

The Annual General Meeting 2003

The AGM on 31 July set a new record for attendance, with about 300 members and guests almost completely filling the Clore lecture theatre at the British Museum. Before the meeting started there were heroic scenes as several doughty volunteers rolled up hundreds of copies of the two annual publications to make relatively easy-to-carry bundles for members to take away.

Other heroes brought and distributed large quantities of food and drink in the usual merry but semi-chaotic hour before the meeting. In a quiet corner Laurence Worms demonstrated a zograscope, a machine for bringing out the full glory of eighteenth-century topographical prints.

Once everyone had moved into the lecture theatre Patrick Frazer gave a short appreciation of the great contribution made by Peter Jackson, the Society's long-serving Chairman, who had died on 2 May. Members observed a minute's silence in his memory.

The meeting concluded with talks by Council members Ralph Hyde, Laurence Worms and Sheila O'Connell. Afterwards, members were given special access to the wonderful exhibition *London 1753*, which Sheila had organized.

Cakes and Ale

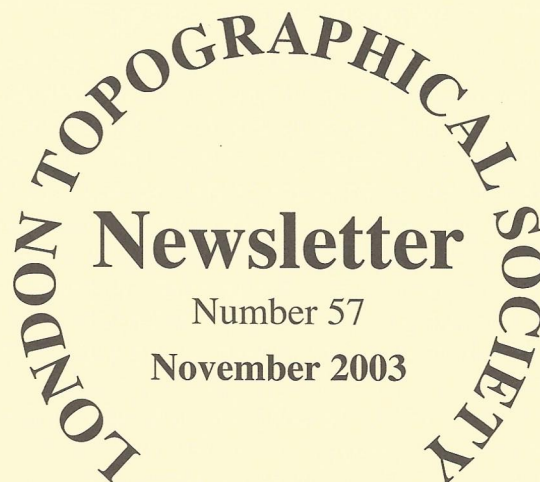
The AGM was an exceptional occasion. We had enough space, both for tea and for distribution of publications, and Joyce and Don Cumming had provided yet another triumphant feast, to which were added an unusual number of contributions by the members – fresh lardy bread, a pair of chocolate cakes, apple cake, a delicious almond confection – the display was dazzling, though it did not last long. As our numbers increase, such contributions become more and more welcome. Joyce, Don and the Committee look forward eagerly to your culinary masterpieces next year, and thank everybody.

What was equally impressive was the way in which so many people helped with the distribution of publications. Kip and Cockerell had arrived at the very last moment. At least twenty, probably more, members flung themselves onto the rolling, wrapping, elastic-banding, name-checking, and general handing-out. It was impressive. There are not many societies with such team spirit. Well done, Top Soc!

– Ann Saunders

New appointments

Following the sad death of Peter Jackson, the Council has elected Dr Penelope Hunting as the Society's new Chairman. Our Council-member Miss Denise Silvester-Carr, journalist, author and formerly an editor on the *Illustrated London News Group*, has agreed to take over as editor of the *Newsletter*.



Kip and Cockerell

Unfortunately there have been a number of complaints from members who collected their publications at the AGM that they do not have a complete set of pages in their copy of the Kip Panorama. There has also been a similar complaint about one copy of the Cockerell. The printer has accepted responsibility for this and will forward to you the missing sheet or sheets if you will let him know what you are missing by the end of 2003 (there is no need to return surplus sheets). Please write to John Parfitt at Tanglewood, Goodley Stock, Crockham Hill, Edenbridge, Kent TN8 6TA. It would help if you were to give an address for delivery where postal tubes can be taken in during the working day. If you have not received your publications please be patient. The printer has been exceedingly slow to deliver. Your Council apologizes on his behalf.

It seems that errors occurred because the publications were too large to be handled by machine and had to be assembled by hand, and the brains operating the hands were not entirely in gear. Perhaps they were too engrossed in the images to pay attention to the page numbers?

– Roger Cline

September 1873 – September 2003

The seeds of the LTS were sown 130 years ago in September 1873 when Major-General J. Baillie, then in Simla, India, wrote a letter published in *Notes and Queries* suggesting that a Topographical Society should be formed, to take a place alongside the Geographical and Geological Societies. "I suggest" he wrote, "that there is still a vacancy among the numerous Scientific and Literary Societies of London for one which would supply a want that all literary men must have frequently experienced in a greater or less degree, viz. that of reliable maps, plans and views".

Once General Baillie's suggestion was taken up by Henry B. Wheatley, wheels began to turn and the Topographical Society of London (as it was called originally) was inaugurated at the Mansion House in October 1880. The annual subscription was one guinea and 139 members were enrolled.

Subscriptions Memo

The end of the year marks the time for paying your subscription. Many members pay by standing order or have paid in advance; the label for other members on the envelope in which this *Newsletter* arrived carries a coloured stripe. If this applies to you, then you need to send a cheque or standing order (available from the website or by sending a s.a.e. to the Treasurer). If the label is not to hand, send a cheque anyway and the Treasurer will only present it if your subscription is not paid by other means.

The subscription is £20 for UK addresses and £25 by cheque drawn on a British bank or the equivalent of £37 in foreign currency for overseas members. Advance payments for up to five years are acceptable.

Librarians are reminded that the publication for 2004 will be No. 163. The title will be announced in the May 2004 *Newsletter*. Volume xxviii of *The London Topographical Record* was published in 2001 and the next volume is not expected until at least 2005.

– Roger Cline

LTS Press cuttings

Memory fails to recall who was entrusted with the Society's book of Press cuttings. If anyone knows where it is, please contact the Hon Editor or *Newsletter* Editor. We have pieces to add.

PETER JACKSON, FSA



Peter Jackson in his library.

Peter Jackson, who died on the 2 May 2003, was Chairman of the London Topographical Society for thirty years. His encyclopaedic knowledge of London's topography and history as well as his skills as an illustrator, author and collector were of inestimable value to the Society. He regularly contributed articles to the *Newsletter* and the *Record* and drew the keys to a number of the views and capriccios we published. He was, perhaps, best known to members for the amiable yet deceptively firm way he conducted the Annual General

Meetings, always getting through the agenda in a remarkably short time. This so impressed the Duke of Edinburgh when he attended as our Patron in the year 2000 that Peter received a letter from Buckingham Palace congratulating him on the speedy conclusion to the business.

Peter Charles Geoffrey Jackson possessed what is thought to be one of the largest collections of London material in private hands. His three-storey home in Ealing was crammed to the attic with some 25,000 prints and drawings, books, ceramics, playbills and ephemera, so much so that his marriage in 1995 to the antiques dealer Valerie Harris necessitated the removal of the collection to a more spacious Edwardian villa in Northwood. The marriage was, as a guest at the wedding reception remarked, "the union of two collections".

For more than half a century Peter had been a magpie pecking away in antiquarian bookshops and sale rooms. Anything associated with London was bought, catalogued and put in files or carefully mounted and stored in cabinets. Curators and picture researchers beat a path to his door and nothing pleased Peter more than a request to lend items to exhibitions or to a publisher for a new book on London. All he ever asked was that he be sent a copy of the catalogue or book.

Peter's interest in London began in 1949 when he began drawing historical cartoons for the *London Evening News*. The Brighton-born artist had recently left Willesden School of Art and heard that the newspaper wanted a weekly series on London, similar to Ripley's 'Believe it or Not' cartoons in the *Sunday Express*. He did some drawings, added descriptive words and until the paper closed in 1980 continued to contribute historical strips. He also drew for an eclectic mixture of other publications, including *Swift*, *Look and Learn*, Alfred Harmsworth's *Answers* and his evocative biblical series for the *Eagle* reflected his deeply held religious beliefs: he was for many years a Sunday school teacher.

London was Peter's passion and accumulating information for the *Evening News* cartoons had inspired his unquenchable enthusiasm and set him on the life-long trawl that netted the collection. Second-hand bookshops were his Mecca. "In those days", he once told me, "prints were stacked in boxes outside on the pavement marked 'Everything for sixpence', and I ransacked them for ones I liked". Dealers got to know him and often an auctioneer knocked down a complete lot to him, calling out before anyone else could make a bid, "thirty bob, Mr Jackson – all right?". The real excitement was discovering what was in the boxes and portfolios. One early coup, bought for less than £10 with the loose change he put into a bottle every night, was Franz Hogenberg's rare 1569 engraving of the Royal Exchange.

Peter had joined the London Topographical Society in the early 1950s and besides our publications, which were a regular outlet for his knowl-

edge of London, he wrote numerous articles and books for other publishers. He revised his annotated notes of our 1969 publication – Tallis's *London Street Views* – for the reissue in 2002 and for this year's publication, Kip's *Prospect of London, Westminster and St James's Park* (1720) he drew the key shortly before his death. An indication of the range of Peter's collection can be gleaned from the books he collaborated on with his great friend the late Felix Barker. *London: 2,000 Years of a City and its People* was considered by John Betjeman to be "the best illustrated history of London to have appeared since Walter Besant's first history of London in 1892". Published in 1974, it remained in print for more than a quarter of a century. This was followed by *A History of London in Maps* (1990), a vivid survey of the range of maps of London since the 1550s. Their study of entertainment in the capital, *The Pleasures of London*, awaits publication.

On his own Peter produced *London Bridge* (1971), a definitive work on the bridge (revised and republished last year), *Walks in Old London* (1993) and *George Scharf's London* (1987), a selection of the Bavarian-born artist's drawings of the Dickensian city. Several series of his early historical cartoons published in book form by Associated Newspapers – *London Is Stranger Than Fiction*, *The London Explorer* and *Somewhere to Go* – have become collectors' items.

In 1998 'Old London Reconstructed', an exhibition devoted to Peter's artistic output, was mounted at Guildhall Library. This included his bird's-eye perspectives of Tudor palaces, his sculpted figurines of London Cries, illustrations for the engraved metal plaques that describe and identify places of historic interest around the City of London and a selection of coins and medallions he designed for the Franklin Mint Company.

Last year at a ceremony attended by several hundred people at Guildhall, Lord (Asa) Briggs, President of the Ephemera Society, presented Peter with the Samuel Pepys Medal for his contribution to ephemera studies. Sadly Peter did not live to know that he was to be honoured by the Queen this autumn. On the day after his death the letter telling him that he was to receive the Order of the British Empire arrived. He was, however, aware and pleased that his final resting place would be among the great and the good in London's romantic Victorian Valhalla, Highgate Cemetery. Peter Jackson is survived by his wife.

– Denise Silvester-Carr

Peter Jackson, FSA, Chairman of the London Topographical Society, author, artist and collector, born Brighton 4 March 1922, married 1995 Valerie Harris. Died at Northwood, Middlesex, 2 May 2003.

Postscript

Shortly after Peter Jackson's death, the *Newsletter* editor received a note written in pencil with a shaky hand, by Peter. It runs thus:

"My dear Penny,

By a stroke of good fortune, and the help of a good friend, I have been given permission to be buried in Highgate Cemetery, and the **Old** Cemetery at that! I can't tell you how delighted I am. There is one favour I will ask of you. No doubt you will be burdening some benighted member with the task of writing my obituary and there is something I would dearly like to be included. By a strange coincidence the very first person to be buried in Highgate was also a Jackson (Elizabeth Jackson in 1839). We don't know who she was but how about that for an appropriate story? THE VERY LAST *London Is Stranger Than Fiction* item!"



The invitation to Peter Jackson's memorial service, 22 May 2003.

Arabella Holmes – graveyard hunter by David Orme

"In Looking one day at Rocque's plan of London I noticed how many burial grounds and churchyards were marked upon it which no longer existed. I made a table of them, and traced their destiny..."

The London Burial Grounds, Mrs Basil Holmes, 1897.

And so she did – all 477 of them in the then newly defined LCC area. But Arabella Holmes did more than look at maps. A true topographer, she tramped the London streets. Her quest was not always an easy one – mud was thrown, doors were slammed in her face and workmen scratched their heads in perplexity at the sight of a respectable Victorian matron determinedly climbing fences to check out a possible burial ground on the other side. At Butler's burial ground in Bermondsey, she disbelieved the 'Beware of the Dog' notice; when she pushed open the gate, "there he was in full vigour". She fled.

There was good cause for local suspicion. The Disused Burial Grounds Act (1884) prohibited building on the burial grounds. After the general closure of London's grounds in the 1850s many grounds had been sold off to tradesman, who, fearful of the disappearance of their investment overnight, made every effort to conceal the property's previous use.

What motivated Holmes? She was a keen anti-quarian and a vigorous campaigner for burial grounds to be turned into public parks, and ostensibly her lists were prepared on behalf of the Metropolitan Public Gardens Association. But many of the grounds she tracked down were long gone; what is clear from her detailed, exhaustive (and very useful) lists is that she was equally driven by the simple fun of the chase.

By the 1890s Holmes was able to compare Rocque's map with the new and very detailed Ordnance Survey maps. Two other starting points were Chadwick's 1843 report on interment in towns – full of horror stories of corpses in crowded tenements left unburied for weeks on end, and babies smothered in their cradles for the burial club money, and George A. Walker's *Gatherings from Graveyards* of 1839.

Walker was a London surgeon, practising in

Drury Lane. He believed that the rampant disease around him was caused by 'miasmas' rising from decaying matter. Within a half mile radius of his home were some of the most appalling burial grounds in London – St Mary-le-Strand's ground in Russell Court, St Martin-in-the-Fields's Tavistock ground just up the road in Drury Lane (still there) and the Green Ground of St Clement Danes in Portugal Street. Nearby was the charnel house of Enon Chapel in St Clement's Lane, in the region of which "exposed meat became putrid within hours". Walker described these grounds and around forty others with stomach-churning relish. Apart from their appeal to lovers of Gothic horror, Walker's accounts are invaluable to historians trying to picture these unpleasant corners of nineteenth-century London.

By and large, Arabella Holmes would be pleased. Many of the grounds she described have become, in her words, "useful parks" although despite the 1884 Act grounds continue to disappear – most recently part of the ground of St Pancras Old Church, one of the oldest in London, to make way for Eurostar trains.

Tracking down the old grounds can still be an adventure. Fences still have to be climbed. Some graveyards are a haven for leisured gentlemen with lager cans who resent being photographed; elsewhere mothers are rightly suspicious of solitary men hanging around playgrounds claiming to be looking for tombstones.

www.londonburials.co.uk

This website attempts to further 'trace the destiny' of London burial grounds by reproducing information from Holmes, Walker and others alongside present day photographs. There is much still to do, and LTS members are cordially invited to visit, and maybe add their own contributions.



St Katharine Cree burial ground.

Traditional Craft on the Thames – Part I* by Stephen Croad

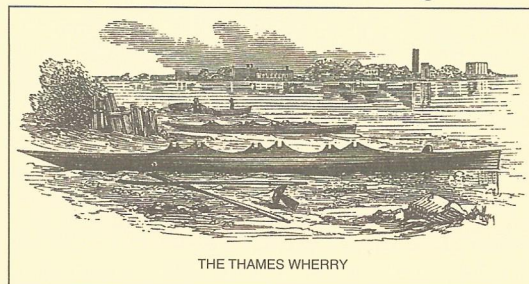
The Thames was London's reason for existence and since the foundation of the first settlement by the Romans the river had been a busy highway and a magnet for trade and industry. Strategic and economic factors resulted in the siting of London on the Thames, and the river provided access deep into southern England and its mouth was opposite the Rhine, the great waterway leading into the heart of Europe.

The first reference to the regulation of traffic on the Thames is found in 851 when the City of London was recorded as having certain rights over the river as far as Staines. Another early reference dates from 1197 when Richard I sold for 1,500 marks his interests in the Thames to the Corporation in order to raise funds to pay for the Crusades, and Magna Carta alluded to the Thames in 1215. The City asserted its rights by the erection of the London Stone, which is inscribed with the date 1285, at Staines and another at Yantlet Creek on the Isle of Grain. Thus the conservancy of the River Thames was vested in the Corporation by long tradition. The Corporation's responsibilities included the prevention of encroachment on the bed of the river or anything being done on its banks to impede navigation. Also it regulated moorings, maintained a navigable channel, looked after the upkeep of public stairs (landing stages), the repair of locks, weirs and tow paths and the regulation of fisheries. The revenue to enable the Corporation to undertake these duties came from the dues paid by ships visiting the port, the tolls on vessels passing through the locks or using the piers and the rents from wharves, piers and landing places. The Courts of Conservancy to investigate and arbitrate in disputes, originally were held by the Lord Mayor in person. As late as 1839 the Lord Mayor held a court on his barge at Teddington Lock for cases of illegal fishing.

The Thames was of huge importance as a transport artery. According to William Harrison, writing in 1577 (Holinshed's *Chronicles*, 1586), the Thames was a most superior river, "in length of course, bountie of water, and depth of channel". Moreover, within its tidal limits passage was free and common to all. Although dredging and other improvements had taken place during the Middle Ages, systematic work to aid navigation began in the early seventeenth century. An Act of Parliament was passed in 1605 to clear the river of weirs and other obstructions as far upstream as Oxford, but this appears to have had little effect. A second Act in 1624 to extend the navigation for barges was more successful. By the end of the century, river transport had been improved with the introduction of new types of sluices and locks, and after stretches of the river had been canalised. The result was a great increase in traffic, especially of bulky goods, stimulated by the onset of the industrial revolution.

The Thames was as much an obstacle as a link when London Bridge was the only permanent crossing between Kingston and the sea. Thus ferries were legion and boats for hire were essential to the traveller. Daily commuting on the river was well-established at a surprisingly early date. For example, in 1636 the Privy Council sought to restrict the number of journeys between Hampton and the City in an effort to prevent the spread of an outbreak of plague.

When the river was a major thoroughfare there were several types of small passenger boats peculiar to the Thames. The names of these boats are both confusing and amusing to modern ears. The **wherry**, a word of unknown origin, more familiar as

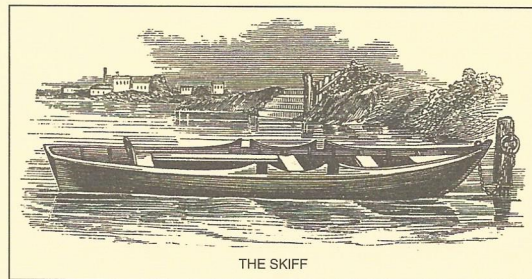


THE THAMES WHERRY

Illustrations of Thames craft, from S.C and A.M. Hall, *The Book of the Thames* (1859).

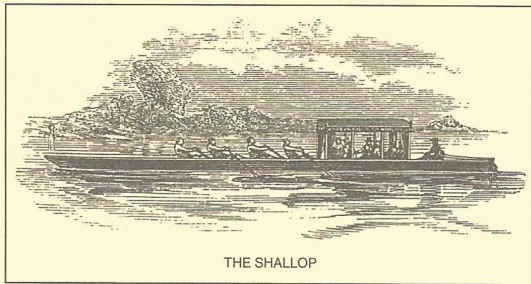
a general-purpose cargo carrier in East Anglia, was a passenger boat on the Thames used almost universally by watermen upstream from London Bridge. Of an ancient lineage, it was shallow and fairly long with a high pointed stem, sheathed in iron, and with a tapered stern. Later versions were pointed at both ends and could be rowed in either direction. The **ran-dan** was a development of the wherry and gave its name to a system of propulsion. It had a crew of three with a cox: stroke and bow-man had an oar each, while the middle man rowed with a pair of sculls. This method was widely employed from the mid-nineteenth century, for speed and convenience, by river police and customs officials, and staff of the Thames Conservancy Board. The strange name derived from a style of carriage-driving in which three horses were harnessed in tandem, hence 'randem-tandem', a rhyming formation from random. The **gig** was once popular for use in and around harbours but declined from the middle of the nineteenth century, although on the Thames it survived as a boat for exercise. The **skiff**, wider and

shorter than a wherry, was used by watermen operating down-stream



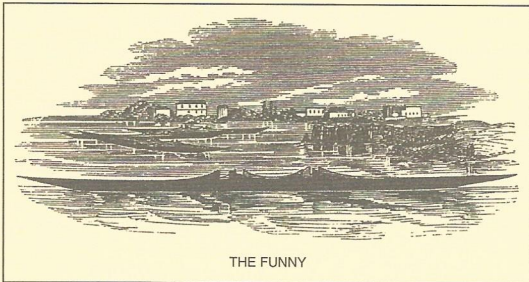
THE SKIFF

from London Bridge and also became popular as a pleasure boat. The **shallop**, (from the Dutch – the same derivation as sloop) was built on the same principle as a skiff, but was larger and sported an awning to shelter passengers. The **wager boat** was so called because of the bets placed on the races in which it took part. It was succeeded by the **whiff**, a light narrow sculling boat used for racing and



the eighteenth century. The **rum-tum** was a form of whiff used for 'rum-tum races' on the Thames, which became popular in the later nineteenth century.

Lastly in this curious litany was the **funny**, a narrow clinker-built boat



used on the upper reaches of the river. Whichever type of passenger boat they used, the watermen were the taxi drivers of their day, neatly satirised in the film *Shakespeare in Love* (1998).

The first Act of Parliament to control the conduct of Thames wherryman and bargemen was passed in 1514. A second Act in 1555 established the Company of Watermen and Elizabeth I granted their arms in 1585. The Company maintained a strict discipline over its members. The Act of 1514 set out legal fares and the Court of Aldermen fixed the tariff – every waterman was obliged to carry a copy and produce it on demand. The 1555 Act stipulated an apprenticeship of one year, which was extended to seven years in 1603. No man could take an apprentice under fourteen or over eighteen years of age and no apprentice was allowed sole care of a boat until he had served two years. Only those who had served the seven-year apprenticeship and were Freeman of the Company were allowed to ply for hire on the river.

The watermen were jealous of their rights and highly resistant to change. For instance, in the early seventeenth century they perceived a threat to their livelihoods from the development of street traffic. They were supported by John Taylor (1580-1653), a protégé of Ben Jonson and popular at court. Taylor, who had become a waterman and was known as 'the water poet', was able to promote their cause and for thirty years hackney coaches and sedan chairs were prohibited on streets within two miles of the river. From around 1600, the Watermen's Hall lay south of Lower Thames Street near the river. This was destroyed in the Great Fire and rebuilt on the same site in 1670. The present Hall was built in 1778-80 on a new site in St Mary at Hill, just north of Lower Thames Street near Billingsgate and the Custom House. The classical design was by William Blackburn and was his first commission. The decorative details on the exterior include Coade stone plaques of tritons and oars and carved dolphins in the capitals. The Court

training. The word is thought to derive from a type of flat-fish called a whiff in

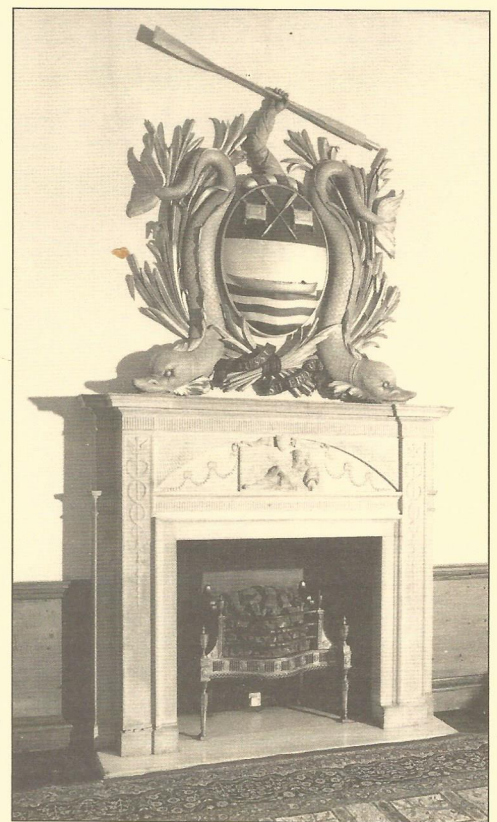
Room on the first floor has a chimney-piece with a carved relief of a river god – Father Thames – and an elaborate armorial overmantel. The lightermen, who formerly had been members of the Woodmongers' Company, joined the Watermen in 1700. From that time Freeman of the Company had a virtual monopoly on plying for hire and working between ship

and shore. For 300 years the watermen supplied men to the Royal Navy through impressment and the earliest private firemen were drawn from their ranks.

The riverside was particularly prone to fire, as the quays and storehouses were stocked with tar, pitch, hemp and other flammable materials. Vessels and their cargoes were similarly at risk.

Henry Mayhew interviewed many watermen and lightermen during his investigations in the mid-nineteenth century and he described the complex hierarchy of their calling. However, by that time their numbers had diminished greatly. It was estimated that in the sixteenth century there had been 20,000 watermen working the river between Windsor and Gravesend, but by the early nineteenth century the number had declined to 12,500. C. E. Hanscombe, who was descended from a long line of watermen, observed in 1962 that: "For hundreds of years they had cried wolf until some really big wolves – docks and new bridges, steam boats and trains – came and swallowed them up by the thousand".

An enduring tradition is the annual race for Doggett's Coat and Badge. In 1715 Thomas Doggett (c.1660-1721), a successful comic actor, gave a waterman's orange-coloured livery with a silver badge representing liberty, to be rowed for by six watermen within a year of having served their apprenticeships. Ostensibly it was to commemorate the accession of George I, but Doggett seems to have had some personal connection with the river. The race has taken place every year on or about 1 August from Swan Stairs at London Bridge to The



Chimney-piece at Watermen's Hall carved with the river god, Father Thames, and surmounted by an armorial overmantel. Photograph by Derek Kendall (1997).

Swan, Chelsea, although in 1777 the course was reversed (the war years were made up when peace was restored). There have been few changes since 1715; the race is now open to all apprentices of the Watermen's Company and the prize remains a coat (now red) and badge. The race is sponsored by the Fishmongers' Company, of which Doggett was a member, and it is the oldest annual sporting contest in Britain.

Until the early nineteenth century fishing communities flourished along the Thames and on the creeks and tributaries of the estuary. About 1795 there were some 100 families at Brentford making a living from fishing; fifty years later there were less than twenty. Fishermen on the tidal stretches of the river, usually known as petermen, were regulated by the Court of Conservancy. They were permitted to fish the whole of the tideway, but could not work further west than Richmond. Their boats, called **peter-boats** (after St Peter, patron saint of fishermen), were peculiar to the Thames. Like the skiff and the wherry, these had developed from early Saxon or Viking craft. The peter-boat was clinker-built, double-ended, of sturdy construction and was rowed or sailed. There were different versions for fishing above and below London Bridge. The above-bridge type was slightly smaller than its below-bridge counterpart. As pollution in the nineteenth century drove the fish from the river, larger sailing boats were developed for fishing the estuary and even into the 1950s catches were taken directly to Billingsgate Market.

Another fishing smack specializing in shrimp and whitebait on the lower reaches of the Thames, seldom found above Gravesend, was the **bawley boat**.



Bawley boats at Gravesend. Photograph by S.W. Rawlings, 1950s.

This could be rowed, but was normally a sailing vessel and was restricted to the estuary and the nearby coasts of Essex and Kent. They were employed shrimping in the summer and in the winter they went stow boating – using a stow net for stationary fishing as opposed to trawling. From about the 1860s the Gravesend builders were producing boats which did not work much below Lower Hope Reach, although increasing pollution in the Thames had driven the fishermen further out into the estuary. The Gravesend bawley had a relatively shallow draft for daily trawling in the shoal

waters and a stable hull to minimize spillage from the copper. A notable feature of the boat, which had appeared first in the 1850s, was a boiler in which to cook the shrimps before landing. These boats were moored in an inlet known as Bawley Bay between the Town Pier and the Royal Terrace Pier. A small fleet of bawleys continued shrimping from Gravesend until the 1950s.

During the nineteenth century The Trafalgar Tavern at Greenwich became famous for its white-bait dinners. Before pollution forced the fish further out into the Thames estuary, whitebait – the fry of herring and sprat – were caught in large numbers up-river. Throughout the season beginning in October each year, Greenwich became the fashionable rendezvous for those dining on this delicacy. The Trafalgar Tavern was the haunt of the literary establishment, notably Frederick Marryat, Wilkie Collins and Charles Dickens – Dickens used the Tavern as the setting for a scene in *Our Mutual Friend* (1864-5). The annual white-bait dinner was also popular with politicians. The Cabinet used to meet at Greenwich at the end of the parliamentary session: the Tories dined at The Ship and the Liberals at The Trafalgar. One of the last regular whitebait dinners was held in 1895, although there was a short-lived revival by Ramsay MacDonald in 1933. In the late 1990s, as water quality has improved, whitebait began to return to the Thames.

Until the relatively recent past, water transport was the quickest and most efficient means of travel. As journeys between Thames-side palaces by royalty were commonplace, only the spectacular occasions were reported. For example, when three

months after their marriage Charles II and Queen Catherine proceeded in the royal barge from Hampton Court to Whitehall Palace on 22 August 1662, so dense was the crowd of following boats that spectators "could see no water for them". Since at least the time of Henry VIII, state processions on the river were accompanied with music and in 1717 George Frederic Handel composed his suite of twenty short pieces, the *Water Music*, to entertain George I on

a trip down the Thames.

Three **royal barges** survive. The oldest was built about 1670 for Charles II and is now on display in the Royal Naval Museum at Portsmouth. It was used to transport Lord Nelson's body up the Thames from Greenwich in a majestic procession on 8 January 1806 for his state funeral in St Paul's Cathedral the following day. The other two barges are in the National Maritime Museum at Greenwich. The Queen's Shallop, built in 1689 for William and Mary, is the last of the state barges to have been used for ceremonial journeys on the Thames and was

employed on three occasions in the twentieth century by King George V and Queen Mary. The third survivor is Prince Frederick's barge, which was built in 1732 for Frederick, Prince of Wales, son of George II. The men who rowed the royal barges were drawn from the ranks of the Thames watermen and the sovereign retains twenty-four royal watermen who take a prominent part in present-day ceremonial events. They are led by the Queen's Bargemaster, thereby continuing one of the most ancient offices in the Royal Household.

George II conceived the idea of having royal processions on land and commissioned Sir William Chambers to design a state coach. However, this was not completed until 1762, after the king's death, but it remains in use for coronations and other state occasions. Interestingly, the coach perpetuated the style of a state barge and its body is supported by four tritons.

The traditional procession accompanying the annual inauguration of the Lord Mayor of London was by land until 1435 when Sir John Norman built a river barge. Thereafter, the Lord Mayor proceeded to Westminster by road and returned to the City by barge. The procession on the Thames continued until 1856. Three years later, the Corporation disposed of its barge, followed by the City livery companies which had maintained elaborate barges for their part in the pageant.

In Golden Jubilee Year, 2002, a reproduction shallop, Jubilant, was built at Richmond by Mark Edwards, a traditional boat builder (one of whose shallops appeared in the films *Shakespeare in Love* and *Elizabeth*). It was modelled on an Admiralty shallop, built to transport high-ranking officers from London to Chatham. The original, now on display in the King's Barge House at Somerset House, had been stored at Chatham for 150 years. In the early years of a new millennium, transformation on the Thames is perhaps more far reaching than at almost any time in the past. However, as early as the 1850s, the actor, dramatist and composer of sea songs, Donald King (1812-86) wrote: "The shallops, the skiffs, the funnys and wherries have disappeared, and instead of the solitary steamer... hundreds are conveying their tens of thousands and landing them daily on piers built almost in the middle of the stream, while the stairs at which a number of smartly dress'd watermen 'used for to ply'... are almost forgotten".

FURTHER READING

The Chatham Directory of Inshore Craft (1997); Eric McKee, *Working Boats of Britain* (1983); D. J. Smith, *Craft of the Inland Waterways* (1987); Philip Banbury, *Shipbuilders of the Thames and Medway* (1971); D. G. Wilson, *The Thames: Record of a Working Waterway* (1987); English Heritage, *Ships of the Port of London* (1994 and 1996).

This article results from research for the author's recent book *Liquid History: The Thames Through Time* (2003), reviewed in this Newsletter.

*Part 2 will appear in the next Newsletter.

News and Notes

On the Map

The British Records Association is holding a conference on 2 December entitled 'On the Map: Maps as Historical Evidence'. Speakers include Professor Jeremy Black on the archives underlying historical maps and atlases; Council member Peter Barber will speak about Tudor and early Stuart maps and Dr Elizabeth Baigent will explain why town maps are both aids and snares to the historian. For details contact the BRA on 020 7833 0428 or e-mail britrecassoc@hotmail.com.

Maps and Society 2003-4

Lectures in the history of cartography convened by Catherine Delano Smith (Institute of Historical Research) and Tony Campbell (formerly Map Library, British Library). Meetings are held at The Warburg Institute, Woburn Square, London WC1H 0AB at 5.00 pm. Admission is free. Meetings are followed by refreshments. All are welcome. Enquiries: 020 8346 5112 (Dr Delano Smith).

November 13: Jean-Marc Besse (Chargé de recherche, Centre National de la Recherche Scientifique, Paris). 'Embrasser la terre d'un seul coup d'oeil: The First Parisian Georamas'.

November 27: Matthew Champion (Independent Landscape Archaeologist and Heritage Consultant, U.K.). 'William Cuninghame's *Cosmographical Glasse* (1558/9) and its Influence on Sixteenth-Century English Urban Cartography'.

2004

January 22: Professor James Raven (Department of History, University of Essex). 'Mapping the London Book Trades: St Paul's Churchyard, Paternoster Row and Fleet Street in the 18th Century'.

February 12: Professor Felipe Fernández-Armesto (Professorial Fellow, Department of History, Queen Mary, University of London). 'Maps and Exploration Revisited: Problems in European Cartography in the 16th Century'.

March 18: Christopher Fleet (National Library of Scotland, Edinburgh). 'Analysing Image Colour and Content to Infer Map Authorship: A Case Study of the Blaeu Atlas of Scotland and its Sources'.

April 22: Dr Stephanie Coane (Warburg Institute, University of London). 'Maps as Illustrations in Printed European Exploration Accounts in the Late Eighteenth Century'.

May 27: Dr Scott Westrem (City University of New York, New York). 'Calculation, Delineation, Depiction, Inscription: the Practicalities of Medieval Mapmaking'.

LAMAS Lectures and Conference

The winter programme for 2003-4 continues on 12 November when Dr Tony Trowles, Librarian of the Library and Muniments at Westminster Abbey, will talk about the Library from 1560 to the present day. 'A Religious Precinct on the edge of Londinium' is Gary Brown's subject on 10 December; 'The archaeology of the St Pancras Burial Ground' is the subject for 14 January 2004 and on 17 March Dr Steven Brindle of English Heritage will speak on 'Brunel, the Great Western Railway and Paddington Station 1836-55'. All lectures are at the Museum of London, London Wall at 6.30pm. Admission is free and visitors are welcome.

The LAMAS Local History Conference takes place on Saturday 15 November 10am to 5pm at the Museum of London. The theme is **Lunatick London** and the programme kicks off with Christopher Thomas on 'Medieval London Hospitals'. Lionel Lambourne will talk on Charles and Mary Lambe, and Dr Jeremy Taylor focuses on 'Architects and the Design of Large Asylums in the Victorian Period'. With seven lectures in all and afternoon tea for £5 (£4 for members of LAMAS) this is good value. Cheques (payable to London & Middlesex Archaeological Society), to Local History Conference, 36 Church Road, West Drayton, Middlesex UB7 7PX, s.a.e. please.

Soane

Sir John Soane was born 250 years ago and a special exhibition focusing on his work at the Bank of England has just closed. However, several of Soane's architectural masterpieces are open to the public and a visit to Sir John Soane's Museum in Lincoln's Inn Fields would be doubly rewarding (see below). Soane's country villa, Pitzhanger Manor, Walpole Park Ealing, is open every afternoon except Sunday; his extensions to the Royal Hospital, Chelsea, include the Secretary's office – now the Museum and a good source of cards and gifts. St Peter's Church, Walworth (1822 and the best preserved of his churches); the Soane family tomb at St Pancras Gardens, Pancras Road (believed to have inspired the form of the red telephone box) and the Dulwich Picture Gallery are all open to the public. If you choose to visit the Dulwich Picture Gallery between

February and 18 April 2004, there is to be a special exhibition to celebrate the 150th anniversary of the erection of the Crystal Palace at Sydenham.

Dance at the Soane Museum

'George Dance 1741-1825: Architecture Unshackled' runs at Sir John Soane's Museum, 12-14 Lincoln's Inn Fields until 3 January 2004. This is an exhibition for the true *afficionado* of London's history, architecture and topography. Today, Dance's name is scarcely remembered yet he was one of the most reliable and most original architects that England has produced, and this exhibition is to be visited with gratitude and fascination.

His father was George Dance the elder (1695-1768), designer of the Mansion House and for St Leonard's church, Shoreditch. It was in his father's office that the younger man was trained before going to study in Rome for six years, succeeding his father as architect (Clerk of the City Works) to the City of London in 1768 at the age of only twenty-six. He went on to design Newgate Gaol, All Hallows-on-the-Wall, St Bartholomew the Less in West Smithfield, the amazing Indian-inspired porch of the Guildhall – did the Aldermen realize what they were getting? – as well as Boydell's Shakespeare Gallery at 52 Pall Mall, now lamentably demolished, and John Wesley's "perfectly neat but not fine house" opposite Bunhill Fields, which survives. He also planned the lay-out of Finsbury Square and Circus, and proposed a double bridge to improve the Port of London. Altogether a man to be remembered.

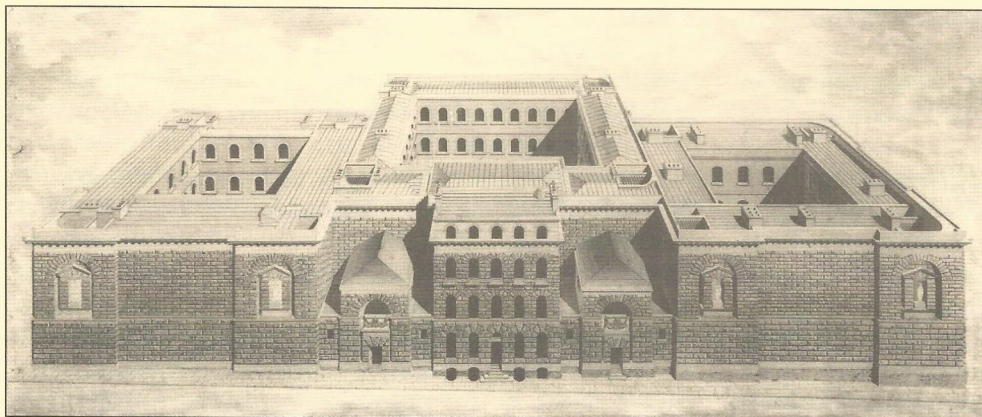
The ingenious exhibition space in Soane's house is limited and to get the full benefit of the display requires time and attentive study, but there is a rich reward. It is very proper that the exhibition should be held here, for Soane was Dance's pupil from 1768 till 1772, and the two men remained friends, discussing technical problems and exchanging ideas, especially about the dramatic effects that could be introduced by indirect lighting and by shadows. Soane's Art Gallery at Dulwich owes much to the influence of Dance.

This is an exhibition not to be missed. As you go through it, you will be delighted by a pair of pyramids forming a monument to George Washington. Although the design was submitted by the American-born President of the Royal Academy, Benjamin West, the nascent republic rejected Dance's scheme. It would have got something truly original.

– Ann Saunders

London in the 1920s

The major winter exhibition at the Museum of London is '1920s; the decade that changed London'. Whether or not that claim is true there was a lot of fun to be had once



Newgate Gaol, built to designs by George Dance the younger (1770-80). By courtesy of the trustees of Sir John Soane's Museum.

the country recovered from the Great War. Skyscrapers were among the novelties that Londoners came to terms with, and Giles Gilbert Scott's red telephone kiosks (he would have preferred them painted silver). The glamour of the period is epitomized by a scarlet leather and silver evening shoe with a diamanté heel; at the other end of the spectrum is an egg slicer from Woolworth's (a new household word). This is a glittering, exhilarating show: costumes, posters, portraits of beautiful women, a car, Selfridge's lift – there are many exotic and beautiful items, while sections on the planning, building and streets of London raise the question how did the 1920s shape the London we know today? This is the first exhibition in the new Linbury gallery; admission is £5 (concessions). 10am-5.50 daily, 12-5.50 Sundays. The Museum also boasts a new shop, a new main entrance and better access via a bridge.

Award for Dr Clare Willsdon

LTS members will recall the chapter in *The Royal Exchange* (1997) about the wall paintings and may even have considered their somewhat obscured display in the re-vamped building. Now Clare Willsdon's wider study, *Mural Paintings in Britain 1840-1940: Image and Meaning*, has won a really important award – the Historians of British Art 2002-3 Book Prize. We can all congratulate her and hurry to our public libraries to beg for this magisterial volume published by Oxford University Press. Three cheers, Clare!

Award for St Martin-in-the-Fields

The recent tranche of grants from the Heritage Lottery Fund included £13 million for St Martin-in-the-Fields, Trafalgar Square, as part of a £34 million restoration and regeneration project. This will help restore the fabric of James Gibbs's church and provide new rehearsal facilities for music ensembles. Another three cheers. Strangely, there appears to be no blue plaque to Gibbs in London. Could this be an opportunity?

Cityscapes

City views on coins and medals are largely a thing of the past, standardization now being the norm. The great days of urban landscapes and panoramas on coins and medals were the late seventeenth and early eighteenth centuries when they were issued to celebrate victories in war and the independence of European city states.

A small but meaty exhibition at the British Museum (until 18 January) is well worth the trek through the Egyptian mummies, Greece and Rome to Room 69A (level 3). The eye-catchers are from Dutch and German cities; city views were rare on English coins and medals. Nevertheless there are a few, the finest being the gold medal of 1633 – the earliest numismatic image of London – issued to mark the return of Charles I from his Scottish coronation. It shows London Bridge, old St Paul's, the river and Southwark in exquisite detail.

City Merchants and the Arts

The second conference in this series will examine the period 1780 to 1840. The previous conference demonstrated mercantile resilience and determination in the reconstruction of the City after the Great Fire. The November conference will set out to investigate merchants' relationships to the arts at a time when London came to be recognized as the first commercial city of the world. The first lecture focuses on the Rhinebeck Panorama; you can also hear about the Baring and Ashburton collections, the civic architecture and sculpture of London – and much more. This takes place at the Guildhall on 14 November 10-30 to 4pm. Coffee, lunch and tea are included in the cost of £27 for the day. Please contact Mireille Galinou, tel. 020 8767 7148 or e-mail m.galinou@virgin.net

Sun Fire Insurance

The Sun Fire Insurance policy registers in the Manuscripts Section of Guildhall Library are a good source for business, family and social history. There is an unbroken run of London-centred volumes and thirty volumes for the period 1816-24 are being indexed by the name of the insured, location of the property, names and occupations of individuals and businesses. A team of volunteers is working on this and more offers of help would be welcome. For more information please contact Susan Sneddon at firearchive@aol.com or by leaving a message on 07939 178246.

.....

Book Reviews

Liquid History: The Thames Through Time

by Stephen Croad. English Heritage and B.T. Batsford 2003. 208 pages, 185 pictures. £15.99.

There must be more books about the Thames than any other river in the world, but that does not mean that new additions should not be welcomed. In this case, quite the opposite applies, for *Liquid History* would be a valuable, handsome and interesting addition to anyone's Thames library. Or more precisely, anyone's London library, for this book is a photographic essay on the history of the whole length of London's river, from the London Stone at Staines to the equivalent marker at Yantlet Creek, far out in the estuarial marshes, 40 miles east of London Bridge.

The photographs have been carefully chosen from the hundreds of thousands of images held by the National Monuments Record, part of English Heritage, and one of the greatest of Britain's many hidden treasures. The setting up, in 1941, of what was then called the National Buildings Record must be one of the most foresighted, altruistic and intelligent decisions ever taken by any British government. This book, containing photographs taken from the 1840s to the end of the twentieth century, underlines the astonishing value of this collection.

Many of the great names are represented: Henry Taunt, Francis Frith, Frederick York, Eric de Mare, even Fox Talbot (with a famous image of the Palace of Westminster under construction), but this book is much more than just a collection of old photographs of London. By his selection, and by his commentary on each image, Stephen Croad has brought to life the story of London's river, and particularly its buildings. His book is primarily about architecture, secondly about Londoners and their relationship with their river and thirdly about social history. Inevitably, historical images have a special appeal, highlighting as they do all aspects of London's past, particularly the buildings and the ways of life that have been lost. The riverside of Dickens (he too wrote a Thames guide), the riverside of Victorian endeavour and imperial wealth, the riverside of decay and redevelopment, the architectural disasters and triumphs, the changing pattern of social history, all are part of the story.

It is also a revealing book. As ever, the camera does not lie but lays bare the heart of London, sometimes in unexpected ways. For example, it shows up, by comparison with the real thing, the gimcrack Georgian of Quinlan Terry's Richmond riverside for the shoddy pastiche it is. In contrast, the National Theatre looks magnificent. There are some absences, no London Eye, surely the most important Thames-side development since 1951, and not enough about modern Docklands. Perhaps those photographs have not been taken yet. The temptation, in such a book, is to focus on the past, because it looks fascinating, and there is so much more to say, but overall the balance is good. London, its river and its history owe a debt of gratitude to Stephen Croad.

– Paul Atterbury

St Pancras Station

by Jack Simmons and Robert Thorne. Historical Publications 2003. 184 pages, black and white illustrations, 14 colour plates. £15.95.

The future of St Pancras Station and the Midland Grand Hotel is secure. From 2007 you will be able to breakfast in the splendour of Sir George Gilbert Scott's coffee room before boarding the train for Paris. After decades of neglect this 'monument of confectionery' is poised on the brink of restoration: the hotel, station and some sixty acres adjoining are being redeveloped to create an international railway terminus the like of which we have not seen. Happily, Scott's hotel and W.H. Barlow's trainshed (1866-76) will be at the heart of the development.

When the first edition of *St Pancras Station* was published in 1968 the future of the station was in doubt. Simmons's book, the voices of Sir John Betjeman and Sir John Summerson, a public enquiry and a variety of proposals culminated in a positive solution with the Act of Parliament authorizing the Channel Tunnel Rail Link in 1996. Seven years on and with engineering works generating traffic chaos in the area, Robert Thorne brings us

up-to-date with a revised and enlarged edition, Simmons having died in 2000. The publisher and author must be encouraged to complete the story once St Pancras Station and the Midland Grand Hotel have been reincarnated as the hub of the Channel Tunnel Rail Link.

– Penelope Hunting

Discovering London's Guilds and Liveries

by John Kennedy Melling. Shire Publications 2003. 120 pages, black and white illustrations £6.99.

The sixth edition of this pocketbook testifies to its usefulness but surely the purpose of a new edition is to revise and update? The information about the Court and livery of the Ironmongers' Company is outdated, several recent histories of the livery companies have been ignored and the Clerk is absent from the glossary – the Clerk to a livery company is no ordinary clerk, he is its chief permanent officer and mainstay and this should have been explained. The author has at least brought the number of City livery companies up-to-date: there are now 103 – recent additions being Information Technologists (1992), Tax Advisors (1995), World Traders (2000), Public Relations Practitioners (2000) and International Bankers (2001).

The longevity of so many companies and the birth of new ones confounds the view that these institutions are outdated and anachronistic. The author's research into 102 companies, conducted in 2000 (why not in 2002 or 2003?) revealed that their charitable donations for 1999 amounted to £38.1 million; 124 schools were supported, as were 41 almshouses housing 947 residents. Melling provides an introduction that embraces not only the history of the guilds of London but also medieval guilds in the provinces, Scotland, Wales and Europe – even the Beggar's Guild of China is mentioned. The halls, ceremonies and treasures are illustrated (faintly) and it is no fault of the author that liverymen look ridiculous in their squashy hats.

Also from Shire Publications is **Discovering London Ceremonial and Traditions** by Julian Paget (2003, 96 pages, £5.99). This explains the mysterious ceremony of the keys at the Tower of London, swan-upping on the Thames, the beating of retreat and so on. Sir Julian Paget was in the Coldstream Guards for twenty-seven years so it is not surprising that military ceremonial and traditions receive most attention. He outlines the origin and duties of the Earl Marshal of England and the Lord Chamberlain (whom he describes as "the other impresario"), and the role of the Honourable Corps of Gentlemen at Arms – inspired, he claims, by the French royal guard. Paget's booklet is aimed at visitors and tourists.

John Wittich has written several Shire books on London, its parks, squares, inns and walks. His *London Street Names* has gone into a third, expanded edition (136 pages, £5.99): a brave effort to cover the main streets of the capital in a sentence or three.

– Penelope Hunting

Book Notices

Those members whose appetites for sixteenth-century panoramic views were whetted by LTS publication 151 – the Panorama of London in 1544 by Anthonis van den Wyngaerde – will be interested to know that a fully illustrated catalogue of Wyngaerde's graphic work (chiefly urban panoramas) was published in 1998: *Antoon van den Wijngaerde, pintor de ciudades y de hechos de armas en la Europa del Quinientos* by Montserrat Galera Monegal (ISBN 84-393-4695-6 Institut Cartogràfic de Catalunya). This is in Spanish but worth tracking down for the illustrations alone. The bulk of the catalogue consists of a listing of Wyngaerde's work by museum/library; for instance sixty-one drawings are listed from the V & A; fifty-eight from the Ashmolean and eighty-seven from the Austrian National Library in Vienna. Measurements, bibliographical references and a monochrome reproduction are supplied for each panorama. The reproductions are of good quality but small, typically 5 by 17 cms: rather frustrating when the originals are so full of detail. There are chronological and geographical indexes and a bibliography. Galera Monegal's work gives an extremely useful insight into the range and quality of Wyngaerde's panoramic drawings.

– John Fisher

Hornsey Historical Society has produced *Bulletin* number 44 for 2003, which commemorates the centenary of Hornsey Borough Council. Hence there are articles on 'The making of the Borough of Hornsey' and 'Building a Borough'. Also from HHS is a booklet based on the personal reminiscences of Violet Clay, a doctor's wife (1876-1965). Elaborating on her manuscript which was discovered in an old metal box, her grandson, Malcolm Drummond, has written *The Clays of Muswell Hill. A Victorian printing dynasty*. The mid-nineteenth-century photographs of the family and its estate, Avenue Hill (later Rookfield Garden Estate) are exceptionally good. £15 + 85p post and packing from The Old Schoolhouse, 136 Tottenham Lane, London N8 7EL.

The *Camden History Review* vol 26, November 2002, contains seven articles including a valuable and clear piece of research on the liberties of St Andrew Holborn. The back cover of the *Review* draws attention to the excellent booklets from the Camden History Society: *The Streets of Hampstead* and similar publications on Belsize, Bloomsbury and Fitzrovia, Old Holborn etc., all of them illustrated and with maps and mostly at £5.95. The *Review* can be purchased for £7.95 from CHS Publications, Flat 13, 13 Tavistock Place, London WC1H 9SH.

The officers of the London Topographical Society

Chairman

Mrs Penelope Hunting PhD FSA
40 Smith Street, London SW3 4EP
Tel. 020 7352 8057

Hon Treasurer

Roger Cline MA LLB FSA
Flat 13, 13 Tavistock Place,
London WC1H 9SH
Tel. 020 7388 9889

Hon Editor

Mrs Ann Saunders MBE PhD FSA
3 Meadway Gate, London NW11 7LA
Tel. 020 8455 2171

Hon Secretary

Patrick Frazer PhD MSc
36 Old Deer Park Gardens
Richmond, Surrey TW9 2TL
Tel. 020 8940 5419

Publications Secretary

Simon Morris MA
22 Brooksby Street, London N1 1HA
Tel. 020 7609 0890

Newsletter Editor

Miss Denise Silvester-Carr
1 The Firs
162 Longlands Road
Sidcup, Kent DA15 7LG

New membership enquiries should be addressed to the Hon Secretary, Patrick Frazer.

Correspondence about existing membership including renewal payments, requests for standing orders and gift-aid forms and the non-receipt of publications (after September) also any change of address should be addressed to the Hon Treasurer, Roger Cline.

The Honorary Editor, Ann Saunders, deals with proposals for new publications.

Registered charity no. 271590

The Society's web site address is: www.topsoc.org

ISSN 1369-7986

The *Newsletter* is published by the London Topographical Society and issued by the Hon Secretary, Patrick Frazer, 36 Old Deer Park Gardens, Richmond, Surrey TW9 2TL.
Editor: Miss Denise Silvester-Carr.

Produced and printed by The Ludo Press, London SW17 0BA.
Tel. 020 8879 1881. Fax 020 8946 2939.