

CHAPTER 12

Harley Street

Harley Street was conceived in the early eighteenth century but most was only laid out and built up in the 1750s–80s. All but a small portion at the north end, on Crown land, belonged to the Cavendish–Harley or Portland Estate, and today remains in the hands of its successor, the Howard de Walden Estate. It extends from Cavendish Square to Marylebone Road, with only four cross-streets, and this great length – combined with the uniformity and relative plainness of the original Georgian terraces – made it among the most monotonous of London streets. This began to change from the 1890s until the First World War, when a growing number of houses were rebuilt under the watchful eye of the estate authorities, bringing a new variety of styles and materials to challenge the dominance of flat brick fronts with sparing Coade-stone ornament.

Harley Street's association with the topmost echelons of medical specialization developed in the second half of the nineteenth century, and though it dimmed a little in the years after the Second World War, in part due to the establishment of the National Health Service, it has since enjoyed a resurgence with the growth of private health-care. Despite the high concentration of medical consulting rooms, the street has by and large preserved its residential appearance, though for the most part residence is now confined to upper-floor flats.

Note on street numbering. The present system dates from 1866, when the two blocks of housing between Weymouth Street and Marylebone Road, originally known as Upper Harley Street, were renamed and renumbered along with the rest of the street in a continuous sequence – odd numbers on the west side, evens on the east. Present-day

numbers are used generally throughout the text, and where former numbers are cited the modern equivalents are also given.

Origins and early development

The foot of Harley Street was staked out some time between 1715 and 1718. At first it was called Chandos Street, while present-day Chandos Street was called Harley Street; the names were transposed after about 1726 (see Ill. ##, Prince's plan). Once the line of the street had been set, a plot on the west side was taken by a vintner, Elias Cole, where it met the intended line of Queen Anne Street close to a pre-existing trackway leading to Marylebone village, nearly opposite an inn called the Half Way House (page ##, see Ill. ##, Rocque). Here in 1719 Cole built another public house, the Blue Posts (on the site of the present No. 35).¹

A year later development of the Cavendish–Harley estate stalled with the South Sea Bubble debacle. In the slump that followed a pair of small houses did emerge in 1723 on a plot next to Cole's public house (later Nos 31 and 33). There then followed the establishment of a cold bath, built around 1736 adjoining these houses to the south (on the site of the present No. 29). Water was laid on from the City of London's conduit, which lay a little to the west. The bath-house itself occupied the rear of the plot, with a dwelling to the front. In 1738 it was described in an advertisement as 'lately opened' and boasted water supplied by the 'Blessed Springs' of St Marylebone.² Such establishments were promoted as medicinal, bathing in cold water – especially spring water – being widely considered beneficial to a range of maladies, and as such it marks the beginning of Harley Street's association with medicine. This was almost certainly the cold bath which the young Elizabeth Montagu visited daily in 1740 as a cure for headache. It must have been a high-class establishment, as her friend the Duchess of Portland

accompanied her on her first trip there, and lent her the use of her coach for subsequent visits.³

In 1754 the brickmaker Thomas Huddle developed ground on the west side, south of the cold bath, with a terrace of six houses at the south end, nearest Cavendish Square (site of the present Nos 7–17). This was completed around 1759 with the aid of his building partners William Edwards, John Manvill, the carver Thomas Nicholl, and the carpenters William Oakley and Thomas Greaves. Huddle then moved on in 1756–7 to the land adjoining to the north, extending as far as the cold bath, where another row was added (now Nos 19–27), this time with the help of John Corsar, bricklayer, Samuel Adams, glazier, Thomas Booth and John Bastard, masons, and Thomas Martin, carpenter. Financial backing came in the form of mortgages from several individuals, including John Elwes and George Mercer, the mason. Originally Huddle had intended a mews running east–west between the two rows of houses but instead placed it more conveniently north–south behind them (now Wigmore Place). It was Mercer who in 1758–9 erected the first new houses on the east side of the street (latterly Nos 16–22, now demolished), which stood north of a garden and outbuildings belonging to the Cavendish Square corner townhouse built in the 1720s by the Duke of Chandos (page ###). (Nos 2 and 4 Harley Street were later formed as part of the subdivision of this house in the 1820s, when the present 6–14 were also built in its grounds.)⁴

North of Queen Anne Street, Huddle was again to the fore, leasing land in 1757 on the west side, where he oversaw the construction of fifteen more houses (Nos 37–49 and 51–65), up to the New Cavendish Street corner, all but three of which were finished and occupied when he died in 1768. From the start the corner site now numbered 51 was taken by a public house known as the Turk’s Head. Halfway along was a mews, now Harley Place. A corresponding break on the street’s east side (for Mansfield Mews) represented a boundary between two different takes. In 1758 John Corsar

leased the land to its south (sites of Nos 30–42) but his row was also unfinished in 1768 when he went bankrupt. One of Corsar's houses (later 38, since demolished) was leased to the architect Henry Keene, here acting as an investor not a designer.⁵ The arrival on the scene of the Adam brothers in the late 1760s heralded an alteration to the estate's intended street pattern (page ###). In 1772 they took the frontage on the east side of Harley Street north of Mansfield Mews, as far as New Cavendish Street, marking the western edge of their territory in and around Portland Place. Here they sublet house-plots to the bricklayer John Winstanley, who by 1775 had erected nine small houses (now Nos 44–60). The Adams then assigned their interest to Sir William Chambers. Again there is evidence for the possible financial involvement of John Elwes, who paid rates on one of these houses in the 1770s and 80s.⁶

The houses of the 1750s–60s, three bays wide and four storeys high, were mostly plain, though Mercer's generally had some decoration, such as cill courses and a modillion cornice running across them (Ill. 12.1). This type of building was being erected in London at the time without recourse to architects, and there is no evidence here of the involvement of one – though Mercer was later to style himself as 'architect'. An undated design by Sir William Chambers survives for a very plain chimneypiece for 69 Harley Street (now No. 25), but it is not known if this was executed or if it was his only contribution.⁷ The later houses built on the Adams' ground in the 1770s were of more modest proportions, no more than two rooms deep without rear extensions, and backing directly on to the mews street with no rear yards.

North of New Cavendish Street, the remainder of Harley Street's eighteenth-century development was instigated by John White and probably marks the start of his long association with the Portland Estate (see page ##). Describing himself as a carpenter, he entered into a building agreement in 1771 for the ground on the west side up to Weymouth Street, where houses were to be completed by Christmas 1777, with a generous four peppercorn years before an annual rent of £190 was payable for the entire stretch. This

agreement also stipulated a uniform terrace, matching in materials, height and number of storeys the houses already built.⁸

On the east side, White's corresponding development was hampered by the Duke of Portland's plans to build his own palatial, Adam-designed townhouse on the land behind, facing south to New Cavendish Street (page ###). In 1773 White wrote to the Duke, explaining his and his partners' wishes to build houses of 'equal or Superior size and Goodness' to those being erected on the west side, asking if he might acquire the site 'lately intended for your own house' for this purpose. White also offered to develop any surplus ground himself, with 'large and Magnificent' houses, and assured the Duke that he could get him a better situation for his own mansion. He also offered generally to show the Duke how his estate might be 'improv'd and beautified'.⁹ By then the Adam scheme must have run into the sand as the Duke readily granted White's request and leased him the ground. The 'partners' to whom White alluded can be deduced from his sub-leases. Foremost was the plasterer Thomas Collins, a close friend and associate of Sir William Chambers. The other main builders were Joseph Babb, bricklayer, William Gowing, carpenter, Nathaniel Saunderson, stone mason, John Utterton, plasterer, and John Gibson, carpenter.

As with the earlier houses further south, the size of individual plots varied, but this stretch of Harley Street generally had the largest and best houses. Stables and coach-houses were situated in mews streets to the rear, beyond small gardens. On the outside the houses are sparsely ornamented and were originally even more so – before the Victorian additions of ground-floor stone or stucco and first-floor balconies – presenting only a simple rhythm of Coade-stone door surrounds. These were of the round-arched type with assorted figure-head keystones, except towards the centre on each side, where square Gibbs surrounds make an appearance (at Nos 76–78 and 77–79) – not quite opposite each other and not quite halfway. Inside, plans vary but

mostly follow the side-passage form that had become standard by the 1770s. An exception is No. 80, which has a central stair compartment.

John White himself was probably responsible for the rather old-fashioned general appearance and planning of these terraces. But several other designers also appear to have been at work at Nos 67–91 and 62–88, especially on the interiors. The most discernible hand is that of John Johnson, the plasterer–carpenter turned architect and occasional associate of Collins and White, who seems to have played a fairly significant role here. Many houses retain original stone staircases and identical iron balustrades with mahogany handrails of a type favoured by Johnson and Chambers, though not exclusive to them (Ill. 12.5). More convincing perhaps is the form of some of the plaster friezes, and especially several decorative plasterwork ceilings that are more obviously in Johnson’s personal Adamesque manner (Ill. 12.2). But his presence should not be seen to overshadow the importance of Collins, through whom the influence of William Chambers probably percolated. Chambers was himself mortgagee of a house in this block, on the east side, and a design by him for a decorative plaster ceiling at Charlemont House in Dublin was adapted and used in several properties on both sides of the street (see Ills 12.45, 12.46).¹⁰ Other ceilings are redolent of his style, as are the many figurative plaster panels and plaques in dining rooms, which also bear comparison with Johnson’s work (Ills 12.3, 12.4) – but all are most likely the handiwork of Collins or other plasterers. Finally, James ‘Athenian’ Stuart has been identified as builder and occupier of one house here (No. 45, now 77), but this is difficult to confirm.¹¹

By the time the houses south of Weymouth Street had been completed in 1775–7, John White had also taken the final tranche of land to the north as far as the Crown estate boundary, just beyond Devonshire Street. He began with the stretch up to Devonshire Street, which he acquired in 1774, and had seen all twenty-four houses there (originally ‘Upper Harley Street’, now Nos 93–115 and 90–112) completed and occupied by 1778. His principal partner

was once again Thomas Collins. Others involved in this phase of development, who were granted leases of individual house-plots in the usual way, were: John Gibson, Robert Jackson, Thomas Martin, William Robinson, Edmund Rowlinson, Nathaniel Saunderson, George Steuart, William Thompson, William Wood and William Woolcott. Gibson, Martin, Saunderson, Thompson and Wood had already worked with White south of Weymouth Street.¹² The inclusion of the Scottish house-painter turned neoclassical architect George Steuart, best known as designer of Attingham Hall, Shropshire, is of interest. He was then living in Berners Street, probably in a house designed by Chambers, where one of his close neighbours was Johnson; and he seems to have been encouraged to partake in small-scale development of this kind through his friendship with William Scott, a speculative builder who was particularly active in Bedford Square. Steuart was given the lease for the present No. 102 in 1774, and was later to take more plots for building north of Devonshire Street when development began there (below).¹³

North of Devonshire Street, White and Collins built a further nine houses of various sizes in 1780–5 on the west side (now ten and numbered 117–125) and five on the east side (114–122) as a continuation of Upper Harley Street, calling on some of the same consortium of builders and craftsmen as before: Thomas Martin (two plots), George Steuart (three), and James Manley and Lee Steere (one apiece). Their work stopped for over thirty years, since the Crown owned most of the land further northwards up to the New Road, which became a fringe of the great Regent's Park development planned under John Nash from 1813. Before building could continue, the boundaries between the Portland and Crown estates had to be regularized. By an exchange of 1815, the Crown conveyed its slip of land on the west side of Upper Harley Street north of White's houses to the Portland Estate, but prepared to develop the east side in tandem with Park Crescent, to an overall scheme devised by Nash. Under this plan the street north of Devonshire

Street was at first to be called Ulster Street and to cross over the New Road into the park, but in the event the Harley Street name prevailed.¹⁴

The completion of Upper Harley Street was held up by the failure of Charles Mayor, the builder earmarked by Nash to build the whole Park Crescent development (page ###). Instead the western half of the crescent and the whole of the eastern frontage of the street were taken under an agreement with the Crown in 1817 by William Richardson of Great Portland Street, the builder son of George Richardson, one of the Adams' draughtsmen. Richardson proceeded to build the present 124–152 Harley Street under a lease granted in 1819, together with two houses facing the New Road, 6 and 7 Harley Place. This large and uniform development was carried out gradually during the 1820s.¹⁵ Opposite, mostly on land conveyed by the Crown to the Portland Estate, John White junior in 1821–5 built ten houses, now Nos 127–145, following the style of those to the south, plus five further houses round the corner at the north end, facing the New (Marylebone) Road, originally also numbered in Harley Place but now demolished.

Social character and later changes

From the beginning Harley Street was one of the new suburb's more fashionable addresses, with aristocracy, gentry, politicians, high-ranking clergymen and military and naval officers coming here to live in fair numbers. These included: the politician and writer Sir Philip Francis, at No. 4 (later 20, dem.), 1770s–80s; Edward Harley, 4th Earl of Oxford and Earl Mortimer, at No. 45, 1760s–90; Admiral Alexander Hood, 1st Viscount Bridport, at No. 7 (later 26, dem.), 1760s–90s; The Lord Mulgrave, foreign secretary to Pitt the Younger, at No. 19, 1780s–1810s; and Patrick Ross, military engineer, No. 31 (later 95, dem.), 1790s–1804.¹⁶

Like similar streets on the estate, the location and fashionable *milieu* also appealed to wealthy dowagers – e.g. Lady Susannah Wombwell, widow of a director and chairman of the East India Co., at No. 62 (later 41, demolished), 1780s–90s – and also to foreign ministers, with the Russian ambassador at No. 36 (now 86) from around 1780, and Count Hasling, the Bavarian ambassador, at No. 46 (75) in the 1790s. Among several artists the most distinguished were the portraitist Allan Ramsay, who in about 1764 took No. 54 (later 57, since rebuilt), where he converted part of the mews building into his studio; and the painter J. M. W. Turner, whose move in 1799 to rooms at what was then 64 Harley Street, on the corner with Queen Anne Street, is covered with the account of his house and studio there in Chapter 10. The portraitist Sir William Beechey, RA, was at No. 38 (now demolished), 1810s–20s.¹⁷

By 1830 there were 145 houses in Harley Street and only one public house, The Turk's Head. The early residential character persisted – one national hero, the Duke of Wellington, was living here, at No. 11 (later 34, dem.) in the early 1800s; the widow of another, Frances, Dowager Viscountess Nelson, died at her house in Upper Harley Street in 1831. By the early 1800s the social mix was increasingly augmented by merchants whose newly-made fortunes derived from the colonies – via sugar and slaves in the West Indies, or through the East India Company. The type had been made notorious in the 1770s and 80s by General Richard Smith, who had returned from East India service some £300,000 the richer and made an extravagant assault on polite society via a house in Harley Street. The street quickly became, along with Portland Place, one of the fashionable 'set downs' for returning East India merchants (or 'nabobs'), and remained so as late as the 1840s, when it was said 'the claret is poor stuff, but Harley Street Madeira has passed into a proverb, and nowhere are curries and mulligatawny given in equal style'.¹⁸ Harley Street's convenience for both Parliament and the City, combined with the open aspect to the north, made it popular during the first decades of

Victoria's reign with members of parliament and lawyers, who were then as prominent as the physicians and surgeons who were beginning to move here in greater numbers. The street also flourished for a time in the 1840s as a popular venue for musical recitals, its drawing rooms suiting the growing fashion for chamber music and quartets, as at the Beethoven Rooms at No. 76 (now 27), and Mrs Dulcken's a few doors down, at 80 (now 19).

The early Victorian period was also when the street became most closely associated with high-rolling bankers, brokers and financiers, perhaps encouraged by the easy carriage access to the City offered by the New (Marylebone) Road. These included: David Bevan and his son Robert Cooper Lee Bevan, both senior partners in Barclay, Bevan, Tritton & Co. (later Barclays Bank), at 42 Upper Harley Street (now No. 127) from the 1820s; Edward Marjoribanks junior, partner in Coutts Bank at No. 77 (now 25), 1840s; (Daniel) Francis Ricardo (d. 1865), share and fund-holder, brother of the political economist David Ricardo, at 22 Upper Harley Street (132), 1840s–60s; and Frederick David Goldsmid (d. 1866), of Mocatta & Goldsmid, bullion brokers to the Bank of England, at No. 50 (79), 1850s–60s. The street epitomised both dull respectability and inordinate wealth to such a degree that it was chosen by Charles Dickens as the natural home of the fraudulent financier Mr Merdle in *Little Dorrit*, first published in 1855–7.

Elizabeth Gaskell's almost contemporary *North and South* (1854–5) opens and closes in a back drawing room in Harley Street, where the protagonist, young Margaret Hale, has been raised by her cousins in 'extreme quiet' amid 'pleasant comforts', which contrasts sharply with her later experiences in the industrial north.¹⁹ Benjamin Disraeli shared Dickens's Victorian distaste for the West End's long Georgian streets, dismissing Harley Street and other 'flat, dull, spiritless streets' in the area in a well-known passage already quoted on page ###. Disraeli's great political opponent Gladstone occupied 73 Harley Street from 1876, following his apparent retirement from politics after the 1874 election defeat, and the sale of his

Carlton House Terrace property and collections. Initially the house seems to have suited his reduced income and idea of a more restricted public life, but his time at Harley Street coincided with increasing involvement in the Eastern Question (in 1878 a 'jingo mob' hurled stones at his windows), and his eventual return to front-line politics and government in 1880. His decision in 1882 to let No. 73 and make use instead of friends' country retreats reflected further uncertainty in his political career.²⁰

There was little rebuilding in Harley Street after the first leases fell in, mostly in the mid nineteenth century, but from the 1890s till the outbreak of the First World War the Howard de Walden Estate encouraged the replacement of houses, keeping a tight rein on the style and materials adopted. Prominent amongst the architects engaged in this way were Claude W. Ferrier, W. Henry White and F. M. Elgood. A few properties were rebuilt after the First World War, and bomb damage during the Second brought the replacement of further Georgian houses with blocks of flats, the largest being on the east side at Nos 30–38. In all some sixty houses were entirely rebuilt, the remainder surviving with varied additions and alterations.

As recently as the 1950s and 60s, Harley Street was a little more mixed socially and commercially than it is now, particularly at its south end. Despite the Estate's best efforts to restrict lessees to practising medical men and women, there were several firms of accountants and solicitors, and also the offices of television production companies, mining companies, toolmakers, clothing manufacturers, engineers, architects, chemists and printers, as well as Cyril Lord's carpet showrooms. Harley Street was then still a place where two struggling working-class East End actors (Michael Caine and Terence Stamp) could find a flat to share with several other young men.²¹

Harley Street and medicine

The reasons for Harley Street's advancement as the undisputed centre of private medical care in London have been touched upon already in the Introduction to these volumes. The potential and allure of a medical practice in a fashionable West End street was demonstrated in the mid 1820s by the artist turned quack doctor John St John Long (d. 1843), who set up a highly lucrative business in Harley Street (in a house on the site of No. 84) with little more than the broadest understanding of anatomy gleaned from his apprenticeship in drawing classes. His renown rested on a supposed 'miracle cure' for tuberculosis and other complaints (a lotion of turpentine, acetic acid and egg yolk), though it was probably his tall good looks and the genteel location that brought society (particularly ladies) flocking to his door, to the extent that the road outside was often blocked with carriages. The deaths of patients who had been 'rubbed' with his lotion brought a trial for manslaughter at the Old Bailey in 1830 but apparently did little to diminish his popularity.²²

Harley Street's subsequent primacy is probably accounted for by its immediate proximity to Cavendish Square – the acme of fashionable Marylebone, and itself a leading medical address by mid-century. Even by 1874, when Harley Street's significance was already established, being close to the square still mattered. In that year Sir Alfred Baring Garrod (d. 1907), physician and gout specialist, moved from 84 Harley Street further south to No. 10 simply to be 'nearer to Cavendish Square'; twelve years later the surgeon Sir John Tweedy's move in the opposite direction, from No. 24 to No. 100, was regarded by colleagues as 'committing professional suicide'.²³

Statistical accounts vary but all chart a similar growth in the street's popularity with practitioners from the mid-nineteenth century – the period when Florence Nightingale appeared fleetingly in 1853–4 as superintendent of an institution for sick ladies in Upper Harley Street. From less than a dozen

doctors in the 1840s, figures grew steadily to between thirty and fifty by the period 1860–70 and around sixty or eighty by the 1880s. Then a sudden rise in the 1890s saw numbers increase to 100–150 by 1900 and to almost 300 by 1914–20.²⁴ Although there were obvious contributory factors, more than anything these later figures reflect a sea-change in the way doctors were using Harley Street's houses. The maintenance of an expensive single-family home with a ground-floor consulting room was no longer essential if medical men and women sought a toehold in Harley Street – improvements in transport and medical equipment now made it possible to travel daily from further afield to a rented room in a shared practice. This 'multiple letting' of consulting rooms was becoming as common as sole occupancy in the street by the time the First World War broke out, and during the inter-war peace became the usual form of tenure, allowing specialists to congregate in greater numbers and share the kudos of a Harley Street address and name-plate. Thereafter the street's characteristic new building type was the house or bigger block with doctors' rooms on the lower floors and apartments or flats to let above; and when the latter did not take, they could easily be converted to more consulting suites. This was a period referred to by a later doctor as the 'multi-plated era', with several name-plates to each door – the total rising from around 300 in 1924 to 600 in 1934 and over 700 by 1938.²⁵ The appearance of larger, independent private clinics such as the London Clinic (1929–32) and Harley Street Clinic (1947–9) – in effect private general hospitals – did not detract from the existing consultancies; rather they increased awareness of the street's other facilities, particularly among patients from overseas, and helped maintain its credibility.

And so the pattern continued into the post-war era. A dip in private practice after the birth of the National Health Service in 1948 was only temporary. The decline in personal medicine that ensued across the profession as a whole was not replicated in Harley Street; if anything it encouraged greater demand among those who could afford it. By 1969 one

Harley Street house was reported as having as many as twenty-two different name-plates and the street was described as ‘not big enough for its purpose’.²⁶ In recent years the Howard de Walden Estate has redeveloped some of the street’s historic terraced properties in twos and threes, behind retained façades (as at Nos 114–120, rebuilt in 2005–9), creating room for the latest high-specification equipment for medical tenants. Plans are now in train for Britain’s first proton-beam cancer therapy unit to open in the area in 2017 and the Estate is actively pursuing a policy of touting the street’s facilities abroad to ‘try and boost medical tourism’. Today estimates put the numbers of doctors, consultants and supporting medical staff working in the street at 2,000–3,000. Their activities now embrace cosmetic surgery and complementary medicine, but the emphasis is still very much on discreet specialist treatment from private practitioners trained under the NHS, where many still hold hospital positions.²⁷

Below are listed some of the eminent practitioners who have been associated with Harley Street, excluding those mentioned in the main text.²⁸

S. Jervois Aarons (d. 1923), gynaecologist and practitioner of artificial insemination on an ‘extensive scale’, providing ‘a number of heirs for titled people’.²⁹ Practised at *No. 17*, early 1900s

William John Acton, surgeon specializing in genito-urinary disorders. Died in his home at *No. 17*, 1875

William Anderson, anatomist and writer on art. Died at his home at *No. 1*, 1900

Edward Bach (d. 1936), homoeopathic physician, developer of Bach ‘flower remedies’. Practised at *No. 82* in the 1920s and 30s, where he also treated the poor free of charge

Sir Charles Alfred Ballance (d. 1936), pioneering neurological surgeon. Practised at *No. 56*, 1880s–90s; later at *No. 106*

Robert Barnes, (d. 1907), pioneer in surgical obstetrics and gynaecology, founded the British Gynaecological Society (1884), lived and practised at *No. 15*, c.1868–90s

Sir Norman Godfrey Bennett (d. 1947), dental surgeon. Live at *No. 57* from 1940

Sir William Bowman (d. 1892), 1st Bt, surgeon at the Harley Street Establishment for Gentlewomen during Illness in the 1850s when Florence Nightingale began her career there

Walter Russell Brain, Baron Brain (d. 1966), neurologist. Had consulting rooms at *No. 86*, 1960s

George Busk, naval surgeon and naturalist. From 1855 lived at *No. 15* and later at *No. 32*, where he died, 1886

Sir Henry Trentham Butlin, 1st Bt, surgeon, laryngologist, first dean of the faculty of medicine at the University of London. Lived and practised at *No. 82*, where he died, 1912

Eustace Chesser (formerly Isaac Chesarkie, d. 1973), psychiatrist and social reformer. In practice at *No. 92*, 1940s–60s

Sir William Watson Cheyne (d. 1932). Surgeon and bacteriologist, once house surgeon to Joseph Lister. Practised at *No. 75*, 1890s–1919

Sir Oscar Moore Passey Clayton, physician, consultant and courtier, surgeon to the Duke of Edinburgh and Prince of Wales. Lived and practised at *No. 5* from c.1859 till death there, 1892

Sir (Vincent) Zachary Cope (d. 1974), surgeon, medical historian, surgeon to the Bolingbroke Hospital. Lived at *No. 28*, 1910s–30s

Henry Corsi (d. 1950), dermatologist, physician to St John's Hospital for Diseases of the Skin. Lived and practised at *No. 114* until it was destroyed in the Second World War, then at *No. 95*

Walter John Coulson, general surgeon. Lived and practised at *No. 17*, where he died, 1889

Sir Alexander Crichton (d. 1856), physician and author, Physician in Ordinary to the Emperor and Empress of Russia. Practised at *No. 73* (later *17*, dem.), 1820s

Henry Radcliffe Crocker (1846–1909), dermatologist. Practised at *No. 121*, 1889 to c.1908

Katharina Dorothea (Kittie) Dalton (née Kuipers, d. 2004), chiropodist, physician, expert on premenstrual syndrome (PMS), a term she coined. Practised from various addresses in Harley Street (*Nos 86, 100, 118*), 1960s–90s, as well as at 60 Wimpole Street

Percy Flemming (d. 1941), ophthalmic surgeon, consulting surgeon to University College Hospital, and London historian; author of *Harley Street from Early Times to the Present Day* (1939). Practised at *No. 70* from c.1910

(Sir) Peter Johnston Freyer. Irish surgeon, veteran of the Indian Medical Service, later consultant surgeon to the military hospitals for wounded Indian soldiers established in

Brighton during the First World War. Lived and practised from c.1908 at *No. 27*, where he died, 1921

Roger William Gilliatt (d. 1991), clinical neurologist. Practised at *No. 100*, 1950s–60s, where his father, the Royal Obstetrician **Sir William Gilliatt** (d. 1956) had lived, practising at *No. 108*

Sir Allen John Bridson Goldsmith (d. 1976), ophthalmologist. Practised at *No. 63*, 1950s–70s

Mary Louisa Gordon (d. 1941), physician and prison inspector. Lived and practised at *No. 152*, 1890s–1900s

George Harley, physician and physiological chemist. Lived and practised from the 1860s at *No. 25*, where he died 1896, and is commemorated by a blue plaque. Subject of a biography by his daughter, the travel writer Mrs Alec Tweedie, who grew up at the house

Francis ('Frank') Dudley Hart (d. 2004), rheumatologist, founded Britain's first rheumatology clinic, at Westminster Hospital. Practised at *No. 152*, 1940s–60s, later at Harmont House, *No. 20*, 1970s–90s

Thomas Jeeves Horder, Lord Horder of Ashford (d. 1955), clinical pathologist, society doctor and eugenicist. Lived and practised at *No. 141* from 1902

Thomas Carr Jackson, surgeon. Died at *No. 91*, 1878

Dr E. T. Jensen (d. 1950), expert on tropical medicine and pioneer in the field of criminological science and the treatment of delinquency. Practised at *No. 71*, 1920s–30s

(Alfred) Ernest Jones (d. 1958), neurologist and psychoanalyst, official biographer of Sigmund Freud and the first to introduce his teachings to this country. From 1905 shared an apartment and consulting rooms at *No. 13* with his friend, the surgeon Wilfred Batten Lewis Trotter (d. 1939). Also later at *Nos 111* (1920s) and *81* (1930s)

Franklin ('Frank') Anderson Juler (d. 1962), ophthalmic surgeon. Practised at *No. 96*, 1930s–50s

Jean Samuel Keser. Surgeon to the French Hospital. Lived and practised at *No. 11*, 1880s–90s

John Latham (d. 1843), physician to the Middlesex and St Bart's Hospitals, lived and practised at *No. 2* (now *16*), c.1808–29

Arnold Lawson, ophthalmic surgeon, consulting surgeon at Moorfields Hospital, son of **George Lawson** (d. 1903), ophthalmologist, oculist to Queen Victoria. Lived and

practised after his father's death at his former house at *No. 12*, where he himself died, 1947

David Martin Lloyd-Jones (d. 1981), Cardiff-born physician, Methodist preacher and influential evangelical. Gave up a successful Harley Street practice in 1926 to minister in the poor mining district of Aberafan; later attached to Westminster Chapel

Lionel George Logue (d. 1953), speech therapist. Practised from rented rooms at *No. 146*, 1926–52; now commemorated by a City of Westminster green plaque

John St John Long (d. 1834), quack and painter. Lived and practised from *No. 41* (later 84, dem.), 1820s–30s

Margaret Frances Jane Lowenfeld (d. 1973), child psychiatrist and psychotherapist, founder of the Institute of Child Psychology. Lived and practised in a flat at *No. 92*, 1950s–70s

Greville MacDonald, ear, nose and throat specialist, son of the fantasy writer George MacDonald. Lived and practised at *No. 85*, 1890s–c.1915

Sir James McGrigor, 1st Bt, military surgeon, Suregon-General to Wellington's army in Spain and Portugal during the Peninsular Wars. Died at his home at *No. 3* (now 8), 1858

Dame (Anne) Louise McIlroy (d. 1968), obstetrician and gynaecologist. Practised at *No. 115A*, 1930s–50s

Dame Ida Caroline Gye (née **Mann**, d. 1983), London's foremost clinical ophthalmologist, consultant at Moorfields Eye Hospital. Practised at *No. 96*, 1920s–40s

Eleanor Cowie Mears (née **Loudon**, d. 1992), medical practitioner, campaigner for female equality and a pioneer in family planning and the use of oral contraception. Had consulting rooms at *No. 111*, 1950s–70s

Sir Alan Aird Moncrieff (d. 1971), paediatrician, first professor of Child Health, University of London. Had a practice at *No. 121*, 1930s–40s

Lionel Edward Close Norbury (d. 1967), consulting surgeon. Practised at *No. 25*, 1920s, and at *No. 19*, 1940s–50s

George Pilcher, ear surgeon, one of the first honorary fellows of the Royal College of Surgeons. Died at his home at *No. 2* (now 6), 1855

Sir James Purves-Stewart (d. 1949), neurologist, Consulting Physician to the Westminster Hospital. Had consulting rooms at *No. 94*, c.1914–20

Sir William Pym, military surgeon, specialist in tropical diseases, Inspector-General of Army Hospitals and Superintendent-General of Quarantine. Latterly lived and practised at 38 Upper Harley Street (now *No. 135*), where he died, 1861

- Ronald Raven** (d. 1992), consulting surgeon and oncologist. At *No. 29*, 1960s–80s
- Thomas Percy ('T. P.') Rees** (d. 1963), psychiatrist, superintendent of Warlingham Park Hospital, where he introduced an innovative 'open door' policy; later mental health adviser to the World Health Organization. Left NHS and entered private practice at *No. 89*, 1950s–60s
- William Hugh Cowie Romanis** (d. 1972), consulting surgeon. Lived and practised at *No. 31*, 1920s, also at *No. 120*, 1928–c.1940, and *No. 149*, 1940s–50s
- Augustin Sayer**, (d. 1861), physician, medical writer, resident English physician in Brussels to the Duke of Kent (1846–7). Lived at *No. 63* (later *No. 53*, now demolished), 1820s–40s
- Dame Mary Ann Dacomb Scharlieb** (née Bird, d. 1930), gynaecologist, expert in women's diseases. In private practice at *No. 149*, 1880s–1920s
- W. G. (Walter Graham) Scott-Brown** (d. 1987), widely published and influential ear, nose and throat surgeon and landscape painter, in practice at *No. 61*, 1940s–60s
- James Harry Sequeira** (d. 1948), dermatologist, expert in venereal diseases. Practised at *No. 63*, 1905–c.1913
- Sir Wilfrid Percy Henry Sheldon** (d. 1983), paediatrician to Queen Elizabeth. Practised at *No. 46*, 1950s–70s
- Bernard Sangster Simmonds** (d. 1953), general surgeon; Surgeon to Hounslow and Maidenhead Hospitals. Practised at *No. 124*, 1920s–30s
- Sir Morton Warrack Smart** (d. 1956), manipulative surgeon, practiser of heliotherapy. Shared a private practice at *No. 102* with the surgeon Walter Rowley Bristow in the years before the First World War
- Edward Smith**, physiologist, social reformer. Died at his home at *No. 140*, 1874
- Henry Herbert Southey**, physician, younger brother of the poet. Died at *No. 1*, 1865
- Isidore Spiro** (d. 1979), consultant ophthalmologist to Queen Mary's, Hillingdon and the Lister Hospitals. Practised at *No. 59*, 1950s
- Howard Henry Tooth** (d. 1925), consultant physician and neurologist. Lived and practised at *No. 34*, 1880s–1921
- Jane Harriett Walker**, physician, specialist in the open-air treatment of tuberculosis, first president of the Medical Women's Federation. Lived and practised from the early 1900s at *No. 122*, where she died, 1938

Kenneth MacFarlane Walker (d. 1966), consulting surgeon, urologist, author, and follower of the Armenian mystic and spiritual teacher George Gurdjieff. Lived and practised at *No. 86*, 1920s, later based at the London Clinic, 1930s–60s

William Johnson Walsham, surgeon, skilled anatomist. Died at his home and practice at *No. 77*, 1903

Charles McMoran Wilson, 1st Baron Moran (d. 1977), physician and writer, best known as doctor to Winston Churchill. Practised at *No. 129*, 1920s–30s

Samuel Alexander Kinnier Wilson, neurologist. Practised from the 1910s at his home at *No. 14*, where he died, 1937

William Harold Wilson, surgeon. Practised at *No. 91* in the years before the Second World War

Sir Robert Arthur Young (d. 1959), physician, expert in tuberculosis, advised on George VI's lung cancer. Practised at *No. 57*, 1910s–40s

Cavendish Square to Weymouth Street

Harley Street's lower end is the most mixed in terms of its building fabric, especially south of New Cavendish Street, where rebuilding has been more persistent and in a variety of styles and materials (Ill. 12.6). Amid several eighteenth-century houses of historic interest, the most architecturally exciting of the newer buildings are: No. 37, an early solo venture into domestic design by A. Beresford Pite, particularly beguiling for its sculptural ornament; and No. 63, a sparkling essay in stylish Art Deco design, inside and out, by Wimperis, Simpson & Guthrie. North of New Cavendish Street the building stock of the 1770s has fared better, only seven houses in that block having been replaced. Here are some of Harley Street's finest interiors, with elaborate plasterwork decorations.

WEST SIDE

Nos 1–7. A five-storey block of flats, extending round the corner into Wigmore Street, designed by Robert J. Worley and built in two phases: Nos 1–5 in 1896–9, and No. 7 in 1900–1. In height and style it belongs with Wigmore Street, presenting a busy confection of turrets and arcaded balconies to that street, the red-brick facing barely discernible beneath a plethora of stone dressings (Ill. 12.7). Nos 1–5 were still under construction in 1899, though the lease had stipulated completion by Christmas 1897. The delay is explained by the financial failure, fraudulent activities and eventual arrest and imprisonment of Thomas Boulton Sismey and Julian Arnold, partners in a Lincoln’s Inn Fields law firm (Keighley, Arnold & Sismey), with whom Worley had instigated the development. Clients of the firm had been persuaded to sell safe investments in order to speculate at Harley Street, usually in the form of unsecured loans or in exchange for fake mortgages and leases. Worley, himself a small-scale speculator who relied heavily on borrowed money, was declared bankrupt in 1908. In that year the large ground-floor flat at Nos 1–5 was converted to doctors’ consulting rooms. By 1940 it had become a commercial space with a ‘bank type’ shopfront, and medical suites above. From 1954 this building was the headquarters and showrooms of the textile entrepreneur Cyril Lord (known as Cyril Lord House, No. 1 Harley Street), until the collapse of his company in 1968.³⁰

Nos 9 and 11. Tall red-brick rebuildings, of 1891 and 1886 respectively, in similar styles, with plentiful stone dressings and pediments. No. 9 was designed by F. M. Elgood as a speculation for W. H. Warner (of Lofts and Warner, estate agents). Elgood was also involved in the design of No. 11, one of his earliest works in the area, whilst still in partnership with Alexander Payne (to whom he was articled) as Payne & Elgood. Their client was the physician and surgeon William Marrant Baker. The building was extended to

the rear in 1906 for another doctor, the dermatologist J. M. H. McLeod. Stone figures on the gable were removed in 1937.³¹

The row at Nos 13–21 suggests the original character of Thomas Huddle’s Harley Street houses of the 1750s, though all have been raised in height and stuccoed on the ground storey, and have cut-down first-floor windows. Other alterations include window dressings added to No. 13, while No. 19 has been refronted entirely.

No. 13 stands out for the Chinoiserie plasterwork of its back drawing room (Ills 12.8, 12.9) – perhaps completed to the taste of its first occupant, the Worcestershire baronet and MP Sir Edward Winnington (d. 1791).³² Doorcases are decorated to match with shell motifs and Chinoiserie fretwork to their entablatures. The house’s plan is also atypical, with a front stair compartment, the staircase featuring cut strings and wrought-iron scrolled balusters, with deeply modelled rococo plasterwork to the ceiling. Later occupants here included Sir William MacCormac (resident 1871–1901), a surgeon at St Thomas’s Hospital and an influential proponent of the use of Listerian antiseptics in British surgery. The singer Gracie Fields kept a flat at No. 13 as a London base in the late 1940s and early 50s.³³

No. 15 was first leased to the carver Thomas Nichol in 1756 and when completed two years later was assigned by him to Archibald Cochrane of Langley, Bucks, its first resident. In the early years of the twentieth century the house contained the practices of several eminent medical men: the gynaecologist Victor Bonney (1909–11), plastic surgeon Percival Pasley Cole (c.1920–8), bacteriologist Aldo Castellani (c.1921–2), and surgeon Sir Gordon Gordon-Taylor (c.1915–21) – the last regarded as the epitome of the Harley Street consultant, dressed whatever the weather in frock-coat, bow-tie and carnation.³⁴

No. 17 was for a short time in the mid nineteenth century the Spanish Embassy. In the 1890s it was the home of William Rose junior (d. 1910), a

surgeon at King's College and protégé of London's leading operative surgeon Sir William Fergusson. A rear bay window was added in 1898, reportedly so that Rose – a lover of horses and keen coachman – could watch the activity in the mews and stables behind his house.³⁵

No. 19 had by the mid nineteenth century become a private hotel or boarding house, in the 1840s run by Theobald Augustus Dulcken, whose wife, the pianist Louise Dulcken (d. 1850), hosted musical soirées in the drawing room during that decade. Usually focused on chamber music and piano recitals, her programmes attracted musicians such as Berlioz and Mendelssohn, and became a popular part of London's mid-century musical circuit.³⁶ Most famously No. 19 was later the home and consulting rooms in the 1880s of the leading throat specialist Sir Morell Mackenzie – commonly regarded as the father of modern laryngology – when he was called on to treat Crown Prince Frederick (later Kaiser Frederick III) of Germany, Queen Victoria's grandson, for throat cancer. Mackenzie's apparent misdiagnosis and the Kaiser's death soon afterwards brought opprobrium both in Germany and at home, which Mackenzie responded to with libel actions and a splenetic book, *The Fatal Illness of Frederick the Noble* (1888). Mackenzie, who died at No.19 in 1892, had the staircase redecorated in a Pompeian style by the painter Henry F. W. Ganz (son of the musician Wilhelm Ganz). The house's refronting probably dates from 1921–2, when the rear stables (7 Harley Mews South) were rebuilt and other alterations made by the architects Wills & Kaula for the developer Charles E. Peczenik.³⁷

No. 21, which has had its brickwork tinted a dark red, retains a fine pair of cast-iron lampholders at the front door. Resident here from the 1870s was the ophthalmic surgeon George Critchett, who helped establish Moorfields as one of Europe's leading eye hospitals. He was succeeded after his death in 1882 by his eldest son Sir George Anderson Critchett, Bt, another distinguished ophthalmologist (and royal oculist). A younger son, the stage actor and playwright Richard Claude Carton was also connected with the

house, and it may have been he who commissioned a billiard room that was built over the dining room to designs by T. Phillips Figgis in 1891, when the rear stables were also rebuilt. The house was restored and refurbished for the Howard de Walden Estate in 1997 after years of neglect.³⁸

No. 23. Rebuilt in 1894 in a Queen Anne style for Dr John Mitchell Bruce (previously at No. 70), who attended Benjamin Disraeli during his last illness. Faced in bright orange-red brickwork, with moulded brick decoration and minimal stone dressings, it rises to twin gables. Mitchell Bruce remained at the house until his death there in 1929. He was succeeded by Sir Aldo Castellani (d. 1971), a flamboyant British-Italian bacteriologist and expert in tropical diseases, formerly at Nos 15 and 33. Castellani numbered the Sultan of Brunei, Rudolf Valentino and Benito Mussolini among his patients and during the war acted as chief medical adviser to the Italian high command. In 1930 he had Sir Herbert Baker carry out various alterations at No. 23, including an extra consulting room and laboratory, rooms for two secretaries, and staff living quarters.³⁹

No. 25 is another surviving 1750s house. During the 1760s it was the home of Captain William Martin, a retired Navy captain who had served in India and was one of the earliest Harley Street residents with connections there and to the East India Company. The associated mews building (10–10A Wigmore Place) was rebuilt in the mid 1950s following war damage. At that time one of the tenants was Dr Grantly Dick Read, obstetrician and advocate of natural childbirth, whose practice here in 1935–41 is commemorated by a Westminster City Council green plaque.⁴⁰

Nos 27–35, reaching to the corner with Queen Anne Street, are all rebuildings of the late nineteenth or early twentieth centuries.

No. 27 was designed by W. Henry White and dates from 1904–6. It is contemporary with and stylistically similar to his rebuilding of 25 Queen Anne Street close by (page ###). The builder was George R. Shaw, the son of its long-term resident, George Shaw senior, also a builder. As the plot is narrow, its tier of bays looks tightly packed. Published plans suggest it was designed as a private residence which could readily provide a consulting room and office at the rear.⁴¹

It was in the house formerly on this site (then numbered 76) that Hector Berlioz resided in 1847–8 during his first visit to London, lodging with the French conductor and composer Louis-Antoine Jullien, who had taken Drury Lane Theatre on lease and employed Berlioz to conduct English opera there. This house was also where the popular concert rooms known as the ‘Beethoven Rooms’ were located, the name probably deriving from their early use by the Beethoven Quartet Society for performances of those works. The original music room seems to have been at the back of the house, perhaps built on the site of the stables, as it was described in 1847 as ‘so situate that the noise of the street can in no way reach it’. Jullien for a time was the manager and spent over £1,700 repairing and beautifying the rooms, which contributed to his bankruptcy early in 1848. (The close attention of the bailiffs made Berlioz remove his ‘priceless’ musical scores from the house and eventually forced him to take rooms in Osnaburgh Street for the remainder of his stay.) The Beethoven Rooms, later described as a ‘splendid suite of salons, capable of seating several hundred persons’, remained in use for music recitals and other attractions, including lectures by the American spiritualist Mrs Hardinge, but had gone by 1896.⁴²

No. 29. Built in 1911–12 to designs by Sydney Tatchell as a speculation for Charles Peczenik. Entirely faced in Portland stone, it is typical of Tatchell’s sober neoclassical Italianate style. The ground-floor library, formerly a sitting room, was fitted up in 1919 for Leslie John Paton, ophthalmic surgeon and neurologist, whose father James Paton had been instrumental in the

establishment of Kelvingrove Art Gallery and Museum in Glasgow. This artistic background may explain his choice of C. F. A. Voysey as designer. Voysey lowered the ceiling, inserting a cornice to match Tatchell's fireplace and redesigning the shallow bow window (overlooking a back yard and stabling), which he filled with opaque glass. Shelving, cupboards and a desk were all executed in mahogany, presumably in deference to the existing décor, but the metalwork and hinges are typical of Voysey's style. Paton remained at the house until shortly before his death in 1943.⁴³

Nos 31 and 33. An almost matching red-brick pair in a free Queen Anne style, of 1882, designed by Robert Willey for Arthur Hensman, a surgeon, and his brother-in-law Daniel C. Griffith, a Bank of England assayer. Hensman was already living at No. 33, though after the rebuilding he moved to No. 31, where he remained until his death in 1893. Either side of the war No. 31 was the base of the otolaryngologist turned writer R. Scott Stevenson, author of *Goodbye Harley Street* (1954). Residents at No. 33 included the neurologist Charles Edward Beevor (d. 1908), in the 1890s and early 1900s, and Aldo Castellani, c.1923–9.⁴⁴

The house formerly on the site of No. 31 (originally numbered 66) was the home of William Rowley, surgeon and man-midwife, and apparently the earliest doctor to practice on Harley Street. He moved here in 1776, advertising the fact in newspapers with inflated claims of his abilities.⁴⁵ The proximity of the cold bath, next door, was no doubt significant.

No. 35. A large, stone-faced corner block, built in 1910–11 as 'private residential suites of a superior character' to designs by William and Edward Hunt, extending on to the site of 21 Queen Anne Street (page ###). The builders were J. W. Falkner & Sons, for H. Tatton Sykes. Its corner situation was treated with grand Beaux-Arts classicism, the reinforced-concrete frame being clad entirely in pale Portland stone, except for some darker Forest of Dean stone detailing around the entrance for colour (Ill. 12.12). The large flats proved difficult to let, and by the 1920s at least one had been adapted as

consulting rooms for two doctors. In the 1960s the fourth floor was connected to the Howard de Walden Estate's offices at 23 Queen Anne Street, which adjoins to the rear. Eventually the remainder of the building, then in medical use, was acquired by the Estate, floor by floor, between 1989 and 2010, and added to its offices, for an account of which see page ###.⁴⁶

No. 37 is one of the major surviving works in Marylebone by the versatile architect Arthur Beresford Pite, and exhibits his powerful originality and ability to reconcile apparently disparate elements in a harmonious composition.

Dating from 1897–9, it was one of several commissions of that period in Marylebone where Pite was associated with the local builders Matthews Brothers. Their nearest comparable collaboration is the equally imaginative 82 Mortimer Street, of 1893–6, built for the anaesthetist Dudley Buxton (page ###). At No. 37, Matthews Brothers acquired the lease to the house previously on the site in 1897 with the intention of rebuilding, prompted (so they said) by the inconvenience of having a front door on a narrow Harley Street frontage of under 21ft. Pite reacted to this restriction with considerable skill, moving the main entrance to Queen Anne Street and wrapping the corner with an oriel to lend a greater sense of width to the Harley Street façade.⁴⁷

Pite's asymmetrical, neo-Mannerist elevations are notable for several reasons, not least the choice of a warm-coloured Bath stone from Monk's Park as a facing material – a rarity amongst the Howard de Walden estate's prevailing brick and Portland stone. More than any other of Pite's buildings, No. 37 also demonstrates his ability to incorporate sculpture into his designs, both in relief and free-standing, and emphasises the degree to which his best buildings rely upon a close collaboration between architect and carver. In this instance the many bas-relief panels of allegorical figures are the work of the architectural sculptor Frederick E. E. Schenck, who worked closely with the

architect Henry Hare on his public architecture (Ills 12.14–16) Low-relief friezes on the bay windows are arranged with figurative subjects flanked by flowing branches and leaves. Shortly after the building was completed, the *Builder* stated that these panels related to ‘the arts and labours of life’; since then the figures have been identified as representing Grammar, Astronomy, Justice and Philosophy, with Poetry represented by Homer. A dramatic winged figure atop the oriel symbolises Fame. The *British Architect* was fulsome in its praise and proclaimed the building to be ‘nothing short of a revolution in Harley Street architecture’.⁴⁸

The form of the oriel – a pivotal element in the design – exercised Pite for some time. Originally he intended it continue up to the third floor but by May 1898 had reconfigured it to terminate at the second, where it is surmounted by a bowed window with the winged figure above (Ill. 12.13). His contemporary, the architect H. B. Cresswell, later remembered Pite ‘bothering’ about this window for three weeks, labouring to fit a ‘favourite decoration’ into the design – ‘the whole of his desk was littered with little sketches’.⁴⁹ As well as the modifications to the window, Matthews also requested several internal alterations, asking for a small iron bay window to be added on the first-floor landing, projecting into the internal area, which Pite ornamented with decorative leaded lights in coloured glass, and changing the position of the staircase so as to connect the two first-floor drawing rooms. A billiard room was added in the mansarded fourth floor. The large round-headed windows on the third floor were reportedly designed to light a nursery.⁵⁰

There is no evidence that any of this was for a particular client, and the first occupants in 1901 were themselves childless – (Sir) Edward E. Cooper, an underwriter (later deputy chairman) at Lloyds, talented amateur singer, chairman of the Royal Academy of Music and future Lord Mayor, and his wife (Lady) Leonora. The cigar importer Arthur Frankau (d. 1904), a former resident of Weymouth Street, was also briefly listed at this address around

1902, possibly as a seasonal tenant before his move to Clarges Street in 1903. The Coopers later moved out to Hampshire and by 1905 the surgeons Edred Moss Corner and (Sir) Percy William George Sargent were both practising and resident here; Corner's son, the botanist Edred John Henry Corner (d. 1966) was born at No. 37 in January 1906. Other medical men associated with the building included the surgeons Sir Henry John Gauvain and the Sir James Cantlie, both in the 1920s.⁵¹ Though now subdivided as offices, with a flat on the top two floors, the building still retains much of its internal character.

Nos 39 and 41 illustrate the changes taking place in the architectural taste for central London neo-Georgian townhouses between around 1890 and 1910. No. 39 was rebuilt in 1892–5 to designs by F. M. Elgood in a Wrenaissance manner, with white-painted stucco beneath red brick, an elongated first-floor Venetian window and a mid eighteenth-century style door surround. In contrast, No. 41, of 1906, is entirely stone-fronted and subtly Baroque, with delicately shallow two-storey bays at ground and first-floor levels. It was built by the developer James Boyton to designs by W. Henry White and first occupied by a dental surgeon, Walter Russell Barrett.⁵²

Queen's College, Nos 43–49. The origins of Queen's College, the first school in the country to offer academic qualifications to women, lie in the foundation in June 1841 of a charity for unfortunate governesses. Relatively ineffectual, it was virtually re-established two years later under an energetic new secretary, the Rev. David Laing, chaplain to the Middlesex Hospital, as the Governesses' Benevolent Institution. The present 47 Harley Street was acquired in 1845 as a home and registry office for out-of-work governesses, and with the support of academics at King's College a school or college was established in the house next door (No. 45), acquired in 1847, where lectures and examinations were to be held in order to improve the governesses' education and raise their status. At this point money was offered by one of the Queen's ladies-in-waiting, Miss

Amelia Matilda Murray, author of *Remarks on Education* (1847), who had been collecting funds for a college for girls. With her help royal patronage was secured and Queen's College opened in May 1848 for any women and girls over the age of twelve who could afford the fees, with the Christian Socialist clergyman Frederick Denison Maurice, then professor of English literature and history at King's College, as chair of its Education Committee. The college was granted a Royal Charter in 1853, after which the governesses' home became a separate and independent body, although ladies residing there continued to be educated next door at reduced fees. No. 43 had been added to the college by 1858.⁵³

Laing and Maurice were the driving forces behind the home and school in these early years, both doing much to further the cause of female education. By offering courses founded on hour-long lectures and examinations, Queen's was more closely affiliated with university education than the limited elementary school system. Maurice saw the distinction as being between a school, where teachers imparted information, and a college, where teachers 'lead their pupils to the apprehension of principles'.⁵⁴

It was through Laing and Maurice that close links were maintained with King's College, with nine King's professors forming the core of the Queen's College Committee of Education, including Edward Hayes Plumtre and Richard Chevenix Trench. The author Charles Kingsley, like Maurice a Christian Socialist, was another frequent lecturer. Maurice's egalitarian principles were reflected in the college's liberal culture. He did not believe that students should apply themselves to their studies 'in order to shine or be admired' and disliked the competitiveness and strict discipline that characterized boys' public schools.⁵⁵

A 'Lady Resident' was appointed to receive pupils and take care of the domestic side of the college. Also, as the professors and lecturers were men, 'Lady Visitors' attended lectures as chaperones, and sometimes acted as intermediaries with the staff. In the early days such 'Ladies' included the

women's education campaigner Henrietta Maria, Lady Stanley of Alderley; Lady Janet Kay-Shuttleworth (d. 1872), wife of educationalist Sir James Phillips Kay-Shuttleworth; and Charlotte Elizabeth, Countess Canning (d. 1861), wife of the first viceroy of India. There was some tension between the college's ideals and its conservative, male-dominated management, with some early pupils and teachers like Dorothea Beale (later the principal of Cheltenham Ladies' College) demanding greater authority for female staff. It was not until 1932 that Queen's had its first female principal, Miss G. E. Holloway.⁵⁶

In its early years there was little change to the residential nature of the college's buildings, but by 1874 serious faults in the fabric brought major repairs and rebuilding, requiring the college to move out for six months to expensive rental premises at 3 Stratford Place.⁵⁷ A more far-reaching remodelling and extension took place on the occasion of the school's Jubilee in 1898, under the direction of the architect Percy E. Newton, thanks to a generous bequest from Mrs Ida Pfeiffer. This included a reconfiguration of the main entrance, when the present double portico in front of Nos 43 and 45 was erected (Ill. 12.19). A window replaced the old doorway at No. 45, leaving only a single entrance at No. 43, where the staircase was removed to create a more generous entrance hall. Also a new first-floor assembly hall (Pfeiffer Hall) was built at the rear, in Harley Place, above extra classrooms on the ground floor – all reached a by a long, 12ft-wide corridor with a vaulted ceiling. The governesses' home at No. 47 closed in 1923 and was acquired by the college and connected to it in 1924–5, and further additions (including a gymnasium) were made in Harley Mews North in 1929.⁵⁸

In 1962 the college bought the adjoining property at No. 49 for extra library space and, for a time, accommodation for weekly boarders. Built in 1901 it was (with No. 51, see below) one of two red-brick free Renaissance houses designed by F. M. Elgood for the plots either side of the entrance to Harley Place. It was later named Kynaston House after the College Principal

at the time of its acquisition, Miss A. M. Kynaston. More recent alterations and additions to the college in the 1990s–2000s have included new laboratories, ICT facilities, a drama studio and a refurbishment of Pfeiffer Hall, which in 2010 was re-named Somerville Hall after the cardiologist Professor Jane Somerville, a former pupil.⁵⁹ Other alumnae of the school (known as ‘Old Queens’) have included:

Valentine Ackland (d. 1969), poet; Gertrude Bell (d. 1926), poet; Frances Mary Buss (d. 1894), headmistress of the North London Collegiate School of Ladies; Camilla Mary Julia Croudace (d. 1926), supporter of women’s education; (Sarah) Emily Davies (d. 1921), suffragist and promoter of higher education for women; Emma Freud, broadcaster; Penelope Ann Douglass Gilliatt (née Conner, d. 1993), journalist and novelist; Patience Jean Gray (née Stanham, d. 2005), food writer; Sophia Jex-Blake, campaigner for women’s rights; Katherine Mansfield, poet and author.⁶⁰

No. 51, on the corner with Harley Place, was built in 1894 to the designs of F. M. Elgood for the surgeon William Bruce Clarke, replacing the Turk’s Head pub. Like its near neighbour at No. 49 it is of red brick, in a free Renaissance manner with mullioned-and-transomed windows and leaded lights, though in this case with red sandstone dressings and the addition of a canted oriel across the corner of the building (Ill. 12.22). Inside is much wood panelling and fireplaces incorporating Delftware tiles.⁶¹

Surprisingly, given its location in the heart of the medical establishment, the house was taken over in the 1960s by anti-vivisectionists. There may have been some misrepresentation of the true aims and affiliations of the new head lessees in 1964, the Lawson Tait Memorial Trust; equally, the Howard de Walden Estate was struggling to find other tenants willing to pay the £1,500 per annum it demanded for a 99-year lease. Either way, for the trust’s secretary Wilfred Risdon – a committed anti-vivisectionist who was once a British Unionist and Oswald Mosley’s first Director of Propaganda in

1933 – it was undoubtedly a coup. As soon as the lease was agreed, a further agreement was reached to house the offices of the National Anti-Vivisection Society (NAVS), of which Ridsen was also secretary. He himself took up residence in the upper-floor flat, where he died in 1967. The NAVS was to remain here until 1990.⁶²

Nos 53 and 55 form a matching pair, designed by Wills & Kaula but built at different times and for different owner-developers, who had agreed to ‘mutually adapt’ to make the best of each site (Ill. 12.23). No. 53 was completed first, in 1914–15, as a home and practice for the surgeon and urologist Frank Seymour Kidd (d. 1933), who was already resident in the old house on the site. At around the same time a similar scheme had been agreed for No. 55, for the estate agent James Boyton, but he dragged his heels during and after the First World War, and the house was not erected until 1925. The fronts are entirely of Portland stone, with shallow oriels to first and second floors – that at No. 53 being added in 1925, presumably to match a revised design at 55.⁶³ This kind of façade arrangement was popular for pairs of houses at the time (see also Nos 44–46 and 52–54, below). There is much stone carving, most notably bas-relief figurative panels above the first-floor windows, featuring putti.

No. 57. Designed by William Flockhart for Dr George Allan Heron, an expert in tuberculosis, and built in 1895. Of red brick with Queen Anne details, it features a stepped Dutch gable and a chunky canopy set over the door on console brackets, sheltering a large scallop shell. Foster & Dicksee of Rugby were the builders. A private blue plaque marks the later residence here of the surgeon turned artist and poet Khaled (‘Karl’) Ghattas (d. 2007).⁶⁴

The earlier house on the site (originally numbered 54) was once occupied by the portraitist Allan Ramsay. By then principal painter to George III, Ramsay had opened a second studio behind the house around 1764 to

augment another in Soho Square, largely so as to accommodate the numerous assistants working on the eighty-odd copies required of his coronation portraits of the new king and queen. The studio comprised the former coachman's rooms and haylofts above the stables, gutted and 'thrown into one long gallery'. The enamel painter Joseph Moser visited Ramsay there and described the studio as 'crowded with portraits of His Majesty in every stage of their operation'.⁶⁵

No. 59. A house of the late 1760s, on one of the narrower plots, only two bays wide. It was first occupied in 1767 by John Smith Budgen (d. 1805), a Surrey landowner with West Indian connections, who remained here until the end of the 1770s. Described as a 'gentleman very conversant in shells', Budgen was a naturalist and collector of fossils. After many years divided as flats and consulting rooms, the house was expensively remodelled in 2000–1 as a single family residence, with a new rear wing including a basement swimming pool.⁶⁶

No. 61. Another red-brick and Portland stone 'free style' design of 1904, by R. Hoare & M. Wheeler, for the builders Dove Brothers as developers. Its first occupant around 1905 was Sir Frederic Eve (d. 1916), a celebrated surgeon, formerly curator of the museum at St Bartholomew's Hospital.⁶⁷

In Harley Street, **No. 63** is perhaps second only to Beresford Pite's No. 37 in terms of architectural interest. It is one of the street's few inter-war houses, having been built in 1933–4 to designs by Wimperis, Simpson & Guthrie for the ophthalmic surgeons Sir Stewart Duke-Elder and his wife Lady Phyllis. The façade is understated, blending the proportions and classical elegance of the Georgian house it replaced with Art Deco touches. The interior was a *tour de force* of thirties design, all sinuous curves and sumptuous wood panelling, brilliantly illuminated by lighting designed by Waldo Maitland (Ills 12.24,

12.25). The bespoke fittings included much furniture, from fixed umbrella-stands in the hall to desks and filing cabinets, and bookcases by Betty Joel. There was also a circular rug designed by Marion Dorn, then at the peak of her career in London. External design elements were repeated inside, the fluted, capital-less columns of the main entrance, for example, reappearing in the reveals to the marble fireplaces. Overall the impression was of a chic American or central European clinic.

Such a house, and particularly its interior, matched the brilliance of Stewart Duke-Elder, whose abilities and achievements were exceptional, even on Harley Street. Formerly based at No. 59, where they shared the premises with other medical tenants and a secretary, the couple obtained a lease of No. 63 in 1932 – the year that Duke-Elder published the first instalment of his seven-volume *Textbook of Ophthalmology* (1932–54) and operated successfully on the prime minister Ramsay MacDonald for glaucoma. He was later appointed surgeon-oculist to Edward VIII, George VI and Elizabeth II.⁶⁸

At No. 63 the Duke-Elders had the opportunity to plan a home designed for their specific residential and medical requirements. They first approached the partnership of Wills & Kaula, who suggested alterations and additions to the existing house on the site, but in the end appointed Wimperis, Simpson & Guthrie to design a new building. Their first proposal for a front elevation was rejected by the Estate surveyor Colonel Blount on the grounds that it was ‘completely out of harmony’ with the other buildings in the street. The front as we see it today is thus a compromise between the architects’ vision and the Estate’s imposed modifications.⁶⁹

Inside, the ground floor was Duke-Elder’s professional domain, with a room for his secretary, a waiting room beyond the hall, and his private consulting room at the rear, lit by a dramatic circular roof light and a window in the curved wall overlooking the central yard or area (Ill. ###, plans). Behind was a small dark room for examining patients. An elliptical second staircase led from here to Lady Duke-Elder’s consulting room on the first

floor, where her husband's library and a dining room were also located. Family rooms were on the second floor and more rooms for guests and servants on the third.⁷⁰

The building contractors were Gee, Walker and Slater, the steelwork construction was by Waygood-Otis, and the house was built at a cost of around £13,000. Duke-Elder perhaps over-reached himself on this lavish project. Certainly by the outbreak of the Second World War he was requesting a reduction in ground rent (in common with many medical tenants). Immediately after the war Pakington & Enthoven converted parts of the house to provide more consulting rooms; it has now been expensively refitted as a private residence.⁷¹

No. 65 was rebuilt in 1910–11, a new lease having been agreed with George Corderoy, probably of the old-established firm of London surveyors of that name. A big four-storey house, with its principal five-bay frontage to New Cavendish Street, it was designed by the architect Claude W. Ferrier (not Boehmer & Gibbs, as is usually stated). Ferrier, whose father, a psychologist, lived and practised at Cavendish Square, has work scattered all over this part of Marylebone, and was also responsible for the matching Nos 58–60 on the opposite corner (see below). His style here (and at 58–60) is firmly red-brick Wrenaissance, with a semi-circular stone entrance porch. The builders were Perry Bros of Finsbury Square. The first residents were Dr John Harold (d. 1916), physician to St John's & St Elizabeth's Hospital, and his wife. The house has been converted to serviced rental apartments.⁷²

North of New Cavendish Street, Nos 67–71 are three of the terrace of houses developed on this side of the street under John White in the early 1770s, in association with the plasterer Thomas Collins (Ill. 12.27).⁷³

No. 67 was complete by 1775 when it was occupied by Charles Spooner, a West India merchant and plantation owner.⁷⁴ After his death in

1790 the house was taken by Henry William Portman, developer of the neighbouring Marylebone estate. Later residents included Sir Richard Quain, Bt, a society physician, in the late nineteenth century, and Sir John Kynaston Studd (d. 1944), cricketer, freemason, President of the Regent Street Polytechnic and Lord Mayor, in the twentieth. Though heavily Victorianized, and later converted to consulting rooms and flats, the house retains several original features, including decorative plaster wall-plaques and an iron balustrade.⁷⁵

Nos 69 and 71 also have Georgian fittings and décor. No. 69 is unusual for its large and elegantly bowed closet wing, which has a first-floor boudoir decorated with delicate plasterwork to its curved walls and niches (Ills 12.28, 12.29). From the 1820s this was the home of General Sir Josiah Champagné, veteran of service in Canada, the West Indies and the French wars, who died at the house in 1840; his descendants were still living here in the 1890s.⁷⁶ No. 71 gained a certain notoriety as the home of Daniel Perreau, who in 1776 was hanged at Tyburn, arm-in-arm with his twin brother Robert, a respected apothecary, both having been found guilty of using forged bonds for financial gain, including the purchase of the Harley Street lease from Thomas Collins for £4,000. When the house was auctioned a month later, it was described as having a double coach-house and stabling for seven horses, and as being ‘well finished and fitted up and ornamented at a great expense in a very elegant manner’. This is still evident today, especially in the ornate plasterwork and figurative paintings of the two first-floor drawing rooms, reminiscent of the work of John Johnson and Sir William Chambers.⁷⁷

No. 73. Rebuilt in 1904 to designs by W. Henry White for the ophthalmic surgeon Walter Hamilton Hylton Jessop (d. 1917). Of red brick with Portland stone dressings, rising to a shaped gable, it is typical of White and the estate at this period (see Ill. 12.27). It bears an LCC ‘double’ blue plaque of 1908 commemorating the geologist Sir Charles Lyell, who lived in the original

house on this site (formerly numbered 53) in 1846–75, and William Ewart Gladstone, who succeeded him there in 1876–82 (see also above).⁷⁸

Nos 75–85 continue the run of original houses in this stretch; these were among the biggest and best-decorated in Harley Street.

Nos 75, 77 and 79 all have later Victorian balconies with bombé ironwork of a type prevalent in the area. Nos 75 and 77 also retain several eighteenth-century internal features which borrow from Chambers and Johnson, and are presumably the work of Collins: Adamesque decorative plaster ceilings in the drawing rooms, some high-quality neoclassical chimneypieces – including one of Spanish Brocatello marble, overlaid with carved white marble urns and wreaths – and plaster wall-plaques in the dining rooms. That in the dining room at No. 75 is based on an antique statue of Bacchus and Ariadne (or a Maenad) that had recently become familiar in London (Ill. 12.4). For more than twenty years, until his death there in 1843, No. 75 was the townhouse of Charles Sackville-Germain, 5th Duke of Dorset. Earlier in the century No. 77 was home to George Elphinstone, Admiral Lord Keith, one of the country's great naval commanders, to whom in 1815 fell the job of informing Napoleon Bonaparte that he was to be exiled to St Helena.⁷⁹

No. 81 (Ill. 12.5) is the largest house in the row, with a 36ft frontage, four bays wide rather than the standard three. It is also one of the few to retain its original lampholders, but otherwise its Georgian antecedents are heavily disguised beneath a chunky Italianate stone cornice and window dressings, presumably added in the mid nineteenth century. It was first occupied in 1775 by John Pybus, a former East India Company writer who set up as a banker on his return to England. The Adam-style plasterwork, especially in the front drawing room, seems more sophisticated than that of its neighbours, and the house is attributable to John Johnson, who was party to the lease to Pybus. For many years in the second half of the nineteenth century this was the townhouse of John Langdon Down, the physician and

expert on mental science who established Normansfield Hospital, Teddington, whilst maintaining a Harley Street practice. He gave his name to Down's syndrome.⁸⁰

Nos 83 and 85 are also of 1775, No. 83 still with a Coade-stone door surround and interior plasterwork (see Ills 12.2, 12.3), probably designed by John Johnson. His involvement here is suggested by his being witness to the lease to John Utterston, a plasterer with whom he worked on many occasions. Jeremiah Milles, Dean of Exeter and President of the Society of Antiquaries, was the first occupant of this house, where he died in 1784. His son, also Jeremiah, took over the lease, and his widow, Rose Gardiner, heiress of Pishiobury House in Hertfordshire, was still living there in 1814.⁸¹ In 1903 a consulting room in a full-blown mock-Tudor was added over the rear kitchen for Dr Frank Joseph Wethered (d. 1928), physician to the Middlesex Hospital and an expert on medical jurisprudence, to designs by the Bedford architect George Pemberton Allen (Ill. 12.30). At No. 85 the first occupant was Matthew Lewis, Chief Clerk in the War Office and father of the Gothic novelist, 'Monk' Lewis.⁸²

Nos 87 and 89 were rebuilt within two years of each other, both with early twentieth-century Baroque or neoclassical stone façades. No. 87 came first, in 1910, to designs by Claude W. Ferrier, work which extended to rebuilding the rear stables. Ferrier largely repeated the free style of No. 84, opposite, a house he had rebuilt a year earlier (see below).⁸³ No. 89, on the other hand, was designed by W. Henry White and built in 1912, probably for John Donald Armour, a Canadian-born surgeon, though its first occupant seems to have been the leading psychiatrist and neurologist (Sir) Maurice Craig (d. 1935), whose patients included Rupert Brooke, Virginia Woolf, her husband Leonard and sister Vanessa Bell, and also Edward VIII at the time of his abdication. The entrance, in the right-hand bay, has been stopped up

following the building's absorption by the Harley Street Clinic, round the corner in Weymouth Street.⁸⁴

No. 91. Though much altered and knocked through to the buildings on either side, this is essentially the Georgian house completed in 1776 and first occupied by John Chambers, brother of the architect Sir William Chambers, who was active in development elsewhere on the Portland estate. It was badly damaged during the Corn Law Riots of March 1815, the mob believing it to be the residence of a politician. The house is now part of the Harley Street Clinic and contains patients' rooms on the upper floors.⁸⁵

EAST SIDE

Nos 6–14. Thomas Hardwick was probably the architect of these houses, erected in 1825–7 on the site of the former garden to the large house on the Cavendish Square corner. He had auctioned the building plots for them in 1824, and worked on Marylebone parish church in partnership with the builder Richard Wade, who built Nos 10–14. The site of No. 6 went to another builder, John Chandler, while John Holroyd took No. 8. A well-proportioned, standard stock-brick terrace, it has a subtle central emphasis with a first-floor pediment to No. 10, discreet Grecian detailing in the pilasters framing the doors and fanlight of No. 8, and good ironwork. Early residents in the 1820s–30s included Earl Ferrers at No. 6, Lady Mary Petre at No. 8, and the naval commander the Hon. Captain William Waldegrave at No. 10.⁸⁶

For Harmont House (sites of Nos 16–28) see page ###.

No. 30. A large corner block of flats, of 1959–61, designed by Leo Hannen & Associates for a blitzed site at Nos 30–36 and 14–16 Queen Anne Street.

Several institutions were interested in redevelopment but St Marylebone Borough Council requisitioned the site after the war and later prepared plans for a multi-storey car-park. This was superseded by a scheme for the present building, which was given LCC permission in 1958, the plans being the work of Kenneth Anns (as consultant to Leo Hannen), for the Peachey Property Corporation. Peter Cooke, Hannen's chief assistant, was job architect. The block has a reinforced-concrete frame and floors, and was designed to provide 42 flats varying from two to five bedrooms. The ground storey is stone-faced, above which brick gives way to a stone facing for the staircase and entrance bays; the attic storey is treated as a rather severe mansard.⁸⁷

No. 40. Rebuilt in 1930–1 to designs by Charles W. Clark for North West Estates Syndicate Ltd, an offshoot of the Metropolitan Railway Company. Clark, the railway company's architect, drew up plans for a private house, though as built it was clearly intended for consulting suites with a flat or maisonette above. This proved hard to let, and permission was given for multiple occupancy by medical practitioners. Outwardly the building is conservative, faced entirely in Portland stone and sparingly detailed, as was true of Clark's other work for the Metropolitan Railway, but with a few decorative elements to distinguish it from other houses in the vicinity – particularly the carved keystones. Inside were more Art Deco touches: on radiator grilles, in the hall fireplace, the stair balustrading with its polished chrome handrail, and in the geometric-patterned glazing to the lightwell on the landings. On the ground floor No. 40 has since been knocked through to communicate with No. 42.⁸⁸

No. 42. Rebuilt in 1891 to designs by C. H. Worley in his characteristic orange-pink terracotta. The builders and developers were Charles William Bovis and Arthur Miles Atkinson (Bovis & Co). The building stands on the corner of the entrance to Mansfield Mews, the bow on that elevation marking the position

of the stairwell. The interior continues the Jacobethan theme of the main front, with a mahogany balustered staircase, simple geometric plasterwork of the ceilings, and some pretty patterning in the leaded upper lights of the windows.⁸⁹

No. 44. Boehmer & Gibbs designed this stone-fronted house of 1906 as a private residence and consulting room for the dietician Dr Nathaniel Edward Yorke-Davies, author of *Foods for the Fat* (1889), and his son the surgeon (John) Wynne Yorke-Davies, who also practised there (Ill. 12.32). It was from this address that Yorke-Davies began a lengthy correspondence with William H. Taft, providing dietary advice and a weight-loss plan which Taft thought helped him secure the US Presidency in 1908. The front elevation is in a free, neo-Georgian style with a shallow bow to first and second floors.⁹⁰

No. 46 blends sympathetically with its neighbour at 44, being also stone-faced and in a similar style (Ill. 12.32). It was built three years later in 1909 to designs by Banister Fletcher & Sons for the surgeon William Bruce Clarke, till then at No. 51. Two consulting rooms were provided on the ground floor, at the rear of the house. The original building on this site (formerly No. 22) had been the home of the architect J. L. Pearson from about 1855 until he moved to 13 Mansfield Street in 1881.⁹¹

No. 48, though much altered, is one of the three surviving houses built by John Winstanley on the strip of ground taken by the Adam brothers in 1772. Its first occupant was the Hon. Archibald Stewart in 1775. Today its most striking feature is the peacock blue-green glass mosaic decoration added by A. Beresford Pite to the ground-floor exterior. This was part of a series of alterations carried out by Pite in 1897, which also included the heavily mullioned-and-transomed bay window (Ill. 12.34). Matthew Brothers were the builders, as so often with Pite, and the client seems to have been his close

friend and fellow architect, Joseph Gibbons Sankey of Manchester. It is possible that the young architect Harry Edwin Rider, who was articulated to Sankey and then to Pite, may also have been involved; perhaps all three were planning an office together. In any case, Sankey died suddenly in 1898 and Pite took over part of No. 48 as his own office until around 1902, sharing the premises with Harry Lambert Lack, an ear, nose and throat surgeon.⁹² Inside the house there is little that can be confidently identified as Georgian. Some features point to Pite: a staircase with triple stick balusters and the slightly quirky treatment at the turnings; some Arts and Crafts coloured leaded window lights; and the ground-floor back room fireplace.

No. 50 is another eighteenth-century survivor, of around 1775. Alexander Fordyce, a chemist whose brother George was physician to St Thomas' Hospital, was its first resident. Late nineteenth-century occupants included Augustus Herring, a manufacturing chemist, and later his brother Herbert T. Herring, a surgeon, who with his wife established an auxiliary military hospital near by in Weymouth Street during the First World War.⁹³

No. 52 is a rebuilding of 1925, designed for the dermatologist H. D. Haldin-Davis by his brother, the architect Philip Davis. Its stone front and plain three-storey window bay generally follow the style of Nos 44–46 opposite, and also the earlier neighbouring house at No. 54 (below).⁹⁴

No. 54, like 52, is a Portland stone-fronted rebuilding but of twenty years earlier, having been erected in 1904–5 for Dr (later Sir) James Galloway to designs by Niven & Wigglesworth. Although restrained, its fine proportions and high-quality finish are typical of that practice, and it has some lively relief carvings in the keystones, particularly that of a mermaid above the entrance door. Their style suggests the Glaswegian sculptor Albert Hodge (d. 1917).⁹⁵

No. 56. Unlike its neighbours to either side, No. 56 has been altered considerably rather than rebuilt. It was one of the stock-brick houses built by John Winstanley in 1775 but its present appearance dates generally from the later nineteenth century, with a refronting in red brick of the ground storey, the insertion of a bay window, and the addition of red-brick aprons and window heads above with stretched white keystones. For a time in the 1860s and 70s the dentists Messrs Gabriel of Ludgate Hill practised their 'unique' system of 'painless' dentistry here.⁹⁶

Nos 58–60 were rebuilt in 1915 to designs by Claude W. Ferrier to match No. 65 on the opposite corner (see above), in a strong red brick with stone dressings, in a heavy Wrenaissance manner. At the corner is a stone escutcheon bearing the address. An early resident at No. 58 was the physician and cardiologist Sir Arnold Stott, an agnostic, who brought his family to live here in the early 1920s, including his infant son John, later rector of All Souls, Langham Place and a prominent evangelical.⁹⁷

Beyond the New Cavendish Street corner, **No. 62** at first sight appears to be another rebuilding, with a Portland-stone facing, but that is simply a new skin added to the original house in 1934 by Wimperis, Simpson & Guthrie, who at the same time demolished the old stable block at the rear to make way for a new house at 59 New Cavendish Street (page ###). This large corner plot was taken at an early stage in the street's development by John Harley, a younger brother of the 4th Earl of Oxford, and the house seems to have been finished and in his occupation by February 1773, when his wife gave birth to their first son there. It remained with the Harley family until the 1830s and then for a time in the 1850s–80s became a boarding house, popular with South Americans, before turning to medical use.⁹⁸

Nos 64 and 66 also date from the mid 1770s. No. 64 was first occupied in 1775 by Chaloner Arcedeckne, of Jamaican origin, who employed John White to build him a country house at Glevening, Suffolk. Later he decamped to Upper Harley Street. In the 1850s this house (then numbered 31) was the home of Sir John Frederick William Herschel (d. 1871), Master of the Mint, artist, author, pioneering photographer and astronomer (son of Sir William Herschel). At No. 66 the Coade-stone doorway is almost entirely obscured by an attractive decorative iron and glass canopy. The first occupant there, also in 1775, was Lady Rowley, widow of the Admiral and MP Sir William Rowley. Michael Caine and Terence Stamp shared a flat with others at 64 around 1960.⁹⁹

No. 68 was rebuilt in 1905–6 for Alfred Herbert Tubby, an orthopaedic surgeon. The architect was E. Harding Payne, the builder A. J. Vigor of Westminster. The front is of stone and red brick with some Wren-inspired detailing.¹⁰⁰

Nos 70–76 is another Georgian group, mostly emanating from the John White–Thomas Collins partnership, with the usual later alterations. No. 70 was first occupied in 1776 by the Countess of Lanesborough. At No. 72 the first occupant was John Cholwell of the Inner Temple to whom John Johnson assigned the lease in 1775, suggesting that the interior décor may have been to his designs. A resident at No. 76 (then 37) in the 1820s and 30s was Major-General Laurence Bradshaw, who at that time was providing financial backing for the development of the Norland estate in West Kensington. The stables at No 74 and 76 were rebuilt as motor garages in 1908 respectively for Neston J. C. Tirard, consulting physician, resident here by 1901, and the banker Thomas Henry Loveless, a long-term resident (1881–1911).¹⁰¹

No. 78, ostensibly a house of the 1770s, is notable for having been the home of the barrister W. G. Frederick Cavendish-Bentinck (cousin of Lucy, Lady

Howard de Walden) and his wife, the Fabian and suffragist Ruth Mary, née St Maur. Cavendish-Bentinck acquired the lease in 1905, having lived previously at 16 Mansfield Street (page ###). He brought with him much of his collection of Italian Renaissance artefacts and made improvements, including the remodelling of the staircase and the introduction of many hefty Georgian-style fittings and decorative plasterwork ceilings in his favourite neo-Rococo manner. In 1928 he put in a lift and converted the mews to a garage, where he had a Renaissance Venetian marble plaque of St Mark's lion set into the exterior wall, above a rusticated Istrian stone entrance archway with an antique wrought-iron gate or grille, as well as other decorative window grilles, which can still be seen across the small garden from the rear of the house (Ill. 12.36).

Inside the house, today the most readily visible pieces installed by Cavendish-Bentinck are Renaissance relief medallions in Istrian stone on the wall of the remodelled staircase (Ill. 12.38) – part of a series of sculptures in his ownership said to have been taken from a demolished church in the Abbazia region (now Opatija, Croatia) – and a massive Istrian stone console table incorporating panels of sixteenth-century figurative sculpture. He had gone by the 1940s, letting the house to various medical men, and eventually sold his lease to Dr J. D. 'Benjy' Benjafield, consultant bacteriologist and motor-racing enthusiast – a 'Bentley Boy' and one-time Le Mans winner, formerly of Wimpole Street. By then Cavendish-Bentinck had offered to donate his collection to the Victoria & Albert Museum but died in 1948 before this could be done. Dr Benjafield arranged for four important pieces to go to the V&A but the Howard de Walden Estate was concerned that further removals might damage the property. Benjafield died at the house in 1957 and the remainder of the collection remains in situ, adding to the attraction of the house, which like so many in the area now presents the latest medical equipment in period surroundings (Ill. 12.37).¹⁰²

Nos 80 and 82 survive from the mid 1770s. No. 80 was first occupied in 1776 by Lady Mill, the widow of Sir Richard Mill, MP for Southampton.¹⁰³ It has some fine chimneypieces and ceilings in the Chambers or Johnson manner common to these rows of houses, and, unusually, a central stair compartment. The rear drawing-room plasterwork ceiling has painted roundels: Venus disarming a cupid in the centre, chubby cupids in the four corners. Alterations were made in 1905 for George William Thompson, an ophthalmic surgeon, including rebuilt stables and probably the present single-storey addition over the yard as a consulting room. At No. 82 a tripartite window has been introduced at ground-floor level. This house also has good chimneypieces and plasterwork ceilings.¹⁰⁴

No. 84 was rebuilt in 1909 to designs by Claude W. Ferrier as a speculation for the builders Higgs & Hill. Faced in Portland stone, in a free Classical style, it has a recessed central bay and two-tier attics, the upper ones set back in the raking roof. There are attractive geometric ironwork railings to the area, first-floor balcony and parapet. Floor-plans published in 1910 show the house laid out as a private residence, with a smoking room at the rear of the house, beyond the small yard, approached by a long corridor, and the mews buildings turned into a double garage with a flat above. A library and study are positioned on the ground floor at the front, readily adaptable as waiting and consulting rooms.¹⁰⁵

No. 86 has one of the richest Georgian interiors in Harley Street. The rear drawing room has a ceiling (presumably by Collins) based on a Chambers' design; but the stair compartment especially drips with decorative plasterwork (Ills 12.39, 12.40). That scheme may reflect the preferences of the house's first occupant, Charles Orby Hunter, of Croyland Abbey, Lincolnshire, who lived here in 1776-7, or the extravagant neoclassical tastes of its inhabitants after 1780, Catherine the Great's Russian ambassadors.

Tradition has it the house was purchased for that purpose by the empress from her personal resources, and it was listed as part of her estate after her death.¹⁰⁶

Count Simon Woronzow, ambassador from c.1789, was one of the ministers associated with the house, though he seems to have preferred the comforts of his villa at Richmond and reserved the Harley Street premises mostly for official entertaining. Between 1812 and around 1823 the Ambassador in residence was Prince Khristofor Andreyevich Lieven, formerly minister to Berlin, who lived here with his scheming wife the Princess Dorothea Lieven, the latter perhaps the more influential figure in early nineteenth-century social and political circles; she was for a time Prince Metternich's mistress, and allegedly also prime minister Lord Grey's. She counted the Duke of Wellington among her closest friends. One night in March 1820 during a storm the chimney in her bedroom was blown down. 'I cannot imagine how these wretched London houses stand up', she complained, in a letter to Metternich.¹⁰⁷ Although Lieven was not recalled to St Petersburg until 1834, the family left Harley Street in 1823 for a larger house in Dover Street, and No. 86 (then numbered 36) was sold at auction, when the 'considerable sums' expended on its improvement were mentioned. Most of the contents, apparently unwanted, were sold separately; and a second sale in 1859 probably disposed of any remaining furnishings.¹⁰⁸ Subsequent residents included the lawyer Sir Stafford Henry Northcote, Bt (d. 1887), Secretary for India and Chancellor of the Exchequer, and the surgeon Frederic Burghard, who added a rear bay window in 1898, perhaps to light his consulting room (Ill. 12.41). During the 1920s the house was adapted to provide multiple consulting suites.¹⁰⁹

No. 88. The first occupant was James Hugh Smith-Barry, High Sheriff of Cheshire, in 1777, who died there in 1802. The drawing rooms have Adam-style ceilings with painted roundels. Sundry alterations were carried out in

1896, at which time, presumably, the stable and coach-house to the rear became a separate property, rebuilt as 33 Weymouth Street (page ###). By that date the closet wing, which looks to have been only of one storey originally, had been raised to the full height of the main house.¹¹⁰

Weymouth Street to Marylebone Road

Harley Street north of Weymouth Street was separately numbered as Upper Harley Street until 1866. As with the upper stretches of nearby Wimpole Street (i.e. Upper Wimpole Street and Devonshire Place), this is where the survival of the street's original eighteenth-century fabric is at its thickest, especially south of Devonshire Street, where only Nos 90, 95 and 101–105 in that block have been completely rebuilt (Ill. 12.47). North of Devonshire Street things are more mixed, with considerable rebuilding and alteration of some houses near that corner, and also the much newer buildings of the London Clinic at the Marylebone Road end.

WEST SIDE

No. 93 has many of the street's characteristic Georgian decorative features but is significant principally for an extensive, well-recorded internal refurbishment of the 1830s by J. B. Papworth for the wealthy businessman and art collector James Morrison. Most of this work was probably swept away in 1910–11, when the house was remodelled by Sydney Tatchell for the developer Charles Peczenik, a scheme that included the building of a new

'dwarf' house on the site of the former stables in Weymouth Street (now 93A Harley Street, page ###).¹¹¹

Known at first as 32 (later 57) Upper Harley Street, the house was finished by 1777, when it was taken by the Earl of Rochford. Morrison acquired the lease in 1831 and Papworth was engaged immediately, setting to work with some of his usual assistants, including the builder Thomas Burton; furniture makers William and Edward Snell; Thomas and George Seddon, cabinet makers; George Morant, interior decorator and picture-frame maker; and William Leschallas, papermaker. In all Morrison spent almost as much money repairing and refitting the house as he did on the lease. Having recently acquired his first old master, *Claude's Rape of Europa*, he had the front drawing room transformed into a formal gallery for his collection, which included Watteaus and Dutch genre paintings. The gallery was decorated by the Snells with curtains of green and crimson silk damask, and cases with scagliola tops and pedestals of bright *verd antique*. The rear drawing room, which opened into a conservatory, was where Morrison displayed his collection of English watercolours, on walls covered by Morant with silk panels in cinnamon and blue stripes. Through Papworth, Morrison also purchased items of furniture, including a looking-glass from the sale of contents at Erlestoke Park, Wiltshire, the former home of George Watson Taylor (see page ###). Once refurbishments at Morrison's country seat at Basildon Park had been completed in 1850, his artworks were rehung at both houses, pride of place at Harley Street being given to his recent acquisition *Claude's Adoration of the Golden Calf*. No. 93 remained the family's London home and the base for its library and art collection until the death of Morrison's son Charles in 1909.¹¹²

No. 95. Stone-fronted, rebuilt in 1910 to designs by Amos Faulkner for the developer William Willett junior, who had taken over the lease in 1908. An early lessee in the 1920s–30s was Brigadier-General the Hon. Charles

Strathavon Heathcote-Drummond-Willoughby, non-medical residence in Harley Street at that time being still not uncommon.¹¹³

Nos 97 and 99 were both completed in 1777 and survive with various later alterations, including Victorian window surrounds at No. 97. That house was badly damaged by fire in April 1831, resulting in the deaths of its residents since the 1780s, Lord and Lady Walsingham, and its interiors generally are later in date. Subsequent occupants included Spencer Mackay, a wealthy plantation owner, and his family (1840s–60s). No. 99 has kept its eighteenth-century staircase balustrade and decorative plasterwork. Lord John G. de la Poer Beresford, Archbishop of Armagh, lived here in the 1810s–20s.¹¹⁴

No. 101. Rebuilt in 1901 for Dr Arthur Francis Voelcker, to designs by W. Henry White.¹¹⁵ It shows a more exuberant side to the architect than is evident in his later work on the Estate. Twin shaped gables frame a busy façade, which has a stone-faced shallow bow rising to the second floor and a stone balcony over the arched entrance porch supported by oversized console brackets.

Nos 103–105. The original houses were replaced in 1958 by this modest block of fourteen self-contained flats and consulting rooms, built for Becollda Property Investments Ltd, a development company run by the cinema architect J. Stanley Beard. It was designed for Beard by Douglas Stephen & Partner, a Wimpole Street firm describing themselves as ‘Industrial Designers’, in a plain neo-Georgian brick style which Beard was highly critical of as ‘extremely flat and uninteresting’. ‘I should imagine that this elevation would be very suitable for the Great West Road’, he told the Howard de Walden Estate, ‘but it is a prostitution of a very fine site in W.1’. Beard suggested numerous alterations to Stephen (‘the building could be a memorial to you’) but judging by its present appearance made little impact.¹¹⁶

The rest of the houses on the west side of this block, at **Nos 107–115**, up to the corner with Devonshire Street, are all Georgian survivals, completed and first occupied in 1777–8. They exhibit many later alterations, including Victorian window surrounds to Nos 107–111, but most contain some original interior features. Several have staircases with attractive scrollwork wrought-iron balustrades, and the customary classical plaster roundels above marble chimneypieces and decorative ceilings – those at 109 being the most elaborate (Ills ###, ##).¹¹⁷ Residents have included:

No. 107: Admiral Sir Edward Vernon, Bt, Commander-in-Chief of the East Indies Station, 1780s–90s; Sir John Charles Robinson (d. 1913), HM Surveyor of Pictures and superintendent of the art collections at the South Kensington (now V&A) Museum, 1890s–1900s. *No. 109*: Charles, 9th Lord Cathcart, from 1780, newly returned from service in the American wars; Admiral Sir Robert Digby, Commander of the North American Station, 1780s–90s; Sir William Horne, Liberal politician, 1820s–40s. No. 109 has an English Heritage blue plaque commemorating the architect George Frederick Bodley, who lived and worked there, 1862–73.

No. 117 (formerly 45A Upper Harley Street) occupies the north corner with Devonshire Street, where it has a long return and its main entrance, with only two bays to Harley Street. It is an original 1780s house, though now stuccoed and with various later additions, including decorative first-floor window arches and an ironwork veranda to its flank wall. Its first occupant in 1784 was Sir Henry Oxenden, 6th Bt, who moved here from No. 95.¹¹⁸

No. 119. Rebuilt in 1909 to designs by Claude W. Ferrier as a speculation for the builders Higgs & Hill, in a restrained stone-fronted neoclassical style akin to some of his other buildings further down the street. An early occupant was the neurosurgeon and social psychologist Wilfred Trotter (d. 1939), who developed the theory of ‘herd instinct’. In 2011 the interior was partially rebuilt to form a new eye centre for the London Clinic.¹¹⁹

No. 121 is the only survivor of what was latterly a trio of houses (with 123 and 125), built in the mid 1780s under the aegis of John White as part of his original, short continuation of Upper Harley Street, but unusually with relieving arches to their first-floor windows. Resident here in the 1780s and 90s (when it was No. 19 Upper Harley Street) was Sir James Sibbald, Bt, an East India Company civil servant and trader who had been ambassador to the Sultan Hyder Ali Khan of Mysore. Nos 123 and 125 seem originally to have been one large, double-fronted five-bay house (numbered 18, later 43 & 43A Upper Harley Street). Early residents there included Richard Hill, 2nd Bt, MP, a controversial evangelical, in the 1780s, and Admiral Sir Charles Morice Pole, 2nd Bt, formerly Governor of Newfoundland, in the 1820s. That pair was demolished after the Second World War and replaced by the present trim block of flats at **Nos 123–125**, designed by Morrison Roase & Partners and built in 1958.¹²⁰

The remainder of the buildings on this side of Harley Street, at **Nos 127–145**, up to the London Clinic, were the work of John White junior in the 1820s. Unlike the houses opposite and further south, most of them have somehow escaped having stucco applied to their ground floors, allowing their rusticated (and sometimes vermiculated) Coade-stone door surrounds and delicate iron fanlights to show a little better, in a similar manner to the houses of Bedford Square (Ill. ###). Residents here have included:

No. 135, John Henry Deffell (d. 1847), East India merchant, 1820s–30s; *No. 137*, Sir Robert Stopford (d. 1847), naval officer, 1830s; *No. 139*, Jacob Quixano Henriques, West India merchant and banker, 1860s–90s; *No. 141*, William Blamire of Thackwood (d. 1862), civil servant and Whig politician, 1840s–50s; *No. 145*, John Frederick Andrew Huth (d. 1864), merchant and banker, 1830s–60s.

No. 147 (*demolished*). In 1897 the architect Barrow Emanuel (of Davis & Emanuel), who had been designing attractive red-brick 'dwarf' houses for mews corner sites in nearby Devonshire Street (page ###), built a similar house here on the vacant ground at the north end of Harley Street, expressly for his own use. Known as No. 147, it included a hall, library and dining room on the ground floor, with five bed and dressing rooms above. At the time of Emanuel's death in 1904 it was described as the 'most perfect Bijou Residence on the Howard de Walden Estate'. It was demolished in the 1920s for the building of the London Clinic, which is covered with Devonshire Place on page ###.¹²¹

EAST SIDE

Nos 90 and 90A. A rebuilding of 1909 for the developer Charles Peczenik, to designs by his preferred architect Sydney Tatchell, comprising a main house facing Harley Street and a separate smaller dwelling on the mews site behind, at 90A, fronting Weymouth Street (Ill. ###). Incorporated in the principal façade is a memorial to Florence Nightingale, who before leaving for the Crimea and fame gained valuable nursing and administrative experience here in 1853–4 as superintendent of a hospital for invalid gentlewomen, based in the previous house on this site (then numbered 57). Tatchell's neoclassical building is entirely faced in Portland stone, as insisted upon at this time by the Howard de Walden Estate for principal streets. There is minimal articulation on the Harley Street front – a shallow porch around the entrance in the left-hand bay and individual balconies to the first-floor windows. The flank elevation to Weymouth Street is even more severe. The main house was linked, architecturally, to that behind by a single-storey, three-bay range that was to have had an open column screen-wall atop, but this has been infilled. Tatchell's severity is less overbearing at the smaller scale of No. 90A. The

entrance is placed centrally in the five-bay façade, again with a projecting stone porch topped by a balcony and with a fine carved swag over the arched entrance to match No. 90. Early occupants at both addresses were mostly dental surgeons.¹²²

Nos 92–112 form the longest stretch of surviving eighteenth-century houses on Harley Street, albeit with later alterations. Extra emphasis has been added to the four centre houses in the row (98–104) by the addition of a full-height upper storey as opposed to a dormer attic. All the houses were completed and occupied by 1778. Aristocratic residents this far up Harley Street were thinner on the ground but included the 1st and 2nd Viscounts Gosford at No. 94, the Rt Hon. Lady Ann Simpson (d. 1821) at No. 110, Lady Delawar at No. 104 and Thomas Twisleton, 13th Baron Saye and Sele at No. 98 (he committed suicide, by sword, there in 1788).¹²³ No. 94 has particularly fine decorative plasterwork ceilings on the first, with central painted roundels, and an anthemion-lyre pattern wrought-iron balustrade to the stair. The first occupant here was an East India merchant, James Kerr. No. 96 is likewise well decorated, its front drawing room with another high-quality Adamesque ceiling, while that to the rear copies the Chambers design also seen in Nos 71 and 86 (Ill. ###). No. 106 has the addition of Ionic columns in the front drawing room and pilasters to the ground-floor dining room. Other residents have included:

No. 92, Robert Auriol Hay-Drummond, 10th Earl Kinnoul, Lord Lyon King of Arms, 1790s–1800s; *No. 94*, William Fullerton Elphinstone (d. 1834), director and Chairman of the East India Co., 1820s–30s; Meredith White Townsend (d. 1911), journalist, newspaper proprietor, editor of *The Spectator*, 1870s–90s (commemorated by a Westminster City Council green plaque); *No. 98*, Rachel, Countess D'Avigdor (d. 1896), philanthropist and Jewish community leader, 1860s–90s; *No. 100*, William Beckford of Fonthill, 1811–17; John Peter Labouchere (d. 1863), Huguenot banker, partner in the Williams Deacon bank, who also kept a house in Portland Place, 1830s–50s; *No. 108*, Sir Thomas Dyke Acland (d. 1871), 10th Bt, politician and philanthropist, 1830s; *No. 112*, General Sir John Dalling, 1st Bt, 1790s.

Beyond Devonshire Street, **Nos 114–118** were, until recently, three post-1900 rebuildings: the corner house at 114 in red brick, of c.1913–15; its neighbour at 116 with a cool, restrained neo-Georgian façade of stone; and at 118 a vibrant stone-fronted design by F. M. Elgood, of around 1909–10, with carvings by A. J. Thorpe. All three were reconstructed in 2005–9, along with their rear buildings in Devonshire Mews North, as consulting suites and a pathology laboratory, in a joint endeavour for the Howard de Walden Estate and London Clinic. The façades of 114 and 118 were retained; 116 now has a new red-brick front to match 114. The architects were Floyd Slaski Partnership.¹²⁴ **No. 120**, a 1780s house adjoining, was added to the redevelopment once work was under way, and now provides further consulting suites and an up-to-date pathology laboratory.¹²⁵

No. 122 was the northernmost of the houses built on this side of the road by John White and Thomas Collins in the 1780s. After many years as consulting suites, it was converted in 2012 to five residential apartments for the Howard de Walden Estate (by sonnemanntoon, architects). The remaining houses north of here were erected in the 1820s by the builder William Richardson as part of his work for the Crown Estate, along with the western arm of Park Crescent (see above and page ###). **No. 124**, however, was demolished to allow vehicular access from Harley Street into Park Crescent Mews West at the time of the major redevelopment there in the 1950s–60s (page ###), and the present infill house was built in its place, above the new mews entry; its ground-floor entrance is at the rear, in the mews street.¹²⁶

Nos 126–150. The rest of Richardson's houses survive well as a long uniform terrace sweep in the most restrained neoclassical style of the 1820s, displaying a handsome continuous balcony railing with lyre-patterning, and doorways switching from north side to south halfway up. The ground storeys are

stucco-faced and channelled with plain brickwork above. It is possible that Nash sketched out the elevations, but the style is not obviously his, while both Richardson and his son William Henry Richardson, who lived in one of the houses are known to have had architectural skills.¹²⁷ Though large, the houses were inferior in size and depth to those in Park Crescent behind, with which they shared mews facilities. They were finished and first occupied between 1824 and 1827, all except No. 150, which was still under construction in 1828 and not occupied until 1831, when the copper smelter Pascoe St Leger Grenfell became its first resident. It was not the last in the row at that point; the original No. 152 was taken down to make way for the present bank on the corner of Marylebone Road (below). Residents in this row included:

No. 126, Wilhelm Ganz (d. 1914), musician, 1880s–1900s; *No. 128*, John Philip Morier, retired diplomat, from c.1826, died there, 1853; *No. 130*, Major James Rivett Carnac (d. 1846), 1st Bt, colonial administrator, director and chairman of the East India Co., later governor of Bombay, 1820s–30s; *No. 132*, Sir Woodbine Parish (d. 1882), diplomat, Consul-General at Buenos Aires, 1820s–30s; *No. 150*, George Aitchison, architect, 1880s till death there, 1910.

Now converted to a medical scanning suite, **Nos 152–154** was originally built in 1921–2 as a corner branch of the London & County Bank, replacing rented premises next door at 1 Marylebone Road. The architects were W. Campbell Jones, Sons & Smithers, specialists in stripped-classical bank and insurance buildings, and the floors above the bank were intended for use by doctors.¹²⁸