

Notes and News

Anniversaries

Forty years ago the tide was turning in favour of conservation in place of sweeping away large areas of urban fabric. It cannot be coincidental that 1971 saw the foundation of two notable local history societies in the London suburbs, the Camden History Society and the Hornsey Historical Society, both founded in 1971. We send our congratulations to both. The CHS celebrated at the Town Hall with a splendid party and reminiscences of early days; the HHS have produced a celebratory publication, *Visions of Middlesex*, which will be reviewed in our next *Newsletter*. The Wandsworth Historical Society (founded as long ago as 1953) also celebrates a fortieth anniversary, that of its publication the *Wandsworth Historian*, and has marked it by digitally scanning the complete run of the journal. The searchable DVD is available for just £5 plus £1.50 to cover post and packing. You can order a copy from WHS, 119 Heythorp Street, London SW18 5BT or by emailing ngrobson@tiscali.co.uk for more details. Cheques payable to the 'Wandsworth Historical Society'



BUCKINGHAM PALACE

Dr. Penelope Hunting,
Chairman, The London Topographical Society,
40, Smith Street,
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Your message of good wishes for my birthday is very much appreciated.

PHILIP
PATRON

21st June, 2011

From Buckingham Palace

LONDON TOPOGRAPHICAL SOCIETY Newsletter

Number 73
November 2011

Ninety years ago saw the birth of our patron, the Duke of Edinburgh. We sent our good wishes for his birthday and were pleased to receive an acknowledgement.

An anniversary which will be widely celebrated next year is the bicentenary of the birth of Charles Dickens. **Dickens and London** is a special exhibition at the Museum of London, opening on 9 December and running to 10 June, exploring the London which inspired Dickens, with artefacts, manuscripts and audio-visual experiences. For associated lectures and events see the Museum of London website.

Charles Dickens and the City is the title of a lecture on Wednesday 18 January 2012, 6pm, organised by the Senate House Library Friends. Professor Andrew Sanders, author of *Charles Dickens's London*, will illustrate his talk with images drawn from a wealth of historic prints and photographs. He writes "Dickens was the first, and probably remains the greatest, writer to use the experience of living and working in a great city as an integral part of his invention. He will always be associated with London. The Victorian city is uniquely recalled in his work, and modern readers, like their nineteenth-century predecessors, are vividly reminded of a physical pattern of streets, houses and public buildings, transformed by a great writer's imagination." The lecture will be held in the Teng See Lee Room in Senate House Library and is free. Refreshments will be provided. To help with catering those intending to come are asked to contact Anna Woodcraft at the Library Office shl.officeadmin@london.ac.uk or 020 7862 8411.

A still more venerable anniversary is that of the **London Guildhall**, which is celebrating six hundred years with special lectures: 17 November: Professor Caroline Barron on the medieval Guildhall; 8 December: Nick Bateman on the Archaeology of the Guildhall, both 2pm.

For further details see www.guildhallartgallery.cityoflondon.gov.uk

LAMAS conference

The London and Middlesex Archaeological Society's annual **Local History Conference** is planned for **19 November 2011** and, in Olympic mood, will cover the topic of sport in London. A full day of six talks will cover sport from medieval times to the present day. The conference will once again be held at the Museum of London and affiliated societies will be invited to apply for a stall to display, and sell, examples of their work. The winners of the two publications awards will also be announced at the conference. Details of the conference are available on the LAMAS website and tickets will be available via website or by postal application from the beginning of September. The conference cost is £8 for LAMAS members in advance, and £10 for non members, and everyone on the day. Each affiliated society is entitled to apply for two tickets at £8 for non LAMAS members of their society to attend.

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The London Topographical Society Annual General Meeting



Penelope Hunting,
Chairman, addresses the
Society in the Liberal
Jewish Synagogue

The Society once again found an interesting venue for the AGM, which was held on 6 July 2011 at the Liberal Jewish Synagogue, St John's Wood (formal minutes will be in the next *Newsletter*). We were welcomed by Rabbi Alexandra Wright, who gave us an outline of the principles of liberal Judaism as well as an account of the

history of the congregation. This was founded in 1911 in Hill St Marylebone, moving to the St John's Wood site in 1925. The synagogue seating 2000 was destroyed in the war, but the grand portico survived. Behind it, in place of the post-war rebuilding, there is now a spacious suite of rooms created in 1990, funded by selling off part of the site for flats. We were able to admire the fine materials used for the sanctuary and furnishings of the synagogue, including stone quarried in Jerusalem used to line the walls, the Torah scrolls and their magnificent vestments, and in the entrance lobby, the Holocaust memorial by Anish Kapoor. Professor Michael Port took us on a most engaging imaginary walk through the Palace of Westminster as an introduction to one of this year's publications, the *Survey of the Palace of Westminster before the Fire*, and Paul Holden introduced us to the other one, the *Letters of Samuel Molyneux*. And there was yet another treat, the latest volume (no.30) of the *Record*, packed with fascinating articles. The editor, Ann Saunders, was thanked warmly for her prodigious achievement in producing three publications for 2011.

If you have not received our recent publications (nos. 171 and 172) please contact the Treasurer, Roger Cline, and be sure to inform him of any change of address. All matters relating to current membership, subscription renewals and book orders, should also be addressed to the Treasurer. New membership applications should be sent to Patrick Frazer (addresses on back page). Those who pay annually are reminded that subscriptions are due on 1 January; please attend to any relevant invoices enclosed with this *Newsletter*.

The next *Newsletter* will be published in May 2012. Contributions should reach the *Newsletter* Editor before mid April.

Website news and photo appeal

By the time this *Newsletter* reaches you, the Society's new website will be very close to being operational. Those of you who attended the AGM will be acquainted with the new design, by Mick Keates, a distinguished graphic designer. The project was then passed on to webmaster Chris Haynes, who has translated the whole into 'internet-speak'. At the time of writing we are dealing with loose ends and getting ready to open a Paypal account. There are a number of new features on our website, including a 'Gallery' for pictures of the AGM or other special event. We would love to hear from anyone who has photographs of past AGMs, former Committee members or any other relevant material. Please contact Mireille Galinou on m.galinou@virgin.net or by post (address on the back of this *Newsletter*).

Support for cataloguing

As members will know, the LTS has recently been giving financial support to the cataloguing of London subjects in the British Museum's Prints and Drawings collection – see *Newsletter* 69 and the update below. When the Crace collection went to the British Museum the material was divided between the Prints and Drawings and the Map Departments. The map items were never adequately catalogued and it is thus very satisfactory that the LTS can follow up its support for the Crace material in Prints and Drawings with similar help to the Map Department.

London Topography at the British Museum – an update

On-line cataloguing of London topography at the British Museum's Prints and Drawings Department, supported by members of the Society to the tune of £40,000, is coming to an end. I wrote in the last *Newsletter* that Anna Maude was about to finish entering details of the fine collection of prints and drawings in John Charles Crowle's extra-illustrated edition of Pennant's *London*, bequeathed to the Museum in 1811. Since then Anna has not only added those catalogue entries to the system, but has also catalogued prints and drawings from Hermann Marx's beautifully presented edition of Pennant bequeathed in 1948,

as well as prints included in the so-called 'Garrick Topography', a collection of views of theatres put together by Dr Charles Burney (1757-1817), and the illustrations in the British Museum's copy of Ackermann's *Microcosm of London* (1808-10).

Anna is now beginning to catalogue London views and portraits of London tradesmen bequeathed by Sir Ambrose Heal in 1959. Heal was himself a London tradesman of sorts, being chairman of the long-established furniture store in Tottenham Court Road. He collected prints and ephemera in an exemplary fashion, researching their subjects in trade directories and other sources, so that his bequest was accompanied by much useful information. Heal's well-known collection of about 9,000 trade cards (mostly dating from the eighteenth century) is presently being listed and scanned by volunteers and images of all the cards should be available on-line within the next year – although much work will continue to be needed before they are fully catalogued and indexed.

Once the Heal prints have been entered Anna will complete the cataloguing of London topography with prints from George Potter's collection, largely views of Hampstead and Highgate, bequeathed in 1927.

At the time of writing there are 14,749 views of London on the database, www.britishmuseum.org/collection free-of-charge. Prints and drawings which are too large or fragile to be scanned are being photographed as time allows. The examples in this issue of the *Newsletter* illustrate this *Newsletter's* theme of London's medieval religious establishments, see p.4 and pp.10-13. They are St John's Gate, 1842 by John Wykeham Archer (1808-64), watercolour over graphite, 1874, 0314.142, and Jodocus Hondius (1563-1611), Old St Paul's, a detail from John Speed's map of Middlesex in the 'Theatre of the Empire of Great Britain', 1610, engraving, 1978, U.3623.

– Sheila O'Connell

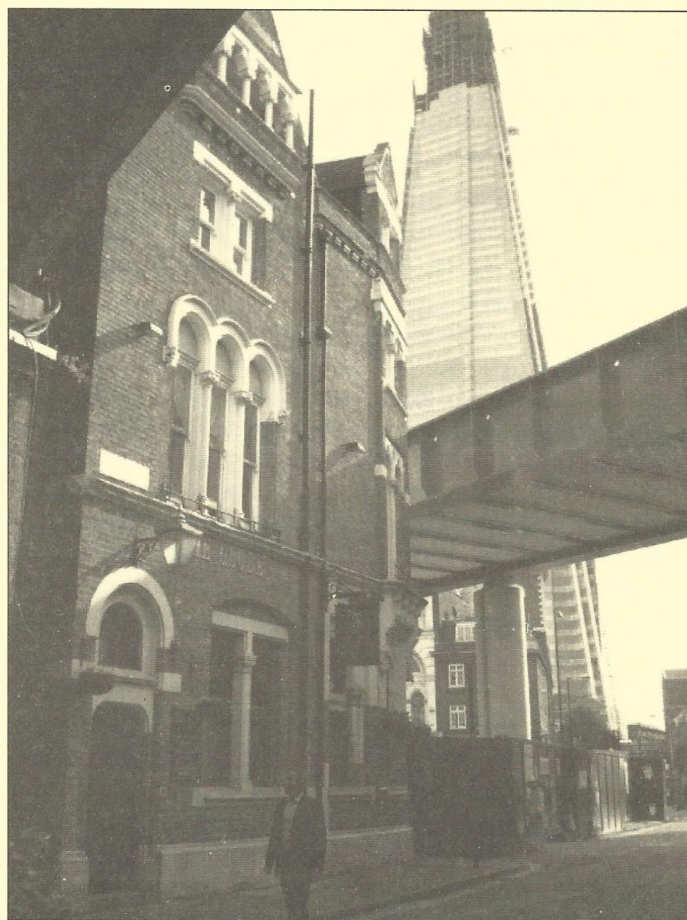
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The Shepherd family – watchcasemakers

Topographers will be familiar with the London views of Thomas Hosmer Shepherd (1792-1830) and his less well known father George. Research in the Goldsmiths Company archives have uncovered the interesting information that both were trained as watchcasemakers, the son benefiting from a grant from the company to pay for his apprenticeship. The Goldsmiths possess two Shepherd views of the second Goldsmiths' Hall (built by Nicholas Stone in the 1630s and repaired after the Great Fire): a street view by T.H. Shepherd, published in his *Metropolitan Improvements*, and a less familiar courtyard view by his father. They are illustrated in the article by Luke Schrager in *Goldsmiths Review* 2010 which gives an account of these discoveries.

Circumspice

Where is it? See p.13.



Exhibitions

Apocalypse at Tate Britain

John Martin (1789-1854), the painter of large apocalyptic visions at the Tate Britain exhibition, was enormously popular in Victorian times. His work was purchased by the great and good and by the public who took to his spectacular views of monumental grandeur and biblical scenes with great relish. If they could not afford the paintings because they were so vast, they bought his mezzotints in large numbers and countless reproductions appeared in schools and church halls. But some critics were not sympathetic to his vision, especially John Ruskin who wrote that his paintings were an offence to good taste and "are merely a common manufacture, as much makeable to order as a tea-tray or a coal-scuttle...". His work eventually fell from favour and only in recent years has there been a surge of interest, particularly in the film industry where his paintings, notably *The Last Judgement*, *The Deluge* or *The Fall of Babylon*, have been the inspiration for many movies. Science fiction, video games and war also owe a debt to his images.

Many of the paintings are a fiery red with streaks of lightning and huge swirling bands of black water and dark rocks. They feature romantic buildings of the ancient world or vast palaces perched on mountains beneath thunderous skies. Others are lighter in colour, such as *Adam and Eve Entertaining the*

Angel Raphael which shows them in a glade of the garden of Eden with autumnal trees set against a twisting river with low white clouds, mountains and a brilliant blue sky. And then come the smaller, more intimate works. There are elongated watercolours of Richmond Park, one with a family walking towards what became known as 'Martin's Oak', which has a circular seat at its base, the trees around it dipped in green tinged with yellow. Another is a view of the Thames with trees and foliage in front of Pope's villa and the river appears with swans and people in a pleasure boat: softer, gentle pictures, quite unlike his cataclysmic views.

Martin, who was dubbed 'mad', in confusion with his brother who burnt down York Minister, was preoccupied for about ten years with great civil engineering projects and his work decreased sharply from about 1828. He hoped to make his fortune and aspired to be taken seriously when his plan for supplying water to London was published and later when his scheme for connecting a circular railway around the centre of the city was seen. Even more daring was his plan for diverting the sewage in London. The committee that examined his ideas thought they were pioneering, and after Joseph Bazalgette's sewers were completed in the 1860s the popular press acknowledged that this scheme was only "What John Martin suggested forty years ago."

After the death of two close relatives, when he considered himself 'a ruined crushed man', Martin was brought back from the brink by selling his plates for the Bible illustrations, and he returned to painting again, executing his three enormous biblical scenes, and exhibiting them to great acclaim in this country and in America. These, today, form part of a great tribute in Tate Britain to a remarkable man.

– Denise Silvester-Carr

Mapping the London Blitz

This exhibition at London Metropolitan Archives, 40 Northampton Road, EC1 until Christmas, must have been inspired by *The London County Council Bomb Damage Maps 1939-1945* by Robin Woolven (2005) published by the LTS (no. 164) in conjunction with LMA. Strangely, there is no reference to the book in the exhibition (we are out of stock and so far LMA has resisted calls for a reprint).

Against a background of black, one entire wall is covered by panels reproducing the map sheets – an impressive overview which gives the big picture of the bombing, particularly in relation to the sinuous Thames. Documents detail the air-raid fire calls, giving room-by-room descriptions of the extent of the damage by fire, smoke and water. Diaries and sketchbooks add depth to the horror. "It is no exaggeration to say that the bulk of the city is destroyed completely and utterly" Anthony Heap recorded following his inspection of the ruins, on 5 January 1941. St Thomas' Hospital was bombed four times in the first week of September 1940 –

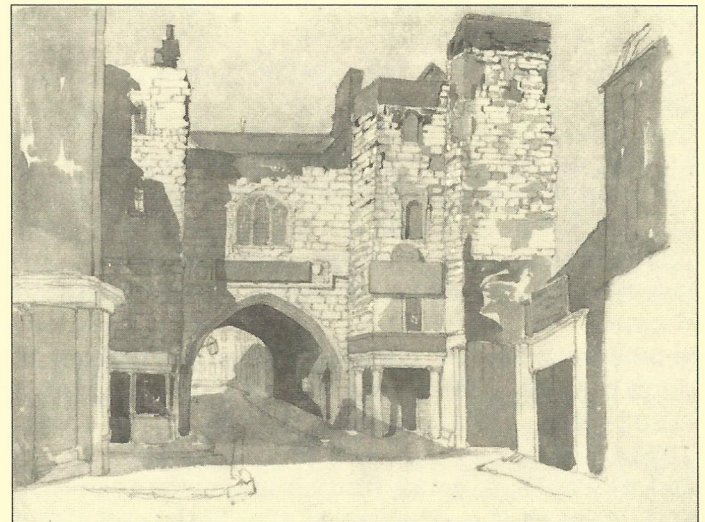
needless to say, the nurses were wonderful. Sandhurst Road School, Catford, was another tragedy of 1940 when it was hit at lunchtime on 20 January causing one small boy to choke on his jam tart. Thirty-eight children and six teachers were killed.

A well-researched, well-presented, free exhibition. Pity our book doesn't accompany it but facsimiles of the map sheets with an index and key are available.

– Penelope Hunting

The Museum of the Order of St John, Clerkenwell

This refurbished museum which reopened in 2010 celebrates the Knights Hospitallers of St John who were established in Clerkenwell in the 1140s, part of an international movement to support the Crusaders' Hospital in Jerusalem. The Museum is in two parts, which is slightly confusing, reflecting the disparate fates of different parts of St John's Priory.



St John's Gate in 1842, by John Wykeham Archer, British Museum Dept of Prints and Drawings

The major display is in the building known as St John's Gate. This incorporates the priory gatehouse of 1504 which survived to become coffee house and tavern in the eighteenth century (it was used as the offices of the *Gentleman's Magazine*, where it was depicted on the front page, an appropriate symbol of the publication's concern with antiquities). In 1874, in a remarkable reversal of fortune, the gatehouse was acquired and extended as headquarters of the revived British branch of the Order of St John. The upper rooms, including the gatehouse and the fine Chapter Hall dating from J. Oldrid Scott's enlargements of the 1880s, are shown on special tours on Tues, Fri and Sat 11am and 2.30pm. The new museum display, open Mon-Sat, 10.0-5.0, free, is on the ground floor, on the site of 1960s additions. Donald Insall & Partners have created an ingenious and sympathetic rooflit space forming a central gallery where a timeline on the wall gives the history of the Order. On the right a room is devoted to the period from its foundation



St John Clerkenwell from the cloister

up to the eighteenth century, concentrating on the Mediterranean centres, successively in Jerusalem, Rhodes and Malta, illustrated with an intriguing miscellany of objects. The display to the left depicts the modern history of the Order and of the St John's Ambulance Brigade, focusing on the global reach of their medical, social and emergency work. The museum is open, free, Mon-Sat 10-5.

The second part of the Museum, staffed by helpful volunteers, is within St John's church, reached by crossing the busy Clerkenwell Road which cut through the priory site in the 1870s. The eastern arm of the priory church, adapted for parish use in the eighteenth century, was remodelled after bomb damage. Drawings and a few tantalising carved fragments displayed in the entrance hall hint at late medieval building activity. This included the replacement of the circular twelfth century nave, whose outline is now shown in the paving of St John's Square. Topographers may feel that the information here could benefit with being expanded, with more information drawn from recent archaeological discoveries. Within the present church are displayed banners and large portraits relating to the more recent history of the Order. But the real treat, which cannot be guessed from Seely & Paget's demure neo-Georgian frontage, nor from the perpendicular windows of the church, is the extensive twelfth century crypt below, little-known, but one of London's major Romanesque survivals, and home to some interesting monuments. Both parts of the museum are well worth a visit, and it is a bonus that the post-war cloister south of the church, pleasantly planted with Mediterranean herbs, is available as a lunchtime retreat.

– Bridget Cherry

Changing London: below our feet

The most obvious changes to London are to its skyline, and the most volatile areas at present are the City and the boroughs to its east and south. But this is something different; radical change in South Kensington. Over the last year Exhibition Road has been repaved. The area has 11 million visitors a year, attracted by the museums on either side, while Imperial College and the nearby Albert Hall provide further destinations. The new scheme, intended to make journeys pleasanter, was designed by Dixon Jones for the Royal Borough in 2004 (when spending cuts were not yet on the horizon), and (causing considerable inconvenience) has been in the process of construction by Balfour Beattie for over a year. But now the end is in sight. Road and pavements are boldly united by a diagonal chequerboard of red and grey granite sets – a laborious task as many sets have to be cut to achieve the 45 degree angles of the pattern. Criticism by disability groups has led to the introduction of some corduroy-profiled paving to mark where vehicles can be expected, but it is hoped that a 20 mile speed limit will achieve a practicable mix of pedestrians and traffic. Visitors will also be helped by 13 signboards with clear maps, replacing the haphazard existing signage. Work was delayed by bad weather last winter, but the section between South Kensington station and Brompton Road was completed in the summer. The northern part has been promised for November – and should certainly be ready for the Queen's jubilee and the Olympics in 2012. It will be interesting to see whether foot traffic in the tunnel below the road will now diminish, or whether that weatherproof route will remain the favoured one for all those school groups traipsing from the underground. The photo shows how the striking new paving dominates the approach from the underground toward the Victoria and Albert Museum, whose dome is seen in the distance.

The new scheme has been hailed as the most ambitious effort in England to reclaim the street for pedestrians while sharing it with traffic. It was among 23 given 'New London Awards' by the New London Centre (based in the 'Centre of London's Built Environment', the rebranded Building Centre in Store Street). Exhibition Road is placed in the category 'placemaking', and is the only award in this section that is not in E, SE or NE London.



London Explorations – 1: Paddington to Primrose Hill

We introduce here what we hope will be first of an occasional series of walks exploring old and new London, by the architectural and planning writer Tony Aldous, a longstanding LTS member.

The Grand Junction Canal was completed in 1805, linking the industrial Midlands with the Thames at Brentford instead of at Oxford. In 1805 the Paddington Canal brought it closer to expanding London with a terminus at Paddington Basin; and by 1820 the Regents Canal had bypassed the main built-up area to reach the down-river Thames at Limehouse. Forty-nine years after the opening of Paddington Basin, Brunel's Great Western Railway completed its permanent terminus just to the west.

And it is at Paddington station (1) that this **London Exploration** starts. Brunel's great train shed has benefited from a recent thorough-going refurbishment and there is now a relatively clear

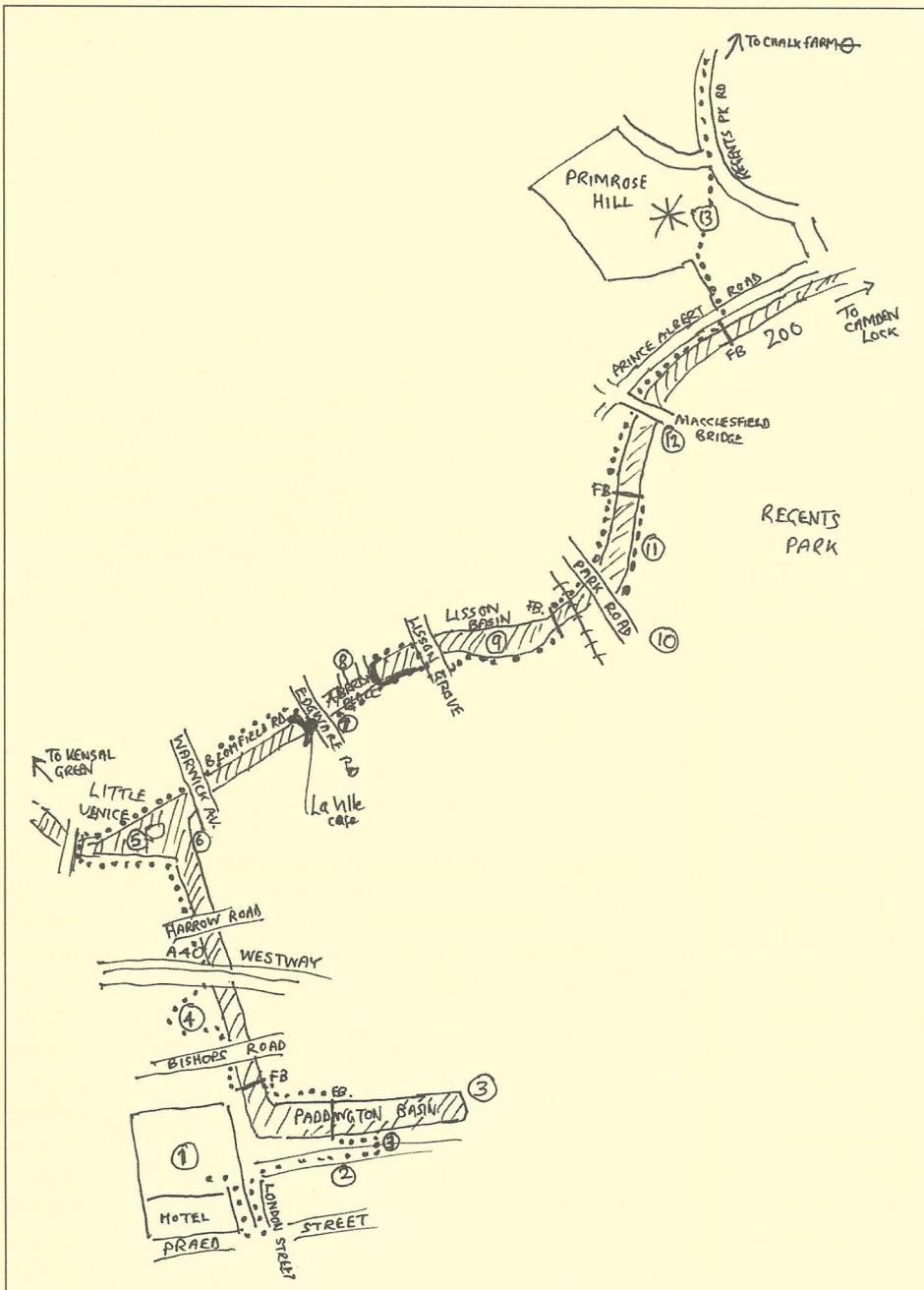
concourse with most of the commercial clutter pushed back into The Lawn, an area in front of the Great Western Hotel which is now dedicated to catering and retail outlets. On the east side of the station work is in progress to restore the 'fourth span' of the train shed, an Edwardian addition but in tune with Brunel's other three. Like them it is covered by the station's Grade I listing. Network Rail planned to demolish it but after a campaign by SAVE relented; there will eventually be a new entrance on to the canalside.

We leave the station via the approach road up to Praed Street, then double back down London Street, with that fourth span visible ahead on our left. We turn right into South Wharf Road (2) with various buildings of St Mary's Hospital both sides, including (left) the ten-storey Queen Mother Wing (architects Llewelyn-Davies Weeks). Plans for a larger hospital redevelopment have stalled for want of cash, but commercial redevelopment at the eastern end of the basin went ahead. It is best seen from the waterside so, at a sign which says 'Core' (a

café), cut through to the basin (3). To the right and curving round its eastern end is West End Quarter, a mixed use scheme by Broadway Malyan, with Hilton London Metropole Hotel and its huge conference centre behind it.

But we turn left and cross the basin by one of a whole series of new footbridges. Good views here both up and down the basin; in front of us Marks & Spencer's headquarters, *Waterside* (Richard Rogers Partnership). This part of the basin has canal narrow boats moored in it – pleasing to see that (in contrast to the 1950s and '60s), developers seem thoroughly to appreciate the waterside bonus that building on or near a canal can give; they now see moored boats as a plus rather than a nuisance. Redevelopment of this formerly run-down waterside area was given direction when Westminster City Council designated it a 'special policy area' stretching almost to Little Venice. So far completed are around 2m sq ft of commercial development and 1,100 homes (130 of them 'affordable'), with a further 1.5m sq ft and another 1,100 homes on the way.

Heading west along the quayside we pass a Terry Farrell office block, The Point, with a tiny built-in dock crossed by Thomas Heatherwick's ingenious



curling-up bridge; then we pass under a new road bridge (Bishops Bridge Road), and come, on our left, to the most spectacular element in the whole development – Sheldon Square (4) (architects Sidell Gibson). Its four main buildings enclose a two-level public space with sunken, tiered amphitheatre, restaurants, shops and leisure facilities at ground level and a couple of hundred flats above. The square links to the quayside by three pedestrian ways; to its west runs Kingdom Street, a spacious boulevard framed by buildings containing offices, flats and a hotel. Work to replace the old Bishops Bridge revealed a cast-iron canal bridge by Brunel which may be restored and used as an additional canal crossing. Leaving Sheldon Square to rejoin the towpath, you risk bumping into two jean-clad figures, one standing, the other walking towards him – public art rather than flesh and blood.

Still on the towpath, we pass under Westway and Harrow Road to reach Little Venice (5), a triangular basin at the junction of two waterways: to the left the Grand Union's Paddington Arm heads off towards Kensal Green; to the right is the beginning of the Regents Canal. With its tree-clad island and delicious backdrop of treescape and creamy 1840s stucco, this is one of the delights of the London canal scene. But though comparisons with Venice are longstanding, it seems the name Little Venice only really stuck after crime writer Margery Allingham attached it to a house by the canal in her story *Death of a Ghost*. Estate agents have been exploiting it ever since. Over on the east side of the basin lies a little park, Rembrandt Gardens (6), so named in 1975 to mark the 700th anniversary of the founding of Amsterdam. And indeed, what we see here is rather more like Amsterdam than Venice.

We follow the south side of the basin, noting Warwick Crescent flats on our left – a decent 1960s attempt to fit in with its neighbours, now much improved by being painted cream – and pass a floating café (it does a respectable filter coffee), then climb up to (and notice) the bridge which carries Westbourne Terrace over the Paddington Arm. Just look at those lanterns on their ornate columns! The old borough of St Marylebone took some pride in these things. At the end of the bridge, sharp right down to the towpath and follow it on under Warwick Avenue on to the Regents Canal. More tree-and-stuccoscape in Blomfield Road on the canal's left, Maida Avenue on its right. Along this side of the canal are permanent moorings, now gated off, so we climb up to Blomfield Road and follow it to Edgware Road, where the canal goes into the 250m long Maida Tunnel (7). We, like the bargees' horses, must go over the top. But before we do so, Laville Café, sitting over the tunnel's portal, is a good place to sit, sip an *Americano*, and look back along the tree-lined vista.

Crossing Edgware Road, we head up Aberdeen Place, a broad street above the canal tunnel. On the left, at the corner of Cunningham Place, a cheerfully over-the-top Victorian pub, closed at the

time of writing but still bearing, in gold letters, the name *Crocker's Folly* (8). Frank Crocker, the speculator who built it, convinced himself that a hotel on this site would stand bang opposite the entrance to the Great Central Railway's new terminus. But he got it wrong: Marylebone station is half a mile away.

At the end of Aberdeen Place a gate leads back to the canal at the tunnel's eastern portal. In principle you should be able to descend to the towpath, but this has recently been closed and instead you follow a high-level route looking down on the canal. At Lisson Grove there is another tunnel – much shorter but without towpath, so climb up to the road, turn right and, crossing to another gate, look down over Lisson Basin (9), a widened section of canal with moorings densely packed with boats. Continue on the high-level path, this time on the right of the canal, then cross it on a footbridge and descend to the towpath. Pass under railway bridges carrying trains from both Marylebone and Baker Street. Before passing under the next bridge (Park Road), look right to glimpse the minaret and dome of the London Central Mosque (10) (Sir Frederick Gibberd & Partners, 1978). Most observers agree that the mosque fits in well with Nash's exotic terraces on this side of Regents Park, but there is little unanimity about our next set of buildings, six grand villas (11) set high above the canal's right bank: five classical, one with a gothic centrepiece. By neo-classicist Quinlan Terry, they date only from 1980s and '90s, and have provoked reactions ranging from approval through amusement to outright loathing. They do, however, a little fulfil Nash's plan for detached villas round this end of the park.

We pass under a footbridge and then come to a handsome triple-arch road bridge (12). Macclesfield Bridge, 1816, has an interesting history. At around 5am on 10 October 1874 the barge *Tilbury*, third in a string of six pulled by a steam tug, blew up. As well as five tons of gunpowder, its cargo included barrels of petroleum, so the bang was a big one. The barge, its crew of four, and the bridge were all destroyed, neighbouring houses badly damaged, and windows shattered for a mile around. The bridge was rebuilt but canal aficionados used to say that the Doric cast iron columns supporting its brick arches had been put back the wrong way round so that grooves cut by the tow-ropes made no sense. The present writer can, alas, make no sense of this proposition. Maybe readers will.

Leaving the canal at the next bridge, cross the road to Primrose Hill open space, and climb to the summit (13), from which there are extensive views of our changing London. Numerous places of refreshment down the hill in the built-up part of Regents Park Road (*Lemonia* on the left particularly recommended); beyond, just over the railway bridge, lie Chalk Farm tube station and (with pasta and pizzas as well as excellent ice creams) the old established *Marine Ices*.

– Tony Aldous

St Paul's Cathedral before Wren

Among medieval London's religious foundations, St Paul's Cathedral was the supreme example. In this preview of his forthcoming book, John Schofield outlines the evidence for the character and significance of the building destroyed in the Great Fire.

John Schofield is the Cathedral Archaeologist for St Paul's. After several decades as an archaeologist at the Museum of London, he is now writing up his unfinished business from those years; and reviewing the archaeological contribution to the elucidation of London's past.

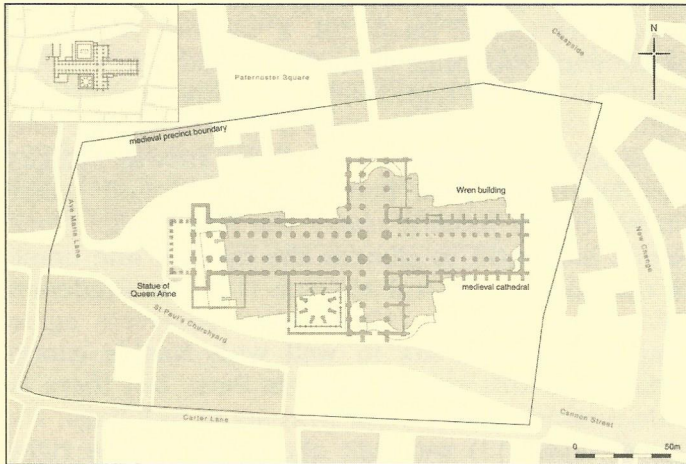


Fig 1. The medieval and Wren cathedrals superimposed, from recent work. Inset, the medieval cathedral inside the contemporary street system

A major archaeological report on the cathedral and the historic churchyard up to 1675 is to be published by English Heritage in 2011: *St Paul's Cathedral before Wren*. This report includes a gazetteer of seven sites of 1969–2005 and a further 84 sites (including the sites of historic buildings and features), many of which have archaeological information, some of it going back to the time of Wren.

The site of the cathedral lies in the western half of Roman London, possibly over a major Roman street, though this has not yet been identified clearly. Excavations have produced pottery kilns, cremations, roads and buildings from the second century to the fourth century. A legend that St Paul's lies on a Roman temple of Diana, reinforced by the finding of a bronze statuette some distance south-west of the cathedral in the eighteenth century, has not been substantiated.

No certain evidence of the Anglo-Saxon cathedral has yet been identified. Human burials of eighth-ninth century date were recorded in 1997 north of the Wren nave, and an Alfredian money-weight found in 1831 is an important indication of the cathedral's place in the ninth-century revival of London. A foundation of Anglo-Saxon or at latest eleventh-century character found in a test pit on the north-west side of the cathedral in 1932 suggests that where pockets of stratigraphy survive, they may include Saxon layers and

features. But otherwise the Anglo-Saxon cathedral and its ancillary buildings remain unknown.

The cathedral was rebuilt into its gigantic medieval form from 1087. The form of the eastern arm and transepts of the Romanesque cathedral were suggested by Richard Gem in 1990, and their significance hinted at. The London region was where a fully-developed style of Romanesque architecture might be expected before the Norman Conquest, and the rebuilding of the cathedral from 1087 would fit into this context. The presbytery of four bays and underlying crypt place St Paul's alongside the major church projects at Winchester and Bury St Edmunds; its long nave also suggests that its building was intended to rival or stand as an equal to Winchester. Its nave elevation may have derived from St-Etienne in Caen, possibly via Canterbury.

As we progress through the succession of cathedrals on the site, the information increases and our understanding of the building and therefore its architectural and historical significance become clearer. The main construction periods of the medieval cathedral are the rebuilding of transepts and tower in the first half of the thirteenth century, the extension of the choir called the New Work in 1269–1314, and the chapter house and cloister of 1332 south of the nave. The New Work was



Fig 2. Old St Paul's, by Jodocus Hondius, from John Speed's Map of Middlesex, 1610

© British Museum Prints and Drawings

presumably intended to provide an enlarged, spacious setting for the shrine of Erkenwald; a similar extension for the patron saint had just been finished at Ely in 1252. From 1270 to the 1290s, St Paul's was the greatest architectural undertaking in the London area, surpassing even the works at Westminster Abbey. The history of the buildings is illuminated by drawings and engravings, though all have to be assessed critically (Figs 2 and 3). One important source, not yet fully catalogued, is the collection of 700+ moulded stones (architectural fragments) dug up around the cathedral since the nineteenth century.

At the Reformation in the 1530s the cathedral suffered, like all other great churches. Its fabric was despoiled and neglected; in 1561 the spire caught fire and was afterwards demolished. During the Elizabethan and Jacobean decades, however, the choir of the cathedral became the site of prestigious, assertive tombs of courtiers and high-ranking officials. This collection of post-Reformation monuments, known chiefly from Hollar's engravings of 1657 and a few battered figures on display in the present crypt, is in national significance second only to those which survive in Westminster Abbey. A major new element in our understanding of the development of the pre-Fire cathedral comprises the recovery in 1996 and subsequent analysis of fragments of the Jones portico and other fragments from his restoration of the church in 1635–42. The portico can be reconstructed from fragments and Hollar engravings, and a detailed picture of his whole restoration is emerging from the conjunction of archaeological and documentary study.

The Wren cathedral is studied archaeologically just like its predecessor, though methods differ slightly: there is use of photogrammetry (all the exterior surfaces have been surveyed), especially for repair, and use of photography as the major method of archaeological recording. A report on the work of recent years on the Wren building, with a summary of the main changes to the churchyard in the years 1700–2010, is to be worked on in the future. This will match the report on the pre-Fire building to be published in 2011.

Two overall archaeological conclusions can be drawn from the detailed work on which this summary is based. First, although the Wren building was itself destructive of traces of the previous cathedrals throughout its footprint and possibly for some distance outside in certain directions, a great deal survives beneath the ground and it has the capacity to elucidate, as no other source can, the early history of the cathedral and its site (Fig 4). Second, it may be suggested that St Paul's Churchyard, a rectangular block of land and strata in the western part of the City, comprises probably the best and most significant remaining block of strata for the understanding of the evolution of the City of London through 2000 years.

– John Schofield

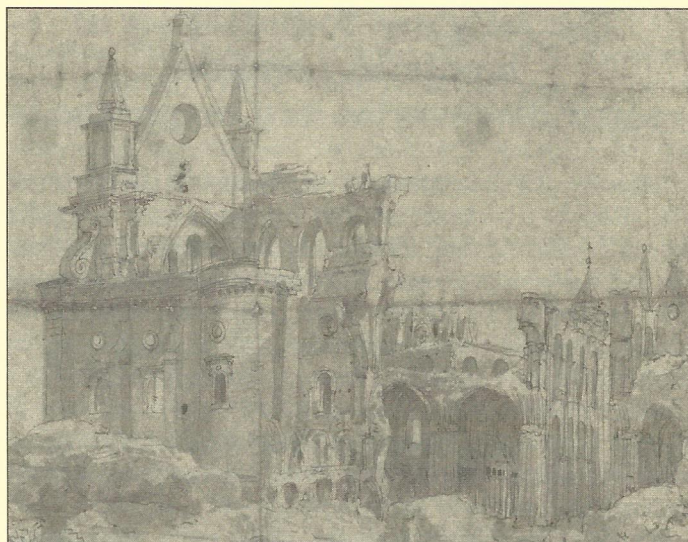


Fig 3. Extract from a drawing by Thomas Wyck, 1672–3, showing the south transept of the medieval cathedral, wrecked by the Great Fire of 1666; this shows Romanesque features and the recladding of the walls by Inigo Jones in 1635–42 (Guildhall Library)

St Paul's Cathedral before Wren by John Schofield is published by English Heritage in association with the Dean and Chapter of St Paul's, November 2011. ISBN 978 1 848020566. Price £100 hardback. See Amazon or other book selling sites for discounts. John Schofield's *London 1100-1600: the archaeology of a capital city* (Equinox), published in October 2011, will be reviewed in the next *Newsletter*.

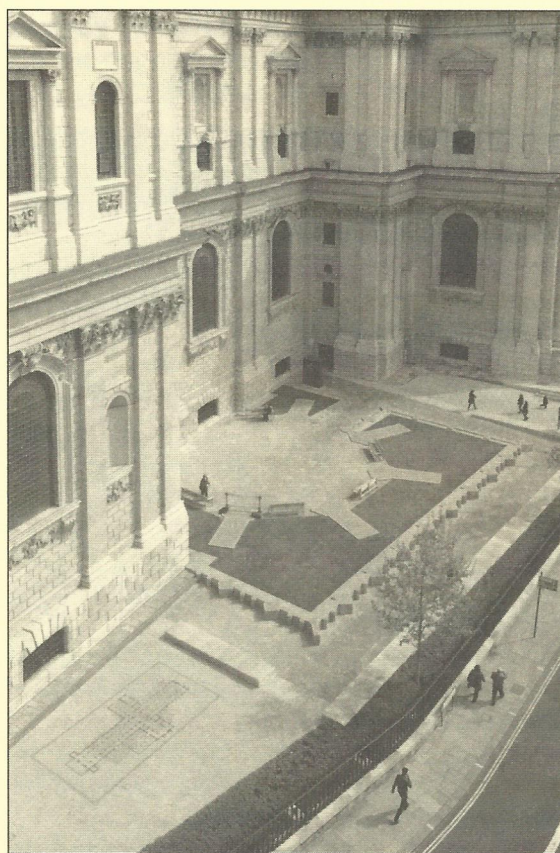


Fig 4. The south side of St Paul's, May 2010 (Andy Chopping, MOLA). This shows the arrangement of 2004–7 of the medieval chapter house and cloister, in facsimile; their fragmentary remains lie below. This was done to improve disabled access to the cathedral (the doorway at the corner of the nave and south transept). Bottom left, a plan laid out in stone shows the Wren and medieval cathedrals together (similar to Fig 1 above)

The religious foundations of medieval London: recent discoveries and reappraisals

St Paul's did not stand alone. Medieval London and its suburbs were dominated by numerous religious establishments, but this is not immediately obvious to the modern explorer. Until recently even many of the standing buildings had not been studied in depth. But the last decade has seen a burgeoning of publications which have transformed our understanding both of what is above ground and of what has been revealed through excavation or documentary research. This overview draws attention to some of their findings.

Recent publications dealing with London's religious foundations result from various types of research. Much current work has been motivated by pre-development investigation by Museum of London Archaeology (MOLA). Elsewhere it is related to conservation work in progress, as at Westminster Abbey, by topographical studies of a particular area (the Survey of London's work in Clerkenwell) or by academic research (Temple church). But the common factor is a refreshingly broad interest in all periods: not just in the medieval institutions which interested earlier writers, but in the radical transformations which took place after the dissolution of the monasteries and affected the pattern of London's later development. Among many revelations, themes

which emerge are the quality and quantity of major twelfth century building activity, the frequency of royal intervention throughout the Middle Ages, and the variety of ways in which many monastic buildings were transformed haphazardly after the Dissolution into lavish but generally short-lived Tudor mansions before being plundered for materials or converted for other uses. In all these studies the interpretation of topographical illustrations plays an important role; it is good to see so much interesting graphic material well reproduced and thoughtfully analysed.

A roundup of recent publications can begin with the exemplary recent study of Westminster Abbey Chapter House edited by Warwick Rodwell and Richard Mortimer¹, a model combination of readable essays by different specialists. The 'chapter house beyond compare', as it was described by the chronicler Matthew Paris, is revealed as an exceptional creation with a dual role – not only a monastic chapter house but a place for royal events, an interpretation supported both by references to its use by Henry III and by the subject matter of the thirteenth century sculpture. The concept of a polygonal chapter house was not new in England, although Westminster's two storeyed structure was unusual and the intended function of the undercroft remains mysterious, as it was to John Carter, whose lively sketches of c.1800 contribute to the discussion. The great variety of illustrative material includes detailed photos of the difficult-to-see fourteenth century wall paintings, impressive photo-mosaics and plans of the famous tile pavement (supporting the view that although this is of high quality tiles they were not designed for the site), and fascinating views of the interior as a multi-storey Record Office before its medieval character was reinstated by Scott's restoration.

Warwick Rodwell, consultant archaeologist to the Abbey, is also the author of *The Lantern Tower of Westminster Abbey, 1060-2010*² a piece of detective work which will fascinate those interested in topographical views. A succession of architects sought to provide a worthy crown over the central crossing of the abbey church, a place of special significance as the site of the Coronation. Early views establish that Henry III's intended but uncompleted crossing tower was given a later medieval lantern, removed in the sixteenth century possibly because of the uneven settlement of the thirteenth century crossing piers. Wren planned a new tower (for which a timber model survives), Hawksmoor developed the idea further, and his bold alternative Gothic-Baroque schemes were illustrated by three paintings by the Italian Pietro Fabris (redated here on internal evidence to c.1735; the cover of the book shows one of them). It remained unbuilt because preparations for George II's Coronation interrupted the building programme. Plans to replace the current austere post-1941 fire concrete cap are currently on hold; should they be revived this intriguing study should provide plenty of inspiration.

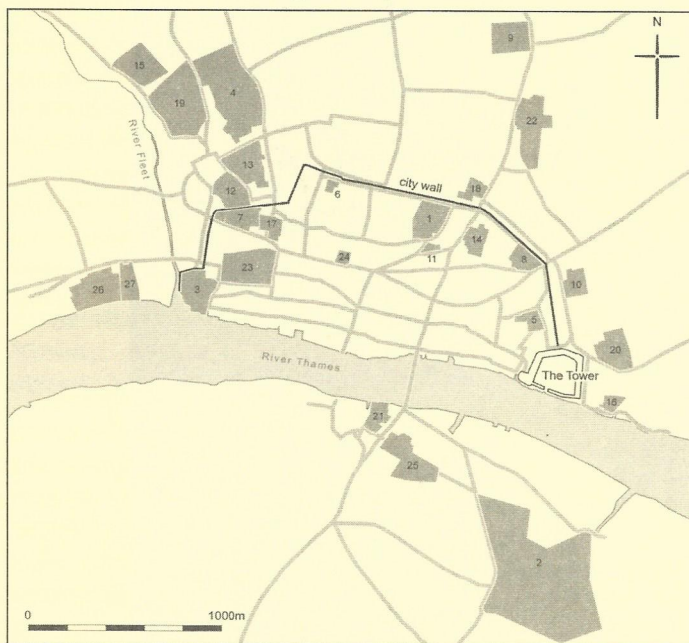
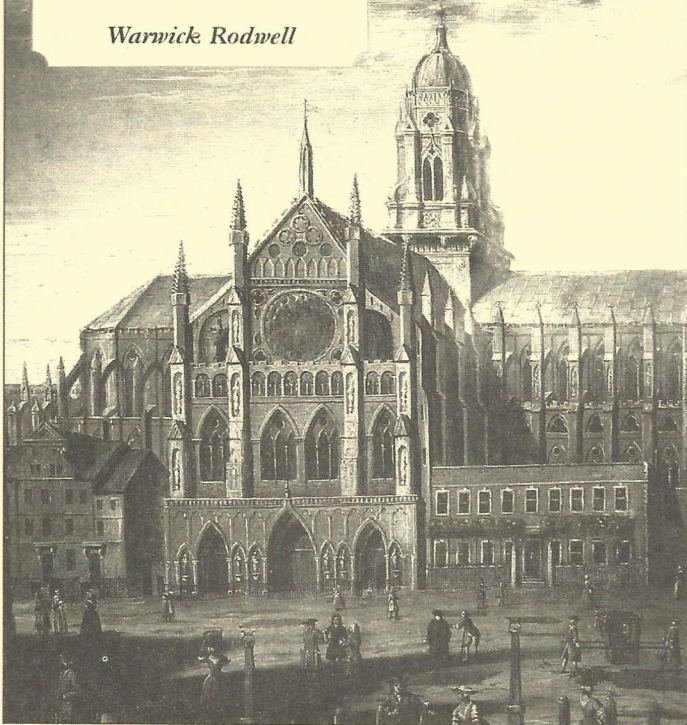


Fig 1. Map of the religious institutions in and immediately around the City of London by 1400. Key: 1, Austin Friars; 2, Bermondsey Priory (later Abbey); 3, Blackfriars; 4, Charterhouse; 5, Crutched Friars; 6, Elsing Spital; 7, Greyfriars; 8, Holy Trinity Priory Aldgate; 9, St John Haliwell; 10, Abbey of St Clare (Minoreesses); 11, St Anthony's Hospital; 12, St Bartholomew's Hospital; 13, St Bartholomew's Priory; 14, St Helen Bishopsgate; 15, St Mary Clerkenwell; 16, St Katharine's Hospital; 17, St Martin le Grand; 18, St Mary Bethlehem; 19, St John Clerkenwell; 20, St Mary Graces; 21, St Mary Overie; 22, St Mary Spital; 23, St Paul's Cathedral; 24, St Thomas of Acon Hospital; 25, St Thomas's Hospital; 26, Temple; 27, Whitefriars (drawn by Carlos Lemos, Museum of London Archaeology)

**The Lantern Tower
of
Westminster Abbey**
1060–2010

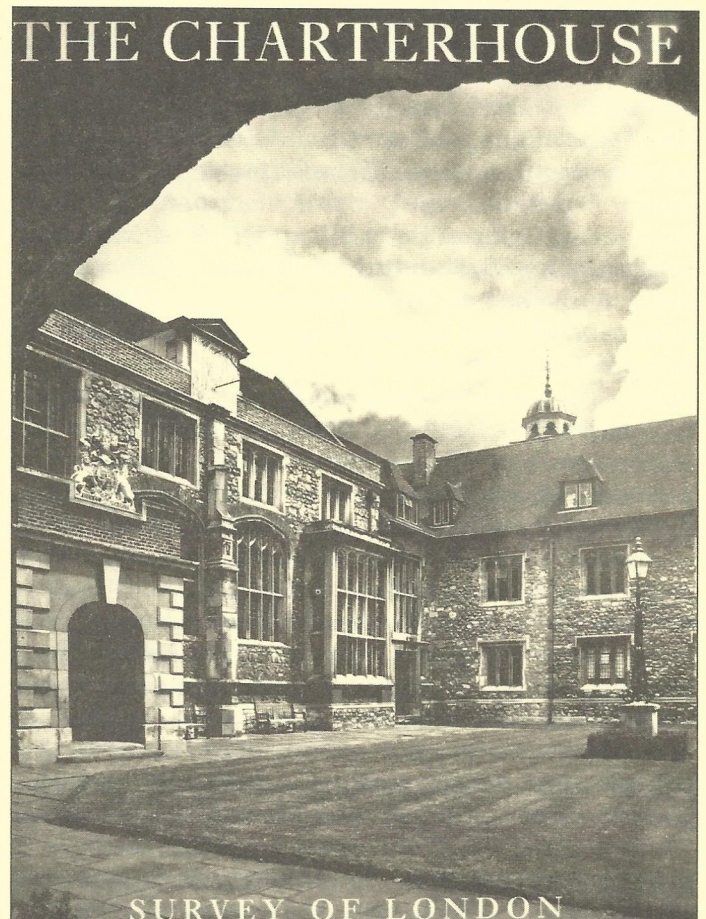
Warwick Rodwell



Between Westminster and the medieval City lay the precinct of the military Order of the Knights Templar. Its remarkable church, which passed to the Knights Hospitallers after the suppression of the Order in the early fourteenth century and survives within the precinct of the legal Inns of Court, is the subject of another collection of essays.³ These explore not only the history of the fabric, but the reasons behind the creation of the building and its adaptation at different times. Royal interest is a factor here as well as at Westminster Abbey. Not only did the Temple function as a treasury and bank for the king (as well as for nobles and merchants) but the grandeur of the thirteenth century choir may be explained by Henry III's early intention to use it as his burial place, before he developed his more ambitious scheme at Westminster. It is even possible that Henry II may have had some involvement in the building of the circular nave, which is here convincingly dated to c.1160, making it a significant early exponent in London of Gothic forms derived from northern France. The medieval symbolism of the Templars' circular naves related to the Holy Sepulchre at Jerusalem, but by the seventeenth century a curious collection of myths had accumulated, associating the London church with early British kings reputedly descended from the legendary Brute of Troy, and thus with upholders of ancient British laws – an association naturally favoured (if not entirely believed) by the lawyers to whom the church was granted by James I. However it was Solomon's temple which preoccupied later seventeenth century theologians, and is suggested

as the inspiration for Wren's reordering of the interior. This mixture of ideas is used to interpret the idealistic rather than accurate engravings of 1702 by William Emmett. Other essays explore changing approaches to medieval remains in the eighteenth to twentieth centuries. They include a diligent examination of the ways in which the famous knightly effigies have been recorded and restored (which makes it impossible to identify them with certainty), and evidence for the lost pre-ecclesiological refurbishment of the 1840s.

Clerkenwell, north east of the City, was home to no less than three religious institutions: St Mary's nunnery, and the Knights Hospitallers (which has its own museum, see p.4) were both twelfth century foundations. The Charterhouse, a Carthusian monastery, was a latecomer, founded soon after the Black Death. The fragmentary remains of the first two, and their effect on the later topography of Clerkenwell, are discussed in the Survey of London's recent Clerkenwell volumes (reviewed in *LTS Newsletter* 67), drawing on recent excavation evidence.⁴ The more extensive survivals on the Charterhouse site are examined in a separate volume.⁵ While the primary focus of earlier Charterhouse studies were the medieval remnants, clarified by post-war excavations, the new Survey volume also investigates the evidence for the little-known sixteenth century courtier house created on the site by Lord North and enlarged by the Duke of Norfolk and his family. Two fascinating sixteenth century inventories (included in an appendix) conjure up the once lavish character of the interiors. The hall and great chamber of this mansion remain, taken



over by Thomas Sutton's seventeenth century foundation of almshouse (in the Tudor house) and school (in Norfolk's tennis court). The careful analysis, building by building, of the complicated history of adaptation and rebuilding over five centuries includes revealing details about the post-war repairs under Seely and Paget. For a mixture of practical and aesthetic reasons these downplayed later building phases in favour of picturesque but not entirely authentic medievalism, an approach some distance from today's 'conserve as found' principles.

Much less was known, until recently, about St Mary Graces, a Cistercian monastery founded by Edward III on a site NE of the Tower of London. Like the Charterhouse it was a response to the disaster of the Black Death and associated with a plague cemetery and chapel. In the sixteenth century parts were in domestic use before the site was taken over as Navy Victualling yards and later as government warehouses. The site was cleared for the building of the Royal Mint in 1805; excavations were possible when the Mint was converted for other uses in the 1970s-80s. They revealed much about the history of the site: the church turned out to have had an aisled nave separated by a space from the aisleless choir (and was thus comparable to Friars' churches rather than to earlier Cistercian models), while the stone fragments have been related to contemporary work by royal masons.⁶

Work by MOLA has done much to fill gaps in knowledge about religious foundations in London, and although the raw material of archaeological reports takes some digesting, recent ones have been made more palatable by clear organisation, plentiful illustrations, discussion of comparisons, and even suggested reconstructions (although one needs to be cautious about accepting hypotheses as facts). The reports do of course cover far more than the building fabric which is the main focus of this essay; the specialist chapters dealing with small artefacts and skeletal remains throw fascinating light on daily life and death in medieval London. The outstanding trailblazer (and the first to be published in this well produced series of A4 size volumes) was the exploration in the 1990s of St Mary Spital on the site of Spitalfields Market, which yielded not only the extensive foundations of the (surprisingly) T-shaped hospital church, but a major cemetery around the surviving undercroft of a medieval charnel house (which has been preserved on site).⁷ Also remarkable is the analysis of the evidence for Holy Trinity Aldgate, an early Augustinian priory within the City, the richest of London's monastic houses, founded by the wife of Henry I, and the burial place of the children of King Stephen. Parts of the buildings, much adapted, survived the Reformation and their character is revealed by combined evidence of fabric, views and plans.⁸ Holy Trinity was a substantial galleried twelfth century church, whose complex pier forms relate it to the major Romanesque architecture of eastern England. More recently, on the east fringe of the City, excavations uncovered the twelfth

century aisled nave (also intriguingly detailed) of the nunnery church of St John Holywell (Haliwell), hitherto barely more than a name.

South of the river a new publication is available on the Cluniac priory of Bermondsey which draws together the evidence of piecemeal excavations in the 1980s-90s and earlier, and endeavours to interpret the records left by the artist and pioneer archaeological recorder John Chessell Buckler, who was a local resident.⁹ Bermondsey was a Cluniac Benedictine foundation of 1082 on the grandest scale, with a ten bay Norman nave, and east end now thought to have had five apses, a mighty expression of Norman power perhaps deliberately planned to impress as a southern counterpart to the Tower of London. Finally, mention should be made of the excavations at Merton Abbey, once Surrey, now part of Greater London, where a remarkable amount has been deduced from sparse and scattered evidence about the later twelfth century church of the Augustinian priory.¹⁰ Taken together, these studies do much to enlarge our understanding of the ways in which the religious establishments contributed to fabric of medieval London and its environs, and on a broader front, how buildings in the London region played a significant role in the wider picture of English architectural development.

– Bridget Cherry

Notes

- 1 *Westminster Abbey Chapter House, the history, art and architecture of 'a chapter house beyond compare'* edited by Warwick Rodwell and Richard Mortimer, Society of Antiquaries, 2010
- 2 *The Lantern Tower of Westminster Abbey 1060-2010*, by Warwick Rodwell, Oxbow Books, 2010
- 3 *The Temple Church in London, History, Architecture, Art*, edited by Robin Griffith-Jones and David Park, Boydell Press, 2010
- 4 *Excavations at the Priory of the Order of St John of Jerusalem, Clerkenwell*, by Barney Sloane and Gordon Malcolm, MOLA monograph 20, 2004. Details about the excavations of St Mary's Nunnery are yet to be published
- 5 *The Charterhouse*, by Philip Temple, Survey of London Monograph 18, English Heritage, 2010
- 6 *The Cistercian Abbey of St Mary Graces East Smithfield*, by Ian Grainger and Christopher Phillpotts, MOLA monograph 44, 2011; *The Black Death cemetery East Smithfield*, MOLA monograph 43, 2008; on the later history of the site: *The Royal Navy Victualling Yard East Smithfield*, MOLA monograph 45, 2010
- 7 *Excavations at the priory and hospital of St Mary Spital, London*, by Christopher Thomas, Barney Sloane and Christopher Phillpotts, MOLA monograph 1, 1997
Life and Death in London's East End, 2000 years at Spitalfields by Christopher Thomas, 2004
- 8 *Holy Trinity Aldgate, City of London, an archaeological reconstruction*, by John Schofield and Richard Lea, MOLA Monograph 24, 2005

- 9 *The Cluniac Priory and Abbey of St Saviour Bermondsey Surrey. Excavations 1984-95*, by Tony Dyson et al. MOLA monograph 50, 2011
- 10 *The Augustinian priory of St Mary Merton, Surrey, excavations 1976-90*, by P. Miller and D. Saxby, MOLA monograph 34, 2007

Reviews

Vauxhall Gardens: A History by David Coke and Alan Borg, Yale University Press, 2011. 471 pp. 80 colour and 200 black-&-white illustrations. 9780300173826. £55.

This is a book that many members will want to have on their shelves. The authors have spent years researching the subject and the result is not just a detailed history of two hundred years of London's most popular outdoor resort, but also a social history of public entertainment from the song of the nightingale that Samuel Pepys enjoyed in a pleasant grove by the river to re-enactments of the battle of Waterloo that brought thousands of spectators in the 1820s and '30s. In the early seventeenth century aristocratic landowners and their friends took their ease in extensive gardens furnished with well-ordered plantations, summer houses, sculpture, cascades and fountains while outdoor entertainment for the rest of society was restricted to the street or village green; the increasingly prosperous middle-classes of the reign of Charles II felt the need for a place where they too could enjoy each other's company out of doors in a civilised setting. The Royal Parks had become accessible to the public in the Interregnum, and Vauxhall Gardens, occupying nearly eleven acres beside the river on the edge of town, opened in 1661 as the first commercial pleasure garden in Britain and probably the first in Europe. It catered to all who could afford the fairly modest admission charge.

Coke and Borg quote Addison's famous criticism that the Gardens in 1712 would have been better "if there were more nightingales and fewer strumpets", but they go on to point out that during the ownership of Jonathan Tyers (1729-67) its reputation improved vastly. This was the heyday of Vauxhall when the Gardens played a central role in the social and cultural life of London. Tyers was responsible for the elaborate orchestral stage, pavilions and supper-boxes and the musical programmes which transformed Vauxhall from a wooded garden with the occasional sheltered arbour into a rococo fantasy. Among the most enchanting features for a mid eighteenth-century audience must have been the lighting – thousands of oil lamps lined the walks and illuminated the buildings. In 1788 they seemed to the young William Wordsworth to be 'dimming the stars'.

Tyers determined to provide morally healthy entertainment in contrast to the dubious pleasures of the clubs and taverns of the day, familiar from the work of his friend William Hogarth. Hogarth seems to have given some general advice on the refurbishment of the Gardens when Tyers took over, his help was certainly appreciated to the extent that Tyers gave him perpetual free admission in the form of a ticket struck in gold. It was doubtless with Hogarth's encouragement that Tyers commissioned paintings by the leading young

Circumspice (see p.5)

The Globe public house in Bedale Street, Borough Market, is an oddity. Not least in its floor plan, which its Grade II listing describes as "unusual .. almost heart-shaped". That, presumably, is because it was squeezed between Bedale Street and the railway viaduct carrying the South-Eastern's tracks towards Charing Cross. And those tracks had long been something of a bottleneck. So when, a couple of decades ago, a scheme was launched to improve the Thameslink route through central London, it included an additional pair of tracks on a new viaduct – running slap bang through *The Globe*.

That scheme was shot down at public inquiry, and the listing of *The Globe* in January 1998 was no doubt a factor in its demise. A new and rather better plan, bringing bonuses to the market trustees (a new entrance building) and to Southwark Cathedral (some noise protection), then went to a second inquiry. It was approved, and the £6bn scheme is now building.

The pub happily survives. Built in 1872 to the design of architect Henry Jarvis in a distinctly eclectic Victorian gothic, glories in (to quote the listing again) a "variety of window openings, dormers and decorative treatments [which] combine to make a most picturesque and striking design". But, as our photo shows, it has two new neighbours – Renzo Piano's 310m tall Shard of Glass, and a striking, apple green second viaduct. Instead of being scraped by one elevated railway, it is now squeezed between two. That, perhaps, is what is meant by "having regard to the setting of a listed building".

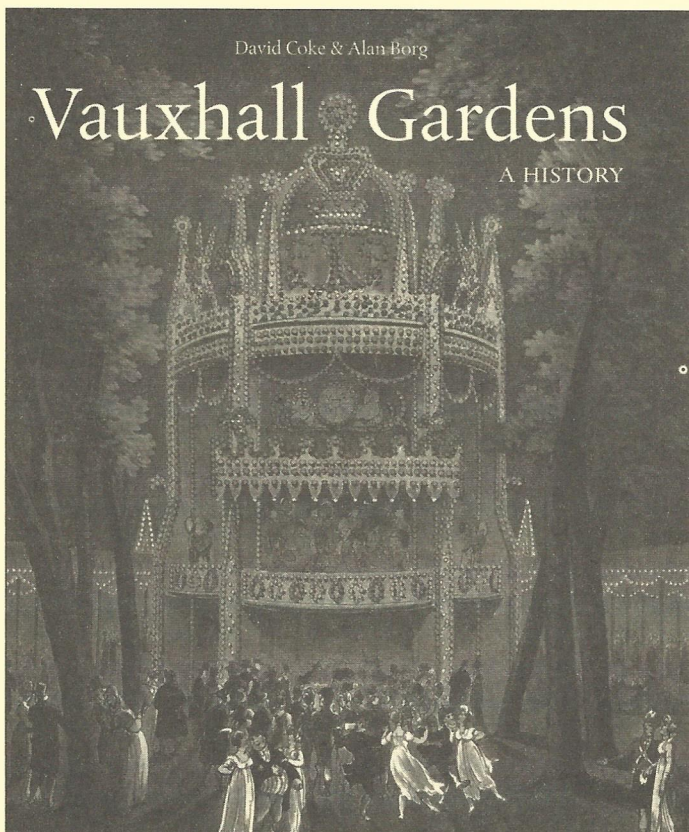
– Tony Aldous

**The deadline for contributions
to the next Newsletter is
16 April 2012.
Suggestions of books for review
should be sent to the Newsletter
Editor; contact details are on
the back page.**

David Coke & Alan Borg

Vauxhall Gardens

A HISTORY



artists of the day to decorate the supper-boxes, thus creating the first public venue for the display of contemporary art in this country. A few of these paintings survive, as well as reproductive prints bought as souvenirs by patrons, and they depict suitably light-hearted subjects in a style derived from the work of French painters such as Watteau and Chardin. Music too was of the highest standard. Handel performed regularly and his statue, by Louis Francois Roubiliac (now at the V&A) was placed in a prominent position.

Things were never the same again after Tyers's death but the family struggled on against bad weather, financial depression and changing public taste until 1821 when the lease was sold to the lottery contractor Thomas Bish and his associate Frederick Gye. The Master of Ceremonies from 1797 to 1835 was the legendary C.H. Simpson renowned for his obsequiousness, yet admired for his diplomatic handling of rowdy visitors; in 1833, he was famously depicted, in lights, giant-size and raising his hat. Firework displays were a regular attraction from the late 1790s, combined from 1816-20 with Madame Saqui's sensational performances on the tight and slack ropes. Visitors were impressed by huge 'transparencies' painted in brightly tinted oil glazes on fine canvas and illuminated from behind, and lured with ballets or equestrian performances to rival those at Astley's Amphitheatre along the river near the south end of Westminster Bridge. There were gala evenings to celebrate coronations, royal weddings or birthdays. Spectacular events could attract thousands: in 1827 several hundred soldiers re-enacted the battle of Waterloo; George Catlin brought his 'Red Indians' (genuine and otherwise) for several seasons. Balloon ascents became popular from

1830 in spite of the death of Robert Cocking in a failed experiment in parachuting; Isaac van Amburgh was banned by the local magistrates from taking a Bengal tiger into the balloon's basket, but Charles Green ascended on horseback.

Such events, although successful, were expensive to organise and in between times attendance was not always high. The financial situation was precarious: the decade 1821-31 saw a loss of more than £13,000. London was ever growing and the demands of its residents changing. By the middle of the nineteenth century Vauxhall was part of the urban sprawl: neighbours complained of late night noise and revelry and obtaining the annual licence became an ever more difficult business. At the same time tastes were changing: on the one hand, the rise of the music hall was providing a popular alternative for evenings when the weather was inclement, and on the other hand there were moves towards the sort of educational entertainment provided by the Great Exhibition of 1851 and its successor in the Crystal Palace at Sydenham, now easily accessible by train. The riverside was becoming less pleasant as the Thames became more polluted – the Great Stink of 1858 must have deterred many visitors to Vauxhall. Finally in 1859 the Gardens opened only for seven nights in July before closing forever.

Coke and Borg tell the story of Vauxhall with unflinching enthusiasm for every detail, and always backed up with detailed references. The book is a treat, a great memorial to an extraordinary place and a tribute to its authors. One small note that tells much about the fame of Vauxhall concerns the Russian word for a large railway station: *vokzal*. Pleasure gardens throughout Europe and beyond were called after Vauxhall and one such was created in Pavlovsk; in 1837 the first Russian railway was built to take visitors there from nearby St Petersburg. The terminus in Pavlovsk was used for music and dancing and so came to be described as *vokzal*. Other large railway stations took the same name and so one can now find verbal reminders of Vauxhall all over Russia.

– Sheila O'Connell

Sylloge of Coins of the British Isles, 62.

The Norweb Collection, Cleveland, Ohio, U.S.A.

Tokens of the British Isles 1575-1750. Part VIII.

Middlesex and Uncertain Pieces by

R.H. Thompson and M.J. Dickinson. Spink & Son, 2011. cxv, 449pp, 68 b/w pls, folded map frontis. Hardback. £35.

The lack of small change in the seventeenth century led many traders to issue their own unofficial token coinage, mainly farthings and occasional halfpennies, and they provide a microcosm view of the economics of the period. Publication of Volume VIII of the Norweb token collection now completes the listing for the whole of the London area: Vol. VII, *The City*, reviewed by Peter Barber in the Society's Newsletter, no. 67,

November 2008, also explained the background to the tokens in detail; Southwark was published in Vol. V, *Surrey*.

Volume VIII, *Middlesex*, of the Norweb Token Sylloge brings to a close the monumental task of cataloguing a collection of over 13,000 pieces that began with Volume I in 1984. The volumes have varied in size following an alphabetical sequence through the English counties, some being more prolific token issuers than others. What began life as a check list against George Williamson's *Trade Tokens Issued in the Seventeenth Century...* (two volumes, 1889-1891; reprinted in three volumes, 1967) took on a new life when suggested as formal publication in the British Academy's Sylloge series.

A Sylloge volume to include the City of London and Middlesex would have been unwieldy, and very delaying, so they became two volumes. There is the usual series format: extensive introductory matter with notes on the arrangement, a Concordance between Williamson, or Dickinson's later revision, to Norweb numbers (with some reattributed pieces from counties), and over 270 types added not in Williamson. There is a Classified Index of Types; Abbreviations with three subdivisions: General, Collectors and Dealers cited, and a full Bibliography.

The Preface and the Introduction are followed with an essay by Robert Thompson, 'At the Sign of the Plat: Andrew Welch, Draper, Chart-maker, and Token-issuer'. This shows the benefit of research and investigation as all the earlier writers had described the obverse type on the token as a breastplate, and identified Welch as an armourer. Nothing could be further from the truth. Welch, it turns out, was a cartographer in Shadwell, the word 'plat' in the seventeenth and eighteenth centuries referred to a sea-chest in which maps, or 'plats' would be kept. Pepys mentions a Nicholas Comberford (on 22 July 1663), 'at the Sign of the Platt in Redcliffe'. Apparently 37 individuals concerned with a school of chart makers were members of the Drapers' Company. The essay is a masterpiece of detective work worthy of Hercule Poirot.

The frontispiece is a fold-out map of Chelsea by James Hamilton. Surveyed in 1664 and continued to 1717, but not published until 1810, it incorporates the obverse of Thomas Munden's 1666 halfpenny (no. 9104), and is probably the earliest representation of a tradesman's token on a map.

The arrangement of this catalogue cannot follow the norm of places A-Z within counties as in previous volumes so here the sequence is Middlesex I (urban parishes): Finsbury, Holborn, Shoreditch, Stepney, Westminster; then Middlesex II (rural parishes). The token entries, numbered in sequence from Volume VII, give weight, die axis, issuer's name, date (or nd), denomination, type, references and provenance. Many entries have extensive and valuable notes relating to the issuer, citations to various sources such as baptismal records, freedom entries, wills, etc., dimensions far beyond these small pieces of metal. Some highly unlikely trades and professions are recorded,

hardly meriting a token issue; they include oddities such as a Baconman, a Letter receiver, and a Tripeman. The trades of some, such as Andrew Welch in the Introduction, have only been teased out by careful research. Uncertain Pieces lists unidentified localities, or unnamed localities with only a personal name on the piece or initials. A few Later Forgeries and Fantasy Pieces are in the collection, and an Addenda notes some additional pieces to be added in earlier volumes. Following the plates are indexes to Finds; Places of Issue; Trades and Other Descriptions; Issuers, and Letters in Obverse and Reverse Types.

The quantity of London tokens that the Norwebs collected is truly amazing and would no longer be possible. A few London and Middlesex tokens in Williamson are not represented in the Norweb collection, but by contrast many tokens in Norweb were not known to Williamson. Only in recent years have seventeenth century traders' tokens begun to be properly appreciated and also their relative scarcity. Many tokens, especially the heart- and octagonal-shaped pieces, command astronomical prices for a very small coin – but there is incredible history and economics represented in these very personal coins.

The detail in both volumes is quite remarkable and Volume VIII is the crowning glory to an incredible series of eight focused catalogues, standard references known simply as 'Norweb'. Anyone interested in the people and trades of seventeenth century London cannot afford to be without volumes VII and VIII of the Sylloge.

– Peter A. Clayton

Spink have made a special offer to LTS members of both volumes, City and Middlesex, published at £35 each, for £60 the pair incl. p&p. Contact: Philip Skingley, 020 7563 4045; p.skingley@spink.com

London Inhabitants outside the Walls 1695

edited by Patrick Wallis. Published by the London Record Society, 2010. 359 pp. £25.

The war effort against France in the closing years of the seventeenth century led to the passing of a new – and unpopular – Act which became known as 'The Marriage Duty', shorthand for a tax on births, marriages and deaths, also targeting bachelors over 25 and childless widowers. Some form of early 'census' was required to implement this legislation and it led to 'the first detailed records of the population of the metropolis'. Overall the survival rate of these country-wide lists is poor, but excellent for London.

This volume is a follow-up to The London Record Society 1966 volume *London Inhabitants within the Walls 1695*, with a most informative introduction by D.V. Glass who is to be credited for the 'index' lists found in both volumes. The first volume had been out of print for some time but it has now fortunately been reprinted (£20) and is an essential adjunct to the present volume.

Patrick Wallis makes some useful comparisons between the two indexes: over 2800 inhabitants listed for the most populated parish within the walls – St Ann Blackfriars – versus over 9600 for the densest parish without – St Botolph without Bishopsgate. These figures come with a warning that they were subject to undercounting. Wallis also gives a breakdown of the appearance and contents of the volumes containing the lists. This gives reality to the originals and is very welcome.

In the first volume D.V. Glass stated 'no other demographic data of comparable detail and quality were collected by the Government until well into the nineteenth century'. Wallis echoes this statement: the lists 'offer an unequalled level of information on social, family and household structure'. However, for the purpose of creating a ready-to-use index, the precious household structure had to be sacrificed to the alphabetical order. Next time around, perhaps the publishers will consider printing the index alongside the text in its original form and structure.

The volume under review and its earlier instalment are certainly 'must-tools' for genealogists and historians interested in late seventeenth and early eighteenth century London. It's a shame both volumes could not be marketed together and discounted if bought together.

Both volumes are available from Boydell & Brewer whose website may be accessed directly or via The London Record Society's website: www.londonrecordsociety.org.uk

– Mireille Galinou

Subterranean City – Beneath the Streets of

London. Revised and extended edition by Antony Clayton, Historical Publications, 2010. 264pp. HB. £22.50. ISBN 978-1-905286-32-4.

This is a very satisfying book, even for a keen member of the London Underground Railway Society and Subterranea Britanica disappointed with earlier books such as Michael Harrison's *London Beneath the Pavement* (1961) and Hillman and Trench's *London Under London* (1984). Where necessary this new edition appears to have been completely rewritten, rather than to have updating paragraphs added at the end of the descriptions of the 2000 edition. Besides the underground railways, there are chapters covering utility supplies, shelters and offices protected against air attack, catacombs, ice houses and wine cellars, fully described without jargon. Above ground buildings and people associated with the underground activities are also covered. There are plenty of illustrations, mainly historic. Inevitably in a book of this size crammed with facts there are a few minor errors but they do not detract from the overall excellence.

– Roger Cline

The Magnificent Seven: London's First

Landscaped Cemeteries by John Turner & Derrick Knight. Amberley Publishing. 159 pages. 176 photographs. £14.99. ISBN 978-1-4456-0038-3.

In 1832 a bill 'for Establishing a General cemetery for the Interment of the Dead' on the outskirts of London was passed. Kensal Green Cemetery opened a year later and still exists as do Brompton and Norwood, though Nunhead has few remaining spaces. Of the other three, funerals no longer take place at these cemeteries but Highgate (the West side) offers tours, Abney Park is open daily and has a visitor centre, but Tower Hamlets was cleared of its architectural buildings and whole areas of the graves. The site is now a nature reserve with the remaining headstones and memorials fascinating to look at amid the overgrown trees and shrubs.

This book has a large number of fine black and white photographs and the accompanying text gives a snapshot of each cemetery. There is brief mention of the most famous graves and of facts about the cemetery such as Karl Marx's powerful memorial in the later eastern section of Highgate, which is open. And there is a section dealing with Père Lachaise in Paris, another on nature conservation and others dealing with symbols on graves and the like.

– Denise Silvester-Carr

The Impact of the Railways in the East End

1835 – 2010 by Emma Dwyer. *Museum of London Archaeology monograph 52*. Hardback quarto. 115 pages, 131 illustrations.

Subtitled 'Historical Archaeology from the London Overground East London line', this attractive monograph reminds us that while urban archaeology may be rooted in the past it depends upon modern developments to see the light of day. In common with many of the Museum's other publications in this series, it is the expansion of the tube or, in this case, modernisation of the railway network, that has made this work possible.

An introductory chapter explains the methodology and describes the location of the excavation sites, followed by a chapter providing a useful overview of the development of the early railways. An interesting essay in its own right, this also serves to set the scene for the following material.

Chapters 3 and 4 concentrate on the Eastern Counties Railway's Bishopsgate terminus, examining in turn the clearance of the existing buildings followed by its construction in the 1840s. The stages of the clearances are charted, and contemporary commentary employed to illuminate the narrative. These sections record the exacting archaeological work carried out to identify, for example, the ownership, structure and location of weavers' houses and tenements removed to make way for the new terminus. The same meticulous skills employed in excavating a medieval graveyard or describing a Roman amphora rescued from the Thames have, to good effect, been brought to bear on this rather more mundane subject. We have not only the cataloguing of '42 clay tobacco pipes dating to 1840 – 80 and notable for their well-

smoked and burnt character' but also much on the social composition of the affected area and clues on the lives of its inhabitants.

Chapter 5 traces the origins of the East London line and, after discussing the origins of Brunel's Thames Tunnel, takes us through the stations on the line. The final chapter describes how the new railway spurred the development of Dalston in the mid-nineteenth century. The book's title presages an analysis of how the railway impacted the 'East End' and this in part we get, although Shoreditch is on the fringes of the East End, and Dalston unquestionably beyond its boundaries. In Shoreditch the railway destroyed the existing townscape and degraded the area but brought opportunities for new enterprise under the arches. In Dalston the story is different, with the railway creating a demand for fresh accommodation, often associated with employment or travel on the railway.

The title is a misnomer – this is not a book on the impact of railways on the East End. But it is true to its sub-title and provides a wealth of information on how *this* railway affected *these* specific sites – who lived there, what records they left behind, and what was demolished, rebuilt and then itself demolished. It is attractively designed and well illustrated, drawing on many of the Society's publications and will appeal to Londoner, local resident, urban archaeologist and transport historian alike.

– Simon Morris

Piety and Piracy: The History of Wapping and St Katharine's by Madge Darby. The History of Wapping Trust, 2011. £9.95.
ISBN 978-1-873086-06-3.

Madge Darby is well-known to historians of East London for her earlier book *Waeppa's people: a history of Wapping*, 1988, and her establishment of The History of Wapping Trust. The latter has enabled her to publish a series of leaflets that made great use of her family's long association with Wapping; and the diaries of a forebear Walter Jones, who was mayor of Stepney in 1912-13. *Waeppa* has been out of print for some years and with financial support from the Rotary Club of Canary Wharf and the Turks Head Trust the opportunity has been taken to produce a book that basically uses much of the original text but now supported by a wide range of illustrations in colour and a clean cut modern design by John Tarby.

To cover the history of the area from the time of the Romans to 2002 in 94 pages requires that each of the selected events must be described in a few words, there are no references and the bibliography is limited to one page and contains no mention of any publication after 1991. Surely there was time to draw attention to *Wapping 1600-1800: a social history*, published in 2009 and reviewed in LTS Newsletter, 68, May 2009 p.14, which covers the mercantile history ignored in *Piety and Piracy*?

Madge Darby follows the English Place Name Society which in 1959 believed that Wapping is named after a chief called Waeppa. However, could Waeppa have been a misreading of the Anglo Saxon word *w ssa*, which means 'land by a meandering river which floods and drains quickly'? There are also Wappings in Bristol and Liverpool and the one thing these three locations have in common is that they are low-lying marshy areas adjacent to a major river. For a more recent discussion of these issues *The Landscape of Place-Names*, 2000 by Margaret Gelling and Ann Cole is highly recommended.

'Piety' in the title is pithy shorthand for a discussion of the religious life over the centuries. Beginning with the foundation of St Dunstan and All Saints in the tenth century through to the role of St Peter's London Docks in supporting the people during the Second World War bombing. Discussion of 'piracy' in the book refers not to traditional pirates or to Frank Medden's *Pirates of the East End*, 2008, but to Darby's discussion of post-war development. Her conclusion is that "There was no lack of piracy, though of a different sort, as Wapping's fate was, as always, shaped by its proximity to the City of London."

There are good but brief sections on Colonel Rainsborough, Captain William Bligh and the return of the Royal Foundation of St Katherine to a Georgian manor house in Ratcliffe. In her discussion of the developments of the docks since 1800 she emphasises that the "London Docks made Wapping an island. It could only be reached by crossing one of four bridges: at Pier Head, Old Gravel Lane, New Gravel Lane and Wapping Wall." Is there another community in London that felt so isolated from its neighbours?

For the cost of a cup of coffee and a couple of sandwiches the book represents excellent value for money and is a very concise introduction to an area with a fascinating history.

– Derek Morris

Enfield Through Time by Stephen Sellick. Amberley, 2011. 96 pp. 82 black and white and 103 colour illustrations. £14.99.
ISBN 978 1 84868 639 7.

This book is likely to be very popular with residents of Enfield Town and its outlying districts, particularly if they live in residential areas. Many readers will be able to see their own homes – though probably only in the background – and how their streets looked beyond living memory.

The book contains 92 pictures taken from postcards, mainly dating from 1904-1914 (but with a substantial number of postcards of the 1920s), accompanied by photos of the same areas, taken as closely as possible to the original spot where the postcard photographer stood. Reflecting the decreasing cost of colour printing, all of these recent images are in colour. This certainly adds life to the book, though it inevitably makes the almost invariably sepia postcard images make the past

seem even quainter and the more grey in all respects than they actually were and would have appeared had colour photography been available then. Each pair of photos is accompanied by a text giving a succinct – and accurate – account of the demolition of the buildings shown on the postcards and the date of construction of their modern equivalents.

Though it is quite fascinating to spot the changes in views that at first glance appear almost identical and to ponder the possible reasons for those changes, the overall image of Enfield that emerges is in many ways a rather sad one. While the northern fringes around Forty Hall remain quite rural (the noise from the M25 notwithstanding), and trees have flourished in the suburban streets, over the last century much of the individuality of the old Enfield has given way, under the tyranny of the car, to wide streets and dual carriageways carved out of old lanes, untidy street furniture and bland and often ugly shop fronts and modern architecture.

Enjoyable and informative as the book will be for the local residents there are a few caveats. Some imply no criticism of publisher or author. The book covers only historic Enfield (though this might have been made clearer in the title) and not the modern Greater London Borough, so residents of Southgate and Edmonton will find nothing here for them. Secondly, given the author's declared desire to show the 'unlikely subjects', historic buildings, like Enfield parish church, Forty Hall or Salisbury House, let alone most of the greater houses such as the antiquary Richard Gough's house in Baker Street and the country villas and farms get very short shrift if they appear at all. Despite the promise contained in the book's title, there is very little indeed on the history and development of Enfield before 1880.

There are, however, other weaknesses for which the author and publisher should take responsibility. It is very difficult for the outsider to navigate the book: there are no maps or signposted divisions between the different districts. The cover is misleading since it gives the impression that the book includes reproductions of early prints as well as photographs. Above all the text needed stylistic editing to iron out grammatical and syntactical infelicities and, in places, to improve clarity.

– Peter Barber

Regent's Park and Primrose Hill by Martin Sheppard. Photographs by Sandra Lousada. Published by Frances Lincoln Ltd. 112 pages: plus 20 maps and historic pictures. £16.99. ISBN 978-0-7112 2598-5.

A 'coffee table book' is the best description of this splendid book with expertly shot photographs. The text is concise and tells of Regent's Park and Primrose Hill from their earliest days to present times. The concentration, however, is on the

remarkable early nineteenth-century town-planning by the architect John Nash. And the captions to beautiful photography carry the story forward.

Regent's Park differs from the other royal parks in that a large number of houses were built on three of its surrounds. The terraces and the grand villas, all named after the Prince Regent's titles or those of his brothers, were mostly speculative ventures. That the end result has a overall unity is nothing short of astounding, mainly due to Nash's stipulation that exterior of each terrace was finished in stucco. Each terrace had a different design (the principal architects were Nash himself and Decimus Burton) and each had sufficient variety in their use of architectural orders to give an individual flavour. Yet they were criticised for being incorrect in academic terms.

Occasional new buildings have replaced the Regency houses that have been demolished, some sympathetically while others include an ugly 1960s block. Since 1957 the Crown Estate has restored or rebuilt the terraces with facsimile facades which were left in a poor state of repair after the war. Elsewhere the northern half of the park occupies the Zoo and the Regent's Canal, and across the road lies the flowerless Primrose Hill. For flowers one has to return to Queen Mary's Garden where the profusion of roses is the main attraction. In 1933, the year after the rose garden opened, the Open Air Theatre first presented Shakespeare plays, interspersed with other plays and musicals, a season that continues every summer come rain or shine. It is one of the many delights of the park that makes it different to other royal parks.

– Denise Silvester-Carr

Paddington Station Through Time by John Christopher, Amberley, 2010. 96pp. PB. £14.99. ISBN 978 1 84868 962 6.

Brentford Through Time by Gillian Clegg, Amberley, 2011. 96pp. PB. £14.99. ISBN 978 1 84868 905 3.

The format of these 'Through Time' books is of two pictures per page with five or six lines of caption between them. The Paddington book has about a dozen pages of text to introduce different sections, the Brentford one only two pages of introduction. The Brentford book is good in showing modern views below historic illustrations, to give a 'then and now' comparison, emphasising without the need for comment the vast changes that have occurred in this county town of Middlesex since most of the industry disappeared. The Paddington book extends to Westbourne Park, Royal Oak and Praed Street and includes pictures of the terminus at most stages in its development, which is ongoing with the new Bishops Road Bridge having just been built and the CrossRail works about to start; both these developments are adequately described. It has many more rivals for your money in the books produced for the recent Brunel

celebrations (Steven Brindle's English Heritage 2004 book on the history and architecture being the best). Southern Railway enthusiasts will be glad to know there is another book in the series, on Victoria station. All the books cover many aspects of their respective areas in an attractive and easy-reading format.

– Roger Cline

Fashion in Focus 1600–2009. Treasures from the Olive Matthews Collection. Chertsey Museum, 2011; Leche Trust, Runnymede Borough Council. £11.99. ISBN 978 0 9568135 0 3.

Chertsey lies just outside the edge of London, to the south-west across the border of Surrey and on the Roman road from the capital to Winchester. Mesolithic flints are found here, and on St Ann's Hill overlooking the town was an Iron Age fort. The Chertsey Shield, now beside the Battersea Shield in the British Museum, was retrieved from the Thames.

The town's chief pride was its Benedictine monastery, founded by St Erkenwald in 666, destroyed by the Vikings in 871, but refounded in 964 with such success that by the time of Domesday it controlled 50,000 acres of land. Magna Carta was signed at nearby Runnymede in 1215, though a serious fire in 1235 meant another rebuilding with fortunate results, for the monks had become skilled tilers and created a glorious floor for the Abbey church. The wealth of the Abbey was such that it was among the first to be destroyed by Henry VIII in 1537, the fine buildings being taken down stone by stone and brick by brick and carted away to build Oatlands Palace by Weybridge. However, the little town continued to prosper, becoming an important posting station on the road between London and the West. A collection of antiquities began to accumulate in the Town Hall, to which the chance of war brought a truly significant and surprising increase.

Olive Matthews was born in 1887, the only child of a prosperous middle-class family in Camden Town. Her father was a saddler and harness maker, and ran a lucrative business with the railways which depended on horses for the delivery of goods. His wife died when Olive was two years old; the child was brought up by her father and aunts. Living near to the Caledonian Market, the lonely child became a collector of the pretty things to be found there; her father gave her an allowance, rising from 2/6d. to 5/- a week. Space was limited so she bought lace, embroidery and clothing, items that could be folded away in her own room; from the age of twelve, she was reading attentively and became a visitor to the Victoria and Albert Museum, eventually corresponding with the curators there. She had a 'good eye' and a particular interest in the period 1740–1840, though the earliest piece in her collection is a remarkably embroidered gentleman's nightcap of c.1600. She delighted in

fine handwork, which was fast disappearing with increased mechanisation.

At the outbreak of war in 1939, the family moved to Virginia Water, a few miles from Chertsey; here, Olive looked after her authoritarian father and her aunt until they died and she was alone in the world with her collection. She became friendly with a local antiques dealer, Sydney Oliver, and discussed the future of her collection, which by now numbered some 4,000 items, and was known internationally. The Victoria and Albert Museum would have been delighted to take particular treasures such as the seventeenth-century nightcap and a gown made partly from silk brocade of c.1734–35, but it would not accept the collection as a whole. Residents rallied in the local interest and the Olive Matthews Trust was established whereby the costume collection would pass to the Chertsey Museum, already much enlarged with the Tulk ceramic collection. The Trust purchased a large house, The Cedars, in Windsor Street in Chertsey where a new museum opened in 1972. Both collections have continued to grow. Such tiles as were saved when the Abbey site was developed went to the British Museum or to Guildford, but in 1996 another cache was discovered and eleven were purchased through local fundraising. The costume collection has been enriched by such treasures as a blue opera coat of 1910–12, attributed to Paul Poiret, and a cream silk chiffon evening gown of 1969–70 by Ossie Clark.

In the present times of austerity and cuts, Chertsey is fortunate to have such a museum and the Olive Matthews Trust must be congratulated on producing such a catalogue. The succinct but authoritative text is by the curator, Grace Evans, and illustrated with amazing photography by John Chase of the Museum of London. It is selling at £11.99; I know what I am giving my friends this Christmas. Now, if the Chertsey Museum would only do the same thing for their antiquities collection.

– Ann Saunders



Detail of a woman's linen cap, c.1700–20, with embroidery possibly of Spanish origin.

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