Bristol800
Book of Walks

Bristol Festival of Ideas/

New Edition 2017

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Bristol800
Book of Walks

By Melanie Kelly, Amy O'Beirne and Alan Stealey

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This book was originally published in 2016 for the Bristol800 programme, which was managed by Bristol Cultural Development Partnership (BCDP). Details of the programme can be found on the website of the Festival of Ideas, which is run by BCDP (www.ideasfestival.co.uk/seasons/bristol-800). A revised edition of the book with an additional walk was published in 2017 to coincide with the Festival of the Future City (www.futurecityfestival.co.uk), another BCDP initiative.

Cover captions:
Inside front: Walk 1: Fish by Kate Malone in Castle Park (Rob Brewer. Creative Commons Attribution-Share Alike 2.0 Generic license); Walk 2: Shopping on Corn Street (Destination Bristol).
Inside back: Walk 3: Bristol Ferry on the Floating Harbour (Destination Bristol); Walk 4: Statue of William III in Queen Square (Visit England).
Back cover: Walk 5: Cabot Tower on Brandon Hill (Destination Bristol); Walk 6: Annual flower meadow outside Royal Fort House (author's photo).

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Foreword/

2016 marks the 800th anniversary of Bristol's first elected mayor, along with several other significant anniversaries. This provides us with an excellent opportunity to look back at our city's past, consider our present and speculate about the future.

The Society of Merchant Venturers is honoured to support the publication of the *Bristol800 Book of Walks*, which is being distributed free as part of the wide-ranging programme of activity taking place during this very special year.

I hope that this publication, and the other projects and events taking place in Bristol during 2016, will help people learn about, debate, discuss and share stories of this wonderful city. I am certain this book will be treasured for years to come and that its readers will continue to enjoy exploring Bristol's streets, quaysides, green spaces, architecture and many places of interest.

Tim Ross
Master 2016
The Society of Merchant Venturers

Introduction/

The introduction which follows was written for the 2016 edition of this book. In 2017 an additional walk was added, which begins at a student hall of residence in Clifton and ends at the Life Sciences building. It was devised and written by Alan Stealey, Head of External Estates, University of Bristol. The rest of the book's content remains unchanged.

Bristol800 is a partnership programme that celebrates significant Bristol anniversaries in 2016, along with other commemorative and special events that raise awareness and encourage debate about different aspects of the city.

The core of the work is in two areas: city-wide learning about Bristol through small-scale projects linked to many of the historical anniversaries that are taking place through the year; and a series of arts weekends led by a range of organisations at venues around the city. At the time of writing, events that have taken place include: *Centre Stage*, a free exhibition at the Royal West of England Academy on theatre design and marking the 250th anniversary of Bristol Old Vic (the UK's longest running theatre), 70 years of the Bristol Old Vic Theatre Company, 70 years of the Bristol Old Vic Theatre School, 70 years of the Theatre Club and 65 years of the University of Bristol Theatre Collection; a weekend of sessions in the Bristol Festival of Ideas on the theme of *Frankenstein*, marking the 200th anniversary of Mary Shelley's novel; a series of public lectures and a weekend of talks and debates on the theme of utopia, marking the 500th anniversary of the publication of Thomas More's book; and a weekend of activity at the Lord Mayor's Chapel, marking the 800th anniversary of Bristol's first elected mayor (the starting point for the whole Bristol800 celebration). In November we mark the 800th anniversary of the signing of the second Magna Carta at Bristol.

Bristol800 builds on Bristol Cultural Development Partnership projects that in the past have celebrated the bicentenary of the birth of Isambard Kingdom Brunel (2006) and the centenary of the birth of the city's aviation industry (2010), and commemorated Bristol's connections to the First World War (2014). The programme also builds on Bristol being European Green Capital in 2015.

This is the first of what will be a series of free books providing routes around the city that allow residents and visitors to explore Bristol's past in the context of the present and with an eye to the future. We begin the series in the vicinity of the city centre where Bristol began as a trading post on the banks of the River Avon. Later books in the series will go out into the wider community and to the limits of the city boundary.

Walk 1 starts at the site of Bristol's old castle, once the seat of royal power, and ends at City Hall, the seat of today's directly elected local government, with a look at the role of merchants and the church in the city's early history along the way. Walk 2 starts at the top of Park Street and ends at St Mary Redcliffe church, following in the footsteps of some of those who encouraged critical debate and challenged the status quo in the eighteenth and nineteenth centuries. Walk 3 is a circuit that begins and ends at Temple Meads station, looking at the contribution to the city's development made by Brunel's engineering projects, as well as the changing fortunes of the city's docks. Walk 4 demonstrates Bristol's rich and varied artistic and cultural life, starting at the studios belonging to the BBC on Whiteladies Road and ending at Temple, for centuries the location of an annual fair that combined commerce with entertainment. Walk 5 begins on Clifton Down and ends on Brandon Hill, demonstrating the importance of nature and green space in the city.

Currently Bristol's public transport is limited when it comes to providing direct routes from one side of the city to the other. This will change, but in the meantime people in most areas can reach the city centre by bus, and some have access to local train services that connect to Temple Meads. First Bus' number 8 route goes to and from the station via Broadmead, The Centre, Park Street and Clifton (www.firstgroup.com/bristol-bath-and-west). All five walks in this book start within five minutes of a bus stop on this service and all except Walk 2 end by one (Walk 2 ends within ten minutes of Temple Meads). Ferry information is included in Walk 3, as well as information about the open-top sightseeing bus.

As with any modern city, Bristol is in a constant state of redevelopment and you may find your way disrupted by road works and diversions. The most significant at the time of writing is the construction of the city's new MetroBus service through The Centre. You may therefore need to improvise a little before picking up the suggested route again. Note is made in the text where roads, paths and pavements may have uneven surfaces that could make walking or using a wheelchair more challenging. On Walk 1 there is an optional short cut to avoid climbing steep steps. The most difficult walk is probably Walk 5 due to the hills, raised pavements and unavoidable steps when you reach the park on Brandon Hill.

The suggested time is always described as one taken at a leisurely pace. Although specific points of interest are mentioned in the text, you are encouraged to take the time to linger and to look around you. This is particularly true of city residents who may feel they already know these areas.

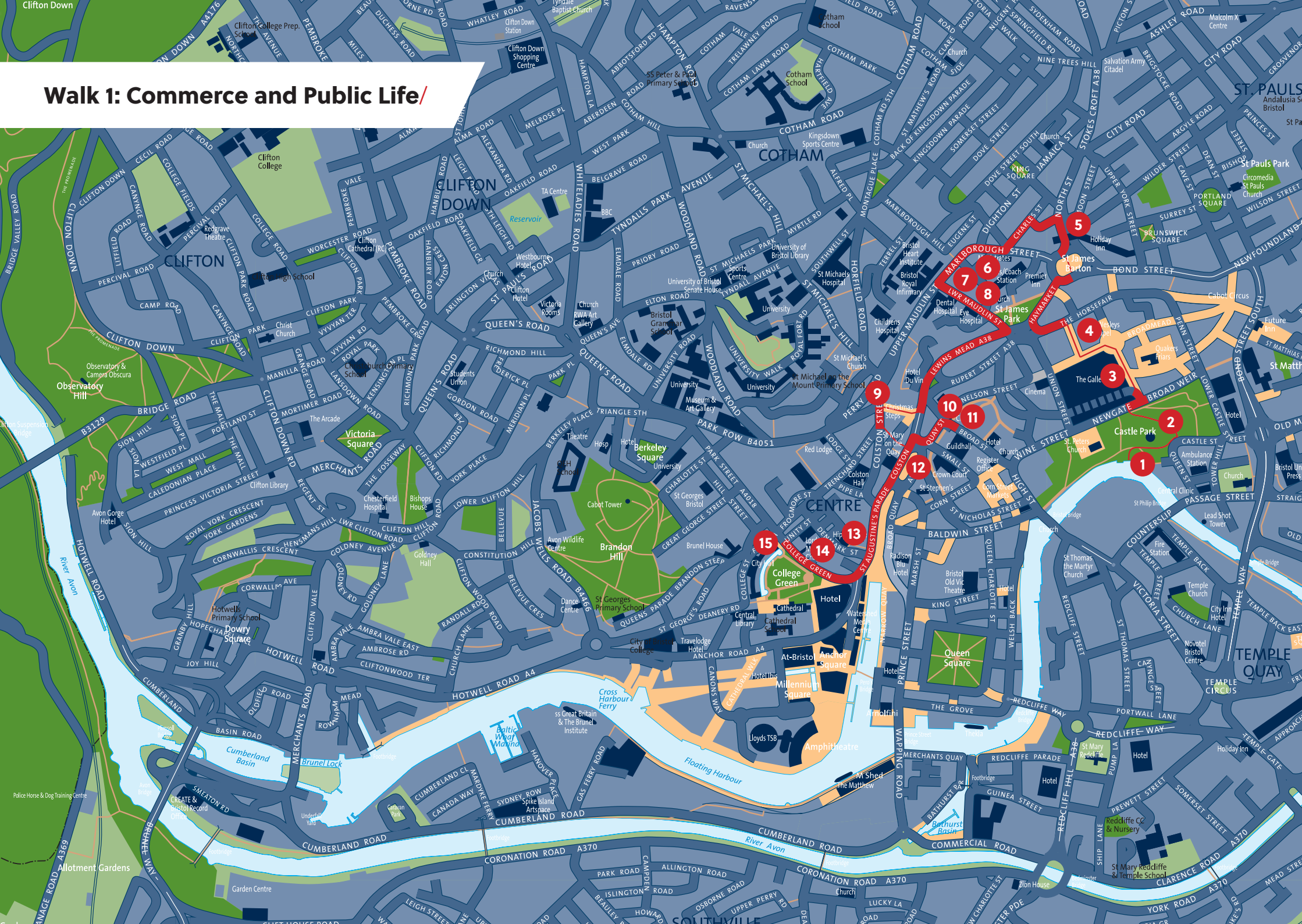
Look up and the mundane modern ground floor of a frequently passed shop front may reward you with an unexpectedly exotic upper storey. Observe overlooked details: an unusual archway above a door, perhaps; remnants of lettering from an old advertising sign; or a pane of coloured glass in an otherwise plain window. Stop to look at the views that open up before you – or are shyly revealed through a gap between two buildings. Look down at the stones, concrete and slabs beneath your feet. Be aware of the people around you: Bristol is proud to be a multicultural city where 91 different languages are spoken by residents and where visitors are welcomed from around the world. Listen to the sounds of voices, birds, traffic, the wind in the trees and – occasional – silence. Smell food, coffee, flowers, water. Touch stonework, grass and wood. On a guided walk led by author Will Self in 2015 as part of Bristol's Festival of the Future City, participants were encouraged to liberate their senses. The key to exploring a city is to take nothing for granted and to be endlessly curious.

The maps in this book are from the award-winning Bristol Legible City (BLC) way-finding information system, which includes maps and on-street signage designed to improve people's understanding and experience of the city. The BLC walking maps are free of charge and are widely available. They can usually be found at the Tourist Information Centre on Harbourside, visitor attractions, libraries, hotel receptions, travel arrival points and many other sites. Use them with the confidence that you can wander off the known track, following your instincts, but soon find your way back to familiar ground when you are ready. Note that the scale of the maps means that in some places only an approximation of the route and location of the site of interest can be shown in this book. However, the detailed written directions will keep you to the right path.

You'll find a lot of useful information about what's on in the city on the website of Visit Bristol, including details of guided tours (visitbristol.co.uk/things-to-do/sightseeing-and-tours). Bristol City Council's museum service has been running a series of guided summer walks since 1946 so is celebrating the programme's 70th anniversary in 2016: check the website for details of these and other tours, including the weekly walks organised at M Shed (www.bristolmuseums.org.uk). There are many other walking guides and city histories available from the Bristol library service and local bookshops (some of those used for the research of this book are listed at the back).

The details of visitor attractions were correct at the time of writing, but please check the relevant website before making a trip. The religious buildings referred to in these walks are all of Christian origin, but you can learn about some of Bristol's many other faith communities at bristolmultifaithforum.org.uk. Bristol Cultural Development Partnership and the Festival of Ideas have run a number of walks on sacred Bristol (of all faiths and other sacred sites) and a future book will cover these.

Walk 1: Commerce and Public Life/



Walk 1: Commerce and Public Life/

Bristol was originally established hundreds of years ago to serve as a trading centre for the region. Throughout this walk you will learn about Bristol's trading past and the influence of trade and commerce upon the city, as well as visit sites connected to local politics and civic and public life. It features architectural points of interest dating from the twelfth century to the present day.

The walk begins and ends on level ground with a number of hills to climb up or down along the way. There is an optional section for those who are able to manage steep steps. Most of the pavement surfaces are of good quality. Allow at least 45 minutes, not including stops for refreshment or for visitor attractions.

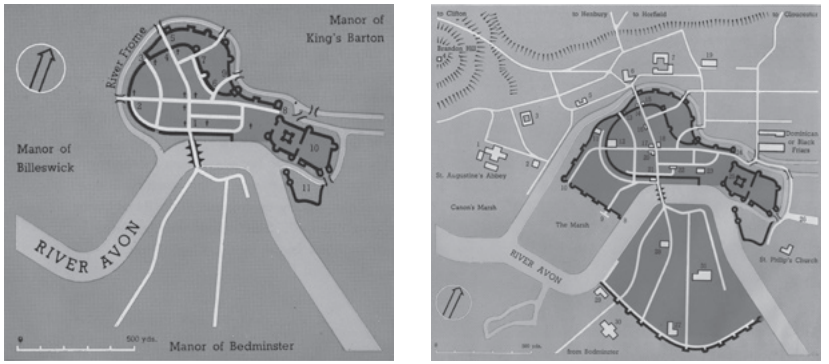
The Walk

The walk begins at the lamp-post at the top of the ramp to the ferry landing in Castle Park (1), looking out across the water.

Bristol came into being as a trading centre because it was perfectly situated on a well-drained and easily defended knoll on a navigable waterway. It was built at the junction of the Rivers Frome and Avon; was within reach of abundant grazing and agricultural land, building materials and fuel; and enjoyed a generally mild climate. It was close to the old Roman roads of the Fosse Way (linking Lincoln to Exeter) and the Via Julia (from London to the port of Sea Mills via Bath), and to the post-Roman defensive Wansdyke earthwork. Bristol was originally known by the Saxon name of Bricgstowe or 'Place of the Bridge'.

Around 1240 a major engineering project was begun to divert the course of the River Frome. This was to increase the number of quaysides and provide deeper berths for trading vessels, and took seven years to complete. The first significant extension to the town took place around 1248 when the existing wooden bridge across the Avon was replaced with a stronger stone one and the area south of the river – the direction you are looking now – was incorporated. Since 1809 the river at this point has been non-tidal and part of William Jessop's Floating Harbour (see Walk 3).

Goods imported to Bristol in the early thirteenth century included cloth, tin, timber, wool and madder (a plant used in dying). Fish would have come



Maps showing Bristol's city walls and the changing course of the Frome c1200 and c1248 (from *English City: the Growth and the Future of Bristol* published in 1945 by J S Fry and Sons Ltd). The bridge across the River Avon is also shown.

from Iceland and wine from Northern France. By the early sixteenth century, Bristol merchants were trading further afield, including Northern Europe, Spain, Italy and the Middle East, and beginning to explore the possibilities of what was then termed the New World (North America and Canada). You'll learn more about the city's international trade on other walks.

Go up the slope to the main path and turn right. You will pass on your left a bronze drinking fountain by Kate Malone decorated with images of the cod that were once caught by local fishing boats. John Cabot, the Venetian explorer, navigator and cartographer who sailed from Bristol in 1497, hired crews who already had experience of venturing far out across the Atlantic in search of fishing grounds. His ships were fitted out by Bristol merchants. By travelling west rather than east Cabot had hoped to find a profitable alternative route to the commercial riches of Asia, but instead he 'discovered' Newfoundland. The path you are following runs parallel to what remains of the southern wall of Bristol Castle. Continue to the Bristol Legible City Castle Park map board (2).

There was a castle at Bristol by 1088, built on the orders of Bishop Geoffrey de Montbray who had been awarded the manor of Barton Regis (which included Bristol) by William the Conqueror. It was strengthened and extended between 1122 and 1147 by the Earl of Gloucester – William's illegitimate grandson. Gloucester supported the Empress Matilda, the daughter of Henry I, in her long-running struggle for the British throne with Henry's nephew King Stephen and the castle was the headquarters of her campaign. When Matilda's son Henry became king on Stephen's death, he claimed the castle as his own; his son, John, later made the people of Bristol pay for its upkeep. Among its many prisoners was Princess Eleanor of Brittany who died here in 1241 having been held captive for 40 years: King John feared she or her heirs would claim the throne.

In later years the castle's military significance was greatly reduced and it fell into disrepair. It was partly restored during the Civil War (1642-51) – as the second biggest city in England at the time, the control of Bristol was a prime objective for both the Parliamentarian and Royalist forces – but was dismantled after the war, along with the city's defensive walls, on the orders of Oliver Cromwell. The land on which it once stood was used for housing. Following the destruction caused by the Bristol Blitz in the Second World War, there were ambitious redevelopment plans for the site, but it remained largely derelict until this park was opened in 1978. A few remnants of the old castle can still be seen.

Take the path that passes the bandstand to exit the park at Newgate. Cross at the pedestrian crossing on your right and go straight ahead into Merchant Street. Continue to* The Merchant Tailors' Almshouse *(3) on your left.

The Guild of Merchant Tailors received its charter in 1399. By 1604 the guild was using tenements on this street (then known as Marshall Street) as an almshouse for its impoverished members. The building you see before you replaced the old tenements and was completed in 1701. The guild closed in 1824 when its last surviving member died. The building is currently used as a restaurant.

During the medieval period, craftspeople could only practise their trade if they were a member of a guild. It usually took seven years of apprenticeship before a person was received as a journeyman and if he wished to set up his own business he had to submit a test piece (or 'masterpiece') for appraisal by the guild officers' panel. Across the country, the decline of the old guild system was hastened by the Industrial Revolution when mechanisation replaced some forms of skilled labour and mass production developed. However, Bristol was slower to industrialise than other major cities (like Birmingham and Manchester), partly due to the conservatism of the local merchants who preferred to focus on traditional trading for as long as it remained profitable.

Continue up Merchant Street. To your left is the Galleries Shopping Centre, which forms part of Bristol's Shopping Quarter, along with Broadmead and Cabot Circus. Before the destruction of the Second World War, Bristol's shops were still concentrated on the medieval heart of the city around Corn Street, Broad Street, Wine Street and High Street (see Walk 2). Turn left on Broadmead to reach* John Wesley's Chapel, The New Room *(4) on your right.

This is the world's oldest Methodist chapel. It was completed in 1739, but was considerably extended and partially reconstructed in 1748. John Wesley, a Church of England minister, had been invited to Bristol to preach to the poor by George Whitefield. The large gatherings were initially held out of doors. Wesley organised his followers into religious 'societies' that would meet in each others' homes for Bible study and prayer. He decided an indoor meeting place was needed to avoid the disapproving attention of members of the Anglican church, including the Bishop of Bristol. A new worldwide religious movement was born; one that particularly appealed to the poor, working class, though many were put off by its strict rules of behaviour. The New Room was also used as a dispensary and school room.

The New Room: Visitors welcome. Normal opening hours: Mon-Sat 10am-4pm. There is no admission charge. There is a retiring collection for the Friday lunchtime concerts. www.newroombristol.org.uk 0117 926 4740

If The Arcade is open (on your right) you can take this to The Horsefair where you cross the road and turn left. Otherwise continue along Broadmead and turn right into Union Street. From the bottom of The Horsefair bear round to your right to St James Barton Roundabout. Go down the slope to the subway. Go straight across The Bearpit and exit by the opposite subway (headed Stokes Croft, Kingsdown). Turn left then right up the slope to the Bristol Legible City board. Follow the road round to your left, under the building that was once used as offices by the now disbanded Avon County Council, and into* Stokes Croft *(5).

Unofficially referred to as The People's Republic of Stokes Croft, this was a once thriving inner-city suburb, which suffered from decades of neglect and poor planning decisions. In recent years, it has re-emerged as an unconventional cultural quarter noted for its street art (much of which has been authorised by the buildings' owners, if not always by Bristol City Council) and its independent shops. As is often the case, there is a fine balance in meeting the needs of all residents – new and old – including those seeking a less idiosyncratic form of regeneration, those wanting a radical alternative and those at risk of being priced out of their rented homes as property values increase.

Turn left into Cherry Lane and then right up Barton Street. Turn left into Charles Street (look out for number 4, once home to Charles Wesley, the Methodist minister and writer of hymns, and younger brother of John) and right into Marlborough Street. Cross Marlborough Street at the pedestrian crossing and stop by the* University of Bristol Dorothy Hodgkin Building *(6).

Among the Nobel Prize winners who have studied or worked at the University of Bristol is Dorothy Hodgkin, who won the Nobel Prize for Chemistry in 1964 for her work on X-rays. She was the university's chancellor from 1970 to 1988. The university was officially founded in 1909 when it received its royal charter, but it had its origins in a number of pre-existing colleges including the Merchant Venturers' Technical College dating from 1595. Winston Churchill was appointed the university's third chancellor in 1929, a position he held until his death in 1965. Winifred Lucy Shapland was appointed registrar in 1931, making her the first female registrar of a British university. Both

the University of Bristol and the University of the West of England play an influential role in the development, economy and culture of the city.

Marlborough Street becomes Upper Maudlin Street. Continue to The Old Building of Bristol Royal Infirmary (7).

This is one of the oldest infirmaries in the country. It was founded in 1735 with the support of Paul Fisher, a wealthy merchant. Throughout the city you will see evidence of public acts of charity on the part of local business people from a time when there was no state provision for the poor, the unemployed and the sick. Our reaction to this benevolence is influenced by present-day judgments on how some of their wealth was acquired – views that were rarely shared by their contemporaries. Much of the economy of the city in the eighteenth century, for example, was dependent upon slave labour in the colonies (see Walk 3).

Opposite the Old Building is a newer building opened in 1912. The fundraising campaign was led by Sir George White, who had been elected president of the infirmary in 1906. Bristol has been an international centre for aviation since 1910 when White's British & Colonial Aeroplane Company opened its first factory here. British & Colonial was later known as the Bristol Aeroplane Company and was a major local employer. White was also the chairman of the Bristol Tramways & Carriage Company. In 1895, under his guidance, Bristol became the first city in Britain to have electric trams that were approved by the Board of Trade. In addition he introduced Britain's first motor taxi service to Bristol.

Turn left down Lower Maudlin Street (a steep hill), passing the University of Bristol Dental Hospital and the Bristol Eye Hospital, and turn left into Whitson Street for the West Entrance of St James Priory (8).

This former Benedictine priory is the oldest surviving building in Bristol. It was founded in 1129 by Robert Fitzroy, Earl of Gloucester, whom we encountered earlier on this walk. The Benedictine monks who lived here in the medieval period cared for the poor and the sick. The priory was a major landowner and had a significant influence upon the city's commercial affairs, as well as its parishioners' spiritual well-being. The week-long St James Fair was held every Whitsuntide in the churchyard and was one of the most famous in the country. The last took place in 1837, by which time the trading component had been eclipsed by entertainments deemed unsuitable by the church. The priory was dissolved during the reign of Henry VIII and many of its buildings were demolished. Only the west end survived as a smaller parish church, and this is still used for worship today.

St James Priory: Normal opening hours for visitors: Mon-Fri 10am-5pm. There is no admission charge, but donations are welcome. There is a café on site. www.stjamesprioryproject.org.uk 0117 933 8945

Return to Lower Maudlin Street and continue walking down the hill. For a closer view of the exterior of the church either go up the steps to your left and along St James' Parade or follow the road round to your left and take the sloping path up through St James' Park. Then return to the bottom of Lower Maudlin Street and, using the pedestrian crossing, enter Lewins Mead. Head towards the city centre.

If you are unable to manage steep flights of steps, continue through Centre Gate Passage and as far as the pedestrian crossing that will take you across the road to the front of Electricity House, the large Art Deco building. Otherwise, turn right up Christmas Steps. Until 1669 this was an unpaved path and until 1774 it went by various names, including Knifesmiths' Street because of the many cutlers who worked here. Turn left on Colston Street to Foster's Almshouse (9).

Here is another example of a building associated with philanthropy. The almshouse was founded in 1483 by the merchant John Foster, who served as a mayor of Bristol. With the exception of the fifteenth-century chapel dedicated to the Three Kings of Cologne (on the left), the original building was demolished and rebuilt in 1702. It was rebuilt again between 1861 and 1883, at which time the chapel was restored. In 2007 the building was sold by Bristol Charities for private development with the money raised paying for a new purpose-built property in Henbury that provides retirement, sheltered and almshouse accommodation.

Continue a little way along Colston Street and go down the steep and narrow stairway on your left. Cross the road and take the next flight of steps down (Zed Alley) to Colston Avenue. Use the pedestrian crossing to your left to cross to Electricity House, formerly used as offices and showrooms for the South Western Electricity Board and recently converted into apartments. Its designer, Sir Giles Gilbert Scott, also designed Battersea Power Station and the iconic British red telephone boxes. This is where you will rejoin the walk if you missed out Christmas Steps. Bear round the side of the building and into Quay Street. Look out for more examples of street art. Cross to St John's-on-the-Wall (10) on your right.

This is the only survivor of five medieval churches that were built over the gates in Bristol's defensive walls. The church was founded in the late fourteenth century by William Frampton, another merchant and Bristol mayor. His effigy lies on his monument in the chancel with a sculpture of his dog at his feet. No longer used for regular worship, the building is run by the Churches Conservation Trust. It is opened regularly by volunteer stewards throughout the year, but please call the Bristol office on 0117 929 1766 before your visit.

Go through the arch under the church and up Broad Street for a look at Edward Everard's Printing Works (11), on your left.

Bristol was once famous for its glass and soap manufacture, its pottery, its wine merchants and its brewers. Tobacco, sugar-refining and chocolate – on which much of the city's eighteenth-century prosperity was built – continued to play an important role in Bristol's economy well into the twentieth century. By the early 1900s newer businesses in metalwork, printing and packaging and boot and shoe manufacture had developed. Before you is the colourful façade of the printing works owned by Edward Everard, which was completed in 1901 (the works themselves were demolished in the 1970s). It is in the flamboyant Art Nouveau style. The figures depicted on the marble tiles are the printers Gutenberg (misspelt) and William Morris, the Spirit of Literature and a woman holding up a lamp and a mirror to represent Light and Truth. Significant contributors to Bristol's economy today include aerospace, the arts, media and technology companies, 'green' businesses, higher education and legal and financial services, but what many feel makes the city special is its diverse range of self-employed individuals and independent businesses working outside of the mainstream.

Go back down Broad Street and retrace your steps to the pedestrian crossing on Colston Avenue. Turn left and go down the avenue until you are opposite The Cenotaph (12).

Around the city there are many memorials – including crosses, tablets and plaques – commemorating those who were killed during the First World War, but Bristol was among the last major cities in Britain to build a civic monument to the dead. The Cenotaph was unveiled before a crowd of 50,000 people on 26 June 1932. In the preceding years there had been considerable debate about what form a memorial should take; whether it might be of practical benefit to the living, like a hospital, or a structure designed for remembrance ceremonies. There were also debates about where it should be located. Under pressure from the local British Legion, a fundraising campaign backed by the local press raised sufficient money to pay for this monument. A design contest for local architects was launched in January 1931 and won by Harry Heathman and Eveline Blacker.

Among those who had protested against the war was Walter Ayles, the Independent Labour councillor for Easton and founder member of the No-Conscription Fellowship. He was imprisoned for refusing to serve in the military. He was released from prison in 1919 and elected MP for Bristol North in 1923. A blue plaque for Ayles is on his home in Ashley Down.

Note that at the time of writing it was not possible to cross over for a closer look at the Cenotaph because of the construction of the new MetroBus system. If this work has been completed then find a safe place to cross before coming back to this side of the road again to continue your walk along Colston Avenue. You will pass St Mary-on-the Quay, begun in 1839 and designed by local architect Richard Shackleton Pope, who worked with Isambard Kingdom Brunel (see Walk 3). As its name suggests, it would have originally been set close to the dockside when the waters of St Augustine's Reach (to your left) had yet to be covered (see Walk 2). As you continue down the avenue note the statue of Edward Colston, merchant, MP, philanthropist and slave-trader (see Walk 4) on the traffic island to your left. Colston Avenue becomes St Augustine's Parade (13), where protesters once marched in support of the Bristol Bus Boycott.

After the Second World War thousands of people from around the Empire and Commonwealth were encouraged to come to Britain to fill the many jobs needed to rebuild the country. When the state-owned Bristol Omnibus Company refused to employ non-white drivers and conductors – with the connivance of local trade unionists – a bus boycott was organised by Paul Stephenson, Bristol's first black social worker. The successful campaign helped to end employment discrimination on racial grounds by the bus company and to pave the way for the Race Relations Act of 1965. Stephenson was made the first black Honorary Freeman of the City of Bristol.

Among the boycott's supporters was Tony Benn, who was first elected Labour MP for Bristol South East in 1950. In November 1960 his father died and, as his heir, Benn became Viscount Stansgate. As a hereditary peer, he could no longer be an MP. A by-election was held in May 1961 and he was re-elected, even though he was officially disqualified. On 31 July 1963 the Peerage Act gave hereditary peers the right to renounce their titles. Benn was the first to do so and won a new by-election on 20 August 1963. He held the Bristol South East seat until June 1983 when the constituency was abolished. There is a bust of Benn in City Hall.

Go past the Hippodrome (see Walk 4) and into College Green. Stop at The Lord Mayor's Chapel (14).

This chapel is all that remains of the Hospital of St Mark, which had been founded in 1220. The hospital provided food and care for the poor until the dissolution of the monasteries in 1539. It was then purchased by Bristol Corporation (the forerunner of the city council) for the use of Queen Elizabeth Hospital School for Boys. It was later occupied by Bristol Grammar School and in 1885 the Society of Merchant Venturers established its School and Technical College on the site. From 1687 to 1722 the chapel was used as a place of worship by Huguenots who had fled persecution in France. When they moved to a new building in Orchard Street, the corporation decided to make the chapel its official place of worship, having fallen out with Bristol Cathedral. It became known as the Mayor's Chapel.

Bristol has had an elected mayor – rather than a royally appointed one – since 1216, albeit that those citizens eligible to vote were few in number for centuries. The first mayor whose name is engraved in the wall of City Hall is Roger Cordwainer, but he is likely to have been appointed by King John. The first to be elected was probably Adam le Page. The mayor was Bristol's leader and represented the city to national government. In 1899

Queen Victoria granted Bristol special privileges and its leader was then referred to as the Lord Mayor. The Lord Mayor is elected annually by the city's councillors. The Lord Mayor's official residence is The Mansion House in Clifton Down.

Since 2012 Bristol has also had a mayor directly elected by the people. The Lord Mayor carries out civic and ceremonial engagements and chairs council meetings, while the elected mayor heads the city's government. Bristol's first female Lord Mayor was Florence Brown, a former tobacco stripper and shop steward at the Wills factory, who was elected in 1963.

The Lord Mayor's Chapel: Normal open hours for visitors: Wed-Sun 10am-noon and 1pm-4pm. www.lordmayorschapel.org.uk 0117 903 1450

Continue past the chapel. Cross Unity Street. Go past the pedestrian crossing for a view of the artwork by Banksy on the wall to your right (see illustration on page 69) then return to the crossing to reach City Hall (15).

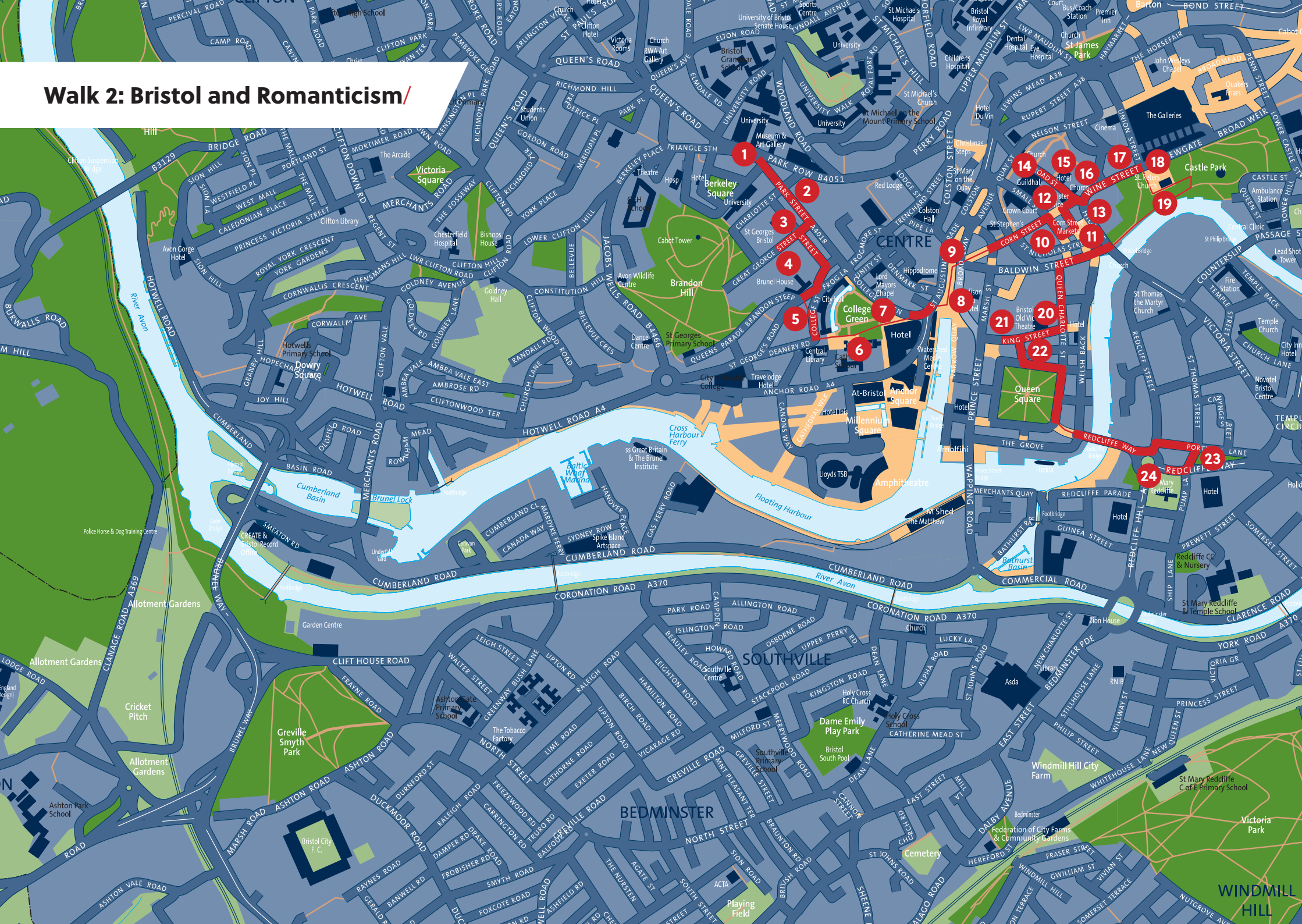
This is Bristol's fourth Council House (renamed City Hall in 2012). The decision to replace the third one (which you will see on Walk 2) was first made in 1897. Construction began in 1935, was interrupted by the Second World War and was completed in 1952. The gilded unicorns on the roof feature on the city's coat of arms, along with the castle and a sailing ship. The city motto is 'By virtue and industry'.

Bristol became an independent county in 1373. This was in part in return for money paid to King Edward III by local merchants and other wealthy citizens to support the war against France. From this point Bristol could have its own law courts, stronger local government and a clearly defined boundary that remained largely unchanged for 450 years. Bristol was formally granted city status in 1542 when it was made a Bishopric.

Since the 1850s the city's population has grown dramatically. This is not only because of people moving here, but also because former independent villages and suburbs like Clifton and Bedminster have been absorbed within the spreading city boundary, and new housing estates have been built on the outskirts, including Hillfields and Hartcliffe. The current population is around 449,000. A recurrent topic of debate is the extent to which Bristol should work regionally with the neighbouring local authorities of Bath & North East Somerset, North Somerset and South Gloucestershire. A devolution for the West of England was agreed by three of the four councils in July 2016.

Detail from Joris Hoefnagle's plan of Brightstowe, 1581 (Bristol Culture M5277).

Walk 2: Bristol and Romanticism/



Walk 2: Bristol and Romanticism/

Romanticism – a period roughly bookended by the years 1780 and 1830 – marked a time of revolution; medical and scientific progress; the beginning of democratic politics; and the wide discussion of ideas.

Bristol was central to this movement. It was a city of political and religious dissent and unconventional views; it was home to newspapers, publishing houses, coffee houses, meeting rooms and lending libraries providing fertile ground for debate; and it produced and attracted a series of uniquely talented writers and thinkers.

This route from Park Street to St Mary Redcliffe enables you to walk in the footsteps of some of the key figures of Romanticism; to learn where they lived, worked, visited, lectured and wrote poetry; and to find out more about the ideas they argued and debated. These include: the Bristol-born boy poet Thomas Chatterton (1752-1770), an icon of neglected genius and the inspiration of the Romantics who followed him; the Devon-born Samuel Taylor Coleridge (1772-1834), who fostered critical debate with his celebrated series of lectures; and Bristol-born Robert Southey (1774-1843), the radical poet and playwright who became a pillar of the establishment. Coleridge and William Wordsworth (1770-1850), from Cumberland, collaborated on the first edition of *Lyrical Ballads*, which was produced by local publisher Joseph Cottle (1770–1853) and is now considered a landmark of English Romanticism.

This walk is mainly level with fairly steep declines down Park Street, Hill Street and St George's Road and a short climb up College Street. Allow around an hour to complete the route and longer if you wish to include time for the many attractions and opportunities for refreshments along the way. Other points of interest, unrelated to the Romanticism theme, are also included.

The Walk

The walk begins at the top of Park Street (1) on the right-hand side. Over half of the buildings on this street were damaged or destroyed by bombing in the Second World War but, unlike other areas of the city centre, when they were rebuilt in the 1950s their character remained much the same as before. This was thanks to the efforts of the city architect, Nelson Meredith.

In 1798 Wordsworth and his sister Dorothy came to Bristol to see *Lyrical Ballads* through the press. They stayed with Cottle in Wine Street (which you will see later in this walk). While they were here, they took a trip to Tintern in the Wye valley. By the late 1700s the abbey there had become a popular destination for tourists travelling in search of the picturesque. On 13 July, as they walked down Park Street on their way to Cottle's house, Wordsworth composed the last passage of 'Tintern Abbey', a poem which encapsulates his philosophy of nature.

Wordsworth later wrote:

> I began it upon leaving Tintern, after crossing the Wye, and concluded it just as I was entering Bristol in the evening, after a ramble of four or five days, with my sister. Not a line of it was altered, and not any part of it was written down till I reached Bristol.

'Tintern Abbey' was the last poem to be written for the original *Lyrical Ballads* and it was probably at Cottle's home that it reached the page.

Walk down the hill until you are opposite 60 Park Street (2) on the other side of the road.

Hannah More presenting Ann Yearsley to Mrs Montague (Special Collections, University of Bristol Library Restricted HAe).

Born in Fishponds, Hannah More (1745-1833) was one of the most influential women living in England in this period. She was a playwright and poet, but is now better known for her religious and political writing, her philanthropy, her educational campaigns on behalf of the poor and her passionate support of the abolitionist movement. In 1762 she and her sisters established an Academy for Young Ladies in specially-built premises on this site, then number 43, following the success of their previous school in Trinity Street. The school concentrated on 'French, Reading, Writing, Arithmetic, and Needlework', with each sister taking responsibility for a particular part of the curriculum. Cottle's sisters were educated here and it is likely that Sarah, Edith and Mary Fricker, the women who married, respectively, Coleridge, Southey and the Bristol poet Robert Lovell (1771-1796), were too. The Mores retired from the school in 1790. More was a patron of the poet Ann Yearsley ('the Bristol Milkwoman'), who also wrote against the slave trade, but Yearsley eventually found her attentions too demanding (see Walk 5).

Continue down Park Street, pausing opposite number 52 (formerly number 47). This was the home of Mary Estlin who was secretary of the Bristol & Clifton Anti-Slavery Society. Ellen Craft, a runaway slave from America, stayed here during her tour of England when she and her husband spoke at public meetings about their experiences. Turn right into Great George Street, noting the building on the opposite corner, the former home of New-York-born Henry Cruger, a Bristol MP, a US Senator and a Merchant Venturer. Cross Hill Street and continue to St George's Bristol (3).

St George's Church was completed in 1823 and was the city's first building in the Greek Revival style. Its architect, Robert Smirke, designed the opera house at Covent Garden and the British Museum. With the congregation dwindling, the building was rescued from redundancy in 1976 by a group of local music enthusiasts, founders of the St George's Music Trust. It is now one of the country's leading concert halls noted for its superb acoustics (www.stgeorgesbristol.co.uk 0845 40 24 001).

Cross the road to The Georgian House Museum (4).

John Pretor Pinney was a wealthy sugar merchant who owned plantations on the Caribbean island of Nevis. He moved into the newly-completed six-storey townhouse at 7 Great George Street in 1791. Wordsworth and Dorothy stayed here between 21 August and 26 September 1795. It was during this time that Wordsworth was introduced to Cottle, Southey and Coleridge and it is likely that some early meetings between Coleridge and Wordsworth took place at Pinney's house, though probably not the first. 'Coleridge was at Bristol part of the time I was there,' Wordsworth wrote in October 1795. 'I saw but little of him. I wished indeed to have seen more – his talent appears to me very great.'

The house's last private owner, Canon R T Cole, presented it to Bristol Corporation in 1938 to be used for the display of Georgian furniture. It has been restored and is open to visitors, showing what life was like above and below stairs in the city in the eighteenth century. Pinney's plantations were worked by enslaved people, but Coleridge, Southey and Wordsworth all wrote against the slave trade.

The Georgian House Museum: Normal opening times: 11am-4pm. Closed Wed, Thu and Fri. No toilet or café on site. Admission is free. www.bristolmuseums.org.uk/georgian-house-museum 0117 921 1362

Return to Hill Street. Turn right and go down to St George's Road. Turn right. Continue past the mini-roundabout to the pedestrian crossing outside Brunel House. This building was originally a hotel that was intended to form part of Isambard Kingdom Brunel's integrated passenger service between London and New York (see Walk 3). Cross the road here, keep straight ahead and continue across the second pedestrian crossing to College Street (5).

Today College Street is mainly occupied by the rear of City Hall (see Walk 1) and a car park. However, in 1795 25 College Street was the home of Coleridge, Southey and George Burnett, the three originators of a movement they called Pantisocracy. Coleridge and Southey met in Oxford and this scheme, to emigrate to America and found a utopian commune-like society in the wilderness, developed during their long discussions. The name for the proposed community came from the Greek *pan-socratia*, meaning an all-governing society. The community was to consist of 12 men and 12 women who would support themselves by farming the land. Coleridge and Southey thought that no more than three hours of labour would be required each day, and so planned for the remaining time to be devoted to study, liberal discussions and educating their children. Members of the community were to be allowed their own opinions in matters of politics and religion, but land would be held in common, belonging to everyone.

At the end of College Street cross over Deanery Road to the Central Library, considered one of the city's finest buildings. It opened in 1906. Go through the old abbey archway on the left-hand side for a view of the rear of the building. Its architect, Charles Holden, appears to have picked up some of the new aesthetics coming from mainland Europe that had influenced Charles Rennie Mackintosh in Glasgow. Come back through the archway to see the statue of Raja Rammohun Roy, the Indian philosopher who died during a visit to the city in 1833. He was staying at the home of Lant Carpenter and his daughter Mary, a campaigner for educational reform (see Walk 4). Continue to Bristol Cathedral (6).

In the 1840s Cottle decided that Bristol should inaugurate a project to honour Southey who had been Poet Laureatre from 1813 until his death. He initially wanted a monument to be built but the money raised fell short and the committee that took over the management of the campaign downgraded the project to a bust. This was created by E H Baily in 1845 and is installed in the north choir aisle of the cathedral.

Founded as an Augustinian abbey in 1140, the cathedral boasts some of the most important medieval architecture in the UK. Look out for the Norman stone carving in the Chapter House, the medieval stained glass preserved in the cloister, the brightly coloured Eastern Lady Chapel and the lofty arches and vaults which distinguish Bristol Cathedral as being of a medieval hall church design.

Bristol Cathedral: Visitors welcome. Normal hours, excluding services special services and events: Mon-Fri 8am-5pm; Sat-Sun 8am-3.15pm. Admission is free. www.bristol-cathedral.co.uk 0117 926 4879

From the cathedral, turn right and walk along the side of College Green (7).

When Coleridge arrived in Bristol in early August 1794, he came to Lovell's house on College Green in search of Southey. Lovell had been disowned by this rich Quaker family for marrying Mary Fricker earlier that year. When Coleridge reached the house, he found himself in the midst of a lively family party; Southey, Lovell, Mary and Sarah Fricker were all there.

Another of the houses on the green was home to Elizabeth Tyler, Southey's aunt and Edith Fricker's employer. Southey spent a large part of his childhood here and often stayed with his aunt when he was not at university in Oxford, so he frequently saw Edith. Southey proposed to Edith in 1794 and the two intended to emigrate to America along with the other members of the Pantisocracy scheme. However, on 17 October 1794 all thoughts about moving to America were cast into doubt when Southey's aunt found out about the plan to emigrate, as well as Southey's secret engagement to Edith, whom she referred to as 'a mere seamstress'. She threw Southey out of her house without his coat, though it was cold and raining heavily, and told him that she wished to have nothing more to do with him or his family.

Pause outside the Bristol Marriott Royal Hotel. This is built in limestone in the Italianate style and was designed by W H Hawtin in 1864. The extension to the east of the site was built during renovations in the early 1990s. The statue of Queen Victoria in the turning circle outside is by Joseph Boehm and commemorates the queen's Golden Jubilee. While you stand here, note the pretty Art Nouveau upper storeys on number 38 College Green, across the street. This is the former Cabot Café, which was designed by the Bristol architects LaTrobe and Weston (1904). The ground floor originally had grand Mackintosh-style doors and windows, which have been lost.

Broad Quay, Bristol, attributed to Philip Van Dyke, c 1760 (Bristol Culture K514).

Continue down the hill. Cross Canon's Road and then St Augustine's Parade to the fountains on the Centre Parade (8).

At the time of the Romantics, where you are standing now was the northern section of St Augustine's Reach, a man-made water channel dug in the thirteenth century during the diversion of the River Frome. It was built to increase the capacity of the docks, but was covered over in the 1890s when there was a need to provide more space for road traffic. The water is still there beneath your feet.

Bristol's centre was originally near Bristol Bridge, at the crossroads you will see later on this walk. When people refer to the centre today they usually mean here, the former site of the Tramways Centre, the hub for the city's old tram routes. The area was redeveloped in the 1990s in an effort to overcome congestion problems and to provide a more clearly defined public space. Critical reaction to the scheme by some was less than enthusiastic, but there had been little affection for how it looked before. At the time of writing, it is undergoing further development as part of the MetroBus scheme, which may mean you will have to find an alternative route across.

Keeping the fountains to your right, walk towards the stand of trees ahead of you and the statue of* Edmund Burke *(9).

Edmund Burke, the Irish philosopher and politician, was the MP for Bristol between 1774 and 1780. In his speech to the electors of Bristol on 3 November 1774, Burke said:

> Parliament is a deliberative assembly of one nation with one interest, that of the whole; where, not local purposes, not local prejudices, ought to guide, but the general good, resulting from the general reason of the whole. You choose a member indeed; but when you have chosen him, he is not a member of Bristol, but he is a member of Parliament.

Burke is widely remembered for his opposition to the French Revolution. Wordsworth read Burke's 1790 book *Reflections on the Revolution in France* in spring 1791, and attacked Burke in *Letter to the Bishop of Llandaff* (1793).

Walk back towards the fountains, and cross Broad Quay using the first pedestrian crossing on your left. Turn left, crossing Baldwin Street. Continue straight ahead along pedestrianised Clare Street. Continue into Corn Street, an area once noted for its eighteenth- and nineteenth-century commercial and legal offices. These were lavish buildings designed as visual statements of confidence to reassure customers. Those that survive have mostly been converted into shops and restaurants. Much of their grandeur has been lost at street level, but look up to the upper storeys to get a sense of their former opulence. On your left, you will pass The Commercial Rooms, built in 1810 to provide convivial spaces where the local bankers, lawyers and merchants could meet over coffee. Its designer was the 24-year-old Charles Busby. Its first president was John Loudon McAdam, Surveyor of the Bristol Turnpike and inventor of the road construction method known as macadam. Where Corn Street is pedestrianised, continue to* The Exchange *(10) on your right.

This was originally a meeting place for merchants, designed by John Wood the Elder and built between 1741 and 1743. To make room, the old hall of the Coopers' Company was demolished. The Coopers were paid £900 and provided with a new site on King Street, which you will see later. Wood had transformed nearby Bath with his designs for Prior Park, Queen Square, North and South Parade and the Royal Mineral Hospital. He would later design The Circus. The brass 'nails' outside the building are historic relics of the tables on which the merchants once conducted their business (there is an information board by the door giving details). The decorative façade depicts products from the four corners of the world, illustrating the global trade in which the merchants were engaged. Look at the clock above the entrance. This was first installed in 1822 and later given two minute-hands, which can still be seen. One hand shows the old Bristol time, which, with the coming of the railway and the need to synchronise train schedules across the country, was adjusted to London time, indicated by the other hand,

just over ten minutes ahead. The building was converted into a corn exchange in 1872 and now provides an entrance to St Nicholas Market. A street market is held outside most Wednesdays.

If The Exchange is open, enter the market and walk straight through, taking note of the courtyard roof over head, an addition from 1870 when it was finally conceded that it might be better to conduct business undercover. Exit the building and turn left to* The Rummer Hotel *(11) on the corner of All Saints Lane. If The Exchange is closed, walk past the entrance and turn right down the lane. Note this is quite narrow, which may make it awkward for wheelchair users and those with pushchairs.

In late 1795 or early 1796 a group of friends met with Coleridge at The Rummer Tavern to persuade him to start a new radical periodical. Entitled *The Watchman*, it would contain news, parliamentary reports, original essays, poetry and reviews, and Coleridge would be its editor, publisher and chief contributor. Its motto was 'That All may know the Truth; and that the Truth may make us free'.

Having attracted 250 subscribers in Bristol alone, the first issue of *The Watchman* went out on 1 March 1796. Coleridge and Cottle spent four hours arranging, counting, packing and invoicing the copies for the 150-or-so London and provincial customers. The journal was issued every eighth day (to avoid tax) and survived until 13 May, when the tenth and final issue appeared.

Return to Corn Street via All Saints Lane. The church that gives the lane its name dates back to the eleventh century. Opposite the entrance to the lane is the former* West of England Bank and South Wales District Bank *(12).

This building was designed by W B Gingell and T R Lysaght and built between 1854 and 1857 in an extravagant Venetian style using Bath and Portland stone. The sculptured frieze on its façade is by John Evan Thomas who also worked on the Houses of Parliament. On the ground floor the sculptures depict the five main towns where the bank did business: Newport, Bath, Bristol, Exeter and Cardiff. On the first floor are female figures representing Peace, Plenty, Justice, Integrity and other elements considered conducive to making money in this period. The bank collapsed in 1878.

On this site once stood The Bush Tavern, Bristol's leading coaching inn. It was used by Burke for his political campaign headquarters. Before Coleridge found Southey at Lovell's house on College Green on that day in August 1794, he came here. Coleridge had just arrived in the city having been on a walking tour to Wales. Southey had come to Bristol shortly before him and was busy recruiting friends to their Pantisocracy scheme, including Lovell.

Turn right to the end of Corn Street. You are now at the crossroads that once marked the medieval city centre, where the four principal streets – Corn Street, Broad Street, Wine Street and High Street – met. On your right, at High Street Corner, is* 49 High Street *(13).

In the days that followed Coleridge's arrival in Bristol, Lovell and Southey introduced him to a city strong in political radicalism. Coleridge met Cottle, whose shop stood on this site. Cottle considered Pantisocracy an 'epidemic delusion' but acted as a patron for the poets and offered Coleridge a guinea and a half for every 100 lines of poetry he produced. In April 1795 he published *Poems on Various Subjects*, Coleridge's first major collection. Cottle also commissioned and printed *Lyrical Ballads*, although he disliked the idea of a joint volume and the plan of anonymous publication.

A red plaque on the building reads:

> On this corner site from 1791-1798 Joseph Cottle (1770-1853) bookseller, publisher and poet. The first effective publisher of the poems of Coleridge, Southey, Lamb and Wordsworth (some of whose works were written here).

Turn left down Broad Street, noting on the corner the Old Council House – the city's third, according to records, and now the Bristol Registry Office – and continue to* The Guildhall *(14).

This building was completed in 1846 and designed by local architect Richard Shackleton Pope, who is closely associated with Brunel's work in the city (see Walk 3). The sculptures of leading Bristolians on the front are by John Evan Thomas. It replaced an earlier Guildhall dating from the medieval period. Until the mid-sixteenth century and before the coming of Council Houses, a Guildhall served as the central meeting place for a city's most important guildsmen as well as its civic leaders (often one and the same).

Crop failure in 1794 and the effects of the war with France resulted in national scarcity, which, by the end of 1795, led to popular protests. In London George III's coach was attacked by crowds throwing stones and crying 'Bread! Peace! No Pitt!'

A meeting was held in Bristol at the Guildhall on 17 November 1795 to congratulate the king on his escape from the attack, but attracted also a large number of people who were against the war. One voice repeatedly called out 'Mr Mayor! Mr Mayor!' in an attempt to be heard. That voice was Coleridge's, arguing that although the war had been costly to the rich, they still had a great deal; 'but a PENNY taken from the pocket of a poor man might deprive him of a dinner'. *The Star*, a London newspaper, published an account of the Bristol Guildhall meeting and reported Coleridge's speech as 'the most elegant, the most pathetic, and the most sublime Address that was ever heard, perhaps, within the walls of the building.'

Cross the road for a clearer view of the building then turn back up Broad Street to* The Grand Hotel *(15).

The White Lion Inn once occupied this site. Between 28 October and 24 November 1813 Coleridge gave a series of twice-weekly lectures on Shakespeare in the inn's Great Room. The first lecture had to be cancelled when, in the coach at Bath, Coleridge changed his mind about coming to Bristol and decided to escort a lady to North Wales instead. He turned up a couple of days later, agreed on another time, and was then 'only' an hour late for his audience. Cottle wrote that 'the lectures gave great satisfaction'.

The present-day hotel was designed by Foster & Wood and completed in 1869. It has an Italian Renaissance design reminiscent of the buildings of Venice. The ground floor, which projects out to the street, was originally occupied by shops.

Continue up Broad Street to* Christ Church *(16).

This church, designed by local architect William Paty, was built in 1786, replacing the medieval church that once occupied this site. Southey later wrote, 'I was christened in that old church, & at this moment vividly remember our pew under the organ'. Southey also wrote that when he was young he enjoyed the Quarter Jacks – two figures over the entrance that strike the quarter hours: 'I have many a time stopt for a few minutes with my satchel on my back to see them strike. My father had a great love for these poor Quarter Boys who had regulated all his motions for about 20 years.' The Jacks had been carved by Paty's grandfather and were retained for the new building. The organ, reworked, was also reinstalled.

Turn left into Wine Street. This area suffered considerable bomb damage during the first Bristol Blitz on 24 November 1940, which led to the loss of around a quarter of the medieval city, the Dutch House (a landmark five-storey timber-framed building dating from 1676 on the corner of the High Street) and St Peter's Hospital (the site of which you will visit later in this walk). Where the side wall of Christ Church abuts the end of the Prudential Buildings you will see a plaque commemorating* Southey's house *(17).

In August 1774 Southey was born above his father's shop at 9 Wine Street, a linen draper's identified by the sign of a golden key. Southey called his place of birth 'Wine Street below-the-Pump', referencing the pump which divided the street.

In a letter in March 1804, he wrote:

> when I first went to school I never thought of Wine Street & of that Pump without tears, & such a sorrow at heart – as by heaven no child of mine shall ever suffer while I am living to prevent it! & so deeply are the feelings connected with that place rooted in me, that perhaps in the hour of death they will be the last that survive.

The pump on Wine Street by Charles Bird from *Picturesque Old Bristol*, 1886 (Bristol Reference Library BL10F).

Cottle moved into a house on Wine Street on 7 March 1798, and moved his shop to 5 Wine Street later that month. The shop (since destroyed) was larger than his previous premises, but was in a less prominent position; 35 years later Wordsworth recalled that the move had been financially disastrous.

Among the many other buildings lost on Wine Street during the war was the former Corn Market. By late February 1795 Coleridge had organised a series of public lectures here. Entrance to the lectures was charged at one shilling per head and the money collected was intended to help fund Coleridge and Southey's emigration to America.

The lectures attacked Pitt's government and condemned the war against France. Coleridge dealt well with hecklers. On one occasion, some men who disliked what they heard began to hiss. Coleridge responded instantly: 'I am not at all surprised, when the red hot prejudices of aristocrats are suddenly plunged into the cool water of reason, that they should go off with a hiss!' After the second lecture it was felt necessary to move the third to a private address.

Continue along Wine Street to the pedestrian crossing and cross to Castle Park (18).

This area is also sometimes referred to as Castle Green and Coleridge gave the third lecture of his 1795 series at a house somewhere near here. Further lectures by both Southey and Coleridge were to follow; Coleridge delivered one notable speech attacking the slave trade, and at the end of June he was to begin a series of six lectures at the Assembly Coffee House, on the quayside, comparing the English Civil War and the French Revolution. A prospectus for these lectures has survived but it is not known for certain whether he actually delivered them.

Behind the bomb-damaged ruins of St Peter's Church is* The Castle Park Physic Garden *(19), supported by Jo Malone London and St Mungo's, the national homeless charity. It opened in 2015.

The garden is close to the site of St Peter's Hospital, which was destroyed in the war. Sometime in 1798 Wordsworth wrote 'The Mad Mother'. It is possible that the subject of this poem is Louisa, the Maid of the Haystack, who lived for a time at the hospital. In 1776 a young, well-mannered girl entered a house at Flax Bourton asking for milk. After leaving, she wandered through the nearby fields and slept under a haystack for four nights. Local women fed her and offered her a bed in their houses, but she refused them. The women then clubbed together to purchase the haystack for her. The girl was eventually taken to St Peter's Hospital, but she returned to the haystack, where she lived for four more years. The locals continued to feed her and gave her the names 'Louisa' and 'The Maid of the Haystack'. Hannah More became involved in her care in 1781, and had her taken to the Henderson Asylum at Hanham; she continued to pay for her keep there until Louisa's death in 1800.

The back of St Peter's Hospital from the Floating Harbour, 1820, Hugh O'Neill (Bristol Culture M2702).

If you can manage steps, walk through the garden, along the side of the church, turn left and then right, passing the linear ponds of Beside the Still Waters by Peter Randall-Page (1993). Continue down the steps then turn right to go down to the waterfront and right towards Bristol Bridge (look out for Seeds of Change, a floating ballast seed garden on your left). If you are unable to manage steps, return to the entrance of the church and take the sloping path to your left down to the waterfront and towards the bridge. Cross the road ahead of you via the pedestrian crossing into Baldwin Street. Continue to Queen Charlotte Street to your left. Turn down here, cross Crow Lane and continue to King Street where you turn right to the* Bristol Old Vic *(20). (Note that road surfaces in this area are cobbled and can be uneven underfoot.)

This is the oldest continuously working theatre in the English-speaking world and celebrated its 250th birthday in 2016. It has been home to the Bristol Old Vic company since 1946. In 2012 a major refurbishment of the historic Georgian auditorium was completed. At the time of writing the redevelopment of the front-of-house was underway, due for completion in 2018, but the theatre remains open for performances, tours and other activity (www.bristololdvic.org.uk 0117 987 7877).

The Coopers' Hall – which had replaced the demolished premises on Corn Street – became part of the theatre complex in the early 1970s, providing a new, two-tiered foyer space. The Coopers Company, which included many local wine merchants, had long since gone into decline and its hall had been used for exhibitions, Baptist missions, warehousing and auctions since the late eighteenth century.

By 1784 the craze for balloon flights had reached England, and ascents, with or without people on board, were taking place in almost every large city, including Bristol. High balloon ascents prompted advances in meteorology and drew people's attention to the formation and beauty of clouds. Poets and writers, including Coleridge and Wordsworth, saw ballooning as a symbol of hope and liberation. In January 1784 Michael Biaggini exhibited an air balloon at the Coopers' Hall for three days. He charged a 2s 6d (12.5p) entrance fee, and the balloon, around 30ft/9.14m in circumference, attracted much public interest. For an extra 2s 6d, Biaggini allowed those who were interested 'to see the method and process of filling the balloon with inflammable air'.

Continue along King Street to the building on your right, set back from the road behind a paved courtyard. Currently occupied by a restaurant, this was once* Bristol Library *(21).

King Street, 1825, Thomas L Rowbotham (Bristol Culture M2509).

The Bristol Library Society, founded in 1773, charged an entrance fee and an annual subscription of one guinea per member until 1798, when the fee increased to four guineas. In 1798 the library had around 200 members and held 5,000 books, as well as providing custody of 2,000 books belonging to the city. You were not allowed to become a member if you owned a lodging-house, inn, tavern, coffee house, place of public entertainment or circulating library. The library was made free to the public from 1856. Coleridge, Southey, Lovell and Cottle all valued the library and used it frequently. Southey was library member number 278 and Coleridge number 295.

Furnishings from the library, including the ornately carved over-mantle from the reading room's fireplace, can be seen in the Bristol Room in the Central Library. The building was taken over by the War Pensions Office during the First World War.

Go back to King William Avenue, on your right. Turn here, cross Little King Street and enter Queen Square. Turn left to* 2 Queen Square *(22).

This was once the home of Josiah Wade, a radical Bristol tradesman who became a principal supporter of *The Watchman*, Coleridge's political journal. Coleridge stayed with Wade from late October to late November in 1813 while he was presenting a series of lectures on Shakespeare and Milton in the city. Coleridge intended to begin a further series on 7 December, but on 2 December a physical and mental crisis, induced by opium and alcohol, overcame him.

Continue clockwise around the square, exiting at Bell Avenue to your left, the pedestrian path between numbers 24 and 26. There is an information board marking the Brunel Mile to your right. Continue straight ahead, crossing Welsh Back to the left-hand side of Redcliffe Bridge. As you cross the bridge, look to your left to the brick-faced former Western Counties Agricultural Co-operative warehouse (1909-12), a Grade-II listed building which was converted by the Bristol Churches Housing Association for social housing in 1997. Continue straight ahead when you leave the bridge. Cross Redcliff Street by the pedestrian crossing and continue along Portwall Lane, which marks the old city boundary, keeping the car park to your right. Cross Phippen Street and turn right to the* Chatterton House *(23).

This was constructed in 1749 as the master's house for the adjoining Pile Street School, which was founded around 1739. Chatterton was born here in 1752 and subsequently educated at the school where his father was master. In the 1930s, when the surrounding buildings were demolished to make room for Redcliffe Way, part of the façade of the school was attached to the house. The council-owned building has been used as a museum and currently houses a café.

Chatterton left Bristol for London in April 1770, allegedly disappointed with his lack of recognition at home, and died shortly afterwards of arsenic poisoning. His early tragic end – now thought to have been an accident – has led to the romantic legend of the boy genius destroyed by a philistine world, a legend enhanced by Henry Wallis' famous portrait of the penniless young man lying dead in his London garret.

Re-cross Phippen Street and continue down to Redcliffe Way. Turn right and head to the pedestrian crossing which will take you to* St Mary Redcliffe *(24).

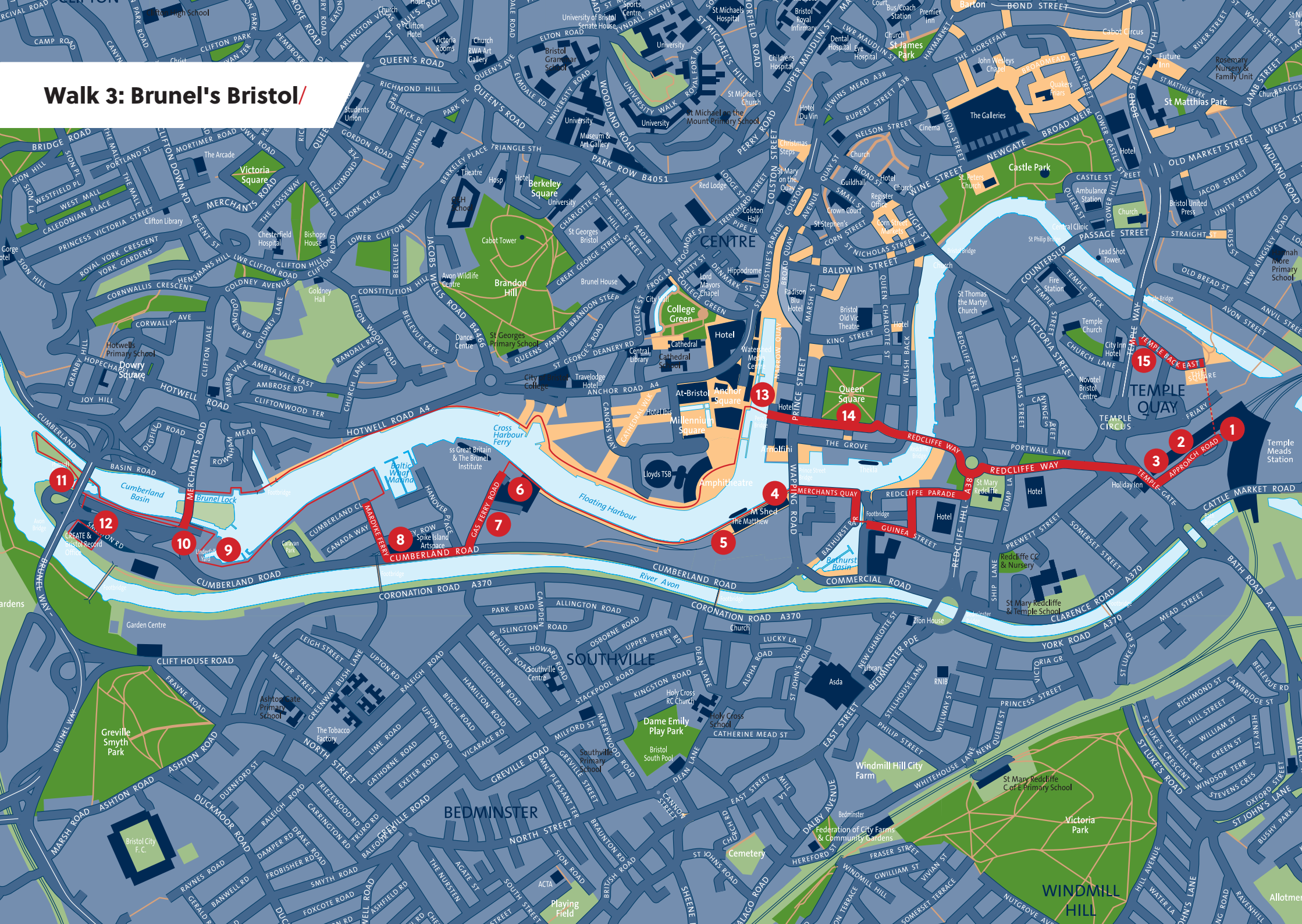
Queen Elizabeth, on a visit to Bristol in 1574, is said to have declared this to be the 'fairest, goodliest and most famous parish church in England'. Parts of the structure date back to the twelfth century. The Canynges, a Bristol mercantile family, were among the most high-profile of the church's early patrons, paying for major building projects in the fourteenth and fifteenth centuries. The Canynges Society, founded in 1848 to raise funds for essential restoration work, is still active on the church's behalf having been revived in 1927. The imposing spire, which was truncated after being struck by lightning in 1446, was rebuilt to its full height of 292ft/89m in 1872.

It was on 4 October 1795 that Reverend Benjamin Spry married Coleridge and Sarah Fricker in a quiet ceremony at St Mary Redcliffe. Their marriage was witnessed by Mrs Fricker and Josiah Wade. On 14 November 1795 Southey married Edith Fricker, with Cottle and his sister, Sarah, acting as their witnesses. Cottle also paid for the ring and marriage licence. The marriages of Coleridge to Sarah and Southey to Edith were intended as a prelude to emigration. Southey's friend George Burnett also intended to join the Pantisocracy scheme, and proposed to Martha Fricker, one of the younger Fricker siblings. Martha turned him down.

St Mary Redcliffe was where Chatterton claimed to have discovered poems written by a fifteenth-century monk named Thomas Rowley. The poems were hailed as a magnificent find and experts were unstinting in their praise. However, the Rowley poems were found to have been the work of Chatterton himself. Both Coleridge and Wordsworth wrote about Chatterton; Wordsworth in *Resolution and Independence* and Coleridge in *Monody on the Death of Chatterton*.

St Mary Redcliffe: Normal opening hours for visitors: Mon-Sat: 8:30am-5pm. Sun: services are held at 8am, 9:30am, 11:15am and 6:30pm; visitors wishing to view the church but not attend the service are not admitted at these times. The Arc Café is located in the undercroft. www.stmaryredcliffe.co.uk 0117 231 0060

Walk 3: Brunel's Bristol/



Walk 3: Brunel's Bristol/

Isambard Kingdom Brunel (1806-1859) was one of the most versatile, audacious and inspirational engineers of the nineteenth century and Bristol is home to some of his finest work.

As well as building the Great Western Railway (GWR) and designing the Clifton Suspension Bridge, Brunel led two major shipbuilding enterprises in Bristol that transformed ocean-going travel. Less well known is that he was engaged as consulting engineer for the Bristol Docks Company, working on a number of projects, the most significant being the redesign of the South Entrance Lock and his plans for dealing with the recurrent problem of silt in the Floating Harbour. The ss *Great Britain* is a familiar city landmark and popular visitor destination, but there are also substantial remains of Brunel's docks work that can still be viewed today, as this walk reveals.

The circular route includes Brunel's station at Temple Meads, the ss *Great Britain*, Underfall Yard and the Brunel lock plus a view of the Clifton Suspension Bridge. It also provides an insight into the history of the city's docks. Allow at least two hours to complete at a leisurely pace, not including time for visiting attractions or stopping for refreshments along the way. This is mainly a level route, but extra care may be needed alongside the Floating Harbour where surfaces can be uneven, and some of section 4 may not be suitable for wheelchair users or those with pushchairs.

The Walk

The walk is divided into four sections with optional routes suggested at various points.

Section 1

The walk begins beneath the clock tower at Temple Meads station (1), which is at the heart of the Temple Quarter Development Zone.

It is a common error to believe this station was designed by Brunel. In fact, work on the station began in 1865, six years after Brunel's death, and was completed in 1878. The station originally served the Bristol & Exeter and Midland railway companies. Its architect was Brunel's colleague Sir Matthew Digby Wyatt, who had co-designed Paddington station. The arched iron roof was designed by Francis Fox, whose father, Sir Charles Fox, had constructed the roof at Paddington and was also involved in the design

of the Crystal Palace. The station has a neo-Gothic exterior in pink stone with Bath stone dressings and a red-brick interior. A plaque at the entrance commemorates Emma Saunders (1841-1927) who founded the Bristol and West of England's Railwaymen's Institute.

Walk down the right-hand side of the station approach road. Across the road, on the left-hand side, you will pass some Jacobean-style offices built in the 1850s for the Bristol & Exeter Railway. On your right is the passenger shed (2) built by Brunel for the original GWR station, which is situated at the end of the road.

A beautiful hammer-beam roof spans the 72ft/22m of the shed, which is now used as a conference and exhibition venue. You may be able to step inside the entrance to take a look. The beams are largely decorative as most of the roof's weight is supported by the iron columns along the aisles.

Continue down to Temple Gate to see the front of Brunel's station (3).

In 1833 Brunel was appointed the chief engineer of the GWR, although he had no previous experience in railway construction. The line's promoters in Bristol were facing stiff competition from the docks at Liverpool and needed to enhance the transport and communication facilities offered by the city. Brunel became personally involved in every aspect of the enterprise. He negotiated with the clients and landowners; devised the route; secured finance; drew up the specifications for the carriages and locomotives (designed by Daniel Gooch); found radical solutions to civil engineering problems encountered along the way; and recruited, motivated and managed staff. He even designed the lamp-posts and livery. The London-Bristol section of the route was completed in 1841. Brunel had insisted on using his broad gauge (7ft/2.14m) system instead of the standard gauge (4.7ft/1.43m) used by Robert and George Stephenson. The broad gauge system was more comfortable and allowed for faster travel than the narrower gauge. However, in 1846 the government decided in favour of the standard and all new lines were built to that width (the GWR would complete its conversion to standard in 1892).

The Bristol station is thought to be the first true railway terminus, with trains and people all inhabiting the same integrated space beneath a single roof. The booking hall was at ground level and passengers reached the platforms on the first floor by climbing an internal staircase. The track was supported on brick vaults. The front of the station has a three-storey entrance in Bath stone in a hybrid revival style reminiscent of a Tudor mansion. It was designed by local architect Richard Shackleton Pope in consultation with Brunel. The right-hand wing was removed in 1878 to make room for the road. The station closed in 1965 and now houses offices and meeting rooms for a variety of organisations.

Bristol Terminus, Great Western Railway (Bristol Culture J20).

Cross Temple Gate to the Holiday Inn opposite using the pedestrian crossings. Turn right. Pause at the tree to take a look back across the road for a better view of the old station. Continue to follow the road round to your left. Cross at the bottom of Redcliff Mead Lane and continue along Redcliffe Way. On the opposite side of the road is the Chatterton House. On your left you will pass St Mary Redcliffe church (see Walk 2).

Cross at the bottom of Redcliff Hill. Turn left up the hill then right into Redcliffe Parade East. This is the highest point on the walk so take time to look out at the view of the Floating Harbour from the car park on your right. Directly below you is Redcliffe Wharf where the replica of John Cabot's ship, the* Matthew*, was built to mark the 500th anniversary of his voyage to Newfoundland. Across the water is Severnshed, a restaurant housed in what is thought to be Bristol's earliest surviving transit shed. Built around 1865, this is an iron-framed building that would originally have been open-ended to allow the swift unloading of goods headed for the warehouses or for transportation.

Turn left into Jubilee Place, which becomes Alfred Place. The road surface is uneven here. Turn right into Guinea Street (a fairly steep downward hill), passing the former Bristol General Hospital (founded 1832). At the bottom of the hill, cross the road and then the pedestrian bridge over Bathurst Basin. Turn right along Trin Mills then left to Merchants Quay, which will bring you to* M Shed *(4) on the corner of Wapping Road.

ss *Great Western* (private collection).

You are now on Prince's Wharf where Brunel's oak-hulled paddle steamer, the ss *Great Western*, was launched on 19 July 1837 before sailing to London for fitting out (there is a commemorative plaque on the side of the museum). The ship was built at the yard of William Patterson for the Great Western Steamship Company. On her return trip to Bristol, fire broke out in the boiler room and Brunel was injured when he fell 18ft/6m from a burning ladder. When the ship left Bristol on 8 April 1838 for her maiden voyage to New York, 50 of those who had purchased tickets cancelled their booking as they considered her too risky a venture.

For centuries Bristol had produced a variety of ocean-going and coastal vessels. The last ship to be built here was MV *Miranda Guinness*, launched in 1976. The term 'shipshape and Bristol fashion' refers to Bristol's reputation for building ships that were strong and seaworthy. It also refers to the need to stow everything well to withstand the River Avon's unusually high tidal range in which the water level can drop as much as 40ft/12.3m, leaving vessels stranded on mud banks twice a day.

Brunel had envisaged an integrated passenger service between London and New York via Bristol. On St George's Road at the back of City Hall is Brunel House (see Walk 2). Like the station, this was designed by Pope in consultation with Brunel. It was completed in 1839 and has been much altered since then, but it retains its four-storey Greek revival façade. It was originally the Royal Western Hotel and intended as a stopping off point for travellers who had come to the city by the GWR before they embarked

for their transatlantic voyage. The ss *Great Western* did have a successful career as a transatlantic liner, making 74 crossings, but the service ran from Liverpool rather than Bristol. She was later purchased by the Royal Mail Steam Packet Company, operating out of Southampton on the Caribbean run. She was broken up at Millbank in 1857.

On the wharf outside M Shed are travelling electric cranes built by the Bath company Stothert & Pitt, a steam crane, a steam railway, two tugs and a fire-boat, all in working order and regularly brought to life as part of M Shed's programme of activity. M Shed was created out of a 1950s transit shed that had previously housed the city's Industrial Museum.

M Shed: Entry to the museum is free, but there is an admission charge for some special exhibitions. Normal opening hours: Tue-Fri and Bristol school-holiday Mondays: 10am-5pm. Sat, Sun and Bank Holiday Mondays: 10am-6pm. Café: Tue-Fri: 9am-4.30pm. Weekends: 10am-5.30pm. www.bristolmuseums.org.uk/m-shed 0117 352 6600

Continue along the harbourside. Take special care when crossing over the tracks of the Bristol Harbour Railway. Pause between the first and second electric crane and look out across the water. To your left is the Lloyds Amphitheatre, which is used as an open-air concert venue, and to your right, Bristol Cathedral. Between the two is a view of Cabot Tower on Brandon Hill. The tower was built to commemorate the 400th anniversary of Cabot's voyage (see Walk 5). On this walk you may see the replica of Cabot's* Matthew *if she is in the city (tel 0117 927 6868 for details of her schedule).

Continue as far as the Fairbairn steam crane (5).

This crane was completed in August 1878 and is capable of lifting 35 tons. Prior to its construction, there had been no crane in the docks capable of lifting more than around three tons, a serious commercial disadvantage when Bristol was hoping to attract vessels with heavy loads. As you continue on your way, you will see on either side of the harbour how the area has been redeveloped for leisure, commerce and residence since the turn of this century. From the Middle Ages to the eighteenth century Bristol was considered the second most important port in Britain. However, the winding tidal waters of the River Avon had always been a challenge to navigate and the inconveniences of the harbour were accentuated as ships became so much larger. After a period of decline, new facilities built at Avonmouth and Portishead secured a degree of recovery. It was the strategic importance of the docks, along with the presence of the Bristol Aeroplane Company, which made Bristol one of the most heavily bombed British cities in the Second World War. Although the old City Docks were closed in 1975, the Port of Bristol continues to be a major international gateway. In 1839 Brunel had proposed a large floating pier at Portbury near Portishead for the transatlantic passenger service, but his plans were not developed.

Launch of the ss *Great Britain*, 1843, by Joseph Walter (ss *Great Britain* Trust).

Prince's Wharf becomes Wapping Wharf as you pass the crane. There are information boards marking the 200th anniversary of the opening of the Floating Harbour in 1809 at various points along the waterfront, including by Brunel's Buttery. Continue to ss* Great Britain *(6).

Brunel's ship was launched on 19 July 1843 from Bristol's Great Western Dockyard, where she now lies. The honours were performed by Prince Albert who had travelled to the city from Windsor by the GWR. The ship set new standards in engineering, reliability, speed and ocean-going comfort. She was the first iron-hulled, screw-propelled steamship to cross the Atlantic. The difficulties of navigating in and out of the harbour, along with the high charges incurred for using the docks (originally raised to cover the construction costs of the Floating Harbour), meant she never operated a service from Bristol. Her transatlantic maiden voyage was from Liverpool in July 1845. On 23 September 1846 she ran aground at Dundrum Bay in Ireland. It took nearly a year to refloat her, by which time the Great Western Steamship Company was bankrupt. She was bought by Gibbs, Bright and Company and converted to sail. Between 1852 and 1876 she made 32 voyages to Australia and is thought to have transported the forebears of around 250,000 modern-day Australians.

Following storm damage off Cape Horn in 1886, she struggled to the Falkland Islands where she remained as a storage hulk. She was deliberately scuttled in Sparrow Cove in 1937 after a failed salvage attempt, but returned to Bristol on 19 July 1970 in an epic operation that entailed transporting her across the Atlantic upon a barge. She has undergone extensive conservation work. In 2005 construction of an innovative glass sea was completed at the ship's water line, which provides the roof to an airtight chamber to prevent any further corrosion of her hull. Also on the site is the Brunel Institute, which houses one of the world's finest maritime collections. It is a collaborative venture between the ss *Great Britain* Trust and the University of Bristol.

ss *Great Britain*: Tickets include free unlimited return visits for a year (excluding group tickets, schools, or venue hire guests). Open every day, except 24 and 25 Dec and the second Monday in Jan. Check website for opening hours. Access to the Brunel Institute is free. The institute has separate opening times to the ship. www.ssgreatbritain.org 0117 926 0680

Section 1 ends here. If you do not wish to continue with the next section you can either retrace your steps or use the Cross Harbour Ferry and then continue down the other side of the harbour (see section 4 for further details).

Number 7 Boat Trips: Cross Harbour Ferry runs daily except 25 and 26 Dec. www.numbersevenboattrips.com 0117 929 3659

Section 2

From the ss* Great Britain*, retrace a few steps and turn right to cross Brunel Square. Walk up Gas Ferry Road. On the corner of Caledonian Road are administrative offices belonging to the award-winning animation company* Aardman Animations Ltd *(7), creators of Wallace and Gromit. A more recent HQ (completed in 2009) is next door. These offices are not open to the public.

Aardman's founders, Peter Lord and David Sproxton, began their animating partnership at school. They moved to Bristol in 1976 where they produced their first professional production, creating Morph for the children's programme *Take Hart*. They have been based on Gas Ferry Road since 1991. The site includes studios housed in a former warehouse where bananas imported from the Caribbean were once ripened. Aardman's main production facilities are at Aztec West. In 2013 over 80 giant Gromit sculptures decorated the streets of Bristol for ten weeks in the Gromit Unleashed trail. This was one of the highest-profile charity arts-trails the country has ever seen. It was followed by a Shaun the Sheep trail in 2015.

Continue to the end of Gas Ferry Road. Turn right into Cumberland Road. Continue to* Spike Island Artspace *(8).

The area of the city called Spike Island was formed as part of the development of the Floating Harbour and the creation of the tidal New Cut, which runs parallel to Cumberland Road. It was once known for its shipyards, warehouses and busy quays. Although dock-related business still takes place, it is increasingly thought of as a place of cultural activity. Spike Island Artspace is housed in a former tea-packing factory.

Spike Island Artspace: Gallery free. Normal hours: Tue-Sun noon-5pm (during exhibitions). Café: weekdays, 8.30am-5pm; weekends, noon-5pm. www.spikeisland.org.uk 0117 929 2266

Turn right up Mardyke Ferry Road and continue straight ahead. Just before you reach Cumberland Close, turn right along a footpath that will lead you to Bristol Marina. Turn left and left again. Continue along the waterfront to* Underfall Yard *(9), pausing outside The Cottage Inn for a view of the terraces of Clifton and a tantalising glimpse of Brunel's bridge.

In the early nineteenth century the engineer William Jessop was engaged by the Bristol Dock Company to create a non-tidal harbour. This was needed to combat continuing problems associated with ships being stuck in the mud at low tide, limiting the time available for loading and unloading goods at the quaysides. Jessop's solution was to contain the water in the harbour behind lock gates so ships could remain afloat at all times. The Floating Harbour was opened in 1809. Part of the project included building a dam at Underfall Yard with a weir that allowed surplus water to flow into the New Cut. Brunel was called in at a later stage to deal with problems of silting. Among the measures he introduced were the replacement of the dam with sluices that controlled the flow of water through the Floating Harbour and allowed dredged mud to be washed away. A Brunel-designed dragboat for scraping mud from the sides of the harbour remained in operation until the early 1960s. An information board at the entrance to the yard provides further details and you can see where the sluices are housed just beyond this point. Most of the buildings and engineering installations you see were constructed between 1880 and 1890 under the direction of John Ward Girdlestone. Today's yard tenants include businesses building classic boats and working on leading-edge fibre composite applications. Income from the tenants and the slipway is put back into maintaining the yard and buildings. The Harbour Master and the Docks Engineer are also based here.

The Underfall Yard Visitor Centre: Admission is free. Open Mon-Sun 10am-5pm (Easter to October). www.underfallboatyard.co.uk

Take care as you go through to the other side of the yard, as this is a working area. You will pass information boards along the way. Turn right towards the visitor centre, then left, left and right to exit by the gate next to the Avon Scout County Sailing Section facility. Turn left and continue to the* Nova Scotia Hotel *(10). (If the yard is closed when you take this walk, you can reach this point by taking the path on the left of the entrance out to the Cumberland Road and turning right down Avon Crescent.)

You have now reached the end of section 2. You can either continue with section 3 (a circuit) or go to the start of section 4. Other options include:

- **Catch the ferry service from the Nova Scotia stop to the city centre. Bristol Ferry Boats: Daily except 25 Dec.** www.bristolferry.com 0117 927 3416

- **Hop on to the Bristol in Sight bus at the Baltic Wharf stop (by Spike Island Artspace) to join their city tour.** www.bristolinsight.co.uk 0117 403 1994

- **Join a Bristol Packet docks tour from the Wapping Wharf stop near ss *Great Britain*. Weekends throughout the year. Daily during summer and school holidays.** www.bristolpacket.co.uk 0117 926 8157

Section 3

Opposite the Nova Scotia you will see a car park. Cross the road (take care as there is no pedestrian crossing). Follow the slope down to the waterside path. Pause to look across the water of the Cumberland Basin. To your right is Junction Lock Bridge; to your left is the Plimsoll Bridge. Both can be swung open to allow large vessels to pass through. Continue along the path, which will become uneven in the vicinity of the Plimsoll Bridge and may not be suitable for wheelchair users: extra care will be needed on foot. Cross the concrete footbridge on your right then go under the left-hand arch of the Plimsoll Bridge. The bridge, which was opened in 1965, is named after Samuel Plimsoll (1824-1898), a politician and campaigner for safety at sea who was born in Redcliffe. To your left is Brunel's South Entrance Lock, which is no longer in use. Continue round until you reach Brunel's wrought-iron tubular **swing bridge** (11), which is now set on the quayside.

This bridge was once part of the rebuilt South Entrance Lock, opened in 1849, and its innovative design later informed Brunel's triumphant Royal Albert Bridge at Saltash, which is still in use today. Brunel had previously modified Jessop's North Entrance Lock after the ss *Great Britain* was trapped in the Floating Harbour following her launch in 1843. She remained trapped for 18 months.

Continue to the furthest point of the island where you will be rewarded with a stunning view of the Clifton Suspension Bridge, spanning the Avon Gorge. On your right is Thomas Howard's lock, completed in 1873, which is still in operation. The North Entrance Lock was sealed when this new lock was opened. Across the water is Hotwells, a place which once rivalled Bath with its spa facilities.

Aerial view of the Cumberland Basin in the 1930s, before the current road scheme was built (Bristol Culture PBA 345).

Turn round and walk back towards the South Entrance Lock, keeping to the right-hand side of the island. Information boards giving details of the swing bridge and plans for its conservation are by the railings. Cross over the static tubular bridge ahead of you, a near-replica of Brunel's designed by Howard, pausing to look down to your right at the curved, masonry walls of the lock's entrance. At low-tide, when the New Cut is reduced to a muddy trickle, you will appreciate the necessity of creating the Floating Harbour.

When you reach Cumberland Road, turn left and go under the bridge arch. The flyover above you carries Brunel Way. Taking care of the traffic (there is no pedestrian crossing), cross the road and walk towards the large red-brick structure ahead of you, **'B' Bond** (12).

This is a former Wills tobacco warehouse dating from 1908 and is one of the earliest large buildings to be built on a reinforced concrete frame. By the 1670s about half of Bristol's ships were engaged in the tobacco trade and by the mid-eighteenth century a number of tobacconist shops had been set up in the city, concentrated around the Castle Street area. In 1786 Bristol tobacconist Samuel Watkins took on a new partner, Henry Overton Wills (1761-1826), who had recently arrived from his hometown of Salisbury. This was the foundation for the Wills tobacco manufacturing company, which became one of the city's biggest employers.

Tobacco was first grown as a commercial crop in the British colonies of the Caribbean and North America in the early seventeenth century. A triangular transatlantic trade developed. On the first leg of a typical voyage, a ship would sail from Bristol to the African trading centres of the Gold Coast, Angola and the Bight of Benin, laden with manufactured goods. The goods were exchanged for enslaved people who had been captured from across West Africa in inter-tribal wars and in raids on villages. On the second leg the slaves would be transported to the colonies in appalling conditions, chained below-deck. Those who survived would be sold in private sales, at auction or in a free-for-all 'scramble'. The ship would then load up with local goods (mainly sugar, but also tobacco, coffee, rum, cocoa and tropical woods) and return home on the third and final leg of the journey. The slave trade was abolished by the British government in 1807, but the Emancipation Act, freeing slaves in the colonies, was not passed until 1834. The government paid compensation to plantation owners and mortgage holders. Most of the money was reinvested in new engineering and manufacturing ventures including canals and railways. No compensation was paid to those who had been enslaved. Brunel's opinion on slavery is unknown.

Make a circuit of 'B' Bond. This now houses the Bristol Record Office (www.bristolmuseums.org.uk/bristol-record-office) and the environment centre Create (www.createbristol.org). Both often host free exhibitions. Re-cross Cumberland Road, turn right and return to the Nova Scotia.

You have reached the end of section 3. You can now choose one of the options at the end of section 2 or continue to section 4.

Section 4

Cross Junction Lock Bridge, taking note of the row of dock cottages to your right. Turn right and follow the path that runs by The Pump House (originally built to house the machinery that operated the sluice gates). Your route is signposted as Harbourside Walk. Along the way you have an excellent view of ss **Great Britain***. Opposite the ship is a memorial to Samuel Plimsoll. The Plimsoll line on a ship's hull indicates the legal limit to which the ship may be safely loaded under various conditions.***

If you need to avoid the steps at Porto Quay, turn left up Gas Ferry Road then right through the archway in the wall. Keep taking right-hand turns until you reach Hannover Quay where you turn left. ***This is where you will pick up the route if you have taken the Cross Harbour Ferry.***

Continue along Hannover Quay and cross the Lloyds Amphitheatre. The GWR's docks service once terminated in nearby Canon's Marsh, now the site of Millennium Square (see Walk 4). Continue to ***Pero's Bridge*** ***(13).***

This footbridge is named after Pero Jones who came to Bristol from the Caribbean as a personal slave of the merchant John Pinney (see Walk 2). The bridge was opened in 1999. It was designed by the artist Eilis O'Connell with the engineering company Arup. The central span can be raised for shipping. The horn-shaped sculptures act as counterweights for the lifting section and the bridge is more familiarly referred to as The Horny Bridge.

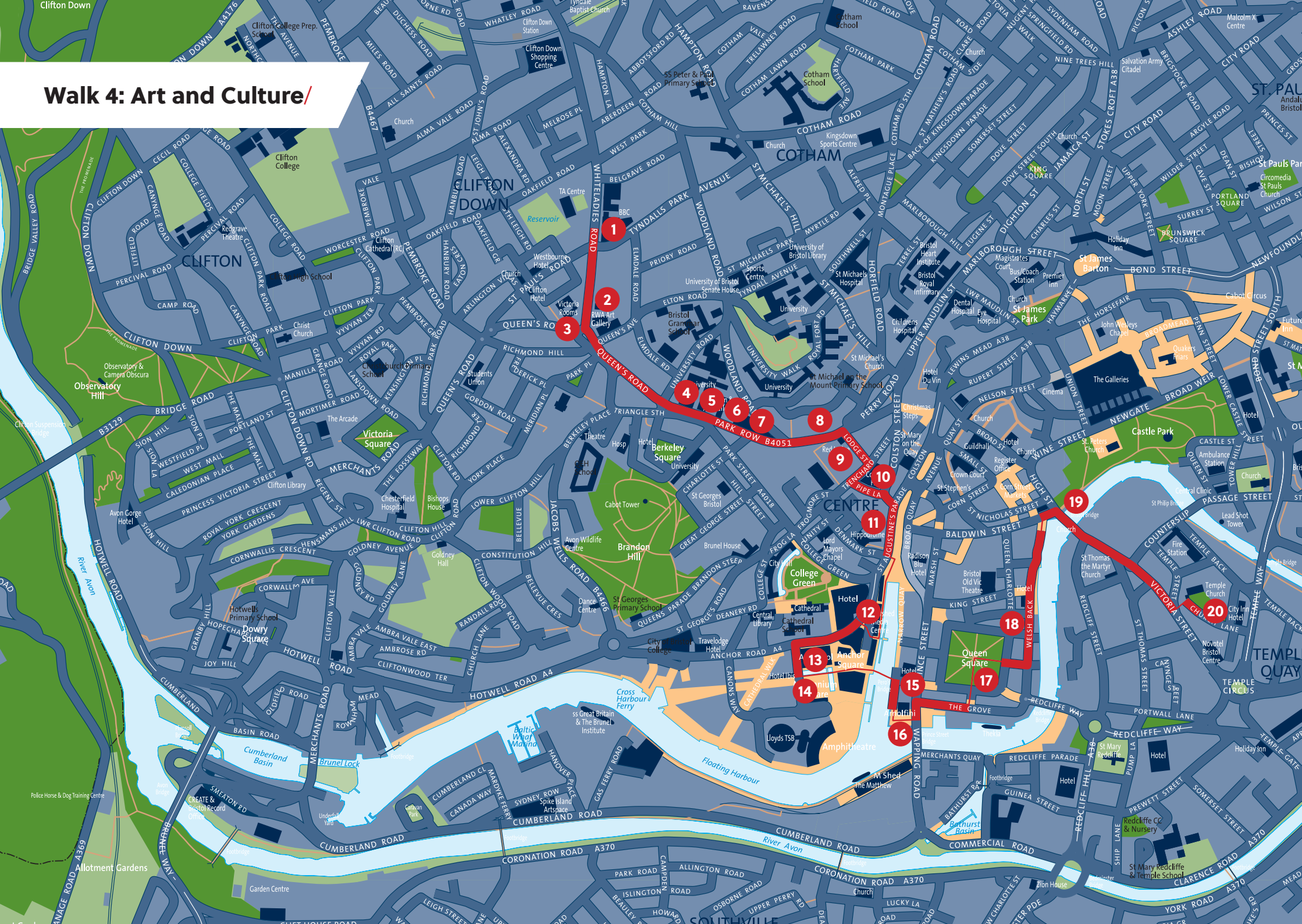
Cross the bridge. Walk straight ahead, cross Prince Street at the pedestrian crossing and enter ***Queen Square*** ***(14).***

The square was the focus of the Bristol Riots of 1831 in which Brunel, who was in the city to supervise work on the Clifton Suspension Bridge, served as a special constable. Business confidence in the city plummeted following the riots, which contributed to delays in the construction of Brunel's bridge (see Walk 5). The rioting was in protest at the House of Lords rejecting the second Reform Bill and also prompted by discontent at the corruption of city officials.

Keep straight ahead and where the path forks on Bell Avenue by The Hole in the Wall, keep to the right. Cross the road at the end of The Grove and go to the right-hand side of Redcliffe Bridge. Cross the bridge, taking note of the view you now have of Redcliffe Parade, where you were earlier, and of the cliff that gives this area its name. Bear round to your right to the Quakers' Burial Ground (there is an information board by the entrance). Retrace your steps back to the station from the pedestrian crossing at the bottom of Redcliff Hill. When you reach the station you may wish to make a short diversion to Temple Back East to see the ***statue of Brunel*** ***(15) by John Doubleday outside the offices of the law firm Osborne Clark, facing Temple Way.***

Although intended as a serious tribute the figure is considered comical by many because of its height and stance. It was unveiled in May 1982 outside the head office of Bristol & West off Broad Quay and moved to its present location in 2006 as part of the Brunel200 celebrations (www.brunel200.com). Osborne Clark has an interesting Brunel connection. One morning in 1833 Jeremiah Osborne, who was the GWR's solicitor and a founder of the firm, rowed Brunel down the Avon to survey the river banks when he was planning the route of the railway.

Walk 4: Art and Culture/



Walk 4: Art and Culture/

The arts and culture are important contributors to Bristol's unique identity and way of life, as well as its economy. They are valued in their own right and for the diverse means of expression they offer to a wide range of individuals and communities. They also make the city a particularly attractive and stimulating place for visitors and for those who choose to study, work and live here.

This walk can only give you a brief glimpse of what the city has to offer culturally, but it will take you from the studios of the BBC to the site of one of Bristol's oldest fairs with a variety of performance and exhibition spaces in between, as well as some examples of interesting architecture and design. Look out for street art along the way (you'll see more on Walk 1).

Allow at least an hour to take this walk at a leisurely pace, not including stops for refreshments and visitor attractions. There are some fairly steep downward slopes in the first half, but no climbs of note. The pavement and road surfaces may be uneven around the Harbourside and on the setts in Queen Square, where extra care will be needed.

The Walk

The walk begins outside the BBC (1) on Whiteladies Road.

This is the BBC's regional television centre for the West of England, but it also plays a significant national and international role. National radio programmes have been produced at these studios since the 1930s. *Any Questions?*, the weekly live topical debate programme, has been made here since 1948. It was created by Frank Gillard, a former BBC war correspondent, who also set up the BBC Natural History Unit in Bristol, makers of Sir David Attenborough's ground-breaking *Life on Earth* (it is estimated that 40 percent of the world's natural-history films have links to studios in Bristol, including those of the BBC). Other Radio 4 programmes produced in Bristol include *Poetry Please*, the world's longest running poetry request show. Programmes are also made here for BBC Radio 3 and for BBC Radio Rural Affairs, which moved to Bristol in 2012. Network television programmes from Bristol include *Antiques Road Show* and *Flog It!*. Pre-booked tours of the building are available (www.bbc.co.uk/showsandtours/tours/bristol). The BBC also has studios and post-production facilities at Paintworks, the creative business quarter near Arnos Vale Cemetery on the Bath Road.

Bristol is world-famous for its contribution to animation, with many companies based in the city including, most significantly, the Academy Award-winning Aardman Animations (see Walk 3). Founders Peter Lord and Dave Sproxton's early work included the Gleebies, created in the 1970s for the BBC's *Vision On*, the innovative children's programme that was partly filmed in Bristol.

Other broadcasters in Bristol include Ujima Radio 98FM, a Community Interest Company supplying listeners with news, discussion and music with a particular focus on celebrating African and Caribbean cultures (www.ujimaradio.com). Production companies include Tigress, specialising in wildlife, adventure, science, features and documentary projects.

Keeping to this side of the road, walk down to the Royal West of England Academy (RWA) (2).

The Bristol Society of Artists held its first public exhibition at the Bristol Institution for the Advancement of Science, Literature and the Arts on Park Street in 1832 (the building is now home to the Freemasons). In 1844 the society was incorporated into the newly-founded Bristol Academy for the Promotion of Fine Arts. The local artist Ellen Sharples was an enthusiastic academy member and gave it a substantial financial gift in 1845, with additional funding coming on her death in 1849. This money was put towards the building of a permanent home for the academy, which opened in 1858. The gallery's patrons included Isambard Kingdom Brunel (see Walk 3). In 1913 a major extension to the front of the building was completed and King George V granted the academy its royal title. It is one of only five royal academies of art in the country. The RWA School of Architecture was officially opened in 1921 by HRH Prince of Wales. It was taken over by the University of Bristol in 1963 and closed in 1983.

Royal visit for the opening of the School of Architecture, 1921 (from the RWA Permanent Collection).

Royal West of England Academy: Normal opening hours: Tue-Sat 10am-6pm; Sun 11am-5pm. Also open Bank Holiday Mondays. There is an admission charge for most exhibitions. www.rwa.org.uk 0117 973 5129

Use the pedestrian crossing outside the RWA to cross to the University of Bristol Victoria Rooms (3).

This building was designed by Charles Dyer and completed in 1842. It was paid for by a group of wealthy Conservatives who considered the Assembly Rooms at Clifton (see Walk 5), their previous haunt, insufficiently exclusive. It became a place for music, readings and political meetings – among those known to have performed here in the early years were Jenny Lind (the 'Swedish Nightingale') and Charles Dickens – but it never really succeeded as a public venue. In 1920 it was purchased by Sir George Alfred Wills (of the tobacco company that was then one of the city's biggest employers) and presented to the University of Bristol for use as the Students Union. The main hall was destroyed by fire in 1934 and little of the original interior remains. From 1964 to 1996 the building was used as a conference and exhibition centre before becoming home to the university's Department of Music. It includes a 700-seat auditorium, a recital room and two recording studios.

The pediment sculpture above the entrance by Jabez Tyley depicts Athena, the Goddess of Wisdom, in her chariot, accompanied by the Graces. The statue of Edward VII which stands outside marks his death in 1910. It was designed by Henry Poole, who worked with Edwin Rickards in creating the extravagant, neo-Baroque fountain that forms part of the memorial and symbolises Bristol's relationship with the sea.

Cross back to the RWA and turn right down Queen's Road. On the corner of Queen's Avenue you will pass Beacon House, which was opened by the University of Bristol in 2016 and provides quiet study space for students and a public café. Cross University Road and stop at Browns Restaurant (4).

This building was built to house an amalgamation of the privately-financed Library Society (see Walk 2) and the Bristol Literary and Philosophical Institution. Its design by John Foster and Archibald Ponton was partly inspired by the Doge's Palace in Venice and is similar to Colston Hall, which you will see later on this walk. It opened on 1 April 1872. In June 1893 ownership was transferred to Bristol Corporation when it became the Bristol Museum and Reference Library. The books were removed to the new Central Library in 1906 (see Walk 2), increasing the available space for the museum collection. Much of the interior was destroyed by bombing during the Bristol Blitz and the surviving collection was moved to the adjacent art gallery. Rebuilt after the war, the building was used by the University of Bristol as the Senior Common Room and later as a refectory.

Continue to Bristol Museum and Art Gallery (5).

Funding for this building came from Sir William Henry Wills, later Lord Winterstoke. The lead architect was Sir Frank Wills, who designed many of the buildings used by the family business. Among these was what is now called the Tobacco Factor in Bedminster, South Bristol, a model of urban regeneration that houses a café, living and work space, and one of the country's most respected theatre venues. The first section of the art gallery was opened on 20 February 1905. In 1925, when it became obvious that more space was required, Sir George Alfred Wills (William's nephew) paid for a substantial extension to be built at the back, with the design again handled by the family's architectural firm. It was completed in 1930.

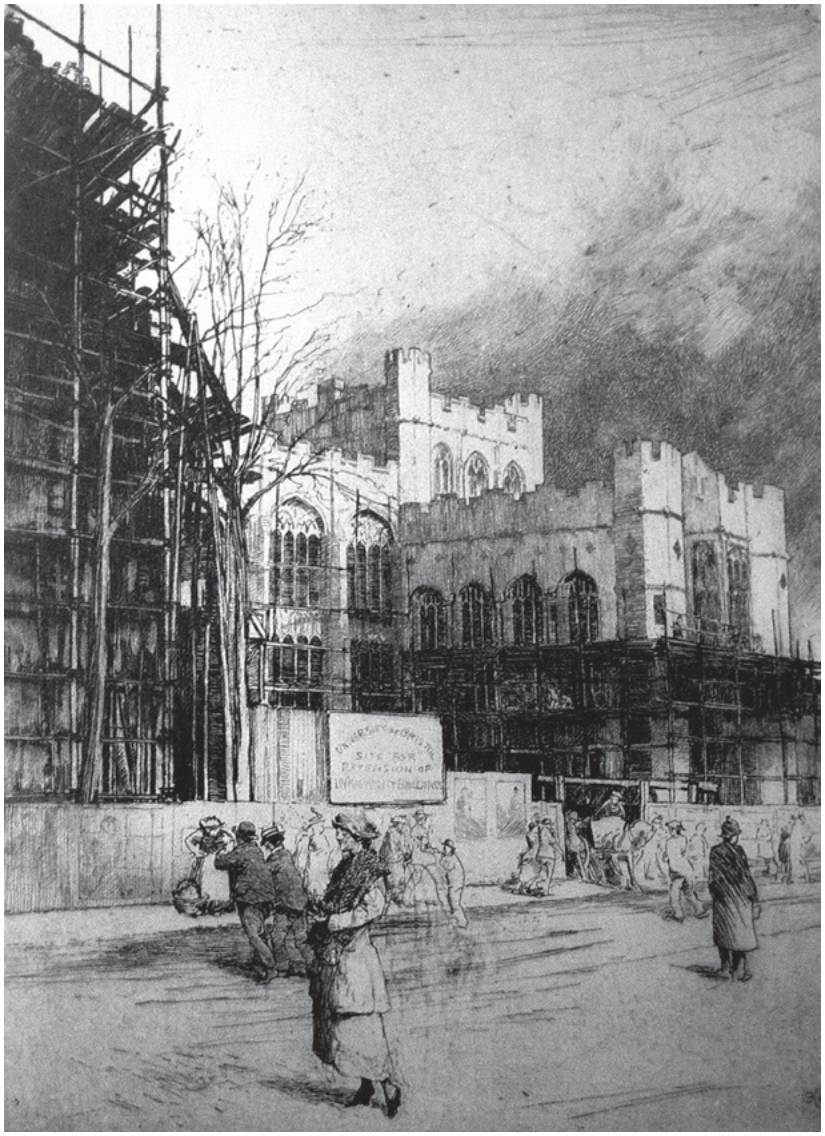
One of the main permanent galleries is devoted to the Bristol School of Artists, an informal group that was active in the early nineteenth century and held its first group exhibition at the Bristol Institution in 1824. It includes paintings by Edward Bird, Samuel Colman, Francis Danby, Samuel Jackson, Rolinda Sharples (daughter of Ellen) and Edward Villiers Rippingille.
Bristol is now famous for its street art. Its best-known – and most elusive – practitioner is the multi-talented Banksy who began as a graffiti artist with the Bristol DryBreadZ Crew in the early 1990s. He increasingly used stencils, which allowed him to work more quickly, and some of these have become familiar Bristol landmarks, including the naked man on Park Street (see Walk 1). In 2009 over 300,000 people visited the free exhibition *Banksy vs The Bristol Museum*. One Banksy sculpture was left behind: the Angel Bust – or the paint-pot angel – which is currently on display.

Bristol Museum and Art Gallery: Normal opening hours: Mon-Fri 10am-5pm; Sat, Sun and Bank Holiday Mondays 10am-6pm. General admittance is free; special temporary exhibitions are sometimes charged for. www.bristolmuseums.org.uk/bristol-museum-and-art-gallery 0117 922 3571

Continue to the University of Bristol Wills Memorial Building (6).

This city landmark was built in honour of Sir Henry Overton Wills III, and paid for by his sons. It was designed by George Oatley. Construction began in 1914, but was soon interrupted by the First World War and was not completed until 1925. Among those who worked on the project was a plumber called Harry Patch, who became the longest lived British survivor of the horrific fighting that had taken place on the Western Front during the war. He was awarded an honorary degree from Bristol University in 2005 and died in 2009.

If you get the opportunity, take a look inside to see the carved stone vaulted ceiling and the double stone staircase that leads to the oak-panelled Great Hall, which is used for graduation ceremonies and a range of public events. Former students of the university associated with the arts and culture include Julia Donaldson, Sarah Kane, Matt Lucas, Chris Morris, Simon Pegg, Tim Pigott-Smith, Mark Ravenhill, David Walliams and Emily Watson.



Building the University of Bristol by Reginald Bush, 1922 (Bristol Culture M4309).

Bristol-born Allen Lane was the founder of Penguin Books and revolutionised book publishing in the 1930s. Between 1965 and 1969 he donated approximately 7,800 Penguins to the University of Bristol from his personal library, forming the basis of the Penguin Archive in Special Collections at the Arts and Social Science Library on Tyndall Avenue. Among the authors published in the current Penguin Classics series is the award-winning Angela Carter who graduated from the University of Bristol in 1965. Her novels *Shadow Dance* (1966), *Several Perceptions* (1968) and *Love* (1971) are sometimes referred to as *The Bristol Trilogy*. 2016 marks the 25th anniversary of her death.

Continue down Park Row, past the University of Bristol Centenary Garden, and down to the figure of* Nipper the Dog *(7) above the doorway of the building on the corner of Woodland Road.

In the early twentieth century the Gramophone Company Ltd began using a painting called His Master's Voice as its official trademark and in its advertising. The painting originally showed a dog listening to a phonograph. It was painted by Francis Barraud using his dog, Nipper, as the model. Nipper had originally been owned by Francis' brother who was the stage-set designer at the Prince's Theatre on Park Row. The advertising campaign was so successful that the Gramophone Company changed its name to His Master's Voice, later HMV.

The Prince's Theatre was destroyed by German bombing on 24 November 1940. It had opened in 1867 and initially focussed on presenting serious drama, but became famous for its pantomimes (George Bernard Shaw was said to be a fan). It was originally called the New Theatre Royal – its manager, James Henry Chute, also owned the lease on the Theatre Royal on King Street, now home to Bristol Old Vic (see Walk 2), and the Theatre Royal in Bath – but its name was changed in 1884. This was partly prompted by the bad publicity that still lingered from the tragedy of Boxing Day 1869 when 14 people had been killed as the audience surged into the pit and gallery to take their places before the show's start. It had been Bristol's principal theatre before the war, but remained a bomb site until 1967 when it was sold to Western Motors. The land was later used to build accommodation.

Cross Woodland Road. The public toilet on the corner is no longer in service, but is used for temporary art exhibitions. Continue to the* University of Bristol Theatre Collection *(8).

In 1946 the University of Bristol established the UK's first university Department of Drama. The university's Theatre Collection was founded in 1951 to serve as a research resource for members of the department and the local community. It has since expanded to become a fully accredited museum of national importance.

University of Bristol Theatre Collection: Normal opening hours: Mon 12pm-4.45 pm; Tue-Fri 9.30am to 4.45pm. No admission charge, but donations welcome. www.bristol.ac.uk/theatre-collection 0117 331 5045

1946 was also the year in which the Bristol Old Vic Theatre School was opened by Laurence Olivier as a training school for the Bristol Old Vic Company. In 1954 Dorothy Reynolds and Julian Slade wrote the hit musical *Salad Days* for the school. With the money made from this production, the school could afford to move to bigger premises on Downside Road in Clifton. These were officially opened in 1956 by Dame Sybil Thorndike. Among those who trained at the school are Stephanie Cole, Jeremy Irons, Daniel Day-Lewis, Pete Postlethwaite, Miranda Richardson, Patrick Stewart and Mark Strong.

Continue to the pedestrian crossing that will take you across the road to The Red Lodge Museum (9).

Campaigners for educational reform to come from Bristol include Mary Carpenter, who opened a series of schools for girls and the poor in the city. Her pioneering Reformatory School for Girls was housed in one of two late-sixteenth century lodges built in the grounds of the Great House, a mansion belonging to Sir John Young (now the site of Colston Hall). The reformatory was closed by 1919. In 1920 the building became an annex for the city art gallery, with the support of Sir George Alfred Wills and the Bristol Savages, an artists' club formed in 1904 and still active today.

The Red Lodge Museum: Normal opening hours: Mon, Tue, Sat and Sun 11am-4pm. Entry is free. www.bristolmuseums.org.uk/red-lodge-museum 0117 921 1360

Turn right and go down Lodge Street (a steep hill). Cross Trenchard Street and turn right to the rear entrance of Colston Hall (10) (www.colstonhall.org). If it is open, you can reach the front entrance on Colston Street by going through the building (there are lifts inside to take those unable to manage steps down to the lower floor). If it is closed then continue to the corner and go down Pipe Lane then turn left.

The Elizabethan Great House was purchased by the Colston Hall Company in 1861 and demolished, making room for the new concert hall which opened in 1867. It was designed by local architects John Foster (whose work you saw earlier in the walk) and Joseph Wood in a style called Bristol Byzantine (you'll see another example of this later). The interior was seriously damaged by fire in 1898 and again in 1945. Colston Hall was purchased by Bristol Corporation in 1919 and has been managed by Bristol Music Trust since 2011. It is currently the largest concert hall in the city.

As part of a major redevelopment scheme, Colston Hall's new foyer was completed in 2009. Performers at the concert held to mark the re-opening included Bristol drum 'n' bass star Roni Size and his band Reprazent (winners of the 1997 Mercury prize for their debut album *New Forms*), and the award-winning, Bristol-based jazz musician Andy Sheppard and his 100-strong Saxophone Massive Choir.

Colston Hall's name is controversial. By 1710 Edward Colston had established Colston's School in the Great House. Colston was a Bristol-born merchant and MP who usually lived in Surrey but maintained close ties to his home city. In 1680 he became an official of the Royal African Company. At that time the company held the British monopoly on slave trading. The monopoly was broken in 1698 following intensive lobbying by Bristol's Merchant Venturers. From then until the slave trade was abolished in 1807, up to ten percent of Bristol's trading voyages were slaving trips. The transatlantic slave trade was a systemised and brutal form of slavery on a scale not seen before or since and was based upon a new form of racist ideology that championed white supremacy. Colston was a major benefactor to the city through his donations to good causes, but the source of his wealth means that some performers refuse to appear at the concert hall that still bears his name. (Find out more about the slave trade in Walk 3.)

Next to Colston Hall was Lesser Colston Hall, which opened as the Little Theatre in 1923. It was the home of the Rapier Players from 1935 to 1963, and was then used by the Bristol Old Vic. The building was converted into Colston Hall's bar in 1987.

With Colston Hall on your right, go down Colston Street to St Augustine's Parade where you turn right. Stop at Bristol Hippodrome (11) (www.atgtickets.com/venues/bristol-hippodrome).

West End shows that have been premiered here include *Guys and Dolls* (1953) with Sam Levene and Stubby Kaye, *The Music Man* (1961) with Van Johnson and the Disney-Cameron Mackintosh production of *Mary Poppins* (2004). The theatre opened in 1912. Its owner was Oswald Stoll and it was designed by Frank Matcham, the most eminent theatre architect of the day. A fire in 1948 engulfed much of the backstage area, but fortunately the damage to the auditorium was mainly limited to that caused by the smoke and water. There was once another Hippodrome in the city. This was the Bedminster Hippodrome, which opened in 1911. It presented music hall acts and other live entertainment, but its owner, Walter de Frece, was repeatedly refused a drama licence. In 1914 he sold the theatre to Stoll who re-opened it in 1915 as a cinema. The People's Palace in Baldwin Street, which had opened in 1892, had been converted from a music hall to a cinema in 1912. Many of Bristol's grand picture palaces of the past have been lost, but in 2016 the Whiteladies Picture House, a Grade-II listed building dating from 1921, re-opened after a 15-year break.

In the Gallery by Alexander J Heaney, c1928 (Bristol Culture Mb408).

Use the pedestrian crossing to cross to the Centre Parade then turn right to Harbourside. You will pass the Tourist Information Centre on your right where you can book tickets for Bristol Street Art Tours (also online at www.wherethewall.com) and other guided walks. Continue to* Watershed *(12) (www.watershed.co.uk), which is open seven days a week until late in the evening.

Watershed opened its doors in 1982 and declared itself to be 'Britain's First Media Centre'. It is the leading film culture and digital media centre in the South West. It advances education, skills, appreciation and understanding of the arts with a particular focus on film, media and digital technologies. One of the annual events that takes place here is Encounters Short Film and Animation Festival, which promotes the short film as a way of developing the next generation of film-makers and animators, and is one of the world's best-known and most respected showcases for emerging talent. Watershed is also home to The Pervasive Media Studio, a creative technologies collaboration between Watershed, the University of the West of England and the University of Bristol. It is a multi-disciplinary lab where artists, creative companies, technologists and academics work on commercial and cultural projects.

Another important organisation in Bristol supporting digital technologies is Knowle West Media Centre in South Bristol, which was founded in 1996 and provides a range of ways for people to get involved in community activism, education, employment and local decision-making through the arts.

Turn right at the side of Watershed (extra care may be needed) then left into Canon's Road, which becomes Anchor Road. The red-brick building with the high curved wall to your left is the Bristol Aquarium. Look at the series of blue plaques commemorating engineering achievements along its length. Continue to* At-Bristol Science Centre *(13).

This building was developed from a 1906 railway goods shed and is filled with interactive exhibits and activities. It is a National Lottery Millennium project that opened in 2000 as part of the regeneration of Bristol's Floating Harbour (see Walk 3).

At-Bristol: Normal opening hours: Mon-Fri 10am-5pm during term time; weekends, Bank Holidays and Bristol school holidays 10am-6pm. There is an admission charge. www.at-bristol.org.uk 0117 915 1000

At-Bristol is one of the venues used by the Bristol Festival of Ideas (www.ideasfestival.co.uk), which was launched in 2005 by Bristol Cultural Development Partnership. The festival aims to stimulate people's minds with an inspiring programme of discussion and debate throughout the year. Speakers include scientists, artists, politicians, journalists, historians, novelists and commentators covering a wide range of topics.

Continue along Anchor Road. On your left you will pass a sculptural tribute to the Bristol-born physicist Paul Dirac, Small Worlds (2000) by Simon Thomas, which was sponsored by the Bristol-based Institute of Physics Publishing. Turn left into Millennium Square. You will pass on your left At-Bristol's planetarium and the solar-powered Energy Tree, which was designed by artist John Packer for Bristol-based Demand Energy Equality as part of the Bristol 2015 European Green Capital programme. Stop at the statue of* Cary Grant *(14) by the Millennium Square community garden. It was unveiled in 2001 and is by Graham Ibbeson. Other statues nearby include one of the boy poet Thomas Chatterton (see Walk 2) by Lawrence Holofcener (2000).

Cary Grant, the epitome of old-style Hollywood charm and sophistication, was born Archibald Leach in Horfield, Bristol in 1904. While still at school he became an assistant at the Bristol Hippodrome and at the age of 14 he joined Bob Pender's Knockabout Comedians as an acrobat. He travelled with the troupe to America in 1920 and decided to stay. He appeared in vaudeville and Broadway plays and musicals, and was signed by Paramount Pictures in 1931. When he was ten, his father told him that his mother had gone away on holiday and had died. In fact she had been put into a mental institution, something he did not discover until he was in his 30s, after which he made regular trips back to Bristol to visit her. Rubble from buildings destroyed during the Bristol Blitz was used as ballast in American cargo ships during the Second World War. It was later incorporated into the foundations of

East River Drive in Manhattan; Grant unveiled a plaque in New York's Bristol Basin commemorating this in 1974. The first Cary Grant Comes Home festival was held in Bristol in 2014 (www.carycomeshome.co.uk).

From Cary Grant, walk straight across the square, past the big screen on the side of At-Bristol and through the Aquarena (2000), a water sculpture by William Pye. Continue across Anchor Square. Cross Pero's Bridge (see Walk 3) and turn right to the* Architecture Centre *(15) (again, extra care may be needed because of the uneven surface along Narrow Quay).

The Architecture Centre is an independent, not-for-profit organisation that champions better buildings and places for everyone. It seeks to inform and inspire people about the possibilities of good design, and encourage everyone to get involved. It was opened in 1996 and was the first purpose-built architecture centre in the country.

The Architecture Centre: Normal opening hours: Wed-Fri 11am-5pm; Sat-Sun noon-5pm. Admission to the gallery is free. www.architecturecentre.co.uk 0117 922 1540

Continue to* Arnolfini *(16).

Arnolfini was founded in 1961 and moved to its current location – a former tea warehouse dating from the 1830s – in 1975. It is one of Europe's most important centres for the contemporary arts. Arnolfini's resources and facilities are shared with the University of the West of England, which also collaborates on programming and education workshops, seminars and events, as well as academic research.

Arnolfini: Normal opening hours: Tue-Sun and Bank Holiday Mondays 11am-6pm. Entrance to the galleries and building is free. www.arnolfini.org.uk 0117 917 2300

Bristol Dance Centre was founded in 1976 and is the longest-running dance-dedicated community organisation in the UK. It was originally based at Arnolfini, but is now housed in a former Victorian swimming pool on Jacobs Wells Road, where it moved in 1979. In the early 1990s the award-winning British choreographer Matthew Bourne was a regular artist-in-residence at Arnolfini with his ground-breaking company Adventures in Motion Pictures. He developed and premiered several dance performances here including *Highland Fling*, an alcohol-soaked update of *La Sylphide*, which premiered in the spring of 1994. Bourne later choreographed the famous all-male version of *Swan Lake*.

Continue to the end of St Augustine's Reach to view the statue of John Cabot by Stephen Joyce (1985). Turn left and left again and then use the pedestrian crossing to cross into The Grove (another street where the pavements may be uneven in places). Go past Mud Dock and cross at the pedestrian crossing into Grove Avenue. Continue to the centre of Queen Square to view the statue of* William III *(17).

This Grade-I listed statue by the immigrant Flemish sculptor John Michael Rysbrach dates from 1736 and is considered an outstanding example of the artist's work. The king is depicted on horseback as a triumphant Roman emperor. During the Second World War it was moved to Queen Mary's temporary home at Badminton for safe-keeping.

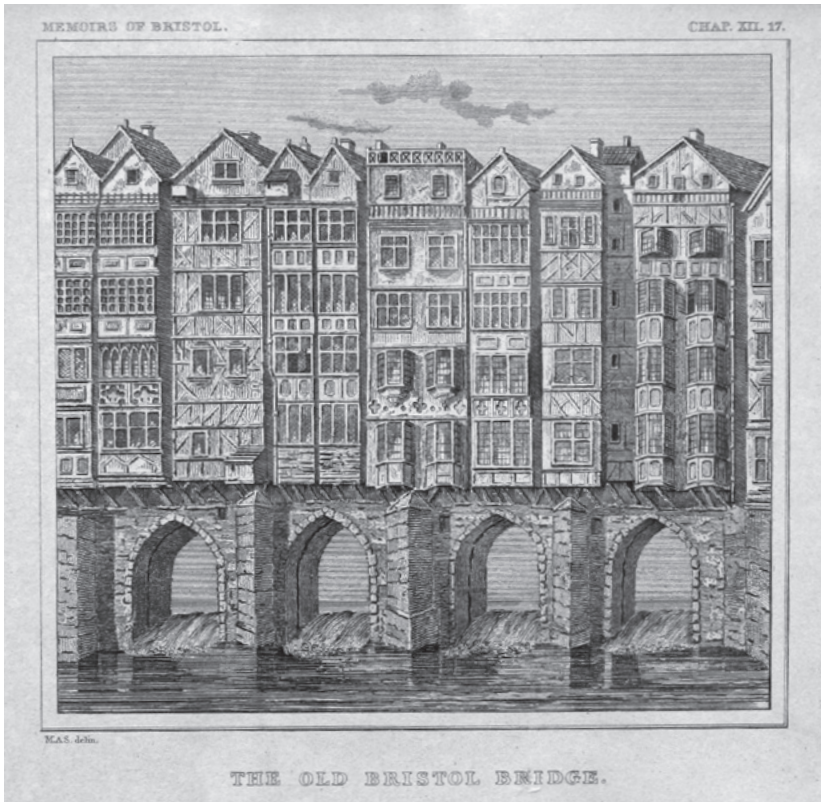
Queen Square is regularly used for events. In 2003 Massive Attack – who refuse to appear at Colston Hall – played a concert to an audience of 20,000 here. Among the support acts were Goldfrapp, featuring Bristol-born musician and composer Will Gregory. Massive Attack was formed by Robert Del Naja, Grantley Marshall and Andrew Vowles in the late 1980s. They had all been members of The Wild Bunch, a group of Bristol DJs, musicians and sound engineers based in St Paul's.

Other outdoor venues for concerts and large-scale entertainments in the city include Ashton Court Estate, which is used for the annual Bristol International Balloon Fiesta. A 20,000 capacity arena is currently being developed near Bristol Temple Meads station.

Take the path to your right and exit the square via Mill Avenue to Welsh Back. Turn left and continue to* The Granary *(18) on the corner of Little King Street, which is currently a Loch Fyne restaurant downstairs with apartments above.

The style of architecture sometimes described as Bristol Byzantine emerged in the 1850s and was mainly used for industrial buildings such as warehouses and factories. This is considered the best surviving example. It was built in 1869 to the designs of the local architectural firm Ponton and Gough for the company Wait, James and Co (the dynamic Wait became Mayor of Bristol that same year). The machine-made red and buff bricks came from the Cattybrook brickworks in Almondsbury. It is a beautiful building, but also works with machine efficiency; the open brick-grilles were required to dry the grain stored here, while the multiple arches transferred the load from the floors above into the piers positioned between them. The port-holes on the ground floor were originally needed for the chutes that brought the sacks of grain down to the transport wagons. It is a reminder that this area was once a busy working dockside.

***Continue along Welsh Back. When you cross the end of King Street take a look up to see The Old Duke, a locally famous jazz club, on the right. Opposite is The Llandoger Trow, long rumoured to be the inspiration for the Admiral Benbow tavern in Robert Louis Stevenson's* Treasure Island**



The old Bristol bridge (Bristol Culture K4785).

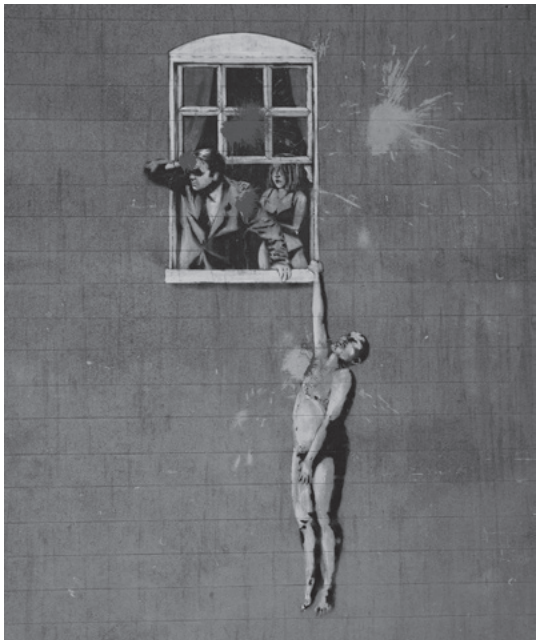
(a novel which includes scenes set in Bristol, though there is no record of Stevenson ever visiting the city) and also where Daniel Defoe met the marooned sailor Alexander Selkirk, the inspiration for Robinson Crusoe. Continue past the Merchant Navy Memorial (on your right) to Baldwin Street. Turn right then right again so you are on* Bristol Bridge *(19).

At one time the bridge that crossed the River Avon at this point was an impressive structure lined with shops and houses that fetched some of the highest rents in the town. It was constructed in 1248 and dismantled in 1761.

Cross the bridge then use the pedestrian crossing to cross to the other side of the road and turn right. Notice the curved building on the corner of Bath Street, the former Talbot Hotel (c1873), which has an attractive arched entrance and multi-coloured brickwork. Cross Counterslip and continue down Victoria Street. Turn left into Church Lane to Temple Gardens and* Temple Church *(20) (also known as Holy Cross Church).

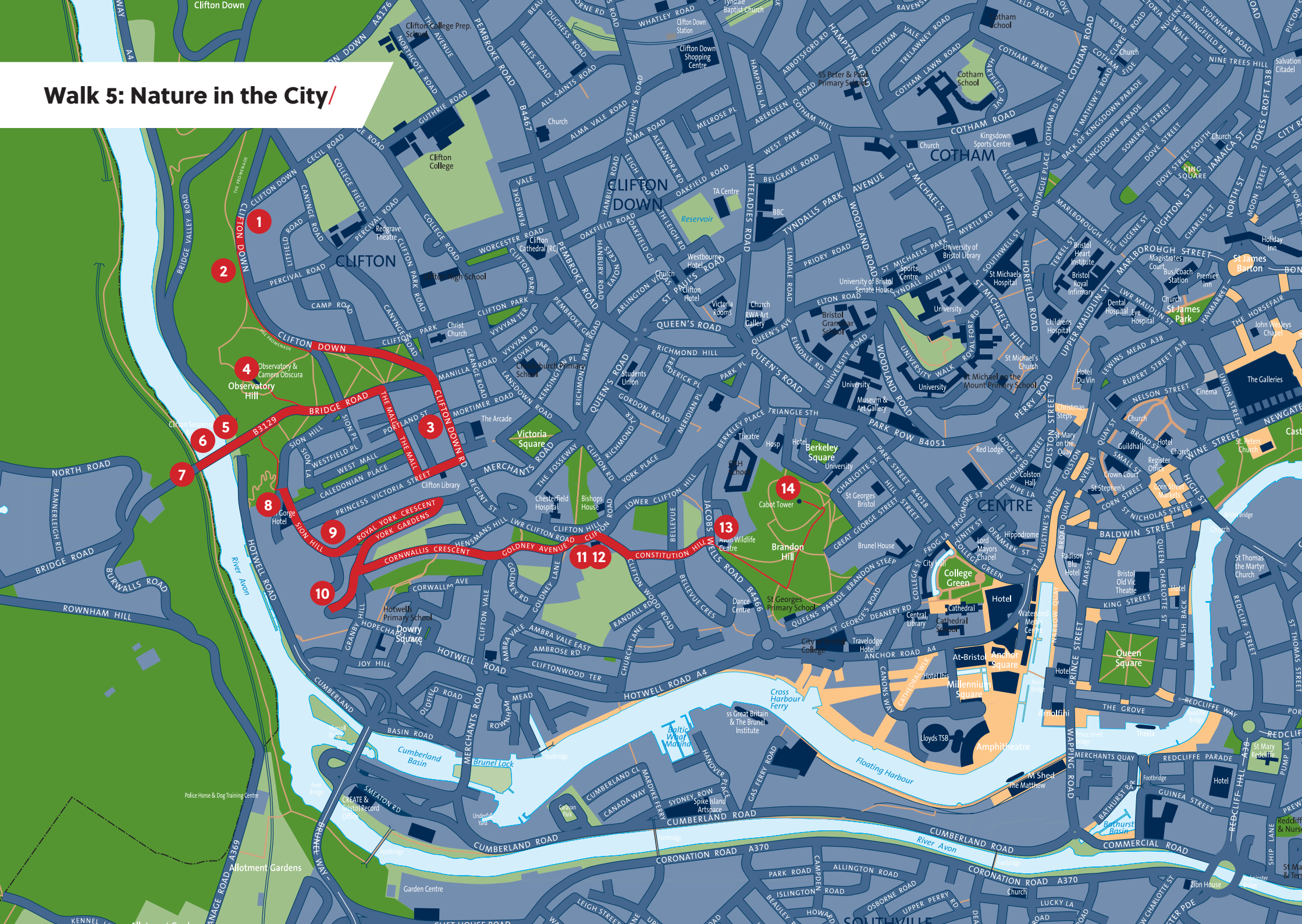
The area of Temple was given to the Knights Templar in 1145 by the Earl of Gloucester (see Walk 1) and is considered to be Bristol's first suburb. The Knights were soldier-monks who guarded pilgrims travelling to the Holy Land. Their order was abolished in 1307 and Temple was awarded to the Knights of St John. It was the site of one of Bristol's great fairs (another was St James, see Walk 1). Alongside the traders, entertainers of all kinds – jugglers, minstrels, tumblers, bear-keepers, strolling players – would flock to the fair to play to the vast crowds that gathered there. It was a lively occasion for business and pleasure.

Temple was once the centre of Bristol's weaving trade and the guild had its chapel in Temple Church. The church was severely damaged during the Bristol Blitz and its bombed-out shell is now a listed monument, owned by English Heritage. The tower is not leaning because of the bombing: it had already started to tilt as the result of subsidence when it was being rebuilt by the Knights of St John in the fourteenth century. In 2015 it provided the setting for Sanctum, one of six Arts Council England Exceptional Fund projects that formed part of the programme when Bristol was European Green Capital. Bristol-based art producers Situations invited Theaster Gates, one of the most sought-after American artists of his generation, to produce his first UK public project in the city. He chose the ruined Temple Church for the creation of an innovative temporary performance space. Performances ran here continuously for 552 hours and around 1,000 artists (many of them local) took part. The schedule was developed by MAYK, who produce MayFest, Bristol's unique annual festival of contemporary theatre.



Banksy on Park Street, viewed on Walk 1 (Visit England).

Walk 5: Nature in the City/



Walk 5: Nature in the City/

The beautiful green spaces within and surrounding the city are among Bristol's greatest assets. In addition to The Downs and Brandon Hill, which mark the start and end of this walk, there is Castle Park (see Walk 1) and Queen Square, visited on three of the other walks. Blaise Castle Estate, Ashton Court Estate and Arnos Vale Cemetery are a short bus-ride from the city centre. A little further out is the countryside of the South Cotswolds and rural Somerset.

Avon Wildlife Trust manages and cares for 3,000 acres of nature reserves in Bristol and the surrounding area, most of which are open to the public for free all year round (www.avonwildlifetrust.org.uk). The trust is a member of the Bristol Natural History Consortium, which manages the annual Festival of Nature (www.bnhc.org.uk). The festival gives people of all ages the opportunity to explore, enjoy and get close to the natural world. Another consortium member is Wildscreen, a charity that uses the world's best wildlife photographs and videos to promote a greater understanding of the natural world (www.wildscreen.org). The Wildscreen Festival is the world's most influential and prestigious wildlife and environmental film-making event. Bristol is also home to a range of organisations and companies exploring green initiatives and championing the natural environment including Sustrans, the Soil Association, the Environment Agency and the BBC Natural History Unit.

Allow at least 70 minutes for this walk. The most convenient refreshment stops are in Clifton Village. This is potentially the most physically challenging of the five walks as it entails some steep climbs and descents. The pathways and pavements are narrow and uneven in places. Steps are avoided wherever possible, but this is not possible at the point at which the route enters Brandon Hill (there are level entrances to the park elsewhere).

The Walk

The walk begins at the Merchants' Hall (1) on The Promenade on Clifton Down Road.

References to the Guild of Merchants in Bristol date back to the thirteenth century. The guild was granted a royal charter by Edward VI in 1552, which gave its members a monopoly of seaborne trade from and to Bristol. In 2007 the Merchant Venturers joined with the Lord Mayor of Bristol and other civic representatives in signing a statement regretting Bristol's role in the slave trade (their involvement in the trade, which was abolished in 1807, is referred to in previous walks). Today the Merchant Venturers' main objectives are to: contribute to the prosperity and well-being of the greater Bristol area; enhance the quality of life for all, particularly for the young, aged and disadvantaged; and promote learning and the acquisition of skills by supporting education. They are also stewards of various buildings, open space and charitable trusts. Membership is by invitation.

The manor of Clifton – then known as Clistone – is mentioned in the Domesday book (1085). It was purchased by the Merchant Venturers in 1676. It remained a small hamlet of scattered farms and houses until the 1700s when it began to be developed to provide an escape from Bristol's inner-city congestion and pollution. Wealthy city-dwellers were attracted by its clean air and the views across the Avon Gorge and the population rose from around 450 in the early eighteenth century to nearly 4,500 in the 1801 census. Visitors were also attracted by the warm springs here and at nearby Hotwells, coming in the summer season before moving on to the more fashionable Bath spas in the winter. Clifton was incorporated into the city of Bristol in 1835.

Find a safe place to cross Clifton Down Road then turn left, keeping to the footpath that runs parallel to the road. As you head towards Clifton Village, on your left you'll have the grand mansions of The Promenade; on your right is Clifton Down (2).

In the mid-nineteenth century the Society of Merchant Venturers – the owners of Clifton Down – joined forces with Bristol Corporation to promote The Clifton and Durdham Downs (Bristol) Act, which was passed in 1861. The corporation was given permission to purchase Durdham Down (to the north-east) and the combined Downs were henceforth preserved as a whole 'for ever hereafter, open and unenclosed' for public use. This meant the spread of the encroaching suburbs was successfully curtailed in this part of the city and Bristol's 'green lung' was safe from development. The Downs cover 422 acres and are a Site of Nature Conservation Interest. The University of Bristol maintains the ancient right for the land to be used for public grazing by regularly grazing sheep here. The management of The Downs continues to be a joint venture between the Merchant Venturers and Bristol City Council.

Continue along Clifton Down Road. Cross Observatory Road and continue on the path that is closest to the road. You'll see ahead the spire of Christ Church. On your right, on Clifton Green, you will pass an obelisk dedicated to the politician William Pitt and a sarcophagus, which serves as a memorial to the men of the regiment of General Sir William Draper who were killed during the capture of Manilla in 1763. Cross at

Beaufort Buildings and Portland Street then go up the driveway that leads to The Rodney Hotel. Stop at* Number 3, Rodney Place *(3), where there is a particularly attractive plaque installed by the Clifton and Hotwells Improvement Society.

This was once the home of Dr Thomas Beddoes, a leading figure in the scientific life of Bristol, a philanthropist and a political radical. His Pneumatic Institute in Dowry Square in Hotwells was a centre for research into diets, drugs and inhalable gases.

In 1798 Beddoes invited Humphry Davy to take up the post of superintendent. Davy experimented with the effects of nitrous oxide (laughing gas) and its use as an anaesthetic in minor surgery. As well as experimenting on himself, he tested the effect of the gas on friends and acquaintances, asking them to record their experiences. The Bristol-born poet Robert Southey (see Walk 2) wrote to his brother: 'Davy has actually invented a new pleasure, for which language has no name. Oh, Tom! I am going for more this evening! It makes one strong and happy! So gloriously happy!' When Davy left Bristol for London in 1801 to join the Royal Institution, Beddoes converted his institute into a charitable dispensary, the Preventive Medical Institution for the Sick and Drooping Poor. His grave is in the Strangers' Burial Ground on Lower Clifton Hill.

Continue along the driveway to rejoin Clifton Down Road. Turn right into Princess Victoria Street then right into The Mall. At Caledonia Place, cross the road to read the information board giving the history of Mall Gardens (once private, but now open to the public). It is worth making a circuit before continuing along The Mall. Opposite the entrance to West Mall is the former Clifton Assembly Rooms and Hotel, which was completed in 1811 and was later in competition with the Victoria Rooms on Queen's Road (see Walk 4). It was designed by Francis Greenway, who was transported to Botany Bay for forgery in 1814 and went on to design many government buildings in Australia. At the end of The Mall turn right and use the pedestrian crossing to cross at Beaufort Buildings then turn left, heading towards the bridge. The information board by the remains of the old drinking fountain gives further details about The Downs, including where to find the peregrine watch point. Where the path forks by the lamp-post, take the right-hand path up Observatory Hill to the* Observatory and Camera Obscura *(4), which is built on the site of an Iron Age camp.

This building was originally a windmill for corn that was later converted for the grinding of snuff. It was left derelict following a fire in 1777 and was converted by William West into an artist's studio in 1828 (he was a member of the Bristol School of Artists, see Walk 4). West initially installed a telescope in the tower, but replaced this in 1829 with a camera obscura, now one of only two still open to the public in England. He also built a tunnel through to St Vincent's Cave (familiarly known as the Giant's Cave) in St Vincent's Rocks.

Clifton Observatory and Camera Obscura: Normal opening hours: Daily 10am-5pm. There is an admission charge. www.cliftonobservatory.com 0117 974 1242

Take a final look at the view from this excellent vantage point before retracing your steps back to the lamp-post. Then turn right and continue to the tablet commemorating Isambard Kingdom Brunel on the wall by* Clifton Suspension Bridge *(5).

In the flower bed beneath the tablet are examples of some of the rare and beautiful plants from the Avon Gorge and The Downs that make this one of the UK's top botanical sites. The information board tells the story of how Brunel took steps to save the threatened autumn squill during the construction of the bridge, an early example of plant conservation in the face of development. There is another information board giving details of some of the native flora further along the footway, overlooking St Vincent's Rocks.

Note that at the time of writing, the bridge was undergoing a two-phase deck maintenance programme with the north-side footway (the one you are currently on) closed for part of 2016 and the south-side for part of 2017. The directions that follow assume the footway is open, but be aware that you may only get so far before you need to come back and cross over to the other side. You must not cross the roadway between the piers. Continue along the bridge to the half-way point then stop to look down into the* Avon Gorge *(6).

Sketching party in Leigh Woods, c1830, Samuel Jackson (Bristol Culture K2761).

The steep limestone walls of the gorge provided the docks at Bristol with natural protection from the prevailing south-westerly winds, as well as from maritime invaders attempting to travel up the river from the Severn Estuary. However, among the challenges faced by ships' pilots were the Avon's unusually wide tidal range, its strong currents and the unreliable winds around the river bends. This is why newer facilities were developed at Portishead and Avonmouth (see Walk 3).

The trees to your left are part of Leigh Woods, a diverse woodland managed by the National Trust (www.nationaltrust.org.uk/leigh-woods). It was a favourite destination for the Bristol School of Artists. In his elegy on Thomas Chatterton, the poet Samuel Taylor Coleridge imagined his subject roaming the wooded sides of 'Avon's rocky steep' where 'the screaming sea-gulls soar' (see Walk 2).

Continue to the end of the bridge. A little further ahead is the Clifton Suspension Bridge Visitor Centre, which is open from 10am to 5pm every day, excluding Christmas and New Year. Entry is free (www.cliftonbridge.org.uk). Cross the road and then take the south-side footway back across the bridge, stopping at the viewing point by the first pier. Look down to the row of buildings on the Portway below you, on the other side of the river. The first – the curved red-brick building with white pillars – is* The Colonnade *(7).

The Colonnade was built in 1786 as an addition to the visitor facilities offered at Hotwell House. The spa was already in decline by the 1790s and Hotwell House, which had contained the pump room and accommodation, was demolished in 1822. The Colonnade is all that remains of the original complex. Ann Yearsley (see also Walk 2) opened a lending library in the building in 1793. She was one of only a few working-class women of the time to gain recognition as a writer, and her success was thanks in part to the patronage of Hannah More, whose home you'll see later in this walk. Yearsley was also one of many prominent Bristol women who campaigned against the slave trade and her numerous verses include 'Poem on the Inhumanity of the Slave Trade'.

Before setting off again, look at the entrance to the Floating Harbour to the left of the river (see Walk 3). Cross the bridge and go through the old turnstyle at the far end. Take the path to your right, back in the direction of the bridge. Note the pretty balconies on the houses on Sion Hill opposite. The path sweeps round to the left and then takes you down to* The Lookout *(8).

While recuperating in Clifton from injuries sustained in an accident at the Thames Tunnel, Brunel learnt of a competition to build a bridge across the Avon Gorge. In 1754 William Vick, a wealthy Bristol wine merchant, had left £1,000 in his will with instructions that the money should be invested until it reached the sum of £10,000, an amount he felt would pay for the construction of a stone bridge across the gorge. The bridge would be free

Front View of Bristol Hotwells and St Vincent's Rocks, 1793 (Bristol Reference Library 393).

to travellers and would link the hamlet of Clifton and the then private estates of Leigh Woods. As the proposed bridge would seem to serve little economic purpose, it is uncertain what Vick's motive was in leaving these instructions.

By 1829 Vick's legacy had reached £8,000 and a committee was set up to decide how to fulfil his dream. It was soon realised that a stone bridge would cost in the region of £90,000. An iron suspension bridge would be cheaper, but would still require tolls to cover its cost and maintenance. On 1 October 1829 a competition was announced with a prize of 100 guineas for the winner. The judging proved shambolic, but, eventually, on 16 March 1831, Brunel was declared the winner. The foundation stone of his bridge was laid on the Clifton side of the gorge on 21 June 1831. Work was soon halted as business confidence in the city fell and it did not resume until 1836. Financial difficulties and contractual disagreements led to further long delays in construction and the bridge was not completed until 1864, five years after Brunel's death and as a memorial to him. Although built for pedestrian and horse-drawn traffic, the bridge was so ingeniously constructed that it is now capable of carrying around four million cars a year, and has become a major route to the motorway network. Brunel's original design included Egyptian sphinxes on top of the piers, but these did not make it to the final version.

Continue towards the Avon Gorge Hotel. You will pass the entrance to the Clifton Rocks Railway, a funicular from the 1890s which closed in 1934, but can be viewed by pre-booked groups or on open days (www.cliftonrocksrailway.org.uk). Next to the hotel is the entrance to the Clifton Spa Pump Room, which was built in 1894 at the request of the Merchant Venturers to exploit the warm, healing (allegedly) Clifton waters. In the 1920s it was converted to a cinema and then a ballroom. Go past the hotel and cross the road opposite the White Lion before continuing down Sion Hill (this means you'll avoid the steps down from the high pavement further on). Stop at* Royal York Crescent *(9).

Construction of this crescent commenced in 1791. The financial collapse linked to the Napoleonic Wars, which began in 1793, bankrupted many of the city's merchants along with the property speculators who had invested in the development of Clifton, bringing building projects like this one to an abrupt halt. Work was finally completed in 1818. In the 1840s, when Georgian architecture had fallen out of fashion, many of the houses were converted into flats. Among famous past occupants of this street is the author Angela Carter, who was a student at the University of Bristol. The crescent was designed by William Paty, whose design for Cornwallis Crescent you will see later on this walk.

If you can manage steps, climb up the flight to your left so you can walk along the pavement directly in front of the terraced houses. If you can't manage steps, you can go along the lower-level road used by cars. At the other end, either take the steps down or turn the corner to enter York Gardens (the gardens themselves are private) and walk back in the direction of Sion Hill. At the end of York Gardens the road bears to the left (note the pavement is narrow and uneven in places). At the junction with Cornwallis Crescent, Granby Hill and Windsor Place, cross over to Windsor Place which till take you to Windsor Terrace (a private road with a cobbled surface). Stop at* Number 4 *(10).

The writer, campaigner and philanthropist Hannah More lived at this house from 1829 until her death in 1833 (see also Walk 2). Her charitable work included providing educational, spiritual and financial help to impoverished miners and agricultural workers in Somerset. Work began on the terrace in 1790 at the height of the short-lived – and ultimately financially disastrous – building mania. Its west end is supported by a massive man-made cliff that was paid for by William Watts, a Bristol plumber, who in 1782 made his fortune patenting a new process for producing high-quality spherical shot. Construction stopped in 1793, but was eventually completed in 1811.

Go back up the hill to the junction and now take Cornwallis Crescent. Just before the crescent drops down to the right, go up Goldney Avenue (you'll need to switch to the left-hand side further up). Turn right on Regent Street to* Goldney Hall *(11).

The Proposed Suspension Bridge from Rownham Ferry, c1836, Samuel Jackson (Windsor Terrace can be seen on the right) (Bristol Culture K1374).

This is now a University of Bristol hall of residence, but was originally built for Thomas Goldney II around 1720. Its attractive gardens were designed by Goldney's son. In 1737 work began on a grotto decorated with rock crystal from the Avon Gorge and an assortment of fossils, shells and corals from around the world. It was developed over 25 years. The Goldneys were Quakers, but their fortune partly came from gambling, privateering (a licensed form of piracy) and the manufacture of cannons. Tours of the historic house and gardens are organised by the university's External Estates department and can be booked through the university's online shop (shop.bris.ac.uk).

Opposite the hall is a narrow green, on the other side of which is* Clifton Hill *(12).

Ann Yearsley's home was on Clifton Hill. She had been taught to read and write by her mother, a milkwoman who trained her daughter to follow her in the same occupation. By May of 1784 she and her family had fallen into destitution. They were rescued from near-starvation by local charitable individuals, including Hannah More. More organised the publication of a volume of Yearsley's poetry, *Poems, on Several Occasions*, paid for by subscription by her literary and wealthy friends. This was published in June 1785. Over one thousand subscribers are listed. 'Clifton Hill' was the title of the last and longest poem in the publication.

From Goldney Hall, turn right down the very steep Constitution Hill (you'll need to cross to the left-hand side as the pavement runs out on the right). At the bottom of the hill find a safe place to cross Jacobs Wells Road then go up the steps to* Brandon Hill Nature Park *(14), stopping by the first information board.

In 1980 the Avon Wildlife Trust partnered with Bristol City Council to transform five acres of urban parkland on Brandon Hill into this haven for wildlife (www.avonwildlifetrust.org.uk/reserves/brandon-hill-nature-park). Brandon Hill is a prominent green oasis that provides an essential fuelling station for migrating birds. It shelters flocks of redwings and fieldfares escaping the freezing conditions in Northern Europe in winter. In spring the wildlife pond is full of frogspawn and toads. In summer cowslips, oxeye daisies and knapweed help to attract butterflies and bees. Foxes and pipistrelle bats come out in the early evening and there are finches, tits, thrushes and warblers in the woodlands. It demonstrates the important contribution made to our environment by urban conservation projects.

Brandon Hill is thought to be the UK's oldest public park. It was given to Bristol's town council in 1174 by the Earl of Gloucester and sub-let to farmers as grazing land until 1625 when it became a public open space. Citizens of Bristol still have the right to dry their clothes here and beat their rugs. The hill was of strategic importance in the defence of the city and the remains of a fort and earthworks can be found to the west and south of Cabot Tower.

From the information board, take the right-hand path to follow the first half of the nature trail. From the board telling the story of Brandon Hill (point 3 on the trail) continue up to* Cabot Tower *(14).

This tower was commissioned to commemorate the 400th anniversary of John Cabot's voyage to Newfoundland and was paid for by public subscription. In Italian Cabot's name was Giovanni Caboto and in Venetian it was Zuan Chabotto. The tower was designed by William Venn Gough and is constructed from reddy-pink sandstone and cream Bath stone. The coats of arms on the sides include that of the Society of Merchant Venturers, with whom we started this walk. The tower was closed to the public in 2007 after cracks appeared when the supporting ironwork corroded. It re-opened on 16 August 2011 after the vital work to make it safe again was completed. The climb up the narrow winding spiral staircase will reward you with panoramic views across the city.

Cabot Tower: Cabot Tower is open every day except Christmas Day and New Year's Day from around 8am to dusk. Entry is free. www.bristol.gov.uk/museums-parks-sports-culture/brandon-hill


THE ILLUSTRATED LONDON NEWS

No. 1292.—VOL. XLV. SATURDAY, DECEMBER 17, 1864. WITH A SUPPLEMENT, FIVEPENCE

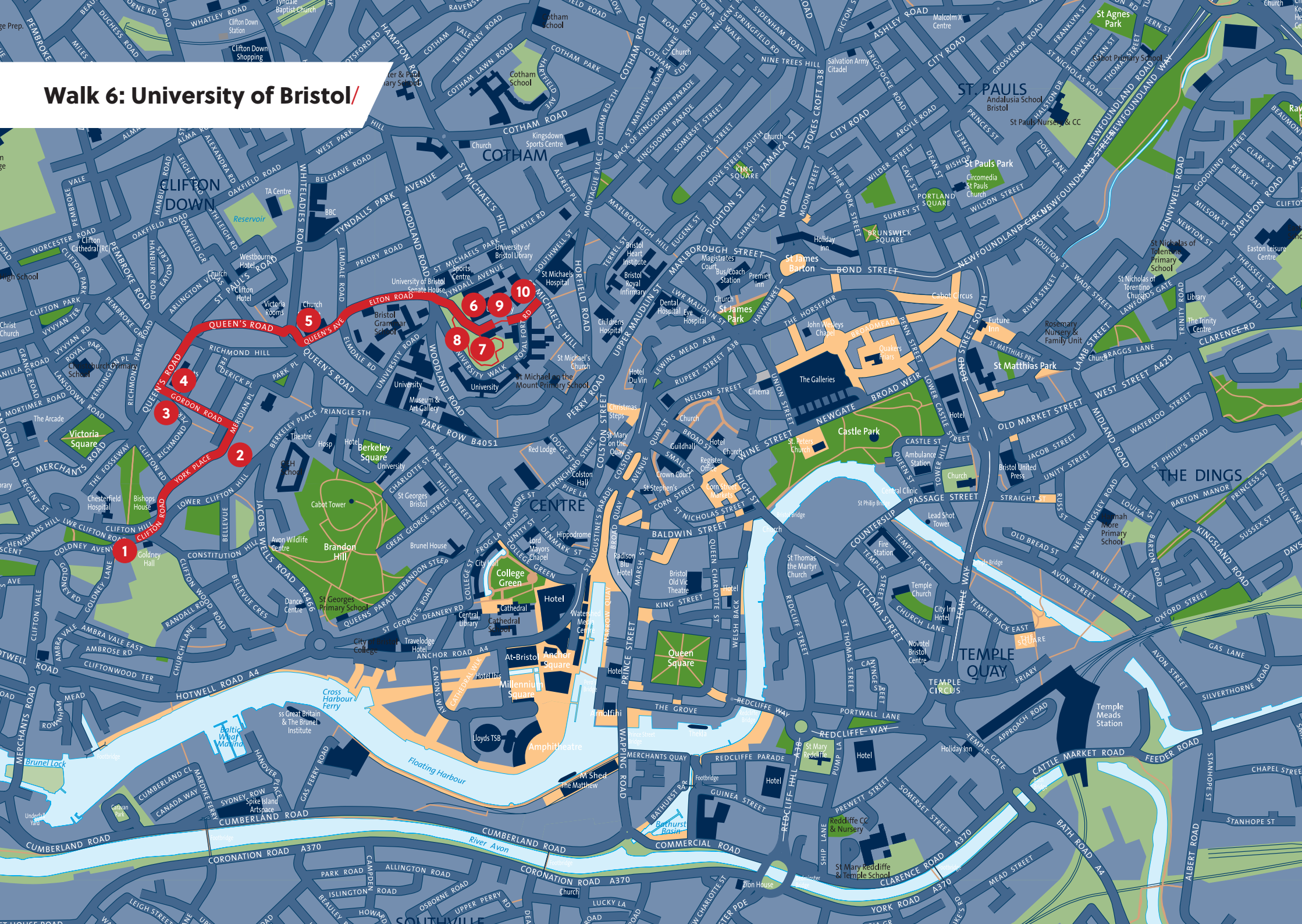
UTILISATION OF SEWAGE.

Matters intrinsically mean and repulsive sometimes affect so largely the well-being of communities as to assume an aspect of dignity. What more insignificant than the locust? Yet locusts, when organised, as they occasionally are, into an infinitely multitudinous host, and ravaging, as they sometimes will, vast breadths of country, command the affrighted attention of mankind. What topic more uninviting than sewage? Yet, as our own experience shows, it may rise into one of national importance. Hygiene, in certain stages of a people's development, becomes the most urgent of the practical sciences. It is so at this moment in the United Kingdom. The rapid aggregation of men into large masses consequent on the expansion of manufacturing industry, and, perhaps, the natural but mistaken modes in which law has intervened for the preservation of the public health, have combined to present for solution one of the most difficult and pressing problems of the age, and one which the physical and social

OPENING OF THE CLIFTON SUSPENSION BRIDGE.—SEE PAGE 600.

Cover of *The Illustrated London News* marking the opening of the Clifton Suspension Bridge (University of Bristol Library).

Walk 6: University of Bristol/



Walk 6: University of Bristol/

This walk of around one-and-a-half miles provides a relatively level route from Clifton Village student accommodation through to some of the university's academic buildings on the outskirts of Cotham. It starts and ends at sites associated with the English (more accurately, British) Civil War, picking up on significant periods of human development and events along the way.

The Walk

The walk begins outside* Goldney Hall *(1) on Clifton Road.

Much of this area was razed to the ground in the early years of the Civil War (1642-1651) as it lay outside Bristol's defences. These ran from the river through Brandon Hill up to the Royal Fort and onward to encircle the city. Prince Rupert's scorched-earth policy aimed to cut off the supply of food. Consequently, the area was created anew after the war and allowed the establishment of 'garden houses' on the hillside away from the sights, sounds, smells and some of the diseases found in the busy city-centre.

Goldney House was occupied from 1694 by the Goldney family (see also Walk 5). The original house was partly demolished to make way for a new building in the 1720s. This was gifted to the university in 1953 and opened as a hall of residence in 1956. The hall frequently hosts weddings, conferences and special events and regular tours are provided during the summer months. It is worth looking out for opportunities to visit its garden, which displays a number of features belonging to the iron industry including a tower which used to house a Newcomen engine to pump water. The famous grotto incorporates iron slag as decoration in its tunnels, as well as tiles fired in the furnace of Coalbrookdale. If you are unable to enter you will catch only a glimpse of the imposing house and trees that entirely screen this hidden jewel, which has been used as a film location for dramas such as BBC's *Narnia: Voyage of the Dawn Treader*, *Love Actually* and *Sherlock* (for Watson's wedding).

Passing over Constitution Hill, but remaining on Clifton Road, every care should be taken for this busy and complicated junction. You will see the front of Clifton Hill House below you on the lower road. This Palladian villa completed in 1750 was designed by Sir Isaac Ware, the main proponent for the Palladian theory and publisher of* A Complete Body of Architecture *(1756). It was home to the nineteenth-century 'man-of-letters' John Addington Symonds and his daughter Katharine Furse, who became the first director of the Women's Royal Naval Service and the World Association of Girl Guides and Girl Scouts.

As you continue along Clifton Road, you will pass Richmond House, a c1701 Grade II-listed building with a Georgian frontage concealing its true origin. Recent works to remove unsecure render revealed the tall narrow windows and timber lintels of the original structure. Such changes to the façade of buildings are quite common in the city. Turn right into York Place where you can see on your right the ornamental gardens that surround Manor House, which dates from c1730, and* Manor Hall *(2), our next stop.

Manor Hall was designed by George Oatley and opened in 1932 as a women's hall of residence. Here you will see a magnificent horse chestnut isolated in its own island of retained ground next to steps that descend from York Place to the entrance to the hall. Unfortunately, horse chestnuts are under threat from leaf miner and bleeding canker so its future is uncertain. If you can take advantage of any open days or tours you will see the ornamental garden, laid out by Pro-Chancellor Hiatt Cowles Baker (a botanist), which follows a geometric plan that echoes the angular elevation of the hall. The gardens have mostly been replanted in recent years with low-maintenance shrubs and herbaceous borders. The warden has also introduced a number of fruiting trees such as medlar and plums. However, two tulip trees are original to the Baker planting and layout.

Above: Richmond House on Clifton Road and window on York Place (author's photo).

As you proceed down York Place, take the opportunity to look around you as the entire road is lined with listed buildings, but remember to turn left into Gordon Road. Near the end of the road is the former Richmond Spring Public House, now* The White Rabbit *(3).

The original name of this pub appears to indicate an earlier date than the actual c1910 construction. Names associated with the drovers' roads, leading to and from pasture land, were frequently noted for watering places such as wells or pools and this may have been a place with a natural spring. The Grade II-listed limestone building in the Edwardian Baroque style has a pantile hipped roof and if you venture inside you should note the panelled interior.

At the end of Gordon Road you will see opposite you the Buckingham Chapel (1847) and as you turn right into Queen's Road you cannot help but feel the presence of the imposing* Richmond Building *(4).

This is not a listed building… yet. In fact, bus tour guides used to be heard to claim it to be 'the ugliest building in Bristol'. But following a refurbishment programme it has not only improved its 1965 looks but, more importantly, its usability. The Department of Film and Television and the Students Union occupy the main building while the café and swimming pool are both open to the public. The 1,200-capacity Anson Rooms are occasionally open for concerts, including past performances by The Smiths, Amy Winehouse, Radiohead and Massive Attack. The green roof of the swimming pool (not visible from the street) carries over 350 square metres of species of plant that can be found within 500 metres of the site, acting as a stepping stone for invertebrates moving between the calcareous grasslands of the Downs and Brandon Hill (see Walk 5).

Leaving Richmond Building behind you, cross over the junction of Richmond Hill. It is recommended you then use the pedestrian crossing on Queen's Road that leads towards the ocean-liner shaped Queens Court, a seven-storey brick-built row of flats and shops completed in 1937. Continue to walk along the north side of Queen's Road. As you cross over Westbourne Place, glance down the road and note the 1852 terrace where the first-floor balconies have cast-iron brackets and bowed railings. These Grade II-listed buildings were constructed c1852 by Pope, Bindon and Clarke who are also likely to have been the architects who built the Lido in Oakfield Place. Walk past the Victoria Rooms, home to the university's Department of Music (see Walk 4) and cross over Whiteladies Road towards the Royal West of England Academy (RWA). The building to the right of the RWA is* Beacon House *(5).

Since opening in 1854 as Queen's Hotel, this Grade-II listed neoclassical building became the main retail showroom for Gardiners ironmongery in the 1930s; a Debenhams department store after World War Two; and more recently a branch of Habitat, which closed in 2011. Beacon House was converted into a new student study centre for the university that was unveiled in 2016. The information lobby and café are open to the public.

Turning left into Queen's Avenue and, with another university property, Howard House, to your right, make a mental picture of this road as this was the start of the main drive which used to run up to Royal Fort House. Here stood two enormous stone gate-pillars and cast-iron gates, which still exist, in a different location, and through which you will pass shortly.

Cross Elmdale Road and keep straight ahead into Elton Road, which takes you past the Bristol Grammar School, with its Great Hall to the right and Victorian villas to the left. When you reach Woodland Road you will see ahead Senate House, in front of which are a number of mature trees that survived from an early university botanic garden (a new botanic garden can be found on Stoke Park Road, Stoke Bishop). Cross Woodland Road by the pedestrian crossing then cross the bottom of Tyndall Avenue and enter the Royal Fort garden through the aforementioned gates. As you walk up the drive the* H H Wills Physics Laboratory *(6) is on your left.

The architect of this building was George Oatley, whose work you previously saw at Manor Hall and who also designed for the university the Baptist College on Woodland Road, Wills Hall in Stoke Bishop and most notably the Wills Memorial Building at the top of Park Street (see Walk 4). The Physics building, which was completed in 1929, was built to last. No expense was spared by the funder, Henry Herbert Wills, who insisted the materials used require no maintenance for at least 50 years.

Map showing the original layout of Royal Fort House (reproduced with kind permission of Yale University).

At the top of the drive, after you pass under a very old yew tree and London plane tree, stands Royal Fort House (7).

This was originally the home of Thomas Tyndall and his family. When first built between 1758 and 1761, the house would have had panoramic views of the city and, in turn, would have dominated the skyline where it stood on top of the hillside. This aspect is the reason why during the Civil War the site was occupied by fortifications. Prince Rupert once held the defences, hence the fort's royal title.

If you visit in summer you may see the annual wildflower meadow in front of the house. Walk down as far as Prince Rupert's gate then retrace your steps and turn at the corner of the house – the Royal Fort House sign will be on your left – to take a circular walk of the garden (8) at the building's rear. Note the different architectural styles – Baroque, Palladian and Rococo – on the three façades you will pass.

The Royal Fort garden was laid out by Humphry Repton in 1800, effecting repairs following a previous failed development scheme. Repton, adhering to principles laid out in his traditional Red Book, used the gardens to screen what were considered undesirable views of the time (for example, the rear yards of Berkeley Square) whilst framing more pleasing aspects. Repton also introduced a 'curtain wall' to both retain the grounds of the garden and provide a barrier to the general public. The local community had access to the remaining meadows in the grounds, which flowed down to Park Row and Park Street at that time.

Within the current garden you will find two public artworks: 'Hollow' and 'Follow Me'. 'Hollow' is discreetly located in an annex, which you should be able to see to your left-hand side as you walk down the path with Royal Fort House behind you. Created by artist Katie Paterson in 2016, the work is described as a 'compendium of the world's forests'. It brings together samples of over 10,000 unique species including petrified wood fossils from trees that emerged more than 390 million years ago.

As you proceed around the garden you will see the pond, which is a hive of activity for biodiversity. It attracts a range of birds as well as amphibians, including palmate newts, and invertebrates and there is also a bug hotel and toad abode.

Past the pond you will see a maze of stainless steel mirrors. This is 'Follow Me', which was created by Jeppe Hein in 2009 to commemorate the 100th anniversary of the university being granted its charter. Hein was inspired by the university as a place of learning and self-discovery and was also responding to Repton's eighteenth-century design.

If the weather is dry and you can manage walking up grassy slopes, you can go directly up the embankment from 'Follow Me' towards the front of Royal Fort House. If the weather is inclement or you are otherwise unable to manage the slope, then you can also return to the front of the house by continuing along the path and coming back up the driveway. From here you can follow a path through the new landscaped area, Life Sciences plaza. You will pass on your left a free-standing archway known as Ivy Gate (9).

This once stood on the boundary of an earlier property called, not surprisingly, Ivy Cottage before becoming the entrance to the kitchen gardens of Royal Fort House. It is Grade-II listed and noted for, among other things: its distinct architectural presence as an important surviving mid-eighteenth-century garden structure; its quality of material and monumental scale, indicative of its original owners' wealth and ambition; and its positive contribution to the landscape of this part of the campus.

If you are able to manage steps, then follow the path ahead of you to the rear of the Life Sciences building and descend a wide flight down to St Michael's Hill. Turn back to look up at the four-storey high living wall (10) built into the side of the building. Alternatively you can reach this viewing point by taking the path to your left out to Tyndall Avenue then turning right down St Michael's Hill.

The wall is full of living plants that depict the stages of mitosis, a type of cell division. It also contains bat and house sparrow boxes. House sparrows are a species recognised by the Bristol Biodiversity Action Plan as needing support.

Looking down St Michael's Hill, imagine the buildings stripped away and that you could see all of Bristol and the river laid out in front of you like a map. This vantage point is the reason why the site was occupied by fortifications during the Civil War. On 10 September 1645 Prince Rupert surrendered the city to Lord Fairfax, the commander of Parliament's New Model Army, and the fort walls were almost entirely demolished ten years later.

This concludes our walk. From here you can march down into the 'defended' city centre or amble up to shops on St Michael's Hill, where a number of buses can assist your onward journey.

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We would also like to thank Robin Jarvis for providing guidance on the route, making additions to some of the entries and contributing some text; and Lucy Prior for advice and comments.

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With thanks to Marie Mulvey-Roberts for advice on Angela Carter.

Walk 5
Various plaques and information boards around Clifton provided details used in this walk and are the work of Clifton and Hotwells Improvement Society (www.cliftonhotwells.org.uk).

Walk 6
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