

Wimpole Street and Devonshire Place

Wimpole Street, Upper Wimpole Street and Devonshire Place make up one of the longest thoroughfares on the Howard de Walden estate, extending more than half a mile from Henrietta Place to Marylebone Road. The names commemorate Wimpole near the Cambridgeshire–Hertfordshire border, a seat of the Cavendish and Harley families until 1740, and the Cavendish dukedom. Development began at the south end in the 1720s and after a long hiatus progressed northwards block by block, finally reaching completion in the 1790s. Most of the original houses to survive are in Upper Wimpole Street and Devonshire Place, where irrespective of later alterations the grand terraces still convey a strong sense of late-Georgian urbanity. Together with the more popularly renowned Harley Street, the whole stretch of road now forms the core of Marylebone’s private medical quarter.

First development, design and planning

Nothing now survives of the first phase of development in the 1720s, which took place in the short stretch of road south of Wigmore Street, closest to Cavendish Square. At first, building was concentrated at the corners of the more fully developed east-west streets, beginning with a house of c.1724–6 at the north-west corner with Henrietta Street (now Place), part of the terrace there but with its entrance in Wimpole Street. Seven more houses followed in

1726 further north in two short terraces either side of an east–west mews street called Mill Hill Mews, and the west corner with Wigmore Street was developed as part of Thomas Little’s take on that street in the later 1730s. At this time most of the east side frontage belonged to the rear grounds of Bingley (later Harcourt) House in Cavendish Square. Just three houses stood beyond this, the corner one having its address in Wigmore Street. This was still the extent of development on Wimpole Street at the time of John Rocque’s map in 1746 (see Ill. ## - Rocque).

It was not till the 1750s that houses began to appear in regular blocks north of Wigmore Street. Some of the big players in the Portland estate’s development were involved in the runs of houses up to Queen Anne Street and beyond to New Cavendish Street. The brickmaker Thomas Huddle was perhaps the most prominent, managing a consortium of tradesmen that was responsible for most of the fabric on both sides of the street south of Queen Anne Street, begun in the late 1750s. Remnants of Huddle’s ‘takes’ on the east side include Nos 10 and 13, but Nos 5 and 6 are of particular interest for their planning as part of a group of houses designed with central entrances (Ill. 13.1). Huddle also built a terrace of six smaller houses on the west side, south of Welbeck Way (site of the present Nos 80–85), though none of these survives.¹

North of Welbeck Way the houses went up in fits and starts during the 1760s, the pace of building having slackened as supply began to outstrip demand. The frontage close to the north-west corner with Queen Anne Street was part of a larger take there developed by John Hughes, of which No. 74 is a survivor. A similar pattern followed on the east side, where a large rectangular plot with frontages to Queen Anne and Wimpole Streets was granted to John Devall in 1765.²

Beyond New Cavendish Street, the ground was not let by the Portland Estate until the mid 1770s. The builders here were: John Sarson and William Franks, who between them divided up the west side in 1774–8, along with the

adjoining frontage to Westmoreland Street; Thomas Scott and Robert Grews, carpenter, for the northern six houses on the east side; and Thomas Langstaff, mason, David Williams, painter and glazier, James Little, Thomas Wise, John Utterton, plasterer and Joseph Babb, bricklayer, for the remainder. In all probability these tradesmen would have been working together as a group to build the terraces.³ Originally all the houses in this upper stretch seem to have had Coade-stone door surrounds, though not of the vermiculated type, and there are still plenty of keystones with Coade heads and patterned impost bands remaining.

Construction then carried on almost seamlessly into Upper Wimpole Street, but only long enough for a few houses to go up at its south-west end: at Nos 21–25, built on a plot leased to John Sarson in 1776, and No. 26 at the corner, built along with Nos 28–34 Weymouth Street on ground leased in 1778 to the sculptor John Francis Moore, and originally numbered in that street. Work then came to a halt for nearly a decade, and it was not until 1786 that the Portland Estate agreed with the experienced builder and surveyor John White to complete the development, granting him leases in 1787 and 1788, his work here coinciding with his appointment as estate surveyor (see page ##). Several tradesmen worked on the Upper Wimpole Street houses under White's supervision and earned a lease or leases for their efforts; many are familiar from other local developments: Thomas Martin (sub-lessee for Nos 6, 8, and 19–21); Joseph Watson (No. 9), John Hinchliffe and John Waddilove (No. 10); William Langley (No. 11) Joseph Berks (No. 13), Green and Buxton (No. 18), and William Woolcott (No. 16). The pace of building was brisk, with all the houses either occupied or covered in by the end of 1789.⁴

White's lease also included the final stretch of roadway north of Devonshire Street, where Devonshire Place was laid out in much the same fashion in the later 1780s and 90s. This is one of the few streets of the Portland estate to have appeared in a contemporary view, published in the *European Magazine* in 1799, where the recently completed 'piles of building' were

described as ‘uniting beauty with convenience’ (see Ill. 13.34?).⁵ There is a definite sense that the new street was immediately popular and fashionable. At the close of 1789 it was said that building ‘goes on apace’, with all the houses purchased ‘even before they are roofed in’. Most were completed in the early 1790s. Though numbered at first in continuation of Upper Wimpole Street, by 1791 the name Devonshire Place and the present house numbering were firmly established, and by the summer of that year a dozen properties had been finished and occupied. One MP was described as selling his ‘old-fashioned’ house in Argyle Street, having been ‘invited by the new buildings of Devonshire-place, to a more agreeable residence’.⁶ On Devonshire Place, White’s consortium comprised: John Abraham, bricklayer; John Brown; Thomas Collins, plasterer; John Hinchliffe (or Hinchliff), mason; Edward Langley, builder; David Nicols, carpenter; John Waddilove, mason; John Wood, builder; and William Woolcott, builder. A few leases were granted to first occupants, as in the case of Clement Tudway, MP (formerly of Wimpole Street), at No. 1. White also built his own house, named Devonshire Place House, opposite the top end of Devonshire Place, on the north side of the New Road, in 1787–1800.⁷

These were big houses, routinely of 25ft or more frontage (often 30ft or more on the corner sites). On both stretches those on the east side enjoyed deeper plots, reaching back almost 200ft to the mews streets, while those on the west were nearer 115ft, allowing good-sized rear gardens or courts, with stables and coach-houses in the mews streets beyond.

Changes in character

The social character of Wimpole Street reflects that of nearby Harley Street, the houses being similar in scale and attractive to a broadly similar class of occupant. South of Wigmore Street, the ‘town’ end of the street gradually

turned commercial or institutional. By the early 1900s just two large edifices occupied almost its entire frontage: a Postal Sorting Office and the Royal Society of Medicine. Further north, the street had already drifted from residential to professional and medical use, with doctors and their consulting rooms advancing ever northwards during the second half of the nineteenth century.

Edmund Burke was a resident in 1758–9, when he and his wife were living with her father, Dr Christopher Nugent, in his house near Cavendish Square. Several early inhabitants had connections to the East India Company. By the early to mid nineteenth century there were also West India traders, including: the bankers Edward Marjoribanks (d. 1868) of Greenlands, Bucks, a senior partner in Coutts Bank, at No. 34, and Isaac George Currie (d. 1858), at No. 38; George Alexander Fullerton (formerly Downing, d. 1847), who inherited the Fullerton estates in Jamaica, at No. 37; and Admiral Arthur Philip Hamilton (d. 1877), owner of estates in Tobago, at No. 48. The street also attracted military and naval heroes, including Nelson's mentor Admiral Samuel Hood, 1st Viscount Hood, and his brother Admiral Alexander Hood, 1st Viscount Bridport.⁸

The historian Henry Hallam lived at No. 67 from 1819, and Sir Arthur Conan Doyle, Alfred Tennyson and Wilkie Collins were all briefly resident here; but it was the presence of Elizabeth Barrett Browning that secured Wimpole Street's literary fame, though her family's house was demolished in the 1930s. Many artists resided here, and architects – including G. F. Bodley, who shared an office with William White, before moving to Harley Street; Horace Field; W. M. Teulon and his partner E. E. Cronk; and F. M. Elgood, who grew up and later lived and worked in the house at No. 98, on the corner with Henrietta Place. The Bond Street furniture and frame-maker George Morant (d. 1846) was also a resident of Wimpole Street.

After 1850 the numbers of doctors practising in Wimpole Street increased steadily. Eight medical men were listed in the *Post Office Directory*

for 1852; forty years later there were seventy. It is noticeable that the Portland Estate was more relaxed in its opinion of who could put up a doorplate here than it was in Harley Street, where it vetted strenuously to preserve that street's prestigious reputation. So Wimpole Street soon became favoured by a wider range of specialists, dental surgeons in particular, ophthalmologists, but also psychiatrists, even homoeopaths. It was this association with some of the more experimental, or less mainstream branches of medicine that made it the ideal location for Professor Henry Higgins's laboratory in G. Bernard Shaw's *Pygmalion* (written in 1912). Higgins's address is given as 27A and his 'laboratory' is described as the former drawing room overlooking the street. All the same, there was no shortage of élite physicians and surgeons in the street in Victorian and later times, notably Lord Dawson of Penn, Sir Henry Thompson, Arthur Cheatle, Thomas Mayo, Sir Ernest Graham-Little and Sir Frederick Treves. Indeed, at the height of its medical prominence in the 1900s-1920s, Wimpole Street along with Upper Wimpole Street and Devonshire Place for a while had more private practitioners than even Harley Street. In the last years of his life King George VI spent much time at the consulting rooms of his radiologist George Cordiner at 7 Upper Wimpole Street.⁹ (A list of eminent medical practitioners who are otherwise not mentioned in the text is given at the end of the chapter.)

In terms of its ambience, Wimpole Street was often tarred with the same brush as Harley Street, both sharing a mid-Victorian reputation for dullness, derived largely from their extreme length and the general plainness and uniformity of the Georgian houses. Thackeray wryly suggested that Wimpole Street was 'as cheerful as the Catacombs - a dingy Mausoleum of the genteel', and the sensation novelist Mary Elizabeth Braddon writing in 1874 considered its length 'is to the stranger akin to despair, and it has been hardly dealt with as to width, whereby the shadow of over-the-way broods sullenly upon the fronts of the houses that turn their backs to the afternoon sun'.¹⁰ Even once the more imaginative late Victorian and Edwardian red-

brick houses had broken through the ranks, that image persisted. John Buchan, writing in *The Three Hostages* in 1924, emphasized the dismalness and sense of anonymity at the heart of Wimpole Street's medical respectability:

The house was one of those dreary solid erections which have usually the names of half a dozen doctors on their front doors ... The parlour-maid took me into the usual drab waiting-room furnished with Royal Academy engravings, fumed oak, and an assortment of belated picture-papers, and almost at once she returned and ushered me into the consulting-room. This again was of the most ordinary kind - glazed bookcases, wash-hand basin in a corner, roll-top desk, a table with a medical journal and some leather cases.¹¹

Rudolf Besier wrote the play *The Barretts of Wimpole Street* in 1930, first staged at Malvern and then enjoying some success in America, though it was the 1934 film starring Norma Shearer and Charles Laughton that brought wide popular appeal. The play sparked the imagination of Virginia Woolf to create her biography of Elizabeth Barrett's cocker spaniel *Flush* (1933), in which she poked further fun at the street's overstated sense of decorum and tradition:

Even now perhaps nobody rings the bell of a house in Wimpole Street without trepidation. It is the most august of London streets, the most impersonal. Indeed, when the world seems tumbling to ruin, and civilisation rocks on its foundations, one has only to go to Wimpole Street; to pace that avenue; to survey those houses; to consider their uniformity; to marvel at the window curtains and their consistency; to admire the brass knockers and their regularity ... one has only to go to Wimpole Street and drink deep of the peace breathed by authority in order to heave a sigh of thankfulness that, while Corinth has fallen and Messina has tumbled, ... Wimpole Street has remained unmoved ... as long as Wimpole Street remains, civilisation is secure.¹²

Less than half of the original houses have survived on Wimpole Street itself, though all but two of those on Upper Wimpole Street remain and more than three quarters in Devonshire Place. The rest are predominantly products of the concerted campaign of lease-end rebuilding on the Portland–Howard de Walden estate in the late nineteenth and early twentieth centuries. Architects of this era most represented are: W. Henry White (with six buildings), Charles Worley (also six), and F. M. Elgood (seven, plus three more in partnership with Edward Hastie in the period between the wars). Leo Goodwyn rebuilt three houses, John Loughborough Pearson rebuilt the large plot on the south-west corner of Wigmore Street, and Banister Fletcher & Sons that on the south-east corner with New Cavendish Street.

Until the 1950s the upper sections of Wimpole Street up to and beyond New Cavendish Street had witnessed little in the way of redevelopment. But the Second World War left many houses damaged or in ruins, prompting considerable post-war rebuilding at a time of socio-economic change and increased pressure for flats and office accommodation. Architects responded in the 1950s and 60s with a range of approaches to the largely conservative brick-faced neo-Georgian style preferred by the Howard de Walden Estate.

The early colonization of Wimpole Street by dentists made this the obvious location for the General Dental Council and the British Dental Association when both institutions came to build new headquarters after the war. The latter is probably the best of the street's post-war designs – largely because its proportions relate more closely to its older neighbours, without the reduction in ceiling heights and the extra storeys that are commonly found elsewhere. The Heart Hospital came to occupy a number of Wimpole Street properties, backing on to the main building in Westmoreland Street. In recent years mainstream medical practitioners have been joined by increasing numbers of cosmetic surgeons, as this branch of medicine becomes both more widespread.

Wimpole Street

HENRIETTA PLACE TO WIGMORE STREET

Today the east side here is dominated by the bulk of the Royal Society of Medicine's headquarters, now occupying not only their purpose-built premises of 1910–12 at the corner with Henrietta Place but also the former Postal Sorting Office of 1908–9, adjoining to the north. These are discussed in detail below. Sandwiched between the RSM and a commercial block on the Wigmore Street corner is **No. 2**, a three-bay house and shop, refronted in 1937; its modest three storeys preserve the scale of the original houses at this end of the street.

Crossing to the west side, **No. 91** is a typical Edwardian stone-fronted rebuilding (of 1905), erected as an extension to Debenham & Freebody's department store round the corner on Wigmore Street by the store's architects, William Wallace and James Gibson, though their characteristic decorative flourishes occur only at the central entrance (see also page ###).¹³

The adjoining block at Nos 93–95, of c.1930, was also built for Debenhams, and is described in the context of the firm's buildings on page ###. The particular interest here is the toyshop opened in 1936 at **No. 94** by Paul and Marjorie Abbatt, designed by Ernö Goldfinger.

In 1932, following extensive research on progressive education for young children in Vienna and elsewhere on the Continent, the Abbatts set up a company to manufacture 'educational' toys, including the wooden bricks advocated by H. G. Wells in *Floor Games* (1911). A second-floor shop, chiefly for mail-order, was opened at 29 Tavistock Square, where several progressive educational institutions were based, and later a factory and showroom off Tottenham Court Road. The shop at 94 Wimpole Street followed in late 1936.

A large, plate-glass window was set back from the pavement, allowing window-shopping with a degree of shelter. Inside, small-scaled furniture and cork flooring encouraged children to spend time playing with the toys, many of which were designed by Goldfinger (Ill. 13.3).

Despite the Abbatts' progressive ideals, the shop remained as resolutely for the well-heeled as its address would suggest. Staffed by largely by upper-class girls taking jobs 'until the hunting season reopens', it required, Paul Abbatt acknowledged in the 1960s, 'a little courage to enter'. It was never, according to Marjorie, a commercial success, more an expression of the importance of good modernist design as an integral part of their educational philosophy. The business was taken over by the Educational Supply Association in 1973, two years after Paul's death, and the toyshop moved to premises at 74 Wigmore Street, acquired in 1972 by Paul and Marjorie Abbatt (World Export). It closed a few years later. No trace of Goldfinger's work at Wimpole Street survives.¹⁴

Royal Society of Medicine, 1 Wimpole Street

The present headquarters of the Royal Society of Medicine consist of No. 1 Wimpole Street, purpose-built for the society in 1910–12 to designs by J. J. Joass (of Belcher & Joass), and the former Western District Postal Sorting Office of 1908–9, adjoining, rebuilt behind its façade in the 1980s when the two buildings were merged. Joass's original building blends classical grandeur with severity in a manner fashionable during the first years of George V's reign (Ill. 13.4). Though its principal front faces Henrietta Place it has always been numbered in Wimpole Street. Indeed the main entrance is now there, since the expansion and rebuilding.

The RSM's origins go back to 1805 and the foundation of the Medical and Chirurgical Society, an offshoot from the earlier Medical Society of

London.¹⁵ Its aim was exchange of knowledge, not controversy or professional defence, though its remit widened over the years. From 1834, when it acquired a royal charter, the society's home was 53 Berners Street. By 1889 more space was needed, amid some hope of re-amalgamation with the Medical Society and other bodies. On the initiative chiefly of its new librarian, J. Y. W. MacAlister, the Royal Medical and Chirurgical Society (as it was then called) bought the freehold of 20 Hanover Square. There it occupied most of the lower floors, letting the remainder. One suite became the offices of the well-known architect John Belcher, who from 1897 began acting for the society.

In 1901 MacAlister took over as the society's secretary while maintaining his involvement in the library. Fresh efforts to unite the medical societies followed, successful enough for the name to be changed in 1907 to the Royal Society of Medicine (though the Medical Society of London remained independent). The call now came for a purpose-built headquarters, as Hanover Square lacked space for discussions and meetings and the library was dispersed about the house. Belcher made plans for extending the building but these were rejected as impracticable.

The present site on the Howard de Walden estate (then known as Nos 2-5 Henrietta Street) had been identified by June 1909 through the estate agent James Boyton, of Elliott, Son & Boyton. The society's fellows were told that it was 'cheap and within the Society's means' (the RSM was not then strong financially), while Belcher guaranteed it would satisfy their wants for years to come. But the deal was not without complications. The Estate had already agreed a rebuilding scheme for the same site with the architect F. M. Elgood, whose family owned the lease, and who had acted for the society when they purchased 20 Hanover Square. Elgood now claimed a half-share in work and fees on the project by way of compensation. There was also a suggestion that a firm of builders nominated by Elgood could advance half the cost of construction, the rest to be raised through a specially constituted

insurance society, guaranteed by rents from Hanover Square, which was to be leased rather than sold. But neither device was to the liking of Belcher and his younger partner Joass. Elgood, as Joass put it in January 1910, had had 'nothing whatever to do with the preparation of the plans and we certainly do not require his assistance in carrying them out; in fact, he would be a source of embarrassment throughout the work'; yet it was with difficulty that Elgood was beaten down to 25% of the fees. Under the final formula agreed, Joass and Elgood were named joint architects, with Belcher acting as consultant. Belcher was then declining in health and reducing his input in the practice, so Joass largely undertook the job. By the time the building was completed and published, Elgood's name had been quietly dropped.¹⁶

The designs went through several iterations early in 1910, as costs were whittled down from a hefty £70,000. At one stage it looked as though the elevations would be mainly of brick, but the Howard de Walden Estate insisted on Portland stone throughout. Though MacAlister hankered for a Tudor style, his chief interest was the plan and in particular the library. This was destined to occupy the whole front along the first floor, with stacks underneath in the basement. On the ground floor were to be a larger and smaller lecture room either side of the entrance. Higher up were administrative offices and rooms for Fellows, with a single laboratory on the third floor. The building was quite shallow and had an irregular profile at the back, where a concern was to shield it from the noise of the sorting office behind.¹⁷

The RSM left Hanover Square for temporary accommodation at 15 Cavendish Square in 1910, while foundations for its new permanent home were prepared by Holloway Brothers. After competitive tenders the main building contract went to G. Godson & Sons of Kilburn, appointed in October 1910. Their revised tender of £33,516 was further reduced by omitting the fourth floor and perhaps curtailing the third. The construction was orthodox for its date, with floors of reinforced concrete and hollow bricks by the Fram

Steel & Fireproof Construction Company. On 21 May 1912, George V came to open the new headquarters, for which the RSM obtained one of the Howard de Walden Estate's new-style 999-year leases.

In elevation the RSM represents the learned, almost dour classical manner espoused by Joass after his exuberant Edwardian debut with the Mappin & Webb building in Oxford Street and Royal Insurance building, St James's Street (Ills 13.4–5). The front is akin to his contemporary Zoological Society's offices and library at Regent's Park, but on the next step of propriety up. Its taut discipline reads as understated, despite the authority of the channelled granite base, Portland stone upper storeys and tetrastyle Doric order in the recessed centre. The loss of the intended full mansard roof made the top as first finished in 1912 quite abrupt. There are idiosyncrasies, like the blocky Baroque surrounds to the entrance, the deep modillion cornice and, notably, the projecting bay window towards Wimpole Street, faintly redolent of Otto Wagner and Vienna. The paterae and tablets were left blank to be inscribed with the names of distinguished RSM members, but that never happened, adding to the muteness of the front. The limited carving was executed by Abraham Broadbent and J. Crosland McClure, craftsman-sculptors chosen by Joass.¹⁸

The interior was yet more restrained, with smooth plaster finishes throughout. The L-shaped entrance hall had a club-like character, accented by pairs of plain flanking columns acting as screens. The ground-floor lecture rooms were austere and functional, the larger one having raked flooring. Only the library above (Ill. 13.6), 100ft long, 19ft high and again L-shaped, had much individuality, afforded by a gallery with an iron balcony, a change of level into the back annexe for periodicals, and an ample spread of carpet. Here MacAlister made various personal interventions, such as insisting on bringing the flexes for the desk lamps up through the table legs. The lamps were supplied by Singer of Frome, who also cast the bold Aesculapian

torchères added to the Henrietta Place entrance shortly after the opening, but now to be seen in front of the Wimpole Street entrance.

In order to accommodate the Wellcome Research Library, the missing fourth storey was added in 1953, but in a heftier manner that mars the proportions of the whole. Joass, then in his early 80s, began the design but died before it could be completed, bequeathing it to Lesslie K. Watson. It consists of a dominant full attic, clad in aluminium sheeting, ribbed to respond to the channelling of the ground storey, with a central loggia over the entrance. Trollope & Colls were the builders.¹⁹

The present configuration of the RSM's headquarters dates from 1981–6. Following the society's purchase of the adjacent postal sorting office in 1978, the developers Heron Property Corporation commissioned plans for a new building on that site, behind a retained façade – partly for RSM use, partly for letting – in conjunction with a complete modernization of the original RSM building. The Heron Corporation then bought the freehold and issued a new 999-year lease back to the RSM. Elsom, Pack & Roberts were the architects, Sir Robert McAlpine & Sons the contractors. The reconstruction of the sorting office came first, resulting in a spacious new entrance hall towards Wimpole Street, with a floor of granite and marble, and rooms beyond for receptions, conferences and entertaining. The subsequent refurbishment of the Joass building was radical, and robbed it of much of its old plan and character. The library retains its full height and dignity but even there a dividing screen has been inserted at midpoint. A chimneypiece by Sir William Chambers, which MacAlister brought with him from Berners Street via Hanover Square and installed in the hall in 1912, is now in a second-floor meeting room. The complementary plaster relief of *Aeneas and Anchises*, by John Bacon, also brought from Berners Street, is now at Chandos House, which the RSM also owns and uses.

Former Western District Postal Sorting Office. The building absorbed by the RSM in the 1980s was designed by Jasper Wager of the Office of Works using the Coignet system of reinforced concrete, soon after the Post Office had chosen to commit itself to concrete construction.

The Edwardian period saw the Post Office face an expanding volume of business and a large building programme, which was delegated to the Office of Works. Sir Henry Tanner, its chief architect from 1898, realized the potential offered by the use of reinforced concrete in the large, heavily loaded buildings required by the Post Office, and became one of its most authoritative advocates. Largely through his influence, clear codes of practice for concrete structures were introduced and the technique was applied to several provincial postal buildings and also the prestigious new Post Office headquarters and sorting office at St Martin's le Grand in London (of 1907–10), which made use of the leading Hennebique system. The Western District Sorting Office in Wimpole Street was a comparable venture, if smaller.

Wager's first plans, for a conventional brick and stone building with loads carried by steel stanchions and girders, were later adapted for concrete construction, 'somewhat against my inclinations'. Tenders were invited from the main firms offering the technique and their bids assessed by William Dunn, an architect in private practice who had assisted Tanner in lobbying for better regulations for concrete. William King & Sons, builders and licensees for Edmond Coignet Ltd, won the tender on the basis of a frame designed by Coignet's British managing director, G. C. Workman, with help from the parent firm's chief engineer, Maurice Béhar.²⁰

Towards Wimpole Street the building presented a demure, essentially symmetrical front in Portland stone of three main storeys, punctuated at ground level by three large vehicle entrances and two smaller, pedimented entrances for staff and public at either end. Above the deep cornice is a little crowning gable in the form of a pedimented arch, with carved swags in the spandrels and supported at its base by volutes. A tripartite window to a small

public office broke the rhythm near the south end. This front served the smaller offices, but the real interest lay in the two sorting offices at the back: a lower one in the basement, measuring 141ft by 136ft, the upper one at ground level, slightly smaller. A central light-well, supported by four piers at basement level, provided the natural lighting essential for sorting. The use of the Coignet system reduced the perimeter wall construction to the barest possible frame enclosing large windows. The beams were dropped below floor levels, the largest ones over the sorting office spanning 45ft in one direction and 39ft in the other. Above the main sorting offices were further middle-sized offices and other facilities in back wings flanking the light-well. The building was made strong enough to take an additional storey, if required.

The sorting office was connected to the London Post Office Railway in 1927 and continued as the main West End sorting office till 1964, when the new Rathbone Place Western District Office took over its main functions. Following its closure in 1981, the building was taken over by the Royal Society of Medicine and entirely gutted and replanned (see above). The Western District Postal Workers War Memorial now at Mount Pleasant was first erected here in 1920.²¹

WIGMORE STREET TO WEYMOUTH STREET

East Side

No. 4. A medical-domestic rebuilding of 1910-11 in red brick and stone for estate agents Elliot, Son & Boyton, to designs by W. Henry White. A prominent three-storey stone bay crowds a rather tight façade, made tighter still by the addition of white-painted window-shutters. Its first occupant around 1940 was James Eustace Radclyffe McDonagh, Hunterian Professor at

the Royal College of Surgeons and an early supporter of the Alexander Technique. The house previously on this site was for a time in the 1820s and 30s the home of John James Audubon, who had come to Britain to publish *The Birds of America* (1827–38).²²

Nos 5 and 6, of c.1758–60, are two good survivors of the big houses built by Thomas Huddle on this side of the road in the 1750s–60s. Both are three bays wide with a central entrance and have had their ground storeys stuccoed and channeled in the usual fashion (Ills 13.1, 13.9). The doorcases differ: that at No. 5 is relatively plain (though now almost invisible behind a voluminous creeper), No. 6 has one in a mid-eighteenth century style; neither is likely to be original.

The first residents around 1760 were Elizabeth ('Lady Betty') Bateman (d. 1765) at No. 5, a kinswoman of the Dukes of Marlborough, and the Hon. Francis St John at No. 6. Both houses had connections with prominent medical men from the 1820s and 30s. The physician Charles Scudamore, who practiced in Holles Street, lived at No. 6 from 1821 and died there in 1849, while John Archibald Ashburner, a 'physician accoucheur' and controversial proponent of mesmerism and homeopathy, was at No. 5 in the 1820s–30s. Later medical residents at No. 5 included the ophthalmic surgeon Edward Nettleship in the 1880s and 90s, for whom a conservatory was added in 1894, the year that he operated on Gladstone to remove a cataract; and the physician Reginald Charles Jewesbury, medical registrar at St Thomas's and a specialist in paediatrics. Jewesbury and his wife lived at No. 5 for 45 years, from 1911 to 1956, and, as well as tending to the creeper, Mrs Jewesbury was renowned for her colourful window-boxes.²³

At No. 6 is a blue plaque to the celebrated surgeon Sir Frederick Treves, 1st Bt, who resided here from 1886 until 1907. Treves rose to prominence at the London Hospital as an anatomist and abdominal surgeon, and his Wimpole Street consulting room was one of the best-known in

England. But he is chiefly remembered for his friendship with Joseph Merrick, the so-called 'Elephant Man'. In his poignant *Elephant Man and Other Reminiscences* (1923), Treves recalls bringing Merrick to Wimpole Street to satisfy his curiosity to see a 'real house' with a hall, a drawing room where guests were received, and a dining room with plate on the sideboard and easy chairs. 'The workhouse, the common lodging-house and a variety of mean garrets were all the residences he knew'.²⁴ In 1892 Treves had the drawing room photographed by Bedford Lemere (Ill. 13.10). A decade later he received a baronetcy for successfully operating on Edward VII's appendix shortly before his planned coronation in June 1902, which as a result was postponed. By the 1950s the house had been converted to offices.²⁵

No. 7. One of the more distinctive and unusual of the many rebuilt properties on the Howard de Walden estate from before the First World War, built in 1912–13 for the surgeon and anatomist (Sir) Herbert Furnivall Waterhouse (formerly at No. 81), to designs by F. M. Elgood. The late seventeenth-century idiom and exceptionally fine naturalistic carving to the wide, generously fenestrated four-bay stone front – with vines of grapes in ripe bunches around the ground-floor bay and intertwining roses filling the broad frieze above the first-floor windows – deviate from Elgood's customary neoclassical or Queen Anne manner (Ill. 13.11). The unusually close similarity with a house of 1906–7 at 17 Upper Grosvenor Street, designed by the Grosvenor Estate surveyor Eustace Balfour and his partner Thackeray Turner, suggests that Elgood (or perhaps his client) was consciously imitating this work. Elgood's father's firm, Elgood & Company, were making improvements only a few doors away at 11 Upper Grosvenor Street, at exactly the same time that No. 17 was being built.²⁶

Waterhouse lived and practised at the house until his sudden death there in 1931. A later occupant was the ophthalmologist (Dame) Ida Mann (d.

1983), who was based here until she left for Australia with her husband after the war.²⁷

No. 8. Built 1952–3 to replace the original house, gutted by fire in an air-raid in 1941, but incorporating a surviving rear consulting room and associated mews premises at 21 Wigmore Place. The architects were Lawrence A. Cooper and Peter Winton-Lewis (later Messrs Andrews & Winton-Lewis) of Manchester Street. A conservative, neo-Georgian style block, faced in red brick, it contained consulting rooms on the ground and first floors, with flats above and caretaker's quarters in the basement. However, some flats did not let and almost immediately were turned to offices, mostly for medical societies.²⁸

No. 9 was, like No. 4, rebuilt for Elliott, Son & Boyton by W. Henry White. Dating from 1907, it has a more overtly Queen Anne revival style, with orange-red brick and plentiful stone dressings. One of the first occupants was Rayner Derry Batten, an ophthalmic surgeon, who had rooms here; his patients included Joseph Conrad's family.²⁹

After the First World War the house was taken by the neurologist and author (Sir) Gordon Morgan Holmes, following his marriage to fellow doctor Rosalie Jobson. They lived and kept consulting rooms at No. 9, where their three daughters were born, but moved away during the Second World War following bomb damage. In 1948 this house was with Nos 13 and 77 being used as colonial service clubs, prompting complaints about noise and suggestions that they attracted 'the wrong crowd'.³⁰

At **Nos 10 and 13** are another two of Thomas Huddle's brown-brick houses with later stucco additions, of around 1763–4 and 1767 respectively, No. 10 with a Doric entrance portico, added in 1857 during renovations. Residents at No. 10 included John Archer Houblon, MP for Essex (c.1806–20) and Francis

Pym, MP for Bedfordshire (1820s–30s). But the house's strongest connection is with Sir Thomas Barlow, 1st Bt, who held appointments at Great Ormond Street and University College Hospitals. Barlow practiced privately at No. 10 from 1887 until his death in 1945, his patients including several high-ranking noblemen. As Physician-Extraordinary to Queen Victoria he was one of the doctors present at her death. At No. 13 lived Richard Howard, 4th Earl of Effingham, in the 1790s and early 1800s. Later residents included Matthew Raper, Director of the Society of Antiquaries, 1810s–20s.³¹

In between, occupying the sites of two more of Thomas Huddle's houses and their mews premises in Harley Mews South, is **Lister House at Nos 11–12**, smart neo-Georgian flats and consulting suites of 1935–6, designed by Trehearne and Norman, Preston & Partners for the estate agents Bedford & Company (Ills 13.11, 13.11a–b). The intention was to offer up-to-date facilities and generous accommodation for the medical community but at a more reasonable rent than was usually found in single consulting rooms. As well as half-a-dozen dedicated medical suites on the ground floor, the five upper storeys of the tall front block each comprised a spacious doctor's flat with a discrete consulting suite attached; if not required this could be easily thrown together with the flat, or converted to another, smaller private apartment (Ill. 13.11c). A shorter rear block contained garages and two floors of smaller flats, which could be combined to make one large flat per floor if desired. There was also a day and night telephone service. Despite the flexibility in the planning, the suites did not let well; Bedford & Co. complained to the Howard de Walden Estate that the rooms were too large and unlikely to find tenants. Less than half had been taken by March 1936, a situation further exacerbated by the war.³²

Nos 14, 15 and 16 were built in 1765–7 on ground taken by the stone mason John Devall. From the 1770s to the early 1800s successive residents at No. 14

were the Countess Waldegrave, the Earl of Louth and Francis, Dowager Lady Williams-Wynn (widow of the 3rd Bt), the last of whom died there in 1803. This house has a fully stuccoed front, probably dating from the mid nineteenth century. Another resident here was James Howard Harris, 3rd Earl of Malmesbury, a former foreign secretary and friend of Louis Napoleon. No. 15 was one of several Portland estate properties acquired by the architect Sydney Smirke on the termination of the original leases in the 1850s, when the present cement facing was applied to the ground floor (to match No. 14) and the balcony added above. The upper floor was raised in the 1890s for Dr Samuel West, and it was probably then that the large ground-floor window was inserted. Resident at No. 16 from c.1830 until his death there in 1848 was John Clendinning, physician to the Western and St Marylebone Dispensaries. Also here in the 1910s–20s in later life was the surgeon and pathologist Thomas Horrocks Openshaw, who rose to prominence in 1888 from his involvement (as pathological curator at the London Hospital) in the Jack the Ripper case.³³

Just north of the Queen Anne Street corner at Nos 17–20 is a group of houses of the early-to-mid 1760s, all built on land leased to Samuel Adams in 1758. **No. 17** is the broadest, with a stock-brick frontage a full four bays wide, but lacks any back garden or mews buildings. The house was first taken in 1763 by Lady Milbanke – probably Anne, née Delaval (d. 1765), second wife and widow of Ralph Milbanke, 4th Bt. Later residents included: Benjamin Phillips, FRS, Surgeon to St Marylebone Infirmary in the 1830s–40s; and the Confederate soldier and throat specialist Dr William McNeill Whistler (brother of the painter), who moved here in the early 1890s from No. 28 when it was demolished to make way for Wimpole House at Nos 28–29 (see below). The Doric porch was taken down and rebuilt around 1920, when the house was being improved (along with 38–40 Queen Anne Street, adjoining) for Samuel Lithgow, though some of the railings and lampholders may be

original. The interior retains decorative plasterwork and other original fittings in the main rooms. After many years as consulting rooms, in 2013 the house was restored and refurbished as a single family residence.³⁴

Nos 18–20 form a distinctive group, having had their fronts stuccoed and window dressings added in matching styles during the nineteenth century, although the balconies and ground-floor treatments differ; No. 18 alone has a Doric portico. Among the first occupants were John West, 1st Earl De La Warr (d. 1766), at No. 20 from 1764, and Matthew, 2nd Baron Fortescue (d. 1785) at No. 18 in 1765. Later occupants included Philip Cipriani (d. 1820), Chief Clerk of the Treasury and son of the Adam brothers' decorative painter (at No. 18 around 1814). All three houses are now occupied as clinics on the lower floors with flats above.³⁵

Nos 21 and 22. A red-brick pair of 1893, topped with Dutch gables, in matching style though with a canted bay only to No. 22. The architect was Colonel R. W. Edis, acting at No. 22 for his brother, Arthur Wellesley Edis, Professor of Gynaecology at University College London, who had been living there since at least 1881 and died before the house was completed, and at No. 21 for the estate agents Bedford & Co. A later occupant of No. 21 was the unconventional Scottish psychiatrist R. D. Laing (d. 1989), a specialist in psychosis and an advocate of the humane treatment of the mentally ill, whose consulting rooms were here in 1961–71.³⁶

Nos 23 and 24 are two more survivals of the houses built by Samuel Adams, completed and occupied in 1765 and 1766 respectively. The first resident at No. 24 until her death there in 1791 was Lady Anne Stapylton, widow of Sir Miles Stapylton of Myton, Yorks, 4th Bt.³⁷ Others connected with these houses included: Sir Thomas Byam Martin, Admiral of the Fleet, whose remains were brought back to No. 23 following his death at Portsmouth in 1854; and the Hungarian composer Baron Félix Bódog Orczy de Orzi, who brought his

family to No. 23 around 1880. Franz Liszt, on his last trip to England in 1886, lunched there with Orczy and was persuaded to play the piano for the crowd that had assembled in the drawing room. Orczy's daughter, the playwright and novelist Baroness Orczy (d. 1947), lived at No. 23 until her father's death there in 1892. After 2008 the two houses were linked together by openings in the party wall, creating one maisonette flat on the ground and first floors, and two others above.³⁸

No. 25 (formerly 25 and 26). A red-brick block of flats built in 1955–6 to the designs of Sydney Tatchell, Son & Partners by the Howard de Walden Estate – its first foray into direct redevelopment. It followed the standard model of ground-floor consulting rooms with flats over. In 1945 parts of No. 25 were made available to staff of the engineer Oscar Faber, then engaged with Sir Giles Gilbert Scott on the reconstruction of the House of Commons.³⁹

No. 27. Rebuilt after a fire in November 1935 for the engineer and developer D. G. Somerville, MP, to designs by Elgood & Hastie, as consulting rooms and flats. It was this fire, and the deaths of five women in the house, that led to the introduction in London in 1937 of the first dedicated emergency telephone number system (999). The replacement building's front elevation features an unusual central and very shallow canted bay to all but the top floor.⁴⁰

Nos 28–29, Wimpole House (formerly 28, 29 & 29A). Dominating a prominent site at the south-east corner of New Cavendish Street, Wimpole House is the street's most conspicuous building (Ill. 13.12) – a tall, flamboyant Northern Renaissance concoction by Charles Worley clad entirely in pink terracotta and covered with fussy decoration – 'somewhat ridiculous', says the *Buildings of England*. It was built in 1892–3 to Worley's designs as a speculation for the solicitor Samuel Lithgow – a busy developer in Marylebone and especially in Wimpole Street, where his legal business was based. It was very much a

personal project: Lithgow, having been so active on the estate and spent lavishly on the new building, was a little taken aback to be asked to apply for a licence to practice there. His wife Mary Mason Lithgow (née Hall) laid the foundation stone in September 1892.⁴¹

When the houses were completed, medical tenants took some of the rooms. Lithgow himself occupied a part of 29A as the office of his solicitor's firm, Lithgow & Pepper, but found letting the remainder harder than he had anticipated. No doctors were forthcoming to take the consulting rooms in No. 29, which instead became a nursing home run by a Miss Daniells. By 1910 this home had expanded also into the upper parts of Nos 28 and 29A (above ground-floor consulting rooms), now under the management of Bertha Lancaster and Gertrude Fletcher. Lithgow had moved out by 1928, to No. 41 Wimpole Street, and most of Wimpole House remained a nursing home under Miss Lancaster until her death in 1940. The novelist George Moore was a patient there in 1930. Since the war the building has been mostly in office or medical use, with residential flats above.⁴²

Nos 30–31 (formerly 30A–B, 30 and 31). Though treated as one architectural piece, this large and imposing Portland stone corner block of 1910–12, extending round the corner into New Cavendish Street, appears to have been a joint redevelopment and was built as four separate 'houses', each originally comprising doctors' consulting rooms on the lower floors and residential accommodation above. The two properties facing Wimpole Street (originally numbered 30 & 31) were designed by F. M. Elgood, working for the developer Samuel Lithgow. But the two houses fronting New Cavendish Street (30A & 30B) were by Banister Fletcher & Sons, acting for Dr James Lennox Irwin Moore, who had consulting rooms at 30A – and it was these two 'doctors' houses' that attracted attention in the architectural press.⁴³

The style is a muscular free Jacobethan, with mullioned and transomed windows, and a stone balcony resting on decoratively carved console

brackets, all topped off by pedimented gables with deep modillion eaves (Ill. 13.13) – offering a strong contrast to Wimpole House opposite, with its dressing of florid salmon-pink terracotta. The composition is stylistically dissimilar to most of the Edwardian buildings on the Howard de Walden estate (and is none the worse for that) but there are a few oddities about the design. For instance, above the deep modillion cornice on the New Cavendish Street elevation, instead of gables as elsewhere, broad dormers flank a flat-roofed pavilion with a concave façade in what appears to be Bath stone but is probably coloured render. In terms of their construction, the buildings made use of expanded-steel reinforced concrete, with interiors awash with oak panelling and polished oak to the floors and staircases.⁴⁴

The original house at 30A had been the home of the architect William White – not to be confused with W. Henry White, who is so prolifically represented in south-east Marylebone. William White lived here from 1859 to around 1865, when his wife’s poor health prompted him to move, but he kept his office in Wimpole Street until his death in 1899. Between 1859 and 1861 G. F. Bodley shared White’s office.⁴⁵

No. 32. Rebuilt in 1902–3 to designs by Barrow Emanuel, of Davis & Emanuel, for the physician Bertrand Dawson (later Lord Dawson of Penn). An early champion of a systematized health service, Dawson is particularly remembered for hastening the death of George V with morphine and cocaine.⁴⁶

The head lease had been purchased by Dawson’s father-in-law, the shipbuilder Alfred Yarrow. There were delays in getting the plans approved and the Estate was unusually dilatory in its dealings with Emanuel. The cost of building the house was around twice the average of contemporary houses on Wimpole Street, a fact not obvious from its conservative red-brick and stone exterior. Plans for a new consulting room (designed by Burgess &

Myers of Beaconsfield) had to be abandoned with the outbreak of war in 1914. Dawson's widow remained at the house into the 1950s.⁴⁷

Beyond this house, the remainder of the block up to Weymouth Street at Nos 33–43 has good runs of original eighteenth-century fabric, interspersed with post-war rebuildings.

Nos 33–36, of 1776–7, are relatively little altered externally.

No. 33 was for a time in the 1830s the Spanish legation and ambassador's residence. By the 1840s the 'Academy' of a Madame Soutten was based here, at her home, offering private dancing lessons to the nobility and gentry in 'La Polka', the Minuet de la Cour and other fashionable dances. Also resident here, in the 1880s, was the judge Baron Huddleston, who presided over the Ruskin–Whistler case in 1878, awarding Whistler damages of a farthing.⁴⁸

No. 34, though badly damaged by fire in 2014, retains much of its original layout and decorative features, most notably an unusually spacious staircase hall and Adamesque plasterwork ceilings to the drawing rooms (Ills 13.14–17). It was first occupied in 1777 by the politician Sir Edward Walpole (brother of Horace), who retained the house until his death in 1784. Later residents included the German thinker Friedrich August Nitsch, here briefly in the mid 1790s when he was influential in spreading knowledge of Kantian philosophy among English Romantics and radicals such as Coleridge, Godwin and De Quincey.⁴⁹ The house was popular for entertaining and short lets, especially in the 1870s, being taken for the season by various socialites, including Lady Isabella Stewart (1871), Lord and Lady Bateman (1874) and the Earl of Portsmouth (1876). In the four or five years before the First World War it was home to the Australian composer and rower F. S. Kelly (d. 1916), sharing rooms with his friend Leonard Borwick, the concert pianist.⁵⁰

No. 35 (Ill. 13.18) was taken at the time of his bankruptcy in 1799 by Paul Benfield, one of the most notorious of the East India Company nabobs.

He remained until 1802–3 when he left for Paris, where he died in 1810.⁵¹ By 1851 this was the home and practice of Sir Henry Thompson, a fashionable surgeon and physician, and Professor of Surgery at University College London, who lived here until his death in 1904. Thompson was well known for his ‘Octaves’ – special dinner parties at No. 35 where eight guests (in addition to Thompson as host and a guest of honour) were served at eight o’clock with eight courses and eight different wines (see Ill. 00.??). It was in Thompson’s drawing room at No. 35 that the first English performance of Brahms’ *Requiem* took place in 1871 – a piano ‘four hands’ version due to the lack of space for an orchestra; Lady Thompson, formerly a professional pianist (Kate Loder) played one of the parts. And it was also at this house that Thompson, along with Sir John Tenniel, John Everett Millais and Anthony Trollope, established the Cremation Society of Great Britain in 1874.⁵²

Later, from around 1930, No. 35 was the London home of the eccentric art patron Edward James. In 1931 he married the actress and dancer Tilly Losch, and commissioned Paul Nash to design her a bathroom in the house (Ill 13.19a); James’s own had a Pompeian-style mural by Geoffrey Houghton Brown. In the mid 1930s James (divorced in 1934) developed a passion for the emerging Surrealist movement and became a friend and patron to several of its luminaries. Salvador and Gala Dali came to stay at Wimpole Street, where James installed some of the artist’s lobster telephones and a Mae West sofa, as at his country house Monkton. James transformed both houses into Surrealist extravaganzas. In his ‘Tent Room’ at No. 35, James’s desk was placed between columns hung with drapery dipped in wet plaster – a technique used by the painter Pavel Tchelitchew for the ballet *Errante*, in which Tilly Losch had featured (Ill. 13.19b). René Magritte also came with his wife to stay in February–March 1937, in order to do three large paintings, including two portraits of James – *The Pleasure Principle* and *La Réproduction Interdite*, neither of which shows his face. While staying with James, Magritte also carried out *The Future of Statues*, painted on a plaster death-mask of Napoleon owned by

James.⁵³ When war came James left England never to return. The house was damaged by bombing and had been repaired and converted to consulting rooms by 1950.⁵⁴

No. 36. Residents here included the surgeon and orthopaedic specialist Arthur Willett (d.1913), and the diplomat and colonial administrator Evelyn Baring, 1st Earl of Cromer, whose residence and death here in 1917 are now marked by an English Heritage blue plaque. His son Rowland, 2nd Earl, succeeded him at the house.⁵⁵

Nos 37 and 38 were demolished after the Second World War and replaced in 1958–60 by a single building (now **No. 37**) for the newly established General Dental Council, to designs by Sir Hugh Casson, Neville Conder & Partners. Rather than devising an outwardly distinctive structure – the ‘architectural equivalent of a gold tooth’ – the architects and the Howard de Walden Estate between them opted for a characteristic piece of neo-Georgian post-war infill, maintaining the roofline of the adjoining buildings, and providing historicist details such as first-floor balconettes and area railings, but varying the storey heights and bay widths (Ill. 13.20). The most novel features of the façade were outer entrance doors of cast aluminium, bearing a unified relief design by John McCarthy, and the treatment of the ground-floor windows, which originally were screened from the street by vertical grilles of white-enamelled aluminium.⁵⁶

The internal planning was of more interest. A rectangular front block contained offices, committee and archive rooms, as well as a caretaker’s flat on the top floor. Behind, on the site of the former rear gardens, a hexagonal basement council chamber was constructed – rather ‘court-room’ like in appearance, with a witness stand (it was used for tribunals as well as meetings), a public gallery, seats upholstered in black hide and walls of elm panelling, all lit from above by a polygonal skylight (Ill. 13.21). A concourse and gallery running alongside the chamber connected the front building with

a garage block in Wimpole Mews, above which was a formal dining room, with a ceiling of chestnut veneer. This central area was entirely rebuilt in 2014–15 as part of a major refurbishment and extension project for the Dental Council, which also included mansard roof additions to both the Wimpole Street and Wimpole Mews blocks.⁵⁷

Outwardly similar, though in this case erected as flats, **Nos 40–41** is another case of a single block replacing a war-damaged pair of Georgian houses. The architects in 1959 were Douglas Stephen & Partners, again with an elevation satisfying the conservative restrictions of the Howard de Walden Estate. The main block was of reinforced-concrete frame construction with columns and beams cast *in situ*, and a front elevation faced in reconstructed stone and brick.⁵⁸

In between these two blocks, **No. 39** is a Georgian survivor – though only just. Seriously damaged in the attacks of May 1941, it was reinstated as flats in 1951, with a reconstructed front wall. Originally built in 1776–7, this house was first occupied in 1778 by Wilson Gale-Braddyll, Sheriff of Lancashire, later MP for Lancaster and Carlisle, and Groom of the Bedchamber to the Prince Regent. Later residents included George Douglas, 16th Earl of Morton (1810s–20s), and William, Baron Stourton (1820s). **No. 42** is contemporary with and similar to 39, although the stucco here continues up to first-floor sill level and the windows have later stone sills with iron window-boxes. It was home in the 1780s to Henry Lascelles, 2nd Earl of Harewood, whose wealth derived from the West Indies. In *Mansfield Park*, Mrs Rushworth occupies ‘one of the best houses in Wimpole Street’, according to Mary Crawford: ‘I was in it two years ago, when it was Lady Lascelles’s, and prefer it to almost any I know’.⁵⁹ Later this house was taken by John Stuart of Allanbank, near Berwick, who having met John Soane on his travels in Rome had commissioned him to design a large extension for his Scottish mansion.

Without sufficient funds this project foundered, but it was Soane who then found Stuart this 'small' house and made alterations to it for him.⁶⁰

In the 1970s **No. 43**, another surviving Georgian property, fell into disrepair, leading to a Dangerous Structure notice in 1978. Changes in ownership followed, and though the Howard de Walden Estate was able to secure a court injunction to halt further damage, much of the rear of the house was pulled down, and fireplaces, staircase balustrading and other architectural features were removed by building contractors or stolen. The house has since been repaired and converted to flats.⁶¹

This is all the more lamentable for the loss of a fine scheme of interior decoration carried out in 1893 for Arthur Anderson by the architect and surveyor W. B. Catherwood (Ills 13.22, 13.23). Anderson, a stockbroker, had been resident at No. 43 since at least 1879, when he put in 'overhanging bay windows' behind the house, and in 1885 he added the present open portico and balcony to the front, to Catherwood's designs.⁶² Anderson was renowned for his art collection. Paintings he commissioned or purchased for the house, which were sold after his death in 1894, included: Luke Fildes, *An Al-fresco Toilette* (1887–8, now in the Lady Lever Art Gallery, Liverpool); Edwin Longsdon Long, *The Assyrian Captive* (1880, private collection); Lawrence Alma Tadema's *Water Pets* (1874, private collection); and Dante Gabriel Rossetti's *Venus Verticordia* (1864–8, Russell-Cotes Art Gallery, Bournemouth). Richard Belt's statue *Hypatia*, now at Drapers' Hall, was also part of Anderson's Wimpole Street collection.⁶³

In the 1920s Mary Taunton proposed turning No. 43 into an extension of her nursing home in Bulstrode Street. At the time, Howard de Walden Estate policy was to limit licensed nursing homes to particular streets, and Wimpole Street was not one of them, even though two houses there had been in such use for some years. Despite objections from neighbours (who said a nursing home was, for Wimpole Street, the 'first step in its decay'), Miss

Taunton was granted the necessary licence. Elgood & Hastie drew up plans for alterations, which included the rebuilding of the premises at the rear, facing Weymouth Street (now No. 43A). Patients at No. 43 included Emmeline Pankhurst, who died there in June 1928. The home may have suffered after the opening of the London Clinic, as by 1938 Miss Taunton was trying to offload the property on the wealthy Medical Benefit Society for use as offices – ‘This Society has plenty of money and could make it very nice’. At that date, however, the Estate was particularly inflexible, persisting in its attempts to prevent office use.⁶⁴

West Side

The row of five houses on the corner with Weymouth Street at **Nos 44–48** were built by John Sarson in 1777–8, though No. 47 was still unoccupied in 1780.⁶⁵ The pair at the north end, Nos 44 and 45, is noticeable for the recent stone-coloured painting of the ground-floor stucco fronts, window surrounds and other dressings. Residents here included: Edward Long (d. 1813), planter and commentator on Jamaican affairs, at No. 46 from 1781; the botanist and antiquary Edward Rudge (d. 1846) at No. 44 in the early 1800s; and Katherine Villiers, Countess of Clarendon, widow of 4th Earl, who died at No. 44 in 1874. The upper floors of No. 48 appear to have been largely reconstructed, probably at the same time that the neighbouring property was built at No. 49.⁶⁶

No. 49. The original house here suffered damage during the Second World War but was patched up and survived until the lease ran out in 1960. It was then taken over by the National Heart Hospital in Westmoreland Street, which was at the time expanding and absorbing the adjoining premises at Nos 47 and 50–52 Wimpole Street. In 1965–7 a new neo-Georgian brick

building was erected to designs by the hospital's architects Cecil Burns & Guthrie, as laboratories, offices and staff accommodation. The same architects were also responsible for the almost identical 1960s building for the hospital a few doors down at **No. 52**.⁶⁷

No. 50 was built in 1936 to designs by the architects Elgood & Hastie, replacing the house that was home to Elizabeth Barrett Browning from 1838 to 1846. Financial difficulties and legal disputes had forced her autocratic father to retrench, selling up the family's Herefordshire estate and eventually settling in London, first in Gloucester Place, then Wimpole Street. Here, confined to her second-floor rear bedroom for months on end, the semi-invalid Elizabeth conducted her voluminous correspondence, and it was during this time that publication of her *Poems* established her renown.⁶⁸

Her letters offer glimpses of the claustrophobic life in Wimpole Street and of her bedroom 'prison', decorated with book-plate portraits of Tennyson, Carlyle, and Browning, and the unfinished portrait of Wordsworth on Helvellyn sent to her by Benjamin Haydon in 1842.⁶⁹

The bed, like a sofa and no Bed; the large table placed out in the room towards the wardrobe end of it... the drawers crowned with a coronal of shelves fashioned by Sette and Co. (of papered deal and crimson merino) carry my books; the washing table opposite turned into a cabinet with another coronal of shelves; and Chaucer's and Homer's busts in guard over these two departments of English and Greek poetry; three more busts consecrating the wardrobe which there was no annihilating'.⁷⁰

The light was filtered through plants and flowers in a window box, and in 1844 she had the blind painted with a picturesque landscape scene of a castle, with trees and peasants. New green damask curtains framed the view, and

she also acquired a new table, railed to protect her 'varieties of vanities' from her spaniel, Flush.⁷¹

Elizabeth first met Browning at the house in 1845, marrying in secret at Marylebone parish church the following year, and eloping a week later to Italy.

The house was demolished at a time when her fame was enjoying considerable revival, fuelled by the publication in 1929 of Dormer Creston's *Andromeda in Wimpole Street: The Romance of Elizabeth Barrett Browning*, Rudolf Besier's 1930 play *The Barretts of Wimpole Street*, and Virginia Woolf's *Flush* of 1933. Colonel Blount, the Howard de Walden Estate's surveyor, insisted that the house be rebuilt on expiration of the lease in 1935. Little reaction was provoked in England, but the American press took up the story. It was intended that some old fittings, including chimneypieces, would be built into the new house, though there were rumours that they might go to the United States. In the event, only the front door seems to have made the journey, having been acquired by Wellesley College in Massachusetts for its Browning Collection. Elgood & Hastie's new building provided three consulting rooms on the ground and first floors, and a 'residential suite' above with the option of another consulting room. A plaque commemorating Elizabeth's residence, put up by the Society of Arts in 1899, was re-erected on the new house in 1936 by the LCC, with an additional inscription. In the 1960s, No. 50 was acquired by the National Heart Hospital for conversion to laboratories for the Institute of Cardiology (Burns, Guthrie & Partners, architects).⁷²

Nos 51 and 52 were both acquired by the National Heart Hospital in the 1950s. No. 51, a house of the early 1760s, was altered rather than rebuilt, initially to provide temporary wards while the main hospital was being extended. No. 52 had been sufficiently damaged in 1941 to require rebuilding but this did not happen until the 1960s (see No. 49 above). Residents here have included Sir Digby Mackworth, Bt, at No. 51 in 1838, and Aubrey

Beauclerk (later 5th Duke of Albans) in the 1760s–70s, and the Bishop of Bath and Wells in the 1820s, both at the original No. 52.⁷³

Now largely in use as consulting suites, **Nos 53–57** comprise a late Georgian stock-brick terrace, built in 1776–7 by William Franks. No. 57 is smaller in scale than the rest, and the only one not to have a Coade-stone door surround; Nos 53, 56 and 57 all have similar first-floor balconies, added in the 1850s–60s. Early occupants included: Lady Galloway at No. 53, c.1776–87; George Townshend, Lord Ferrers and 1st Earl of Leicester, at No. 54, c.1778–87; and the Hon. John Douglass (d. 1818), son of the Earl of Morton, at No. 53, 1790s–1800s. George Anthony Legh-Keck, of Stoughton Grange, Leicester, was at No. 54 in the early 1800s and 1810s, when he employed Sir John Soane to survey the house for repairs.⁷⁴ In the 1930s–40s the gynaecological surgeon Sir G. H. A. Comyns Berkeley (d. 1946) lived at No. 53, where the rear mews was rebuilt for him (to designs by Constantine & Vernon). No. 57 became the headquarters of the Society of Analytical Psychology in the mid 1950s. By the end of that decade it was the home and consulting rooms of Dr Richard Asher (d. 1969), head of the Psychiatric Department at the Central Middlesex Hospital and a leading expert in haematology and the physical factors of mental disorder. For around three years in 1963–6 his house was also home to Paul McCartney, during his relationship with Dr Asher's daughter Jane. Several Beatles' hits were written at No. 57, including *I Want to Hold Your Hand* (with John Lennon), *Eleanor Rigby* and *Yesterday*.⁷⁵

No. 57A, at the corner with New Cavendish Street, was rebuilt in 1899 as a block of serviced apartments for the developer James Boyton to designs by W. Henry White, incorporating the sites of two neighbouring houses at 47 and 49 New Cavendish Street. As executed, the building's red-brick elevations, with white-painted stone dressings and plentiful window decorations and gables, are more elaborate than White had originally intended (Ill. 13.24). Frederick

Stevenson, the Howard de Walden Estate Surveyor, insisted upon a 'little more pleasing effect... You will remember that there is a very ornamental building on the opposite corner and the elevation you submit would appear unusually plain for a position of this importance'.⁷⁶

South of New Cavendish Street, the first four houses, at Nos 58–60, are late-Victorian or Edwardian red-brick rebuildings. **Nos 58A, 58 & 59** (together with 62 New Cavendish Street at the corner) were designed by F. M. Elgood for the developer Samuel Lithgow as an almost symmetrical composition, in a red-brick and stone Queen Anne Revival style, with flanking pediments and white quoining. Matthews Brothers were the builders in 1904. The new premises, which replaced a corner pub and a chemist's shop, were the usual mix of consulting suites and flats. The composer Hilary Philip Chadwyck-Healey (d. 1976) was a resident at No. 58 in the early 1920s, and the Institute of Religion and Medicine, founded in 1964 to promote a more holistic approach to health-care through improved discussion and cooperation between doctors and clerics, was based for many years at No. 58A, presumably in the consulting rooms of child psychiatrist Kenneth Soddy, a leading member. **No. 60** is a decade earlier, of 1895–6, and was the work of W. Henry White for the obstetric physician Arthur Lewers. Though tall and narrow, it has the ubiquitous canted bay window, which awkwardly cuts off the ornamental first-floor balcony over the front entrance.⁷⁷

Nos 61 and 62 were part of the original development completed in 1770 on George Mercer's ground. The first occupant of No. 62 was John Tempest junior, a Durham coal owner, who remained here until his death in the 1790s.⁷⁸

A portico and stone balcony were added to No. 61 in 1857 by Sydney Smirke; hefty channelled ashlar stucco to the ground floor and vermiculation around the windows probably belong with this work. A conservatory was

added in 1882, and alterations carried out for Samuel Lithgow in 1894. In the 1950s the house was converted into consulting suites on the lower floors with living quarters above, and flats for a caretaker and receptionist in the basement.⁷⁹

No. 64, erected in 1964–6 as the headquarters of the British Dental Association (BDA), has a discreet presence, being more respectful of the street's Georgian proportions and qualities than other post-war rebuildings in the vicinity (Ill. 13.26). Extending across two plots (formerly 63 and 64) on a reinforced-concrete frame, the building has a broad frontage, stone-faced to the ground storey and of dark brown brick above – the latter chosen at a time when air pollution and soot had blackened most of London's street architecture. Ground-floor rooms and glazing are recessed behind concrete piers to add interest to an otherwise flat façade.

The original houses had been taken in hand by the Estate in 1960 when the leases fell in with the intention of rebuilding. Plans by the Royal College of Veterinary Surgeons for a new headquarters were refused by the LCC but those of 1961 by Frank Scarlett for the BDA were approved and the old houses and associated mews structures on the site were demolished the following year. Though completed and partially occupied by 1966, the new BDA building was not officially opened by Elizabeth II until 1967. It housed committee, lecture and common rooms, a library and museum, as well as offices, caretaker's flat, garage and storerooms. As with the earlier General Dental Council headquarters near by (see Nos 37 & 38, above), the former garden site between the front office building and rear mews garages and stores was utilized for a large basement room – in this case a lecture hall and theatre. A small museum of dental history on the premises is open to the public.⁸⁰

Several examples of war damage and reconstruction are to be found in this stretch of the street. **No. 65** suffered a direct hit from a high-explosive bomb in 1941, which destroyed the front of the house. The present **Regina House**, a modest neo-Georgian block of flats masquerading as a single house, was erected on its site in 1960 to designs by C. J. Epril (job architect Cyril Adler) as a speculation for Sidney and Philip Hyams, co-owners of Eros Films. More flats adjoin at **No. 66**, erected in 1955 on the site of another Blitz-damaged house. It differs from others of its ilk in its dark brown brick, bright red gauged-brick window heads and small-pane sashed windows. The architect was V. Bulbulian, though his design was modified to satisfy the planning authorities and estate surveyors. And beyond No. 67, **No. 68** is yet another variant of the type, of 1951–2, this time in red brick with minimal dressings and a deep-set entrance door. The plans were drawn up for the head lessee, Dr H. E. A. Boldero, by M. H. De L’Orme, of Laurence M. Gotch & Partners, in 1949. All three blocks respect the rooflines of their Georgian neighbours but not their proportions, squeezing in an extra storey.⁸¹

No. 67 is one of the houses built on the ground leased to George Mercer in 1761. Its plain stock-brick front has little in the way of decoration other than voussoirs and keystones above the flat-headed first-floor window arches (Ill. 13.27). As a blue plaque records, from 1819 to the 1840s this was the historian Henry Hallam’s residence – the ‘dark house’ in the ‘long, unlovely street’ evoked by Tennyson in his elegy to Hallam’s son Arthur, *In Memoriam A. H. H.* Later occupants of the house included Francis Woodhouse Braine (d.1907), an early British pioneer in the use of anaesthesia in dental surgery.⁸²

Nos 69–71 are three houses surviving from a row of five built on the corner plot taken by William Lloyd in 1763–4, together with 46–50 Queen Anne Street (page ###). No. 71 was completed by 1766, the others in 1769–70. Early residents included Barbara, Viscountess Dowager Montagu (d. 1779), widow

of the 6th Viscount, at No. 69, c.1769–73, and Thomas Assheton Smith (d. 1828), quarry owner and MP, also at No. 69, 1776. These houses were smaller than the later properties farther north in the street – No. 71, for example, being only a tight two-bay house – and are very mixed in terms of their height, width and exterior finishes. No. 70's red-tinted bricks and cement window dressings, for example, were a common mid-nineteenth century treatment and appear to date from 1857, when both it and No. 71 were renovated.⁸³

Just south of the Queen Anne Street corner are two pairs of tall commercial rebuilds of the late 1890s, in related though differing versions of the popular Queen Anne-cum-Free styles of the period; both are now resplendent in cleaned red brick and white-painted stone, after recent expensive improvements. **Nos 72–73** – a handed pair with canted bays and little rooftop gables – were built in 1898–9 to designs by L. W. Goodwyn & Sons for Edward J. G. Coles (who had acted together previously at No. 83, below), with some modifications to appease the Estate surveyor (Ill. 13.28). In 2013–15 Urban Mesh Architects removed most of the party wall on the ground floor and converted the buildings into maisonettes and flats for the Howard de Walden Estate. **Nos 75–76**, on the other hand, have paired entrances, shallow rectangular gables with tall round-headed windows, and are topped by prominent Dutch-style gables in a more overtly Flemish Renaissance style (Ill. 13.29). These were built as a pair in 1897–8 to designs by W. Henry White. They, too, have been opened up as part of a refurbishment in 2012 for the Howard de Walden Estate, and further altered in 2014 for the Doctors Laboratory, which supplies pathological services to many of Harley Street's clinics.⁸⁴

Standing between the above-mentioned pairs is **No. 74**, a house built by John Hughes in 1769. It has a two-bay front, now entirely stuccoed and with

quoins, a porch, stone balcony and window surrounds, all added in the nineteenth century, possibly by the architect Sydney Smirke, who took up a reversionary lease in 1856, agreeing to spend £400 on improvements.⁸⁵

Nos 77–78. Another example of new work for the Howard de Walden Estate, comprising a refurbished Georgian house of c.1762 with a Victorian portico at 78, combined with an entirely new building at 77 to create an expansive suite of offices, with connecting doors in the party wall. The architects in 2014 were Corrigan Soundy Kilaiditi (CSK). The new No. 77 has a steel frame, faced in Portland stone and off-white brick. One of the planning conditions was that the front door should be commissioned as a piece of public art. The artist, Lee Simmons, took as its inspiration the vermiculated rustication prevalent on neighbouring buildings.⁸⁶

No. 79. An Italianate stuccoed house of 1858, a rebuilding for Thomas Frederick Tyerman, architect and surveyor, of Weymouth Street, replacing the original Georgian house. At the time of writing it was occupied as a specialist orthopaedic centre by the private hospitals group Hospitals Corporation of America (HCA).⁸⁷

Nos 80–81. Two late Victorian red-brick rebuildings, recently combined and redeveloped as a single office block behind retained façades. No. 80 was the home of the surgeon (Sir) George Buckston Browne from around 1874 until his death in 1945. In 1884 he began his consultancy practice there and commissioned Charles Worley to rebuild the house. This is one of Worley's simpler elevations, in a loosely Queen Anne style, faced entirely in bright red Fareham brick. The principal front to Wimpole Street rises to a tall fifth-floor attic storey, topped with a pedimented gable, while at ground level the corner position has allowed a strong feature to be made of the entrance, set within an elaborate porch. Worley's plans for the house incorporated the existing stable

and coach-house behind at 7 Welbeck Way, which were left unused, but above them Browne built a second consulting room and library. A pioneer urologist, Browne became the leading practitioner of prostate operations, counting the writers Robert Louis Stevenson and George Meredith among his patients, and retired in 1909 a wealthy man.⁸⁸

No. 81 was built later, in 1891, designed to match its neighbour by F. M. Elgood. It has a more pronounced Queen Anne appearance with its small-pane sash windows, not normally encouraged on the Portland estate at this time but begged as an especial request by the lessee, Vincent J. Robinson. The first occupant was the surgeon Herbert Furnivall Waterhouse, who remained here until around 1913 when he moved to a larger purpose-built house at No. 7 (page ###).⁸⁹

No. 82 is a stone-fronted house of 1926 by Elgood & Hastie, built as a speculation for Alfred Henry Michell. It has the conservative architectural treatment preferred by the Howard de Walden Estate at the time, now altered by modern glazing, installed when it was converted to a single-family residence in 2013.⁹⁰

It was to the upper floors of the old house on the site that Wilkie Collins moved in 1888 from his long-time home in Gloucester Place, for which the Portman Estate asked too much to renew the lease. The location was convenient for his physician, Frank Beard – Dickens’s doctor – in Welbeck Street.⁹¹ His letters record light-heartedly the struggle to arrange his belongings in Wimpole Street with the help of workmen and family:

‘If you please, sir, I don’t think the looking-glass will fit in above the book-case in this house.’ ‘Your father’s lovely little picture can’t go above the chimney-piece. The heat will spoil it.’ ‘Take down the picture in the next room, and try it there.’ ‘But that is the portrait of your grandmother.’ ‘Damn my grandmother’.⁹²

Collins's last novel, *Blind Love*, completed posthumously by Walter Besant, was written at the house, where he died in 1889.⁹³

Nos 83 and 84 were rebuilt in 2014–15 as a single office block – now simply **No. 83** – behind retained façades of 1891. The former entrance to 84 was blocked up and its staircase removed to allow for wide, open-plan floorspaces across both buildings. This unmatched pair had been erected to replace the original Georgian houses on the site by the developer Samuel Lithgow. No. 83 is flat-fronted, of red brick with streaky-bacon banding and flourishes of moulded brick ornament to brighten up the ground and first floors. Lithgow's client here was Edward J. G. Coles and Leo Goodwyn was their architect. No. 84, designed by Charles Worley, has a combination of red brick with plentiful salmon-pink terracotta dressings. An early occupant at 84 was the physician-naturalist Francis George Penrose (d. 1932), son of the architect Francis Cranmer Penrose.⁹⁴

The stone-faced façade of **No. 85** is almost entirely consumed by its canted bay window, and has some pleasing Arts and Crafts detailing. Built in 1913 to designs by F. M. Elgood, it was a speculation by local builder David Prosser, but he sold on his head lease to Stanley Dodd FRCS, an obstetric physician, who lived and practised here. In the mid 1920s it was one of many properties in the area acquired as an investment by Debenhams. By that time it was occupied by several doctors and dentists. It continues to house clinics, latterly for psychiatrists.⁹⁵

For Nos 86 and 87 see page ###.

Upper Wimpole Street

Upper Wimpole Street extends the line and general character of Wimpole Street from Weymouth Street up to Devonshire Street. The writer and wit Sydney Smith (d. 1845) is reported to have quipped on his death-bed that there was an end to everything in this life except for Upper Wimpole Street, and it is to all intents and purposes simply a continuation of Wimpole Street, as is Devonshire Place beyond.⁹⁶ Its houses, all but two of which are remarkably intact examples of late Georgian speculative development, are numbered 1–13 (south to north) on the east side, and 14–26 (north to south) on the west, with subtle emphasis to the houses at the centre, which project slightly, and at each end, which are wider. There is little to distinguish the houses built under John White's direction in the 1780s from those built by others a decade earlier: all have the usual later modifications for this area of stuccoed ground storeys and first-floor balconies, and have been raised or given new attics. Best preserved in external appearance is No. 12 (Ill. 13.31); its simple brick front demonstrates just how plain these first-rate London townhouses could be.⁹⁷

Early occupants in the 1780s–90s included Lady Charlotte Wentworth (d. 1810), sister of the Marquis of Rockingham, at No. 3, the Lady Frances FitzWilliam (d. 1836) at No. 6, Admiral Lord Hotham (d. 1813) at No. 17, and General Samuel Townshend (d. 1794), ADC to the king, at No. 23.

Other prominent residents of Upper Wimpole Street (other than those engaged in medicine, who are listed separately at the end of the chapter) include:⁹⁸

Henry Angelo 'the younger' (d. 1852). Fencing instructor, Superintendent of sword exercise to the Army and Navy. *No. 16, 1830s–50s*

Sir Hew Whitefoord Dalrymple, 1st Bt (d. 1830). Army officer. *No. 23, 1810s–20s*

Lieut.-Gen. Malcolm Grant, of the East India Co.'s army. Died at home at *No. 8*, 1831

Phebe Lankester. Author. Died 1900 at *No. 5*, after long residence

John Montagu, 5th Earl of Sandwich. Politician. Died at home at *No. 8*, 1814

William Monteith. East India Co. army officer, diplomatist and historian. Died at *No. 11*, 1864

James Edward Ransome. Agricultural engineer, pioneer of the motor mower. Died at *No. 4*, 1905

David Quixano Rodrigues. Banker. *No. 10*, 1850s–60s

F. J. Newman Rogers (d. 1851). Judge and legal writer. *No. 1*, 1850s

Sir Thomas Andros de la Rue. Printer. *No. 8*, 1890s

Prosper Sainton (d. 1890), violinist, and his wife, **Charlotte Dolby**, contralto. *No. 5*, 1860s

Philip Joseph Salomons, of the banking family. Admired amateur double-bassist. Died at home at *No. 18*, 1866⁹⁹

Margaret Elizabeth Sandford. Headmistress and author. Died at *No. 17*, 1903

Anne, Dowager Countess of Sheffield. Daughter of prime minister Lord North and lady of the bedchamber to Caroline, Princess of Wales. *No. 5*, 1820s

Lord Francis-Almeric Spencer, 1st Baron Churchill. *No. 2*, 1840s

Alfred Tennyson and his wife Emily rented *No. 7* for the winter of 1876–7, to give dinner parties and 'catch up' with acquaintances¹⁰⁰

Horace Hayman Wilson. First professor of Sanskrit at Oxford University. Died at his home at *No. 14*, 1860

Philip William Wyatt. Architect; briefly set up home adulterously at *No. 3* in 1809–10 with a woman whose husband was then in prison, as Mr and Mrs Daniel, for which Wyatt was tried and ordered to pay £1,000 damages¹⁰¹

Victor Weisz. The cartoonist 'Vicky'. Died at home, *No. 22*, 1966

For 1A Upper Wimpole Street see page ##.

No. 2 is marked by a Westminster City Council plaque commemorating Arthur Conan Doyle, who took a lease of the front room here in April 1891 in the hope of establishing himself as a consulting medical ophthalmologist but without success. His first Sherlock Holmes stories were published that year in the *Strand Magazine*, and he soon gave up the lease, moving to South

Norwood to concentrate on writing. Other commemorative plaques include English Heritage blue plaques at **No. 18**, to John Mislom Rees, surgeon and laryngologist, who practised privately there; and at **No. 20** to Ethel Gordon Fenwick, the nursing reformer and founder of the International Council of Nurses.¹⁰²

Several houses have eighteenth-century interior features worthy of note, including **Nos 22** and **25**, where there are good-quality decorative plasterwork ceilings. But **No. 24** stands out for the exceptionally fine first-floor ceilings in the Chambers–Johnson manner characteristic of so many of John White’s houses, with plasterwork probably by John Utterton and painted figurative roundels (Ill. 13.33). Sir William Young (d. 1848), 1st Bt, of Bailieborough Castle, Co. Cavan, an East India Company director, was resident here in the 1820s–30s (his son was the diplomat Lord Lisgar).¹⁰³

Only two houses in Upper Wimpole Street have been rebuilt in their entirety: **No. 7**, in 1896, for a Mr Leslie Thomas to designs by Charles Worley (its first occupant was Oswald Auchinleck Browne, physician to the Royal Hospital for Diseases of the Chest, until his retirement in 1908); and **No. 26**, of 1900–1, designed by F. M. Elgood for Joseph or Vincent Robinson.¹⁰⁴

Devonshire Place

Devonshire Place runs between Devonshire Street and Marylebone Road, forming the northernmost continuation of Wimpole Street. It terminates at its north end with the buildings of the London Clinic – the original 1930s structure (The Clinic) at No. 20 on the east side, its new cancer wing of 2008–10 (The Duchess of Devonshire Wing) at No. 22 on the west; both are covered below. Otherwise the rest of the street appears to be an almost intact Georgian creation of c.1788–93, but closer inspection shows Nos 3–5 to have been

largely rebuilt in facsimile, while No. 26 is post-war pastiche, with an additional storey crammed in. The sole stylistic interloper is No. 32, built in 1908 with a frontage of red brick and Portland stone in the popular Free style prevalent in the lower stretches of Wimpole Street and elsewhere on the estate.

The pretentiousness of the name Devonshire Place for this ‘northern out-let to the New Road’ brought censure at the time from ‘The Perambulator’ in the *Whitehall Evening Post*: ‘Surely (said I to myself) all old customs are to be abolished, and every empty nothing must assume a pompous name, that it may allure by the charm of novelty, and sound well in the ear of pride’. Naming the street Devonshire Place was intended to deceive the public, The Perambulator continued, if the houses were merely built ‘by the joint funds and contracts of Masons, Bricklayers, and Carpenters, who are all pompously styled *Architects* and *Builders*, with an intent to sell, mortgage, or let them to the best bidder, before if not as soon as they are finished’.¹⁰⁵

The short building cycle and concentration of a few tradesmen under the superintendence of John White make for a uniform streetscape (Ill. 13.36), so only those buildings of particular historical or architectural interest merit extra mention in the paragraphs below. That uniformity is made more apparent perhaps by the street’s unusual length; when finished it had 20 houses on its east side, 21 on the west (Upper Wimpole Street by comparison had 13 houses on each side). Devonshire Place’s stock-brick terraces originally comprised three storeys and a dormer attic, but in many cases the attic has since been extended into a full extra storey and all have the customary channeled ashlar added on the ground floor. Several have fine wide doorways with patterned fanlights and sidelights. As well as the usual bed and dressing rooms, ‘elegant’ reception suites and ‘capacious’ paved halls, many of the houses originally had patent water-closets, and were connected to stables and coach-houses in the mews streets behind (originally Upper

Devonshire Mews East and West, now respectively Devonshire Mews West and Devonshire Place Mews, see below).¹⁰⁶

Notable residents of Devonshire Place have included:¹⁰⁷

Major-Gen. Abraham D'Aubant. Died at *No. 7*, 1805

Major-Gen. Sir William Anson, 1st Bt. Pensinsular War veteran. *No. 32*, 1810s–40s

Lieut.-Col. John Baillie. East India Co. army officer and orientalist. Died at home at *No. 9*, 1833

Evelyn Bazalgette. QC; uncle of Sir Joseph William Bazalgette. Died at *No. 14*, 1888

William Henry Cavendish Bentinck, Marquess of Titchfield (later 4th Duke of Portland). *No. 11*, early 1790s

Cilla Black. Singer. Occupied flat at *No. 22*, 1967

Sir Charles William Rouse Boughton, Bt, of Downton Hall, Salop. East India Co. writer and administrator. Died at *No. 13*, 1821

Richard Knight Causton, Baron Southwark, Liberal politician, and his wife, Selina, memoirist *No. 12*, where he died 1929

George Coventry, Viscount Deerhurst, later 7th Earl of Coventry. *No. 16*, 1800s–1810s

Mary Hamilton (Mrs Dickenson). Courtier and diarist. *No. 32*, 1811 to death in 1816

Sir Horace Jones. Architect. Died at *No. 30*, 1887

Michael Joseph. Publisher. Died at *No. 20*, 1958

Matthew 'Monk' Lewis. Novelist. *No. 9*, from c.1790 to death in 1812

Bernard Levin. Writer and broadcaster. *No. 10*, c.1960s–90s, in flat rented from the architect **Elie Mayorcas**, who also lived there

Captain John Luttrell-Olmus, 3rd Earl of Carhampton, naval commander, politician, at *No. 5*, 1820s

Sir Charles Nicholson, 1st Bt. Educationist and politician. *No. 26*, 1860s–70s; his sons **Sir Charles Archibald Nicholson**, 2nd Bt, architect, and **Sir Sydney Hugo Nicholson**, organist and founder of the Royal School of Church Music, were born there

William Henry Chicheley Plowden. Director of the East India Co., MP, at *No. 8*, 1830s–40s

Josiah Dupré Porcher. East India merchant and MP. *No. 16*, 1800s

Archibald Paull. West India merchant. *No. 3*, 1840s–60s

Col. Sir James Carmichael Smyth. Military engineer; chief engineer to Wellington during Waterloo campaign. *No. 4*, 1810s

Prince Adolphus of Teck, Duke of Teck, brother to Queen Mary. *No. 4*, 1900s–1910s

Simon Waley. Broker, banker, amateur musician and composer. Died at *No. 22*, 1875

East Side

No. 1, which is entered from Devonshire Street, was completed in 1791 and first occupied by Clement Tudway, plantation owner and MP for Wells, Somerset, for over 50 years until his death in 1815.¹¹⁰ A later resident in the years around the First World War was Louis Henry Shore Nightingale, cousin of Florence Nightingale and an executor of her will, who co-wrote an introduction to the fifth edition of her *Notes on Nursing* while residing at No. 1. The house was recently modernized for the Howard de Walden Estate by Godfrey Martin at a cost of over £200,000.¹¹¹

Nos 3–5 were rebuilt as one behind a partially retained façade in 1971–2 for the Medical Defence Union (T. P. Bennett & Son, architects). No. 4 had been badly damaged during the war and was largely derelict by the 1960s. The new building, of concrete frame construction, extended through to Devonshire Mews West, replacing the old mews premises there at 3–5. Though suitably tailored in its proportions and materials at the front, in keeping with the rest of the street, the building's rear block and link structure were of more contemporary appearance. Flats were originally provided on the upper floors of the main block, above office and medical accommodation, and also in the upper sections of the mews range, and there was parking in the basement, accessible from the mews. Trollope & Colls Ltd were the building contractors.¹¹²

After the Medical Defence Union moved to Blackfriars Road in 2000, the London Clinic took the building for an American-style medical centre providing day care and outpatient facilities, allowing various departments to move from its main building and thus free up space there for more inpatients. The interior of Nos 3-5 was then remodelled to designs by Terry Farrell & Partners, in 2004-6, a top-lit central atrium and a staircase cantilevered out from a curved timber wall providing access to the consulting suites. A new glazed upper floor was also added to the link building.¹¹¹

No. 8, one of a pair of houses (with No. 7) built c.1788-90 by David Nichols, was occupied for several decades from new by the Plowden family. Richard Chicheley Plowden of the Bengal civil service, a director of the East India Company, was resident from around 1797 till his death in 1830. In 1836 his son William Henry Chicheley Plowden engaged David Mocatta to carry out improvements. A storey was added and the arrangement of the principal floor altered, the stair compartment being set further back to let the front drawing room take up the full width of the house.¹¹² Henry Wollaston Blake, FRS, an engineer and former partner of James Watt in Birmingham, later President of the Smeatonian Society of Civil Engineers and director of the Bank of England, lived at the house for over 30 years until his death there in 1899. He was followed in 1900 by William Capel Slaughter, co-founder of the law firm Slaughter & May. In 1931 a new resident, the fashionable architect and designer Guy Elwes, redecorated the interior in a modern and colourful neo-Regency manner. The ground-floor front room became a music room, with a Broadwood piano and harp, its walls covered in canvas with painted panels, columns and pilasters by Margot Gilbert (daughter of the sculptor Walter Gilbert), and hung with salmon-pink velvet drapes. The ceiling was lined with tin, varnished to a coppery gold colour (Ill. 13.37).¹¹³

Nos 10–14 form a group of sorts, all having an additional storey, mostly of the 1860s and 70s, but **No. 13** stands out for its historical connections and architectural interest – not least for its high-quality wrought-iron railings and lampholder, and an Adam-style door surround with decorative fanlight and sidelights (Ills 13.38, 13.39). The façade also once sported decorative roundels of plaster or stucco above the flat-gauged first-floor window arches (since removed). Early residents of No. 13 included Money Wigram, the Blackwall Yard shipbuilder and shipping owner, who lived here from 1828 to 1836, and the Carlisle millowner and MP Joseph Ferguson (of Ferguson Brothers), in the years around 1860. The house is particularly noteworthy for the remarkable suite of Adam Revival interiors installed in 1904 by the decorators Muntzer & Son (Ill. 13.40). This work may have been carried out for the owners, Sir Edward Archibald Hamilton, Bt, and Lady Mary Hamilton, of Iping, Midhurst – or perhaps their son, the socialite (Sir) Archibald (known later in life as Abdullah, having converted to Islam), who often used No. 13 as his townhouse following his divorce in 1902 from his first wife Olga, granddaughter of HRH the Duke of Cambridge. In addition to the new interiors, the mews building at the rear was entirely rebuilt as a garage by Muntzers with a grandiose Adam-style elevation facing the house, comprising giant Corinthian columns supporting a dainty pediment framing the family coat of arms (Ill. 13.41). The improvement works cost £6,000 but the Hamilton family had given up the house by 1913. It was often used for society wedding receptions and later became the townhouse of Sir Edward Stracey, Bt, of Rackheath, Norfolk.¹¹⁴

In 1968 No. 13 became the home and private practice of husband and wife Peter and Ann Dally. She was a doctor and medical historian, he a consultant psychiatrist at Westminster Hospital. By this date they were no longer a couple, Peter living in a flat above the garage, and they kept separate consulting rooms in the house, as well as others for renting out. It was around this time that Ann achieved notoriety (and censure from the General Medical

Council) for her relaxed attitude to prescribing opiates for drug addicts. Her friend Margaret Drabble used Ann's life and the house as the basis for the Harley Street practice and child psychiatrist at the centre of her novel *The Radiant Way* (1987).¹¹⁵

Nos 18–20 have been demolished and their sites rebuilt as part of the London Clinic (below). The original house at No. 20 was in the 1790s–1800s a girls' boarding school, run by Ellin Devis (d. 1820), daughter of the portraitist Arthur Devis. It was described in 1791 as being 'armed at all points against the lightening by conductors'. The poet Martin Farquhar Tupper, whose mother was the niece and adopted daughter of Ellin Devis, was born at the house in 1810.¹¹⁶

West Side

No. 21 (*demolished*) was the end-of-terrace house on this side, with a large garden backing on to Marylebone High Street and a full-height bow to its north elevation (Ill. 13.34). Completed in 1791, it was first occupied in 1792–3 by Gerard Noel Edwards, landowner and Whig MP, who in 1780 had married the prominent abolitionist and evangelical Diana Middleton.¹¹⁷ In 1804 it became the home of (Sir) Thomas Baring (d. 1848), eldest son of Sir Francis Baring, founder of Barings Bank, in which Thomas was a partner. He remained in residence here until around 1840, when he was succeeded by another fabulously wealthy merchant, Don Pedro Juan de Zulueta, Count de Torre Diaz (d. 1855), whose London-based firm, Zulueta & Co., had strong commercial links with Spain and Cuba. Much of his and his family's wealth derived from trading in African slaves to Havana, where one of his sons was Mayor, and when that became too controversial, in the Chinese "Coolie" trade. His descendants were still at the house in the 1890s. Since around 1870

its outbuildings included a private chapel, presumably for the family, who were influential in London's Roman Catholic community.¹¹⁸

Its site and that of the neighbouring house at **22** are now occupied by the recently built Duchess of Devonshire Wing of the London Clinic (below).

Nos 23 and 24 originally had deep plots, extending all the way back to Marylebone High Street, allowing them generous gardens, overlooked by rear bow windows. The houses were 'covered in' by 1791 but not occupied until 1792–3. Early residents included Mrs Rachael Warner (d. 1805), at No. 23, a wealthy widow who had inherited several plantations in Antigua from her father, John Pare of Antigua.¹¹⁹ By the early 1900s, parts of No. 24 had been adapted as two consulting suites, one of them belonging to the ophthalmologist Sir William Tindall Lister, who had a large private practice here in the 1920s–40s. After Lister's death in 1944 the property was further subdivided into several practices, with a flat in the basement and a maisonette on the two upper floors (Ill. 13.43). The rear wing was demolished in the 1960s when a studio was built on the former garden, facing Marylebone High Street (No. 58, see page ###), and the house converted to two maisonettes. No. 23 has since been converted to accommodation for the London Clinic next door at Nos 20–22.¹²⁰

No. 29. One of the plainer-fronted houses, this was the London home of Dame Jane Trafford Southwell, widow of Sir Clement Trafford of Dunton Hall, Lancashire, until her death in 1809. She was succeeded by the Rev. William Holwell Carr, whose collection of old master paintings displayed in the house included works by Titian, Guercino, Tintoretto and Domenichino, Classical landscapes by Claude and Gaspard Dughet, and Rembrandt's *Woman Bathing in a Stream* – one of his last purchases, made in 1829. His collecting was funded by the large stipend (over £1,000 p.a.) that he received for forty years as absentee vicar of Menhenniot, one of Cornwall's wealthiest benefices, and

from his marriage in 1797 to Lady Charlotte Hay, daughter of the Earl of Erroll. He died at the house in 1830 having bequeathed his entire collection to the National Gallery.¹²¹

No. 32. Rebuilt in 1908–11, together with the rear stables, as a speculation for the solicitor J. F. Beale, in a red brick and stone Queen Anne style, to designs by Robert Worley & Armstrong, architects. An unusual feature was a domed circular boudoir at first-floor level, off the back room. There was dissatisfaction with the poor quality of materials used by the builders, and their slapdash work, which seem to have contributed to the delay in completion. The first occupant was W. H. Clayton-Greene (d. 1926), surgeon and lecturer on surgery at St Mary's Hospital.¹²²

No. 35 was first occupied by its lessee, Jane Coghill, widow of the wealthy Oliver Cramer Coghill (d. 1790), of Coghill Hall, Knaresborough. She had acted as a mortgagor to David Nicols, the carpenter, part of John White's building consortium, who had the initial interest in the house. Another Coghill – Sir John Coghill of Coghill Hall – was living near by at No. 40 in 1791–2.¹²³ Later residents include John Labouchere, of the banking family, in the 1820s, and Lady Elizabeth Pack and her second husband Lieut.-Gen. Sir Thomas Reynell, veteran of the Peninsular campaign and Waterloo, in the 1830s. Frederic John Poynton (d. 1943), physician to Great Ormond Street Hospital, who specialized in childhood rheumatism, lived and practised here in the 1920s. The house was later converted to several clinics.¹²⁴

No. 36 was the London townhouse of the famous eccentric John 'Mad Jack' Fuller, politician, patron of the arts and sciences, and builder of follies as well as his own mausoleum in Brightling churchyard. He died at the house in 1834.¹²⁵

Nos 38–41, at the south end of Devonshire Place, were the first to go up on this side of the street, in 1789–90. Early residents at No. 38 included the lawyer Wastel Brisco, of Coghurst, Sussex, from the 1790s until his death in 1834, when he was succeeded there by his son, the Conservative politician Musgrave Brisco (d. 1854). This house later became the rectory for the parish church. As with 1 Devonshire Place opposite, No. 41 is entered from Devonshire Street. In 1986 alterations were made on the ground floor and basement for the Royal Philatelic Society, including fittings for a new library and museum.¹²⁶

The London Clinic

Erected in 1929–32, the London Clinic at the north end of Devonshire Place came about through the wish of a number of leading surgeons and physicians to offer more sophisticated facilities and treatment than individual practices or existing nursing homes could manage. Since the end of the First World War many within the medical profession had been concerned about the imbalance between hospital provision for the poor (in charitable voluntary hospitals) and those able to pay. For the latter the options were separate paying-patients' wards in the voluntary hospitals, or a handful of expensive private hospitals which were beyond most middle-class pockets.

St Brenda's Hospital in Bristol, established in 1921 in a pair of converted houses, was one of the first hospitals to adopt the 'group medicine' system, whereby patients had access to a team of specialists for diagnosis and treatment of a wide range of conditions. Group medicine, or the private clinic system, was the topic of debate that year at the Royal Society of Medicine, and in 1922 the first private London clinic founded on this principle opened at 86 Brook Street, a large house reconstructed and extended by the architect C. H. Biddulph Pinchard. Unlike St Brenda's, this comprised consulting suites, with

no beds for in-patients; both had provision for X-rays and other diagnostic facilities, such as a pathology laboratory.¹²⁷

It was around this time that the idea of a purpose-built, up-to-date hospital on the group system germinated amongst Harley Street consultants. The prime instigator and the man generally credited as founder was Dr Hugh Moreland McCrea. Originally from Belfast, he had a London practice from around 1907, becoming physician to the City of London Military Hospital during the First World War and playing a key role in organizing the Emergency Medical Corps under the auspices of the Royal Society of Medicine. By 1928, when the new scheme was finally ready to go ahead, he had been living and practising for some years at 20 Devonshire Place.¹²⁸

Problems over finance had contributed to the delay, with 'twelve years of difficult negotiation' before funding was secured. There were ethical arguments against medical men financing such institutions, and it was hard to find others willing and able to take on the project and absolve the consultants of financial liability. At St Brenda's medical practitioners had formed a limited liability company themselves, but for the London Clinic such direct involvement was avoided and in the end it was the business community that set up a company to build and manage the combined clinic and nursing home to the most modern and scientific standards, with consultants 'of established reputation'. Admittance was to be by recommendation of shareholders, consultants at the clinic, or any doctor registered by the General Medical Council. The London Clinic and Nursing Home Ltd was incorporated with the Duke of Atholl (vice-chairman of Bovril) as chairman and Allan Hepworth (a director of Harrods) as managing director, and publicly floated in April 1929. Additional working capital was secured by mortgage and the sale of leases on consulting rooms in the complex.¹²⁹

Biddulph Pritchard was appointed architect. Though not the best-known hospital architect of the day, his work at Brook Street was probably

recommendation enough – he had also devised a model health-centre plan for Bertrand Dawson’s 1918 pamphlet on the future of the medical profession, and produced model plans for the Ministry of Health in 1920. By April 1929 the site had been chosen and he had drawn up preliminary plans; the building contract, estimated at £300,000, was awarded to Humphreys Ltd of Knightsbridge. Moreland McCrea became first chairman of the Medical Advisory Board, and later a director of the company. The Harley Street surgeon Sir George Lenthal Cheatle became Vice-Chairman. Other key individuals on the board were Dr Arthur Philip Beddard, physician and physiologist; the orthopaedic surgeon W. Rowley Bristow; Walter Howarth, ear, nose and throat specialist; the surgeon (Sir) Henry Sessions Souttar; and (Sir) Albert James Walton, surgeon to the royal household. The foundation stone was laid by the Duchess of Atholl in November.¹³⁰

The clinic, said *The Lancet* in 1929, ‘has been designed with the utmost care, after literally years of study, by an architect who is unique in the attention which he has devoted to this particular problem’.¹³¹ Its design followed fact-finding missions to and reports on hospitals in France, Germany and America. In 1929 Pinchard, Hepworth and Souttar visited clinics, nursing homes and hospitals in Sweden, Denmark and Holland – ‘far in advance’ of British equivalents. In 1930 additional property was acquired at 147–149 Harley Street, significantly increasing the size of the complex, which was formally opened by the Duchess of York in February 1932. The interior was not quite complete and the clinic not fully operational until May.¹³²

Although much the longest front was to Marylebone Road, this was designed as the back of the building, with the goods entrance, and given a somewhat different architectural treatment to both the main-entrance front on Devonshire Street, and the consultants’ wing fronting Harley Street. The façades are of red brick and Portland stone, in what is mainly an unremarkable, conservative neo-Georgian manner (Ill. 13.45). The mansard floors and deep shelf-like cornices are treated more adventurously, with

roman tiles, and the undersides of the cornices have ornamental painted panels. Decorative elements on the Marylebone Road front include a number of highly sculptured console brackets and ornate ironwork balconettes, giving an almost High Victorian appearance to the upper part of the façade, much of which is otherwise severely plain. The building, varying in height from five to ten storeys, was constructed on a steel frame, resting on a concrete foundation padded with heavy felt to reduce vibration and noise from the Underground lines beneath Marylebone Road. It has undergone many interior refurbishments, leaving only fragments of the original furnishings and fittings, and obscuring others. Recent improvements include a high-tech Hybrid theatre for vascular and endovascular surgery, completed in 2012 to designs by Swanke Hayden Connell, architects (Ill. 13.46).

The original layout had patients' rooms on the upper floors of the Marylebone Road and Devonshire Place ranges as well as in some of the upper floors of the U-plan consultants' wing (Ill. 13.47). Accommodation was for 50 consultants and 214 patients in single rooms, these being variously arranged in pairs or larger clusters with shared bathroom, WC and washroom facilities, giving some flexibility in use and scale of fees. Consultants' suites comprised an office and a secretary's office on either side of an examination room. Services, staff areas and radium rooms were on the ground floor and in the basement, which also accommodated a chapel and post-mortem room, close to the exit in Marylebone Road. On the fifth floor was a children's unit with access to a south-facing veranda on the flat roof of some of the consulting suites. A room adjoining the unit enabled children to be accompanied by their own family nurse or parent. Maternity cases were high up on the seventh floor and operating theatres on the top floor.

With its single, comfortable rooms, the London Clinic was a far cry from the voluntary hospitals and their traditional 'Nightingale' wards with anything from half-a-dozen to thirty beds – in Hepworth's estimation, 'not a hospital, but a hotel for sick people' as regards the freedom and facilities

afforded.¹³³ From the start the plans included a wine store, and the catering generally was to be of the highest standard – the Duke of Windsor, a patient in 1965, commented: ‘I wish the food were half as good in London hotels’.¹³⁴

No expense was spared in the building, and costs greatly outran the original estimate. There was insufficient working capital and admissions proved below expectation. Six months after opening receivers were called in. A rescue was mounted by (Sir) Aynsley Bridgland, the Australian shipping magnate and property developer, who had been associated with the clinic from the beginning and was a director of Humphreys. After a bumpy three years, a Chancery case and the interim formation of a separate limited company, the clinic was sold on 1 January 1936 to the London Clinic Ltd, a company with charitable status, limited by guarantee and administered by trustees.¹³⁵ Its success since then can be judged partly by the innumerable notable or wealthy individuals who have passed through its doors.

In 1973 the clinic was extended in Devonshire Place, where No. 18, long used as a nurses’ home, was demolished to make way for a new pathology and physiotherapy department. Replicating the northern bays of the main clinic, the extension completed a symmetrical elevation to Devonshire Place, and it may be that it was originally intended that the Clinic would expand in this way.¹³⁶

Since then there has been further expansion into adjoining properties, with consulting rooms at 116 and 145 Harley Street, pathology services at No. 120, and an Eye Centre at No. 119. The main administrative offices are at 1 Park Square West. In 2007, Nos 3–5 Devonshire Place were remodelled as an outpatients’ department and consulting rooms (page ###), but the largest addition has been the new cancer centre at 22 Devonshire Place, opposite the main clinic and linked to it by an underground passageway. Named the Duchess of Devonshire Wing, it was completed in 2010. Dressed in red brick over a Portland stone ground storey to echo its parent building, it was designed by Anshen & Allen, architects. Alan Baxter & Associates, the

structural engineers, had to resolve various difficulties posed by a site constrained by main roads, the London Underground and adjoining Georgian housing with the demands for expensive and sensitive medical equipment. This included linear accelerators, which are housed in lined bunkers in the 15-metre deep basement.¹³⁷

Devonshire Mews West

The kink in this long, asphalted mews reflects the former boundary of the Portland estate. Only the south end of the east side (the site of Nos 37–40) could be developed with Upper Harley Street in the early 1780s, the whole of the west side following around 1790 and stepping forward from No. 8 northwards opposite empty ground. That was only developed on a setback line in the early 1820s (for what are Nos 27–36) when John White junior completed Upper Harley Street. All the same, there is unity in heights and forms in the simple former stable buildings of this mews, which is typically variegated with soft paint colours amid brick (Ill. 13/48) .

Nos 8 and 17 appear to retain their original upper floors, while **No. 11**, a late nineteenth-century rebuilding, has stayed relatively little altered externally through conversions to motor-garage use in 1925 and for a dwelling in 1988. **No. 36** stands out with its two-tone brick and ornamental terracotta frieze. **No. 39**, a rebuild of 1908–9 by Prestige & Co., is an attractive example of a favourite mews type of this date, with an external staircase giving independent access to the upper-floor flat. By this time stables were giving way to garage use. Charles Berry had a motor garage at No. 38 by 1910, and **No. 29** remains a rare unreconstructed garage. By the 1950s ‘cottages’ were being formed. **Nos 37–38** is a clean, six-bay neo-Georgian rebuilding of 1956–7 (by Basil Hughes & Bonfield, architects, for the Howard de Walden

Estate), comprising five garages under two flats. **No. 10** took its present form in 1960–1, with Sir Robert Tasker & Partners as architects. **No. 7**, which was converted in 1967 and then further adapted in 1986, has in recent decades been the home of the actress Barbara Windsor.¹³⁸ (For Nos 3–5 and 13, see Devonshire Place, page ###.)

Devonshire Place Mews

The west side of this now asphalt-paved mews is taken up with the backs of houses in Beaumont Street, with their integral garages, and part of the Conran Shop development in Marylebone High Street. The regular east side – its buildings now mostly painted off-white – was first built around 1790, to serve John White’s houses at 25–40 Devonshire Place, with identical numbering. The parapet line is broken by some gabled former forage-store openings, mansards have become common and a number of garage doors remain. There were rebuildings in the 1870s and 80s, still as stabling, and jobmasters were joined or replaced by the motor trade in the 1920s, as at **No. 38** which was recast, if not wholly rebuilt, by Burdwood and Mitchell. **No. 39**, grandly Wrennaissance, appears to have been a private garage of 1927 for Sir Henry Letheby Tidy, physician. **No. 25** was converted into a ‘mews cottage’ in 1959, and **No. 26** wholly rebuilt as a dwelling in 1972, plain neo-Georgian by Derek Irvine & Associates, architects. Other conversions of the 1970s occurred at **Nos 27–29, 32, 35 and 38–40**.¹³⁹

Medical residents

The following is a select list of notable medical practitioners known to have lived or practised in Wimpole Street, Upper Wimpole Street and Devonshire Place.

Henry Russell Andrews (d. 1942). Consulting obstetric physician to the London Hospital. Practised at *7 Wimpole Street*, early 1900s, then at *22 Upper Wimpole Street*, 1910s–20s

James Hobson Aveling. Obstetric physician, specialist in surgical diseases of women and midwifery. Died at his home, *1 Upper Wimpole Street*, 1892

Dame (Alice) Josephine Barnes (d. 1999). First female consultant obstetrician and gynaecologist at Charing Cross Hospital, and first woman President of the BMA. Practised privately for over thirty years at *7 Wimpole Street*

Sir William Fletcher Barrett. Physicist, known for work on mesmerism and psychic phenomena. Lived with his wife, **Florence Elizabeth Willey**, gynaecologist, at *31 Devonshire Place*, from 1910s until his death in 1925

Frederick Bass. General surgeon; Assistant Surgeon at the Western Ophthalmic Hospital. Died at his home at *9 Upper Wimpole Street*, 1899

Marcus Beck (d. 1893). General surgeon, Surgeon and later Professor of Surgery at University College Hospital. Lived and practised at *30 Wimpole Street*, 1870s–1900s with George Vivian Poore (q.v.)

Sir Hugh Reeve Beevor, 5th Bt (d. 1939). Consulting Physician to King's College Hospital. Lived and practised at *17 Wimpole Street*, 1890s–1910s

Edward Bellamy (d. 1891). Surgeon, writer, lecturer on anatomy at Charing Cross Hospital. Lived and practised at *17 Wimpole Street*, 1870s–90s

Sir James Berry (d. 1946). General surgeon, physician, pioneer in thyroid surgery. Lived and practised at *21 Wimpole Street*, 1910s–20s

Leonard Arthur Bidwell. Surgeon, abdominal specialist; surgeon to West London Hospital. Died at his home at *15 Upper Wimpole Street*, 1912

George Fielding Blandford (d. 1911). Physician and psychiatrist. In private practice at *48 Wimpole Street*, 1890–1909

Aleck William Bourne (d. 1974). Obstetrician, gynaecologist, author. Lived and practised at *12 Wimpole Street*, 1930s–60s

Sir John Charles Bucknill (d. 1897). Psychiatrist and mental health reformer. Consulting rooms at *39 Wimpole Street*, 1876–90s

Arthur Henry Cheatle. Surgeon, otologist. Died at his practice at *29 Wimpole Street*, 1929

Eustace Chesser (formerly Isaac Chesarkie). Psychiatrist and social reformer. In practice at *17 Wimpole Street*, 1940s till death in 1973

Lionel Colledge (d. 1948). ENT specialist, played a leading role in formation of the Royal National Throat, Nose and Ear Hospital. Practised at *2 Upper Wimpole Street*, 1920s–40s

Walter Stacy Colman. Physician and author, assistant physician at St Thomas's Hospital. Lived and practised at *9 Wimpole Street*, c.1910–18

Peter Lewis Daniels (d. 1952). Consulting surgeon at Charing Cross and other hospitals. Practised at *1A Upper Wimpole Street*, 1920s–30s

Katharina Dalton see page ###

Arthur Tudor Edwards (d. 1946). Thoracic specialist. At *24 Wimpole Street*, early 1920s

Sir John Sheilds Fairbairn (d. 1944). President of the Royal College of Obstetricians and Gynaecologists. Lived and practised at *42 Wimpole Street*, 1900s–30s

Philip Julius Franklin (d. 1951). ENT surgeon, with particular interest in deaf mutes. His wife was among those killed when his house at *27 Wimpole Street* was destroyed by fire, 1935; later lived at *No. 11*

Sir William Gilliatt (d. 1956). Obstetrician and gynaecologist, President of the RSM, and Surgeon-Gynaecologist to Elizabeth II. Lived and practised at *No. 58A Wimpole Street*, 1910s–56, where his son, the clinical neurologist **Roger William Gilliatt** was born, 1922

Sir Rickman John Godlee (d. 1925). Assistant to and biographer of his uncle, Lord Lister; professor of clinical surgery at University College Hospital and surgeon to Queen Victoria's household. Lived and practised at *81 Wimpole Street*, 1880s, then at *No. 19*, 1890s–1910s

Sir Ernest Gordon Graham Graham-Little (d. 1950). Physician, specialist in dermatology; pioneered use of carbon dioxide and coal tar in treatment of skin conditions. His house at *40 Wimpole Street* was destroyed in the Blitz

Samuel Osborne Habershon (d. 1889). Senior Physician to Guy's Hospital. Lived and practised at *22 Wimpole Street*, 1850s–60s

Matthew Berkeley Hill. General surgeon and expert on venereal disease. Died at his home, *66 Wimpole Street*, 1892

Aaron Harold Levy (d. 1977). Ophthalmic surgeon; Consulting Surgeon to Moorfields Eye Hospital. Practised at *67 Wimpole Street*, 1910s–20s; later at Harley Street

Thomas Mayo (d. 1871). President of the Royal College of Physicians, 1857–62; expert on mental illness. Lived at 56 *Wimpole Street* from 1835

Frederick John McCann (d. 1941). Obstetrician and gynaecologist, latterly surgeon to Samaritan Free Hospital for Women. Lived and practised at 14 *Wimpole Street*, 1910s–30s

Hugh Moreland McCrea, OBE (d. 1941). Physician. Practised at 20 *Devonshire Place*, then at 6 *Wimpole Street*, 1920s, before opening of the London Clinic which he co-founded

Henry Monro. Physician to St Luke's Hospital; scion of Monro family long associated with Bethlem Hospital. Lived at 14 *Upper Wimpole Street*, where he died in 1891

John Francis O'Malley (d. 1949). Aural surgeon. Had a large practice at 6 *Upper Wimpole Street*, 1910s–30s, popular with the Irish community

Richard Partridge. Surgeon to Charing Cross and King's College Hospitals. Died at his home, 18 *Wimpole Street*, 1873

Augustus Joseph Pepper (d. 1935). Consulting surgeon and pathologist, associated several notable murder cases, including that of Dr Crippen. Lived and practised at 13 *Wimpole Street*, 1890s–1910s

George Vivian Poore (d. 1904). Physician; authority on sanitation. Emeritus Professor of Medicine at University College London, where he was co-founder of the Museum of Hygiene. Lived and practised at 30 *Wimpole Street*, 1870s–1900s, with the surgeon Marcus Beck

Sir Richard Douglas Powell (d. 1925), 1st Bt. Physician Extraordinary to Queen Victoria. Lived and practised at 62 *Wimpole Street*, 1880s–1900s

Mia Lilly Kellmer Pringle. Vienna-born psychologist, campaigner for children's rights, and first director of the National Children's Bureau. Committed suicide in her flat at 68 *Wimpole Street*, 1983

John Samuel Richardson, Baron Richardson (d. 2004). Senior physician at St Thomas's Hospital and personal physician to Harold Macmillan. Practised at 33 *Devonshire Place*, 1950s–60s

(Major) Henry Betham Robinson. Assistant Surgeon to St Thomas's Hospital. Lived and practised at 1 *Upper Wimpole Street*, 1890s till death in service, 1918

Mathias Roth (d. 1891). Homoeopath and proponent of Swedish medical gymnastics. Private practice at 48 *Wimpole Street*, 1870s–80s

James Samuel Risien Russell. Demerara-born neurologist, professor at University College Hospital. Lived and practised from the early 1900s at 44 *Wimpole Street*, where he died, 1939

John Alfred Ryle (d. 1950). Physician, cardiovascular and gastrointestinal specialist; Regius Professor of Physic at Cambridge University, and physician to the King. Practised at *13 Wimpole Street* from 1922

Sir George Henry Savage. Physician and psychiatrist, chief medical officer at the Bethlem Royal Hospital. Private clients included Virginia Woolf. Lived and practised at *26 Devonshire Place*, where he died, 1921

Sir Felix Semon (d. 1921). German-born laryngologist to several hospitals, founder and first president of the Laryngological Society of London. Lived and practised at *39 Wimpole Street*, 1890s–1900s

Charles Édouard Brown-Séquard (d. 1894). Physiologist and neurologist. Left a lucrative practice at *81 Wimpole Street* for the USA, 1863

John Sims (d. 1818). Physician, accoucheur, botanist and Quaker. Physician to Surrey Dispensary and the Charity for Delivering Poor Married Women in their own homes. Attended Princess Charlotte in labour, 1817. Living at *37 Wimpole Street*, 1820s

Edward Gustav Slesinger (or **Schlesinger**), OBE (d. 1975). Consulting surgeon, surgeon to Guy's and other hospitals, later Chairman of Council of Governors at Guys. Practised at various addresses in the area, 1920s–30s, including *69 Wimpole Street*, as well as *2 and 14 Devonshire Place*

Octavius Sturges. Paediatrician, writer, senior physician to the Westminster Hospital. Practised at *85 Wimpole Street* from early 1870s until death in 1894

Sir St Clair Thomson (d. 1943). Surgeon, laryngologist, physician in charge at King's College Hospital and throat physician to Edward VII. Lived and practised at *64 Wimpole Street* from the 1910s until it was damaged during an air raid

Major Ernest Blechynden Waggett (d.1939). Pathologist, ENT surgeon. At *39 Wimpole Street*, 1890s–1930s

(James John) Garth Wilkinson (d. 1899). Surgeon, homeopath and Swedenborgian philosopher. Homeopathic practice at *76 Wimpole Street*, 1830s–80s

John Sebastian Wilkinson (d. 1916). Ophthalmic surgeon. Practised at *60 and 83 Wimpole Street*, 1870s

John Wood, FRS. Professor of surgery at King's College, London. Died at his home at *61 Wimpole Street*, 1891