ministers who have officiated at this chapel were the Revs. Jacques Durand, 1715; Darvilliers, a proselyte; Jean Hudel, 1725; Thomas Hervé, 1727; and Jacques Severin, 1751.

The French congregation, under the name of 'Les Grecs,' remained in possession until 1822.

From deeds in the possession of the Rev. Robert Gwynne, the Vicar of St. Mary's, it appears that in October, 1822, the old Greek church was sold (subject to the lease to the French Protestants, of

which two years still remained) by the surviving trustees of St. Martin's parish, and by Mr. Frances Const and Mr. Emanuel Allen, to the trustees of a body of Dissenters called in the deed-declaration of trust (December, 1824) 'Persons who believe, or profess to believe, the Scriptures as contained in the Old and New Testaments, and explained in the doctrinal articles of the Church of England, and in the shorter catechism of the Assembly of Divines convened at Westminster in the year 1643, as commonly explained by Calvinists being Pedobaptists,' and to others. From this time until December, 1849, the church was occupied by these and other dissenting sects. Rev. J. Rees was pastor here for some years, and was buried in front of where the pulpit stood. The next minister was the Rev. Thomas Sharp, who died about the year 1837. It was then about to be turned into a dancing-saloon and music-hall, but fortunately the proposed desecration was averted.

The Rev. Nugent Wade, Rector of St. Anne's, with the assistance of some friends, purchased the structure, which was then fitted up for the service of the Church of England by Mr. P. C. Hardwick. It was consecrated by Bishop Blomfield, under the title of St. Mary the Virgin, on St. Peter's Day, June 29th, 1850.

The first curates in charge were the Revs. Walter Blunt, Archer Gurney (late of Paris), and W. B. Atkins.

A separate district was assigned to the church in 1856, and the Rev. J. C. Chambers was appointed incumbent. During 1856 and 1857, Rev. W. W. Talfourd, son of Judge Talfourd, was curate here. Mr. Chambers, who died in 1874, was mainly instrumental in building large and handsome schools accommodating six hundred children, a clergy-house, and the chancel and north aisle of the church. In his active and untiring exertions he was ably assisted by the Rev. J. J. Elkington, the senior curate.

The clergy-house was the first building erected, its foundation-stone having been laid by Mrs. Gladstone in 1869. The corner-stone of the chancel was laid in 1872 by Canon Liddon, and the

schools and north aisle of the church were begun early in 1873 and completed in 1874. The clergy-house is a lofty building of six floors. The basement is occupied by the kitchen offices, the ground floor by the choir and clergy vestries, the first floor by the common-room, and the remaining three floors by rooms for the vicar and curates. The building is faced with red bricks, and the string-courses and window-sills and heads are of stone.

The schools adjoining the clergy-house on the north are arranged in three floors. The ground floor is for the infants, the first floor for girls, and the second floor for boys.

The chancel of the church, which is of unusual and almost disproportionate height, abuts on Charing Cross Road. It was supposed, when this portion of the church was built, that the new road leading from Charing Cross to Tottenham Court Road would take a course on the western side, when it was intended that a new nave with an imposing western front should be built in the new street; but since that street has been constructed on the east side the old nave has been allowed to remain, and its ancient walls with their humble proportions survive as an interesting souvenir of the early days of this interesting and historical edifice.

The new buildings have been erected upon the site of the old church-house, charity-house, and almshouses.

The present Vicar, the Rev. Robert Gwynne, formerly curate of St. Anne's, was instituted in 1874, and since that date industrial schools have been built, where instruction is given to boys in repoussé metal-work, wood-carving, cabinet-making, carpentering, fretwork, shoemaking and mending. The girls learn embroidery and dressmaking.

With regard to the interior of the church it may be stated that there are in the decorative features several interesting reminders of the Greek origin of the edifice. The figure of our Lord over the altar represents the Greek idea of 'repose on the Cross,' and is the work

of Miss Grant; and in other parts of the building may be noticed such symbols as the Greek and Latin crosses.

The west end of the nave is pierced by a large rose window, in the tracery of which the Greek cross is introduced, the external spandrels of which bear the emblems of the four evangelists.

In conclusion we have to express our thanks to the Rev. Robert Gwynne, the present Vicar, for many facts contained in this brief account of the Church of St. Mary the Virgin.

#### ST. PATRICK'S R.C. CHURCH.

The early history of this church is closely associated with that of one of the most famous buildings in Soho Square. Shortly after the demolition of Carlisle House, on the east side of the square, an edifice erected by Mrs. Cornelys in the grounds of Carlisle House, which was separated from the mansion by a 'Chinese bridge,' was converted into a Roman Catholic chapel. In pulling down the old chapel recently, a very interesting relic was found indicating the date of the erection of the building which served subsequently as the first chapel. It is a small copper plate,  $4\frac{1}{2}$  inches by  $3\frac{1}{2}$  inches, bearing the following inscription:—

'NOT VAIN BUT GRATEFUL  
 IN HONOUR OF THE SOCIETY  
 AND MY FIRST PROTECTRESS YE  
 HON<sup>BLE.</sup> MRS. ELIZABETH CHUDLEIGH  
 IS LAID THE FIRST STONE  
 OF THIS EDIFICE  
 JUNE 19, 1761  
 BY ME  
 TERESA CORNELYS.'

This was one of the first public Roman Catholic churches in London which was not attached to an embassy. It was dedicated to St. Patrick, and opened on St. Michael's Day, 1793, Rev. Arthur O'Leary, the founder, preaching the first sermon. He was an

eloquent speaker, and, as Rev. John Wesley calls him, 'an arch and lively writer.' He distinguished himself as a friend to freedom, liberty, and toleration, and was on this account highly complimented by Gratton, Flood, and other members of the Irish Parliament in their public speeches.

He was a native of Ireland, went to France when young, studied at the College of St. Malo in Brittany, and finally entered into the Franciscan order of Capuchins. He came to England about 1790, and was appointed chief priest of the new chapel in Sutton Street, where he continued, highly respected by all who knew him, till his death, at an advanced age, in 1802.

Father O'Leary, besides the oration upon the occasion we have narrated, printed, in connection with this chapel, 'The Last Sermon at St. Patrick's Chapel, Soho, March 8, 1797.' A list of his other works may be seen in Chalmers's *Biographical Dictionary*.

In November, 1799, an event took place at this chapel which offers a singular contrast to the gay scenes which had so lately passed within its walls. The following is a transcript of an interesting account of the 'Solemnity.' The *brochure* is entitled:—

'A Funeral Oration on the late Sovereign Pontiff, Pius the Sixth, by the Rev. Arthur O'Leary; to which is prefixed an account of the Solemn Obsequies performed to his Memory, at Saint Patrick's Chapel, Sutton-street, Soho, by order of Monsignore Erskine, his Holiness's Auditor, on Saturday, the 16th of November, 1799. London: Printed for and sold by the Publisher, F. Keating, No. 18 Warwick-street, Golden Square, &c.

#### 'DECORATIONS.

'This august ceremony was celebrated at St. Patrick's Chapel, Sutton-street, Soho, on Saturday, the 16th of November, 1799, with as high a degree of the solemnity and magnificence of the Roman Catholic mode of worship as could be expected in a country where it is not the established religion. The chapel, the most elegant and capacious structure of the kind in London, was decorated in a style suited to the solemnity of the occasion. At the porticoes or entrances nudes were stationed, habited in their usual

mourning costume, with black staves in their hands. The whole interior of the walls, from the ceiling to the ground floor, was hung with black cloth, against which were affixed numerous plated reflectors with wax lights, the centre of the intermediate space between each reflector being occupied by the arms of the Sovereign Pontiff, viz., the Tiara and Cross Keys, painted on a blue ground, with a black margin, edged with gold. The columns which support the galleries were also connected with festoons of black drapery, having plated reflectors, with wax tapers, over each column, whilst shields, with appropriate Scriptural texts, and escutcheons, with emblems suitable to the Pontifical office, occupied the intervening space, forming a contrast with the sable appearance of the walls at once both splendid and awful.

‘The pulpit, the altar steps, the floors of the sanctuary, and body of the chapel were also clothed in a sable livery; and in the centre was erected a magnificent *Sarcophagos*, Mausoleum, or Tomb, supposed to contain the remains of the Holy Pontiff. It consisted of a platform, to which there was a gradual ascent of several steps from the ground floor, the sides whereof were parallel to those of the chapel, on the top of which was laid an oblong tomb, whose ends were ornamented with similar Pontifical escutcheons and armorial bearings to those already described, and on each side a white satin tablet, containing an inscription in Latin, of which the following is a translation:—

“To the Sovereign Pontiff, Pius the Sixth, who, from the hatred of *his enemies* to the Christian Religion, was led captive into France, and died at Valence, the 29th of August, 1799.”

‘On the tomb was laid a velvet cushion, superbly embroidered with gold, supporting a splendid model of the *Tiara*, or Papal Triple Crown, covered by a canopy elevated about twenty feet, and forming an obtuse angle at the top, on which were placed nine superb plumes of ostrich feathers, rising in a pyramidal order from the lower to the uppermost part of the roof.

‘The canopy was supported by four columns, with stripes of black and white twining alternately in a serpentine manner around their shafts, and connected at top by festoons of black drapery, the steps at their bases being brilliantly illuminated by torches of white wax in massy chandeliers, intermixed with large plumes of white ostrich feathers.

## 'ASSEMBLAGE.

'The Sanctuary was reserved for the exclusive accommodation of the officiating Bishops and Clergy—*Monsignore Erskine*, the deceased Pontiff's *Auditor* (under whose directions the plan and ceremonies attending the solemn office were conducted), and several of the exiled Gallican Prelates, among whom were the Archbishop of Narbonne and the Bishop of St. Paul de Leon. The Tribune on the gospel-side of the Sanctuary was appropriated to the accommodation of the Foreign Ambassadors and other personages of distinction, with whom it was compleatly filled; as were also the galleries by a numerous concourse of decent people of both sexes and of several religious descriptions; and as much of the ground floor as was not occupied by the Mausoleum or Tomb was filled by people of an inferior order, who behaved with remarkable piety and decorum.

## 'THE DIRGE,

Or office for the repose of the Soul of the deceased Pontiff, commenced in the Choir shortly after ten. It was solemn, grand, and impressive. The sounds, alternately variegated between the plaintive and sublime, diffused tender emotions of melancholy around, and excited in the breasts of the audience sentiments of the most unfeigned piety and devotion, mingling the deepest sympathy in the sufferings of so exalted and venerable a character with the utmost detestation of the malice of his persecutors, who had refused to his aged remains the accustomed rites of sepulture. The choir was numerous and compleat; it consisted of about an hundred voices, including those of the first eminence in the science of sacred music. It is therefore unnecessary to add that the music at High Mass, &c., as well as at the Dirge, was admirably executed.

## 'HIGH MASS AND FUNERAL SERVICE.

'The Dirge being finished at about twelve o'clock, the Right Rev. Doctor *Douglass*, Bishop of Centuria and *Vicar-Apostolic* of the London district, preceded by his assistant-priest, deacon, subdeacon, master of ceremonies, mitre-bearer, book-bearer, and twelve acolythists, bearing twelve large white-wax lighted flambeaus, advanced in a solemn slow procession from the Sacristy to the Sanctuary, where, having made their accustomed reverences at the lower step leading to the Altar, High Mass commenced, which, being gone through with much solemnity, accompanied with sacred

music, four bishops retired into the Sacristy, viz., the Bishops of *Montpellier*, *Rhodes*, *Lombes*, and *Waterford*; and within a few minutes, having cloathed themselves in copes and mitres, returned from thence in solemn procession to the Sanctuary, each having a priest and an acolythist with a wax flambeau to attend him, where having alternately, according to their seniority, first devoutly saluted the Altar, and then the Right Rev. Dr. Douglass, they placed themselves in the seats prepared for them on the gospel-side of the Sanctuary; when the clergyman appointed to deliver the Oration, without being habited in surplice, alb, or stole, as is the custom, ascended the pulpit in a plain mourning cassock. The Oration being ended, the assistant bishops above mentioned, according to their seniority, each alternately, with his attendant priest and acolythist, went in procession around the Mausoleum or Tomb, performing those ceremonies with holy water and incense (as are prescribed in the ritual or ceremonial), the former being a type of the inward purity of the soul, the latter an emblem of the fervency of Christian piety, accompanied with solemn prayers and sacred music. After which all the episcopal dignitaries stood up, whilst the Right Rev. Dr. Douglass, the officiating bishop, performed similar devotions, and closed the solemn and religious ceremonies of the day at four o'clock in the afternoon.'

Although St. Patrick's was generally known among the Irish as 'Father O'Leary's Chapel,' that gentleman was not actually the rector. The following is a list of the rectors:—

Rev. Daniel Gaffey, 1792–1809.

The mission was then for about two years under the Rev. Dr. Rigby, who was succeeded by the

Very Rev. Edward Norris, Vicar-General of the London District, 1811–1847.

Very Rev. Thomas Canon Long (first M.R.), 1848–1859.

Rev. Thomas Barge, M.R., 1860–1885.

Rev. Langton George Vere, M.R., 1885 (the present Rector).

The foundation-stone of the new church was laid in 1890, and the building was opened in March, 1893. It is built of red brick, with a campanile of the same material, about 125 feet high, at the

corner of Sutton Street and Soho Square. Facing the square in a niche is a statue, in white Portland stone, of St. Patrick. The portico is also of white Portland, supported by Corinthian columns and pilasters; the tympanum is ornamented with the Papal arms. The entrance porch, which is large and lofty, contains the marble figure of the dead Christ, supported by an angel which many years ago was given to St. Patrick's Church by Mr. Burgess. Under this is the holy water stoup. Passing from the porch through folding-doors we enter the ante-chapel, or Narthex, divided from the church by iron gates. From this portion of the structure a good view of the interior of the church may be obtained. On the right is an entrance to the presbytery and the mural monument to Rev. Arthur O'Leary. On the left is a flight of stone steps leading to the Tribune and to the Sodality Chapel. A few steps further a door leads down another flight of steps to a large Confraternity-room. Entering the church by the iron gates, to the left is the Baptistry. In the recesses which follow are the confessionals and small porch leading into Sutton Street. The organ is on the left of the sanctuary. The choir stalls are of carved and polished walnut wood. The altar and altar rails are of choice Italian marble and richly carved. The sanctuary and altar steps are of marble, and the floor of the sanctuary of polished parquetry. The side chapels on the right side of the church contain the grand pictures by Van Dyck and Carlo Dolci. The roof spans the whole of the building, and consequently there are no pillars to obscure the view of the sanctuary from all parts of the church.

The total external length is 157 feet. The nave is internally 92 feet long and 34 feet wide, and the total width of the nave and aisles internally is 47 feet.

The Church of the Marist Fathers—called the Church of *Notre Dame de France*—just off Leicester Square, is chiefly remarkable from the fact that it occupies the premises which were once widely known as Burford's Panorama.

## FRENCH AND OTHER FOREIGN CHURCHES.

There were once in Soho several chapels for the convenience of the French, Swiss, and other foreigners who formed so large a proportion of the population of the district.

The following is a list of those in Soho and its immediate environs :—

- The French Church in Hog Lane.
- The French Church in Ryder's Court.
- The French Church in Castle Street.
- The French Church in Berwick Street.
- The French Church in Little Chapel Street.
- The French Church in West Street.
- The French Church in Grafton Street.
- The French Church at Monmouth House.
- The French Church in Dudley Court.
- The French Church in Edward Street ; and
- The Swiss Church in Moor Street.

Strype, speaking of the French churches in this parish, says :—  
' Where our Liturgy, turned into French is used, French Ministers that are Refugees, Episcopally ordained, officiating : several whereof are hereabouts seen walking in the Canonical Habit of the English Clergy. Abundance of French People, many whereof are voluntary exiles for their religion, live in these streets and lanes, following honest trades ; and some gentry of the same nation.'

The French church in Hog Lane has been referred to already in the account of St. Mary's Church, Charing Cross Road.

The churches in Ryder's Court and Castle Street have been entirely demolished, as is also the case with that in Berwick Street.\* The last-named church was used from 1689 to 1694 by a congregation called 'La Patente,' or 'Le Temple.' In 1735 Rev. Cæsar De Missy was appointed to preach here. The following notice

\* St. Luke's Church, Berwick Street, now occupies the site.

appeared in the *Public Advertiser* of November 14th, 1764:— ‘Sunday next and the Sunday following the four Annual Charity-Sermons will be preached in the French Chapel called the Patent, in Chapel Street, near Soho-square; the Produce of which is to give Coals, in this cold and dear Season to several poor French Protestant Refugees. By the last Year’s List it appears that 150 Families were assisted with this useful and necessary commodity by the said Charity. Donations will be thankfully received at the Chapel Doors, or in the Vestry. This public Method is taken in hopes of continuing this charitable Distribution, and to excite the Benevolence of those who do not want much Argument to be moved to so good an Act.’

The church does not appear to have been used as a place of worship after 1788, and was subsequently converted into a room for the performance of private theatricals.

The church or chapel in Little Chapel Street was originally built for French refugees in the reign of Charles II. In recent times it was converted into a hall in connection with the movement initiated by Mr. Robert S. Hudson, of Chester, and called Wardour Hall. Its lease having expired, it was pulled down in 1894.

The church in West Street, erected for the use of a congregation of French refugees, called ‘La Pyramide,’ or ‘La Tremblade,’ was subsequently turned into an Episcopalian chapel. Rev. John Wesley preached here between the years 1743 and 1793, and the pulpit has at various times been filled by Whitefield, Romaine, and Fletcher of Madeley. The building is now used as a church in connection with the Seven Dials Mission. The register of this church, with that of ‘La Charenton,’ was for many years deposited with the congregation of ‘Les Grecs.’ It contains a list of baptisms from September 20th, 1706, to April 15th, 1742, and of marriages from November 2nd, 1706, to July 24th, 1741. The following ministers officiated in the West Street Church:— Duval, 1710; — Renon, 1716; — Columbe, 1718; J. Cesvet, 1740; Gideon Delamotte; J. Yver; A. P. Fleury; — La Place; and — Roques.

The church in Grafton Street, used by a congregation called 'La Charenton,' was an antique building next door to the mansion of the Duke of Grafton. The ministers were :—Louis La Prade, 1701; Henry Daubigny, 1701. The register covers the period from 1701 to 1705. The congregation vacated the church before 1706, and it has been suggested that this building (described in an account as 'a sort of wooden booth built over the shambles in Newport Market') was the one in which John Henley, or 'Orator' Henley, as he was generally called, commenced his absurd entertainments. After the year 1729 the building passed into the hands of the Baptists.

Of the modern chapels, &c., of Soho, it will perhaps suffice to mention the Welsh Presbyterian Chapel near Cambridge Circus, in Charing Cross Road, designed by James Cubitt, and the handsome French Protestant Church in Soho Square, recently erected from the designs of Aston Webb.

## CHAPTER VI.

## INSTITUTIONS, TAVERNS, PLACES OF AMUSEMENT, ETC.

*Hospitals—Aldridge's Repository—St. Anne's Schools—Soho Bazaar—Soho Academy—The Dean Street Music Room—The Palace Theatre—The Royalty Theatre—The Empire Theatre—Punch's Theatre—The Sans Souci Theatre—Old Taverns: The Blue Posts, The Feathers, The Genoa Arms, The Hercules' Pillars, The Intrepid Fox, Jack's Coffee House, The Palatine's Head, The Rose and Crown, The Turk's Head, The Two Chairmen.*

## HOSPITALS, ETC.

THE following are the chief hospitals in Soho, with the date of their establishment:—

The Hospital for Women, Soho Square, 1842.

The National Hospital for Diseases of the Heart and Paralysis, Soho Square, 1857.

The Royal Ear Hospital, Frith Street, 1816.

The Lock Hospital, Dean Street, 1862.

The Dental Hospital, Leicester Square, 1858.

St. John's Hospital for Diseases of the Skin, Leicester Square, 1863.

Westminster General Dispensary, Gerrard Street, 1774.

In addition to certain local charities bequeathed to the parishes of St. Anne and St. Mary, the following are some of the other charitable

institutions in Soho which are largely or entirely supported by voluntary effort:—

The House of Charity for Distressed Persons in London,  
Greek Street, 1846.

Soho Club and Home for Working Girls, Greek Street.

St. John Baptist's Home (Orphan and Industrial School),  
Rose Street, 1862.

St. Andrew's Home and Club for Working Boys, Dean Street,  
1866.

#### ALDRIDGE'S REPOSITORY.

The horse-repository in St. Martin's Lane, named, from its original proprietor, 'Aldridge's,' was established in 1753—thirteen years earlier than Tattersall's. From its commencement, Aldridge's has been a well-known mart for nearly all kinds of horses, except racers. It is, however, specially famous for the sale of middle-class and tradesmen's horses. As soon as the West End season is over, the London job-master sells off his superfluous stock, and this market is the recognised medium for getting rid of the horses for which he has no further, or, at any rate, no immediate use. Many horses sold at this period are purchased by seaside men, whose harvest is about to commence.

In 1771, the stable of hunters belonging to 'the subscription Fox Hounds at Croydon, late the property of Henry Thrale, Esq.,' were advertised to be sold at this repository.

Coach-horses are frequently sold here at the present time, just as they used to be sold in the olden days. The present proprietors are Messrs. W. & S. Freeman.

#### ST. ANNE'S SCHOOLS.

St. Anne's Schools have a history of nearly 200 years. They were founded in 1699, not by the National Society, but by the

parish for the parish, for the purpose of giving to the children of the poor of St. Anne's sound secular and religious education. The original premises were in Rose Street, and in the early days of the school the children were not only taught, but housed, fed, and clothed at the expense of the school funds. About the year 1846, paying day scholars were for the first time admitted, and in a few years they outnumbered the charity scholars, who gradually disappeared altogether. In 1872, owing to the increased number of scholars, it was found necessary to obtain new premises, and the large premises in Dean Street, known as Caudwell's Dancing Academy, were purchased at a large cost and adapted for school purposes.

#### SOHO BAZAAR.

The Bazaar, in Soho Square, 'opened to encourage female and domestic industry,' was established by Mr. John Trotter in 1816, and opened to the public on February 1st in that year. It was an important institution, both on account of its having been the first establishment of its kind in this country and also from the immense popularity it once enjoyed. In an account of Soho Bazaar, published about three months after it was opened, it is stated that the average number of daily visitors was about 2500, and local tradition still speaks of the days when persons of consequence and position made their purchases here in such numbers that the adjacent portions of Soho Square were occupied by two or three rows of waiting carriages.

Soho Bazaar, at Nos. 4, 5, and 6 Soho Square, was planned by Mr. Trotter solely with a benevolent motive. At the termination of the war, when a large number of widows, orphans, and dependent relatives of those who had lost their lives on foreign service were in distress, and unable to find employment, he conceived the idea of affording them advantages to begin business without great risk and outlay of capital. Mr. Trotter had an extensive range of unoccupied premises, and without any idea of personal emolument he offered them for the purpose to the Government, free of expense,

for several years. His offer, however, was declined. Thereupon he himself undertook the responsibility, and under excellent management the establishment proved to be very successful.

The area occupied by Soho Bazaar was admirably suited to a large business house: it was upwards of 270 feet in length on the side next to Oxford Street, and its Dean Street frontage extended to upwards of 130 feet. The building, as at first fitted up, consisted of several very lofty and spacious rooms, five of which were occupied by the bazaar in the early days of its history. 'The door opens out of Soho Square,' says a contemporary writer;\* 'the first room you enter is sixty-two feet long, thirty-six broad, and about eleven high. The walls are hung with red cloth from top to bottom, and around them, at a distance of about five feet from the ceiling, runs a piece of black tape, above which the tenants are not allowed, without leave, to hang or expose any of their goods, the upper part being reserved . . . for charitable and benevolent purposes. At either end are large mirrors, and on the sides of the beams, running longitudinally along the ceiling, are painted in very large characters the following inscriptions:—

“Persons in distressed circumstances, desirous of exhibiting articles of ingenuity or value for sale, may here deposit them for that purpose, *Gratis*.

“Observe:—That no goods are allowed to be exhibited in the Bazaar that are of foreign produce or manufacture, without special leave in writing.

“Observe:—That no abatement can be made from the ready-money prices affixed to each article exhibited for sale.”

The system of marking all goods at the lowest price is said to have produced 'a wonderful economy in words; hence bargaining becomes superfluous—there is no clamour, no useless noise, or confusion.' There were usually about 200 persons engaged in selling,

\* Rev. Joseph Nightingale. *The Bazaar, its Origin, &c.* 1816.

and upwards of ten times that number of customers and visitors. Respectability, good moral character, and good temper were considered to be essential to all who applied for permission to sell in the bazaar, and applicants were required to obtain references upon these points from those who were able to speak from personal knowledge. The traders were bound to be in the bazaar before ten o'clock in the morning. At six in the evening the doors were closed, and the counters were then cleared.

The counters were of the total length of 750 feet, and were two feet in breadth. They were furnished with mahogany tops and neatly painted panelled sides. The vendors, for the privilege of exposing their goods for sale, were required to pay a small sum at the rate of about  $1\frac{1}{4}d.$  per square foot of counter per day.

A door from the north-west corner of the room just described gave access to the apartments for watchmen and also to the kitchen, which extended the whole length of the building. This kitchen was furnished with dining-tables, 50 feet in length, where refreshments were provided at a moderate cost for the stall-keepers.

The lobby, 23 feet square, was entered from the first-mentioned room by means of an archway,  $9\frac{1}{2}$  feet wide. From the lobby one could reach the Grotto, a passage 25 feet in length and 5 feet in breadth, and whose sides were covered with plants, shrubs, flowers, &c., belonging to one of the tenants. A door from the Grotto lead to the Parterre,  $37\frac{1}{2}$  feet long and nearly 15 feet broad. All the plants and flowers in the Grotto and Parterre were for sale and marked at the lowest prices.

From the lobby, a staircase gave access to the upper rooms, which were also fitted with counters for the various articles offered for sale.

The success which attended Mr. Trotter's experiment induced many private individuals to establish bazaars in different parts of London; but in most, if not all, of those cases only a small amount of temporary success was reached.

After an existence of nearly eighty years, the Soho Bazaar appears to have reached the last phase of decadence. Its premises have become almost entirely absorbed by the business house of Messrs. A. & C. Black, the well-known publishers, and probably it will soon be an institution of the past.

#### SOHO ACADEMY.

The house on the north side of the square, now No. 8, was formerly the celebrated Soho Academy. It was established early in the eighteenth century, as may be gathered from the *Rules and Orders for the Government of the Academy in Soho Square, London*. Among the 'Rates for Learning, Boarding, and Tuition,' prefixed to that *brochure*, is the following clause:—'They (the scholars) have also the use of a large and select library of the best English authors in prose and verse, and enjoy all other advantages of the *Society* established among the pupils of this place in the year 1719.' The masters of the academy, when the rules were printed, were Martin Clare, A.M. and F.R.S., and the Rev. Cuthbert Barwis, A.M.

Martin Clare is well known from his published experiments *On the Motion of Fluids, Natural and Artificial*, 1736. 8vo. This volume is dedicated to Thomas Thynne, Lord Viscount Weymouth, and subscribed 'From the Academy in Soho Square, May 1, 1736.' He was also the author of *The Youth's Introduction to Trade and Business*, 1758. 8vo.

The Rev. Cuthbert (afterwards Dr.) Barwis seems to have carried on the school after Martin Clare's death or retirement. Holman the actor, Fawcett the actor, and Morton the dramatist, were schoolfellows at the Soho Academy under Dr. Barwis. A peculiar feature of the school at that time was the relaxation permitted of acting English tragedy and comedy. Holman was certainly the hero of the company. Old people have often been heard to talk of his *Hamlet*, *Othello*, *Macbeth*, *Richard III.*, *Prince Hal*, and the accomplished Benedick in *Much Ado about*

*Nothing.* ‘Dr. Barwis’s view,’ says Boaden, ‘in not merely permitting, but urging and correcting such performances, was confessedly to give the pupils a free and unembarrassed manner, and an accurate and powerful elocution, which he concluded to be essential to the display of the sound erudition which occupied their studies. I am not able to state whether the church, or the bar, or the senate have derived any accession of graceful oratory from the plan ; it, I confess, seemed to me, if I may parody the poet,

“Stage-born, and destined to the *stage* again.”’

Angelo says in his *Reminiscences*, ‘The first time I saw Holman, the performer, was when at school in Soho Square, at the Rev. Dr. Barwis’s. *Hamlet* was the character. It was in the Christmas holidays ; there was afterwards a dance in the schoolroom.’

The schoolroom of this celebrated academy was a large apartment at the back of the house, the entrance being in Oxford Street. It was afterwards converted into a chapel.

The next master of the Soho Academy was the Rev. William Barrow, LL.D., afterwards Prebendary of Southwell, Rector of Beelsby, Lincolnshire, and Archdeacon of Nottingham. He was born in the West Riding of Yorkshire about 1754 ; educated at Queen’s College, Oxford ; B.A. 1778, M.A. 1783, B. and D.C.L. 1785. He died April 19th, 1836. Dr. Barrow delivered the Bampton lectures in 1799 ; when published in a volume they met with a rapid sale. He was the author of *An Essay on Education*, 1802, 12mo., of which two large editions were sold in a few years. In a small pamphlet, entitled *Additions to the First Edition of an Essay on Education*, 1804, there is the following curious note connected with the Soho performances :—

‘When I first engaged the Academy in Soho-square, I found that the annual performance of one of the Dramas of Shakespeare had been an established custom for many years ; and for four years longer it was continued ; and then from a conviction of its impropriety, finally relinquished.

That in consequence of sparing neither care nor time, neither labour nor expense upon the preparation, our performance obtained an extraordinary degree of excellence, or at least of celebrity, I may the more freely venture to state; not only because it was universally admitted by all who were acquainted with the school, but because I avow this very excellence to have constituted the principal objection to the exercise. It exposed us the more to the censures, which I have passed upon such performances in general, for it rendered our own more productive of the evils which naturally result from them. Several of the actors, who have since attained considerable eminence on our publick theatres, imbibed in the academy, over which I presided, their first passion for the stage; and some of the most intelligent of the parents of our pupils became so sensible of the dangers to which their sons were exposed, that they refused to have their names inserted amongst those of the *dramatis personæ*. Various attempts were made to guard against the inconveniences of the practice, by what were thought necessary or judicious regulations. But it was soon found that the only effectual remedy for its various evils was a total abolition. That this abolition proceeded from conviction and principle in the master, the reader will the more readily believe when he is informed that during the four years, in which a play was annually performed, the number of pupils in the academy was more than doubled; and that, although he never again had so large a school as during the year immediately succeeding the last of the plays, he would never suffer the practice to be revived.'

Dr. Barrow retired from the school, of which he had been master for seventeen years, in 1802. After his retirement, according to a short notice in the *Gentleman's Magazine*, 'He divided his time between his books, in which he always retained a strong attachment, and the conversation and society of his friends, to whom his visits were always acceptable; not declining, however, to give gratuitous assistance to his clerical friends in the duties of his profession, or to preach occasional sermons, of which many were published at the request of audiences to which they were respectively addressed.'

#### THE DEAN STREET MUSIC ROOM.

The 'Great Concert Room,' as it was called, figures con-

spicuously in the fashionable annals of London for a long series of years, commencing in the year 1750, and extending beyond the beginning of the present century. It was a large house, partly in Dean Street (No. 17), and partly in Frith Street (No. 67), which had been inhabited by the Venetian Ambassador. The following advertisement, which appeared in the *General Advertiser* of March 23rd, 1750, is believed to be one of the earliest references to its use for musical entertainments :—

‘For the Benefit of Mr. Parry and Mr. Gwynn, at the Great House in Thrift Street, Soho (late the Venetian Ambassador’s) on Monday, March 26 [1750], will be perform’d a Concert of Vocal and Instrumental Musick. The Vocal Parts by Sig. Gaetano Guadagni; the first Violin by Mr. Brown; and several pieces of Music on two Welsh Harps together by Mr. Parry and Mr. Gwynne; also several Welsh and Scotch Airs by Mr. Parry alone. Tickets to be had at the place of performance at 5 shillings each. To begin at seven o’clock.’

John Parry, who died about 1780, was harper to Sir Watkyn William Wynne. He was a celebrated performer, and in a musical contest with Hugh Jhon Prys, of Llandderval, carried off the prize. He published, jointly with Evan Williams, another Welsh bard, a collection of Welsh airs under the title of *Antient British Music; or a Collection of Tunes never before Published*. 1742.

In the year 1751 it appears by the newspaper advertisement that ‘Coaches are desired to come to the Door in Frith-street, and Chairs to the Door in Frith-street, or Dean-street, as happens to be convenient.’

At the beginning of the year 1753 a series of Subscription Concerts was given, and Sig. Guadagni, Signora Frasi, Sig. Cervetto, and Miss Turner were the principal performers.

Malcolm, noticing the performance of *Judas Maccabæus* here in 1760, says, ‘The music-room is now Christie’s auction-room for furniture, and seems in a state of ruin.’

Towards the end of the last century the room appears to have been hired by various auctioneers for their sales of pictures, drawings, furniture, &c.

It was known as Caudwell's Dancing Academy in 1872, when it was acquired by the parish and adapted for the use of St. Anne's Schools.

#### THE PALACE THEATRE, CAMBRIDGE CIRCUS.

The foundation of this superb theatre was laid on December 15th, 1888, and in January, 1891, it was opened as the Royal English Opera House. It is by far the handsomest and most commodious of London theatres. The building, designed by Mr. T. E. Colcutt, is mainly of red brick and terra-cotta externally, and white-glazed brick, concrete, and ornamental marble internally. The auditorium will accommodate nearly 2000 persons. The marble-lined vestibule is entered from Cambridge Circus, and the grand staircase, which is one of the chief features of the building, cost for the marble alone about 2500*l.* The proscenium arch is also of solid marble, and cost about 1500*l.* The curtain is largely composed of asbestos, and the electric light is used throughout the building.

For some time past the building has been converted into a Palace of Varieties, under the name of the Palace Theatre.

#### THE ROYALTY THEATRE.

This theatre, once known as 'Miss Kelly's Theatre,' afterwards as 'Soho Theatre,' then as the 'Royalty Theatre,' and now as the 'New Royalty Theatre,' is situated at No. 73 Dean Street. Miss Frances Maria Kelly, who lived at this address, constructed the theatre in the rear of her residence on a site which had previously been devoted to the dissecting-room of Mr. J. Carpue, M.R.C.S., her next-door neighbour. The building, which is small and admirably adapted for comedies, cost its owner 1600*l.*

In September, 1845, Ben Jonson's comedy, *Every Man in his Humour*, was played here, Douglas Jerrold taking Master Stephen; Charles Dickens, Bobadil; Mark Lemon, Brainworm; John Forster, Kitley; and John Leech, Master Matthew.

In 1854, T. H. Mowbray reopened the house as the 'Soho Theatre,' and French plays were for the first time introduced for the benefit of the large number of French residents in the neighbourhood. The stage was occasionally occupied by amateur companies. Miss Percy Knowles played in *Hamlet*, *Lady Macbeth*, *Richard III.*, and *Rolla*, and Miss Ellen Love was a frequent performer.

Mr. Kendall made his first appearance here on April 6th, 1861, in *A Life's Revenge*. Miss Ellen Terry's name appears in some of the playbills issued by the Caldwell management of 1861.

Mr. and Mrs. Burnand, Miss Oliver, and Mr. Danvers were prominent figures upon this stage, under the successful management which commenced in 1863, and here were produced *Ixion*, *The Flying Dutchman*, *Black-ey'd Susan*, *Crutch and Toothpick*, and several other popular and well-known plays. In more recent times, the New Royalty Theatre has been chiefly famous for its French and German pieces.

#### THE EMPIRE THEATRE.

The site now occupied by the Empire Theatre was formerly covered by Saville House, the mansion of Sir George Saville. When no longer used as a residence, it was devoted to exhibitions, &c. Here Miss Linwood's collection of needlework pictures was placed on view. In 1865, Saville House was destroyed by fire, and the underground apartments, which escaped destruction, were afterwards used as wine-shops.

The ground remained unbuilt upon for some years, and about the year 1880 a panorama was constructed, which was not, however, a success. The place was then remodelled, and thus arose the beauti-

fully appointed Empire Theatre of Varieties—one of the most signal of recent theatrical successes.

### PUNCH'S THEATRE.

The great exhibitor of Punch, immortalised by Steele in the *Tatler* and by Addison in the *Spectator*, was the celebrated Mr. Powell, whose first theatre in London was situated at the upper end of St. Martin's Lane, adjoining Lichfield Street.

This showman, a deformed cripple, came from Bath, but very little is known about his biography. From De Foe we learn that with subscriptions and full houses he gained ten times as much wealth as would have bought up all the poets in England, that he seldom went out without his chair, and throve so incredibly on the folly of his auditors that, 'were he a freeman, some future puppet-show might celebrate his being Lord Mayor, as he had done in *Dick Whittington*.'

'I saw Powell's famous puppet-show,' says Mrs. Delany, in her *Autobiography*,\* 'in which Punch fought with a pig in burlesque, in imitation of Niccolini's battle with the lion [in *Hydaspes*]. My Lord Bolingbroke was of the party, and made me sit upon his lap to see it. The rest of the company were my father [Col. Granville], my uncle Granville, Sir John Stanley, Vice-Chamberlain Cooke, Mr. W. Collier, my mother, and Lady Stanley and Mrs. Betty Granville.'

The *Daily Courant*, of January 27th, 1711, contains the following announcement:—

'PUNCHES THEATRE, or *Powell* from the *Bath*, is removed from the End of St. Martin's-lane to the 7 Stars in the Little Piazza, Covent Garden (being a place both warmer and fitter to receive Persons of Quality, &c.). This present Saturday, being the 27th of January, will be presented the History of King Bladud, Founder of the Bath, the Figures being drest after

\* Mary Granville, afterwards Mrs. Delany. *Autobiography*, i., 16.

the manner of the ancient Britons, with the Walks, Groves, and Representation of the King's Bath and new Pump-house. The Figures of Ladies and Gentlemen all moving in real Water. Beginning exactly at 6 of the Clock.'

In July of the same year the old theatre was advertised to be let. The *Daily Courant* of July 9th, 1711, has the following announcement :—

'Punch's Opera, with a very large piece of Ground and a Dwelling House, at the upper end of St. Martin's Lane, joining *Litchfield-street* end, fit for a Coachmaker, Soap-boiler, Carpenter's Yard, &c., to be let on a long lease or otherwise. Enquire at Mr. Tho. Daniell's, at the Crown, near the same place.'

#### THE SANS SOUCI THEATRE.

The Sans Souci Theatre was a house of some distinction in the early part of the present century. It was built in the Strand, opposite Beaufort Buildings, by Thomas Dibdin, the song-writer, and opened February 16th, 1793. It was afterwards removed to Leicester Place, and is now the 'Hôtel de Paris et de l'Europe.' The first theatre was planned, painted, and decorated by Dibdin himself.

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#### OLD TAVERNS, ETC.

Many of the taverns and refreshment-houses of Soho have interesting associations with the celebrities of bygone days. If space permitted, a long chapter might easily be written upon this aspect of Soho and its inhabitants; but, since it does not, the following have been selected for notice. The foreign element in the population of the district is naturally reflected in the signs chosen for many of the houses.

#### THE BLUE POSTS.

The 'Blue Posts,' once a public-house in Dean Street, was for a time the meeting-place of the celebrated club of artists who had

formerly met at the 'Feathers' Tavern, Leicester Place. It was at the 'Blue Posts' that the club dwindled down to two or three members, viz., Edridge, the portrait draughtsman; Alexander, of the British Museum; and Edmunds, the upholsterer, who had been undertaker to the greater part of the club.

#### THE FEATHERS.

The 'Feathers,' a public-house in Leicester Place, close by Leicester Square, was the sign given as a compliment to Frederick, Prince of Wales, son of George II., who lived at Leicester House, called 'the Pouting-place of Princes,' from the fact that he was at that time on bad terms with his father.

The back parlour of this tavern was for many years the meeting-place of a club of artists and well-known amateurs, including Stuart, the Athenian traveller; Scott, the marine painter; Luke Sullivan, the miniature artist, engraver of the 'March to Finchley;' Captain Grose, author of the *Antiquities of England* and one of the greatest wits of the time; Hearne, the antiquary; Nathaniel Smith, father of John Thomas Smith; John Ireland, then a watchmaker in Maiden Lane and afterwards editor of Boydell's edition of Dr. Trusler's *Hogarth Moralised*, and many others.

When this house was taken down to make way for Dibdin's theatre, called the *Sans Souci*, the club adjourned to the 'Coach and Horses,' in Castle Street, Leicester Fields; but, in consequence of the members not being very profitable customers, the landlord one evening ventured to let them out with a farthing candle, and they betook themselves to Gerrard Street, and thence to the 'Blue Posts,' in Dean Street, where the club, as has been mentioned, dwindled to two or three members, and at last died out.

#### THE GENOA ARMS.

The 'Genoa Arms,' Hayes Court, was a place of great resort

for foreigners at the end of the eighteenth century. Count Verdion, a teacher of languages (afterwards proved to be a woman), lived at this house for many years.

### THE HERCULES' PILLARS.

This singular sign has been given to a public-house at No. 7 Greek Street. Hercules' Pillars was the classic name for the Straits of Gibraltar, which point was once supposed to be the utmost limit of the world in that direction. There is another public-house with this sign at Great Queen Street, and yet another once existed at Hyde Park Corner.

### THE INTREPID FOX.

Honest Sam House, who kept the public-house at the corner of Peter Street and Wardour Street, the 'Intrepid Fox,' was an old resident of Soho and remarkable for his oddities and for his political zeal in behalf of the Whigs. During the celebrated Westminster election of 1784, he kept open house at his own expense, and was honoured with the company of many of the Whig aristocracy. An early caricature, by Gilray, entitled 'Returning from Brooks's,' represents the Prince of Wales in a state of considerable inebriety, wearing the election cockade and supported by Fox and the patriotic publican. The wit of the ministerial papers was often expended on honest Sam. At the beginning of the election, when Fox seemed to be in a hopeless minority, one of them inserted a paragraph stating that the publican had committed suicide in despair. He is said to have been a very successful canvasser in the course of the election.

' See the brave Sammy House, he's as still as a mouse,  
 And does canvass with prudence so clever;  
 See what shoals with him flock, to poll for brave Fox,  
 Give thanks to Sam House, for ever, for ever, for ever!  
 Give thanks to Sam House, boys, for ever!

' Brave bald-headed Sam, all must own is the man,  
 Who does canvass for brave Fox so clever ;  
 His aversion, I say, is to *small beer and Wray!*  
 May his bald head be honour'd for ever, for ever, for ever !  
 May his bald head be honour'd for ever !'

But the most active and successful of Fox's canvassers was the beautiful and accomplished Georgiana Spencer, Duchess of Devonshire. Attended by several other of the beauties of the Whig aristocracy, she was almost daily present at the election, wearing Fox's cockade, and she went about personally soliciting votes, which she obtained in great numbers by the influence of her personal charms and by her affability. The Tories were greatly annoyed at her Ladyship's proceedings; they accused her of wholesale bribery, and it was currently reported that she had in one instance bought the vote of a butcher with a kiss, an incident which was immediately exhibited to the people's eyes in multitudes of pictures, with more or less of exaggeration. But nothing could be more disgraceful than the profusion of scandalous and indecent abuse which was heaped upon this noble lady by the ministerial press, especially by its two great organs, the *Morning Post* and the *Advertiser*. The insult in some cases was merely coarse, such as the following from the *Morning Post*:—'The Duchess of Devonshire yesterday canvassed the different alehouses of Westminster in favour of Mr. Fox; about one o'clock she took her share of a pot of porter at Sam House's in Wardour Street.'

The same paper makes her write to the candidate: 'Yesterday I sent you three votes, but went through great fatigue to secure them; it cost me *ten kisses* for every *plumper*. I am much afraid *we are done up*. Will see you at the *porter-shop* and consult about ways and means.' All this is, of course, much exaggerated; but it is certain her Grace was a frequent visitor at the sign of the 'Intrepid Fox.'

The portrait of Sam House occurs in many caricatures of the time. He was remarkable for his clean and perfectly bald head, over which he never wore hat or wig. His unvaried dress consisted of

nankeen jacket and breeches, brightly polished shoes and buckles, and he had his waistcoat open in all seasons, and wore remarkably white linen. His legs were generally bare; but, when clad, stockings of the finest quality of silk were worn.

### JACK'S COFFEE HOUSE.

Jack's Coffee House, at the corner of Queen Street and Dean Street (afterwards Walker's Hotel), was so called after John Roberts, one of the singers at Garrick's, Drury Lane.

'This was that once-famous *Jack's*, patronised by Garrick and his friends, which, in all but the life that departed from it when *they* departed, to this day exists unchanged, quite unvexed by disturbance or improvement, haunted by the ghosts of guests that are gone, but not much visited by guests that live, a venerable relic of the *still life* of Goldsmith's age, possessed by an owner who is venerable as itself, and whose memory, faithful to the past, now lives together with the shades that inhabit there. Of many pleasant "*tête-a-tête* suppers" this was the scene; and here Goldsmith would seem boldly to have perpetrated very ancient sallies of wit, to half-grumbling, half-laughing accompaniment from Johnson. "Sir," said the sage one night, as they supped off rumps and kidneys, "these rumps are pretty little things; but then a man must eat a great many of them before he fills his belly." "Aye, but how many of them," asked Goldsmith, innocently, "would reach to the moon?" "To the moon!" laughed Johnson. "Aye, Goldy, I fear that exceeds your calculation." "Not at all, sir," says Goldsmith; "I think I could tell." "Pray then, sir," says the other, "let us hear." "Why"—and here Goldsmith instinctively, no doubt, got as far from Johnson as he could—"one, if it were long enough." "Well, sir, I have deserved it," growled the philosopher; "I should not have provoked so foolish an answer by so foolish a question."

Since John Forster wrote this passage in 1848, old Walker has been called to his account; the hotel is no longer, and the house was subsequently occupied by Dr. Rogers, the surgeon.

A fracas at this tavern is thus related in John Taylor's *Records* :—

‘ A Mr. Fazakerly was one evening, in company with Mr. Jesse Foot and other gentlemen, in a box at Jack’s Coffee-house in Dean-street, Soho, contiguous to Mr. Foot’s residence. Mr. Fazakerly introduced the subject of Mr. Murphy, and spoke contemptuously of his talents. Mr. Foot warmly advocated his friend as a scholar and able dramatic writer. The controversy produced high words, and Mr. Foot left the box, but as he was going, Mr. Fazakerly made use of some opprobrious epithet. Mr. Foot suddenly stopped, and asked him if he applied the word to him or to Mr. Murphy. Mr. Fazakerly answered equivocally, and Mr. Foot then retorted some opprobrious epithet on him ; Mr. Fazakerly immediately left the box, and a scuffle ensued, in which Mr. Foot knocked him down and kept him on the ground, saying, “ I am a professional man and do not choose to be disfigured ; I therefore will not let you get up unless you promise not to strike me, but to end the quarrel in a more gentlemanly manner.” Mr. Fazakerly made the promise, then arose and returned to his box. Mr. Foot went to his house in the same street, and expecting a hostile message the next day was prepared to receive it, and immediately requested a gentleman named Leigh to be his second. A full week, however, passed before Mr. Foot heard from his opponent, but then received a challenge. He consulted some friends, among others a military officer, and they all agreed that as Mr. Foot had been kept so many days in suspense, he had a right to refuse a challenge which had been so long withheld. This opinion of his friends he conveyed to his adversary, of whom he heard no more, but that he had gone into the country, and finding the story had reached the neighbourhood, and made an impression unfavourable to him, had sunk into dejection, and after a few days, during which his depression increased, had *died suddenly*. Such was the report. Mr. Foot always spoke of him with respect and regret as a learned, intelligent, and worthy man, and appeared deeply to lament the unhappy difference that took place between them.’\*

#### THE PALATINE’S HEAD.

The ‘Palatine’s Head’ is mentioned as the sign of an inn near

\* *Records of my Life*, i. 203.

the *French Change*, in Moor Street, Soho. It was so named in honour of the Elector Palatine, who married the daughter of James I.

#### THE ROSE AND CROWN.

The 'Rose and Crown,' Crown Street, now No. 119 Charing Cross Road, is probably the house which gave Crown Street its name. The frequency of the rose as a vintner's sign had its origin in the adoption of the red rose of Lancaster or the white rose of York by the several adherents of those factions. The union of the two rival houses ended the feud, and the Tudor rose, half red and half white, surmounted by the crown, became the royal badge. This was the 'rose and crown' which we so often see as a sign of public-houses.

There is another public-house in Soho with the same sign at 85 Dean Street.

#### THE TURK'S HEAD.

The house No. 9 Gerrard Street, now the Westminster General Dispensary, was formerly the 'Turk's Head Tavern,' celebrated in the latter half of the last century as the great rendezvous for artists and literary men. It was their headquarters for transacting business, as well as a resort for passing their social hours. One of the earliest attempts to form an academy of painting took its rise at this house, as appears from the following document, dated October 23rd, 1753 :

'There is a scheme on foot for creating a public academy for the improvement of painting, sculpture, and architecture, and it is thought necessary to have a certain number of professors, with proper authority, in order to making regulations, taking subscriptions, &c., erecting a building, instructing the students, and concerting all such measures as shall be afterwards thought necessary. Your company is desired at the Turk's Head, in Gerard Street, Soho, on the 13th November, at five in the evening, to proceed to the election of thirteen painters, three sculptors, one chaser, two engravers, and two architects, in all twenty-four, for the purposes aforesaid.

'(Signed) FRANCIS MILNER NEWTON, *Secretary.*'

The names proposed were the following :—

Francis Hayman, *Chairman*.  
 George Michael Moser.  
 Louis Francis Roubiliac.  
 Thomas Hudson.  
 George Lambert.  
 Samuel Scot.  
 Robert Strange.  
 John Shackleton, Esq.  
 William Hoare.  
 Charles Grignon.  
 John Ellys, Esq.  
 Henry Cheere, Esq.  
 Isaac Ware.

Richard Dalton.  
 James Payne.  
 Joshua Reynolds.  
 Samuel Wale.  
 Gavin Hamilton.  
 John Gwyn.  
 Thomas Sandby.  
 Richard Yeo.  
 Thomas Carter.  
 John Astley.  
 John Pine.  
 F. M. Newton, *Secretary*.

The meeting took place, but the project failed. Its defeated projectors fell back among their fellow-artists, probably with little advantage to the harmony of the whole body, since caricaturists made them the subjects of satirical prints.

'The Club,' or 'the *Literary Club*,' held, for many years after its foundation in 1764, their meetings at this house. Sir Joshua Reynolds had the merit of being the first proposer of the club, to which Johnson acceded.

The original members were Sir Joshua Reynolds, Dr. Johnson, Edmund Burke, Dr. Nugent, Topham Beauclerk, Mr. Langton, Dr. Goldsmith, Mr. Chamier, and Sir John Hawkins. They met one evening in each week at seven, and generally continued the conversation till a late hour. The evenings which Dr. Johnson spent in this society seem to have been among the happiest of his life.

Boswell says :—

'This club has been gradually increased to its present [1791] number, thirty-five. After about ten years, instead of supping weekly, it was resolved to dine together once a fortnight during the meeting of Parliament,

Their original tavern having been converted into a private house, they moved first to Prince's in Sackville-street, then to Le Telier's in Dover-street, and now meet at Parsloe's, St. James's-street. Between the time of its formation and the time at which this work is passing through the press (June, 1792), the following persons, now dead, were members of it :—Mr. Dunning (afterwards Lord Ashburton), Mr. Samuel Dyer, Mr. Garrick, Dr. Shipley (Bishop of St. Asaph), Mr. Vesey, Mr. Thomas Warton, and Dr. Adam Smith. The present members are Mr. Burke, Mr. Langton, Lord Charlemont, Sir Robert Chambers, Dr. Percy (Bishop of Dromore), Dr. Barnard (Bishop of Killaloe), Dr. Marley (Bishop of Clonfert), Mr. Fox, Dr. George Fordyce, Sir William Scott, Sir Joseph Banks, Sir Charles Banbury, Mr. Windham of Norfolk, Mr. Sheridan, Mr. Gibbon, Sir William Jones, Mr. Colman, Mr. Steevens, Dr. Burney, Dr. Joseph Warton, Mr. Malone, Lord Ossory, Lord Spencer, Lord Lucan, Lord Palmerston, Lord Eliot, Lord Macartney, Mr. Richard Burke, junior, Sir William Hamilton, Dr. Warren, Mr. Courtenay, Dr. Hinchliffe (Bishop of Peterborough), the Duke of Leeds, Dr. Douglas (Bishop of Salisbury), and the writer of this account.'

The club meetings were not latterly so pleasant as in the palmy days of Johnson. The gilded saloon of St. James's was but a poor substitute for the wainscotted parlour of the 'Turk's Head.'

Dr. Burney, writing to his daughter Fanny, January 31st, 1793, gives us a picture of one of these meetings :—

'At the club, on Tuesday, the fullest I ever knew, consisting of fifteen members, fourteen seemed all of one mind, and full of reflections on the late transaction in France; but, when about half the company was assembled, who should come in but Charles Fox! There were already three or four Bishops arrived, hardly one of whom could look at him, I believe, without horror. After the first bow and cold salutation, the conversation stood still for several minutes. During dinner Mr. Windham and Burke, jun., came in, who were obliged to sit at a side-table. All were *boutonnés*, and not a word of the martyred King or politics of any kind was mentioned; and though the company was chiefly composed of the most eloquent and loquacious men in the kingdom, the conversation was the dullest and most uninteresting I ever remember at this or any such large

meeting. Mr. Windham and Fox, civil—young Burke and he never spoke. The Bishop of Peterborough as sulky as the d—l; the Bishop of Salisbury, more a man of the world, very cheerful; the Bishop of Dromore frightened as much as a barn-door fowl at the sight of a fox; Bishop Marlow preserved his usual pleasant countenance; Steevens in the chair; the Duke of Leeds on his right, and Fox on his left, said not a word. Lords Ossory and Lucan, formerly much attached, seemed silent and sulky.\*

Harry Angelo (or rather W. H. Pyne, for he was the *real* author of Angelo's *Reminiscences*) draws a capital picture of a scene that once took place at the 'Turk's Head.' Speaking of John Hamilton Mortimer, an artist who, but for his own thoughtlessness, would have risen to the highest rank, he says:—

'He, and a knot of worthies, principally "Sons of St. Luke," or the children of Thespis, and mostly votaries of Bacchus, met at the Turk's Head in Gerard-street. Here, one evening, he happened to be sitting in the common coffee-room, wherein were a mixed company, taking their punch and smoking, the prevailing custom of the time. Theophilus Forrest, an honest lawyer and amateur artist, well known to all the coterie at the Turk's Head, both above and below stairs, happening to drop in, the landlord, Swinden, a worthy German, handed him a petition, from the widow of a journeyman coach painter, who had lately died suddenly, in Long-Acre, and had left her and several children totally destitute. Forrest took the petition into the public parlour, entered his subscription, five shillings, and pinned it over the chimney-piece, that it might be seen by the guests, saying, "I shall open a book here," placing his pocket-book upon the table, "and be the widow's clerk, till twelve, when, gentlemen, by your leave we will close the account."

'Several of the company entered their names for crowns, half-crowns, and shillings.

'Mortimer was seated under a brass sconce, reading the *St. James's Chronicle*, when, calling for pen and ink, he began to sketch groups of monsters, heads, caricature figures, and grotesques, upon the margin. It is

\* *Diary and Letters of Madame D'Arblay*, vol. v., p. 328, 1854 edit.

well known that he drew not only with greater rapidity, but with greater spirit and grace, than any one, not excepting, perhaps, even Guercino himself. Hence, an hour at least before the time appointed, he had entirely filled the whole of the blank of the four pages.

“What are you about, Mortimer?” inquired one. “What an industrious fit, Hamilton!” exclaimed another; but he proceeded nevertheless, nor would he allow any one to look at his performance until his task was done; when getting upon the table, and spreading his work to view, he began, in imitation of Cook, the celebrated auctioneer:—“This lot, gentlemen, this matchless lot, this unique effort of art, the property of a great amateur—of wine and venison—and a renowned connoisseur in tobacco and punch, is offered to the notice of the *cognos*. It is to be disposed of without reserve. Come, gentlemen, shall I say ten pounds—five—one pound, gentlemen—yea, even five shillings—anything for a beginning?”

“*I offere von guinea*, mine friend Mortimare,” said Zoffany, who happened to be in the next box. “Thank you, sir,” returned Mortimer, with a forgiving smile. “Charity covereth a multitude of sins.” “Guinea and half,” said another. “Two guineas,” said Zoffany. “Give me your hand!” cried Mortimer. “Pon mine soul ’tis dreadful,” added Zoffany. “Two and a half,” said Caleb Whiteford; and so the worthies, with that generous competition which is so catching in glorious old England, when the object is charity, pushed it on, until the lot was knocked down for five guineas, to some good soul, whose name I regret to say, I cannot record.’

It is needless to add a good round sum was carried to the widow’s credit.

The late eccentric Mr. John Taylor, who left us the very pleasant volumes of *Recollections*, had a gossiping friend, one William Donaldson, who related to him an extraordinary story about this locality, which, according to all report, did not at one time bear the best of characters.

A gentleman came up from the country to attend to his duties as a Member of Parliament.

‘In order to be near the House of Commons, he took apartments in

St. Anne's Church-yard, Soho. On the evening when he took possession, he was struck with something that appeared to him mysterious in the manner of the maid-servant, who looked like a man disguised; and he felt a very unpleasant emotion. This feeling was strengthened by a similar deportment in the mistress of the house, who soon after entered his room, and asked him if he wanted anything before he retired to rest: disliking her manner, he soon dismissed her and went to bed, but the disagreeable impression made on his mind by the maid and mistress kept him long awake; at length, however, he fell asleep. During his sleep he dreamed that the corpse of a gentleman, who had been murdered, was deposited in the cellar of the house. This dream co-operating with the unfavourable, or rather repulsive countenances and demeanour of the two women, precluded all hopes of renewed sleep, and it being the summer season, he arose about five o'clock in the morning, took his hat, and resolved to quit a house of such alarm and terror. To his surprise, as he was leaving it, he met the mistress in the entry, dressed, as if she had never gone to bed. She seemed to be much agitated, and inquired his reason for wishing to go out so early in the morning. He hesitated a moment with increased alarm, and then told her that he expected a friend, who was to arrive by a stage in Bishopsgate-street, and that he was going to meet him. He was suffered to go out of the house, and when revived by the open air, he felt, as he afterwards declared, as if relieved from impending destruction. He stated that in a few hours after, he returned with a friend to whom he had told his dream, and the impression made on him by the maid and the mistress: he, however, only laughed at him for his superstitious terrors, but on entering the house, they found that it was deserted, and calling in a gentleman who was accidentally passing, they all descended to the cellar, and actually found a corpse in the state which the gentleman's dream had represented.'

### THE TWO CHAIRMEN.

This curious sign of a public-house in Wardour Street is an interesting survival of bygone times. It was doubtless given at the period when Sedan chairs where the means of conveyance often used by the fashionable inhabitants of Soho.

## CHAPTER VII.

## MISCELLANEOUS SUBJECTS.

*Foreigners in Soho—The Watch—Interesting Advertisements, &c.*

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## FOREIGNERS IN SOHO.

ONE of the most remarkable features in connection with the inhabitants of Soho is the large proportion of foreigners who have been present from the earliest period of its history.

A writer in a well-known London newspaper a little more than twenty-three years ago says:—

‘ Let him who wishes to compile the most picturesque, the most moving, the most miserable of narratives, sit down and write the History of Soho, and of the foreign exiles to whom, for so many years past, the dingy district has afforded a listless and cheerless asylum. Volumes upon volumes might be penned on the sufferings endured by those strangers within our gates, on the squalor and the semi-starvation which are chronic in our tents of Kedar. A teeming wealth of material would lie ready to the historian’s hand, since, long prior to the outbreak of the First Revolution, Soho had its sprinkling of proscribed aliens. Does not “Theodore, King of Corsica,” sleep in the shabby churchyard of St. Anne’s, Soho? Did not Mirabeau, in the extremest penury, toil at hackwork for the booksellers in Macclesfield Street? And, besides the turbulent Riquetti, how many French gazetteers and poets were there under the old Monarchy who were glad to exchange a dungeon in the Bastille for a garret in Soho?’

There have been three main waves of French colonisation.

The first occurred in 1685, when a large number of Huguenots fled to Soho after the Revocation of the Edict of Nantes. The second period occurred after the Reign of Terror. The third was in the year 1871, when many Communists, who escaped from Paris, sought refuge in Soho.

The present Rector of St. Anne's, Soho, estimates that French and Italians form about one-fourth part of the population of his parish, whilst there are also a considerable number of Jews, Swiss, Germans, and Scandinavians.

A Greek colony was founded in Soho between the years 1670 and 1680, and the Greek church (now St. Mary's) was erected as a place of worship for them.

Foreign refugees from nearly every part of Europe have settled in Soho. At a meeting of the London City Mission upon one occasion at Soho, there were present no less than ten Italians who had been condemned to death for political offences. Republican and Monarchist, Orleanist and Imperialist, Communist and Italian Revolutionist, have all at various times taken up their temporary abode in this quarter when obliged to flee from their own country.

This aspect of Soho has, indeed, been immortalised by Dickens in his *Tale of Two Cities*. Here it was, in a quiet corner of Soho, that Dr. Manette's house was situated, and here it was that Sydney Carton hopelessly watched the love of Charles Darnay and Lucille Manette in the years before the great French Revolution.

The places of worship in this neighbourhood bear eloquent testimony to its long-established foreign character. As early as 1672 a chapel was built in Orange Street by the English Government for the benefit of French refugees. In 1689 a chapel was opened in Wardour Street by the escaped Huguenots. There was also a French Ambassador's chapel in Soho Square in 1690. Dean Street, Berwick Street, Crown Street, and Newport Market each possessed its own Huguenot chapel. These are more particularly described in another part of this volume, but the mere mention of

them is sufficient to indicate pretty clearly the large proportion of foreign, and especially French, refugees who made Soho their home.

### THE WATCH.

The parish of St. Anne, in common with other adjoining districts, had its regular system of watchmen, who perambulated the streets at night, proclaimed the state of the weather and the hour by the clock, and were supposed at least to keep something like general order among the inhabitants. They were employed under the direction of the Parish Beadles, four of whom were attached to the parish, two to each of the two wards into which its area was divided.

The Night Watch of London, instituted in the middle of the thirteenth century, seems to have been founded chiefly for the announcement of the hour before the introduction of public clocks, but from time to time various other duties were added. Thus, we find, by a proclamation issued by Lord Mayor Barber in 1732, that the Court of Common Council required the several Aldermen 'to call before them the several Constables and Beadles within their respective Wards, and to give them strictly in Charge, that if they or any of them shall find any poor Vagrant Child, or Children, or others, lurking in the Publick Streets of this City in the Night-time, that they immediately apprehend such, and secure him, her, or them in their Watch-house, or some other convenient Place, until they convey them before some Justice of the Peace,' &c.

The duties of the Beadles, Constables, and Watchmen were more fully and particularly defined in a proclamation issued by Lord Mayor Beckford in 1763. From this it appears that 'no Beadle shall be allowed to act for Hire, as a Deputy Constable, but that every Beadle shall be admitted and sworn as an Extra Constable, in order the better to enable him to discharge the Duties of the said Office, and that the Watchmen's Stands in every Ward, where it is practicable, shall be so placed, that each Watchman may be able to call

to the next Stand for Assistance, whenever there shall be Occasion.' It was also ordered 'that the Beadle of every Ward shall set the Watch, and see that the Number of Watchmen is compleat,' &c. The Beadles were also required to see that the Constables of the Night and the Watchmen were constantly on duty for the specified number of hours, and that for this purpose they should at uncertain hours four times a week visit the Watch-house and Watchmen at their Stands, and that they should report any irregularities to the Alderman or Deputy of the Ward.

From a copy of *Rules, Regulations, and Duty of Patroles and Watchmen* for the parish of St. Anne, 1791, it appears 'that each Watchman have a Stand or Beat, and that he be provided with a White Great Coat, a Cap, and Hood to be painted white, with an Inscription of the Words "St. Anne's Watch" written in black letters, both on the Coat and Cap, and numbered regularly.' The Watchmen were required to call aloud the time every quarter of an hour; if any house was broken open, the Watchman on that beat was liable to be instantly discharged, unless the Committee were of opinion that it was not through his neglect; the Christmas-boxes were to be collected in each division of the parish by the Patroles and Watchmen together, and afterwards to be shared equally; good lights in lanterns were to be always kept in readiness at the Watch-house from the time of the setting of the Watch, in order that the Beadle of the night might, upon hearing the rattle, repair to the place where wanted without delay. The wages of the Watchmen varied from one shilling and twopence to one shilling and sixpence a night, according to the time of the year.

A number of other regulations are precisely laid down, but they are too numerous to mention fully. An interesting foot-note to these *Rules* reads: 'N.B. From and after Michaelmas Day next, each Lamp will be furnished with large Burners, and will contain Sixteen Threads of the best Cotton, instead of Twelve, the present Quality.'

In the course of time, as the population of Soho increased in numbers and deteriorated in social quality, a 'number of idle, disorderly, and dangerous persons' were 'constantly wandering about the streets,' and a subscription list was accordingly opened by several of the principal inhabitants towards defraying the expense of employing 'a certain Number of able-bodied Men to patrol the Streets from the Time it becomes dark, until the Setting of the Watch.' This list, which was opened on the 3rd of November, 1791, was liberally supported, and the sum of 132*l.* 16*s.* 6*d.* was raised in this way. The names mentioned in the list are of so much local interest that it has been thought desirable to print them at the end of this volume. (Appendix B.)

In connection with this subscription the following notice, printed on small cards, was apparently distributed from house to house throughout the parish:—

' SAINT ANNE, WESTMINSTER.

The Gentlemen appointed to collect the Subscriptions to employ a certain  
Number of able-bodied Men to patrol the Streets

*Before the Watch is set,*

have taken the Liberty of calling on you for your Subscription in Aid  
thereof.

Your Answer will be thankfully received at either of the Churchwardens,  
or at Mr. West's in King Street.'

In 1793 seventeen 'able-bodied men' were employed to keep watch in the streets before the setting of the regular watch. They were furnished with a great-coat, rattle, and staff, and were numbered according to their respective beats or wards. The watchmen so employed were paid one shilling a night, and the patrols were paid one shilling and sixpence. There were also four supernumeraries, who were each paid threepence on those nights when they were not on duty.

The following is a copy of the various beats to be perambulated by the early watch in 1793:—

## SAINT ANNE, WESTMINSTER.

Beats appointed for the Early Watch.

1. Oxford Street, from Hog Lane to Wardour Street, taking in Leg Court, Charles Street, and Allen's Court.
2. Great Chapel Street, Hollen Street, King's Square Court, and from the corner thereof up Dean Street to Oxford Street, taking in Crown Court and Titchfield Street.
3. Wardour Street to Meard's Court, with Meard's Court, taking in Ship Yard, Swan Alley, and St. Anne's Court, as far as the Bull, and Little Chapel Street.
4. Soho Square, Sutton Street, Falconberg Court, Carlisle Street, and Bateman's Buildings.
5. Greek Street, Queen Street, Compton Street, and Church Street, each to Frith Street.
6. Frith Street, Queen Street, Compton Street, and Church Street, each from Frith Street to Dean Street.
7. Dean Street, from Carlisle Street to Compton Street, Milk Alley, as far as the Stables, Meard's Street, Richmond Buildings, and Saint Anne's Court, as far as the Bull.
8. Hog Lane, Rose Street, Compton Street, and Moor Street, from Hog Lane to Greek Street, taking in Star Court.
9. King Street, from Macclesfield Street, taking in Hayes Court, and Litchfield Street to Grafton Street, and the south side of Moor Street.
10. Gerrard Street, taking in Macclesfield Street, and Nassau Street, and Little Newport Street, to Ryder's Court, with New Lisle Street to Leicester Place.
11. Litchfield Street, from the Cock, Grafton Street, West Street, and the west side of Little St. Martin's Lane.
12. Great Newport Street, Castle Street, to Cranbourn Street, Cranbourn Passage, Little Newport Street, to Ryder's Court, taking in Earl's Court.
13. Newport Alley, Porter Street, Princes Court, and Newport Market, with Market Street.
14. Cranbourn Street, Cranbourn Alley, Ryder's Court, north side of Leicester Fields, Bear Street, and Castle Street, to Cranbourn Street.

15. Leicester Fields, west side, Spur Street, Whitcomb Street, Sidney's Alley, Princes Street to Lisle Street, with Lisle Street and Leicester Street.
16. Princes Street from Lisle Street, taking in George Yard, with Wardour Street to Meard's Court, and Milk Alley as far as the Stables.
17. Compton Street from Princes Street to Dean Street, along Dean Street to King Street, and King Street westward to Princes Street.

From a copy of *Rules and Regulations to be observed by the Beadles of the Parish of St. Anne, Westminster, Printed in the Year MDCCXCIV.*, we find that two beadles were 'specially directed to look after each ward, and to walk about the same during all the hours of the day.' The following were some of their duties set forth in detail:—

'That upon the breaking out of any fire they shall immediately repair thereto (having on their laced hats) and be aiding and assisting as well in extinguishing the fire, and causing the people to work at the engines, as also in preventing goods being stolen. . . .'

'That they shall report to the Chairman of the Watch Committee, the names and places of abode of all persons who shall make, sell, utter or expose to sale any squibs, serpents, or other fireworks, as well as of all those who shall permit or suffer any such fireworks to be cast, thrown, or fired from any house or lodging, or in any street or highway. . . .'

'That they shall seize and apprehend any carter, drayman, waggoner, or other drivers, who may be seen riding upon their carriages, not having some person on foot to guide the same. . . .'

'That they shall return to the Magistrates the names and places of abode of all persons who shall obstruct the streets with empty pipes, butts, barrels, casks, carts, carriages, drays, or other carriages. . . .'

'That if any sort or kind of swine are bred, fed, or kept within any part of the houses or backsides of the paved streets . . . they shall inform the Vestry Clerk of the same. . . .'

'That they shall seize . . . any person who shall . . . drive any horse, ass, or other cattle upon any foot pavements within this parish, and immediately convey all such offenders before a magistrate.'

'That they shall apprehend all common beggars and other disorderly persons whom they shall find offending in the public streets in the day-time. . . .'

'That they do attend at the Church every Sunday morning and

afternoon, a Quarter of an hour before the service begins. That two of them do attend at the Church every Sunday evening. . . .’ ‘That one of the Beadles in rotation shall be at the Watch-house on every night, half an hour before the time of setting the watch, to see that the Constable set the Watchmen in due time, and that they are provided with a great coat, staff and rattle, or such other accommodations as now are or shall hereafter be allowed. . . .’ ‘That if the Beadle . . . after the hour of twelve in the night, observe any hackney-coach standing, as if in waiting, before the door of any inhabitant, he shall immediately knock at such door, and enquire whether the coach be in waiting, in order to prevent any robbery being committed by such means.’ ‘And finally, that if any, or either of the Beadles do receive or accept any reward or gratuity for acting contrary to these rules and regulations . . . the Beadle so offending . . . shall be liable to be dismissed from his office.’

Flaxman, the celebrated sculptor, during his residence at No. 27 Wardour Street, was chosen by the parish of St. Anne as one of the collectors of the Watch-rate, and Mr. J. T. Smith mentions he has often seen him, ‘with an ink-bottle in his button-hole, collecting the rate.’

The old Watch was discontinued, and a new Police (on duty day and night) took its place on September 29th, 1829.

The Watch-house of St. Anne’s Parish still remains close by the church. It bears the following inscription:—

‘ST.  
ANNE’S  
WATCH-HOUSE  
ERECTED  
A-D  
M.DCCC.I.’

#### INTERESTING ADVERTISEMENTS.

On November 7th, 1768, the following advertisement appeared relating to Carlini, the sculptor:—

‘Agustin Carlini, Italian statuary, having finished a wax-model of an equestrian statue of His Most Excellent Majesty King George the Third, has opened a subscription for publishing the same in plaister of Paris. The said equestrian statue is two feet six inches high, clear of the pedestal, and is to be cast under the author’s eyes, and repaired by himself. Subscription, Six guineas : half to be paid on subscribing, the other half on the delivery of the statue. Subscriptions taken at the author’s in Dean-street, St. Ann’s, Soho, next door but one to the tinman’s at the corner of Compton-street (the name on the door); where proper receipts are delivered to the subscribers, and the model is to be seen every day (Sunday excepted) from ten o’clock in the morning till three in the afternoon.’

‘Mr. Roustan, Minister of the Swiss Chapel, begs leave to acquaint the Public that he proposes to print in French, by way of subscription, an abridged history of the Ancient Egyptians, Assyrians, Hebrews, Phœnecians, Medes, Persians, Greeks, Carthaginians, and Romans, from the rise of the nations after the Flood to the battle of Actium : The work to be in 3 vols. 12mo. of 300 or 350 pages each, printed on fine paper and character ; the printing to begin as soon as 300 subscriptions are received, and one half of that number is already gotten ; 500 copies only are to be drawn ; the subscription is half a guinea, half of which is to be paid on subscribing, and the remainder on the delivery of the work. Subscriptions are taken in at Mr. Vuilliamy’s in Pall-mall, next door but one to Marlborough House ; at Mr. Mennet’s, No. 51 Old Bond Street ; and at Mr. Roustan’s, No. 6 in Richmond Buildings, Dean-street, Soho. N.B.—If this work meets the hoped-for success, the author intends to give the sequel of it to the 62nd year of this century.’—(*August 14, 1776.*)

#### SIR CHARLES BELL.

This eminent physician, whose name was accidentally omitted in the earlier part of the volume, was for some years one of the distinguished inhabitants of Soho. His house was situated on the west side of Soho Square.

## APPENDIX A.

*Index of Persons commemorated on the Monuments, Tablets,  
and Headstones in the Church and Churchyard of  
St. Anne, Soho.*

The following alphabetical index of persons commemorated on the monuments, tablets, and headstones in St. Anne's Church and Churchyard has been compiled from the manuscript copies of the inscriptions, contained in two volumes, which are kept among the records in the church vestry. Thanks are due to the clergy of St. Anne's for courteous permission to consult those volumes.

The date given is that of the death of the person mentioned and the pages referred to are those of the volumes wherein one may find a copy of the inscription as far as possible in full. Words, letters, and dates printed in italics are probably correct, but as there is some doubt about their accuracy they cannot be relied upon.

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## APPENDIX B.

*Parish of St. Anne, Westminster, Evening Patrol [1791].*

The Church Wardens and Overseers of this Parish, assisted by many other respectable inhabitants, particularly the Committee appointed last Year, to conduct the BUSINESS of the EVENING PATROL, have agreed to open a Subscription for the same Purpose this Winter, and (provided the Contributions will enable them) to employ SIXTEEN PATROL MEN to be on Duty, from Sun set till Ten of the Clock at Night; in the Selection of which, every possible Attention will be paid to Men of known good Character and Diligence.

The Gentlemen hope they need use no Argument to prove the real Utility of such a Safeguard, as every Master or Mistress of a Family must feel a Satisfaction in the Assurance of their Children and Servants, being protected from Insults or Injury in the Streets, from the close of the Day to the setting of the Nightly Watch.

They think it, however, their Duty to add, that as all the neighbouring Parishes have adopted some Plan of a like Nature, for the Safety of their Inhabitants, the Danger of neglecting to continue it in this Parish will be Double, as the Persons whose Practice it is to make Depredations on the Public, will certainly be found in the greatest Proportion, where they meet with the least Obstruction or Annoyance.

The Gentlemen therefore trust the Inhabitants will (as a Means for their own Security) readily contribute such Sums as they judge proper towards the Support of so beneficial an Undertaking; and it is hoped that no further Subscription will be required after the present year, as it is intended to apply to Parliament to empower the Vestry to make a Rate for that Purpose; and the Draft of a Bill is left at the Office of the Vestry Clerk for the Inspection of the Inhabitants.

All voluntary Contributions will be thankfully received by

Mr. Marshall of Great Newport-street, <i>Treasurer.</i>	Benjamin Gee, Esq., of King-street,
Mr. Lockett, of Sutton-street,	Mr. West of King-street,
Mr. Buttall, of Greek-street,	Mr. Willmer, of Cranbourn-street,
<i>Churchwardens.</i>	Mr. Dobson, of Oxford-street,
Mr. Moorby, of Compton-street,	Mr. Fife of Ryders-court,
Mr. Knight, of Compton-street,	Mr. Dunford of Ryders-court, and
Mr. Pitts, of Litchfield-street,	Mr. Dawes, of Dean-street.
Mr. Richardson, of Oxford-street,	
<i>Overseers.</i>	

Annexed is a List of the Subscribers to the Fund last Year :—

£	s.	d.		£	s.	d.	
Mrs. Allison, Greek-street	0	10	6	Mr. Bray, Cranbourn-st.	0	10	6
Messrs. Arnold and Walsh, Compton-street ... ..	0	10	6	Mr. Barlow, Cranbourn- passage ... ..	0	10	6
Mr. Allen, Soho-square .	0	10	6	Mr. Buttall, Greek-street	0	10	6
Mr. Atkinson, Dean-street	0	10	6	Dr. Batten, Soho-square	1	1	0
Mr. Adams, Grafton-st....	0	10	6	Mr. Birch ... ..	0	10	6
Mr. Atkin, Little New- port-street ... ..	0	5	0	Mr. Bishop ... ..	0	2	6
Mr. Anstead, Wardour-st.	0	2	0	Mr. Brush ... ..	0	2	6
Mr. Assen, Hays's-court .	0	2	0	Mr. Balliston, Porter-st. .	0	2	0
Mr. Allday, Carlisle-st. .	0	10	6	Mr. Buscarlet, Great Newport-street ... ..	0	1	0
Mr. Angelo, Ditto... ..	0	5	0	Mr. Bramwell, Litchfield- street ... ..	0	10	6
Mr. Bolton, Queen-street	0	5	0	Mr. Bradford, Ditto ...	0	5	0
Mr. Blume, Compton- street ... ..	0	2	6	Mr. Bramhall, Newport- market ... ..	0	2	6
Mr. Bennett, Ditto ...	0	5	0	Mr. Brown, Grafton-street	0	2	6
Mr. Bond, Ditto ... ..	0	10	6	Mr. Billings, Ditto ...	0	5	0
Mr. Beyer, Ditto ... ..	0	3	0	Mr. Blake, Little New- port-street ... ..	0	5	0
Mr. Bannister, Frith-st. .	0	10	6	Mr. Burton, Rider's-court	0	2	0
Rev. Dr. Barrow, Soho- square ... ..	0	10	6	Mr. Bagley, Ditto... ..	0	2	6
Mr. Brand, Ditto ... ..	0	10	6				

	£	s.	d.		£	s.	d.
Mr. Betsworth, Cran-				Collyer, Nath., Esq.,			
bourn-street ... ..	0	10	6	Lisle-street ... ..	0	10	6
Mr. Brown, Ditto ... ..	0	5	0	Mr. Corcoran, Compton-			
Mr. Barber, Little New-				street ... ..	0	10	6
port-street ... ..	0	10	6	Mr. Campbell, Litchfield-			
Mr. Bryant, Newport-				street ... ..	0	10	6
court ... ..	0	1	0	Mr. Crompton, Church-			
Mr. Beckhuson, Princess-				street ... ..	0	10	6
street ... ..	0	10	6	Mr. Clark, Cranbourn-st.	0	10	6
Mr. Bright, Lisle-street ...	0	1	0	Mr. Clark, Ryder's-court	0	10	6
Mr. Bolt, Sidney-street ...	0	5	0	Mr. Clark, Oxford-street	0	10	6
Mr. Beard, Ditto ... ..	0	5	0	Mr. Chandler, Leicester-			
Mr. Bull, Leicester-square	0	5	0	fields ... ..	0	5	0
Mr. Brunton, Frith-street	0	1	0	Mr. Courtier, Great New-			
Mr. Banks, Church-street	0	1	0	port-street ... ..	0	1	0
Mr. Briggs, Ditto ... ..	0	2	6	Mr. Choice, Litchfield-st.	0	2	6
Mr. Baldwin, King-street	0	1	0	Mr. Crooks, Ditto ... ..	0	1	0
Mr. Bishop, Great New-				Mr. Clayfield, Grafton-st.	0	5	0
port-street ... ..	0	10	6	Mr. Cook, Bear-street ...	0	2	6
Mr. Bonnet, Princes-st. .	0	10	6	Mr. Clifton, Little New-			
Boone, Thomas, Esq.,				port-street ... ..	0	2	6
Nassau-street ... ..	1	1	0	Mr. Cromey, Compton-			
Bowman, Edw., Esq.,				street ... ..	0	2	6
Soho-square ... ..	0	10	6	Mr. Cocks, Ditto ... ..	0	1	0
Mr. Boswood, Dean-st. .	0	1	0	Mr. Clements, Wardour-			
Messrs. Bishop and Brum-				street ... ..	0	2	6
mell, Lisle-street ...	0	10	6	Mr. Corner, Sidney-street	0	2	0
Mrs. Beeston, Gerrard-st.	0	2	6	Mr. Conway, Ditto ...	0	5	0
Birch, William, Esq.,				Mr. Cook, Hays's-court...	0	2	6
Dean-street ... ..	0	10	6	Mr. Callaghan, Dean-st.	0	1	0
Mr. Carpenter, Frith-st. .	0	10	6	Mr. Christ, Ryder's-court	0	1	0
Craufurd, P. G., Esq.,				Mr. Crag, Hollen-street .	0	2	6
Soho-square ... ..	1	1	0	Mr. Clark, Dean-street...	0	1	0
John Chase, Esq., Frith-				Mr. Christie, Leicester-			
street ... ..	0	10	6	fields ... ..	0	10	6
Mr. Clark, King-street ...	0	10	6	Mr. Churchill, Gerrard-st.	0	5	0

	£	s.	d.		£	s.	d.
Mr. Duberley, Soho-sq.	0	10	6	Mr. Delagrang, Frith-st.	0	2	6
Mr. Dobson, Oxford-st.	0	10	6	Mr. Dunning, Carlisle-st.	0	5	0
Mr. Dawes, Dean-street	0	10	6	Mrs. Dowling, Princes-st.	0	2	6
Mr. Davies, Grafton-st	0	10	6	Mr. Eaton, the Rev. Arch- deacon ... ..	1	1	0
Dive, Hugh, Esq., Frith- street ... ..	0	10	6	Mr. Ellis, Compton-street	0	10	6
Mr. De Belly, Leicester- street ... ..	0	10	6	Mr. Eden, Ditto ... ..	0	10	6
Mr. Dennett, Frith-street	0	10	6	Ellys, Captain, Dean-st.	0	10	6
Mr. Deschamps, Wardour- street ... ..	0	10	6	Mr. Edmonds ... ..	0	10	6
Mr. Dickson, Bateman's- buildings ... ..	0	2	6	Mr. Edmonds ... ..	0	10	6
Mr. Dovey, Ditto ... ..	0	5	0	Mr. Ellison, Cranbourn- street ... ..	0	10	6
Mr. Donaldson, Compton- street ... ..	0	5	0	Mr. Ellis, Newport- market ... ..	0	1	0
Mr. Dorman, Frith-street	0	4	0	Mr. Emerson, Oxford-st.	0	1	0
Mrs. Davenhill, Church- street ... ..	0	2	6	Mr. Emery, Wardour-st.	0	1	0
Mrs. Dall, Great New- port-street ... ..	0	2	6	Mr. Ewald, Leicester-st.	0	2	6
Mr. Dunford, Rider's- court ... ..	0	5	0	Mr. Earle, Frith-street ...	0	5	0
Mr. Dither, Little New- port-street ... ..	0	2	0	Mr. Egenolf, Nassau-st....	0	3	0
Mr. Desbrow, Ditto ... ..	0	1	0	Mr. Evans ... ..	0	2	0
Mr. Docking, Ditto ... ..	0	1	0	Mr. Ford, Greek-street... ..	0	10	6
Mr. Degrange, Wardour- street ... ..	0	2	6	Mr. Fitch, Compton-st. .	0	10	6
Mr. Dickie, Ditto ... ..	0	2	6	Mr. Finney, Frith-street .	0	5	0
Mr. Darbyshire, Meard's- court ... ..	0	2	6	Mr. Fowler, Soho-square	0	10	6
Mr. Dugard, Princes-st. .	0	1	0	Mr. Firth, Rider's-court .	0	10	6
Mrs. Davies, Macclesfield- street ... ..	0	2	6	Mr. Fife, Ditto ... ..	0	10	6
Mr. Daboffe, Gerrard-st.	0	5	0	Mr. Fletcher, Gerrard-st.	0	10	6
				Mr. Foote, Dean-street ...	0	10	6
				Mr. Fitzhenry, Gerrard- street ... ..	0	10	6
				Mr. Fryer, Cranbourn-st.	0	10	6
				Mr. Freeman, Newport- court ... ..	0	10	6
				Mr. Fisher, Leicester-sq.	0	10	6
				Mr. Fairbairn, Grafton-st.	0	5	0
				Mr. Falkner, Hays's-court	0	5	0

	£	s.	d.		£	s.	d.
Mr. Flower, Cock-lane ...	0	5	0	Mr. Golburn, Wardour-			
Mrs. Felice, Compton-st.	0	2	6	street ... ..	0	2	0
Mr. Fisher, Chapel-street	0	1	0	Mr. Garnis, Ditto... ..	0	5	0
Mr. Faulkner, Maccles-				Mr. Gannon, Church-st.	0	1	0
field-street ... ..	0	5	0	Mr. Gibson, Porter-street	0	10	6
Mr. Furneux, Ditto ...	0	2	0	Mr. Grocock, Earl's-court	0	5	0
Mr. Fogleberg, Church-st.	0	2	0	Mr. Gray ... ..	0	1	0
Mr. Foster, Richmond-				Mr. Griffin, Whitcomb-st.	0	5	0
buildings ... ..	0	2	6	Mr. Hopkins, Greek-st.	1	1	0
Mr. Field, Ditto ... ..	0	3	0	Howell, Thomas, Esq.,			
Mr. Fisher ... ..	0	2	0	Soho-square ... ..	1	1	0
Mr. Ford, Spur-street ...	0	5	0	Mr. Hunneman, Frith-st.	0	10	6
Mr. Graham, Compton-				Mr. Hooper, Sutton-st. .	0	10	6
street ... ..	0	10	6	Mr. Hovenden, Cran-			
Mr. Gaugain ... ..	0	10	6	bourne-street ... ..	0	10	6
Gee, Benjamin, Esq. ...	0	10	6	Mr. Hodgson, Church-st.	0	10	6
Mr. Gee, Wardour-street	0	10	6	Mr. Hand, Little New-			
Mr. Greenwood, Leicester-				port-street ... ..	0	10	6
square ... ..	0	10	6	Mr. Hewitt, Greek-street	0	10	6
Mr. Groote, King-street .	0	10	6	Mr. Hewitt, King-street .	0	10	6
Mr. Gordon, Church-st. .	0	10	6	Messrs. Hussey and Co.			
Mr. Gedge, Leicester-sq.	0	10	6	Gerrard-street ... ..	0	10	6
Mr. Greenwood ... ..	0	10	6	Mr. Heron, Dean-street .	0	5	0
Mr. Goddard, Gerrard-st.	0	10	6	Mr. Hosier, Richmond-			
Mr. Gwynn, Frith-street	0	10	6	buildings ... ..	0	5	0
Mr. Godeby, Bateman's-				Mr. Hughes, Macclesfield-			
buildings ... ..	0	2	6	street ... ..	0	5	0
Mr. Green, Ditto ... ..	0	5	0	Mr. Headach, Rider's-			
Miss Gardner, Carlisle-st.	0	5	0	court ... ..	0	5	0
Mr. Groves, Porter-street	0	1	0	Mr. Hinton, Gerrard-st. .	0	5	0
Mr. Godfrey, Ditto ...	0	2	6	Mr. Hughes, Bateman's-			
Mr. Gaubert, Leicester-st.	0	1	0	buildings ... ..	0	2	6
Mr. Grignion, Ditto ...	0	3	0	Mr. Hope ... ..	0	2	6
Mr. Giles, Ditto ... ..	0	5	0	Mr. Holehouse, Greek-st.	0	10	6
Mr. Glazier, Grafton-st. .	0	2	6	Mr. Herlien, Porter-street	0	2	6
Mr. Gosling, Ditto ...	0	1	0	Mr. Hobler, Ditto... ..	0	2	6

	£	s.	d.		£	s.	d.
Mr. Harwood, Oxford-st.	0	2	6	Mr. Kirkley, Little New-	0	1	0
Mr. Hales, Spur-street ...	0	2	6	port-street ... ..	0	1	0
Mrs. Hilliar, Compton-st.	0	2	0	King, Thomas, Esq.,			
Mr. Herriot, Porter-street	0	2	0	Gerrard-street ... ..	0	10	6
Mrs. Hanet, Ditto... ..	0	1	0	Mr. Lockett, Sutton-st....	0	10	6
Mr. Henning, Litchfield-				Mr. Laurence, Greek-st. .	0	10	6
street ... ..	0	1	0	Mr. Lea, Ditto ... ..	0	10	6
Mr. Hales, Cranbourn-				Mr. Laurence, Church-			
alley ... ..	0	1	0	street ... ..	0	10	6
Mr. Hewitt, Dean-street	0	1	0	Mr. Lucas, King-street ...	0	10	6
Mr. Hazelwood, Frith-st.	0	1	0	Mr. Lyford, Grafton-st....	0	5	0
Mrs. Henderson, Leicester-				Mr. Lands, Gerrard-st. ...	0	5	0
square ... ..	0	2	0	Mr. Lejune, King-street .	0	5	0
Mr. Illingworth, Frith-st.	0	10	6	Mr. Lane, Ditto ... ..	0	5	0
Mr. Johnson, Leicester-				Mrs. Lee, Macclesfield-			
square ... ..	0	10	6	street ... ..	0	6	0
Mr. Jefferson, the Rev.,				Mr. Le Meatre, Grafton-			
Greek-street ... ..	0	10	6	street ... ..	0	2	0
Mr. Jones, Cranbourn-				Mr. Leftwich, Church-st.	0	1	0
alley ... ..	0	5	0	Mowbrey, W., Esq., Soho-			
Mr. Innocent, Cranbourn-				square ... ..	1	1	0
passage ... ..	0	5	0	Mr. Marshall, Great New-			
Mr. James, Greek-street .	0	2	6	port-street ... ..	0	10	6
Mrs. Ives, Oxford-street .	0	2	6	Mr. Madan, Greek-street .	0	10	6
Mr. Jackson, King-square-				Mr. Martin, Frith-street .	0	10	6
court ... ..	0	2	6	Mr. Mortimer, Ditto ...	0	10	6
Mr. Jones, Spur-street ...	0	1	0	Mr. Mather, King-street .	0	10	6
Mr. Johnson, King-street	0	1	0	Mr. Martin, Richmond-			
Knox, William, Esq., Soho-				buildings ... ..	0	10	0
square ... ..	1	1	0	Mr. Moggridge, Cran-			
Messrs. Kitchin, Little				bourn-street ... ..	0	10	6
Newport-street ... ..	0	10	6	Mrs. Mallett, Gerrard-st.	0	10	6
Mr. Knight, Compton-st.	0	10	6	Mr. Mc'Kenzie, King-st.	0	10	6
Mr. Kennebell, Frith-st. .	0	2	6	Mr. Moggridge, Cran-			
Mr. King ... ..	0	2	6	bourn-street ... ..	0	5	0
Mr. Klug, Rider's-court...	0	1	0	Mr. Miller, Greek-street	0	2	6

	£	s.	d.		£	s.	d.
Mr. Mouchett, Grafton-street... ..	0	2	6	Mr. Peale, Newport-market ... ..	0	10	6
Mr. Mac Kewan, Litchfield-street ... ..	0	2	6	Mr. Perry, Compton-st....	0	10	6
Mr. Moreby, Compton-st.	0	2	6	Mr. Potts, Ditto ... ..	0	10	6
Mr. Mac Kerrell, Ditto .	0	2	6	Pasley, Robert, Esq., Soho-square ... ..	0	10	6
Mr. Miller, Gerrard-street	0	2	6	Mr. Palmer, Grafton-st....	0	10	6
Mr. Murnox, Richmond-buildings ... ..	0	2	6	Miss Powell, Cranbourn-street... ..	0	10	6
Mr. Mac Donald, Bate-man's-buildings ... ..	0	2	0	Mrs. Puller, Ditto... ..	0	10	6
Mr. Meyer, Gerrard-st....	0	1	0	Mr. Potts, Gerrard-street	0	10	6
Mr. Michel, Compton-st.	0	1	0	Mr. Potier, Grafton-street	0	5	0
Mr. Mead, Cranbourn-alley ... ..	0	1	0	Mr. Pain, Titchfield-street	0	5	0
Mr. Myers, Dean-street...	0	1	0	Mr. Pollon, Church-street	0	5	0
Mr. Moffatt, Leicester-st..	0	2	6	Mr. Phillips, Cock-lane... ..	0	5	0
Mr. Nicolls, Hollen-street	0	10	0	Mr. Pittman, Dean-street	0	5	0
Mr. Naylor, Great Newport-street ... ..	0	10	6	Mr. Phillips, Greek-street	0	2	6
Mr. Niven, King-street...	0	5	0	Mr. Pitts, Litchfield-street	0	2	6
Mr. Nalder, Leicester-st..	0	5	0	Mr. Peters, Earls-court ...	0	2	6
Mr. Nesbitt, Greek-street	0	1	0	Mr. Pearne, Leicester-fields ... ..	0	2	6
Mr. Norris, Bear-street...	0	1	0	Mr. Paul, King-street ...	0	2	6
Mr. Norman ... ..	0	1	0	Mr. Powell, Lisle-strest... ..	0	2	6
Mr. Newman, Gerrard-street ... ..	0	5	0	Mr. Portal, Chapel-street.	0	2	0
Mr. Oshaugnessy, Whitcombe-street ... ..	0	2	6	Mr. Peck, Lisle-street ...	0	3	0
Mr. Offord, Grafton-st....	0	2	0	Mr. Pratbernon, Porter-street ... ..	0	1	0
Mr. Oram, Ditto ... ..	0	1	0	Mr. Payne ... ..	0	1	0
Petrie, John, Esq., Soho-square ... ..	1	1	0	Mr. Quin, Sutton-street...	0	10	6
Mr. Pickett, Compton-st.	0	10	6	Mr. Reid, Compton-st....	0	10	6
Mr. Pettit, Macklesfield-street ... ..	0	10	6	Mr. Ranken, Soho-square	0	10	6
				Mr. Reeder, Oxford-st....	0	10	6
				Mr. Roby, Princes-street.	0	10	6
				Mr. Ring, Spur-street ...	0	10	6
				Reynolds, Sir Joshua, Leicester-square ...	0	10	6

	£	s.	d.		£	s.	d.
Mr. Reynolds, Frith-st....	0	5	0	Mr. Simons, Ryder's-court	0	1	0
Mr. Reid, Sydney-street .	0	5	0	Mr. Stanyarn, Cranbourn-			
Mrs. Randall, Compton-				passage ... ..	0	5	0
street ... ..	0	5	0	Mr. Spencer, Compton-st.	0	2	6
Mr. Richardson, Oxford-				Mr. Shrimpson, Oxford-st.	0	5	0
street ... ..	0	2	6	Mr. Spinks, Wardour-st...	0	2	6
Mrs. Roberts, Meard's-				Mr. Scott, Chapel-street .	0	2	6
court ... ..	0	2	6	Messrs. Shenton & Smith,			
Mr. Reynolds, Hayes's-				Wardour-street ... ..	0	2	6
court ... ..	0	2	6	Mr. Smith, Ditto ... ..	0	3	0
Mr. Redfoot, Hollen-st....	0	2	6	Mr. Suttle, Ditto ... ..	0	5	0
Mr. Randal, Bear-street...	0	2	0	Mr. Smith, John, Ditto...	0	2	6
Mr. Reynolds, Rider's-				Mr. Sedgrove, Princess-st.	0	2	6
court ... ..	0	2	0	Mr. Smith, Whitcombe-st.	0	2	6
Mr. Redgate, Greek-st....	0	2	0	Mr. Solomons, Gerrard-st.	0	2	6
Mr. Read, Gerrard-street .	0	2	0	Mr. Stoll, Ditto ... ..	0	5	0
Mr. Rossman, Cranbourn-				Mr. Swann, Hays's-court.	0	2	6
passage ... ..	0	1	0	Mr. Schuffnar, Frith-st ...	0	2	0
Mr. Swinson, Frith-street	0	10	6	Mr. Sumner, Greek-street	0	2	6
Mr. Spilsbury, Soho-sq....	0	10	6	Mr. Sherriff, Church-st..	0	1	0
Mr. Smith ... ..	0	10	6	Mr. Sell, Moor-street ...	0	2	6
Mr. Sydenham, Frith-st...	0	10	6	Mr. Sand, Richmond-			
Mr. Smith ... ..	0	10	6	buildings ... ..	0	2	6
Mr. Shaw ... ..	0	10	6	Mrs. Self, Chapel-street...	0	2	6
Mr. Steel, Cranbourn-				Mr. Scafer ... ..	0	1	0
passage ... ..	0	10	6	Mrs. Thomas, Greek-st...	0	10	6
Mr. Savory, Princess-st....	0	10	6	Mr. Trotter, Frith-street .	0	10	6
Mr. Stedman, Compton-				Mr. Thompson, Oxford-			
street ... ..	0	10	6	street ... ..	0	10	6
Mr. Smith, Gerrard-st. ...	0	10	6	Mr. Thomas ... ..	0	10	6
Mrs. Shipley, Greek-st....	0	2	6	Tod, William, Esq., Dean-			
Messrs. Smart & Co.,				street ... ..	0	10	6
Frith-street ... ..	0	5	0	Mr. Taylor, Greek-street.	0	5	0
Mr. Stevens, Cock-lane...	0	2	6	Mr. Thompson, Cran-			
Mr. Sansom, Litchfield-st.	0	2	6	bourn-street ... ..	0	2	6
Mr. Stevens, Grafton-st...	0	1	0	Mr. Tyler, Oxford-street .	0	5	0

	£	s.	d.		£	s.	d.	
Mr. Turner, Ditto	...	0	5	0	Mrs. White, Soho-square.	0	10	6
Mr. Taylor, Church-st....	0	5	0	Messrs. Willowes &				
Mr. Tomes, Lisle-street..	0	10	6	Warren, Leicester-sq....	0	10	0	
Mrs. Vivares, Great New-				Mr. Welch, Gerrard-st ...	0	10	6	
port-street ... ..	0	10	6	Mr. Wedd, Ditto ... ..	0	10	6	
Mr. Unsworth, Bear-st....	0	10	6	Mr. Wild, Frith-street ...	0	10	6	
Unknown ... ..	0	10	6	Mrs. Wray, Dean-street...	0	10	6	
Mr. Vincent, Bateman's-				Mrs. Waltrin, Bateman's-				
buildings ... ..	0	2	6	buildings ... ..	0	1	0	
Mr. Vincent ... ..	0	5	0	Mr. Wigstead, Greek-st... 0	3	0		
Mr. Vollum, Wardour-st..	0	5	0	Mr. Wimburn, Compton-				
Mr. Upsdell, Gerrard-st..	0	5	0	street ... ..	0	5	0	
Mr. Vaughan, Little New-				Messrs. Willey & Wright,				
port-street ... ..	0	5	0	Cranbourn-street ... ..	0	5	0	
Mr. Volland, Gerrard-st.	0	2	6	Mr. Wilkinson, Ryder's-				
Unknown ... ..	0	5	0	court ... ..	0	1	0	
Ward, Hen. Townley,				Mr. Williams, Cranbourn-				
Esq., Soho-square ... ..	1	1	0	street ... ..	0	5	0	
Willett, Ralph, Esq., Dean-				Mr. Webley, Newport-				
street ... ..	1	1	0	court ... ..	0	1	0	
Mr. West, King-street ...	0	10	6	Mr. Wells, Little New-				
Messrs. Whites, Greek-st.	0	10	6	port-street ... ..	0	2	6	
Mr. Whittingham, Frith-				Mr. Wilson, Ditto... ..	0	1	0	
street ... ..	0	10	6	Mr. Walter, Ditto... ..	0	5	0	
Mr. Wilby, Soho-square..	0	10	6	Mrs. Witham, Dean-st....	0	5	0	
Mr. Wilmer, Cranbourn-				Mr. Wicksteed, Compton-				
street ... ..	0	10	6	street ... ..	0	3	0	
Mr. Wilson ... ..	0	10	6	Mr. Watkinson, Wardour-				
Mr. Wright, Soho-square.	0	10	6	street ... ..	0	2	6	
Mr. Williams, Leicester-				Mr. Williams, Ditto ... ..	0	2	6	
square ... ..	0	10	6	Mr. Wallis, Ditto ... ..	0	2	6	
Mr. Wedgwood, Greek-st.	0	10	6	Mr. Williams, Sydney-st..	0	1	0	
Mrs. Wilson, Meard's-				Mr. Wood, Lisle-street...	0	3	6	
court ... ..	0	10	6	Mr. Warburton, Ditto ...	0	2	6	
Mr. Wood, Gerrard-st. ...	0	10	6	Mr. Wilson, Leicester-				
Mr. Thomas Wilson ... ..	0	10	6	square ... ..	0	1	0	

	£	s.	d.		£	s.	d.
Mr. Webb, Frith-street...	0	2	6	Mr. Winn, Dean-street...	0	2	6
Mr. Whitebrook, Greek-				Mr. Watson, Leicester-			
street ... ..	0	5	0	street ... ..	0	2	6
Mr. Wills, Church-street.	0	5	0	Mr. Ward, Gerrard-street	0	2	6
Mr. Walker, Oxford-st....	0	5	0	Mr. Young, Bear-street...	0	2	0

A General Meeting of the Inhabitants will be held in the VESTRY ROOM, on WEDNESDAY next, at ELEVEN o'Clock in the Forenoon, to receive Subscriptions and appoint the Patrol.

N.B.—*A Number of able-bodied MEN are wanted.*



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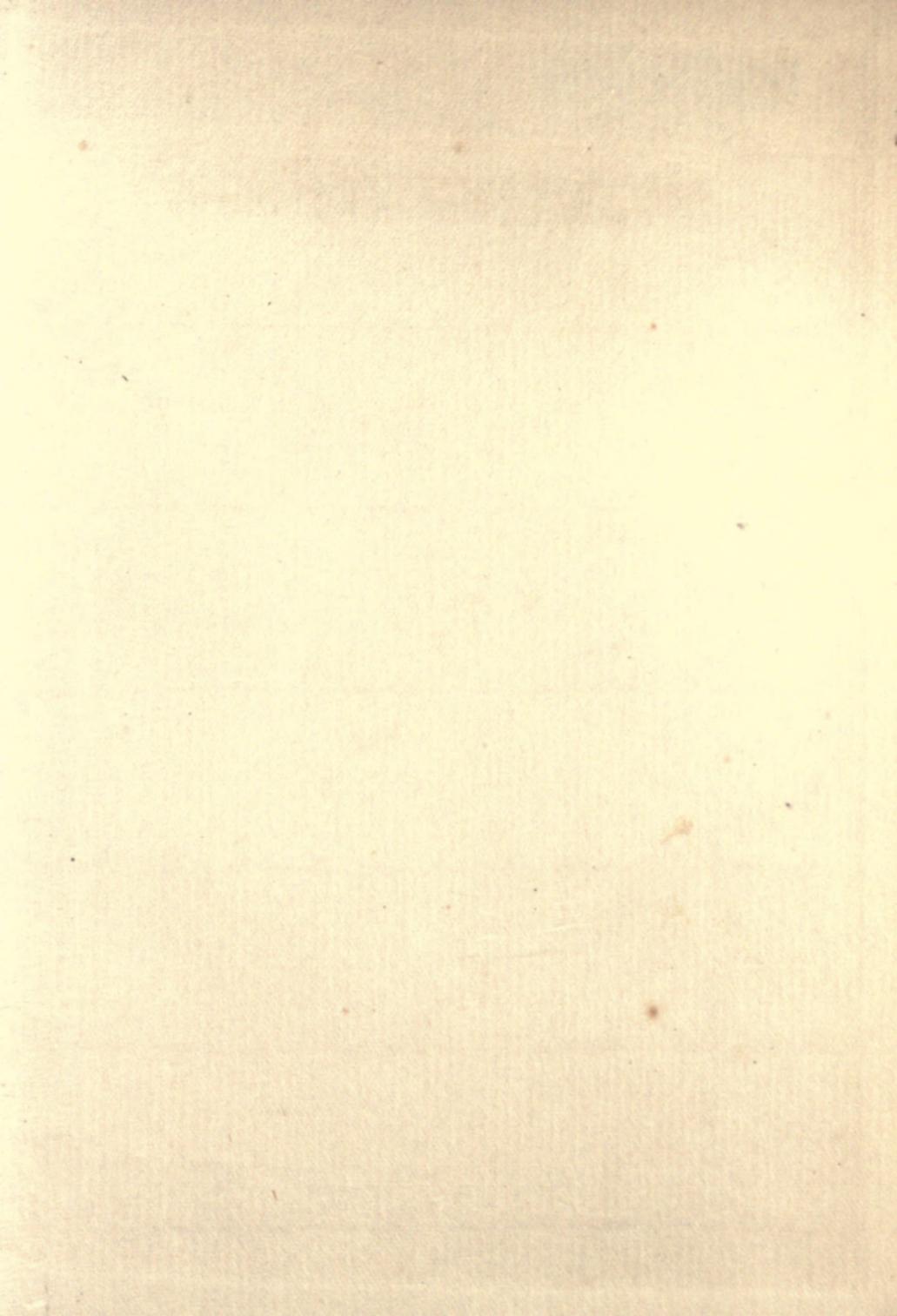
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