

## GREENWICH: PALACE, PARK AND TOWN

*The Anniversary Address given by V. D. Lipman, M.A., D.Phil., F.R.Hist.S., F.S.A., Director of Ancient Monuments and Historic Buildings, Department of the Environment, to the 50th Annual General Meeting of the Society, held at the Queen's House, Greenwich, 15 June, 1973.*

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“QUEEN Henrietta Maria has so furnished and finished her House of Delights that it far surpasses all others of that kind in England.” So wrote John Philipott in 1659<sup>1</sup>. Yet while the Queen's House is the historic focus of Greenwich, it is encompassed by the Royal Hospital, the Royal Park, and Greenwich Castle and its successor, the Royal Observatory. Because, as we all now realize, a jewel needs its setting, so the presentation of a masterpiece of architecture must be handled as part of the conservation of its surrounding area, and we must include the town of Greenwich, which I define for convenience as the two adjacent conservation areas designated by the Borough Council, i.e. the Palace and Park, Crooms Hill and its hinterland to the West, and Maze Hill and a smaller area to the East. Greenwich is historically a “town”, not an outlying village: Sir Nikolaus Pevsner defines it, with Deptford and Woolwich, as a town within the inner London area<sup>2</sup>.

### EARLY HISTORY

The key to Greenwich's history is that between Blackheath and the Thames, the main road from Dover to London comes closest to the other historic means of communication, the Thames; and strategically this is also the narrowest space between plateau and river. The bend in the river gives shelter for ships with alternative anchorage, protected against east and west winds respectively. The riverside road from Deptford to Woolwich passes through the lower part of the site.

The history of the site is somewhat obscure before the tenth century when Greenwich was named in the grant of land made in 918 by Elstrudis, daughter of Alfred the Great, who gave property at Greenwich, Lewisham and Woolwich to the Abbey at Ghent, on the death of her husband Count Baldwin of Flanders “for the good of the souls of her lord, herself and her son”.

The remains of a large Roman villa were found in the Park in 1902 by A. D. Webster, the Park Superintendent and Herbert Jones, a local antiquary. The nature of the villa's occupation was not discovered nor evidence of any extensive Roman settlement although minor remains of Roman occupation had been found

previously at various times. In 1965 traces of a Roman road were discovered in the Park. No doubt a site so strategically important as Greenwich would have been a focal point for the many invaders who came up the Thames, but it is difficult to establish the size and importance of the town to the Romans or earlier occupants from the evidence remaining. The barrows in the Park, for example, have not been authoritatively identified: although the tradition is that they were burial sites of the Danes who camped on Blackheath in 1011, they are now believed to be of early British origin. Once Greenwich became associated with the Crown, the story becomes clearer.

After the Norman Conquest, King William confirmed Elstrudis' bequest to the Abbey of Ghent. King William gave two other manors in Greenwich to his half brother, Odo, Bishop of Bayeux, thereby maintaining this strategically important area in the control of his family and enabling an eye to be kept on the natives of Kent who were loyal to King Harold, to whom one of the manors had belonged. Odo, however, fell into disgrace in 1083 and the lands reverted to the Crown. The Abbey of Ghent did not establish a monastic organisation in Greenwich; a prior, nominated by the Abbey, collected the rents. Ghent continued in possession of the rights of their Greenwich lands, although with increasing difficulty, until in 1414 the lands were sequestered by the Crown under the Suppression of Alien Priors Act. Thomas Beaufort, Duke of Exeter, acquired the lease of the Abbey's lands and, following his death, Humphrey, Duke of Gloucester, youngest brother of King Henry V, obtained possession of the Manor of Greenwich. He obtained licences between 1433 and 1436 to enclose and empark some 200 acres bounded by the river, and by what are now Crooms Hill, Maze Hill and the present edge of Blackheath. This area he had assembled by exchanging lands with the priory of Sheen, who had been granted part of the holdings of the Abbey of Ghent in 1415. Thus the present boundaries of the Royal Park are five and a half centuries old. At this point the history of the Palace and the Park as such begins.

### PLACENTIA

Humphrey of Gloucester built Bella Court on the site of an earlier 14th century building which had probably been the residence of the prior. He diver'ed a right of way, the Roman road, which ran through the new Park, providing another on the eastern boundary, which became Maze Hill. Duke Humphrey was famous throughout Europe for his patronage of art and scholarship and Bella Court became a centre of learning; and he left his library to become the nucleus of what is now the Bodleian. After Duke Humphrey's arrest and death in 1447, Bella Court was acquired by Queen Margaret of Anjou, a bitter enemy of the Duke; and accounts reveal extensive alterations to it. She also changed its

name to Pleasaunce, or Placentia. Margaret was the first of a series of strongminded Queens to be associated with Greenwich.

No complete plans exist of the Palace of Pleasaunce or Placentia but some contemporary views, especially Wyngaerde's, indicate that it looked rather like Hampton Court, with three great courtyards along the river front. Henry VIII made extensive additions including the Tilt-yard and the Banqueting House and "many great feasts and banquetings were held, feasts and elections of Knights of the Garter, royal jousts and challengings"<sup>3</sup>, at which the King excelled; he built an armoury at Greenwich, next to the Tilt Yard, which he staffed first with Italian, then German craftsmen. Some magnificent examples of the armour made here for Henry can be seen today in the Armouries of the Tower of London (on the top floor of the White Tower). Placentia was the scene of much English history in the 16th century: King Henry VIII was born here (and christened in St. Alphege's Church) and Queens Mary and Elizabeth; King Edward VI died here. Ann Boleyn appeared first at Greenwich as Lady-in-Waiting and Katherine of Aragon's long reign ended here. During the first twenty years of Henry's reign, Greenwich saw many state visits such as that of Emperor Charles V, nephew to Queen Katherine who came in 1522 with a vast retinue which had to be outhoused in the town. From Greenwich too, access was easy to the dockyards of Woolwich and Deptford, where Henry VIII was following his father's example in strengthening the navy. Henry VIII built new dockyards at Deptford and Woolwich where the greatest ship to date, the "Henri Grace à Dieu" was built. Greenwich's importance and its links with the navy grew. Estrange wrote of Henry VIII and Greenwich:

"He loved the place, where, within easy water distance of London, he could hawk and hunt; and where, from the windows and leaden roof of the palace, he could watch the large vessels of London bringing in silk and gold and spices, or carrying out wool and metal. Here too he could visit his ships of war anchored close to the Palace."<sup>4</sup>

In 1536 Henry signed Anne Boleyn's death warrant at Placentia, marrying Jane Seymour the day after Anne's execution. In 1540 Henry met Anne of Cleves with great ceremony at Blackheath and they were married by proxy at Placentia, to be divorced that same year. The later years of Henry's reign at Greenwich lacked the splendour of the early ones. It was not until Queen Elizabeth I came to the throne that court life on the grand scale returned to Greenwich, which was one of her favourite palaces. It was the scene of much festival and ceremony which hardened into ritual by the end of her reign. Greenwich also continued to be closely associated with maritime affairs. Many explorers and adventurers in the 16th and 17th century, starting with Willoughby and Chancellor in the reign of Edward VI, left from Greenwich.

Francis Drake returned here after his circumnavigation and was knighted at Deptford.

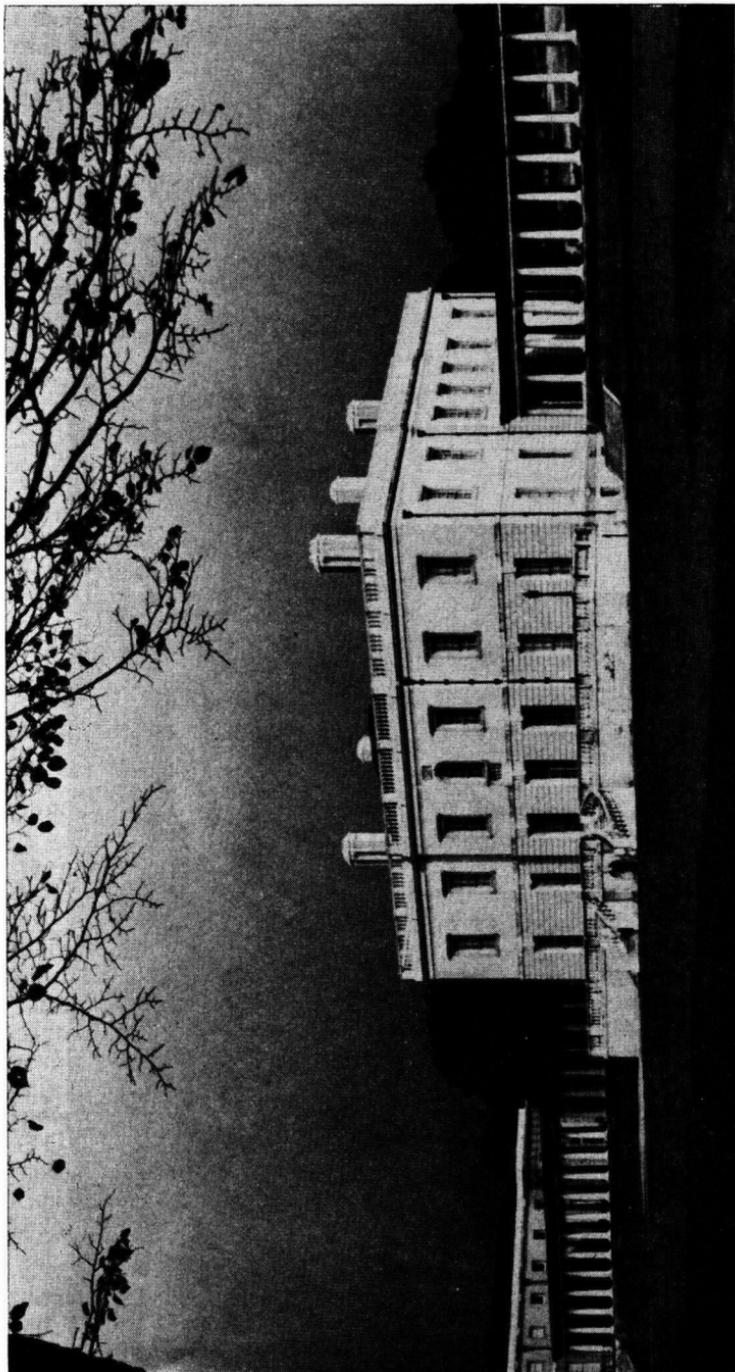
The palace continued to be used as a royal residence, until the Commonwealth, although it was never as popular with the Stuarts as with the Tudors. During the Commonwealth the Palace was allowed to fall into decay, including the traditional fate of having horses stabled in the great rooms. In 1652 it was put up for sale, in lots as no buyer could be found for the whole. One John Parker agreed to buy the Queen's House, Castle, Park, trees, deer and stock of conies for £5,778 10s. 1d. but this particular sale was never honoured. The Palace and Park were declared fit accommodation for the Lord Protector and reserved for him. The Palace in the meantime had been used for various purposes, including that of housing prisoners captured in the wars with the Dutch.

After the restoration King Charles II decided to demolish it as it was by now not only very dilapidated but outdated, and to build a splendid new palace to be called the King's House. Lack of money, however, meant that only one block, the eastern half of what is now the northwest quarter of the Royal Hospital, was built in 1662 by John Webb, pupil and protégé of Inigo Jones.

#### THE QUEEN'S HOUSE

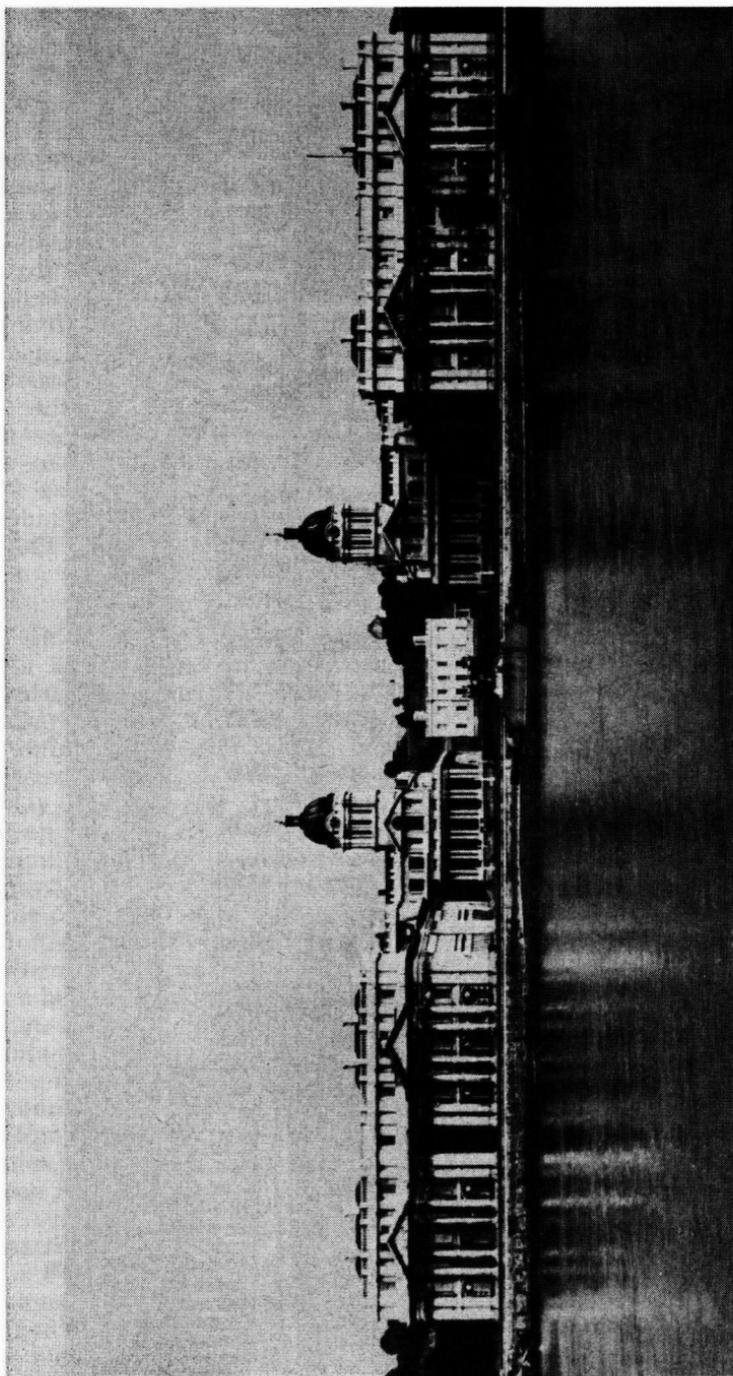
In the meantime the Queen's House had been built, originally for King James I's queen, Anne of Denmark. Work was begun in 1616, interrupted by her death in 1619 and resumed for King Charles I's queen, Henrietta Maria and finally completed to the original plans in 1635. It was built on the site of the old Gate House which guarded the Deptford-Woolwich road, a right of way which divided the Palace from the park, and which can be seen in Wyngaerde's sketch of the Palace seen from the park. Similarly this road was to run through the Queen's House, thus providing a passage between Palace and park, and giving rise to the original H-shape and to contemporary comments about Inigo Jones' "curious device". The Bridge Room on the ground floor spanned the two halves. Sir Geoffrey Callender waxed eloquent on how the inmates could watch "the pageant of the world go by",<sup>5</sup> but our contemporary historian of Greenwich, the practical-minded Mrs. Beryl Platts, draws attention to the noise and discomfort of having a main road running through the middle of your house<sup>6</sup>. About 1697 the road was diverted by the Earl of Romney, who then occupied the House as Ranger of the Park and thus gave his name to the present Romney Road. Sir John Summerson in his book, *Inigo Jones*, described the Queen's House as "an extraordinary performance, this quattrocento idea of a Roman patrician villa brought to the Thames, subjected to the full vigour of Palladio and Scarnozzi, and resolved into such a serene and simple statement that it might have easily belonged to 1816 as 1616".<sup>7</sup>

Henrietta Maria sought to embellish her residence and Nicholas



THE QUEEN'S HOUSE, GREENWICH

*National Monuments Record*



GREENWICH HOSPITAL (ROYAL NAVAL COLLEGE)

*National Monuments Record*

Lanier, of the third generation of this family to serve as court musicians, was among those commissioned to buy pictures for the Queen's House. The major artists of the day, including Rubens, Romand, Jordaens and Gentileschi, were invited to decorate the interior. The pictures were dispersed during the Commonwealth with the rest of King Charles I's magnificent collection, but the House itself survived. After the Restoration, Henrietta Maria returned to live there as Queen Mother and the deficiencies of the House as a permanent residence must have become apparent. Two more bridges were added at first floor level by John Webb, who carefully preserved the spirit of the original (he inherited Inigo Jones' drawings), but the bridge room lost its purpose and was darkened by the additions. The plan of the Queen's House thereby took on the square shape we know today.

### THE HOSPITAL

The King's House had been planned as a three-sided Renaissance palace fronting the river, with formal gardens stretching to the Queen's House. As lack of money prevented it from progressing beyond the 1662 wing, it stood amid the ruins of the old Tudor palace until the plan to found a hospital for old and infirm sailors (on the model of Les Invalides and of Chelsea). This plan was framed first by Queen Mary in 1694 and carried out after her death by her husband, William III. James II had originally been responsible for the idea of a naval hospital at Greenwich, according to a letter from Pepys to Evelyn (7 November 1694) but lack of money and his supersession prevented the idea being carried out. The building of the hospital, which eventually accommodated 2,700 pensioners, lasted about three-quarters of a century and its architects included Wren (who is said to have given his services free); Vanbrugh; Hawksmoor; Colen Campbell; Ripley; and James (Athenian) Stuart, who rebuilt the chapel in 1789 after a fire. Sir James Thornhill, who had done work for Sir Christopher Wren at Hampton Court, was responsible for the painting of the great hall during the years 1707-27. Thornhill inserted contemporary figures among his allegorical ones and Flamsteed the astronomer can be seen there with his sextant. The plan of the hospital, without the central terminal feature originally planned both by Webb (see the designs in the RIBA collection, and at All Souls' College, Oxford<sup>8</sup>) and by Wren was due to the insistence of Queen Mary that the Queen's House and its view to the river should be maintained by keeping clear a strip of land 115 feet wide. Hawksmoor writing in 1727 describes the discussion; and it has some interest for us in these days of battles for preservation:

"And now as to the new wing built by King Charles II it was debated much by the Commissioners, whether it should be demolished, or remain, and the dispute went so far that sundry workmen were sent from London to give their opinion (*an sit*

*delenda*) etc. They as it is indifferent to all Workmen whether they get money by destroying or erecting Fabricks gave it their opinion that it was nothing but a heap of stones, and that it might carefully and reasonably be destroyed, and turned into ornaments for slighter buildings, such as the private hotels, or the Houses commonly built by the London Workmen, often burning and frequently tumbling down."

He goes on:

"But Her Majesty received the proposal of pulling down that wing with as much indignation as her excellent good temper would suffer her, ordered it should remain and the other side of the Royal Court made answerable to it in a proper time.

"And in consideration that this wing, Part of the Grand Design intended by her Uncle King Charles II, was both beautiful and durable and even proof against so scandalous a fate as that of Demolition by Sacrilegious Hands which was dedicated to the publick Use; and also that it was proved to answer the regular Designs of that most admirable person Monsieur Le Notre, in the Esplanades, Waller, Vistar, Plantation and Lines of that beautiful Park.

"There was no argument for its being taken down could prevail."

Nicholas Hawksmoor was in 1727 already writing defensively of Queen Mary's "fixt intention for magnificence" to refute criticism of its extravagance. Had Wren's original designs been approved the building would have been on an even grander scale but long before the Hospital was completed, by the time Hawksmoor was writing, this taste for such magnificence was giving way to a preference for the Palladian style. It was said that the Hospital was unsuitable for its inmates; Doctor Johnson described it as too magnificent for a place of charity. It was not, for example, until 1763 that a proper infirmary was begun near the West Gate of the Hospital to the design of James Stuart, and completed in 1765, and this is now the Dreadnought Hospital.

The number of pensioners gradually rose to the full complement of 2,710 in 1814 and remained at about that figure until 1849, but thereafter the numbers fell. By 1865 they numbered 1,400, when it was decided to limit the hospital to the infirmary and to extend out-pensions to the able-bodied. This system of outpensions to men not resident in the Hospital originally derived from the "Chatham Chest", founded by Drake and Hawkins, to which sailors were obliged to contribute and which ran concurrently with the Hospital until 1814, when the two were merged. In 1763 it was decided to extend out-pensions to non-residents in lieu. This contributed to the decline in numbers, naval pensions had to be relinquished on entry to the Hospital, and possible candidates were less prepared in the 19th century to relinquish their independence to enter an institution where discipline, for the pensioners, was

strict and life monotonous. The Department of the Environment is currently restoring the Smokers' Arcade, which traditionally was the only place where pensioners were allowed to smoke.

The Hospital was eventually closed by an Act of 1869. In 1873 the founding of the Royal Naval College at Greenwich was established by an Order in Council and the Hospital became a charity, still in existence. All that remains of the old palace is the Undercroft which lies beneath the Queen Anne block on the eastern side of the College. Sir John Summerson has discovered this to be a cellar inserted under the Henry VIII Banqueting Hall, in the course of extensive alterations and repairs to the palace made by James I<sup>o</sup>. The Department of the Environment has recently restored this and it is open to the public on application.

### THE RANGER'S HOUSE

To return to the Queen's House: its subsequent history in the 18th century is tied up with the history of the Park. As Greenwich ceased to become a royal residence, the Queen's House began to lose its popularity. Queen Henrietta Maria died in 1669 and no queen followed her in the House. King Charles II invited the Van de Veldes to use part of it as a studio for painting their marine pictures; King William and Queen Mary preferred Hampton Court; and the House became the residence of the Rangers of the Park. The first Ranger who was not also keeper of the Palace was Charles Sackville, Earl of Dorset and Middlesex, who was appointed in 1690. He was succeeded by Henry Sidney, first Earl of Romney who died in 1704 (it was he who diverted the main road to run between House and Hospital). He also converted the original Bridge Room into a reception room at ground floor level, thus uniting the house at this level. Next Sir William Gifford as Ranger of the Park in 1710 was granted the use of the Queen's House. He was also the first Governor of the Hospital: he took up residence from 1710-14. During his tenancy Queen Anne allowed her favourite, the Duchess of Marlborough, to strip the Gentileschi paintings from the ceilings and to carry them off to the saloon in Marlborough House where they still are. It was Sir William Gifford who had the original transomed and mullioned windows altered to the sliding sash type made popular by Wren, and the window sills on the ground floor were lowered, detracting from Inigo Jones' original conception. Admiral Lord Aylmer was the next Ranger of the Park, and he received King George I on his first arrival in England in 1714. Lord Aylmer was succeeded by Admiral Sir John Jennings, who also served in a dual capacity as Governor of the Hospital and Ranger of the Park. But when Queen Caroline was appointed Ranger of the Park in 1730, he moved into the Hospital and returned when Queen Caroline died in 1737. Presumably Jennings resumed the post of Ranger, for it was not until his death in 1743 that the offices of Governor of the Hospital and Ranger of the Park were finally separated, the

latter becoming a sinecure, but with an attractive residence attached. Lady Catharine Pelham, whose husband was shortly afterwards to become Prime Minister, became Ranger and made the Queen's House her residence. She continued to live there, after her husband's death in 1754, until her death in 1780. After that the rangership remained vacant and the Ranger's House fell into bad hands. According to the under-keeper of the Park, Cawthorne, in correspondence with the Surveyor-General of Crown Lands, the house-keeper and her husband "make a Hog sty of the House and a Cow House of the Premises . . . breaking the pailing and converting everything to their own use, and with £16 per annum they live as if they had £200"<sup>11</sup>. The Duke of Clarence (later William IV) became Ranger for a brief period and eventually in 1805 Caroline, Princess of Wales, wife of the Prince Regent, was appointed Ranger. By now the Queen's House was in a bad state; the costs of repair seemed too high, estimates ranging from £3,000 to a rumoured £14,000<sup>12</sup>. Montagu House, leased from the Duke of Buccleuch became the new Ranger's Lodge and the Queen's House was sold in 1806 for £7,875 to the Royal Naval Asylum as a school for the children of seamen, which had originally begun at Paddington in 1789<sup>13</sup>. This was merged in 1825 with the school for the children of Greenwich Pensioners which had been operating in the Hospital for nearly a century.

The use of the House for a school led to the addition of the two wings designed by Daniel Alexander, linked by colonnades to the Queen's House thus recalling the line of the old Woolwich-Deptford road. Not only the exterior was changed but such drastic internal changes were made for the accommodation of the officers of the school that when the school moved out in 1937 to Holbrook, in Suffolk, and the House was meticulously restored to the original form, little of the original decorations remained. There are only the ceiling in the Queen's Cabinet Room (from Jones' time); the beautiful ceiling panels in the East and West Bridge Rooms, (Webb's addition), the work of John Groves, and the Thornhill ceiling in the Queen's Bedroom with its earlier coved ceiling which dates from Jones' time and contrasts so remarkably with the centre panels. To these the Department has added a ceiling painting in the Great Hall, from the school of Sir James Thornhill. The Queen's House was redecorated in 1970 to what we believe to be the original colour scheme from analysis by the Department's Ancient Monuments Laboratory of the flecks of original paint remaining on the balustrade and elsewhere.

### THE ROYAL PARK

The Park was fenced in by Duke Humphrey in 1433. Thus we have a juxtaposition of two aspects of English landed history: the waste or common of Blackheath, and an enclosure or park (in the original sense of an area fenced off for the pursuit of game). The wooden fence erected by Duke Humphrey was later replaced with

a wall built for King James I at a cost of more than £2,000 and it is basically the same wall which exists today although altered and rebuilt in places.

The Park as we know it today was laid out in the 17th century, after the Restoration, although it was well maintained before that. Henry VIII had made the gardens the finest in England. Trees and plants to the value of £33 were bought in 1610 and Barclay, writing in 1614, says that from the high ground Greenwich looked like a garden. Many of its trees were felled during the Commonwealth and the Park was replanted after the Restoration. Tradition attributes the design of the Park to André Le Nôtre, Gardener to King Louis XIV, and designer of the gardens of Versailles. But there is little evidence that he ever arrived. King Charles II wrote to King Louis in 1662 asking him to grant leave for Le Nôtre to come to England and the King granted it. Neither Pepys nor Evelyn however mention such a visit. A map annotated partly in Le Nôtre's handwriting was discovered in 1955, which showed that he had prepared a design for the garden of the Queen's House but although several later engravings of the Park exist, none show the layout of the Queen's Garden so there is nothing to prove that it was ever laid out to Le Nôtre's design. It is probable that the layout of the Park was carried out independently of the garden of the Queen's House. It has been suggested by Mr. David Green that the Mollet family, closely associated with Le Nôtre, may have been responsible for the layout, as the Mollets were at work in England before the Restoration. Possibly a certain amount of landscaping and planting was carried out while awaiting the appearance of Le Nôtre, for example, the giant grass steps. The earliest reference to these is in April 1662, before King Charles wrote to King Louis in May, when Samuel Pepys' records:

“went to Greenwich by water . . . and walked into the Park, where the King hath planted trees and made steps in the hill up to the Castle which is very magnificent”.

This suggests that someone familiar with the geographical feature of the scarp may have used it to create a popular feature of the time, namely the terrace or steps. These were twelve in number and as twelve they are shown in the Pepys map which belongs to the 1680s, for the Observatory which it marks was built in 1675-6 and Pepys left the public service in 1688. As the court moved away the maintenance of the steps declined with decreasing royal interest in Greenwich. Probably first the friends of the pensioners were admitted into the Park and then the public, who came in increasing numbers. Water erosion caused wear and later the steps were re-cut about the turn of the century to nine, and by the 1720s a further re-cutting seems to have taken place to reduce the number of steps to six and they remained at six until they disappeared. In 1692 the under-keeper who complained of the treatment of the

Queen's House also described the park as "an asylum for the Riotous and a Receptacle for Whores". In the 18th century the park became a favourite spot for Londoners, and a curious sport much favoured was tumbling down the remains of the steps on Observatory Hill. A fair which moved there was a scene of annual riotous merrymaking and a source of many complaints from the local residents. It was finally suppressed in 1857.

The Department is planning to reconstruct the giant steps in the spirit of the original; practical considerations, especially gradient, dictate that nine steps would be about the right number. The Department is also engaged in restoring the layout of the Park as nearly as possible to the plan shown in the 17th century engraving in the Wise collection. Tree planting in the park was allowed to decline in the 18th century; gaps were sometimes filled with different species from the originals which as shown in Sir William Boreman's accounts, included elms, Spanish chestnuts, Scots pine, "birch trees, quick-sets, ivy-berries, holy-berries, privie and ashén keys". Very few of the original trees remain. A programme of tree-planting was begun in 1967 and continues with the eventual object of restoring the original species in the avenues. Progress is slow because felling is confined to dangerous or unhealthy trees. Unfortunately Dutch elm disease has ravaged the Park and heavy standard English elms have been planted to replace those felled because of the disease.

### GREENWICH CASTLE

Duke Humphrey was given licence to make, in his park at Greenwich, towers of stone and lime; and he built a square tower. Henry VIII repaired and enlarged it. This castle or tower "was sometimes a habitation for the younger branches of the Royal Family, sometimes the residence of a favourite mistress; sometimes a place of defence"<sup>14</sup>. Robert Dudley was imprisoned here when his marriage to Lettice Knollys, Essex's widow, angered Elizabeth I. Henry Howard, Earl of Northampton, was sent to "a little cell at Greenwich"—and this may have been the Tower—by his cousin, Lord Howard of Effingham (whose portrait is in the Queen's House). This was for asylum, he being suspected by Burleigh of partisanship for Mary, Queen of Scots<sup>15</sup>. Henry Howard was very fond of Greenwich; later, again in favour, he bought the manor of Old Court from Robert Cecil to whom it had been given in 1604 by James I. He also enlarged and beautified the Castle and lived in it as keeper of the Park until 1614, when James I gave Greenwich, the Palace, Park and lodges within it to Queen Anne for her jointure. Henry Howard had spent upwards of £2,000 on the Castle, which is comparable with the alteration costs of other contemporary prestige buildings and he pleaded with the King to be allowed to remain. His pleas must have been successful for a letter to Sir Thomas Locke, the King's Secretary, records his gratitude for the King's persuading the Queen not to

“thrust him out” of Greenwich<sup>16</sup>. He died shortly afterwards and an inventory taken shortly before his death has a very full description of the Castle which contained a “pallate chamber”, bed chamber, closet and gallery on the top floor, an outer chamber, great chambers, withdrawing chamber and wardrobe on the first storey, and hall, offices and servants quarters on the ground floor.

### THE OBSERVATORY

This Castle was demolished for King Charles II's Royal Observatory which was to be built “in order to the finding out of the longitude of places and for perfecting navigation and astronomy” with lodging rooms for the astronomical observator and his assistant. It was an easy matter to establish latitude but no way had yet been discovered to determine longitude in order to plot accurately a position at sea. Methods such as recording the distance travelled were unsatisfactory and the problem had become an increasing handicap. The possibility of using celestial observation could not be explored until measurements could be more accurately recorded; therefore an observatory was needed. Sir Christopher Wren was a founder-member of the Royal Society and had been Professor of Astronomy at Gresham College; he therefore had a deep interest in the problem although by the time the Observatory was proposed he had turned to architecture. The Royal Warrant appointed him designer and he was also one of the commissioners who had been appointed by the King to find a place for erecting the Observatory and according to Flamsteed, the first Royal Astronomer, both Hyde Park and Chelsea College were proposed and it was thought that the latter might serve but “Sir Christopher Wren mentioning Greenwich Hill this was decided upon”<sup>17</sup>. In Wren's words the building was “for the observator's habitation and a little for pompe”. Not much pomp, as only £500 was allowed for its erection, to be raised from the sale of old and decayed powder. Bricks from Tilbury Fort “where there was a spare stock” were also allowed<sup>18</sup>. It is also probable that Sir Christopher Wren used materials from the original castle on the site and it is interesting to speculate how much the eventual design of the Royal Observatory owes to the original building. Lack of money forced Wren to use the existing foundations; remains of an earlier building exist and Duke Humphrey's watch-tower made way for another building occupying the same commanding position and providing a continuity of skyline which is curiously similar to the prints e.g. Hollar's showing the old tower. Flamsteed was a protégé of Sir Jonas Moore, Surveyor-General of the Ordnance (the Board of Ordnance was responsible for sea as well as land matters) and Moore was very much interested in the problem of finding the longitude, and was responsible for supervision of the building work. The foundations of the Flamsteed building were laid on 10 August 1675 and the work was carried on so well that the roof was laid and the building occupied by Christmas

(1675)<sup>19</sup> The front elevation disguises an eight-sided "octagon" room, the shape of which was dictated by the need to accommodate the giant Tompion clocks ordered by Flamsteed. In the grounds of the Observatory can be found the wooden boarding which covers Flamsteed's well, a hole about 100 feet deep which Flamsteed had constructed the better to see the stars overhead during the daytime. This has never been fully explored. Flamsteed carried out most of his important observations in the Sextant and Quadrant Rooms at the bottom of the garden. The Flamsteed building and the various later additions were carefully restored by the Department when the Royal Observatory moved to Hurstmonceux in Sussex in 1948.

The additional buildings consist of the Meridian Building built over a period of years from 1750-1850/60 which includes Bradley's 18th century Transit Room, known as the New Observatory, and Airy's Transit Circle Room (1851) through which the Meridian actually passes. At the east end is the Great Equatorial Building (1857), which was surmounted from 1894 by the "Onion Dome". Just to the west of this is the Altazimuth Pavilion built in 1898 to the design of the then Astronomer Royal, M. H. Christie, to house Airy's super telescope. This pavilion has been restored by the Department and turned into a sort of gazebo. The remaining part of the old Royal Observatory, the South or Terracotta Building (1899), has also been restored and is now used as a planetarium and as a studio for the conservation of paintings and other objects. Flamsteed's sextant and quadrant rooms have also been restored. The positions of the original instruments which gave the rooms their name, are occupied by full scale replicas. The original instruments disappeared because Flamsteed, who was allowed a salary of only £100 per annum, was obliged to buy his own instruments and his family reclaimed them at his death.

The Royal Observatory Garden has been remodelled by the Royal Parks Division of the Department of the Environment and work is continuing on the restoration of the Onion Dome on the Great Equatorial building. And now I turn from the Park and its buildings to the town itself.

### THE OLD TOWN

Greenwich by origin is a fishing village which grew up on a north-south axis from the landing place up to St. Alphege's church.<sup>20</sup> The original church of St. Alphege was built to commemorate the murder of the Archbishop of Canterbury, Alphege, by the Vikings. The present church was rebuilt by Hawksmoor (1711-1714) after its predecessor had been blown down by a storm. The tower was built by John James (1730), and the galleries were by Grinling Gibbons; the church was one of the Fifty New Churches proposed to be built under the Act of 1711. It was badly damaged during the Second World War but has since been restored. The parish church was, of course, the focus of the town and in the

16th and early 17th centuries Greenwich attracted the nobility who had great houses there to be near to court. The nobility withdrew as the Court ceased to come to Greenwich. None of these earlier great houses survive although there is a reminder in the almshouse, Trinity Hospital<sup>21</sup>, by the river wall of the palace which still supports twenty pensioners. It was founded in 1613 by Henry Howard, Earl of Northampton, who had been brought up in the Lodge in Greenwich Park and who acquired two great houses in Greenwich. Beneath the neo-gothic casing, some of the original almshouse remains; and under the south window of the Chapel is Nicholas Stone's tomb of Henry Howard which was brought here from Dover Castle in 1696 by the Mercers Company, who still administer the charity. Greenwich became a temporary residence in 1665-6 of many London citizens who fled from the plague and a number remained. From the mid-17th century to the late 18th century, development spread up either side of the Park to Crooms Hill and to a lesser extent Maze Hill. Greenwich now attracted the gentry, prosperous merchants and professional classes. These were drawn to the beauty of the Park and Hospital; and many of those who were professionally concerned with the building of the Hospital, such as Thornhill, Vanbrugh and John James, had houses in the area.

### CROOMS HILL

The oldest surviving building in Crooms Hill is the Dutch-style building known as The Presbytery<sup>22</sup> which may have been built by William Smith, hereditary Sergeant-at-Arms. Also in Crooms Hill is The Grange<sup>23</sup> which was built by Sir William Hooker, Lord Mayor of London, who acquired the lease in 1665. The house is of mainly 17th century appearance with 18th century alterations but it contains a much older core. Recent investigations have shown timber work possibly of the 12th century, which may be part of Paternoster Croft, a house mentioned in a schedule of Ghent Abbey in 1281 and then said to have been restored in 1268. Edmund Chapman, chief joiner to Queen Elizabeth, leased it from 1561 to 1568. It then became the residence of the Lanier family of musicians, with one of whom Dr. Rowse has identified the Dark Lady of the Sonnets. It was then bought by Sir William Hooker who had the Gazebo built in 1672, to the design of Robert Hooke, a partner of Sir Christopher Wren. (The Gazebo was repaired in 1959 with the aid of a Government grant through the Historic Buildings Council). It was of Hooker that Samuel Pepys wrote "a plain, ordinary silly man I think he is, but rich", who kept "the poorest mean dirty table in a dirty house that ever I did see of any sheriff of London". John James who built the steeple of St. Alphege's and St. George's, Hanover Square, lived for a while at Hillside<sup>25</sup>. Thornhill lived at Park Hall<sup>26</sup> during the nineteen years he spent working on the Painted Hall. At the southern end of Crooms Hill along the line of the Park is Chester-

field Walk where Andrew Snape, Sergeant Farrier to Charles II, built three houses, two of which survive, on waste land between the Park and heath belonging to the Crown, and this resulted in prolonged litigation in the eighteenth century. One of these houses is Macartney House<sup>27</sup>, bought for £3,000 by the parents of General Wolfe of Quebec who described it as "the prettiest situated house in England". Next door in the White House<sup>28</sup> lived Elizabeth Lawson, whom Wolfe courted unsuccessfully for four years. It was from Greenwich that Wolfe left for Canada. His statue, a bronze by Tait Mackenzie, stands beside the old Royal Observatory and he is buried in St. Alphege's.

Philip Stanhope, fourth Earl of Chesterfield, inherited the second Snape house from his brother in 1748 and renamed it Chesterfield House<sup>29</sup>. Chesterfield extended the original small villa and became so fond of Greenwich that he spent his retirement there. Beyond Chesterfield House was Montague House which was occupied by Princess Caroline as Ranger of the Park. It was there that she was alleged to have misconducted herself with Sir Thomas Lawrence, P.R.A. when he was painting her portrait. The Prince Regent had it demolished in 1815 and Chesterfield House became the Ranger's House; its 19th century occupants included Prince Arthur, Duke of Connaught and Field Marshal Lord Wolseley. The house is now owned by the Greater London Council and has been carefully restored after it was damaged in the Second World War.

### MAZE HILL

On the other side of the Park, Vanbrugh lived half-way up Maze Hill in Vanbrugh Castle<sup>30</sup> which he built in 1717 and in which he lived until 1726 while he was Surveyor to the Royal Hospital. This flight of fancy became known as the Bastille, either because of its fortress-like appearance or because Vanbrugh had been imprisoned in the original for several months as an English spy. Sir Nikolaus Pevsner describes it as "a memorable building, the first private house ever designed consciously to arouse associations with the Middle Ages. Its crenellated garden walls with turrets and its tower with its pyramidal roof conjure up dreams of a more masculine (to use one of Vanbrugh's favourite aesthetic terms), more heroic past<sup>31</sup>." It is now an R.A.F. boys' school.

In the late 18th century there was a lull in building in Greenwich. Crooms Hill had largely taken its present form and some houses had been built on Maze Hill; but the old town between the bottom of Crooms Hill and the river was still in its 17th century form.

However the early 19th century brought a wave of speculative development as old decayed mansions were demolished and their lands changed hands. Many streets were laid out to the west of Crooms Hill, this time for the ordinary middle classes. The grandest was Gloucester Circus, built shortly after 1812 to the designs of

Michael Searles, who designed the Blackheath Paragon; King George Street and the little rows of cottages around it were part of the same development. Royal Hill followed, said to be named for a gardener called Royal; and then the terraces of cottages built by the Morden College Estate on Maidenstone Hill. In the 1830s Burney Street rose on the site of the academy kept by Fanny Burney's brother.

### THE RIVERSIDE

Nineteenth-century development, both east and west of the Hospital and old town ran roughly at right angles to the north-south lines of a century before—although one south-running street, Hyde Vale, was built in early Victorian times. A little later the Ashburnham estate, west of Greenwich South Street, was laid out in terraced houses and small villas. On the eastern side of the Hospital a ribbon of 18th and 19th century buildings stretched along the river as far as Union Wharf, now called Ballast Quay, and included taverns, among them the "Cutty Sark" and the Trafalgar Tavern<sup>32</sup>, the latter designed by Joseph Kay, Surveyor to Greenwich Hospital. These taverns were famous for whitebait suppers, and annual ministerial whitebait dinners were held then at the Ship Inn. In the 1790s and 1820s the terraces in Park Vista were built, and in the mid-19th century Pelton Road and the roads around it filled in the space between Trafalgar Road and the ribbon of development along the river.

This great number of houses catered for a growing population who worked in maritime and allied trades. Several shipping firms plied out of Greenwich, the most famous of which was Samuel Enderby and Company. Enderby's ships carried general cargo (of which he lost a valuable load at the Boston Tea Party) and engaged in whaling and later in Antarctic exploration. The firm has now disappeared but the early Victorian house of the last Enderby still stands among cable warehouses at the Pelton Road Wharf.

It was in Greenwich's old town centre, however, that the most important new building was done. The market area redevelopment, also designed by Joseph Kay, and begun in 1831, changed central Greenwich from a maze of narrow alleys into a spacious, rational and handsome town centre which Sir Nikolaus Pevsner compares with the contemporary Nash improvements off Trafalgar Square or Foulston's Devonport<sup>33</sup>.

To conclude with two more "firsts" for Greenwich: In 1836, there was opened London's earliest passenger railway, the London and Greenwich, whose terminus is a typical restrained Italianate of 1840, by G. Smith, re-erected in 1878 opposite Queen Elizabeth's almshouses. Though the present almshouse buildings date from 1819, they had been founded in 1576 by the antiquary William Lambarde as the first such charity in England after the Reformation.

So in Greenwich we have what is for England an unparalleled

juxtaposition of a great set piece of Renaissance and Baroque architecture with a magnificent park and in a conservation area of considerable interest, which together form an ensemble of not merely national but European importance.

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### Notes

<sup>1</sup> J. Phillipott, *Villare Cantianum*, p. 162 (1659) quoted by G. H. Chettle in *The Queen's House*, p. 35.

<sup>2</sup> Sir Nikolaus Pevsner, *Buildings of England: London, II* (1957), p. 25.

<sup>3</sup> E. Hasted, *History of Kent, I*, p. 396.

<sup>4</sup> Rev. A. G. L'Estrange, I (1886), p. 134, quoted in *Greenwich, Palace, Hospital and College*, published by the Officers' Mess of the Royal Naval College.

<sup>5</sup> Sir Geoffrey Callender, *The Queen's House* (1960), pp. 10-11.

<sup>6</sup> Beryl Platts, *A History of Greenwich* (1973), p. 164.

<sup>7</sup> Sir John Summerson, *Inigo Jones* (1966), p. 48.

<sup>8</sup> H. M. Colvin, *Royal Buildings* (1968), pp. 20-21.

<sup>9</sup> The Wren Society, *Proceedings, VI* (1929), ed. A. T. Bolton, H. D. Hendry, pp. 17-20. "N. Hawksmoor, Remarks on the Founding and Carrying on the Buildings of the Royal Hospital at Greenwich, 1727."

<sup>10</sup> I am indebted to Sir John Summerson for his permission to describe here the results of his research into the history of the undercroft contained in the forthcoming volume IV of the *History of the King's Works* (ed. H. M. Colvin).

<sup>11</sup> *History of the Kings Works*, VI, ed. H. M. Colvin (1973), pp. 326 ff.

<sup>12</sup> *Ibid.*

<sup>13</sup> Raising the funds for the move was the work of Nelson's friend, the financier Benjamin Goldsmid (1753-1808), supported by his brother Abraham.

<sup>14</sup> The Rev. D. Lysons, *The Environs of London*, IV (1796), p. 454.

<sup>15</sup> *Dictionary of National Biography*, XXVIII, p. 28.

<sup>16</sup> P.R.O. *Calendar of State Papers Domestic, 1611-1618*, p. 215, No. 45.

<sup>17</sup> The Wren Society, *Proceedings*, XIX (1942), ed. A. T. Bolton, H. D. Henry, pp. 113-115.

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*

(Notes 20-30 and 32 have been adapted from the Department of the Environment List of Buildings of Special Architectural or Historic Interest for the London Borough of Greenwich.)

<sup>20</sup> Church of St. Alphege, Grade A. 1711-14 by Nicholas Hawksmoor. One of the first of the "Fifty New Churches" arising from the Act of 1711. Masons were Edward Strong (who had worked for Wren on St. Paul's Cathedral) and Edward Tufnell. Steeple 1730 by John James, rebuilt 1813.

Cruciform church with West tower. Portland stone ashlar. Doric entablature all the way round, supported on pilasters defining bays. Moderately low pitched roof now copper covered. Pediment at East end with urn finials at either side. Doric entablature beneath broken by high, round arch. Centre of East end recessed, producing portico distyle in antis, with steps up to it but no entrance. Wide, segment-headed first floor window supports, modified entablature with two pilasters rising thence to archivolt. Flat pilasters define back wall of portico. Flanking windows round-arched. Low, flat-arched windows below. Along sides round headed first floor windows, in round arched recesses, have aprons below with guttae. Square ground floor windows in square recesses. In transept ends three round arched doors with plain architraves and impost blocks. Paved terrace in front of them reaching to gabled crypt entrances. Three have windows at either side of transepts. Square west tower of four stages. Ground floor blank with shallow niches and projecting angle pilasters. Low second stage has oculus with one keystone, and low, round angle buttresses. Taller, Ionic third stage with paired angle pilasters. Above this octagonal stage with clock faces and urns at angles. Tall, Corinthian drum, with oculus above round arch in each of eight faces, supports dome with stone spike, ball and vane finial. West entrance in tower has shouldered architrave, triple keystone, alternating block sides, cornice and pediment flanking round headed windows, in round arched recesses, with Gibbs surround. Interior almost completely remodelled after war damage. West organ gallery and side galleries renewed. Ceiling plaster work with oval raised border also renewed. Corinthian columns of reredos remain. East wall repainted in imitation of coffered apse. Restoration by Albert Richardson in 1950s. Original staircases remain in transepts. C.17 baluster font at North-west end.

<sup>21</sup> Trinity Hospital. Grade II. Built in 1613-17, altered and partly rebuilt. Multicoloured stock brick with stuccoed front of early C.19 appearance. Small scale, Gothick style. Front of two storeys, seven windows. High pitched roof of large slates. Tall, stuccoed chimney stacks. Battlemented parapet. Ends cross-gabled, with crow steps, and a pinnacle at either side of gables. Three-light casement windows, with Gothick bars, under square hoodmoulds (except in side bays where first floor windows have high, pointed hoodmoulds with stucco interlacing tracery between). Central tower has arched entrance on ground floor, window on first floor with blank arcading above. At roof level achievement of arms with Latin inscriptions above and below. Block above this. Battlemented parapet; and small spire or spike above, with louvred bell openings, flagstaff and vane. Inside courtyard of five bays each side, arcaded on ground floor with four centred

arches. Similar arches to doors. First floor casement windows with glazing bars. At either side, behind front range roof, a stepped gable end, that on west side holding a Venetian window. Rear elevation of two storeys, seven windows, multicoloured stock brick. Three-light casement windows with stone frames and mullions. First floor band.

In South range three-bay Chapel has 1812 Gothick decoration with rib-patterning to segmental vaulted roof. Hoodmoulds to pointed windows with interlacing bars. Four-centred arch to East (ritual) window with Flemish, early C.16 stained glass, with decorative panels above and below, and the Crucifixion, The Agony in the Garden and The Ascension between.

Monument to the founder, the Earl of Northampton, by Nicholas Stone.

Lodge to Trinity Hospital. Grade II. Mid-C19 two-storey, five window staff cottage. Slated roof of moderate pitch, with caves soffit. Stuccoed walls; one, two, and three-light leaded casements with Gothick heads.

<sup>22</sup> Presbytery. Grade II\*. *Circa* 1630, C.18 alterations and additions. 2s and attic, 4w, with windows in twin gables. Brick, washed with Venetian red. Slate roof. 1st floor has blind panels of varying widths and is divided into irregular bays by moulded brick Doric pilasters supporting a continuous brick entablature and resting on brick band at 1st floor level, broken around bases, with flat corbels with shaped sides tapering down to point. Above high brick parapet are twin pedimented gables. Each gable has square panel to recessed semi-circular tympanum above window and sloping parapet each side to main parapet. Three-light flush mullion and transom windows with rectangular loading, renewed. Central door of six panels, with wood-blocked fanlight, under renewed round, gauged brick arch. Four stone steps have wrought iron curved handrails with twist standards. Old round-arched entrance to passageway at left. One small window inserted to left of right gable window.

<sup>23</sup> The Grange. Grade II. House of mainly mid-C.17 appearance, with C.18 alterations concealing a much older core. Main block has South front of two storeys and attic, four windows. Moderately low pitched, tiled roof has pediment-like gable end at right with projecting eaves supported on purlin ends; and deep eaves soffit resting on ends of ceiling joists. Circular window in pediment. Stuccoed with rusticated quoins. Sash windows with glazing bars in near-flush moulded wood architraves. Right first floor window under gable in oriel bow. Door of eight fielded panels, with cornice head and three-pane rectangular fanlight, in second bay from right. Doorcase of moulded architrave, sunk panel pilasters, pulvinated frieze and cornice hood on curved consoles. Right return, of one window, under gable end similar to front. Windows in canted bay through two floors. On first floor three sash windows with glazing bars, the centre one long and opening to wrought iron balcony. On ground floor bay completely glazed. Mid-late C.18 West wing projecting in front and running on behind main block. In front two storeys, two recessed sash windows, stucco. Roof of moderately high pitch renewed in machine tiles.

<sup>24</sup> Gazebo. Grade II. C.17 high red brick wall. Gazebo of 1672, probably by Robert Hooke, perched on wall but accessible from higher ground level inside. Pyramidal tiled roof with oval wood finial. Moulded wood eaves cornice with carved modillions. Red brick north-west wall blank. South-west wall has open round arch which once contained detached Roman Doric columns and entablatures with moulded round architrave above. South-east wall has square headed opening, with shouldered, moulded brick architrave and cornice, which once contained a round inner arch. On North-east (road) front square opening with moulded brick architrave resting on band raised in centre. Brick pilasters and curved consoles support cornice and scrolled open pediment with shield between wings. Panel through architrave with date: "1672". Ornamental saucer domed ceiling inside. H.B.C. grant for restoration 1959.

<sup>25</sup> Hillside. Grade II. Early C.18, probably begun for Sir William Hooker. Occupied until 1746 by John James, architect of St. Alphege's Church Tower,

who may have completed the building. Large house of irregular shape built into hillside rising to Greenwich Park. Rendered exterior with parapet and windows entirely of late C.19 appearance. Mid-C.19 ballroom wing with some classical exterior detail but partly covered by later rendering. Interior remodelled in early C.20 to make flats. Of original house several doors remain, mahogany with six beaded panels all removed from original places and set in modern architraves. Early C.18 staircase with cut string and carving below tread ends. Spiral turned balusters with square knobs, ramped handrail with spiral ends and fluted Corinthian columns as newel posts. Parts of staircase concealed by partitioning but main flight visible, also two short balustrades to low flight from lobby to hall. Above first floor staircase similar but with solid string.

<sup>26</sup> Park Hall. Grade II. Early mid-C.18 with much early C.19 alteration. Crooms Hill elevation: three and a half storeys. Three windows. Red brick with rusticated stucco quoins. Heavy stucco cornice, with moulding and dentils, above second floor. Smaller cornice above with stone-coped parapet concealing roof. Replaced, recessed sash windows with glazing bars in segment-headed, shouldered stucco surrounds. At left a two-storey canted bay with three windows, those on ground floor round arched. Round arched central entrance with radial fanlight over replaced double door of six fielded panels. Five-window elevation to Park in similar style, with sunk panel pilasters in upper half-storey and segment-headed entrance with architrave and cornice. Considerable later additions to South-east. Inside an early C.18 staircase with cut string, twist balusters, two to a tread, with square knobs graded in height, and ramped handrail. Fluted newel posts. Carving on side string in upper flights.

The house is said to have been the residence of Sir James Thornhill, painter of the ceiling in the Painted Hall of the Royal Naval College.

<sup>27</sup> Macartney House. Grade II. House built in 1694 with many additions: in mid-C.18, early C.19 and later. Irregular plan. Two and a half storeys (the half is a mezzanine), six windows on main West front. Multicoloured stock brick with red brick dressings and stone coped parapet. Ground floor and mezzanine blank except for small modern windows inserted on each floor; sunk panels elsewhere. On second floor recessed sash windows with glazing bars. Renewed door and fanlight in wood doorcase of sunk panel pilasters and cornice.

Five-window South return has mezzanine panels in two left bays with two long casements and a round-headed door beneath. The three right bays have two tall storeys with very high, round arched windows. Heavy cornice at first floor cills continues around to lower two-storey, five-bay South wing with fenestration much altered. Early C.19 link to later C.19 North wing with fenestration much altered. On Park elevation the different periods show more clearly; on the left a section of *circa* 1720 with an early C.19 round bow added in the middle. Then an early C.19 link to the original house of 1694 and finally the North wing of *circa* 1855 with an early C.18 wall in its lower floor. The house belonged to the Wolfe family, parents of the victor of Quebec. In 1802 it passed to the Hon. George Lyttleton, later Lord Lyttleton, who caused alterations to be made by Sir John Soane, not readily visible from outside, and not much remaining inside. It has now been turned into flats.

G.L.C. blue plaque commemorates the residence here of General Wolfe, 1751-58.

<sup>28</sup> The White House. Grade II. Late C.17 with alterations. Main South front of three storeys. Three windows. Moderately high pitched hipped roof renewed in modern pantiles. Stuccoed in late C.18 or early C.19. Flat angle pilasters and first floor cill band. Parapet with stone coping. Ground and first floor windows recessed sashes with glazing bars, all but one renewed. On second floor modern casement windows flank an early C.19 sash window with glazing bars. Door of six fielded panels, with patterned elliptical fanlight, in plain reveal. Doric porch with fluted columns and re-

placed blocking course. Two-bay return to Crooms Hill has round bow to full height with triple window.

<sup>29</sup> The Ranger's House, formerly Chesterfield House. Grade II\*. Built *circa* 1690 by Andrew Snape. Additions mid-C.18 and early C.19. Main west front of two storeys and basement, seven windows. Brown brick with red brick dressings. Stone dentil cornice and restored, balustraded parapet. Stone first floor band and stone moulded plinth coping. Central portion, faced in Portland stone, slightly recessed. Central entrance has Ionic columns and pilasters on pedestals supporting dentil cornice and pediment. Eight-panel door, with radial fanlight, in moulded architrave, with impost blocks and mask on keystone. Carved festoons in spandrels. Small flanking windows have sunk panels above and below. On first floor a round arched central window with moulded architrave, impost blocks and keystone; and small flanking windows with entablatures. Other windows recessed sashes with glazing bars under gauged, segmental red brick arches, and sunk panels below. When Lord Chesterfield acquired the house, in 1748, he added a one-storey South wing in pinkish-yellow stock brick with projecting bows to front and rear. Stone entablature and blocking course, stone band continuous with first floor band of main house. This wing contains a suite of ballrooms, and is said to be by Isaac Ware. A North wing, with similar front but without the back projection, was built some time later. The wings have remarkable square, tapered brick chimneys. Rear extension similar, without stone-faced centrepiece and with terrace all along. Inside, a panelled hall with round arches, and early C.18 staircase with cut string and three turned balusters to a tread, the middle one fluted. Ramped handrail with spiral end. Fluted newel posts, carved step ends. Panelled dado to stairwell has fluted pilasters. Several original marble fireplace surrounds remain.

G.L.C. plaque commemorates residences of 4th Earl of Chesterfield and Lord Wolseley.

<sup>30</sup> Vanbrugh Castle. Grade I. 1717 with later additions. Built by Sir John Vanbrugh for his own residence. Mainly of stock brick, later additions in plum coloured brick. The original building of three storeys and basement with three four-storey towers, the central one round, projecting from main West front. Arched corbel table below parapets of walls and towers. Angle towers battlemented. Conical copper roof to middle tower. Stout band at second floor cills. Basement plinth. Gauged, round brick arches and impost blocks to sash windows with glazing bars and Y-bars in heads. Impost bands from round tower windows. All upper tower windows square headed and blocked. Front round tower windows blocked on ground and first floor. Recessed, one-bay sections flanking it. Later square wood Doric porch, with wrought iron handrail to steps, in right tower angle. On North front two bays of original building on right and two-storey, two-window left extension, with tall, battered central chimney stack. Rear elevation has central round tower in projecting section. Flanking round chimneys in rows. One-bay side wings of two storeys and basement. Projecting bowed late C.18 right wing has Venetian window in one-storey end. Later C.18 three-storey, three-bay East addition. Projecting centre bay has central window and narrow flanking window on each floor, those on first and ground floor round-headed, giving Venetian effect. Impost bands across centre bay, with gauged brick arches of side windows breaking them. Some original glazing, some restored. At South end projecting chimney tower bifurcates to flank two round arches.

Modern, two-storey, six-window South wing, built in similar style, projects westward, and another four-window classroom extension added to this. Interior has few features of interest. Two stone fireplaces in medieval style remain, one with late C.17 Dutch tiles. Passages are very narrow, with interrupted segmental vaults. Plain stone newel staircase, some treads renewed. All doors round arched. Partly barrel-vaulted brick cellar.

G.L.C. blue plaque: Sir John Vanbrugh, Architect and Dramatist, designed this house and lived here C.1719-26.

<sup>31</sup> Sir Nikolaus Pevsner, *Buildings of England: London II* (1957), pp. 156–157.

<sup>32</sup> The Trafalgar Tavern. Grade II. 1830. Front to Park Row: Three storeys. Stucco, with angle pilasters supporting cornice and parapet and resting on rusticated ground floor quoins. First floor band. Left side of this floor blank. Four-light windows in centre, the second floor with wrought iron balcony resting on roof of square bay first floor window. This gives on to balcony with wrought iron rail above projecting porch with rudimentary paired, square columns and entablature. At right side three sash windows with glazing bars on first and second floors, slated mansard with two dormers above. Three-light ground floor sash window with glazing bars has recessed panel below.

River front: Three wide bays, three-storey centre and two-storey sides, resting on retaining wall to river below. Stucco with cornice and parapet. Second floor centre bay recessed, with two-column Ionic screen supporting entablature at higher level than parapet. Wrought iron bow front balcony. On first floor three grouped sash windows with glazing bars are flanked by quasi-Corinthian pilasters which support semicircular decorative panels with large, shell motifs. Cast iron bow front balcony resting on round ground floor bay with swept lead roof and pierced bargeboards. Five sash windows with glazing bars in this bay, the second and fifth very narrow.

The side bays have first floor rounded bows under swept, lead roofs with pierced bargeboards. Three large sash windows, with delicate glazing bars, in each giving on to rounded balcony, with cast iron rail, supported on curved wood brackets. Three grouped sash windows, with glazing bars and wrought iron guards, to ground floor.

Inside lavishly restored in the style of 1780, after war damage.

<sup>33</sup> Sir Nikolaus Pevsner, *Buildings of England: London II* (1957), p. 153.