taking place and the sense of public ownership was lost. The terraces proved unwelcoming, and as a result the place was often deserted outside of events in the hall.

Re-opening, re-imagining and re-landscaping

The loss of public vitality at the RFH and its exterior was not lost on politicians. Ken Livingston's GLC (the successor to the LCC) opened the foyers of the RFH in 1984. They were open all day, every day, with free programming. The RFH was beginning to fulfil its potential as a democratic space. And so through a long journey, a refurbishment of the hall by Allies and Morrison and a reimagination of the public realm by Gross Max was completed in 2008.

The new landscaping removed the 1964 service road, and created a public space all around the building much closer to the original 1951 vision. The riverside frontage became a mixture of hard landscaping, with a curved set of steps leading down to level 1 of the RFH and raised beds. Shops and restaurants now grace the lower level of the river façade. This mixture of retail, seating and planted areas, with a strong sense that everyone belongs have provided one of London's most visited sites – typically around 20 million people a year come.

And so the initial vision of the RFH as a democratic place for all has been roundly achieved. Creative gardens and landscaping have been at the heart of that transformation. There is more to explore and a greater sense of surprise when there than at any time since the building's initial opening in 1951. ***(figs. 58 & 59)***

* * * * * * *

Temple Station Roof Terrace and The Artist's Garden

By **Sally Williams**

The balustraded roof terrace over Temple Station on Victoria Embankment first afforded the public with an elevated view of the Thames in 1870, and although public access has not been uninterrupted, since 2021 it has been the venue for an innovative contemporary sculpture project entitled *The Artist's Garden*, the world's first sculpture garden dedicated to the work of women artists whereby almost exclusively new work is installed. The project is presented by theCOLAB, an independent women-led collaborative laboratory aiming 'to unite people, land and art', which curates projects in diverse situations, including a scheme in Morecambe Bay. The inaugural site-wide commission on Temple Station roof terrace, which opened in September 2021, was *'Back in the Air: A Meditation on Higher Ground'*, by London-based artist Lakwena Maciver, which saw the entire floor surface covered with exuberant colour and geometric pattern, and the words 'NOTHING CAN SEPARATE US'. ***(fig. 60)*** Conceived during Lockdown and envisaged by the artist as a contemporary vision of earthly paradise, it also brings to mind the wartime 'Dazzle Ships', one of which was moored on the Thames close by until 2016.[1]

The Artist's Hut was erected on the terrace at the same time as this first artistic manifestation, its design echoing the adjacent

1. 'Dazzle camouflage' was the inspiration of zoologist Graham Kerr who in 1914 put forward to the Admiralty the notion of aping nature as a means of making enemy targeting of vessels difficult through optical distortion. The concept was developed for the Royal Navy by a group of artists who called themselves the Dazzle Section – painting ships in striking patterns and colours. One of the vessels 'dazzled' in this way was HMS Saxifrage, one of the last three surviving warships built in World War 1. A Flower-class anti-submarine Q-ship, she was named after the flower known as 'London Pride'. In 1922 she was renamed HMS President and moored permanently between Temple and Blackfriars Bridge and used as a Royal Naval drill ship, a familiar sight along the Thames including no doubt visitors to the Temple roof terrace. She was once again camouflaged in 2014 as German artist Tobias Rehberger's *Dazzle Ship London*, part of the centenary commemorations of World War 1. In 2016 HMS President was towed to Chatham Docks to make way for the Thames Tideway Tunnel works, and with another twist of synchronicity with The Artist's Garden, has recently been towed to Erith for breaking up due to the closure of Chatham Docks for redevelopment. See National Historic Ships UK https://www.nationalhistoricships.org.uk.

Cabmen's Shelter (listed LBII) on Temple Place.[2] It provides a space for hosting artists' residencies, workshops and a hub for The Artist's Garden. Since 2021 work by at least 18 artists has been presented,[3] through an ambitious programme that comprises: an annual extensive site-wide commission or group exhibition; regular Women's Work Commissions offered to a woman artist at any stage in her career to make a first or early outdoor sculptural work in response to the site and its history or the ethos of The Artist's Garden;[4] and recipients of the annual *theCOLAB/Royal College of Art/Yorkshire Sculpture Park Graduate Award*, enabling them to create new work through a 3-month residency here. Members of local community groups, such as Westminster City Lions, have participated in a number of the artists' projects, and since the inception of The Artist's Garden the number of visitors is estimated to be over 100,000 a year. ***(fig. 61)***

But it is now under threat of closure: The Artist's Garden is facing eviction on 1 October 2026. *Places for London* (PfL), the commercial property arm of Transport for London (TfL) plans to clear the Artist's Garden from the site entirely with no prospect of return. This is said to be necessary to carry out essential safety repairs but TfL have granted a lease of the terrace to a private developer and have declined to permit The Artist's Garden to return. Although TfL and PfL have publicly said that the terrace will be accessible to the public, it is unclear whether the future benefit to the public will be upheld. Under the legislation, any decision should be for Westminster City Council not TfL and the move is being vigorously fought by the supporters of The Artist's Garden, who include the MP for the Cities of London and Westminster, Rachel Blake and prominent artists.[5] Conceived from the outset to be publicly accessible, indeed set down as such in law, the history of this unusual public space is far from dull, and its loss to private landownership would be deplorable.

Temple Station and the Embankment

The Temple station opened on 30 May 1870, built by the District Railway in order to extend their line from Westminster to St Paul's station (now Blackfriars).[6] The construction of the underground line used the 'cut-and-cover' tunnelling method ***(fig. 63)*** and was planned in conjunction with Sir Joseph Bazalgette's Victoria Embankment built between 1864-1870 to mitigate the '*Great Stink*' of 1858 by transporting sewage and waste out of London to the Thames Estuary via a series of interconnecting sewers.[7] ***(figs. 62 & 64)*** The railway company was given the green light under the *Metropolitan District Railways Act, 1864* whereby it was required to construct the station in accordance with a signed plan and approval of the Metropolitan Board of Works (MBW).

One of the conditions was to construct a roof terrace over the station, which was to be open for public use, with access to be maintained by the company. Reached by steps from Temple Place, the 1400 sq.m roof terrace provided a promenade with a river view 20 feet above the adjacent Embankment, also overlooking the new public gardens to either side. The terrace appears to have been duly open to the public until 1873. [8] However, this right was then withdrawn due to 'the bad behaviour of those who used it'; it had reputedly become 'the resort of loose characters' where 'scenes

2. Erected in c.1900 by the Cabmen's Shelter Fund, this is listed as 'a rare, quite unaltered example of these shelters'. See official List Entry: historicengland.org.uk/listing/the-list/list-entry/1357301.

3. There have been 24 commissions to date, with some artists commissioned twice.

4. The *Artist's Brief* sets out parameters for the main commission to relate to physical/historical aspects of the site and its locality. It could incorporate the following broad themes: the *Garden*: human-made contemplative place as mediator of body / nature / urban relationship; the *Overlooked / Unseen*: work by or about overlooked/unseen categories of artists or types of work which resonates with the site's hidden nature; the *Flow*: water, the Thames as a tidal river, shorelines and connectivity between human and water; environment.

5. Supporters include Patrons Cornelia Parker CBE RA, Sir Antony Gormley CH OBE RA, Richard Wentworth CBE RA, Linder Sterling, Sir Peter Bazalgette, as well as other prominent artists such as Alison Wilding OBE RA.

6. Originally named for the nearby Temple Church of the Knights Templar and the Middle and Inner Temples of the Inns of Court, the prefix was later dropped and the station became simply 'Temple'. The Metropolitan Railway was the first underground railway and opened in January 1863 between Paddington and Farringdon.

7. Victoria Embankment was formally opened on 13 July 1870 by the Prince of Wales and HRH Princess Louise on behalf of Queen Victoria.

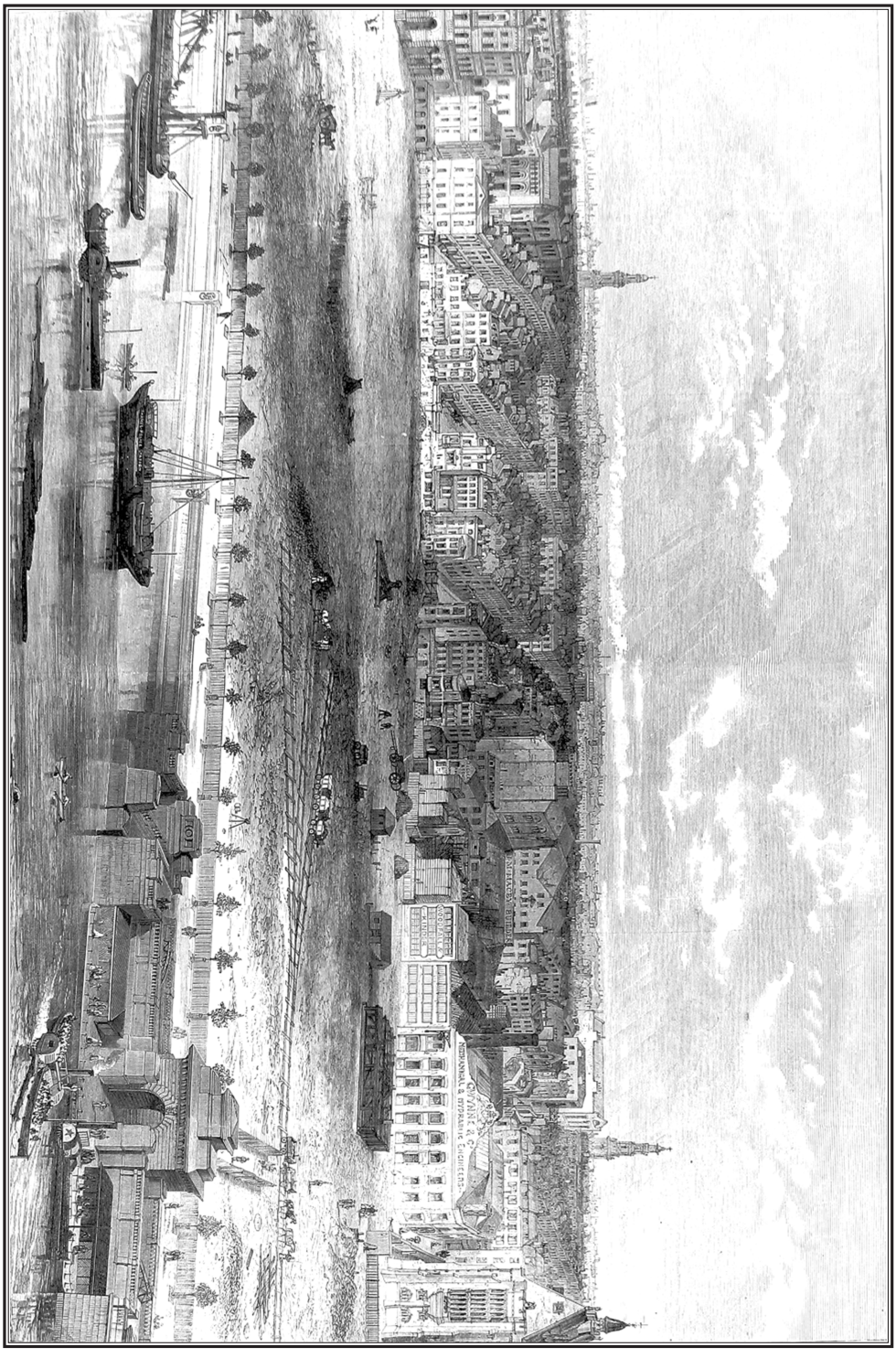
8. 'Temple Station Terrace', *Daily News*, Monday 22 July 1918.



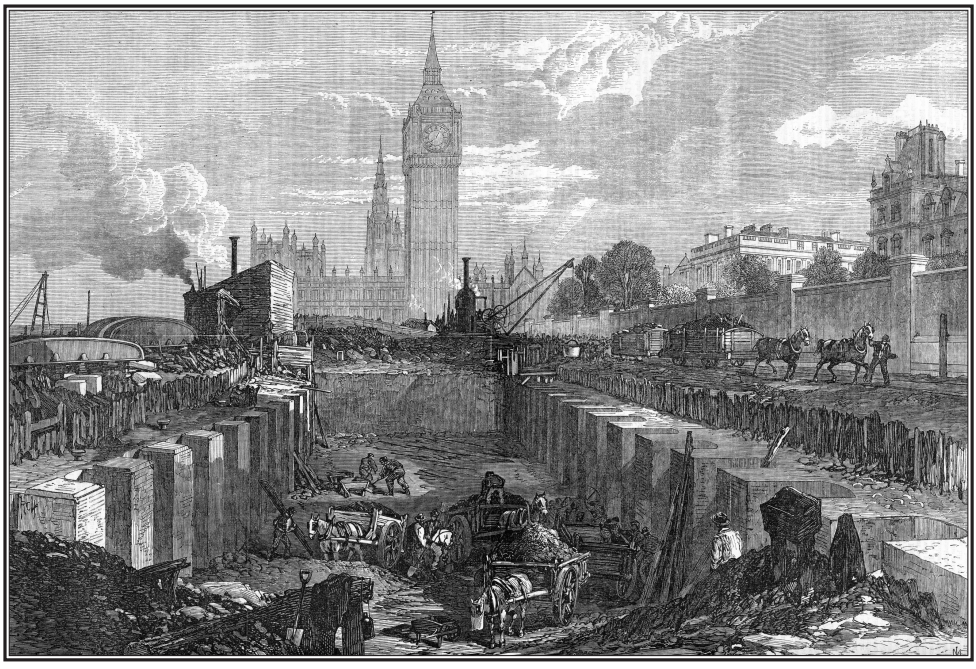


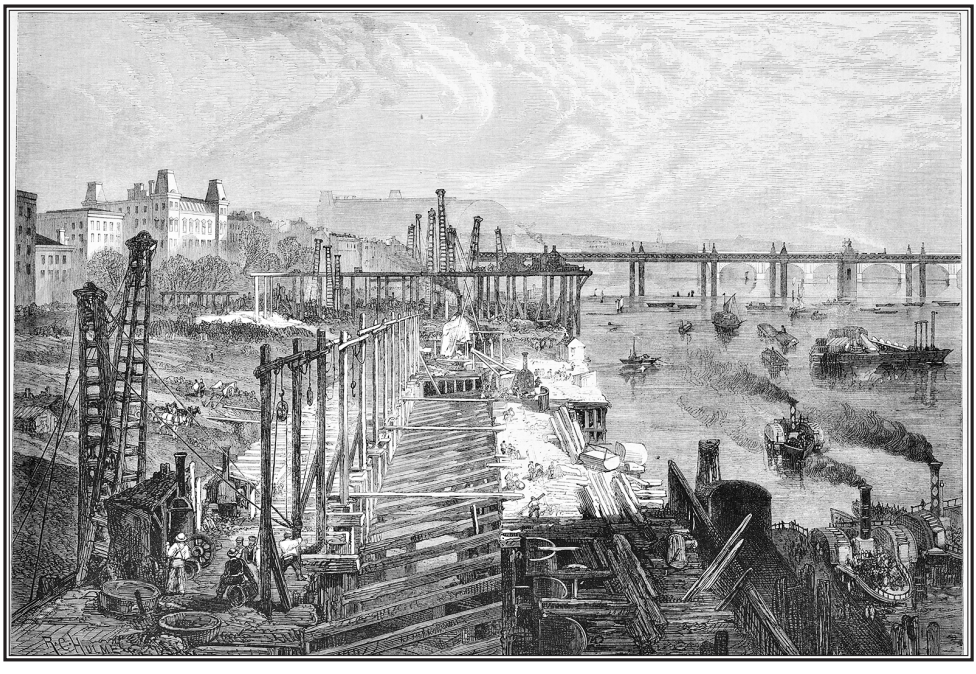
60. Lakwena Maciver, *'Back in the Air: A Meditation on Higher Ground'*, 2021. The inaugural site-wide commission, installed in The Artist's Garden September 2021-April 2022. The work was made in collaboration with 180 Studios
(Courtesy of theCOLAB, Photograph David Parry)

61. The Artist's Garden, *Mary Mary* exhibition, opening event, 2024.
In the foreground is Alison Wilson's '*Savoy*' the 2024 Women's Work Commission. Her commission comprised a vertical forest of brightly coloured construction timbers, with architectural elements at their tips; she also wrapped the Artist's Hut with a monochrome photograph of a Scottish forest
(Courtesy of theCOLAB, Photograph Hells Gibson)



62. Progress of the Thames Embankment: View from Westminster Bridge, 1869.
This area had just been reclaimed from the river and had not yet been built on
(© Mary Evans Picture Library)





63. '*Works of Metropolitan District Railway on Thames Embankment at Westminster*', Engraving, 1869
Illustrated London News, 6 November 1869, p.453
(© Mary Evans Picture Library)

64. '*Victoria Embankment, general view during construction from Westminster Bridge,* 1865, Wood engraving.
Artist R C Hulme, engraver Mason Jackson, published in *Illustrated London News*
(image source: The London Archives (City of London Corporation))

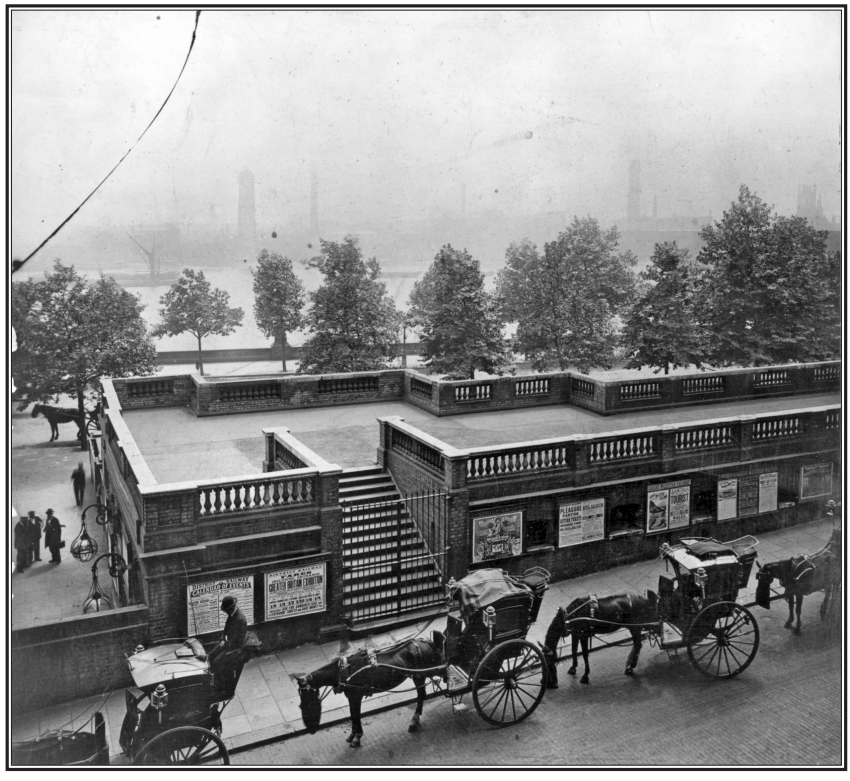
the reverse of edifying occurred', attracting complaints from neighbours. This resulted in its closure by the MBW, 'which was always more prone to withdraw than to promote public privileges'. ***(fig. 65)*** A news item in 1896 reported that the London County Council (LCC), believing that 'public conduct [had] improved', proposed the terrace be reopened to the public, and would ensure that 'police supervision is sufficient to discourage rough people'. The author ruefully remarked that 'the railway company naturally fails to see the thing in the same light'.[9] It is unclear whether this led to a temporary reprieve, but in 1908 it appears to have remained 'in little or no use' and 'formed a somewhat unsightly hiatus in the line of gardens on the Embankment'.[10] At that time the LCC had another proposal under consideration, one that 'bids fair to make the roof […] one of the most picturesque promenades in London', according to *The Evening News*: to be 'laid out with shrubberies and flower-beds, […] a small bandstand, with an encircling promenade'. 'Adapted as suggested, with the river in front, the neighbouring gardens and the imposing buildings in its rear as background, the roof would, it is argued, be one of the most charming spots in London.' [11] Sadly this did not materialise, although such notions re-surfaced a few years later, this time at the instigation of the railway company.

In 1910 the Metropolitan District Railway Company had submitted plans to reconstruct and enlarge Temple station, the old station no longer able to serve its needs. ***(fig. 66)*** The new plans were approved by the LCC in 1911, under the *Metropolitan District Railway Act, 1910*. [12] The new plans provided for a restaurant, and the railway company also 'asked the opinion of the Council as to the possibility of using the station roof as a tea garden, from which there would be an interesting view of the Thames'. A decision was deferred as the Parks & Open Spaces Committee was yet to deal with the matter.[13] Again it is not known whether this was seriously considered.

The new Temple station was designed by Harry Wharton Ford (1875-1947), architect to the District Railway from 1900-11 for whom he designed or rebuilt numerous stations, including Earl's Court Road and Fulham Broadway. [14] His style is characterised by his use of brown terracotta facing and Portland stone, although neither is found at Temple. An atmospheric watercolour of the new station viewed from the Embankment was painted for Ford by artist Duncan Carse (1876-1938) and exhibited at the Royal Academy in 1915 ***(fig. 67)***.[15] Ford is also credited with designing the London Underground roundel and 'UndergrounD' lettering style adopted in 1908.

It appears that public access to the terrace was not reinstated even after the station was rebuilt, although the *Metropolitan District Railway Act 1910* had continued to stipulate the right of public access to the roof terrace. Under the Act the railway company was obliged to maintain the terrace at its own expense, was not permitted to use it in a way that was inconsistent with public access and also without the consent of neighbouring landowners and lessees (the Duke of Norfolk and Strand Estate). *The London County Council (General Powers) Act 1919*, chapter XXXIII accentuates the failure of the railway company to adhere to the stipulation that the terrace should be open to the public, stating 'the said rights of public user which had been exercised for some years after such construction [1870] were not exercised for a considerable period prior to the passing of the Act next hereinafter referred to [that of 1910]'. Clause 9 (1) makes a clear break with the past:

9. 'Temple Station Terrace. Which the L.C.C. Hope to Reopen to the Public', *The Star*, Tuesday 1 December 1896, p.4.
10. 'District Station Roof Garden. Proposal for Novel Temple Beauty Spot', *The Evening News*, Thursday 2 July 1908.
11. *Ibid.*
12. *Metropolitan District Railway Act, 1910*, Chapter CIX. 55 Reconstruction of Company's Temple Station (4): The Temple Station as reconstructed or enlarged shall be provided with a flat roof and accesses thereto and be so maintained by the Company and such roof and accesses shall be open to the public.'
13. 'General News: Temple Station Roof as Tea Garden', *The Railway Times,* June 17 1911, p.587.
14. Ford continued to work for the railway company for another 5 years, in private practice. See London Transport Museum records: ltmuseum.co.uk/collections/collections-online/people/item/1998-90171.
15. The painting is in the collection of the London Transport Museum.





65. Temple Station Terrace, photograph 1899.
Note that the gates to the stairs up to the terrace are firmly closed
(© TfL from the London Transport Museum collection)

66. The station as originally built: Temple Station exterior, 1906-08
(© TfL from the London Transport Museum collection)

> The right of the public to use the flat roof of that part of the Temple Station of the railway company as reconstructed under the powers of the Metropolitan District Railway Act 1910 which projects above the surface of the Victoria Embankment and the accesses to the said roof which was conferred by that Act shall continue but shall be exercisable subject to the control management and regulation of the Council.

In other words, while maintenance remained the responsibility of the railway company, the management of the roof terrace transferred to the LCC 'in the same way as the use of open spaces was controlled by the Council', [16] thereby becoming subject to the byelaws and regulations governing all the parks and open spaces that came under the LCC, later transferred to Westminster City Council.

Various stipulations were made in the *London County Council (General Powers) Act 1919* for the protection of the railway company – for example relating to weight loadings on the roof [17] - and for the protection of the landowners/lessees the roof was not to be used for:

> the holding thereon of any public meeting the delivery thereon of any public speech the doing or playing thereon of gymnastics or games or the playing thereon before six o'clock in the afternoon on any day of any band or any musical instrument nor shall the said roof be used for any purpose which might cause any annoyance or nuisance to the owner or the lessees.[18]

The Duke of Norfolk was the subject of a droll article in *The Globe* in July 1910 reporting on a meeting of the LCC that sat for some 12 1/2 hours, until 10 to 4 in the morning. At around 3am the report of the *Parliamentary Committee on the Metropolitan District Bill 1910* came up for discussion, and questions raised by Mr Cotton regarding the fact that although the roof terrace had been open for some time, 'becoming a nuisance, was closed with the concurrence of the Metropolitan Board on the suggestion of the Commissioner of Police and the Duke of Norfolk':

> Mr Cotton, amid humorous interruption, asked what right had the Duke of Norfolk to interfere in these matters? (A voice: "He's a Duke"). He (Mr Cotton) had been over the place and could find no evidence of a nuisance. There were no loafers, and he would like to know why the respectable public should not go on the terrace. What arrangement had been made between the Duke and the Commissioner of Police? Mr Stuart Sankey (Chairman of the Committee) said the question was a delicate one, but the Duke of Norfolk had certain private rights. Mr Cotton: How much does the Duke contribute to the rates? ("Order, Order"). Mr Sankey: I cannot say (laughter). Mr Cotton: It's a very simple question (laughter).[19]

Creation of The Artist's Garden

The roof terrace evidently became a popular spot during the twentieth century. A photograph taken on 4 May 1933 shows an uninterrupted row of packed benches along the river-facing balustrade, with a few standing figures at the parapet, including a man holding a baby ***(fig. 68)***. A few years later, on 17 August 1936, a heatwave brought crowds and deckchairs onto the terrace ***(fig.69)***. In 1958 *The Evening News* sported a photo captioned 'Up-to-town Girl' of 17 year old shorthand-typist Sandra Hill from Abbey Wood taking her lunch break on the roof terrace. [20] A photograph by Colin Tait among a series of the station environs in 1974 shows people leaning over the balustrade ***(fig. 70)***.

By the time theCOLAB embarked on the project to create The Artist's Garden the terrace had become a somewhat neglected gem, ***(fig. 71)*** which theCOLAB's founding director Claire Mander, had first discovered in 2004 while studying at the Courtauld Institute. Set up in 2011, theCOLAB is now a registered charity.[21] Conversations with the

16. 'Temple Station Roof', *Daily Telegraph & Courier*, Wednesday 4 June 1919, p.15.
17. *London County Council (General [9 & 10 Geo.5.] Powers) Act, 1919,* Chapter XXXIII, clause 10. (2): 'The Council shall not erect construct or maintain or to require or permit the erection construction or maintenance of any building shed shelter view-stand lavatory refreshment-room bandstand booth tent swing or any other erection or work in or upon the said roof of the Temple Station or place or suffer to be placed in or upon the said roof any materials articles or things having a live or dead weight exceeding an average load of one hundredweight per square foot of the said roof or a load of ten hundredweight on any ten square feet of the said roof'.
18. *London County Council (General [9 & 10 Geo.5.] Powers) Act, 1919*, Chapter XXXIII, section 11 (2).
19. 'L.C.C. Late Sitting. Radical Attack on the Duke of Norfolk', *The Globe*, Wednesday 27 July 1910, p.5.
20. 'Up-to-town Girl', *The Evening News*, Friday 2 May 1959.
21. theCOLAB programme started in 2011 with the Sculpture Shock/SKULPTUR awards, in collaboration with RBS (now Royal Society of Sculptors); it became a charity on 9 January 2024.

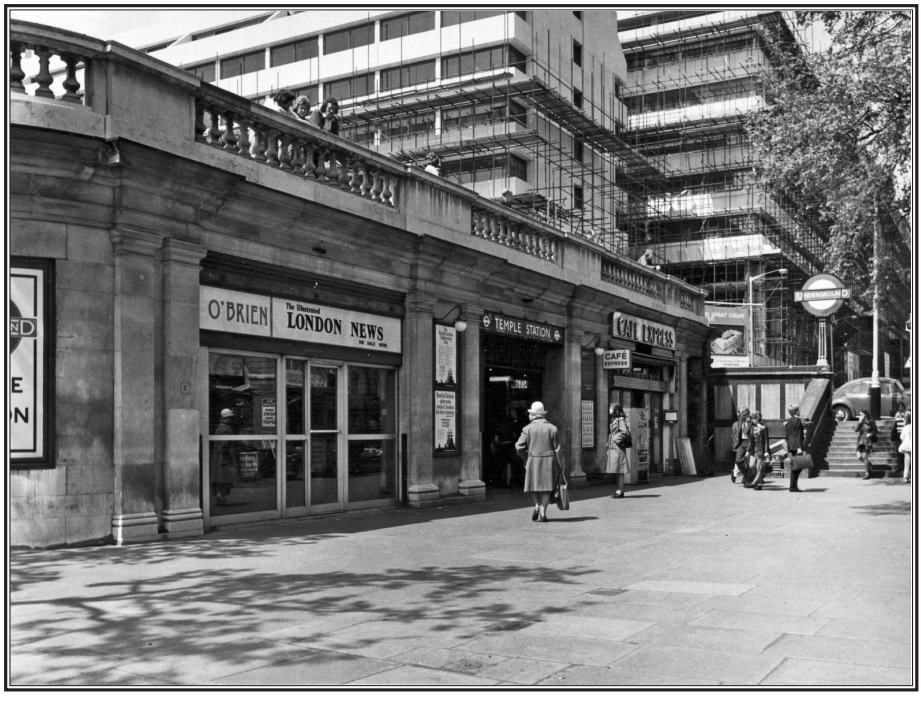




67. Duncan Carse, *Temple Station,* watercolour. Made for Harry W Ford, it was displayed in the Architectural Room in the 147th Royal Academy Exhibition in 1915
(Image from the London Transport Museum collection)

68. '*Enjoying the sunshine in the Garden above Temple Station*', 4 May 1933
(Smith Archive / Alamy)





69. *'A seaside atmosphere on the roof of Temple Station as Londoners sit back in deck chairs and reap the benefits of London's heatwave,'* 17 August 1936
(Smith Archive / Alamy)

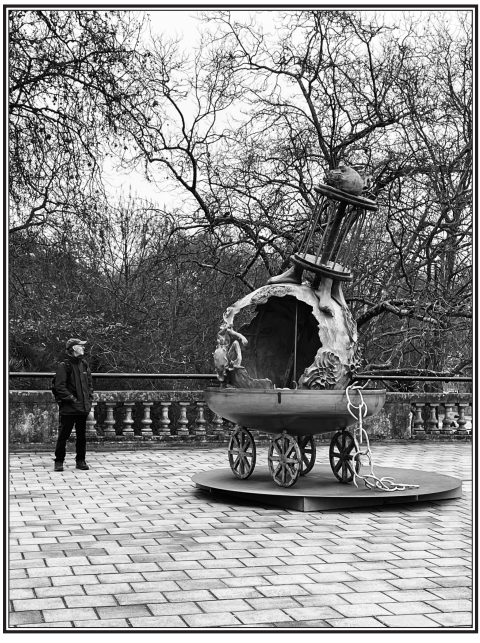
70. Colin Tait, *Temple Station*, 14 May 1974, photograph
(© TfL from the London Transport Museum collection)





71. Temple Station on Victoria Embankment, photograph, 1973. View from the west looking towards Victoria Embankment Gardens. In the background are cranes in the process of constructing Globe House in Temple Place
(image source: The London Archives (City of London Corporation))

72. Holly Hendry, '*Slackwater*', 2023. Site-wide commission in The Artist's Garden, which ran from July 2023 – September 2024
(Photograph Sally Williams)







73. LEFT: Candida Powell-Williams, '*Auguries through the Mist',* 2024
(Photograph Sally Williams)

74. RIGHT: Frances Richardson, '*Performed object: fig. 09130123, indolentia*', 2023
(Photograph Sally Williams)

75. Holly Stevenson, '*Another Mother',* 2022. Created through her residency in The Artist's Hut in 2021, this was the artist's first public sculpture commission. She was drawn to the romanticism of decay and neglect on the roof terrace, particularly its missing balusters.
(Photograph Sally Williams)

Northbank Bid / Westminster City Council around use of the roof terrace for the project began in 2017. The Artist's Garden is now undertaken in partnership with Westminster City Council, with support from private and public organisations, and with the permission of TfL/LUL. Interestingly, Patron of theCOLAB is Sir Peter Bazalgette, great-great-grandson of Sir Joseph Bazalgette.

The inaugural installation described earlier was followed in October 2022 with *'Through the Cosmic Allotment'* by horticultural installation artists Heywood & Condie. This brought a lawn, trees and four greenhouses onto the terrace, which alluded to our separation from nature as much as our connection with it, the glazing of the greenhouses overlaid by drawings that obscured their internal gardens.

The third site-wide commission was installed from July 2023, the work of Holly Hendry, an extensive installation entitled *'Slackwater'*, which evoked the riverside location, the ebb and flow of the Thames as well as underground tunnels, pipes and cables carrying trains, people, services and waste.[22] ***(fig. 72)*** A year-long group exhibition followed in 2024/25, 'MARY MARY', showing nine artists, including 3 new commissions as well as adapted and existing sculptures.

The most recent site-wide presentation launched in May 2026, entitled *'Sculpture in Three Acts'*, comprising two commissions from Florence Peake created during live performances at which Westminster-based young people participated; a dynamic recladding of The Artist's Hut by Linder entitled '*SHE IS HERE*', evoking the life of Aletheia Talbot; and three existing sculptures by Mexico-based artist Adeline de Monseignat re-imagined in a garden setting. Alongside these new installations are earlier works created through Women's Work Commissions: Holly Stevenson's '*Another Mother*' 2022; Frances Richardson's '*Performed object: fig. 09130123, indolentia*' 2023; Alice Wilson's '*Savoy*' 2024; Jody Carey's '*Earthen*', 2025 and Candida Powell-Williams' '*Auguries Through the Mist*' 2024, an 'unruly fountain' commissioned for the exhibition *MARY MARY* ***(fig. 73)***. The latest recipient of theCOLAB/RCA/YSP Graduate Award, Hannah Hoebeke, is in residence in the Artist's Hut focusing on portraits of women cabbies, referencing the Cabmen's Shelter in Temple Place.

Throughout the programme, artists have unearthed and revealed stories relating to the site, such as Frances Richardson, who discovered that the terrace's battered benches dated from the early twentieth century, were originally bright green, their survival in part due to their robust design and materials – teak slats from decommissioned naval vessels and galvanised ironwork.[23] ***(fig. 74)*** Her commission led to wheels being added to the benches, which have become itinerant functional sculptural seats. Many of the artists incorporated their findings into the work they created, becoming truly site-specific. Holly Stevenson's playful baluster celebrates Maria Kough Bazalgette (1819-1902), wife of Sir Joseph Bazalgette (1819-1891) with whom she had 11 children, and is a tribute to the many wives, mothers and women often forgotten and overlooked behind celebrated men ***(fig. 75)***. She noted that of 1500 public statues in London only 50 name specific women; a wander through the wealth of statuary in Victoria Embankment Gardens provides evidence of this close at hand. Another artist, LR Vandy's '*Superhero Cog Woman*' 2019-2024, makes reference to the little known fact that Waterloo Bridge is referred to as the *Ladies Bridge*,[24] due to the part played by a female

22. Holly Hendry's commission was supported by UK Power Networks who supplied the cable drums that formed part of the installation.

23. They were described in early twentieth-century sales catalogues as 'the Foudroyant'. The artist, a master carver trained in Nigeria, was inspired by myriad sources, from hearing an organist practicing in nearby Temple Church, contemplating the sky while sitting on one of the roof terrace benches, to her observations of the folds in garments of kneeling sixteenth century figures in Musee Cluny in Paris.

24. The part played by a female workforce was recognized in Historic England's amended listing for Waterloo Bridge in 2015: 'The involvement of a female workforce on the project, undertaking both skilled and unskilled labour, is significant, and Morrison's omission of praise for them in his opening speech may be reflective of the general zeitgeist of the building trades at the time, reticent to admit women into their ranks and protective of their occupations and status.' https://historicengland.org.uk/listing/the-list/list-entry/1275000?section=official-list-entry.

workforce in construction of the new bridge during the labour shortage of World War Two.

In this way forgotten or little known information about the area and historic characters who inhabited it has been made better-known. Aletheia, Countess of Arundel is a case in point, now heralded through the current installation on the Artist's Hut.

Arundel House and Early History

Prior to the construction of the Embankment, the early history of the locality reveals some fascinating stories, such as the 'Arundel Marbles' and the important role played by the Countess of Arundel. The land was once part of the extensive Arundel estate.[25] Arundel House - formerly the site of the medieval residence of the Bishops of Bath and Wells and known as Bath Inn - had first come to the Arundel family in 1549 when Henry Fitzalan, 12th Earl of Arundel purchased for some £40 what was then called Seymour Place after it had been remodelled by Thomas Seymour in 1545. Repossessed by the Crown following the 13th Earl of Arundel's death in the Tower of London in 1595, [26] Arundel House was bought back in 1607 by the 14th Earl of Arundel, Thomas Howard (1585-1646), who became known as *'The Collector Earl'* for the ancient Greek sculptures, paintings, books, prints and drawings among other antiquities he amassed.

Rarely properly credited for her role in establishing this collection is his wife Aletheia Talbot, whom he married in 1606, becoming the Countess of Arundel (1585-1654) ***(fig. 76)***. Daughter of the 7th Earl of Shrewsbury and granddaughter of Bess of Hardwick, Aletheia inherited her father's extensive estates as joint heir with her sisters and brought a considerable fortune to her marriage, enabling the purchase of Arundel House. An art connoisseur in her own right she travelled to Italy with her husband in 1612-14 in part accompanied on their *Grand Tour* by Inigo Jones, and without her husband in 1620-23; she lived in Italy for a time and died in Amsterdam, where she had moved as an exiled royalist at the Civil War. [27] The Howards had moved to Arundel House in 1608, and their collection, dubbed the '*Arundel Marbles*', was displayed in the house and grounds to great acclaim. Widely regarded as the most comprehensive assemblage of its kind in England, what remains of the Marbles now resides at the Ashmolean Museum in Oxford, having been gifted to the University of Oxford in two tranches: the larger part by their grandson Henry Howard, 6th Duke of Norfolk in 1667. A second gift was made in 1755 by Henrietta Louisa, Countess of Pomfret, whose son the 2nd Earl of Pomfret had purchased part of the original marbles from the Howards.

The Countess of Arundel was also known for her pioneering scientific work whereby through intense and detailed experimentation, she created a wide range of medicinal and healing agents for the care of pain and wounds, as well as recipes for such things as essential oils and fortifying broths, perfumes, cosmetics, confectionery and foodstuffs. In this she recalls the tradition of her mother-in-law Anne Dacre, wife of Philip Howard, 13th Earl of Arundel, who was known as a healer. In 1633 Aletheia purchased Tart Hall, an early seventeenth-century villa with extensive gardens near St James's Palace, Whitehall, which she had rented prior to this. She undertook substantial renovations to the property, which became not only the scene of extravagant social events but also the focal place for her medical research.[28] Her 'Pranketing Room' served as a kitchen laboratory.[29] Dr Jennifer Rabe, who has written an extensive PhD thesis on Aletheia Howard, celebrates her extraordinary life including her position as a great European art collector as well as her medical innovation, emphasising

25. For a detailed history see Emma Atwood, '*Arundel House', The Map of Early Modern London, Edition 7.0,* edited by Janelle Jenstad, University of Victoria, 5 May 2022, https://mapoflondon.uvic.ca/edition/7.0/ARUNI.htm

26. Philip Howard was convicted of treason in 1585, his wife Anne Dacre was allowed to remain at Arundel House as a tenant.

27. See Lauren Working, 'Aletheia Howard, Countess of Arundel (1585-1654)' in *Lives in Transit in Early Modern England*, ed. Nandini Das (Amsterdam University Press, 2022), pp.87-93. https://www.jstor.org/stable/j.ctv2fzkpnj.16chapter.

28. Jennifer Rabe (May 4, 2021). *Tart Hall Experiments. Lady Arundel 1654–2054*. Retrieved June 25, 2026, https://doi.org/10.58079/qpdm.

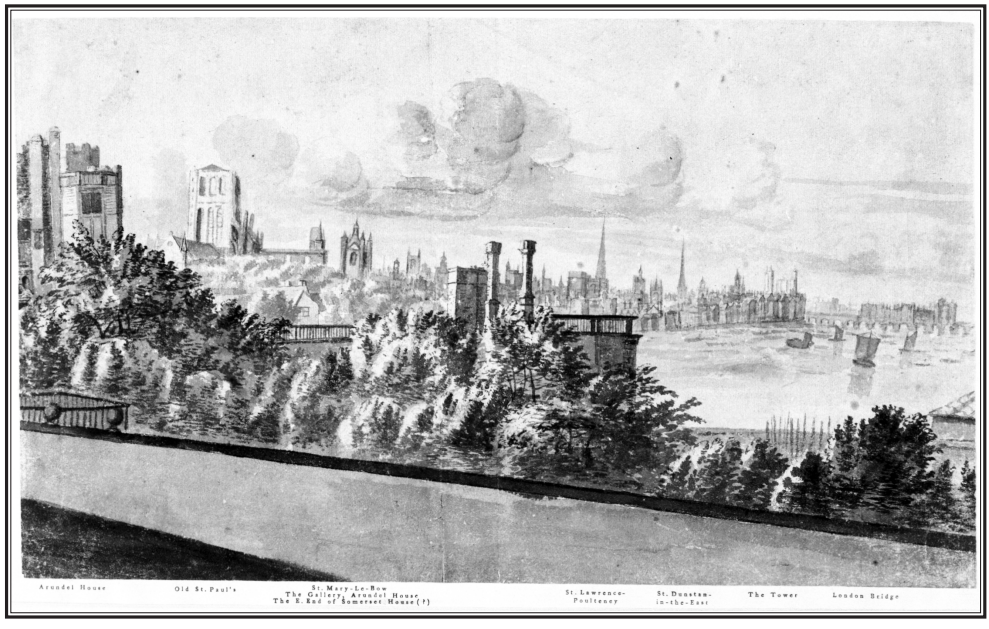
29. Jennifer Rabe (May 28, 2021). *Room of Experiment. Lady Arundel 1654–2054*. Retrieved June 26, 2026, https://doi.org/10.58079/qpdt.

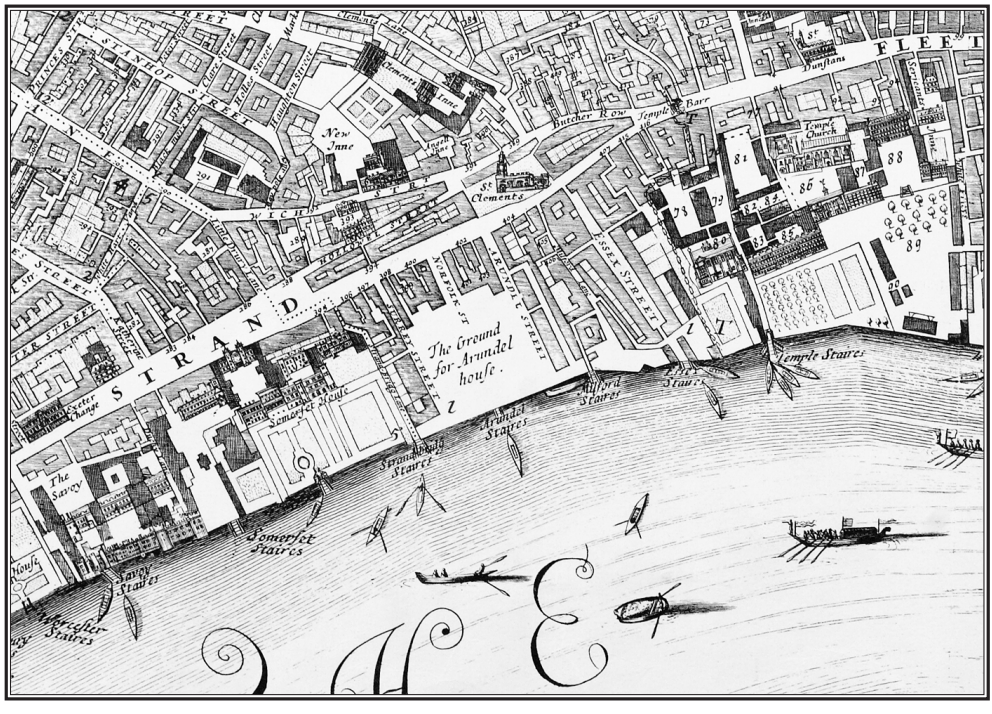


76. *The Countess of Arundel, Seated in the Picture Gallery of Old Arundel House. From the Original Painting by Vansomer, in the Collection of His Grace the Duke of Norfolk.* Copied by R.T. Bone & Engraved by W. H. Worthington (© National Portrait Gallery, London)



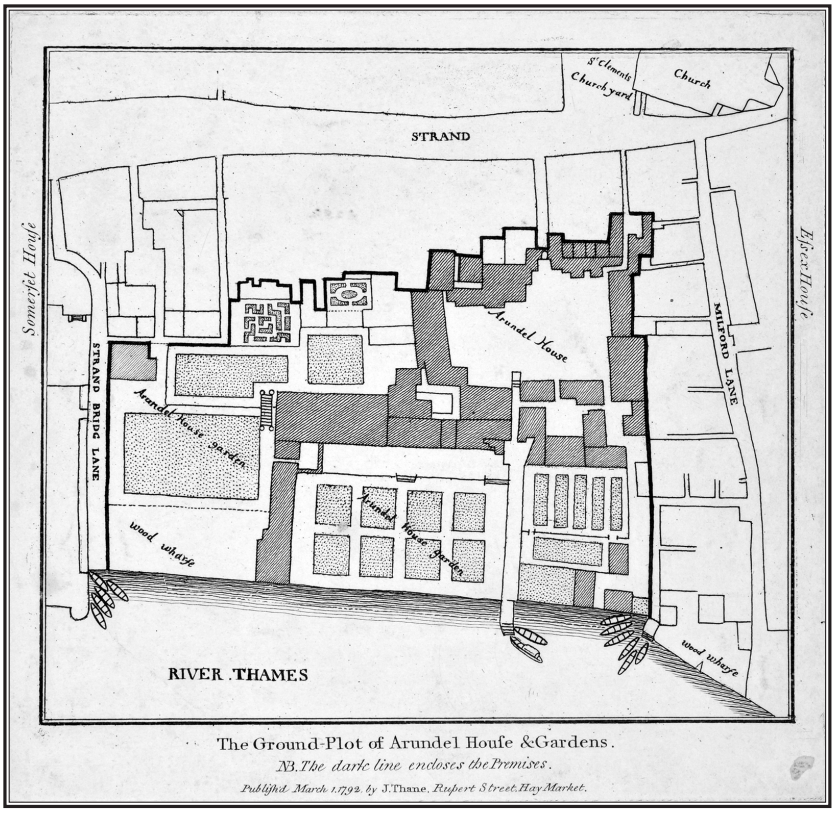
77. Wenceslaus Hollar, detail of a sheet from a *Bird's-eye plan of London*, etching on paper, 1660-66.
This sheet shows the West Central district of London, with Lincoln's Inn Fields at the top right, the Covent Garden piazza left of centre, Holborn along the top, St Martin's Lane along the left, and the Thames from the Savoy to Essex Stairs at the bottom.
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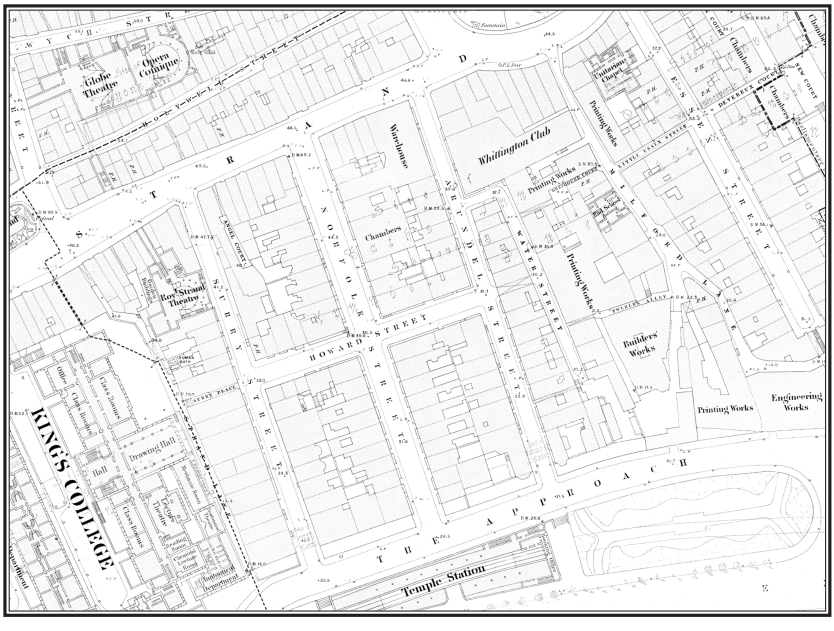


78. *London and old St Paul's from near Arundel House*, drawing in grey wash, artist unknown, c.1650
(© The Trustees of the British Museum. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (cc by-nc-sa 4.0) 4.0) licence)

79. William Morgan Map, *London Actually Surveyed,* 1682, scale c.17" : 1 mile, Sheet 10.
Map showing area from Covent Garden up to Red Lion Fields (now known as Red Lion Square), across to Cheapside and up to Goswell Road. Detail showing 'The Ground for Arundel House'
(image source: The London Archives (City of London Corporation))



The Ground-Plot of Arundel House &Gardens.
NB. The darke line encloses the Premises.
Publish'd March 1.1792. by J.Thane, Rupert Street Hay Market.



80. *Arundel House, Arundel Street:* The Ground-Plot of Arundel House and Gardens, engraving published 1 March 1792 by J Thane
(image source: The London Archives (City of London Corporation))

81. OS Town Plan, scale 5 feet to one statute mile, *London-Middlesex VII.64* surveyed 1874 (detail)
(Reproduced with permission of the National Library of Scotland. cc-by (nls))

the need for the impact of women on the Scientific Revolution of the seventeenth century to be properly recognised. *'Natura Exenterata: Or Nature Unbowelled'*, a collection of recipes, was printed after her death. [30]

The earlier history of the site is peppered with significant events particularly during the Tudor epoch (Cardinal Campeggio stayed at Bath Inn during Henry VIII's divorce proceedings from Katherine of Aragon; Princess Elizabeth was at Seymour House in the 1540s, when she reputedly secretly cavorted with Thomas Seymour; it was the scene of Catholic plots against the monarchy in the 1570s such as the Ridolfi plot, and the possible location of a secret Jesuit press in the 1580s).

In the time of Thomas and Aletheia Howard, Arundel House came into its own as an important centre of artistic excellence, visited by royalty including Charles I, foreign diplomats and London's elite society. The gardens led down to the Arundel Stairs on the River Thames and the statuary could be enjoyed by onlookers. Tours of the house and gardens were offered by the Howards, a practice that continued subsequently, with Samuel Pepys who visited on 30 May 1661 remarking on 'some fine flowers in his garden, and all the fine statues in the gallery'. In 1646 it was depicted by the artist Wenceslaus Hollar, engaged by the Arundels from 1636, in two works, the 'Courtyard of Arundel House Facing North' and the 'Courtyard of Arundel House Facing South'. Hollar's map of 1666 not only shows the house and its extensive gardens, but also demonstrates that Arundel House was not the only grand property south of Strand with substantial grounds reaching down to the Thames ***(fig. 77)***. Views over the river had been an important feature of these palatial gardens since at least the Middle Ages and some of their illustrious owners also displayed statuary outdoors.[31] Essex House to the east and Somerset House to the west both had elaborate gardens in the sixteenth and seventeenth centuries, and the grounds of Somerset House were opened to the public from the early eighteenth century until the 1770s. ***(fig. 78)*** Northumberland House, further to the west, was demolished in 1874 to make way for the Embankment and some of the shrubs from its gardens were transplanted into the public gardens laid out on the land reclaimed from the river.[32]

During the English Civil War Arundel House was commandeered for use as a garrison, the property suffering damage. At the Restoration it was returned to Thomas and Aletheia's grandson Henry Howard, 6TH Duke of Norfolk and once more became an important part of London's intellectual life. Despite plans to enhance the buildings and enlarge the gardens, these never came to fruition and when Arundel House was demolished in 1680-82 it was not rebuilt, its site subsequently becoming neglected.[33]

The name is recalled in Arundel Street, built on part of the site as shown on William Morgan's Map of 1682, which marks 'The Ground for Arundel house' and 'Arundel Staires' ***(fig. 79)***. John Rocque's map of 1746 shows no remnant of the house and grounds but a plan published in 1792 marks out the ground plot of the house and gardens ***(fig. 80)***. The OS Town Plan, *London-Middlesex VII-64*, surveyed in 1874 ***(fig. 81)*** shows Temple

30. The full title reads: *"Natura exenterata: or Nature unbowelled by the most exquisite anatomizers of her. Wherein are contained, her choicest secrets digested into receipts, fitted for the cure of all sorts of infirmities, whether internal or external, acute or chronical, that are incident to the body of man. / Collected and preserved by several persons of quality and great experience in the art of medicine, whose names are prefixed to the book. Containing in the whole, one thousand seven hundred and twenty. Very necessary for such as regard their owne health, or that of their friends. Whereunto are annexed, many rare, hitherto un-imparted inventions, for gentlemen, ladies and others, in the recreations of their different imployments. With an exact alphabetical table referring to the several diseases, and their proper cures."* In the digital collection Early English Books Online. https://name.umdl.umich.edu/A89817.0001.001. University of Michigan Library Digital Collections. Accessed June 26, 2026.

31. See Todd Longstaffe-Gowan, *Lost Gardens of London* (Modern Art Press, 2024), chapter 1. Riverside Gardens, pp.17-49.

32. *Ibid*, pp.17-19.

33. See Emma Atwood, *Arundel House, The Map of Early Modern London, Edition 7.0*, edited by Janelle Jenstad, U of Victoria, 05 May 2022, mapoflondon.uvic.ca/edition/7.0/ARUN1.htm. See John Gay's poem '*Trivia: or The Art of Walking the Streets of London*' (1716):

> 'Where Arundel's famed structure reared its frame,
> The street alone retains an empty name;
> Where Titian's glowing paint the canvas warm'd,
> And Raphael's fair design in canvas charm'd,
> now hangs the bellman's song, and pasted there,
> The coloured prints of Overton appear.
> Where statues breathed the work of Phidias' hands,
> A wooden pump or lonely watch-house stands.'

Quoted in Walter Thornbury, *Old and New London:* Volume 3 (Cassell, Petter & Galpin, London, 1878).

Station and surrounding streets, also marking the site of Arundel Stairs together with other riverside access points, including Essex Stairs and Surrey Stairs, which disappeared for the construction of the Embankment.

The Arundel connection is particularly explored in the current presentation on the roof terrace by the celebrated punk feminist artist Linder – 'SHE IS HERE' is writ large on the side of the Artist's Hut facing the overshadowing modern office buildings. The unassuming building is provocatively layered with Linder's photomontaged imagery alluding to the Countess's life as art collector, scientist, and also performer in the *Masque of Queens* written by Ben Jonson. ***(fig. 82)*** The Arundel Marbles Sphinx that guards the entrance to the Hut recalls the statuary of the Arundel Marbles amid an enchanted sensual garden with flowers, foliage and lipsticked mouths.

Let us hope that the Long Live The Artist's Garden campaign is successful and *Sculpture in Three Acts* remains on the terrace until May 2027 as planned, and that artists continue to unearth and reinterpret the history of this singular and distinctive public space well into the future.[34]

Acknowledgements

I am grateful for the wealth of information shared with me by Claire Mander, including access to historical research undertaken by theCOLAB for *The Artist's Garden.*

For information about the Long Live The Artist's Garden campaign see: https://www.thecolab.art/sculpture-in-three-acts-1

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Finis

34. Current planning permission ends on 31 December 2030.



82. Linder, '*SHE IS HERE*', 2026.
One of the three artists in *'Sculpture in Three Acts'*, 2026/2027
(Photograph Sally Williams)