

**Notice of the
Annual General Meeting
Wednesday, 3rd July 1996**

The ninety-sixth Annual General Meeting of the London Topographical Society will be held on Wednesday, 3rd July 1996. As a change from our normal formula, we have arranged an extended two-centre event which will give members the opportunity to see Sutton House, one of the few remaining Tudor buildings in London. As the house is too small to hold everyone at once, the welcoming tea and business meeting will be in the church of St John-at-Hackney, which is a couple of minutes walk away. Sutton House itself will be open without charge to members both before and after the meeting. The occasion will be enhanced by talks and conducted tours co-ordinated by Carole Mills and Mike Gray, property manager and researcher respectively for Sutton House. We are very grateful to them and the National Trust for making the arrangements.

The planned schedule is as follows:

- 5.00pm Sutton House closes to public and opens to members before the AGM.
- 5.30 Tea available at the church.
- 6.30 Annual General Meeting at the church, followed by talks.
- 7.30 Departure of groups to look at Sutton House and start of other tours.
- 9.00 Historic rooms and shop will close.
- 11.00 Licensed bar will close.

Mike Gray will talk about Sutton House and afterwards there will be a choice of tours to St John-at-Hackney, St Augustine's Tower and Hackney churchyard. They will all eventually lead members to Sutton House.

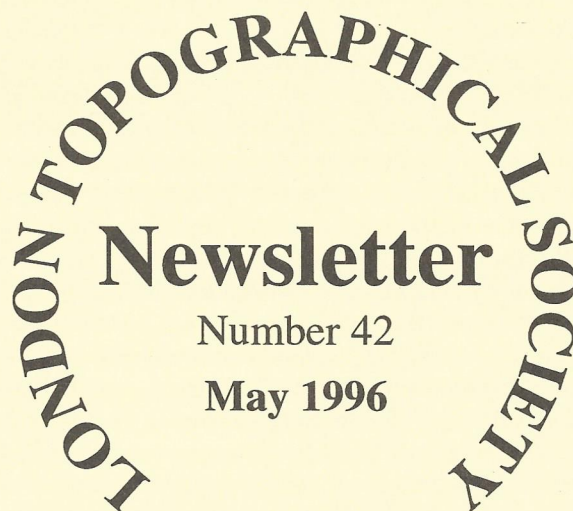
We hope that members will take advantage of the chance to combine the AGM with seeing one of those interesting old bits of London they have always been meaning to visit, but never quite got round to. Members attending the meeting will be issued with this year's publication. Other members are reminded that it usually takes several weeks after the AGM to get their copies into the post.

Sutton House is at 2 & 4 Homerton High Street and St John-at-Hackney is on the corner of Mare Street and Lower Clapton Road. For car travellers, there is free parking in St John-at-Hackney churchyard or pay-and-display off Morning Lane.

Rail travellers should come to Hackney Central on the North London Line, or Whitechapel on the District Line, or Bethnal Green on the Central Line, then by 106 or 253 bus.

Bus travellers on route S2 pass Sutton House itself; Hackney Central Station is passed by routes 22A, 22B, 30, 38, 48, 55, 106, D6, 236, 253, 276, 277, S2 and W15.

From Hackney Central Station, cross to the Midland Bank and with the bank on your left, take the footpath through the gardens and carry



straight ahead along Sutton Place. Turn right at the end, and Sutton House is in front of you. This is less than five minutes' walk. From the two car parks, footpaths lead into Churchwell Path and so to Sutton Place as before. See the map on page 2.

Please write to the Hon Secretary if you would like to nominate anyone as an officer of the Society or as a member of Council, or if you wish to raise any matter under item 6 of the Agenda. We do not need to know whether or not you are going to attend.

AGENDA

- 1 To approve the Minutes of the 95th Annual General Meeting
- 2 To receive the 96th Annual Report of the Council for 1995
- 3 To receive the Accounts for 1995
- 4 To receive the Hon Editor's report
- 5 To elect officers and members of Council
- 6 To discuss any proposals by members
- 7 Any other business

Items 1-3 are all published in this Newsletter.

- Patrick Frazer, Hon Secretary

**96th Annual Report of the Council of the
London Topographical Society for 1995,
incorporating the Minutes of the Annual
General Meeting 1995.**

Two annual publications were issued free to members during 1995: volume xxvii of the *London Topographical Record* (publication number 149), edited by Ann Saunders, and a portfolio of reproductions of Joel Gascoyne's *Engraved Maps of Stepney 1702-4* (number 150), with an accompanying booklet written by Professor William Ravenhill.

As usual the Society also issued two Newsletters, in May and November. Sales of publications totalled £3,250 a decrease from £3,716 the year before. The Society's Council met in January, March and September to discuss the publishing

programme. The Council also discussed administrative matters including finance and membership, and arrangements for the AGM.

During the year there was a net reduction of about twenty members, leaving 861 fully paid up members, together with one free and three honorary memberships. With fewer members and a particularly expensive year for publications, the Society's costs exceeded its income for the first time since the subscription was raised in 1992. None the less the financial position remains strong and publication costs are expected to be significantly lower in 1996.

The ninety-fifth Annual General Meeting of the Society was held in the Governors' Hall at St Thomas' Hospital on 5th July. It was attended by Mr Peter Jackson, the officers of the Society and a record number of about 260 members and guests.

The minutes of the 94th Annual General Meeting, held at St Paul's Church, Covent Garden were read and approved. The Annual Report of the Council and the Accounts were received. The Hon Editor introduced the year's subscription publications and outlined plans for future publications.

The Chairman reported the deaths of the Society's President Dr Ralph Merrifield, and Council members Dr Helen Wallis and Mrs Marie Draper. Professor Michael Port, co-opted since the last AGM, was elected as a member of Council. All the other members of Council were re-elected. The officers were also all re-elected, viz: Peter Jackson as Chairman, Roger Cline as Hon Treasurer, Ann Saunders as Hon Editor, Simon Morris and

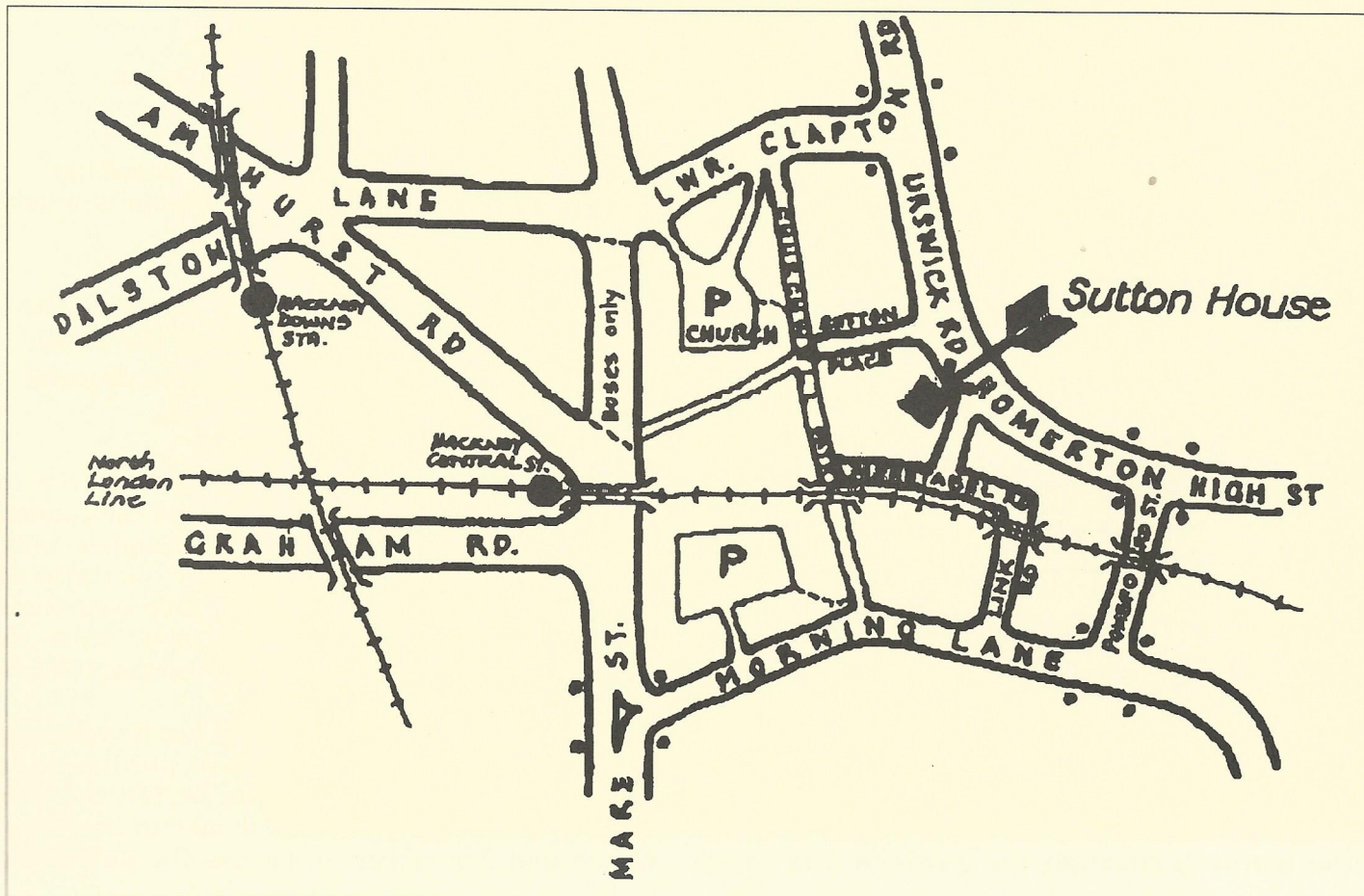
Caroline Ryan as joint Publications Secretaries, Trevor Ford as Membership Secretary, Penelope Hunting as Newsletter Editor, Patrick Frazer as Hon Secretary and Hugh Cleaver as Hon Auditor.

After the business meeting, talks were given by Professor William Ravenhill about Joel Gascoyne, the pioneer of large-scale English county maps, by Dr Desmond Croft, consultant physician at the hospital, who spoke about his family's connections with St Thomas' and Guy's, and by Mr Barry Jackson, consultant surgeon, who described the development of the hospital's buildings over the centuries. In addition, the Florence Nightingale Museum was opened specially for LTS members.

Cakes and Ale 1996

Well, this year's AGM is going to sort out the real London topographers from those who are only playing, so I am sure that we shall have a record turn-out. Please, if you can, bake a cake, bring it with you – the AGM tea-party is nearly as important as the annual publication, Wyngaerde's Panorama (see below).

Sutton House was built in 1538 for Ralph Sadleir, Thomas Cromwell's right-hand man, later to be knighted and employed as a diplomat by Henry VIII, by Edward VI and by Queen Elizabeth. Succeeding centuries brought changes and additions to the house, but some of the rooms would still be familiar to Sadleir, could he return to them. The mansion takes its name from Sir Thomas Sutton, founder of Charterhouse School, who owned land nearby. To-day, it is the oldest domestic building in East London, still very much



in use by the community around it.

We look forward to seeing more people than usual. The church where we shall have tea – St John-at-Hackney (architect James Spiller, 1797) is vast but welcoming.

Wyngaerde's Panorama

When I became Editor to the Society in 1975, I knew that there was one publication more than any other I wanted to do – a new edition of the Society's first publication, the Panorama of London by Anthonis van der Wyngaerde. Issued in 1881-2 in seven large sheets, each with two drawings, north and south of the Thames, the reproduction was made by collotype, a technique scarcely available to-day; there was one page of accompanying text. I wanted to see a new edition in a more manageable format with substantially more information and I hope that we have achieved just that. The fourteen drawings of the Panorama are reproduced full-size in book-form. Dr Susan Foister of the National Gallery has written a biographical and art-historical introduction, and Sir Howard Colvin has provided a topographical introduction and detailed keys to the buildings in the drawings. I believe that the work of these two scholars is going to enlarge our knowledge of mid-sixteenth century London beyond all reasonable expectation, and that the convenience of the book format makes Henry VIII's London accessible and available to all those who are interested. I hope you are going to be proud of publication No.151.

– Ann Saunders

Raffle at the AGM

Thanks to the extraordinary generosity of Stephen Marks, our Vice President, we can offer three prizes in this year's draw to be held at the AGM.

First prize: Noorthouck's *History of London* (1773) 792 pages, quarto, full calf binding.

Second prize: FitzStephen's *Description of the City of London* (1772). 81 pages, octavo full calf binding. and *Norman London* by Professor Stenton with a map of London at the time of Henry II (Historical Association 1934).

Third prize: *Transactions of the London and Middlesex Archaeological Society* 1850-70, bound in three volumes.

Tickets at £2 each will be on sale at the AGM or can be bought in advance from Simon Morris, whose address is on the back page of the Newsletter (or by fax 0171 488 7421).

Sir Charles Barry 1795-1860. London architect.

by M.H. Port

Massive biographies were said to be in the offing, but the bicentenary of the greatest architect of Victorian Britain, Sir Charles Barry, born on 23rd May 1795, was strangely ignored. Although his flamboyant collaborator on the Houses of Parliament, Augustus Welby Pugin, was honoured with an exhibition at the Victoria and Albert Museum in 1994, Barry's anniversary was suffered to pass in silence. Yet he had a more massive impact on London than any architect since Wren. This short article is by way of an apology to his memory.

Barry was an architect who sought instantaneously to impress; not for him the understatement of a Wilkins: mass, unity, unbroken height, dominating cornices; it was towards the sublime that he reached. The purest, most obvious example of his manner is no doubt in the massive bulk of the Reform Club in Pall Mall; the most memorable in the Houses of Parliament.

The towers of the Houses of Parliament dominated Westminster just as the dome of St Paul's dominated the City until the 1960s, and the Clock Tower has become an instantly recognizable symbol of London. Trafalgar Square may owe its existence to Nash, but its design is Barry's, his the original fountains, intended to break up the excessive mass of glaring paved surface – insufficient water pressure, though, provided Victorians with one of their stock jokes: "Why are civil servants like the fountains in Trafalgar Square? Because they play from ten o'clock to four". They played, or worked, predominantly of course in Whitehall, where on the corner with Downing Street, lies Barry's Cabinet Offices or Old Treasury Building, a wholesale reworking in 1845-6 of Soane's Board of Trade and Privy Council Offices of 1822-6, to which Barry also gave symmetry by rebuilding the Home Office at the northern end.

From Trafalgar Square turning westwards into Pall Mall, one sees the great bulk of the Reform Club overshadowing its smaller but architecturally more significant neighbour, the Travellers' Club, by which Barry first stamped his mark on London. At the far end of the street, overlooking Green Park, is his Bridgewater House, rival of great aristocratic neighbours – Spencer House, Sutherland (now Lancaster) House. Northwards in Piccadilly the forecourt of Burlington House provides the family firm's solution of the problem of housing Learned Societies, Barry's own design for remodelling Burlington House falling with his death, but his influence passing into the next generation.

Born in Bridge Street, almost on the site of the Houses of Parliament, Barry was a through and through Londoner. His father ran a successful stationer's business, but Charles was the fourth

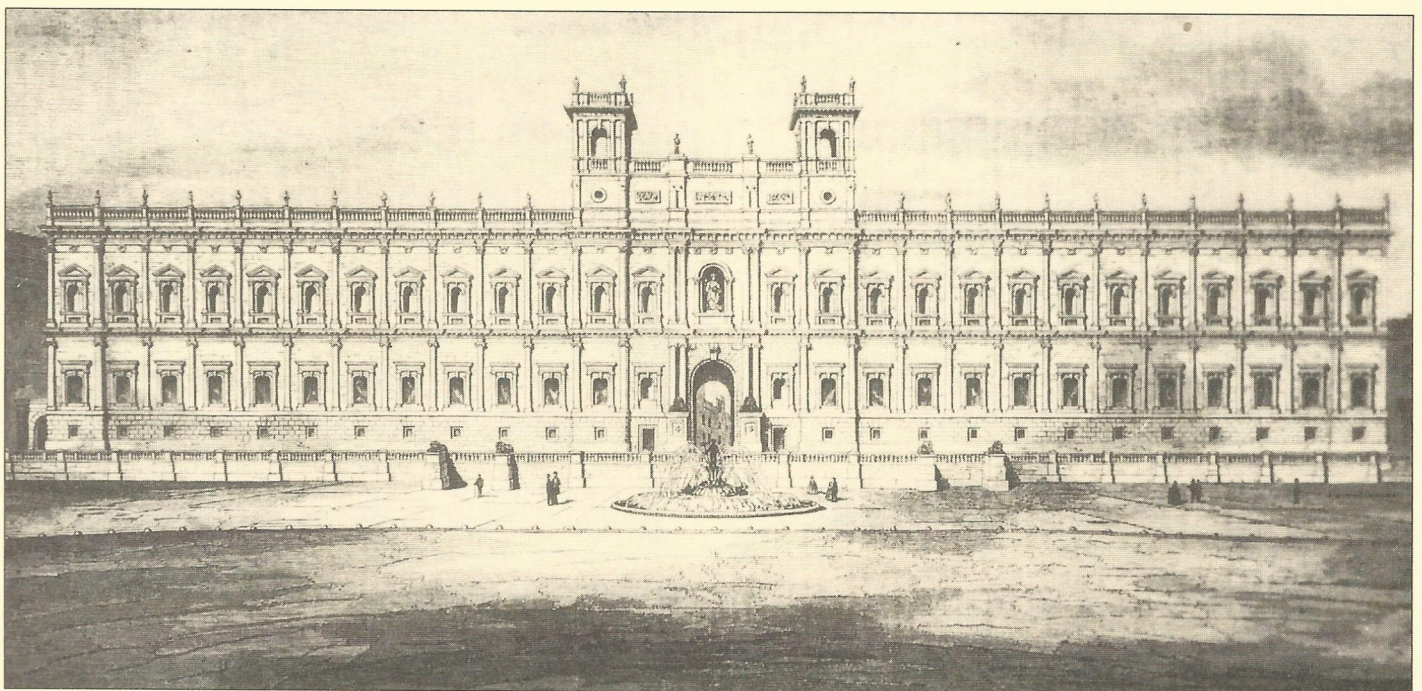
son, and at fifteen was apprenticed to Messrs Middleton & Bailey, a firm of surveyors based just over Westminster Bridge, in Lambeth. From them he acquired a sound knowledge of building and construction. Ambitious to rival Soane and Smirke, then the leaders of the architectural profession, Barry at twenty-one, when he inherited a small legacy from his father, determined to study classical architecture at first hand. He embarked on a continental tour which eventually lasted three years, taking him through the Near East. In Rome from mid November 1817 to the end of March 1818, Barry subsequently made his way to Corfu (then under British rule) and to mainland Greece. After a month in Athens, where he endorsed the general opinion that the Parthenon was "the truest model of grandeur, beauty and symmetry existing", he sailed for Smyrna (Izmir) and thence to Constantinople with the young artist Charles Eastlake (a future PRA).

In the Ottoman capital, "the most glorious view in the world" as Barry called it, a wealthy Cambridge graduate with a passion for archaeology, David Baillie, offered Barry £200 p.a. to accompany him to Egypt to make drawings, with liberty to make copies for his own use, but not for publication. Between October 1818 and the following January they travelled up the Nile as far as the Second Cataract. At Dendera he became passionately excited by the architecture of the Grand Temple, and the skill and architectural principles of the Egyptians. The "endless labour and ingenuity of the ornament" opened to him "an entirely new field for examination", and although he soon came to regard Egyptian architecture as "a thing of the past which could never be revived", the overwhelming effect of the Dendera temple may have persuaded him later to persist in the overall decoration of the exterior of the Houses of

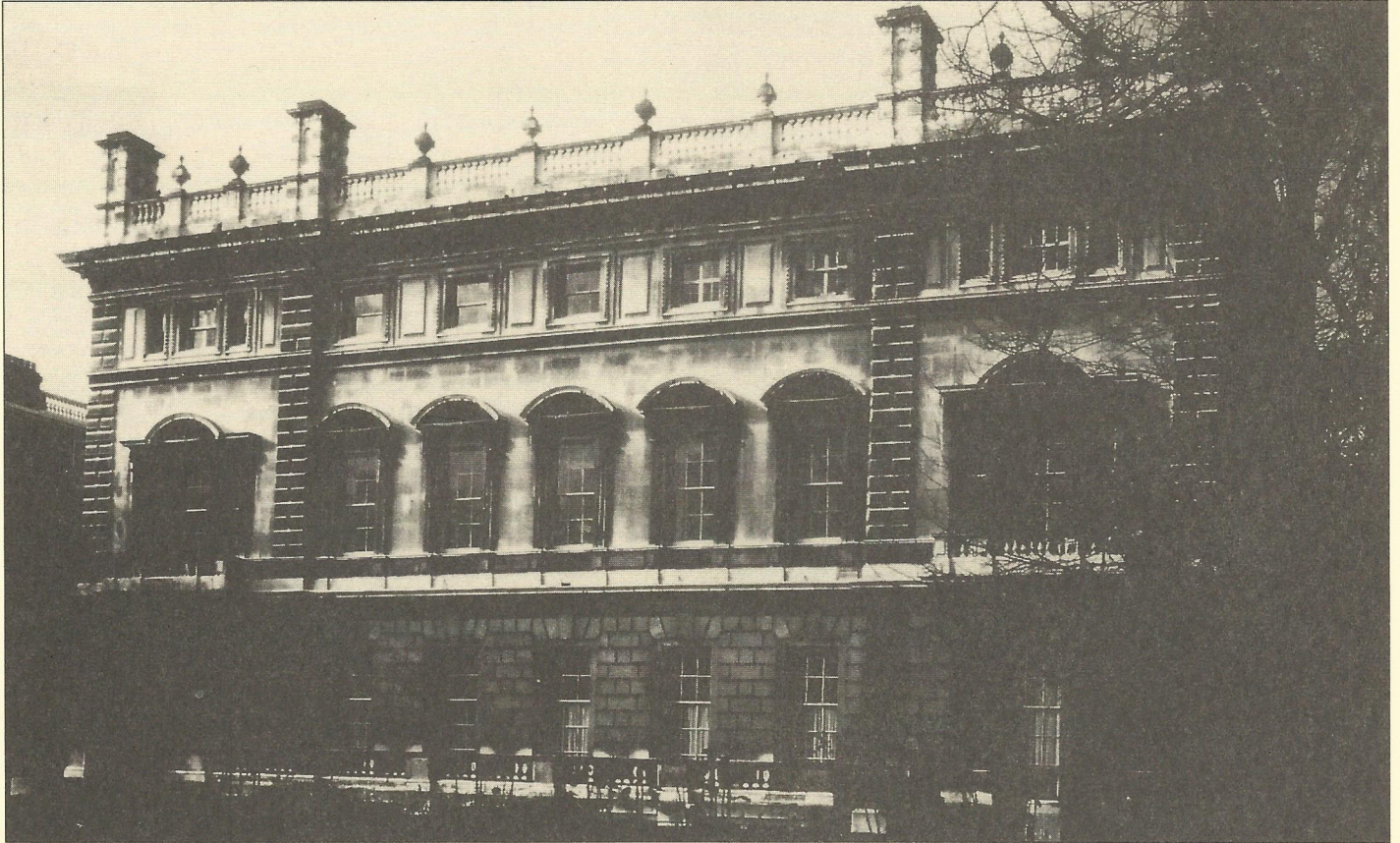
Parliament. Barry's keenness of perception enabled him to distinguish the principle underlying the superficial feature.

Returning through Syria early in 1819, the travellers' attempt to visit Palmyra (June 1819) was thwarted by the treachery of the Bedouin assigned to accompany them. Disenchanted, they took ship and made their way by stages to Naples where Barry spent the autumn and early winter, returning to Rome in February 1820. It was there that he met another young architect, John Lewis Wolfe, who became his lifelong friend and critic. Wolfe found him "frank, warm and genial", but observed his "untiring industry, and habits of business". At this point, although venerating Egyptian, Barry was still "deeply impressed by the simple grandeur of Greek architecture", to such an extent, indeed, that "the finest examples of Italian and even Roman appeared to him little and debased".

This opinion he was soon to change. Despite having almost exhausted his funds, Barry nevertheless found it valuable to remain in Rome, his beautiful travel sketches winning him celebrity and the acquaintanceship of wealthy Englishmen wintering in Rome, potential patrons at home. For Barry was now anxiously contemplating the prospects of establishing himself as an architect. Perceiving the potential of Italian architecture for adaptation to modern English requirements, he set himself earnestly to study it. Although he came to appreciate its beauties, he still felt it should be "purified and refined; in fact, treated *à la Grecque*". But with this love of "simple grandeur" went an enthusiasm for overall ornamentation, and he "exulted" in the discovery that the Parthenon, "the model of purity", had been "overlaid with ornament" albeit painted. He considered that ornament could never be overdone, provided that it



National Gallery. Design for a new front, said to be that drawn by Barry for Sir Edward Cust in 1833, before Barry's laying out of Trafalgar Square in 1840-4 enabled him to give elevation to Wilkins' low façade. *The Builder*.



Bridgewater House 1846-51, from Green Park. Built for Lord Ellesmere, heir of the "Canal Duke", the house was planned, like the earlier Reform Club, around a *cortile*. It represents Barry's "second manner", however, with greater freedom and richness, partly a consequence of his work on the Houses of Parliament. The dominant cornice and balustrade emphasize the building's height, desirable because it is seen from the higher ground in the Park. Photo copyright M.H. Port.

were "so limited in size as to increase the apparent scale of the building and...so kept down by lowness of relief...as not to interfere with profiles".

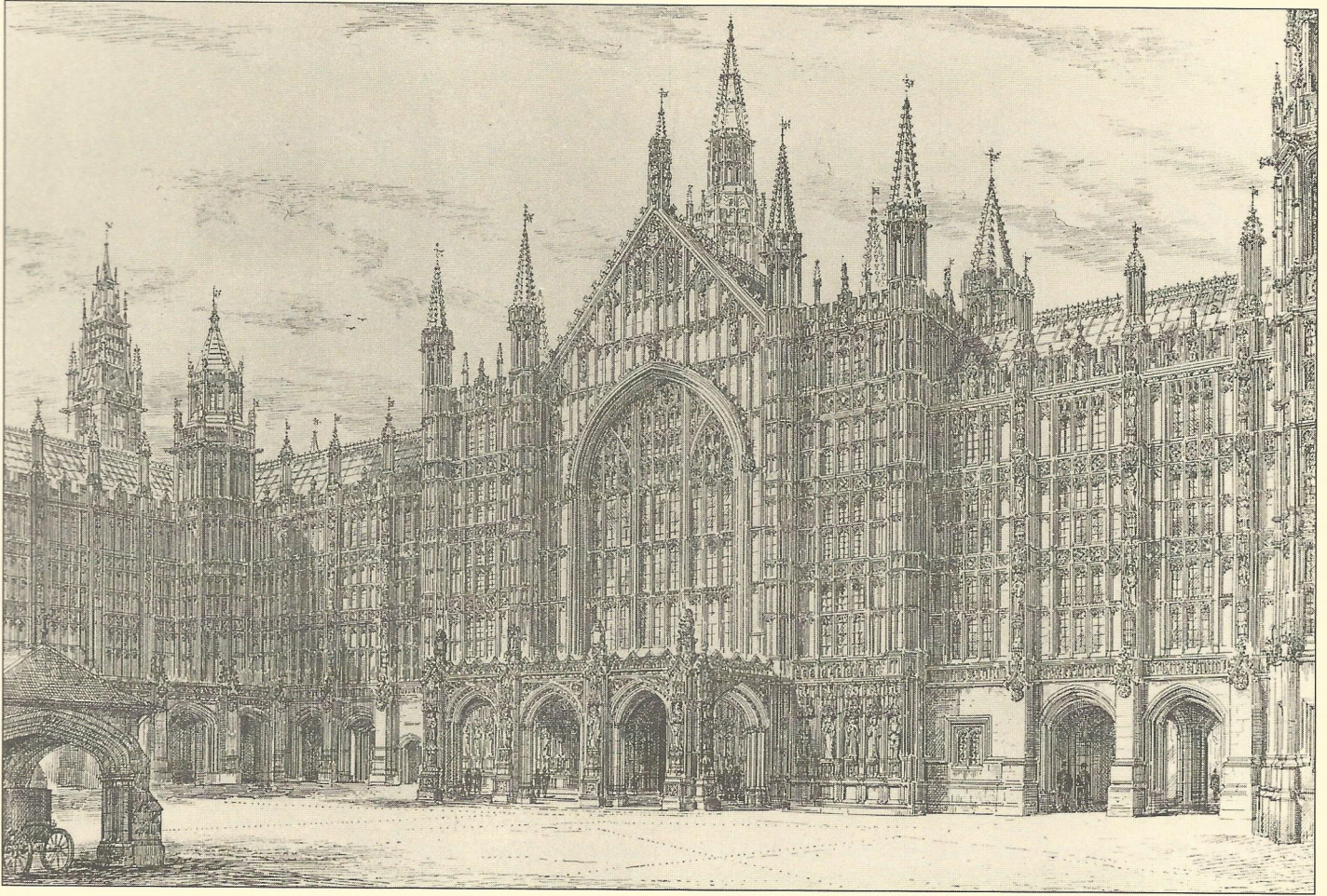
This return to Rome after his first-hand experience of Greek and Egyptian work was of fundamental importance to the way in which Barry's architectural ideas were to develop. It was the simple grandeur of the Farnese Palace that first produced in Barry his lifelong zest for Italian architecture; a careful study of the exterior impressed him with precepts for his practice: "he remarked that the majestic effect of the mass itself was enhanced by the disposition and proportion of its parts, the number and relative smallness of its windows, the simplicity of design and especially the complete subordination of all horizontal divisions by the commanding proportions of the crowning cornice and the consequent full effect of entire height". The Reform Club in Pall Mall and Bridgewater House exhibit Barry's complete assimilation of this model.

Moving north to Florence, Barry found that the Riccardi and Strozzi Palaces and their counterparts confirmed the impression made on him by the Farnese: "a grand cornice, without an order, became the prominent features in his beau-ideal of a street-front". During this visit his new friend Wolfe directed his attention to the Villa Pandolfini, and later claimed that it was he who persuaded Barry to use it as a model for his Travellers' Clubhouse: "in his heart (Barry) never loved a style so plain and if my influence had been less at the

time than it was, neither front of the "Traveller's" (sic) would have been what it is".

Returning to England in August 1820, Barry took a cheap, quiet house in Ely Place, off Holborn, that served as both home and office. He was lucky in that the setting up of the Church Building Commission in 1818, with a million pounds to expend in church building, had just opened a new field to architects. Gothic appeared to be the favoured style, and he immediately threw himself into the struggle to obtain commissions, with success in Lancashire and at Brighton. In London, his three churches in the populous suburban parish of Islington have never subsequently been admired, though they precisely met the client's brief, to provide the maximum accommodation at the least expense, and were perfectly adapted for the Anglican liturgy of that period, the sermon playing a dominant role. Of a very simple Perpendicular character, they possessed an internal clarity and dignity which deserve more sympathetic consideration than they have received. St John's, Holloway, alone still serves its original function.

During the 1820s such commissions provided Barry with a livelihood, introduced him to other commissions in their localities, and enabled him to enter for the competitions which had become the road to architectural success. It was his victory in the limited competition for one of the new-style gentlemen's West-end clubs, the Travellers', in 1828-9, that marked Barry's arrival as a trend-



Westminster Hall, north front. Design of 1853 to assimilate Westminster Hall to the character of Barry's Houses of Parliament. Barry liked the "eminently constructional character" of Perpendicular, and believed the highest aim in architecture was "to effect the mind with ideas of grandeur" (Wolfe). *The Builder*.

setter. Italianate architecture in England had hitherto been Palladian, against which taste had now strongly turned. The simplicity of the design of the Travellers' crowned by the powerful *cornicione*, with "the exquisite proportion and finish of all its parts" (as his son noted), evoked immediate enthusiasm; the a-stylar Italian Renaissance palazzo proved peculiarly suitable for the new type of gentleman's club, and offered a model for many needs of the day; the repetition of his triumph, at the Reform, in the following decade, established the pattern not merely for the urban palace, whether residence, or clubhouse, or great financial or commercial institution, for which the style of the Medici or the Ridolfi struck the note of associationism – in the provincial capitals as well as the metropolis. Charles Parker was quickly off the mark with Hoare's Bank in Fleet Street (1829-30), Moxhay's vanished Hall of Commerce, Threadneedle Street (1842), carried the style into the heart of the City. A good example still existing is Henry Baker's London and Westminster Bank (now National Westminster) in High Holborn (1853).

His position secured by his success at the Travellers', Barry was clearly a leading contender for the huge prize of the new Houses of Parliament, when the government gave way to pressure from the press and the profession and announced a competition for replacing the ancient buildings

destroyed by the fire of October 1834. There was a widespread expectation that Barry would win, as of course he did. Pugin's exquisite drawings clearly contributed to his success, but essentially it was his mastery of composition and planning that carried the day. Barry's design principles were consistent; it is the scale that differs. The 900ft river front of the New Palace at Westminster could not be composed of a single block like the Travellers'. But, as Pugin recognized, its design was classical; a grouping of vast rectangular blocks lifted by the contrasting towers essential because the palace lay so low, particularly in respect of the old, hump-backed Westminster Bridge. Both the Victoria and Clock Towers might have been designed to Ruskin's recipe for sublimity, set out in his "Lamp of Power" – "a sheer and unbroken flank of tower...(placed) where there are no enormous natural features to oppose (it)", with "one visible bounding line from top to bottom... one grand cliff"; or as in the Clock Tower, "the vertical, with a solemn frown of projection" (a later projection, admittedly, due probably to Pugin). The Central Tower, that contrasting spire, was an addition required to meet the needs of modern technology – a chimney to a fantastic unified heating and ventilation system for the whole vast building.

His Houses of Parliament commission stamped Barry as the Establishment architect. Not only was he consulted by the government upon almost every

proposal regarding public buildings, but he became the architect to the aristocracy. Yet all the time he was handling the complex operation at Westminster, from the problems of embankment and foundations to those of building on a continuously occupied site to meet the changing requirements of a hydra-headed client, the Lords and Commons, and satisfy the insatiable (and also changing) demands of the technical expert in ventilation imposed on him. As Peel foresaw, his success was to kill him: but not before he had secured the effective completion of his masterwork, the most important building and characteristic landmark of the metropolis.

The author would like to thank Mr Michael Wolfe-Barry for affording access to his archive, especially his transcript of J.L. Wolfe's notes on Sir Charles Barry.

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News and Notes

Possible future publications – help needed

Two possible publications are under discussion for which members' help is sought.

1. Bomb damage map

The Greater London Record Office holds the LCC's maps showing bomb damage sustained by London buildings during the last war. Running to several hundred large scale Ordnance Survey maps and covering much of the LCC area, these provide what may be a unique record of the Blitz and German rocket attacks. Can any member help with researching their origin, in the LCC Minutes? Also, is any member able to write an introduction on the Blitz in London, or knows of any recently published

accounts of this?

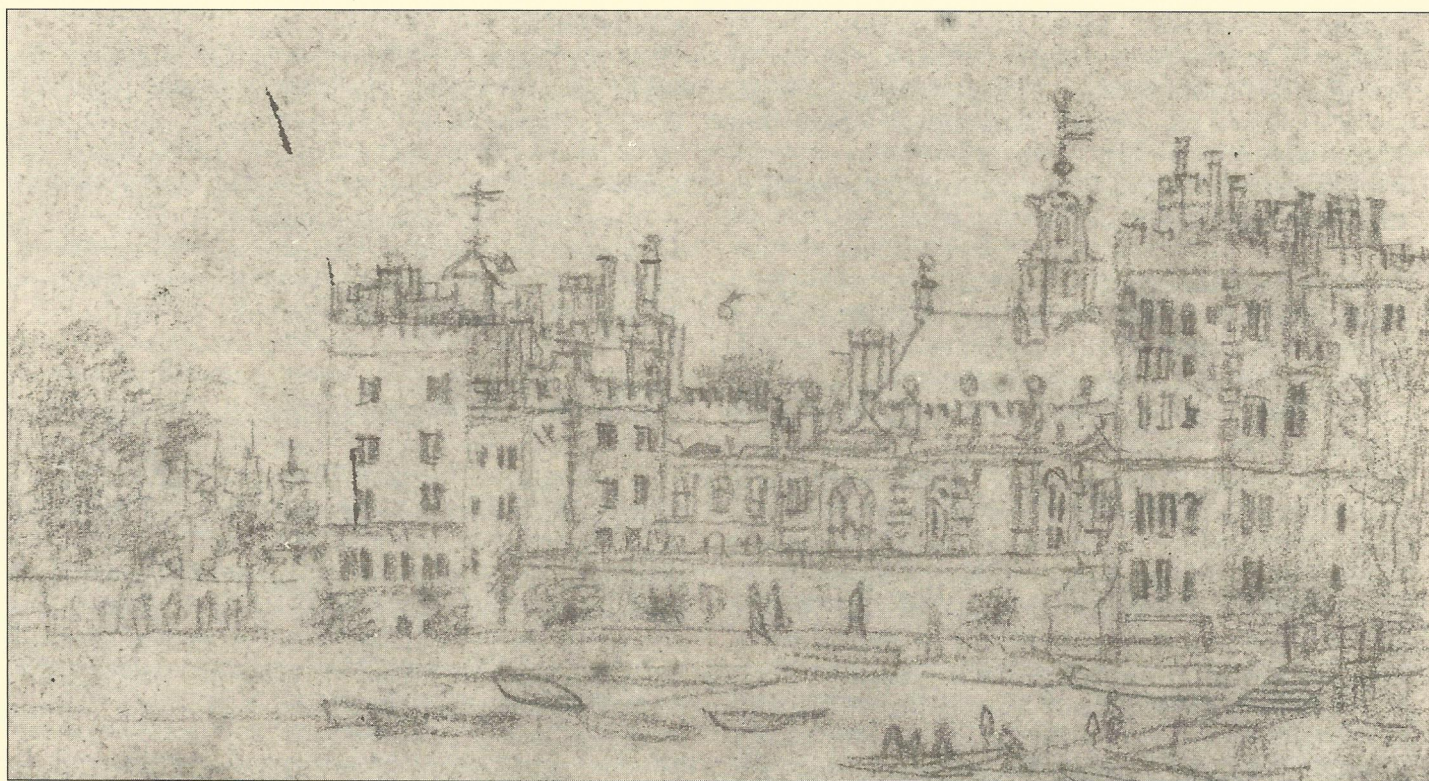
2. Foreign impressions of London

Another possibility is for the Society to publish an anthology of foreign visitors' impressions of London from the eighteenth and nineteenth centuries. A preliminary survey indicates a large volume of published works mostly dating from 1800. Some two dozen are in English, having been written by American visitors. However seventy-five are in French, fifty in German and a few in Italian and Spanish. Are any members interested in helping with the reading involved, and in selecting and possibly translating interesting passages for inclusion in an anthology?

If either of these projects interest you, please contact Simon Morris (address on the last page of the Newsletter). Any publication is at least three or four years off so there is no pressure on time or obligation as to the quantity of help to be given!

Lambeth Palace drawing

This small drawing below of Lambeth Palace by Jan Griffier the elder was offered for sale at Sotheby's on 18th April. It shows the Palace shortly after the ornate central hall had been built by Archbishop Juxon about 1660 to replace the medieval original destroyed during the civil war. Dutch and Flemish artists were much in demand for topographical pictures of seventeenth century England but, according to the auctioneers, the preparatory sketches they made on the spot are extremely rare. The red chalk drawing, the size of a postcard at about 10 x 15 cm, was estimated to sell for £1,500-2,000.



A view of Lambeth Palace by Jan Griffier the elder. Photo courtesy of Sotheby's.

William Morris Exhibition

Opening at the V & A on 9th May to celebrate the centenary of the death of William Morris is "the most comprehensive exhibition ever on the life and work of the charismatic and influential British designer". Members of this Society will be attracted by Morris's designs for rooms at St James's Palace and his petition to try to stop the building of additions to Westminster Hall in 1882. This promises to be a blockbuster exhibition – at £5.50 adult admission. Open 10.00am – 5.30pm Tuesday to Sunday, 12.00 noon to 5.30pm on Mondays until 1st September.

A three day conference on Morris will take place 21st-23rd June; participants include Linda Parry (the Curator of the exhibition), Tony Benn MP and Michael Casson. Details of this and other events relating to the exhibition from 0171 938 8638.

The William Morris Society has published a brochure listing over fifty events being organized throughout the country this year to celebrate Morris's life and work. A free copy is available from 1996 Events, William Morris Society, Kelmscott House, 26 Upper Mall, Hammersmith, London W6 9IA. Please send a large s.a.e.

Lost kings and queens

In 1997 the Society plans to publish a volume of essays on the Royal Exchange edited by Ann Saunders. The Elizabethan building having been destroyed in the Great Fire, its replacement was destroyed by another fire in 1838. However, some of the statues of kings and queens which adorned it were saved and sold at auction. These included "The Four Quarters of the Globe" – maids personifying Europe, Africa, Asia and America – and figures of Edward III, Henry VII, Henry VIII, Edward VI, Mary Tudor, James I, Charles I, Charles II, James II, William and Mary, Anne, George I, George II in Roman costume, George III and IV. The statues were larger than lifesize but most have since vanished. Katharine Gibson and Ingrid Roscoe would be pleased to have any information about the lost figures. Please write to 114 Elgin Crescent, London W11.

Sculptors on the Move

A two day conference examining the practices of continental sculptors in London, Edinburgh and other northern European capitals in the period 1660-1760 will take place on 19th and 20th October 1996. The participants are Charles Avery, Malcolm Baker, William Berge, Matthew Craske, Katherine Eustace, John Physick, Ingrid Roscoe, Frits Scholten, Helen Smailes, Christian Theuerkauff. The conference is being organized by the Centre for the Study of Sculpture, Leeds City Art Galleries and will complement exhibitions on David le Marchand and Peter Scheemakers. Fees £60 (concessionary £20) to include tea/coffee and lunch on both days. For further information please contact Dr Ingrid Roscoe, Fine Art Department, University of Leeds, LS2 9JT.

Traitors' Gate Again

Continuing our Chairman's pursuit of the truth behind the rumour that Barnum acquired Traitors' Gates from the Tower of London, the following letter was received from Geoffrey Parnell, Keeper of Tower History at the Royal Armouries.

"I think part of the mystery may be linked to the fact the basin below St Thomas's tower was entered by two sets of gates. Those which most people associate with Traitors' Gate, and which form the principal river entrance from the Thames, were installed by the master carpenter, William Adam, for the Office of Ordnance in 1803 (PRO WO 52,f.186), and photographs in our collection show that they have not been altered since about 1870.

The second set of gates was in the defensive wall that surrounded the rear of the basin. These were reached by a broad flight of steps rising from the water level. Together with the defensive wall, the steps disappeared when the back of the basin was infilled and the existing arrangement installed (see extracts from my book, *The Tower of London* (1993) pp.85-7 and the illustrations from the Crace Collection). I have not had an opportunity to track down the actual building accounts, but plans show these works had been executed by c. 1810 and in all probability they occurred in 1806 when the horse-driven waterworks in the basin were replaced by a steam engine.

In summary, I think it most unlikely that Barnum acquired the pre-1803 gates of the main water entrance, which must have been in a very poor condition owing to the fact that they spent much of their life in fluctuating water levels. It is, however, just possible that the smaller gates that were probably removed in 1806, were preserved as useful joinery, or even as an historic relic, and that they found their way into Barnum's hands at a later date.

As for the said exhibition of the gates in New York, heaven knows where that story came from. The late nineteenth century was a particularly productive period for inventing Tower tales and myth (e.g. the ravens made their debut at that time) though the practice is still alive and well, as evidenced by some of the things I hear visitors being told as I make my way around the castle during the course of a day".

Soane Revisited

This exhibition presents a journey across Britain 1994-5 made by a young architect, Ptolemy Dean, who recorded every Soane building in a series of pen and wash sketches. They show façades, interiors, kitchens and stables – unexpected examples of Soane's work in unexpected corners of the country, and including a building in Jersey which is to be demolished. At the Soane Museum 13 Lincoln's Inn Fields, 10am-5pm Tuesdays to Saturdays until 3rd August. Admission is free, illustrated catalogue available.

New Roman Gallery

Roman Londoners are brought to life in the Museum of London's new Roman gallery. Nearly 2,000 original objects are set in new displays, and the latest evidence from archaeological discoveries on the riverfront, at Guildhall Yard, Leadenhall, near the Tower and in Southwark bring the story up to date. Beads, board games, saucepans, shoes and everyday things show how Roman Londoners lived and their names are revealed on fragments of writing. Curses scratched on lead testify to bitter hatreds and gravestones tell of lost love.

As you may have gathered from the above, the atmosphere and presentation of the new gallery is lively – there was quite enough noisy excitement to make the background effects (birdsong? People bathing?) redundant. The first storyboard is headed "Prime Site", a taste of other trendy titles to come – "Going Places", "Ideal Homes" etc. The models are good – one huge one conveys a sense of the scale of the basilica and its environs, while the optical tricks played by the Temple of Mithras model recreate something of the mystery and awe of that place. The reproduction Roman wall paintings and the giant lettering used as background are beautiful; the unconvincingly neat workshops we have seen before.

The new gallery and its prehistoric neighbour seem to be designed for primary school-children – fair enough. Anyone slightly older may find the whole performance makes them weary. Those who have grown out of (or never grown into) the sensational, attention-grabbing, lets-get-with-it approach to history will prefer the more cerebral atmosphere of the Roman Britain room at the British Museum where the artefacts are no less beautiful, can be better appreciated for being less crowded and have descriptive labels alongside, instead of in rows down the sides of the glass cases (as at the Museum of London) which means repeated eye-flitting between the object, its number, and the description. Moreover the British Museum is still free; admission to the Museum of London is £3.50 on a ticket valid for three months (you *can* get in free if you go between 4.30pm and 5.30pm). Open 10am to 5.30pm Tuesdays to Saturdays and Bank Holiday Mondays, Sundays.

P.S. Gustav Milne's book on *Roman London* (English Heritage 1995, £14.99, on sale at the Museum of London Bookshop) supersedes previous guides and incorporates recent discoveries.

An invitation to participate

Heritage Open Days, now in its third year, invites you to note in your diary that the weekend of 14th-15th September will give you access to all kinds of usually inaccessible places. Details will be published nearer the time, meanwhile there are three ways you may like to help. If you own, occupy or work in an interesting building, you could consider opening it for part of that weekend in September (insurance and help can be arranged). Alternatively, guided tours are much in

demand, so if you have free time and are willing to donate your expertise at the location of your choice, please apply to be a guide. Thirdly, the simplest way to contribute to Heritage Open Days is to compile a list of lesser known English buildings that you would like to see open for this one weekend. Please contact Kate Anderton, Heritage Open Days, The Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW, fax 1071 321 0181, for a form.

A plea from the U.S.A.

The following letter was received from a despairing Robin S. Oggins of the Department of History, Binghamton University, P.O. Box 6000, Binghamton, New York 13902-6000. Fax 607 777 2896.

"I teach a course on the History of London to American undergraduates. Given their general lack of historical background, the problems of teaching the course resemble those of teaching English as a second language. Do you or your readers know of any discussion groups, Internet groups, etc. with whom I could share experiences, problems, and the occasional student blooper?" Replies direct to Robin Oggins please.

Open day at a cemetery

Kensal Green Cemetery will be open to visitors on Saturday, 6th July 11am – 5pm. This is the largest surviving English cemetery in private ownership and since its opening in 1833 it has been the final resting place for royal children, J.C. Loudon, Decimus Burton, Marc and Isambard Kingdom Brunel and others. There are monuments by Basevi, Burges, Cockerell, Gibson, Papworth, Owen Jones and sculpture by Eric Gill.

The competition for the design of the chapels, catacombs and gateway was won by Henry E. Kendall – in the Gothic style. However, the financial backer of the General Cemetery Company, Sir John Dean Paul, preferred Classical architecture so arranged for the commission to be awarded to John Griffith. The buildings were erected to his designs in 1837 and the grounds were landscaped by Richard Forrester.

Special attractions and exhibitions are planned for the open day, and with 77 acres to explore, there should be space for all. The cemetery is in Harrow Road, London W10 4R. For further details please telephone 0181 969 1052.

London on Film

London on Film is a new exhibition to commemorate a century of film-making. It celebrates the capital as the setting for the recording of history and the creation of fantasies. It shows how Londoners enjoyed movie-like spectacles and dramas for years before the first Kinetoscope Parlour opened at 70 Oxford Street in 1894. Visitors can see dozens of film clips, most of which have come from the National Film and Television Archive. Some depict areas of London

that were later devastated by bombing raids and have vanished, but remain preserved on film. A selection of photographs is also displayed ranging from stars of the silver screen to the recreation of London's Law Courts in a field in Northolt.

Queen Victoria, it is claimed, was the world's first movie-star – camera crews from all over the world covered her Diamond Jubilee service at St Paul's in June 1897. Within a few hours film of the event was being shown all over Britain – people no longer had to be in a certain place to witness events, an occasion could be captured on film and taken to them. Four years later the cameramen were out in force to cover Victoria's funeral.

Film-makers soon realized that the capital contained numerous evocative locations. In "Atlantic" (1929) a dramatic sequence recreates the sinking of The Titanic and uses a ship moored in the London docks as the doomed liner. Before its transformation, Liverpool Street Station was used as a location depicting Victorian London for "The Elephant Man" (1980).

Over the years film-makers have left us with a valuable source of information about London, and "London on Film" demonstrates films as documents, revealing the social, architectural and pictorial history of London. Some of the events captured on camera include Gladstone's funeral (1898), suffragette protests in Trafalgar Square (1913), soldiers guarding transport routes during the General Strike (1929) and the Crystal Palace fire of 1936. Other films chart the changing face of the capital: in "Sorrell & Son" (1933), "A Window in London" (1939) and "Alfie" (1965) we can follow the demolition of old Waterloo Bridge and the construction of its replacement. The Alhambra Music Hall in Leicester Square and the Imperial Institute in Kensington can also be seen on film. The exhibition is at the Museum of London until 27th October.

See page 14 for Roger Cline's review of the accompanying book.

Antiquarian Book Fairs

Antiquarian and second hand books, scarce and collectable modern books, maps, prints and ephemera can be found at the fairs to be held at the Hotel Russell, Russell Square, London WC1, June 21st to July 1st. Admission by catalogue £5. Further enquiries to the Provincial Booksellers Fairs Association, tel. 01763 248400.

Covenants

The covenants many members completed at the time of the subscription increase in 1992 are now expiring; a new-style covenant form is included with this Newsletter for everybody except those who live abroad (and are therefore assumed not to pay UK tax), those who still have an existing covenant and those who have already paid their subscription for 1997. Apologies if you get a covenant form when it is inappropriate or undesired.

The new style covenant is not limited to a definite term, but can continue for more than four years until you advise us you wish to terminate it; this will have the advantage that there will only be one more tax declaration form to complete after the first payment under the new covenant is made. We should be grateful if members who pay UK tax would consider completing the covenant – even with the new lower basic tax rate, your subscription is thereby increased by some £6 p.a. You will see that from the annual Accounts that the tax refund from the present covenants already amounts to a very useful 7% of our total income for the year.

..... **Book Reviews and Notices**

Victoria History of the County of Middlesex, vol x, Hackney Parish

Published for the University of London Institute of Historical Research by the Oxford University Press 1995. xxi + 194 pages. 13 maps, 66 black and white plates. £60.

"Thence to Hackney. There alighted, and played at shuffle-board, eat cream and good cherries". This was Samuel Pepys' experience when visiting Hackney on 11th June 1664. His diary shows he found it a pleasant place on his several visits, claiming in 1666 that he grew more in love with it every day. In the seventeenth century it was the place of retirement for rich London merchants. Accessibility and a reputation for clean air fostered the presence of schools, at first notably for young ladies. Nonconformist academies followed, taking advantage of leading patrons who found the religious atmosphere more congenial than that of the City.

The eighteenth century brought more rich newcomers, including Huguenots and Jews. Some of the old families moved away but like the well known Tyssens and Ryders, retained their local property. Although it was recognized as having long been deserted by the nobility, Hackney was declared in 1756 to excel all other villages in the kingdom and probably in the world in the opulence of its inhabitants (Maitland, *History of London* vol ii, p. 1366).

In the nineteenth century its character was completely changed with the introduction of cheap housing and industry. From 1847, railways took the grounds from old houses and created barriers across short streets which soon became slums. Factories at Hackney Wick and Homerton created a new environment, and Hackney Wick late in the century became well known as an area of concentration of the downtrodden poor. From the 1930s Hackney has been known for the numerous council housing estates which remain a large presence in the area, their names recalling rural

resorts and notable local families like Loddiges and Frampton.

The history of Hackney parish, located in Ossulstone Hundred but long lost in the grip of London, has however rarely been told. There is only William Robinson's two volume history of 1842 and Benjamin Clarke's *Glimpses of Ancient Hackney*, 1894 (reissued 1986), with some modern items mainly produced by, or in association with, the excellent Hackney Archives Department. What has long been awaited is the authoritative Victoria County volume, which appeared at last in October 1995. It fulfils a real need felt by researchers and local historians, and is a superb addition to that long line of red volumes on library shelves that LTS members will know so well.

The history has been prepared by T.F.T. Baker, Miss D. K. Bolton and Dr P.E.C. Croot who acknowledge the valuable assistance of R. M. Robbins, Isobel Watson (long a member of the LTS) and David Mander, the Borough archivist. It is difficult to know how to review a Victoria County History volume; no interpretive line is taken which can be supported or criticized. While nothing is value free (even numerical tables can be seen to have a bias) these volumes get as near to it as possible, containing mainly statements of facts and figures set out with the minimum of opinion.

Commencing with an account of the topography, Hackney is described in its pre-1965 boundaries in sections dealing separately with settlement and building, manors, institutions, government, social and cultural activities, communications and economic history. The growing industrial concentration is well covered, including accounts of Lewis Berger & Co, paint manufacturers in Homerton from 1780, and George Spill & Co who were the first to make plastics in Britain in 1866. The work closes with a comprehensive account of Hackney's religious story which is a rich one and is perhaps my chief interest.

Early Victoria County Histories tended to ignore anything that was not Church of England, but the volume on Birmingham broke new ground, as it needed to, in describing Nonconformity in detail. The present book goes much further including Roman Catholic churches plus chapels, various Bethells, tin tabernacles and the like in which Hackney has abounded. The Jewish and Islamic presence is also covered, the former in detail. Where possible average attendances in the nineteenth century and in 1903 are given.

One of the most unusual examples, still in existence, is the large Gothic Church of the Ark of the Covenant (Agapemonite) in Rickwood Road. It was erected in the 1890s for the followers of H. J. Prince who ran the Abode of Love at Spaxton in Somerset. The church came to wider prominence when a hostile crowd gathered outside at the enthronement of his successor as second Messiah in 1902. After a chequered history the building has recently been in the hands of the Ancient Catholic Church.

For those with an interest in Hackney, this book should be readily to hand, to be dipped into as time permits, and lines of enquiry followed which involve the reader using the text, the bibliography and references. I am sure I am not alone amongst LTS members in experiencing an "ego-trip" when seeing one's work cited in the text of a Victoria History as is the case in this volume; it gives a form of permanency to our individual, and what some may see as idiosyncratic, research efforts.

I have not yet discovered any errors in the text but undoubtedly in such a wide-ranging account there must be some. However in my view this is a minor consideration in the evaluation of a publication which makes information widely available that was hitherto unknown. My only caveat with this volume, finely produced as always, as with others covering inner city areas, is that no street map is included. Large numbers of street names are mentioned in the text so it is impossible to place many long disappeared buildings without the use of the Society's A to Z series of maps. However in many places where Victoria Histories are consulted this cannot be done. The Hackney volume contains no readable maps after 1830 and the value of the whole would have been considerably enhanced by the inclusion of a pre-1939 street map. The editors might like to consider this point for the few city areas not yet covered by the Victoria County Histories.

– Alan Ruston

Edwardian London

by Felix Barker with an introduction by Alistair Cooke. Laurence King 1995. 208 pages, 190 duotone photographs. £24.95.

I confess to a failure of imagination. An old building is, to me, an old building; neither more nor less. In wandering through a castle ruin I cannot "see" the knight in shining armour or hear the clash of swords on the battlement. A room in which Queen Elizabeth slept is so bereft of atmosphere as to raise doubts as to the veracity of the claim, documentary evidence notwithstanding.

Old photographs have the opposite effect. A camera image, however stylized, sets me off on a magical mystery tour. The family group fixed in varying degrees of discomfort, each face tells a story. The street scene with bystanders caught unawares; every one is lost to posterity except for this chance encounter with a miraculous machine that can stop history in its tracks. Looks, dress, stance give the framework to biographies that may fail on detail but are nonetheless a powerful evocation of time and place. Even the houses, factories, shops seen as they were rather than as a latter day heritage expert would like them to have been, release a flood of images that leave me and, I suspect, most others with a powerful representation of what it was really like in, say, Edwardian days.

This is the period chosen by Felix Barker for his book about London – and an excellent choice it is

too. Photography was coming of age when, after more than sixty years on the sidelines, Edward VII brought a spark of devilry to royal affairs. Tabloid journalism was beginning its assault on public taste with the press photographer at every public occasion worthy of record. On his time off from immortalising the great and the good, the photo journalist was an acute observer of the social scene, snapping Edwardians when they least expected it. A rich selection of the best of their work is to be found between the covers of Felix Barker's picture anthology.

My favourite (and this is harder than a selection of "Desert Island Discs") must start with the six teenage peers elected to carry Queen Alexandra's coronation train; mere boys with authority beyond their years, arrogantly outstaring the camera but with just a hint of wanting to be elsewhere in less preposterous costumes. A leap down the social scale but still well within the bounds of middle class respectability lands us in Waterloo Station where a group of young ladies wait with suitcases and bicycles for the train to take them to the south coast. From their expressions of weary impatience it seems that rail timetables were not always more reliable in the days of steam.

The workers, too, are strongly represented. Two bus drivers, in open cabs, lean towards each other for a chat. They are at the corner of Aldwych and the Strand where a policeman (tunic buttoned up to the neck, heavy boots) is directing the traffic. Ever observant, the constabulary is aware of the camera; the bus drivers (smartly turned out in white macs and white peak caps) are oblivious to their date with immortality. On the opposite page is a contrasting picture of the same view with working horses drinking at a trough. The pace of change in road transport is evident but many of the buildings are recognizably the same today. And a heavy iron lamp post is still there. Next time I am in the area, I must check if it still carries the same sign pointing the way to the Courts of Justice. You can see how the book takes hold.

The captions with their oddball bits of information are entertaining and instinctive. Who would have imagined, for example, that garden hedges were banned in Hampstead Garden Suburb because they were thought to detract from neighbourly friendship. There is also a commentary that fills in the historical background.

But it is the pictures that make the book. While a few are well known (the arrest of a suffragette, boys playing behind a water cart, Churchill walking with Lloyd George) the overwhelming number must be new to this generation. Felix Barker has given us an archive to treasure.

– Barry Turner

Tudor London

by Rosemary Weinstein. HMSO 1994. 57 pages, numerous colour illustrations. £6.95.

This is the latest in the series produced by the

Museum of London, following *Prehistoric London*, *Roman London*, *Saxon London*, *Eighteenth Century London*. Hopefully the series will soon be completed, for these handy books are invaluable in giving a brief and balanced view of unknown territory, as a follow-up to a visit to the particular gallery at the Museum, or as a guide to further information.

Tudor London looks regal, with a colour version of Edward VI riding through Cheapside on the cover. The blurb on the back is less reassuring: "The Tudor period was one of change and growth...a dynamic period of the capital's history...people were drawn to the metropolis from all over Britain". Nothing new here, one suspects. But wait, there is promise of "recent archaeological finds" and "the very first maps and guides to London".

So what have we here to interest LTS members? The Braun and Hogenberg, Agas of course (presently dated to *circa* 1561-70), a survey by Treswell, Norden's view of Westminster and several more familiar views including a detail from the Wyngaerde Panorama, here dated 1539-44. This date, and the Panorama generally, are to be reassessed in the LTS publication for this year in which Sir Howard Colvin gives the most likely date for the Panorama as 1543-4.

The illustrations of artefacts and archaeological finds from Tudor London are beautiful: early sixteenth century floor tiles laid in All Hallows, Lombard Street, a late sixteenth century herb burner found in Moorgate, a watch of 1591 with knobs for telling the time in the dark. A sketch of 1562 showing how a crane lifted barrels out of a boat is interesting, likewise the ornate weighing beam or steelyard inscribed Thomas Gresham London.

Replete with colour images, what of the text? Quite justifiably, the author relies on London's "first guidebook" – Stow's Survey of 1598. Her other regularly quoted source is the Journal of Alessandro Magno, a Venetian who visited London in 1562. Magno provides vivid descriptions – of the City's beer, for instance, (I spare you that) and the appearance of the fine houses with their many glass windows, copious wood carvings, tapestry wall coverings and tin dishes for flowers and sweet-smelling herbs. Other details are presented to us such as the price of artichokes (1d each at a time when the labourer's wage was 4d a day) and the importance of dressing appropriately.

The strength of the book lies in this sort of information giving a picture of the life of Tudor Londoners whether rich or poor, kings or criminals. The wider scheme of things is touched upon under the headings of "Overseas trade" and "Reformation and Counter-Reformation"; the synopsis of the Henrician Reformation – "Papal authority was destroyed and royal supremacy established" – saved some ink.

– Penelope Hunting

Discovering London's Inns and Taverns

by John Wittich. Shire Publications 1996. 96 pages, 48 black and white illustrations, 14 maps. £3.95.

"There is scarcely a public house...but sells its gins and bitters under the pseudo Venetian capitals copied from the church of the Madonna of Health or Miracles".

So Ruskin, in 1872, ironically wrote of London pubs and the disparity between their function and their visual garb. As John Wittich points out, along with churches, inns and taverns "were considered untouchable" and an invaluable focus of social life. Unlike centres of worship, however, there are barely a handful of historical studies on centres of drinking. The latter is an important and arguably a more successful facet of community life. Although its historical pursuit would not have been condoned by the Puritanical Ruskin, the book addresses this subject in the form of a guide of fourteen walks combined with historical anecdote that winds the narrative from one inn to the next.

It is appropriate to use Ruskin's description of the state of public houses because although the book ostensibly reaches back to the documented origins of the drinking house in the twelfth century, the majority of the buildings dealt with are of nineteenth century origin. This tends to make some of the admittedly interesting tales rather obsolete when what is reported no longer exists. Surely the reasoning behind the excellent "Discovery" series from Shire is that they provide instruction and entertainment which depends upon experience for its effect. When the surroundings which are detailed are actually experienced as one walks, then they are all the more poignant.

John Wittich outlines the grand events of the history of these places when what is keenly discovered is history viewed from below, the variegated social character of every pub and the culture-shock between the past and the contemporary. However, there is always a surprise to be found in the way in which history lends itself to the present and the manner in which cultural identity or theme is appropriated. Therefore, images of Jack the Ripper sit easily with heavy-metal music and City boys comfortably displace Dr Johnson. The routes, which are staggered by the watering-holes, are in themselves fascinating. There are plenty of wonderful detours off the main thoroughfares down dark Dickensian passages or pleasant alleys with amazingly preserved examples of architecture from every possible period.

The two massive Thames walks are more readily described as hikes and should be taken as reference points for a gamut of interesting pubs and locations. As public houses have extended their opening hours it is possible to do the walks at almost any time but it is perhaps more exciting at night (please note that some pubs, especially in the City are only open for mornings and for lunches).

By the end of these walks it is assured that you will be the expert of the most interesting pubs in the areas covered – or so it will appear. As my friend and I were coming to the last tavern around the Clerkenwell walk we were approached, as authorities on the subject, as to the whereabouts of The Eagle pub. As I frantically checked the map I realized it was not listed. Obviously, it was not worth visiting!

– Victoria Lane

Chiswick Past

by Gillian Clegg. Historical Publications 1995. 144 pages including short bibliography and index. Numerous black and white illustrations. £13.95.

City of London Past

by Richard Tames. Historical Publications 1995. 144 pages including short bibliography and index. Numerous black and white illustrations. £13.95.

Covent Garden Past

by John Richardson. Historical Publications 1995. 144 pages including short bibliography and index. Numerous black and white illustrations. £13.95.

These three books belong to a series which is gradually covering most of the London area. The history of each district is presented in a relatively small space. Beginning from the earliest days, they continue to the present time, with chapters in the middle being largely thematic, so that the most characteristic aspects of the area and the famous or infamous personalities associated with it, can be dealt with. Since each chapter is divided into short subsections and the books are well indexed, information is easy to retrieve. A short bibliography at the end provides a useful starting point for those who develop a deeper interest in any of the themes or districts. In the case of some of the less prestigious suburbs the books may well represent the first modern histories as opposed to the parochial histories of eighteenth and nineteenth century antiquarians. The authors are usually local residents, with a special feel for their neighbourhood, or writers with a good general knowledge of London, like John Richardson and Richard Tames, who have both recently published good histories of London. The numerous black-and-white reproductions of prints, old photographs and paintings are, however, the most immediately attractive aspect of the series which is occasionally further enlivened with maps and plans, some of which are prepared specially for the book.

The books on Covent Garden and Chiswick are good examples of what the series can offer. They do not simply present good general and chronologically and historiographically up-to-date histories of two well-known districts. They also embrace neighbouring but less well-known streets or areas, such as Long Acre and Great Queen Street or Turnham Green and Strand-on-the-Green and here the books offer much new information. The familiar rubs shoulders with the less familiar. Chiswick and Hogarth houses and the development

of the Bedford Park estate in Chiswick share their space with tales about the final resting place of Oliver Cromwell's body and the story of Sanderson's, the wallpaper manufacturers. In the case of Covent Garden, information about the Russells, the theatre and the fruit and vegetable market is interspersed with accounts of Odhams, the first Charing Cross Hospital and Evans' Music Hall.

The problem with Richard Tames's history of the City is not the accuracy of the text but the fact that, as he admits in the introduction, the book has had to "omit a hundred times more than it can include" for reasons of space. The format of this series permits relatively full treatment of the salient historical features of small districts like Covent Garden and previously fairly thinly inhabited areas like Chiswick and its neighbouring villages. By contrast, the City has a well-documented past, crowded with incident and personalities, extending back over two thousand years, scant though its present resident population may be. Richard Tames performs a service in reminding us that the City has never consisted only of businessmen. He devotes chapters to literature, music, religious institutions and science within the City's boundaries as well as to the more obvious subjects of commerce, the law and journalism. Nevertheless there is not the space for more, in most cases, than a perfunctory mention of any single point.

All three books contain several little-known images together with better-known ones. Many stem from the relevant local history archives. There is, however, a tendency to rely on engravings and nineteenth century prints from well-known books and journals rather than on drawings, paintings and watercolours, which may sometimes present greater technical difficulties to reproduce but which can be more interesting and vivid. It is a pity, too, that the captions are sometimes not more precise. Thus nineteenth century steel engravings after contemporary portrait paintings or miniatures, such as the portraits of the Duke of Monmouth and of Stephen Fox in Gillian Clegg's book (ills. 42,44), tend to be passed off as though they themselves were contemporary. At a different level, it would be useful – even, one suspects for some local residents – if space could be found for a modern map of the area covered by each of the books.

These quibbles, however, do not detract from their value, interest and attractiveness. The books on Covent Garden and Chiswick can be recommended to any who have an interest in those areas and want well-written and thorough introductions, while the book on the City contains a lot in the space allotted to it.

– Peter Barber

Eltham. A Pictorial History

by John Kennett. Phillimore 1995. Unpaginated, but about 90 pages, black and white illustrations. £12.95.

Hampton and Teddington Past

by John Sheaf and Ken Howe. Historical Publications 1995. 144 pages, black and white illustrations. £13.95.

Hammersmith and Shepherds Bush Past

by Barbara Denny. Historical Publications 1995. 144 pages, black and white illustrations. £13.95.

All three books have the now familiar format of black and white old photographs of the area with a fairly short text. They provide a fascinating glimpse into life around London up to the time of our childhood.

The Phillimore book has its text in a 12 page introduction with captions of a few lines for each photograph. Historical Publications has short chapters on various local history themes to be read in conjunction with the photographs which have shorter captions. Historical Publications provides colour in the dust jacket and an index; Phillimore lists the illustrations and divides them into subject sections.

It is difficult when reading such books covering areas with which one is not familiar to appreciate the geographical relationship of the various locations mentioned. I understand this is a practical difficulty due to the high copyright charges demanded by map publishers even when a book contains a sketch map "based on" the publisher's map. The Hammersmith book overcomes this problem by including a number of "historical" sketch maps covering the period since 1800 which locate many of the important buildings. The Hampton book contrasts a sketch map of the important roads of 1952 with a field map of the late seventeenth century, but Teddington is only served by extracts from Rocque and Cary; the Eltham book has front end-papers reproducing a 1898 map and also has a pair of 1930s new estate advertisements. Society members may be better able to enjoy the books by referring to their own collections of maps of the areas.

– Roger Cline

London on Film

by Colin Sorensen, foreword by Lord Attenborough. Museum of London 1996. 176 pages, numerous black and white illustrations. £14.95.

Colin Sorensen retired from the Museum of London in 1993 with the title of Keeper Emeritus and is well known for giving lunchtime lectures at the Museum which are still going strong a long time after we all should have been back at work for the afternoon, such is his enthusiasm for the subject of the cinema.

I have yet to visit the exhibition, but have already much enjoyed the book. There are short chapters on a variety of subjects, including the history of film-making and of the studios in the Greater London area, but the majority of pages simply contain pictures from films themselves and of film sets with extended captions. Things are not

what they seem to be on film as is evident from the Lord Mayor's Show being performed in front of a huge photograph of the Law Courts and St Clement Dane's Church, and I have at last found out why I could never find the house of the little old lady in "The Ladykillers" – it was a temporary structure built by the film-makers at the end of Frederica Street in Barnsbury. The marvellous pictures of the Society for Photographing Relics of Old London have proved an invaluable source for authentic nineteenth century sets.

One mistake found so far – what is said to be St Augustine's Church in Kilburn adjoined by a terrace of houses subsequently swept away for council housing is in fact St Mary Magdalene's Church in Paddington where the terrace area is now laid out as grass beside the Canal.

– Roger Cline

Esmond S. de Beer 1895-1990

Michael Strachan would like to draw members' attention to his recent biography of Esmond de Beer, who was of course Chairman of this Society 1958-61, having been a member since 1936. Scholar, benefactor, traveller and collector, Esmond de Beer also edited John Evelyn's *Diary* and *The Correspondence of John Locke*. All this and more can be found in Strachan's book, which is based on correspondence, reminiscences and the personal friendship with de Beer which the author was fortunate to enjoy. Available from Michael Russell (Publishing) Ltd, Wilby Hall, Wilby, Norwich NR16 2JP for £12 plus £1 post and packing.

Crime and Scandal. The Black Plaque Guide to London by Felix Barker and Denise Silvester-Carr (reviewed in the Newsletter, May 1988) has been published in lurid paperback by Constable at £10.95.

Those who purchased Ralph Hyde's book, **The Streets of London – Evocative Watercolours by H.E. Tidmarsh**, might like to read Ken Gay's review in the **Hornsey Historical Society Bulletin** No 36 (March 1995), pp. 21-3 – "Henry Tidmarsh – the artist nobody knows", which contains a good deal of biographical material. Bulletin No 37 containing articles on Highgate School by Christopher Miele, and on Grove Lodge, Muswell Hill by Joyce Horner, is also available. Each Bulletin costs £2.50 + post and packing from The Old Schoolhouse, 136 Tottenham Lane, London N8 7EL. Tel. 0181 340 8429. The Hornsey Historical Society has also published **Crouch End Clock Tower** by Joan Schwitzer to mark the tower's centenary and **Hornsey Town Hall**, an architectural history by Bridget Cherry. Enquires to the address above.

Nunhead, Peckham Rye, Walworth

A member of the LTS, Ron Woollacott, has written **A Historical Tour of Nunhead and Peckham Rye**, a 72 page booklet with illustrations and plans. It can be obtained from the author at 185 Garden Road, London SE15 3RT for £3.45 including post and packing.

The Story of Walworth by Mary Boast (1993, £3) would interest anyone working, living or studying in the area. It is one of a series of neighbourhood histories (Camberwell, Dulwich, Peckham, Bermondsey, Rotherhithe, The Borough, Bankside) published by the Borough of Southwark. Enquiries to Southwark Local Studies Library, tel. 0171 403 3507.

We welcome the following new members:

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