

Introductory Articles for Doctor Jekyll & Mr. Hyde

Robert Louis Stevenson (1850-94)

Biography and background on writing DJMH

Robert Louis Stevenson was born November 13, 1850 in Edinburgh, Scotland, the only son of respectable middle-class parents. Throughout his childhood, he suffered chronic health problems that confined him to bed. In his youth, his strongest influence was that of his nurse, Allison Cunningham, who often read *Pilgrim's Progress* and *The Old Testament* to him. In 1867, Stevenson entered Edinburgh University as a science student, where it was tacitly understood that he would follow his father's footsteps and become a civil engineer. However, Robert was at heart a romantic, and while ostensibly working towards a science degree, he spent much of his time studying French literature, Scottish history, and the works of Darwin and Spencer. When he confided to his father that he did not want to become an engineer and instead wished to pursue writing, his father was quite upset. They settled on a compromise, where Robert would study for the Bar exam and if his literary ambitions failed, he would have a respectable profession to fall back on.

In order to fully comprehend the world in which Stevenson was raised, it is necessary to understand that there were two Edinburghs, both of which helped mold his personality and life outlook. On the one hand, there was the respectable, conventional, deeply religious, and polite New Town. On the other hand was a much more bohemian Edinburgh, with brothels, shady characters and underhanded dealings. The juxtaposition of these starkly different parts of town made a deep impression on Stevenson and strengthened his fascination with the duality of human nature, later providing the theme for *The Strange Case of Dr. Jekyll and Mr. Hyde*.

In the fall of 1873, Stevenson fell ill, suffering from nervous exhaustion and a severe chest condition. His doctor ordered him to take an extended period of rest abroad. For the next six months, he convalesced in the South of France, and worked on essays. On his return to Edinburgh, he spent much of his time writing book reviews and articles and experimenting with short stories. Slowly but surely, he earned a name for himself in journalism and his pieces began appearing in distinguished journals such as *The Fortnightly Review*. While establishing his name as a writer, Stevenson met an American married woman, Fanny Vandergrift Osbourne, who was ten years his senior. Osbourne had traveled to Europe in an attempt to escape her estranged husband's influence. For three years, Stevenson, who was still in ill health, continued his relationship with her and eventually followed her to San Francisco, where she divorced her husband and married Stevenson in May 1880.

In 1878, Stevenson published *An Inland Voyage*, which recounts a canoeing holiday in Belgium. In August 1880, the Stevensons returned to England. He and his wife wintered in the South of France and lived in England from 1880-1887, a period of time marked by great literary achievement. Stevenson's first novel, *Treasure Island*, was published in

1883, followed by *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and *Kidnapped* (1886). Stevenson's work was highly popular and he received great critical acclaim.

Upon his father's death in 1887, Stevenson chose to leave England and sailed for America, where he stayed for a year. In May 1888, accompanied by his wife, stepson, and mother, he set sail for the South Seas. Stevenson grew so enchanted by the life of the South Seas that in December 1889 he bought an estate in Apia, Samoa, convinced that he could never again endure the harsh winters of his native Scotland or England. Apia was a perfect location because the climate was tropical but not wild, the people were friendly and hard-working, and there was good postal service in the country.

Stevenson lived at his 300-acre estate, Vailima, in the hills of Apia until his death in 1894. While in Vailima, Stevenson wrote a great deal, completing two of his finest novellas, *"The Beach of Falesa"* and *"The Ebb Tide"*, two novels, *The Wrecker* and *Catriona*, the short stories *"The Bottle Imp," "The Isle of voices,"* and *"The Waif Woman."* He also published short works under the title *Fables*. Stevenson left a significant amount of work unfinished, including *St. Ives*, *The Young Chevalier*, *Heathercat*, and *Weir of Hermiston*, which he worked on enthusiastically until the day of his death. On December 3, 1894 he dictated another installment of the novel, seemed in excellent spirits, and was speaking with his wife in the evening when he felt a violent pain in his head and lost consciousness. Stevenson had suffered a brain hemorrhage and died a few hours later at the age of forty-four.

Strange Case of Dr Jekyll and Mr Hyde is a novella written by the Scottish author Robert Louis Stevenson and first published in 1886. It is about a London lawyer who investigates strange occurrences between his old friend, Dr Henry Jekyll, and the misanthropic Edward Hyde. The work is known for its vivid portrayal of the psychopathology of a split personality; in mainstream culture the very phrase "Jekyll and Hyde" has come to mean a person who may show a distinctly different character, or profoundly different behaviour, from one situation to the next, as if almost another person, possibly because of the rare disorder "multiple personality disorder".

Strange Case of Dr Jekyll and Mr Hyde was an immediate success and one of Stevenson's best-selling works. Stage adaptations began in Boston and London within a year of its publication and it has gone on to inspire scores of major film and stage performances.

Stevenson had long been interested in the idea of the duality of human nature and how to incorporate the interplay of good and evil into a story. While still a teenager, he developed a script for a play on Deacon Brodie, which he later reworked with the help of W. E. Henley and saw produced for the first time in 1882. In the late 1884 he wrote the short story

"Markheim," which he revised in 1885 for publication in a Christmas annual. One night in late September or early October of 1885, possibly while he was still revising "Markheim," Stevenson had a dream, and on waking had the intuition for two or three scenes that would appear in the story. "In the small hours of one morning," says Mrs Stevenson, "I was awakened by cries of horror from Louis. Thinking he had a nightmare, I woke him. He said angrily, 'Why did you wake me? I was dreaming a fine bogey tale.' I had awakened him at the first transformation scene ..."

Lloyd Osbourne, Stevenson's stepson, remembers, "I don't believe that there was ever such a literary feat before as the writing of Dr. Jekyll. I remember the first reading as if it were yesterday. Louis came downstairs in a fever; read nearly half the book aloud; and then, while we were still gasping, he was away again, and busy writing. I doubt if the first draft took so long as three days."

As was the custom, Mrs Stevenson would read the draft and offer her criticisms in the margins. Louis was confined to bed at the time from a haemorrhage, and she left her comments with the manuscript and Louis in the bedroom. She said in effect the story was really an allegory, but Louis was writing it just as a story. After a while Louis called her back into the bedroom and pointed to a pile of ashes: he had burnt the

manuscript in fear that he would try to salvage it, and in the process forcing himself to start over from scratch writing an allegorical story as she had suggested. Scholars debate if he really burnt his manuscript or not. Other scholars suggest her criticism was not about allegory, but about inappropriate sexual content. Whatever the case, there is no direct factual evidence for the burning of the manuscript, but it remains an integral part of the history of the novella.

Stevenson re-wrote the story again in three days. According to Osbourne, "The mere physical feat was tremendous; and instead of harming him, it roused and cheered him inexpressibly." He refined and continued to work on it for 4 to 6 weeks afterward.

Strange Case of Dr Jekyll and Mr Hyde was initially sold as a paperback for one shilling in the UK and one dollar in the U.S. Initially stores would not stock it until a review appeared in The Times, on 25 January 1886, giving it a favourable reception. Within the next six months close to forty thousand copies were sold. By 1901 it was estimated to have sold over 250,000 copies. Its success was probably due more to the "moral instincts of the public" than perception of its artistic merits, being widely read by those who never otherwise read fiction, quoted in pulpit sermons and in religious papers.

The Victorian Era: Historical Setting (1837-1901)

In 1882 Britain was in the later stages of acquiring the largest empire the world had ever seen. By the end of Victoria's reign, the British empire extended over about one-fifth of the earth's surface and almost a quarter of the world's population at least theoretically owed allegiance to the 'queen empress'.

These acquisitions were not uncontested. A number of colonial wars were fought and insurgencies put down as bloodily as the colonizers considered necessary.

'Many colonial administrators took on their duties with a fierce determination to do good.'

It would be a gross exaggeration to claim, as many contemporaries did, that those living in a British colony felt privileged to be ruled by a people anxious to spread the virtues of an ordered, advanced and politically sophisticated Christian nation to those 'lesser breeds' previously 'without the law'.

That said, there is no gainsaying the fact that both many colonial administrators and Christian missionaries took on their colonial duties with a fierce determination to do good.

Britain's status as the financial capital of the world also secured investment inflows which preserved its immense prosperity.

One has only to walk along Liverpool's waterfront and view the exceptional 'Three Graces', (the Mersey Docks and Harbour Board, Royal Liver and Cunard buildings) planned and erected in the decade or so after Victoria's death, to understand the centrality of commerce and overseas trade in making Britain the world's greatest power during the 19th century.

Liverpool's status as a World Heritage City is fitting testament to a period when Britain did indeed 'rule the waves'.
Industrial Revolution

Victoria came to the throne during the early, frenetic phase of the world's first industrial revolution. Industrialization brought with it new markets, a consumer boom and greater prosperity for most of the propertied classes.

It also brought rapid, and sometimes chaotic change as towns and cities expanded at a pace which precluded orderly growth.

'Life expectancy at birth - in the high 30s in 1837 - had crept up to 48 by 1901.'

Desperately poor housing conditions, long working hours, the ravages of infectious disease and premature death were the inevitable consequence.

The Victorians wrestled with this schizoid legacy of industrialism. The Victorian town symbolised Britain's progress and world pre-eminence, but it also witnessed some of the most deprived people, and depraved habits, in the civilised world.

Taming, and then improving, Britain's teeming cities presented a huge challenge. Mortality data revealed that, in the poorer quarters of Britain's larger cities, almost one child in five born alive in the 1830s and 1840s had died by the age of five. Polluted water and damp housing were the main causes.

Death rates in Britain as a whole remained obstinately above 20 per thousand until the 1880s and only dropped to 17 by the end of Victoria's reign.

Life expectancy at birth, in the high 30s in 1837, had crept up to 48 by 1901. One of the great scourges of the age - tuberculosis - remained unconquered, claiming between 60,000 and 70,000 lives in each decade of Victoria's reign.
Civic engagement

Despite substantial medical advances and well-informed campaigns, progress in public health was desperately slow in Victoria's reign.

This had much to do with healthy scepticism about the opinions of experts, particularly when those experts advocated greater centralised state interference in what they considered to be the proper sphere of local authorities and agencies.

Furthermore, state involvement meant higher taxes and higher taxes were said to hamper both business and job creation. Localism undoubtedly stymied many public health initiatives at least until the last two decades of the reign.

The Victorian era saw considerable expenditure on monuments to civic pride. The competitive ethic which drove so much business enterprise was channelled by local worthies into spending on opulent town halls and other civic buildings.

By no means all of these were intended for the use of a propertied elite. Libraries, wash-houses and swimming baths were all funded as part of a determination to provide working people with the means to improve themselves.

Civic identity and civic engagement were more powerful forces in Victorian than in early 20th-century Britain.

Nor were the Victorian middle and upper classes parsimonious over charitable giving. The 1860s alone saw the formation of the Society for the Relief of Distress, the Peabody Trust, Barnardo's Homes and the Charity Organisation Society.

These national organisations were multiplied several-fold by local charities. Christian gentlemen considered it a duty to make legacies to worthy causes.

True, much of this giving came with strings. Most Victorian charities were aimed at those sections of the working classes disposed towards helping themselves. Its overall impact, however, should not be underestimated.

Ireland

The United Kingdom's population at Victoria's accession in 1837 was about 25.5 million, eight million of whom lived in Ireland. At her death in 1901, it had risen to 41 million.

These figures, however, mask an enormous contrast. While the population of England and Wales increased by some 116% (15 million to 32.5 million), that of Ireland almost halved (eight million to 4.5 million), its population declining in every decade of the reign.

'Ireland lost more than one million people to the famine in the 1840s.'

This stark contrast is explained by two linked factors. Ireland, the Protestant north east around Belfast excepted, did not experience an industrial revolution in the Victorian age.

It also endured a devastating famine from 1845 - 1847, the result of a failed potato crop among a peasant population dangerously dependent on one food source for sheer existence.

Ireland lost more than one million people to the ravages of famine in the 1840s. It lost far more over the next half century to the steady drip of emigration to Britain, the Americas and Australia.

This ticking demographic timebomb had far-reaching consequences. Large numbers of Irish Catholics - both those who stayed and those who left - blamed the British government for the famine and saw in it the ultimate proof that the Act of Union had been a ruse from which Britain benefited and for which Ireland continued to suffer.

The famine extinguished any realistic hope that the Irish, like the Scots a century earlier, might come to realise the economic, commercial and cultural benefits of political union with a larger and more prosperous national partner.

Inevitably, 'home rule' campaigns grew in both numbers and violence in the second half of Victoria's reign. These also impacted massively on British politics.

'The Irish Question' dominated the last phase of the career of William Gladstone, probably Victoria's ablest - and certainly her most driven - prime minister.

His Liberal party's split on home rule for Ireland in 1886 began the long process of marginalisation of the political party which dominated much of the queen's reign. Ireland would not get home rule in Victoria's lifetime, but it set the political agenda unlike any other issue.

Politics

What, finally, of the Victorian political structure? It is easy to see that it was far from democratic.

At the beginning of Victoria's reign, about a fifth of adult males were entitled to vote. That proportion increased, through parliamentary reform acts passed in 1867 and 1884, to one-third and two-thirds respectively.

No women could legally vote in parliamentary elections until almost 18 years after Victoria's death - and the queen herself was no suffragist. Women did, however, play an increasingly influential role both in locally-elected school and poor law boards and in local government from the 1870s onwards.

If not democratic, the political system was becoming increasingly representative. By 1901, few argued - as had frequently been asserted against the Chartists in the 1830s and 1840s - that to allow working men to vote would be to cede power to an ignorant, insensate and unworthy majority.

Victorian politicians increasingly learned how to 'trust the people'. They also noted how many among 'lower orders' could help themselves economically while improving themselves educationally.

The working-class Victorian autodidact was an increasingly significant figure. His modest successes enabled his 'betters' to claim that Britain was a specially advanced, perhaps even a divinely favored, nation.

The quality of political debate in Victorian Britain, in newspapers and in both houses of parliament, was also very high. The struggle for political supremacy between William Gladstone and Benjamin Disraeli in the late 1860s and 1870s represents perhaps the most sophisticated political duel in the nation's history.

During the Victorian era, then, the United Kingdom could plausibly be considered as the world's superpower. However, Germany and the United States had already begun to surpass its industrial capacity and Germany's naval build-up would shortly present a powerful challenge to long-held British supremacy.

On the home front, the nation was only beginning to get to grips with widespread poverty while considerably more than half the adult population remained without a vote. Victorian supremacy by 1901 was only skin deep.

Victorian Literature: Overview

Victorian literature is the literature produced during the reign of Queen Victoria (1837-1901) and corresponds to the Victorian era. It forms a link and transition between the writers of the romantic period and the very different literature of the 20th century.

The 19th century saw the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely-observed social satire and adventure stories. Popular works opened a market for the novel amongst a reading public. The 19th century is often regarded as a high point in British literature as well as in other countries such as France, the United States of America and Russia. Books, and novels in particular, became ubiquitous, and the "Victorian novelist" created legacy works with continuing appeal.

Charles Dickens arguably exemplifies the Victorian novelist better than any other writer. Extraordinarily popular in his day with his characters taking on a life of their own beyond the page, Dickens is still the most popular and read author of the time. His first real novel, *The Pickwick Papers*, written at only twenty-five, was an overnight success, and all his subsequent works sold extremely well. He was in effect a self-made man who worked diligently and prolifically to produce exactly what the public wanted; often reacting to the public taste and changing the plot direction of his stories between monthly numbers. The comedy of his first novel has a satirical edge which pervades his writings. These deal with the plight of the poor and oppressed and end with a ghost story cut short by his death. The slow trend in his fiction towards darker themes is mirrored in much of the writing of the century, and literature after his death in 1870 is notably different from that at the start of the era.

William Thackeray was Dickens' great rival at the time. With a similar style but a slightly more detached, acerbic and barbed satirical view of his characters, he also tended to depict situations of a more middle class flavour than Dickens. He is best known for his novel *Vanity Fair*, subtitled *A Novel without a Hero*, which is also an example of a form popular in Victorian literature: the historical novel, in which very recent history is depicted. Anthony Trollope tended to write about a slightly different part of the structure, namely the landowning and professional classes.

Away from the big cities and the literary society, Haworth in West Yorkshire held a powerhouse of novel writing: the home of the Brontë family. Anne, Charlotte and Emily Brontë had time in their short lives to produce masterpieces of fiction although these were not immediately appreciated by Victorian critics. *Wuthering Heights*, Emily's only work, in particular has violence, passion, the supernatural, heightened emotion and emotional distance, an unusual mix for any novel but particularly at this time. It is a prime example of Gothic Romanticism from a woman's point of view during this period of time, examining class, myth, and gender. Another important writer of the period was George Eliot, a pseudonym which concealed a woman, Mary Ann Evans, who wished to write novels which would be taken

seriously rather than the romances which women of the time were supposed to write.

The style of the Victorian novel

Virginia Woolf in her series of essays *The Common Reader* called George Eliot's *Middlemarch* "one of the few English novels written for grown-up people". This criticism, although rather broadly covering as it does all English literature, is rather a fair comment on much of the fiction of the Victorian Era. Influenced as they were by the large sprawling novels of sensibility of the preceding age they tended to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win out in the end; virtue would be rewarded and wrong-doers are suitably punished. They tended to be of an improving nature with a central moral lesson at heart, informing the reader how to be a good Victorian. This formula was the basis for much of earlier Victorian fiction but as the century progressed the plot thickened.

Eliot in particular strove for realism in her fiction and tried to banish the picturesque and the burlesque from her work. Another woman writer Elizabeth Gaskell wrote even grimmer, grittier books about the poor in the north of England but even these usually had happy endings. After the death of Dickens in 1870 happy endings became less common. Such a major literary figure as Charles Dickens tended to dictate the direction of all literature of the era, not least because he edited *All the Year Round*, a literary journal of the time. His fondness for a happy ending with all the loose ends neatly tied up is clear and although he is well known for writing about the lives of the poor they are sentimentalized portraits, made acceptable for people of character to read; to be shocked but not disgusted. The more unpleasant underworld of Victorian city life was revealed by Henry Mayhew in his articles and book *London Labour and the London Poor*.

This change in style in Victorian fiction was slow coming but clear by the end of the century, with the books in the 1880s and 90s more realistic and often grimmer. Even writers of the high Victorian age were censured for their plots attacking the conventions of the day with *Adam Bede* being called "the vile outpourings of a lewd woman's mind" and *The Tenant of Wildfell Hall* "utterly unfit to be put into the hands of girls". The disgust of the reading audience perhaps reached a peak with Thomas Hardy's *Jude the Obscure* which was reportedly burnt by an outraged bishop of Wakefield. The cause of such fury was Hardy's frank treatment of religion and his disregard for the subject of marriage; a subject close to the Victorians' heart, with the prevailing plot of the Victorian novel sometimes being described as a search for a correct marriage.

Hardy had started his career as seemingly a rather safe novelist writing bucolic scenes of rural life but his disaffection with some of the institutions of Victorian Britain was present as well as an underlying sorrow for the changing nature of the English countryside. The hostile

reception to *Jude* in 1895 meant that it was his last novel but he continued writing poetry into the mid 1920s. Other authors such as Samuel Butler and George Gissing confronted their antipathies to certain aspects of marriage, religion or Victorian morality and peppered their fiction with controversial anti-heroes. Butler's *Erewhon*, for one, is a utopian novel satirizing many aspects of Victorian society with Butler's particular dislike of the religious hypocrisy attracting scorn and being depicted as "Musical Banks."

Whilst many great writers were at work at the time, the large numbers of voracious but uncritical readers meant that poor writers, producing salacious and lurid novels or accounts, found eager audiences. Many of the faults common to much better writers were used abundantly by writers now mostly forgotten: over-sentimentality, unrealistic plots and moralizing obscuring the story. Although immensely popular in his day, Edward Bulwer-Lytton is now held up as an example of the very worst of Victorian literature with his sensationalist story-lines and his over-boiled style of prose.

Other writers popular at the time but largely forgotten now are: Mary Elizabeth Braddon, Charlotte Mary Yonge, Charles Kingsley, and R. D. Blackmore.

The Victorians are sometimes credited with 'inventing childhood', partly via their efforts to stop child labour and the introduction of compulsory education. As children began to be able to read, literature for young people became a growth industry, with not only established writers producing works for children (such as Dickens' *A Child's History of England*) but also a new group of dedicated children's authors. Writers like Lewis Carroll, R. M. Ballantyne and Anna Sewell wrote mainly for children, although they had an adult following. Other authors such as Anthony Hope and Robert Louis Stevenson wrote mainly for adults, but their adventure novels are now generally classified as for children. Other genres include nonsense verse, poetry which required a child-like interest (e.g. Edward Lear). School stories flourished: Thomas Hughes' *Tom Brown's Schooldays* and Kipling's *Stalky and Co.* are classics.

Gothic Fiction: Overview

Gothic fiction is an important genre of literature that combines elements of both horror and romance. As a genre, it is generally believed to have been invented by the English author Horace Walpole, with his 1764 novel *The Castle of Otranto*. The effect of Gothic fiction depends on a pleasing sort of terror, an extension of essentially Romantic literary pleasures that were relatively new at the time of Walpole's novel.

Prominent features of Gothic fiction include terror (both psychological and physical), mystery, the supernatural, ghosts, haunted houses and Gothic architecture, castles, darkness, death, decay, doubles, madness, secrets and hereditary curses.

The stock characters of Gothic fiction include tyrants, villains, bandits, maniacs, Byronic heroes, persecuted maidens, femmes fatale, madwomen, magicians, vampires, werewolves, monsters, demons, revenants, ghosts, perambulating skeletons, the Wandering Jew and the Devil himself.

Important ideas concerning and regarding the Gothic include: Anti-Catholicism, especially criticism of Roman Catholic excesses such as the Inquisition (in southern European countries such as Italy and Spain); romanticism of an ancient Medieval past; melodrama; and parody (including self-parody).

Origins

In a way similar to the gothic revivalists' rejection of the clarity and rationalism of the neoclassical style of the Enlightened Establishment, the term "gothic" became linked with an appreciation of the joys of extreme emotion, the thrill of fearfulness and awe inherent in the sublime, and a quest for atmosphere. The ruins of gothic buildings gave rise to multiple linked emotions by representing the inevitable decay and collapse of human creations— thus the urge to add fake ruins as eye-catchers in English landscape parks. English Protestants often associated medieval buildings with what they saw as a dark and terrifying period, characterized by harsh laws enforced by torture, and with mysterious, fantastic and superstitious rituals.

The first gothic romances

The term "Gothic" came to be applied to the literary genre precisely because the genre dealt with such emotional extremes and very dark themes, and because it found its most natural settings in the buildings of this style — castles, mansions, and monasteries, often remote, crumbling, and ruined. It was a fascination with this architecture and its related art, poetry (see Graveyard Poets), and even landscape gardening that inspired the first wave of gothic novelists. For example, Horace Walpole, whose *The Castle of Otranto* (1764) is often regarded as the first true gothic romance, was obsessed with medieval gothic architecture, and built his own house, Strawberry Hill, in that form, sparking a fashion for gothic revival. Indeed Margaret Drabble suggests in the *The Oxford Companion to English Literature* (ed.; 5th & 6th edns)

(1985, 2000), that the term 'Gothic' originally meant medieval, as in *Castle of Otranto, a Gothic Tale*.

Walpole's novel arose out of this obsession with the medieval. He originally claimed that the book was a real medieval romance he had discovered and republished. Thus was born the gothic novel's association with fake documentation to increase its effect. Indeed, *The Castle of Otranto* was originally subtitled "A Romance" — a literary form held by educated taste to be tawdry and unfit even for children, due to its superstitious elements — but Walpole revived some of the elements of the medieval romance in a new form. The basic plot created many other gothic staples, including a threatening mystery and an ancestral curse, as well as countless trappings such as hidden passages and oft-fainting heroines.

It was however Ann Radcliffe who created the gothic novel in its now-standard form. Among other elements, Radcliffe introduced the brooding figure of the gothic villain, which developed into the Byronic hero. Unlike Walpole's, her novels, beginning with *The Mysteries of Udolpho* (1794), were best-sellers, although along with all novels they were looked down upon by well-educated people as sensationalist women's entertainment (despite some men's enjoyment of them).

"The person, be it gentleman or lady, who has not pleasure in a good novel, must be intolerably stupid. I have read all Mrs. Radcliffe's works, and most of them with great pleasure. The *Mysteries of Udolpho*, when I had once begun it, I could not lay down again; I remember finishing it in two days — my hair standing on end the whole time." [said Henry]

"I am very glad to hear it indeed, and now I shall never be ashamed of liking Udolpho myself." [replied Catherine] — *Jane Austen, Northanger Abbey (written 1798)*

Radcliffe also provided an aesthetic for the burgeoning genre courtesy of her influential article "On the Supernatural in Poetry" in *The New Monthly Magazine* 7, 1826, pp 145-52, examining the distinction and correlation between horror and terror in Gothic fiction.

Victorian Gothic

Though it is sometimes asserted that the Gothic had played itself out by the Victorian era and had declined into the cheap horror fiction of the "Penny Blood" or "penny dreadful" type, exemplified by the serial novel Varney the Vampire, in many ways Gothic was now entering its most creative phase - even if it was no longer a dominant literary genre (in fact the form's popularity as an established genre had already begun to erode with the success of the historical romance). The Victorians sometimes called their novels 'Gothick' to distinguish them from 'Gothic'. Influential critics, above all John Ruskin, far from denouncing mediaeval obscurantism, praised the imagination and fantasy exemplified by its gothic architecture, influencing

the Pre-Raphaelites. Recently readers and critics have also begun to reconsider a number of previously overlooked Penny Blood and Penny Dreadful fictions. Authors such as G.W.M. Reynolds are slowly being accorded an important place in the development of the urban as a particularly Victorian Gothic setting, an area within which interesting links can be made with established readings of the work of Dickens and others. The formal relationship between these fictions, serialized for predominantly working class audiences, and the roughly contemporaneous sensation fictions serialized in middle class periodicals is also an area worthy of inquiry.

An important and innovative re-interpreter of the Gothic in this period was Edgar Allan Poe who opined 'that terror is not of Germany, but of the soul'. His story "The Fall of the House of Usher" (1839) explores these 'terrors of the soul' whilst revisiting classic Gothic tropes of aristocratic decay, death and madness. The legendary villainy of the Spanish Inquisition, previously explored by Gothicists Radcliffe, Lewis and Maturin, is revisited in "The Pit and the Pendulum" (1842). The influence of Ann Radcliffe is also detectable in Poe's "The Oval Portrait" (1842), including an honorary mention of her name in the text of the story.

The influence of Byronic Romanticism evident in Poe is also apparent in the work of the Brontë sisters. Emily Brontë's *Wuthering Heights* (1847) transports the Gothic to the forbidding Yorkshire Moors and features ghostly apparitions and a Byronic anti-hero in the person of the demonic Heathcliff whilst Charlotte Brontë's *Jane Eyre* (1847) adds the madwoman in the attic (Sandra Gilbert and Susan Gubar 1979) to the cast of gothic fiction. The Brontës' fiction is seen by some feminist critics as prime examples of Female Gothic, exploring woman's entrapment within domestic space and subjection to patriarchal authority and the transgressive and dangerous attempts to subvert and escape such restriction. Charlotte's *Jane Eyre* and Emily's *Cathy* are both examples of female protagonists in such a role (Jackson 1981: 123-29). Louisa May Alcott's gothic potboiler, *A Long Fatal Love Chase* (written in 1866, but published in 1995) is also an interesting specimen of this subgenre.

Elizabeth Gaskell's tales "The Doom of the Griffiths" (1858) "Lois the Witch" and "The Grey Woman" all employ one of the most common themes of Gothic fiction, the power of ancestral sins to curse future generations, or the fear that they will.

The gloomy villain, forbidding mansion and persecuted heroine of Sheridan Le Fanu's *Uncle Silas* (1864) shows the direct influence of both Walpole's *Otranto* and Radcliffe's *Udolpho*. Le Fanu's short story collection *In a Glass Darkly* (1872) includes the superlative vampire tale *Carmilla*, which provided fresh blood for that particular strand of the Gothic and influenced Bram Stoker's *Dracula* (1897). According to literary critic Terry Eagleton, Le Fanu, together with his predecessor Maturin and his successor Stoker, form a sub-genre of Irish Gothic, whose stories, featuring castles set in a barren landscape, with a cast of remote aristocrats dominating an atavistic peasantry, represent in allegorical form the political plight of colonial Ireland subjected to the Protestant Ascendancy (Eagleton 1995).

The genre was also a heavy influence on more mainstream writers, such as Charles Dickens, who read gothic novels as a teenager and incorporated their gloomy atmosphere and melodrama into his own works, shifting them to a more modern period and an urban setting. His most explicitly Gothic work is his last novel *The Mystery of Edwin Drood* (1870). The mood and themes of the gothic novel held a particular fascination for the Victorians, with their morbid obsession with mourning rituals, Mementos, and mortality in general.

The 1880s, saw the revival of the Gothic as a powerful literary form allied to "fin de siècle" decadence. Classic works of this period include Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), George du Maurier's *Trilby* (1894), Henry James' *The Turn of the Screw* (1898) and the stories of Arthur Machen. The most famous gothic villain ever, Count Dracula was created by Bram Stoker in 1897. Stoker's book also established Transylvania and Eastern Europe as the *locus classicus* of the Gothic.

In America, two notable writers of the end of the 19th century, in the Gothic tradition, were Ambrose Bierce and Robert W. Chambers. Bierce's short stories were in the horrific and pessimistic tradition of Poe. Chambers, though, indulged in the decadent style of Wilde and Machen (even to the extent of having a character named 'Wilde' in his *The King in Yellow*).

The Victorian Gothic fictionalized contemporary fears like ethical degeneration and questioned the social structures of the time.

Precursors to Dr. Jekyll & Mr. Hyde

Although *Dr. Jekyll and Mr. Hyde* is widely recognized as a monumental piece of fiction, Stevenson's concept of duality within human identity was not completely original. In fact, he had encountered precursors to his tale long before he wrote the novel. Most frequently as influential to the development of Stevenson's work are E.T.A. Hoffman's *The Devil's Elixirs* (1816), Thomas Jefferson Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824), Edgar Allan Poe's *William Wilson* (1839), and most significantly, Theophile Gautier's *Le Chevalier Double* (1840). Gautier's story centers on the protagonist, Oluf, who has a double nature and leads a tormented life, much like Jekyll and Hyde.

The Private Memoirs and Confessions of a Justified Sinner was published by the Scottish author James Hogg in 1824. Considered in turn a Gothic novel, a psychological case study of an unreliable narrator, and an examination of totalitarian thought, the ultimately unclassifiable novel, set in a pseudo-Christian world of angels, devils, and demonic possession, is on the rise in academic circles. It has received wide acclaim for its probing quest into the nature of religious fanaticism and Calvinist predestination. It is written in a mixture of Scots and English, with Scots mainly appearing in dialogue.

On the surface, this novel is a simple tale of a young man who encounters a shape-shifting devil, an early manifestation of a doppelgänger, and the various misadventures that follow. The devilish figure, known only to the reader and Robert Wringhim himself as "Gil-Martin," appears to Robert after being told that he is one of the Elect, a group of people predestined for salvation. Based on this assumption, Wringhim is coerced by Gil-Martin into murders and other crimes.

The novel's use of conflicting accounts of events as well as the questioning of a single truth about historical events or a single rational world view has led some critics to see it as anticipating ideas associated with postmodernism. The first person narrative of Robert Wringhim, which comprises the middle section of the novel, is purported to be a manuscript found in the grave of a suicide's remains. This narrative is preceded by a "Editor's Narrative," a factual description of folklore and local tradition. The final section of the novel describes the exhumation of the suicide's remains and the discovery of the manuscript. The various narratives offer contradictory explanations for the events of the novel, which primarily revolve around the murder of Robert's estranged brother, George Colwan. Each progressive narrative reveals more about the story of the murder and the circumstances surrounding it.

Poe's William Wilson

"William Wilson" is a short story by Edgar Allan Poe with a setting inspired by Poe's formative years outside of London. The tale follows the theme of the doppelgänger and is written in a style based on rationality. It was first published in 1839, later appeared in the 1840 collection *Tales of the Grotesque and Arabesque*, and has been adapted several times.

The story begins with the narrator, a man of "a noble descent" who calls himself William Wilson, denouncing his profligate past, although he does not accept blame for his actions, saying that "man was never thus [...] tempted before." After several paragraphs of, the narration then segues into a description of Wilson's boyhood, which was spent in a "large, rambling Elizabethan" schoolhouse, "in a misty-looking village of England." The house was huge, with many jumbled paths and rooms, and situated on extensive grounds; the students were kept on site perpetually, however, hemmed in by a fence surmounted by broken glass, only being released for short, guided walks and church service.

William describes meeting another boy who shared the same name, who had roughly the same appearance, and who was even born on exactly the same date -- January 19 (which was also Poe's birthday). The other William represents his only competition in academics, sports, and popularity. The boy seemed to compete with him so easily, however, that William thinks it "a proof of his true superiority; since not to be overcome, cost me a perpetual struggle." William's name (he asserts that his actual name is only similar to "William Wilson") embarrasses him because it sounds "plebeian" or common, and he is irked that he must hear the name twice as much on account of the other William.

The boy gradually begins copying William's mannerisms, dress and talk; although, by a "constitutional defect," he could only speak in a whisper, he imitates that whisper exactly. He begins giving William advice of an unspecified nature, which he refuses to heed, resenting the boy's "arrogance." One night he stole into the other William's bedroom and saw that the boy's face had suddenly become exactly like his own. Upon seeing this, William left the academy immediately, only to discover that his double left on the same day.

William eventually attends Eton and Oxford, gradually becoming more debauched and performing what he terms "mischief," such as stealing exorbitant amounts of money from a poor nobleman by cheating him at cards and seducing a married woman. At each stage, his double eventually appears, his face always covered, whispers a few words sufficient to alert others to William's behavior, and leaves with no others even seeing his face. After the last of these incidents, at a ball in Rome, William drags his "unresisting" double -- who was wearing identical clothes -- into an antechamber, and stabs him fatally.

After William does this, a large mirror suddenly seems to appear, showing "mine own image, but with features all pale and dabbled in blood" -- apparently the dead double, "but he spoke no longer in a whisper," and the narrator feels as if he is pronouncing the words: "In me didst thou exist-- and in my death, see [...] how utterly thou hast murdered thyself."

The setting of "William Wilson" is semi-autobiographical and relates to Poe's residence in England

as a boy. The "misty-looking village of England" of the story is Stoke Newington, now a suburb of north London. The school is based on Reverend John Bransby's Manor House School in Stoke Newington which Poe attended from 1817 to 1820. This school has since been demolished. The church mentioned in the story is based on St Mary's "Old" Church, the original parish church of Stoke Newington. This building is still extant.

Additionally, Poe acknowledged that the idea of a story about the irritation one feels by meeting someone with the same name, thereby ruining a feeling of uniqueness, was inspired by an article by Washington Irving. At the end of Irving's tale, the main character kills his double with his sword, only to see his own face behind the mask.

"William Wilson" clearly explores the theme of the double. This second self haunts the protagonist and leads him

to insanity and also represents his own insanity. This division of the self is reinforced by the narrator's admission that "William Wilson" is actually a pseudonym. The name itself is an interesting choice: "son" of "will." In other words, William Wilson has willed himself into being along with the double which shares that name.

Poe wrote the story very carefully and with subtlety. Sentences are balanced, with very few adjectives, and there is little concrete imagery beyond the description of Wilson's school. Pacing is purposely set as leisurely and measured using a formal style and longer sentences. Rather than creating a poetic effect or mood, as Poe recommends in "The Philosophy of Composition," Poe is creating a tale based on rationality and logic.

Victorian London: An Overview

The Victorian city of London was a city of startling contrasts. New building and affluent development went hand in hand with horribly overcrowded slums where people lived in the worst conditions imaginable. The population surged during the 19th century, from about 1 million in 1800 to over 6 million a century later. This growth far exceeded London's ability to look after the basic needs of its citizens.

A combination of coal-fired stoves and poor sanitation made the air heavy and foul-smelling. Immense amounts of raw sewage was dumped straight into the Thames River. Even royals were not immune from the stench of London - when Queen Victoria occupied Buckingham Palace her apartments were ventilated through the common sewers, a fact that was not disclosed until some 40 years later.

Upon this scene entered an unlikely hero, an engineer named Joseph Bazalgette. Bazalgette was responsible for the building of over 2100 km of tunnels and pipes to divert sewage outside the city. This made a drastic impact on the death rate, and outbreaks of cholera dropped dramatically after Bazalgette's work was finished. For an encore, Bazalgette also was responsible for the design of the Embankment, and the Battersea, Hammersmith, and Albert Bridges.

Before the engineering triumphs of Bazalgette came the architectural triumphs of George IV's favorite designer, John Nash. Nash designed the broad avenues of Regent Street, Piccadilly Circus, Carlton House Terrace, and Oxford Circus, as well as the ongoing creation of Buckingham transformation of Buckingham House into a palace worthy of a monarch.

In 1829 Sir Robert Peel founded the Metropolitan Police to handle law and order in areas outside the City proper. These police became known as "Bobbies" after their founder.

Just behind Buckingham Palace the Grosvenor family developed the aristocratic Belgrave Square. In 1830 land just east of the palace was cleared of the royal stables to create Trafalgar Square, and the new National Gallery sprang up there just two years later.

The early part of the 19th century was the golden age of steam. The first railway in London was built from London Bridge to Greenwich in 1836, and a great railway boom followed. Major stations were built at Euston (1837), Paddington (1838), Fenchurch Street (1841), Waterloo (1848), and King's Cross (1850).

In 1834 the Houses of Parliament at Westminster Palace burned down. They were gradually replaced by the triumphant mock-Gothic Houses of Parliament designed by Charles Barry and A.W. Pugin.

The clock tower of the Houses of Parliament, known erroneously as Big Ben, was built in 1859. The origin of the name Big Ben is in some dispute, but there is no argument that the moniker refers to the bells of the tower, NOT to the large clock itself.

In 1848 the great Potato Famine struck Ireland. What has this to do with the history of London? Plenty. Over 100,000 impoverished Irish fled their native land and settled in London, making at one time up to 20% of the total population of the city.

Prince Albert, consort of Queen Victoria was largely responsible for one of the defining moments of the era that bears his wife's name; the Great Exhibition of 1851. This was the first great world's fair, a showcase of technology and manufacturing from countries all over the world. The Exhibition was held in Hyde Park, and the centerpiece was Joseph Paxton's revolutionary iron and glass hall, dubbed the "Crystal Palace."

The exhibition was an immense success, with over 200,000 attendees. After the event, the Crystal Palace was moved to Sydenham, in South London, where it stayed until it burned to the ground in 1936. The proceeds from the Great Exhibition went towards the founding of two new permanent displays, which became the Science Museum and the Victoria and Albert Museum.

The year 1863 saw the completion of the very first underground railway in London, from Paddington to Farringdon Road. The project was so successful that other lines soon followed.

But the expansion of transport was not limited to dry land. As the hub of the British Empire, the Thames was clogged with ships from all over the world, and London had more shipyards than anyplace on the globe.

For all the economic expansion of the Industrial Revolution, living conditions among London's poor were appalling. Children as young as 5 were often set to work begging or sweeping chimneys. Campaigners like Charles Dickens did much to make the plight of the poor in London known to the literate classes with his novels, notably *Oliver Twist*. In 1870 those efforts bore some fruit with the passage of laws providing compulsory education for children between the ages of 5 and 12.

While life in Victorian England changed dramatically during the industrial revolution, the biggest social change was felt in the cities. Thousands of citizens left the rural life and came to the large metropolises for the guaranteed jobs which manufacturing offered. London, Manchester, and Birmingham all felt the effects of the growing industrialization. This influx of people into the city centers made for rapid growth and prosperity. However, there was also a very negative aspect as the crowds of workers had to be accommodated and cared for in a system which was not prepared to do so.

Victorian Houses

Tenement buildings were quickly built in Victorian London for factory workers and their families. Large houses were turned into flats. The cost of rent was extremely high, especially when a worker wanted to live within walking distance of his place of employment. Conditions were often cramped as many members of a single family would live in one room. Many landlords were indifferent to the appalling conditions their tenants were living in and with housing so difficult to find, few tenants made a fuss. Running water, sanitation facilities, even cooking arrangements were rough-shod at best. With tenements consisting of many floors,

Victorian Londoners lived cheek-by-jowl with their neighbors. Disputes were commonplace, and often caused by drunkenness. Wealthier families were able to enjoy single homes which often featured bay windows, running water, and even electricity.

Crime

Jack the Ripper immediately comes to mind when crime is mentioned. However, he was more the exception than the rule. Petty crimes, such as pick-pocketing and food-snatching, were a regular occurrence, but assault was not the norm. Violent crime (read that as crimes shedding a lot of blood) were very unusual. Doing a person in by poison was popular. Dr. Hawley Crippen is perhaps the most famous user of poison, although Dr. Thomas Cream had his share of press. When the Metropolitan Police was organized in 1829, 'bobbies' were a common sight on the city streets. The old palace which was used by the Scots, Scotland Yard, became their headquarters.

Public Buildings

With the increase of people in the city, Victorian London began to build public facilities. The ease of transportation was helped with the construction of "The Tube" in 1863. Tower Bridge became a reality in 1898. Public squares were offered for pleasure, and for privacy to homeowners. The present Trafalgar Square was completed in 1845, after moving the royal stables elsewhere. Grosvenor Square, originally built to only be enjoyed by homeowners in the area, was improved and is now a public park. The Royal Albert Hall began to offer music in 1871. Buckingham Palace became the monarch's main London residence while Victoria was on the throne. To keep everyone on schedule, the clock tower (which house Big Ben) of the Houses of Parliament was built in 1859.

Shopping

In the early part of Victoria's reign, shopping (for the better off at least) was more a matter of getting into your carriage, arriving at the store front, and having the proprietor come to you. Along with him would come samples of what he had to sell, and transactions were done on the curb-side. Victorian

London food shopping was handled in the same fashion, although the baker or butcher would bring his food to the servants entrance of the home. From there, the housekeeper or cook would make the purchase. By the mid 1800's, the idea of "Department Stores" took hold. Spending a day inside a shop, instead of outside on the curb, enabled a person to see more articles for sale. Wares were beginning to be displayed in shop windows, enticing the would-be purchaser to come through the front door.

The Great Exhibition of 1851

Under the auspices of Prince Albert, England hosted a grand 'world's fair'. Showcased were goods not only made in England, but from other parts of the globe. Housed in the Crystal Palace (which burned to the ground in 1936), over 13,000 exhibits were available for viewing - from an envelope machine to kitchen appliances. Visitors were able to enjoy flower shows, dog and cat shows, and even a motor car display. With the profits the six month Great Exhibition produced, land was purchased in Kensington. The Science Museum and the Victoria and Albert Museum owe their existence to Prince Albert's idea of showing the world what England could produce.

General Atmosphere of Victorian London

With the combination of sewage, coal fires, and unwashed bodies, the odor of London was horrendous. Both the rich and the poor had to contend with the evil air around the city. Even the Royal Family was not immune to the smells and at one time was forced to cancel a water excursion due to raw sewage being dumped into the Thames. Joseph Bazalgette is to be thanked for building miles of piping to direct sewage away from Victorian London. However, London streets were still filled with manure from horses. Every surface was coated with soot from the use of coal. New buildings being constructed of Portland stone didn't stay pristine for long. The air people breathed was often foggy with the smoke from coal fires. Adding to the confusion, until the mid 1800's, cattle were driven through the streets of Victorian London, to and from the slaughterhouses that could be found in Smithfield.

The London Neighborhood of Soho

Overview

Soho is an area in the centre of the West End of London, England. It is an entertainment district which for much of the later part of the 20th century had a reputation for its night life and film industry.

Soho has an area of approximately one square mile and may be thought of as bounded by Oxford Street to the north, Regent Street to the west, Shaftesbury Avenue to the south and Charing Cross Road to the east. However apart from Oxford Street, all of these roads are nineteenth century metropolitan improvements, so they are not Soho's original boundaries, and it has never been an administrative unit, with formally defined boundaries. The area to the west is known as Mayfair, to the north Fitzrovia, to the east Holborn, St. Giles and Covent Garden, and to the south St James's. Chinatown and the area around Leicester Square can be considered as either just inside or just outside the southern edge of Soho.

The area which is now Soho was grazing farmland until 1536, when it was taken by Henry VIII as a royal park for the Palace of Whitehall. The name Soho first appears in the 17th century. Most authorities believe that the name derives from the old 'soho!' hunting call (Soho! There goes the fox!, etc.). The Duke of Monmouth used 'soho' as a rallying call for his men at the Battle of Sedgemoor, half a century after the name was first used for this area of London.

In the 1660s the Crown granted Soho Fields to Henry Jermyn, 1st Earl of St Albans. He leased 19 of its 22 acres to Joseph Girle, who as soon as he had gained permission to build there, promptly passed his lease and licence to bricklayer Richard Frith in 1677, who began its development. In 1698 William III granted the Crown freehold of most of this area to William, Earl of Portland. Meanwhile the southern part of what became the parish of St Anne Soho was sold by the Crown in parcels in the 16th and 17th century, with part going to Robert Sidney, Earl of Leicester.

Despite the best intentions of landowners such as the Earls of Leicester and Portland to develop the land on the grand scale of neighboring Bloomsbury, Marylebone and Mayfair, it never became a fashionable area for the rich, and immigrants settled in the area: the French church in Soho Square is witness to its position as a centre for French Huguenots in the 17th and 18th centuries. By the mid 1700s the aristocrats who had been living in Soho Square or Gerrard Street had moved away. Soho's character stems partly from the ensuing neglect by rich and fashionable London, and its lack of development and redevelopment that characterizes its neighboring areas.

Until the Great Fire of London in 1666, Soho was mainly composed of fields with a small number of cottages in the Wardour Street area. In the 1670's and 80's, the Soho of today was created, largely by 17th-century urban developer Gregory King, to alleviate the over-crowding in the centre of London.

During this period, a wave of settlers moved into the area. These were refugees fleeing from persecution in

Europe, including Greek Christians fleeing Ottoman persecution and French Protestants, Huguenots (their church, St Patrick's, can be seen on Soho Square) fleeing Louis XIV's reign as well as Italians, Russians, Poles and Germans. Many were craftspeople, including furniture makers, tailors, painters and silversmiths, and went on to open shops in the area.

By the mid 1800s all respectable families had moved away and music halls and small theatres had moved in. In the early 1900s foreign nationals opened cheap eating-houses and it became a fashionable place to eat for intellectuals, writers and artists. From the 1930s to the early 1960s, Soho folklore states that the pubs of Soho were packed every night with drunken writers, poets and artists, many of whom never stayed sober long enough to become successful; and it was also during this period that the Soho pub landlords established themselves.

History

In 1641 Anna Clerke, 'a lewd woman', was bound over to keep the peace after 'threninge to burne the houses at So: ho'. These houses stood on the east side of the modern Wardour Street, to the north of Bourchier Street. The word Soho is an ancient hunting call, and there is evidence that hunting took place over the lands to the west of Wardour Street. With the passage of time what had originally been the name of a group of wayside cottages in the open country was extended to denote the streets and squares of the whole parish of St. Anne, which had been formed out of the parish of St. Martin in the Fields in 1686. As a vague geographical term Soho now also includes the part of the neighbouring parish of St. James between Wardour and Regent Streets, which was described in volumes XXXI and XXXII of the Survey of London. The present volumes describe the fifty-three acres of the parish of St. Anne, together with the ground on the east and south sides of Leicester Square.

Soho is the most famous of London's cosmopolitan quarters. Its geographical situation on the threshold of the West End makes it much more widely known to visitors, both native and foreign, than Whitechapel or Hampstead or Brixton, and indeed the popularity of its restaurants and food shops almost entitles it to be considered as an integral part of the West End. It is also the oldest of the alien quarters. For nearly three centuries its foreign element has been periodically replenished by new immigrants, whose presence, if only as workers (for many of them now live elsewhere), still gives the street life of the locality its peculiar timbre.

Soho has always been foreign since its original development in the latter part of the seventeenth century, but this is not and never was apparent in the outward aspect of its buildings. The existence of an alien community has hardly affected the topographical and architectural development of the area, which has followed the usual confused and tortuous path, similar in essence to that of any other contemporary London suburb.

As elsewhere, the pattern of the street layout in Soho was, and still is, greatly influenced by the course of the highways and of the field or estate boundaries which existed before large-scale building began. Almost all of the future parish of St. Anne was bounded by ancient highways, the only exception being at the south-east corner. These highways are now known as Oxford Street on the north, Charing Cross Road (northward of Cambridge Circus) and West Street on the east, and Wardour and Whitcomb Streets on the west; another highway, now part of Shaftesbury Avenue, extended east to west across the centre of the area.

Foreigners Arrive

It was during the hectic years of widespread building development in Soho that foreign immigrants, almost all of them French, began to settle there. In 1661 Louis XIV had begun to discriminate actively against the Huguenots and a series of decrees gradually circumscribed their religious, civil and economic liberties. Early in 1681 the practice of forcibly quartering royal dragoons in Huguenot homes ushered in the persecution known as the dragonnade. (ref. 6) Later in the same year Charles II, in an Order in Council of 28 July, stated that he held 'himself obliged in honour and Conscience to comfort and support all such afflicted Protestants who by reason of ye rigours and severities, which are used towards them upon ye account of their Religion shall be forced to quitt their Native Country, and shall desire to shelter themselves under his Matys Royall Protection for ye preservacon and free exercise of their Religion'. He offered the Huguenots free letters of denization, a promise of such 'priviledges and immunitys, as are consistent with the Laws [of England], for the liberty and free exercise of their trades and handicrafts' there and ordered a collection to be made throughout the country for the relief of the refugees. (ref. 7) The great migration had begun.

In 1685 Louis XIV revoked the Edict of Nantes, under which Henri IV had in 1597 guaranteed the religious and civil rights of the Huguenots. The revocation marked the culmination of the persecution which had already been proceeding for nearly twenty-five years, and was to continue, with varying degrees of severity, throughout the rest of Louis' reign. It has been estimated that in the early 1680's there were one and a half to two million French Huguenots, or roughly ten per cent of the population of the country, and that between 1681 and 1720 approximately 200,000 of them emigrated. Some 40,000 to 50,000 of the emigrants are thought to have come to England, and of these, perhaps one third settled in London.

In a description of St. Anne's parish written in 1720 John Strype notes that 'Abundance of French People, many whereof are voluntary Exiles for their Religion, live in these Streets and Lanes, following honest Trades; and some Gentry of the same Nation'. The trade card which William Hogarth designed a few years later for Ellis Gamble, goldsmith, of Cranbourn Street was inscribed in both French and English—an indication of the prevalence of French-speaking inhabitants in the locality—and in 1739 William Maitland wrote that 'Many Parts of this Parish so greatly abound with

French, that it is an easy Matter for a Stranger to imagine himself in France.' This was evidently no exaggeration, for in 1748 a young English diplomat about to go abroad was described by a friend as 'so busy learning French that there is no getting a sight of him. He spends his whole time in the neighborhood of Soho amongst the French refugees.'

But the figures supplied by the vestry of St. Anne in 1711 suggest that more than half of the inhabitants of the parish were English, and like all the other western suburbs of London, parts of Soho were for a while fashionable. In the early 1690's there were between sixty and eighty titled residents, the majority of whom lived in the northern part of the parish, principally in Soho Square, and in Dean, Greek and Frith Streets; while in the southern part Gerrard Street was 'the best inhabited', followed by Leicester Square and Leicester and Litchfield Streets.

Soho's claim to fashion was comparatively short-lived. In Leicester Square George, Prince of Wales (later George II), and his son Frederick, Prince of Wales, lived at Leicester House from 1718 to 1727 and from 1742 to 1751 respectively, but by 1741 the number of titled ratepayers in the whole parish had declined to about twenty. By this time the building leases granted in the 1670's and 1680's, most of which had been for terms of between forty and sixty-one years, had expired, and the gradual diversification of both the fabric and the social character of the area, which was to continue with increasing rapidity for over a century, had begun. The dispersal of estates began in 1722 when the freehold of part of the Crown land on the east side of Wardour Street was sold to the Pulteney family, and was continued in 1735–8 with the piecemeal sale of the Military Ground, substantial rebuilding taking place on both estates. In Soho Fields, where most of the freehold had been granted by the Crown to the Duke of Portland in 1698, there was extensive rebuilding (often without the encouragement of a building lease from the ground landlord) between c. 1723 and c. 1740, and the houses on the leasehold Pitt estate in Dean Street (comprising most of the rest of Soho Fields) were almost all rebuilt in c. 1732–4. The leases granted by the Pitt family were predominantly for the unusually long term of about 102 years, and a few of the fine houses built under these leases still survive.

By 1791 the number of titled ratepayers in the parish had been reduced to seven, and the number of Members of Parliament with addresses here had declined from twenty-seven in 1733 to twelve in 1762 and to four in 1793. None of the great houses in the parish was still in private occupation after 1784, and the different uses to which they were put illustrate the increasingly variegated social pattern of Soho. The house in the Military Ground originally occupied by the Earl of Devonshire and later by the Earls of Scarbrough was demolished in 1732, and its site developed as Whetten's Buildings and Nassau Street. Carlisle House and Monmouth House, both in Soho Square, ceased to be privately occupied in 1753 and 1763 respectively, and both were occupied for a while by foreign diplomatic envoys, several others of whom lived in Soho at about this time. In 1760 Carlisle House (the stables of which were now a tapestry and upholstery

workshop) was taken by Mrs. Cornelys for her (at first) fashionable entertainments, and Monmouth House was used in 1771–2 as a school. Both houses had been demolished by the end of the eighteenth century, unlike Gerard House in Gerrard Street, which, after sub-division in the 1760's, survived, latterly in commercial use, until its destruction by fire in 1887. After Baron Grant's departure Fauconberg House in Soho Square stood empty for ten years before being converted in 1784 to an hotel and coffee house, and later to the bottling and export labelling premises of Messrs. Crosse and Blackwell. Leicester House was used by Sir Ashton Lever as a museum from 1774 to 1788 before being demolished about three years later, while its next-door neighbour, Savile House, became a carpet warehouse after the death of Sir George Savile in 1784. Many houses were occupied by specialist craftsmen, notably gold and silversmiths, jewellers, engravers, musical-instrument makers, tapestry weavers and bonnet makers.

One other element in the changing social scene requires notice—the establishment, mainly in the second half of the eighteenth century, of a substantial colony of artists in Soho. J. T. Smith says that 'St. Martin's Lane, Greek Street and all this neighbourhood, were long the very head-quarters of the artists'. Until about 1760, when the series of exhibition catalogues of the Society of Artists of Great Britain and of the Free Society of Artists commence, evidence for the presence of artists in Soho depends largely upon their being recognizable among the ratepayers, and many of those who were lodgers or not eminent enough to be included in the Dictionary of National Biography have probably escaped notice in the present volumes. After 1760, and particularly after the establishment of the Royal Academy in 1768, the exhibition catalogues contain the names of so many hundreds of artists with Soho addresses that some of the more obscure exhibitors have had to be excluded from the Survey. It should therefore be noted that before 1760 there were probably many more artists in Soho than are recorded in the present volumes, and that the impression of a sudden replacement in the 1760's of persons of title by painters, sculptors and engravers exaggerates a much more gradual process. What is certain is that throughout the greater part of the eighteenth century very many artists frequented Soho, and that some of them, such as Hogarth, Reynolds and Lawrence, lived there. But towards the end of the century St. Marylebone was beginning to replace Soho as the artists' quarter, and in 1846 J. T. Smith recorded that while Newman Street (in St. Marylebone) was 'full of them', only 'a sprinkling of them may be still met about Soho Square now'.

In 1788 the Leicester estate in and around Leicester Square was divided into two parts, and in the following year one half of it was sold off in separate lots. During the next sixty years most of the remaining estates in Soho were also dispersed. The Duke of Portland began to sell his property in the 1790's, and half of the Newport Ground estate was sold a few years later. In 1830 the Crown disposed of a small piece of land in Wardour and Little Chapel (now Sheraton) Streets, and in the course of the next three years sold or exchanged all of what had formerly been the leasehold estate of the Pitt

family in the vicinity of Dean Street. By 1849 the portion of the former Leicester estate which had been awarded to the Tulk family in 1788 had also been subdivided. The only remaining estates of any size were those of the Crown (on the east side of Wardour Street) and of the Salisburys; part of the latter estate had been purchased in the 1840's for the widening and extension of Cranbourn Street and the widening of Upper St. Martin's Lane. Both these estates still survive, although that of the Salisburys (now the Salisbury Settled Estates) was further reduced in the 1880's by the formation of Charing Cross Road.

The dispersal of estates coincided with, and was perhaps partly the cause of, a considerable increase in the population of the parish. While the number of inhabited houses remained fairly constant at about 1,300 to 1,400 during the years 1801 to 1851, the number of inhabitants increased from 11,637 to 17,335. Relatively little rebuilding took place, many of the ageing houses were converted into tenements and in 1851 there were 327 inhabitants per acre—one of the highest figures in the whole of London. Forty-seven per cent of the houses had only cesspool drainage, often of the most primitive kind, and after an outbreak of cholera in the summer of 1854 many of the remaining well-to-do inhabitants removed elsewhere.

After 1851 the total population of the parish remained virtually stationary for some twenty years. The condition in which many of the inhabitants lived is perhaps reflected by the establishment of six hospitals within the area covered by these volumes between 1851 and 1874; four of them still exist here. There were also the Westminster General Dispensary, which was in Gerrard Street from 1774 to 1961, and the Royal Ear Hospital, in Dean and Frith Streets from 1816 to 1927. Medical lectures had been given at No. 14 Greek Street in the latter part of the eighteenth century, and John Hunter had lectured and formed his great collection of physiological specimens at his house in Leicester Square. This medical activity in Soho had been continued by (Sir) Charles Bell at No. 10–11 Leicester Street.

It was also in the mid nineteenth century that Soho, and particularly the area round Leicester Square, became important as a place of entertainment. There was a long tradition of public diversion here, beginning with a dancing school in Frith Street in the 1690's, and continuing with concerts at No. 9 Gerrard Street in 1710 and at No. 21 Dean Street in the 1750's. Mrs. Cornelys's rooms in Soho Square and Sir Ashton Lever's museum in Leicester House have already been mentioned. Barker's (later Burford's) Panorama was established to the north of Leicester Square in 1793, Charles Dibdin started his recitals at his short-lived theatre in Leicester Place in 1796, and Fanny Kelly opened her theatre in Dean Street (later the Royalty Theatre) in 1837. It was, however, the opening of Leicester Square to through traffic in 1843–6 (by the formation of New Coventry Street and the enlargement of Cranbourn Street) that soon transformed the square into one of the principal centres of entertainment in London. The staid, respectable Linwood Gallery in Savile House was converted into a theatre or music hall, in the centre of the square in 1851 arose Wyld's

Great Globe, and soon afterwards the high-minded Royal Panopticon of Science and Art was converted to more popular use as the Alhambra. The Empire Theatre, on the site of Savile House, was opened in 1884, and Daly's, a few yards eastward in Cranbourn Street, in 1893. Leicester Square had become 'the very centre of night-life and the pleasure ground of London', a place where no lady could walk unescorted.

During the last quarter of the nineteenth century the foreign element in the population of Soho ceased to be primarily French and became cosmopolitan. The original Huguenot immigrants and their descendants had gradually become to a large extent anglicized, and by 1800 only two of their chapels survived in the area. After 1789 more refugees from the various political commotions which have characterized subsequent French history probably settled in Soho. In the 1860's, when Cardinal Wiseman wished to establish a church for French Roman Catholics in London, Soho was still evidently thought to be the centre of the French colony, but had long ceased to be distinctively Huguenot. Shortly after the Franco-Prussian War and the Commune of 1870–1 Soho was said to have 'now a greater French population than it has had for years', and the Marseillaise was the most financially rewarding tune for the organ-grinders of the locality.

In the 1860's and 1870's there was a considerable influx of Germans and Italians. Many of the latter were cooks and waiters, who by 1886 were sufficiently numerous to form their own trade association and, ten years later, sufficiently prosperous to buy the lease of a house in Soho Square. There were small colonies of practically every European nationality, the expansion of the Swiss population, probably in the neighborhood of what is now Cambridge Circus where there was a Swiss chapel (in the parish of St. Giles) and a public house originally called the Thirteen Cantons, being particularly noticeable. But the principal immigration to Soho took place in the 1890's, when large numbers of Polish and Russian Jews arrived, many of them tailors by trade who after a strike in 1891 had removed from their principal colony in Whitechapel. In 1903 sixty per cent of the population of the parish of St. Anne and of the adjoining district of St. James's were of foreign extraction, and two-thirds of this foreign element were Polish Jews. Eight years later a quarter of the pupils at St. Anne's School in Dean Street were Jewish, and a

rabbi gave regular religious instruction there 'at the same time that the Christian children receive theirs'. (ref. 33)

This considerable immigration of foreigners to Soho was accompanied by a large exodus of the British population. The total population (both indigenous and foreign) of the parish of St. Anne had begun to decline slightly in the 1870's, but between 1881 and 1891 the decline became much sharper, from 16,608 to 12,317. These figures are in part a reflection of the demolition of large numbers of old houses, particularly in the squalid poverty-stricken area of Newport Market, for the formation of Shaftesbury Avenue and Charing Cross Road in 1883–7, when many of the dislodged inhabitants were compelled to remove elsewhere. But there were other causes as well, for Soho was ceasing to be primarily residential, and was becoming an area to which people came to work in shops, eating-houses, warehouses and small factories, or to seek entertainment. As the decline continued the more prosperous Jewish immigrants began to move out to Kilburn and Bayswater, and in 1913 St. Mary's School in Charing Cross Road, which had been built in 1873 with accommodation for six hundred children, was closed, only forty pupils being on the roll. The resident population has continued to decline without intermission; in 1951 the figure stood at 2,777, less than a quarter of what it was in 1801, and less than onesixth of what it was in 1871.

Since the latter part of the nineteenth century proximity to the West End has had an important effect on Soho. The Jewish tailors were probably attracted to the district by its nearness to the fashionable shops which provided the outlet for their goods. Moreover, the formation of Charing Cross Road and Shaftesbury Avenue—the latter cutting across the centre of the parish—provided greatly improved access. The slums of Newport Market were destroyed, and the way was paved for the expansion of the West End along the new boulevards of Soho where theatres, which had recently possessed themselves of Leicester Square, began to appear. The Shaftesbury was opened in 1888, the Palace in 1891, and the London Hippodrome in 1900. Cinemas followed—the Cambridge Circus Cinematograph Theatre (now the Jacey Cinema) in 1911 and the Astoria in 1927, both in Charing Cross Road, while the film companies established themselves in Wardour Street. Soho had been bisected and outflanked.

High Victorian Gothic Revival

The term "Gothic Revival" (sometimes called Victorian Gothic) usually refers to the period of mock-Gothic architecture practiced in the second half of the 19th century. That time frame can be a little deceiving, however, for the Gothic style never really died in England after the end of the medieval period. Throughout the 17th and 18th centuries, when classical themes ruled the fashion-conscious world of architecture, Gothic style can be seen, if intermittently. This is because many architects were asked to remodel medieval buildings in a way that blended in with the older styles.

Christopher Wren, the master of classical style, for example, added Gothic elements to several of his London churches (St. Michael, Cornhill, and St. Dunstan-in-the-East). William Kent's gatehouse at Hampton Court Palace (1723) fit in flawlessly with Cardinal Wolsey's original Tudor Gothic. When Nicholas Hawksmoor remodeled the west towers at Westminster Abbey (from 1723) he did so in a sympathetic Gothic style.

In the late 18th century, running in parallel, as it were, with raging classicism, was a school of romanticized Gothic architecture, popularized by Batty Langley's pattern books of medieval details. This medieval style was most common in domestic building, where the classical style overwhelmingly prevailed in public buildings.

One of the prime movers of a new interest in Gothic style was Horace Walpole. Walpole's country house at Strawberry Hill, Twickenham (1750), was a fancifully romantic Gothic cottage. The style adopted by Walpole (termed, not surprisingly, "Strawberry Hill Gothic"), took many of the decorative elements of exterior medieval Gothic and moved them to the interior of the house. Thus, Walpole's rooms are adorned - some might say over-adorned - with touches like cusped ceilings and crocketed arches.

Little of Walpole's style is what you could call "authentic"; he merely took decorative touches and strewed them about with abandon. The controversial result is very much open to criticism; you either love it or hate it, but few people are ambivalent about it.

Other architects tried their hand at Gothic style. Even Robert Adam, the master of neo-classical country house architecture, used Gothic elements, for example at Culzean Castle, where the exterior crenellation recalls a medieval fortress.

James Wyatt was the most prominent 18th century architect employing Gothic style in many of his buildings. His Ashridge Park (Hertfordshire), begun in 1806, is the best surviving example of his work. At Ashridge, Wyatt employed a huge central hall, open to the roof, in conscious imitation of a medieval great hall.

Into the early years of the 19th century many architects dabbled in Gothic style, but as with Walpole, it was more the decorative touches that appealed to them; little bits of carving here, a dab of pointed arch there. Most paid scant heed to authentic proportion, which is one of the most powerful moving forces of "real" Gothic style. Even when the shapes used by builders were Gothic, the structure was not.

Columns and piers were made with iron cores covered over with plaster.

In the early 19th century Gothic was considered more suitable for church and university buildings, where classical style was thought more appropriate for public and commercial buildings. Good examples of university Gothic can be seen at Cambridge, for example, the Bridge of Sighs at St. John's College (1826) and the gateway at King's College (1822-24).

It is really only after 1840 the the Gothic Revival began to gather steam, and when it did the prime movers were not architects at all, but philosophers and social critics. This is the really curious aspect of the Victorian Gothic revival; it intertwined with deep moral and philosophical ideals in a way that may seem hard to comprehend in today's world. Men like **A.W. Pugin** and writer **John Ruskin** (The Seven Lamps of Architecture, 1849) sincerely believed that the Middle Ages was a watershed in human achievement and that Gothic architecture represented the perfect marriage of spiritual and artistic values.

Ruskin allied himself with the Pre-Raphaelites and vocally advocated a return to the values of craftsmanship, artistic, and spiritual beauty in architecture and the arts in general. Ruskin and his brethren declared that only those materials which had been available for use in the Middle Ages should be employed in Gothic Revival buildings.

Even more narrow-minded than Ruskin were followers of the "ecclesiological movement", which began in the universities of Oxford and Cambridge. Adherents of the ecclesiological movement believed that only the Gothic style was suitable for church architecture, but not just any Gothic style! To them, the "Middle Pointed" or Decorated style prevalent in the late 13th to mid 14th century was the only true Gothic. The bible of the movement was the monthly publication, The Ecclesiologist, which was published from 1841-1868. The publication was in essence a style-guide to proper Gothic architecture and design.

But all this theory needed some practical buildings to illustrate the ideals. The greatest example of authentic Gothic Revival is the **Palace of Westminster** (The Houses of Parliament). The Palace of Westminster was rebuilt by Sir Charles Barry and A.W. Pugin after a disastrous fire destroyed the old buildings in 1834. While Barry oversaw the construction, much of the design is Pugin's, a design he carried out in exacting Perpendicular Gothic style inside and out.

The period from 1855-1885 is known as High Victorian Gothic. In this period architects like William Butterfield (Keble College Chapel, Oxford) and Sir George Gilbert Scott (The Albert Memorial, London) created a profusion of buildings in varying degrees of adherence to strict Gothic style. High Victorian Gothic was applied to a dizzying variety of architectural projects, from hotels to railroad stations, schools to civic centres. Despite the strident voice of the Ecclesiological Society, buildings were not limited to the

Decorated period style, but embraced Early English, Perpendicular, and even Romanesque styles.

Were the Gothic Revivalists successful? Certainly the Victorian Gothic style is easy to pick out from the original medieval. One of the reasons for this was a lack of trained craftsmen to carry out the necessary work. Original medieval building was time-consuming and labour-intensive. Yet there was a large pool of labourer's skilled in the necessary techniques; techniques which were handed down through the generations that it might take to finish a large architectural project

Victorian Gothic builders lacked that pool of skilled labourers to draw upon, so they were eventually forced to evolve methods of mass-producing decorative elements. These mass-produced touches, no matter how well made, were too polished, too perfect, and lacked the organic roughness of original medieval work.

AW Pugin

Augustus Welby Pugin has been called the foremost British architect of the 19th century. Pugin was born on March 1, 1812, in Bloomsbury, London. His father Auguste, was a member of the French aristocracy who had thought it prudent to flee France during the Revolution.

From his father, Augustus learned a profound love of medieval Gothic architecture. The elder Pugin often took his son on tours abroad, during which time he studied architectural style and design. Although Pugin was enrolled at Christ's Hospital School in London, it is doubtful whether he ever received a formal education.

The elder Pugin worked as an artist and draughtsman, eventually becoming the chief draughtsman for prominent architect John Nash. Augustus helped his father create a series of wonderfully detailed and exact drawings providing details of medieval Gothic architecture and decoration. These drawings, in such volumes as *Specimens of Gothic Architecture* (1821-3), and *Examples of Gothic Architecture* (1828-31), helped a generation of architects emulate Gothic style, and helped spawn the movement in architecture and design that we now call Victorian Gothic.

So influential were the Pugin drawings (and so well-connected his patrons), that at the tender age of 19 he was employed to design furniture for Windsor Castle. Soon he started his own business, carving architectural decoration in Gothic style.

At the same time, Pugin married Anne Garnet. However, she died in childbirth in 1832, leaving Pugin with a daughter. Just a year later Pugin married again, this time to Louisa Burton, with whom he had another five children. Louisa died in 1844 and Pugin married for a third time, to Jane Knill, with whom he had two more children.

In the meantime Pugin converted to Roman Catholicism, a conversion which left him filled with a fervent desire to express his faith through architecture. He came to regard the period of 1280-1340 (the "Second Pointed Period" as it was

called in the Victorian age), as the apex of human history, when people expressed their faith through the creative arts.

He abhorred the work of James Wyatt and his early 19th century contemporaries, who merely copied the form of Gothic style, but used inferior materials or supported their work with iron. In support of his arguments in favour of authentic Gothic, Pugin produced his master work, *Contrasts, A Parallel between the Noble Edifices of the 14th and 15th centuries and Similar buildings of the Present Day. Showing a Decay of Taste* (1836).

Pugin followed *Contrasts* with other books, developing his arguments in favour of Gothic purity. *The True Principles of Pointed or Christian Architecture* (1841), and *The Glossary of Ecclesiastical Ornament* (1844), were among the most widely read.

The success of *Contrasts* and his subsequent works brought Pugin a number of architectural commissions, notably at Southwark Cathedral. Other churches where Pugin had a hand in design - or redesign - include St. Chad's (The Roman Catholic Cathedral of Birmingham), St. Marie, Derby, and St. Oswald, Liverpool.

Pugin was involved in more than ecclesiastical architecture. He worked on the interior of Chirk Castle, at Bilton Grange, Warwickshire, and at Scarisbrook Hall, Lancashire. He designed ornamental and decorative architectural details as diverse as wallpaper, tiles, furniture, stained glass, and gargoyles.

One building stands above all others as a testament to Pugin's influence, however. The Palace of Westminster (i.e. The Houses of Parliament) in London, was built under the direction of Sir Charles Barry, but Pugin was responsible for the every aspect of the interiors, as well as for creating working drawings of all the exterior details.

In 1844 Pugin built a home for himself in Ramsgate, Kent, overlooking the sea. From the library of this rather severe house, called The Grange, Pugin did most of his work.

Architecture did not take up his entire attention at The Grange; from the tower of the house Pugin would watch for ships aground off the Goodwin Sands. He would put out in his wrecker, The Caroline, to rescue the ships and cargo. The salvage money he gained from these rescues brought him a tidy supplement to his income from architecture.

In 1851 Pugin was hard at work on the Medieval Court for the Great Exhibition (the Crystal Palace), but a lifetime of ceaseless work took its toll. Pugin suffered a breakdown from exhaustion and spent time in a private asylum before he finally died at his home in Ramsgate on 14th September 1852.

Pugin's legacy extends far beyond his own architectural designs. He was responsible for popularizing a style and philosophy of architecture that reached into every corner of Victorian life. He influence writers like John Ruskin, and designers like William Morris. His ideas were expressed in private and public architecture and art throughout Great Britain and beyond.

The New Palace of Westminster (The Houses of Parliament)



The Palace of Westminster, also known as the Houses of Parliament or Westminster Palace, in London, is where the two Houses of the Parliament of the United Kingdom

(the House of Lords and the House of Commons) meet. The palace lies on the north bank of the River Thames in the London borough of the City of Westminster, close to other government buildings in Whitehall. The palace's layout is intricate: its existing buildings contain nearly 1,200 rooms, 100 staircases and well over three miles (5 km) of corridors. Although the building mainly dates from the 19th century, remaining elements of the original historic buildings include Westminster Hall, used nowadays for major public ceremonial events such as lyings in state, and the Jewel Tower.

Control of the Palace of Westminster and its precincts was for centuries exercised by the Queen's representative, the Lord Great Chamberlain. By agreement with the Crown, control passed to the two Houses in 1965. Certain ceremonial rooms continue to be controlled by the Lord Great Chamberlain.

On 16 October 1834, most of the Palace was destroyed by fire. Only Westminster Hall, the Jewel Tower, the crypt of St Stephen's Chapel and the cloisters survived. A Royal Commission was appointed to study the rebuilding of the Palace and a heated public debate over the proposed styles ensued. The neo-Classical design, similar to that of the White House and Congress in the United States, was popular at the time, but had connotations of revolution and republicanism, whereas Gothic design embodied conservative values. The Commission announced in June 1835 that "the style of the buildings would be either Gothic or Elizabethan."

In 1836, after studying 97 rival proposals, the Royal Commission chose Charles Barry's plan for a Gothic-style palace. The foundation stone was laid in 1840; the Lords' Chamber was completed in 1847, and the Commons' Chamber in 1852 (at which point Barry received a knighthood). Although most of the work had been carried out by 1860, construction was not finished until a decade afterwards. Barry (whose own architectural style was more classical than Gothic) relied heavily on Augustus Pugin for the sumptuous and distinctive Gothic interiors, including wallpapers, carvings, stained glass and furnishings, like the royal thrones and canopies.

During the Second World War, the Palace of Westminster was hit fourteen times by bombs. The worst of these was on 10 May 1941, when the Commons chamber was destroyed and three people were killed. The chamber was re-

built under the architect Giles Gilbert Scott; the work was completed in 1950.

As the need for office space in the Palace increased, Parliament acquired office space in the nearby Norman Shaw Building in 1975, and more recently in the custom-built Portcullis House, completed in 2000. This increase has now allowed all MPs to have their own office facilities.

Exterior

Sir Charles Barry's collaborative design for the Palace of Westminster uses the **Perpendicular Gothic style**, which was popular during the 15th century and returned during the Gothic revival of the 19th century. Barry was a classical architect, but he was aided by the Gothic architect Augustus Pugin. Westminster Hall, which was built in the 11th century and survived the fire of 1834, was incorporated in Barry's design. Pugin was displeased with the result of the work, especially with the symmetrical layout designed by Barry; he famously remarked, "All Grecian, sir; Tudor details on a classic body." [7]

Stonework

The stonework of the building was originally Anston, a sand-coloured magnesian limestone quarried in the village of Anston in South Yorkshire. [8] The stone, however, soon began to decay due to pollution and the poor quality of some of the stone used. Although such defects were clear as early as 1849, nothing was done for the remainder of the 19th century. During the 1910s, however, it became clear that some of the stonework had to be replaced.

In 1928 it was deemed necessary to use Clipsham Stone, a honey-coloured limestone from Rutland, to replace the decayed Anston. The project began in the 1930s but was halted due to the Second World War, and completed only during the 1950s. By the 1960s pollution had once again begun to take its toll. A stone conservation and restoration programme to the external elevations and towers began in 1981, and ended in 1994. [9] The House Authorities have since been undertaking the external restoration of the many inner courtyards and this is due to continue until approximately 2010.

Towers

Sir Charles Barry's Palace of Westminster includes several towers. The tallest is the 98-metre (323 ft) Victoria Tower, a square tower at the south-western end of the Palace. It was named after the reigning monarch at the time of the reconstruction of the Palace, Queen Victoria; today, it is home to the Parliamentary Archives. Atop the Victoria Tower is an iron flagstaff, from which either the Royal Standard (if the Sovereign is present in the Palace) or the Union Flag is flown. At the base of the tower is the Sovereign's Entrance to the Palace, used by the monarch whenever entering the Palace of Westminster for the State Opening of Parliament or for any other official ceremony.

Over the middle of the Palace lies St Stephen's Tower, also called the Central Tower. It is 91 metres (300 ft) tall, making it the shortest of the three principal towers of the Palace. Unlike the other towers, St Stephen's Tower possesses a spire. It stands immediately above the Central Lobby, and is octagonal. Its function was originally a high-level air intake.

A small tower is positioned at the front of the Palace, between Westminster Hall and Old Palace Yard, and contains the main entrance to the House of Commons at its base, known as St Stephen's entrance.

At the north-eastern end of the Palace is the most famous of the towers, the Clock Tower, which is 96 metres (316 ft) tall. Pugin's drawings for the tower were the last work he did for Barry. The Clock Tower houses a large, four-faced clock—the Great Clock of Westminster—also designed by Pugin. The tower also houses five bells, which strike the Westminster Chimes every quarter hour. The largest and most famous of the bells is **Big Ben** (officially The Great Bell of Westminster), which strikes the hour. This is the third heaviest bell in England, weighing 13 tons 10 cwt 99 lb (about 13.8 t). Although Big Ben properly refers only to the bell, it is often colloquially applied to the whole tower.

Grounds

There are a number of small gardens surrounding the Palace of Westminster. Victoria Tower Gardens is open as a public park along the side of the river south of the palace. Black Rod's Garden (named after the office of Gentleman Usher of the Black Rod) is closed to the public and is used as a private entrance. Old Palace Yard, in front of the Palace, is paved over and covered in concrete security blocks (see security below). Cromwell Green (also on the frontage, and in 2006 enclosed by hoardings for the construction of a new visitor centre), New Palace Yard (on the north side) and Speaker's Green (directly north of the Palace) are all private and closed to the public. College Green, opposite the House of Lords, is a

small triangular green commonly used for television interviews with politicians.

Interior

The Palace of Westminster includes over 1,100 rooms, 100 staircases and 3 miles (5 km) of passageways.[8] The building includes four floors; the ground floor includes offices, dining rooms and bars. The "first floor" (known as the principal floor) houses the main rooms of the Palace, including the Chambers, the lobbies and the libraries. The Robing Room, the Royal Gallery, the Prince's Chamber, the Lords' Chamber, the Peers' Lobby, the Central Lobby, the Members' Lobby and the Commons' Chamber all lie in a straight line on this floor, from south to north, in the order noted. (Westminster Hall lies to a side at the Commons end of the Palace.) The top-two floors are used for committee rooms and offices.

Formerly, the Palace was controlled by the Lord Great Chamberlain, as it was (and formally remains) a royal residence. In 1965, however, it was decided that each House should control its own rooms; the Speaker and Lord Chancellor now exercise control on behalf of their respective Houses. The Lord Great Chamberlain retains custody of certain ceremonial rooms.

In addition to the house of Lords and the House of Commons, the Palace of Westminster also includes state apartments for the presiding officers of the two Houses. The official residence of the Speaker stands at the northern end of the Palace; the Lord Chancellor's apartments are at the southern end. Each day, the Speaker and Lord Chancellor take part in formal processions from their apartments to their respective Chambers.

There are 19 bars and restaurants in the Palace of Westminster,[11] many of which never close while the house is sitting. There is a shooting range and a gymnasium, and even a hair salon. Parliament also has a souvenirs shop, where items on sale range from House of Commons key-rings and china to House of Commons Champagne.

The River Thames (and the Great Stink of 1858)

The Thames (pronounced /tɛmz/) is a major river flowing through southern England. While best known because its lower reaches flow through central London, the river flows through several other towns and cities, including Oxford, Reading and Windsor.

The river gives its name to the Thames Valley, a region of England centered around the river between Oxford and West London, and the Thames Gateway, the area centered around the tidal Thames and the Thames Estuary to the east of London.

The River Thames is the longest river entirely in England, rising officially at Thames Head in Gloucestershire, and flowing into the North Sea at the Thames Estuary. It has a special significance in flowing through London, the capital of the United Kingdom, although London only touches a short part of its course. The river is tidal in London with a rise and fall of 7 metres (23 ft) and becomes non-tidal at Teddington Lock. The catchment area covers a large part of South Eastern and Western England and the river is fed by over 20 tributaries. The river contains over 80 islands, and having both seawater and freshwater stretches supports a variety of wildlife.

The river has supported human activity from its source to its mouth for thousands of years providing habitation, water power, food and drink. It has also acted as a major highway both for international trade through the Port of London, and internally along its length and connecting to the British canal system. The river's strategic position has seen it at the centre of many events and fashions in British history, earning it a description as "Liquid History". It has been a physical and political boundary over the centuries and generated a range of river crossings. In more recent time the river has become a major leisure area supporting tourism and pleasure outings as well as the sports of rowing, sailing, skiffing, kayaking, and punting. The river has had a special appeal to writers, artists, musicians and film-makers and is well represented in the arts. It is still the subject of various debates about its course, nomenclature and history.

The Victorian Era and the Thames

The Port of London became the central trading post for a vast British Empire. More docks were built, in the face of intense competition from riverside wharves, who built huge warehouses down river from Tower Bridge.

River and canal trade expanded despite competition from the new railway network. However, it became apparent that those towns with railways expanded rapidly, and those without did not. It was a time of transition and change, with steam powered cargo vessels appearing on the river alongside traditional Thames sailing barges and lighters. This was also an era of imaginative engineering. Evidence of the influence of the great Victorian engineers can be found all along the river. The embankments in London house the water

supply to homes, plus the sewers, and protect London from flood.

The Great Stink

The Great Stink or The Big Stink was a time in the summer of 1858 during which the smell of untreated sewage almost overwhelmed people in central London.

Until the late 16th century, London citizens were reliant for their water supplies on water from shallow wells, the River Thames, its tributaries, or one of around a dozen natural springs, including the spring at Tyburn which was connected by lead pipe to a large cistern or tank (then known as a Conduit): the Great Conduit in Cheapside.[1] So that water was not abstracted for unauthorised commercial or industrial purposes, the city authorities appointed keepers of the conduits who would ensure that users such as brewers, cooks and fishmongers would pay for the water they used.

Wealthy Londoners living near the a conduit pipe could obtain permission for a connection to their homes, but this did not prevent unauthorised tapping of conduits. Otherwise - particularly for households which could not take a gravity-feed - water from the conduits was provided to individual households by water carriers, or "cobs".[1] In 1496 the "Water Carriers" formed their own guild called "The Brotherhood of St. Cristofer [sic] of the Waterbearers."

In 1582 Dutchman Peter Morice leased the northernmost arch of London Bridge and, inside the arch, constructed a waterwheel that pumped water from the Thames to various places in London.[1] Further waterwheels were added in 1584 and 1701, and remained in use until 1822.

However, in 1815 house waste was permitted to be carried to the Thames via the sewers, so for seven years human waste was dumped into the Thames and then potentially pumped back to the same households for drinking, cooking and bathing.

Prior to the Great Stink there were over 200,000 cesspits in London. Emptying one cesspit cost a shilling - a sum the average London citizen then could ill afford. As a result, most cesspits added to the air-borne stench.

Part of the problem was due to the introduction of flush toilets, replacing the chamber-pots that most Londoners had used. These dramatically increased the volume of water and waste that was now poured into existing cesspits. These often overflowed into street drains originally designed to cope with rainwater, but now also used to carry outfalls from factories, slaughterhouses and other activities, contaminating the city before emptying into the River Thames.

Cholera became widespread during the 1840s (not least because many people believed the disease was due to air-borne "miasma"; no one then realised that the disease was water-borne — that discovery was not made until 1854 by London physician Dr John Snow after an epidemic centred in Soho), and sanitation reform soon became a high priority. Bringing together several separate local bodies concerned with

sewers, the consolidated Metropolitan Commission of Sewers was established in 1848; it surveyed London's antiquated sewerage system and set about ridding the capital of its cesspits — an objective later accelerated by the "Great Stink".

In 1858, the summer was unusually hot. The Thames and many of its urban tributaries were overflowing with sewage; the warm weather encouraged bacteria to thrive and the resulting smell was so overwhelming that it affected the work of the House of Commons (countermeasures included draping curtains soaked in chloride of lime, while members considered relocating upstream to Hampton Court) and the law courts (plans were made to evacuate to Oxford and St Albans). Heavy rain finally broke the hot and humid summer and the immediate crisis ended. However, a House of Commons select committee was appointed to report on the Stink and recommend how to put an end to the problem.

By this time, the consolidated Commission had been superseded (at the end of 1855) by the Metropolitan Board of Works, and despite numerous different schemes for "merciful abatement of the epidemic that ravaged the Metropolis", the MBW finally accepted a scheme proposed in 1859 by its own chief engineer, Joseph Bazalgette. Over the next six years, the key elements of the London Sewerage System were created and the "Great Stink" became a distant memory.

John Martin was also occupied with schemes for the improvement of London, and published various pamphlets and plans dealing with the metropolitan water supply, sewerage, dock and railway systems (his 1834 plans for London's sewerage system anticipated by some 25 years the 1859 proposals of Joseph Bazalgette to create intercepting sewers complete with walkways along both banks of the River Thames).

Jobs prior to and during the Great Stink

Tosher - A tosher was someone who scavenged through the sewers looking for various riches. Before the Great Stink, toshers were regarded as a lower class because of the terrible smell from the sewage. However, because the toshers (who often worked as whole families) worked in the sewage they gained a tolerance for certain diseases that arose and killed many later during the Great Stink.

Grubber - People referred to as grubbers would scavenge in drains in a similar effort of the tosher to find small treasures to sell. Both the tosher and the grubber, in their removal of small items, helped to ease the flow of water and waste in the sewer systems.

Mudlark - Similar to the tosher and the grubber, Mudlarks were people who scavenged in the mud of the Thames and other rivers. Mudlarks were generally young children who gathered small items in the mud and sold them for very small amounts.

Nightsoil man - Nightsoil men removed human and animal waste from the city to farms for use as manure. However, as London expanded, there were fewer farms further away from

the city. A farmer would have to pay an average of 2s and 6d for the manure. However, the trade ceased almost completely when in 1870 solidified bird droppings, called guano, from South America became available at much less cost. This caused an increase of households dumping waste into the street where it made its way to the Thames through the sewers and other rivers.

Flusherman - Workers who were employed by the Court of Sewers. These men would literally "flush" away waste and anything that might block the flow of water in the new sewer system. In Henry Mayhew's book *London Labour and the London Poor*, he describes the look of the flushermen:

"The flushermen wear, when at work, strong blue overcoats, waterproofed (but not so much as used to be the case, the men then complaining of the perspiration induced by them), buttoned close over the chest, and descending almost to the knees, where it is met by huge leather boots, covering a part of the thigh, such as are worn by the fishermen on many of our coasts. Their hats are fan-tailed, like the dustmen's."

Rat-catcher - Rat-catchers were hired by the city to catch rats in the underground sewer system in order to prevent the spread of diseases. These rat catchers were paid little, but their aid in preventing more disease during and after the great stink greatly helped London.

In AD1864 Sir Joseph Bazalgette masterminded the laying of two enormous sewers along the Thames to collect and divert the sewage downstream to Beckton and Crossness. Here sewage farms were set up to deal with the effluent. At the same time the Metropolitan Line was installed and the Victoria Embankments were built on top, reducing the width of the Thames and improving the depth and speed of flow of the river.

The Thames runs through Southern England along a wide low lying valley its flood plain. Throughout the centuries the Thames has burst its bank, swamping riverside settlements causing death and destruction. Because properties beside the river have always been popular people have often ignored the lessons of the past, and they continue to build on the highly desirable land of the Thames flood plain. High embankments and flood alleviation schemes are all part of man's constant fight against Nature. The great threat to London comes from the sea. Throughout history high tides and strong winds have pushed the sea up the estuary, flooding low-lying areas. It is recorded that AD 1816 people rowed through the Great Hall of the Palace of Westminster, whose floor was covered in dead and dying fish. As the flood waters receded the Victorians considered that the building of the Embankments would protect against flooding. However, as stated before, this resulted in the narrowing of the river, and increased its depth, thus making it necessary over the years to raise the walls still higher. The Thames is now 3 metres deeper than it was 300 years ago.

During Victorian times there was an explosion of interest in the Thames as a leisure source, and many of the activities

we enjoy on the river today started in this era. The new railways, which reached towns on the river such as Reading, Oxford and Windsor, provided a popular day out for those ordinary people who could afford it. Rowing boat firms sprung up with boats for hire. The river filled with small boats during the summer. Rowing in particular became a hugely popular pastime and clubs increased. Regattas became annual events. The world famous Henley Regatta dates from 1839, and still takes place every year at Henley in late June and early July. In AD 1829 the Colleges at Cambridge put out a challenge to those at Oxford, and a rowing race ensued between the two Universities and so began the most famous rowing race in the World. The Oxford and Cambridge Boat Race is now the Nations favourite rowing race, and it takes place in late March or early April over a course between Putney and Mortlake, as it has done every year since 1845, with the exception of the War Years.

The Oxford & Cambridge Boat Race

Other river races grew up as a result of continuing interest in the Thames as a leisure location. Punting at Oxford was one of these, and so was sailing and canoeing. The first canoes to be used on the Thames were dug-outs in pre-historic times, made by our ancestors so that they could fish for food on the river. Early examples of dug-outs have been found in the riverbed, and one example is in the Museum of London. A long-distance canoe race from Devizes to Westminster Bridge also started during this period.

Cruising on the river for private pleasure also developed in the Victorian era. One can recall the iconic painting of pleasure boats at Boulters Lock near Maidenhead, full of well-dressed Victorian ladies and gentlemen in their straw boaters and striped blazers. Today cruises are available up and down the Thames, in chartered vessels and passenger boats, and also in self-drive boats for the more adventurous.

London Fog

Since Roman times, London has been known to people abroad as a land of mists and fogs. Until recently visitors to the city could take home with them tins of 'London fog'.

London Fog is also known as Pea Soup, or Pea Souper is an idiom for fog. Although it is sometimes used for any thick fog, it refers particularly to a yellowish smog caused by the burning of soft coal. Such fogs were prevalent in UK cities (particularly London) prior to passage of the Clean Air Act of 1956. An 1871 New York Times article refers to "London, particularly, where the population are periodically submerged in a fog of the consistency of pea soup..."

Contrary to popular impression, the Arthur Conan Doyle Sherlock Holmes stories contain only a handful of references to London fogs, and the phrase "pea-soup" is not used. A Study in Scarlet (1887) mentions that "a dun-coloured veil hung over the house-tops."

In the phrase "pea-soup fog," the implied comparison may have been to yellow pea soup: "...the yellow fog hung so thick and heavy in the streets of London that the lamps were lighted" (Frances Hodgson Burnett, *A Little Princess*, 1892); "The yellow fog that rubs its back upon the window-panes," (T. S. Eliot, *The Love Song of J. Alfred Prufrock*, 1917; "London

had been reeking in a green-yellow fog" (Winston Churchill, *A Traveller in War-Time*, 1918); "the brown fog of a winter dawn" (T. S. Eliot, *The Waste Land* (1922); "a faint yellow fog" (Stella Benson, *This is the End*). Inez Haynes Irwin writing in 1921 in *The Californiacs* praises what was then the superior quality of California fog, saying it is "Not distilled from pea soup like the London fogs; moist air-gauzes rather, pearl-touched and glimmering."

The term arose in 19th century Britain. One of the by-products of the industrial revolution was a massive increase in the smoke and sulphur put into the atmosphere by factories, etc. When combined with fog, the result was totally different to the white fogs seen in rural areas - because of the dirty yellow-brown color, they were named "pea soupers".

These poisonous combinations of smoke and fog continued to occur until 1952, when a five-day "pea souper" over London is estimated to have caused 4,000 premature deaths through bronchitis, pneumonia, etc. Cold weather meant an increase in coal-burning, and meteorological conditions led to the pollutants being trapped at ground level. Subsequent changes in legislation phased out open coal fires, and "pea soupers" are now a thing of the past in Britain.

The London Underground

(founded 1863) – subway system

The London Underground is a rapid transit system that serves a large part of Greater London and some neighbouring areas of Essex, Hertfordshire and Buckinghamshire. It is the world's oldest underground railway system. Services began on 10 January 1863 on the Metropolitan Railway; most of the initial route is now part of the Hammersmith & City line. Despite its name, about 55% of the network is above ground. Popular local names include the Underground and, more colloquially, the Tube, in reference to the tubular cylindrical shape of the system's deep-bore tunnels.

The numerous railways which make up the modern London Underground network, most of which were built by rival companies, were integrated into one system for the first time in 1933 with the creation of the London Passenger Transport Board (LPTB) - more commonly known by its shortened name: "London Transport" (LT). The network became a single entity when London Underground Limited (LUL) was formed in 1985. Since 2003, LUL has been administered as a wholly owned subsidiary of Transport for London (TfL) — the statutory corporation responsible for most aspects of the transport system throughout Greater London — which is run by a board appointed by and chaired by the Mayor of London.

The Underground has 268 stations and runs over 253 miles (400 km) of track, making it the longest underground railway in the world by route length, and one of the most served in terms of stations. There are also numerous closed stations. In 2007 over one billion passenger journeys were recorded, amounting to the carrying of 28 million individual passengers every year. As of March 2007, an average of just over 3 million people use the Underground each day, with an average of 3.4 million passengers on weekdays.

The first railways to be built in the United Kingdom were constructed in the early 19th century. By 1850 there were 7 separate railway termini located in the London area: London Bridge, Euston, Paddington, King's Cross, Shoreditch, Waterloo and Fenchurch Street. Only Fenchurch Street was located within the City of London itself. London had also seen a large increase in road traffic congestion in this period. This was due in part to the fact that most people traveling to London by rail had to complete their journeys into the city centre by cab or omnibus. The concept of an underground railway linking the City of London with the mainline termini had first been proposed in the 1830s. But it was not until the 1850s that this idea was taken seriously as a solution to traffic congestion problems.

In 1854 an Act of Parliament was passed approving the construction of an underground railway between Paddington Station and Farringdon Street via King's Cross, which was to be called the Metropolitan Railway. This was to be built with the support of the Great Western Railway, who helped fund the project on the grounds that a junction would be built with their mainline terminus at Paddington. However construction did not begin until February 1860 due to financial problems. The fact that this project got underway at all was largely due

to the lobbying of Charles Pearson, who was Solicitor to the City of London at the time. In 1859 he finally persuaded the City of London Corporation to help fund the scheme.

The Metropolitan Railway was opened to the public on 10 January 1863. It was the world's first urban underground passenger-carrying railway. Within a few months of opening it was carrying over 26,000 passengers a day. A year later the railway was extended to Hammersmith in the west and a year after that it was extended to Moorgate in the east. Most of this original route is now part of the Hammersmith and City Line.

Other lines swiftly followed, and by 1884 the Inner Circle (today's Circle line) was completed as a joint venture between the Metropolitan Railway and its rival the Metropolitan District Railway.

The first trains were steam-hauled, which required effective ventilation to the surface. Ventilation shafts at various points on the route allowed the engines to expel steam and bring fresh air into the tunnels. One such vent is at Leinster Gardens, W2.] In order to preserve the visual characteristics in what is still a well-to-do street, a five-foot-thick (1.5 m) concrete façade was constructed to resemble a genuine house frontage.

The early tunnels were dug using cut-and-cover construction methods. This caused widespread disruption and required the demolition of several properties on the surface. Following advances in the use of tunnelling shields, electric traction and deep-level tunnel designs, later railways were built even further underground. This caused far less disruption at ground level than the cut-and-cover construction method did. It was therefore cheaper and preferable. The City & South London Railway (now part of the Northern line) opened in 1890. It was the first "deep-level", electrically operated, route.

By the end of the 19th century, the Metropolitan Railway company had extended its lines far outside of London, creating new suburbs in the process. From the 1870s, right up until the 1930s, the company pursued ambitions to maintain the railway as a main-line operation rather than a rapid transit service.