LONDON TOPOGRAPHICAL SOCIETY

Newsletter

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A view of Cheapside *c.*1680 (courtesy of the Mercers Company archive) see p.3 for details of a special visit to the Mercers Company's exhibition on Cheapside

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Notes and News

The Annual General Meeting of the Society will take place on Wednesday 3 July at St Lawrence Jewry; details will be found in the insert included with this issue.

The Society's publication for 2024 deals with London south of the river: the records of the Southwark Fire Court set up after the fire of 1676. It will be available for members to collect at the AGM, and as usual, help in delivering copies to those members not present will be much appreciated – see below.

We have been pleased to see favourable notices of our recent publications: the *A-Z of Regency London* was reviewed by Alex Werner in *Trans. London & Middlesex Archaeol Soc.*, and the volume on Nicholas Barbon received a long and enthusiastic review by Elizabeth McKellar in *Architectural History*. In order to encourage further research on London, the Society has also been able to give grants to assist a variety of projects. One of these is *Locating London's Past*: an account of its improved website will be found on p.11, while on p.5 there is a progress report by Vanessa Harding on *the Historic Towns project on Seventeenth Century London,* which we are also supporting.

Now for an innovation. On 7 June you have a chance to meet other members on a specially arranged tour of the Mercers' Hall and exhibition on Cheapside, see p.3 for details. We look forward to your comments on the success of this venture. If you prefer a diversion at home you can watch Dorian Gerhold's lively lecture to the Society of Antiquaries on Old London Bridge, the subject of our 2019 publication, which is available on youtube: *www.youtube.com/watch?v=PcklipYv4kk* .

Finally, another change. This will be the last *Newsletter* from your current editor, as from July I plan to hand over the task to India Wright, who will bring to the role much skill and enthusiasm as well as her experience from researching seventeenth century London. I have found the *Newsletter* a most enjoyable way of keeping in touch both with members and with current research and discoveries, and I would like to thank all those who have offered suggestions and encouragement over the last sixteen years, especially those who have provided contributions. Please continue to support the *Newsletter* and your new editor.

– Bridget Cherry

Publication delivery

We are really appreciative of our members who kindly help deliver each year's publications. This saves the Society upwards of £4,000 in postage and packaging costs. It can also be more reliable that post or courier services.

Our Publications Secretary, Simon Morris, will be in touch if you helped last year to ask if you are willing to assist with the 2024 publication.

In the meantime we need help in the following areas – please let Simon Morris know if you can cover any of them near to you. They are London SE4, SE15, SE23, SE26, SW5, SW7, SW18, SW19, SW20, W6, Sevenoaks and Stevenage SG1, 4, 7 and 8.

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Obituary

Bernard Nurse, F.S.A 1948-2024

Bernard Nurse had a deep interest in London history, with a long experience of working on London material – first at the Guildhall Library, then at the Local Studies departments of Tower Hamlets and Southwark, before he became Librarian to the Society of Antiquaries, a post he occupied from 1986-2008. LTS members will be familiar with his name as the author of *London Prints and Drawings before 1800*, a joint publication of the LTS and the Bodleian Library, published in 2017, a task which he undertook after his retirement. This very appealing volume made available a fascinating variety of little known illustrations of London subjects from the collections of the eighteenth century antiquary Richard Gough, as well as an account of Gough and a history of his collection.

In addition to the duties of administering a major library and guiding it into the digital age, Bernard found time for research and writing, including scholarly contributions to the Society of Antiquaries' Catalogue of Paintings and its tercentenary publications, as well as entries for the Oxford Dictionary of National Biography. London was followed by another selection of Gough material which demonstrated the breadth of his topographical interests: *Town: prints and drawings of Britain before 1800* (Bodleian Library 2020). Bernard combined deep scholarship with an eye for detail, coupled with a friendly and helpful approach to those seeking his help He also found time to play an active role in the history of his local area – he and his wife Judith lived in Ruskin Walk, on the Dulwich Estate, and Bernard made his knowledge and research skills available to the Dulwich Society, chairing their Local History Group for almost 20 years. He also supported the local history research promoted by the Herne Hill Society, contributing to their publications, and discovering the earliest known reference to Herne Hill – in two fire insurance documents of 1792.

– Bridget Cherry

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15-16 June London Map Sale, Kensington
for details see p.19.

Out and About
A visit to the Mercers

By kind permission of the Mercers' Company a **special visit for LTS members to Mercers Hall** has been arranged on **Friday 7 June 2024, 10.30-12pm.** The tour, led by Liza Giffen, Heritage Manager, will include their exhibition: **The History of Cheapside.** There is no charge but attendance is on a 'first come first served' basis with a maximum of thirty. To book your place please email India Wright: isw28@cam.ac.uk .

Mercers' Hall lies north of Cheapside. The public entrance is on Ironmonger Lane, EC2V 8HE. The nearest underground stations are Bank (Central Line) and Mansion House (Circle and District Line).

The importance of Cheapside

Cheapside, where the Mercers' Company has had its base since the fourteenth century, has always been a crucial city thoroughfare, bustling with people and trade (see fig, p.1). It was an important large open space in early London, and a focus for many aspects of the City's life. Here, one of the largest and earliest markets took place, and the name, Cheapside, derives from *chepe*, meaning market in medieval English. It was the place where different people, interests and ideas came together, an area of contrasts with lowly market traders and hawkers rubbing shoulders with the merchants selling high-end luxury items and their rich customers.

Cheapside was also an early arena for processions and ceremonies, a place where people could gather to protest as well as to celebrate and worship. The spiritual life of the City was played out here and the street becoming the key physical link between city trade, religion, and political power. But Cheapside also had a darker side and it was the scene of crimes and their consequences: iconoclasm, riots, revolts and the first murder by handgun in the country.

– Liza Giffen

Guildhall Art Gallery, from 12 April. **Anne Desmet: Kaleidoscope/London.**

An exhibition by the wood engraver Anne Desmet. 150 artworks inspired by looking at a fragmented view of the world through a toy kaleidoscope, including 41 London-themed prints created for the exhibition. The display incudes a complex collage, 'Fires of London', created using 18 razor-clam shells to present a theme of the many historic fires of London over the last 1,500 years.

London Open Gardens 8 and 9 June 2024. Over 100 gardens open: from historic London squares to new community gardens, see londongardenstrust .org for details.

The Old Curiosity Shop. © Bridget Cherry

Changing London: a pedestrian exploration

London may not yet compete with Paris in its encouragement of pedestrians but exploring parts of twentyfirst-century London on foot is becoming increasingly enjoyable. Walk south from the SW corner of Lincolns Inn Fields and you enter the informal pedestrian campus that has developed around the recent tall, jagged buildings of the London School of Economics. They occupy the sites of Clement's Inn and the seventeenth century Clare Market. Among them is a surprising survival with a familiar name: **'The Old Curiosity Shop'**. The small two storey house, formerly weatherboarded, is a rare survival, thought to be seventeenth century, and is a reminder of the modest scale of some of the buildings built at this time on the City fringes, in

Spectra, by Tod Hanson. © Bridget Cherry

contrast to the well-established Inns of Court (see p.5) and ambitious new schemes such as Lincoln's Inn Fields and Covent Garden. A later nineteenth century occupant borrowed the name from Dickens's novel published in 1841. The building was acquired by the LSE in 2018; it has been carefully repaired, and it is planned to find a tenant.

Continue south and you will discover a giant mural, *Spectra* by Tod Hanson, 2019, celebrating the LSE's 125th anniversary, part of a ten year programme of public art. The inspiration will be clear to LTS members: the Booth poverty maps for the area, (is this a modern version of a *wall map*? – on which see also p.14). Here the maps are arrestingly presented in the form of a trompe l'oeil pie chart, signifying current methods of research.

When you arrive at Aldwych there is now only a single road to cross before you reach St Mary le Strand, where further improvements to the pedestrian haven between the church and Somerset House are in progress (See *Newsletter* no 95, Nov 2022).

– Bridget Cherry

Exploring changing London? Stumblelondon tours.com is recommended by our member David Gaylard, who joined a well-informed and thought-provoking 'Skyscraper City walk' led by Mark Cox.

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Lambeth Archives reopened – and a long lost Clapham plan found

After 133 years at its historic location in the Minet Library, Lambeth Archives has now reopened in new premises on the former Olive Morris House site on Brixton Hill. The original 1970s council office building was demolished in 2019 and work on the replacement 7-storey apartment blocks began in 2020. Lambeth Archives now occupies the basement and half of the ground floor, in spaces designed by the architects Haworth Tompkins. The building was completed in mid-2023. The specialist removal of over 2 linear kilometres of shelved archives from Minet Library to Brixton Hill started in October 2023 and was completed in January 2024. Lambeth Archives, closed since the end of December 2022, reopened on Brixton Hill in February 2024.

A single enormous basement strongroom runs the length of the Brixton Hill building between Hayter Road and Sudbourne Road and provides storage for the entire collection with sufficient accrual space for the next 15 years. © Lambeth Archives

The spacious Minet Search Room, so named to commemorate our original donor and the founder of our collections, where researchers and visitors can access the archive collections. It is three times larger than our previous public space at the Minet Library. © Lambeth Archives

The Olive Morris Room, a combined gallery and education space, commemorates both the former Olive Morris House on the site and the fact that we hold the papers of Olive Morris – a community activist in the 1970s and a member of the Brixton Black Panthers – which is one of our most heavily consulted collections. © Lambeth Archives

For more information or to book an appointment to visit, contact archives@lambeth.gov.uk .

– Jon Newman

In *Newsletter* 93 (November 2021) LTS member Mike Tuffrey reported on the search for missing editions of a detailed plan of the village of Clapham and its inhabitants, dating from 1815, made by surveyor, Daniel Gould (1769-1843). Several poor copies have survived, but the originals of two known versions had disappeared, one misplaced within the borough archive itself, it transpired. A number of LTS members offered advice and suggestions.. The good news is that, in the course of moving and reorganising the entire collection, the missing plan has surfaced and is now available for viewing again.

A new Atlas of London before the Great Fire

Vanessa Harding reports on the progress of her project of an exciting new atlas.

As reported in the last *Newsletter*, plans for an Atlas of London on the eve of the Great Fire of 1666 are moving forward. The atlas will be published jointly by the Historic Towns Trust and the London Topographical Society. The LTS has offered a very generous grant toward the costs of production. As agreed with the Society, the Trust will raise the balance of funding before the project starts, so current activity is focused on that.

There are many potential donors from whom we are seeking support, but one very important constituency is the City's Livery Companies. One of the most visible differences between HTT's maps of Medieval London *c.*1270-1300 and Tudor London *c.*1520 is the proliferation of Livery Company halls. The Atlas will show how this trend continued, with new Companies coming into existence and many early halls being rebuilt or refurbished between 1520 and 1666. Over 50 Companies had halls at the time of the Fire, of which 44 were wholly or partly destroyed. Almost all of these were rebuilt on or near the same site, demonstrating the Companies' interest and pride in these prominent symbols of their identity. The new halls are shown on Ogilby and Morgan's 1676 map of the City, and William Morgan's 1682 map of the metropolis, published by LTS as *The A to Z of Restoration London* (no. 145; 1992) and *The A to Z of Charles II's London* (no. 174; 2013) respectively. Twenty-one Companies subscribed to the latter, and we are hoping that their successors will do the same for our project. The Trust invited representatives of the pre-Fire Companies to an event at Guildhall Library in October 2023, and we are following up leads and contacts generated then, with some kind offers already made. In addition, we are delighted and grateful that the City of London Archaeological Trust has made a grant to the project to cover the cost of employing a research assistant to review the published archaeological record for early modern London, contributing both to the map itself and to the gazetteer of features shown.

A fuller report on mapmaking progress will be included in November's *Newsletter*.

– *Vanessa Harding*

The Editor welcomes contributions to the *Newsletter*. Can you recommend a favourite destination – or a useful website? Or a subject for Circumspice? See back page for contact details. The deadline for the November *Newsletter* is 1 October.

Some notes on the Seventeenth-Century Topography of the Inns of Court

India Wright explores the evidence for the gardens and grounds of the Inns of Court.

The Inns of Court are home to societies of lawyers which originated in the second quarter of the fourteenth century following the return of the King's Court to Westminster from York in 1339. Regarded as the 'Third University' since the Tudor period,[1] these associations of lawyers established themselves in existing properties on the periphery of the City replete with amenities such as chapels and dining halls, replicating the collegiate settings of the Universities of Oxford and Cambridge.[2]

In the sixteenth century Temple was located on the periphery of the City and Lincoln's Inn and Gray's Inn were surrounded by fields, as depicted in the so-called Agas Map [Fig. 1]. As London expanded the Inns faced increasing encroachment and by the late sixteenth century they had enclosed their grounds, each creating their own sumptuous private sanctuaries, complete with tree-lined walks, plentiful planting, knot gardens and lawns. By the mid-seventeenth century [Fig. 2], Gray's Inn and Inner Temple had become known for their impressive gardens, such that Sir James Howell, recorded the following verse in his 1659 book of Proverbs:

Gray's Inn for Walks, Lincoln's Inn for a wall
The Inner Temple for a Garden, the Middle for a hall[3]

Examination of the maps divulges that in the late seventeenth century, besides St James's Park, the

Fig. 1: The Inns of Court in context: 1561/1633. A crop from the Map of Early Modern London, Edition 7.0, edited by Janella Jenstad, University of Victoria, based on *Civitas Londinum* 1561, modified 1633

Fig. 2: The Inns of Court in context: 1658. A crop from Faithorne and Newcourt's map of 1658

Charterhouse, Moorfields and Lincoln's Inn Fields, it was only the Inns of Court and Chancery with tree-lined walks in their gardens significant enough to depict. Grouping the gardens of the Inns, in addition to their buildings, into a typology akin to their architectural cousins, the Universities of Oxford and Cambridge. There are various factors which led the gardens of the Inns to be cultivated with Walks but one of the fundamental reasons that all four of the Inns of Court and six of the eight Inns of Chancery were able to plant Walks, was simply due to the generous size of their gardens, land which they had inherited when they took on historic estates in the fourteenth and fifteenth centuries to house their societies. It also meant that in 1561, for example, Lincoln's Inn were able to dig and fire hundreds of thousands of bricks on-site and accommodate large saw pits for the construction of their own buildings.[4] The large grounds held by the Inns afforded them the space and resources to build, and to build in brick with relative ease. This is perhaps why we see the early proliferation of brick buildings at the Inns from the sixteenth century when compared with the wider city.

John Stow writing in 1598 lamented the loss of common ground, not just to the spread of buildings but also to private enclosure, 'wherein are built many fair summerhouses…with towers, turrets and chimney tops, not so much for use or profit, as for show and pleasure, betraying that vanity of men's minds'.[5] The Inns were not immune to this trend and in the early seventeenth century ornate buildings began to populate their gardens. The presence of these structures was relatively fleeting and details within the archives are scant, making these allusive buildings even more intriguing. But by piecing together archival records with historic illustrations and maps, alongside contemporary references, I have been able to reveal these forgotten structures and consider them as part of the architectural tapestry of the Inns.

The most striking of these garden buildings was a pavilion in the garden at Gray's Inn built by Francis Bacon, commonly referred to as Bacon's Mount. Francis Bacon was the driving force behind 'The Walks' at Gray's Inn as we know them today. In 1597 he embarked on an ambitious plan to create a large new garden for the Inn on its freshly enclosed former waste ground, commissioning significant groundworks and planting dozens of elm

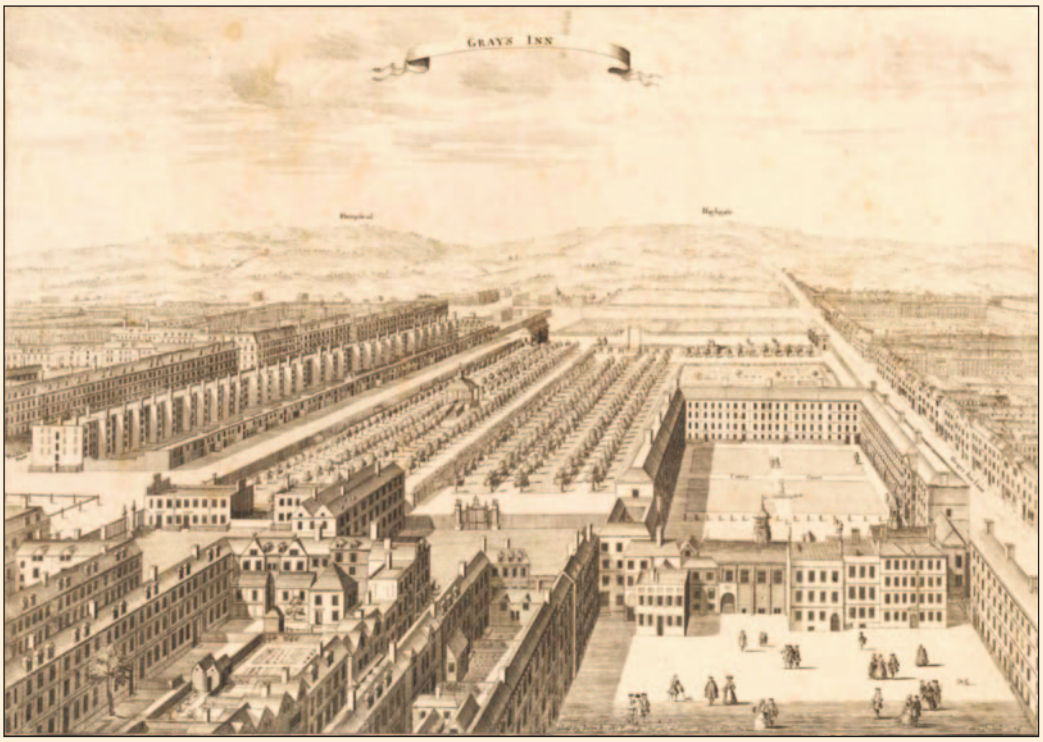

Fig. 3: Bird's eye view over Gray's Inn, and its neighbourhood, looking over fields towards Highgate and Hampstead hills, Gray's Inn Lane on the right, Bacon's Mount seen left of centre, *c.*1725 by Sutton Nicholls

trees, along with a huge quantity of quickset and privet hedges indicating a series of intricate knots or labyrinths [Fig. 3]. Bacon was made Treasurer of the Inn in October 1608, and he seized the opportunity, and power over the purse it gave him, to further his extensive garden scheme.[6] Immediately after his appointment he ordered the making of a mound on the raised western flank of the garden, which was to be topped by the pavilion. Other garden features introduced by Bacon included an arbour, bowling green, crested gates and a summerhouse. He really went to town executing his vision for the garden, spending a vast sum of money. So much so that when his nine-year Treasurership came to an end in 1617 there was an edict by the Inn that henceforth all Treasurers would only serve for a term of one year and that all their expenditure must be agreed with the Bench.[7]

Other scholars suggest that Bacon may have taken inspiration for the walks from his time as a student at Trinity College, Cambridge (which he attended from 1573 for three years from the age of just 12).[8] However, it is more likely that ambitious Bacon was influenced by the extensive walks in the renowned garden at his uncle, Lord Burghley's house at Theobalds. Burghley is said to have hosted Elizabeth I there twelve times and contemporary biographer Peck noted that the gardens 'were perfected most costly, bewtifully and pleasantly, where one might walk two mile in the walks before he came to their ends.'[9] Burghley and Bacon both took a keen interest in garden design and the garden at Theobalds is thought to have been laid out from *c.*1585 with reference to Plinean principles,[10] just as the garden at Bacon's Twickenham had been from 1595.

Bacon's Mount was a key feature of the new garden scheme. It was erected in the memory of former Lecturer of the Inn and Bacon's mentor, Jeremy Bettenham. Built in an elevated position, the structure was a focal point and provided an excellent platform from which to view the intricate topiary which surrounded it, the Walks below and the landscape beyond. It was an open-sided octagonal pavilion made of painted timber with a slated ogee-shaped roof, topped with a small cupola surmounted by a gilded griffin. The interior incorporated wainscotting, seats and a plastered ceiling[11] and the exterior featured a Latin inscription, dedicating the structure to Bettenham.

Remarkably, Gray's Inn managed to maintain a near uninterrupted view over open fields as far as the horizon at the hills of Hampstead and Highgate until *c.*1756 [Figs. 4 & 5]. The erection of a terrace on the King's Road (now known as Theobald's Road), just to the north of Gray's Inn,[12] finally hindered the Inn's northward view, and coincided with Bacon's Mount being pulled down, when it can be assumed the structure was no longer able to assist in providing an impressive prospect north.

Notes

1. John H. Baker, *The Third Univerity of England: The Inns of Court and the Common-Law Tradition* (London: Seldon Society, 1990), p.3.
2. John Baker, 'The First Two Centuries', in *History of the Middle Temple*, ed. by Richard O. Havery (Oxford: Hart Publishing, 2011), pp. 31–65 (pp. 31-33).
3. James Howell, *Paroimiographia Proverbs, or, Old Sayed Savves & Adages in English (or the Saxon Toung), Italian, French, and Spanish, Whereunto the British for Their Great Antiquity and Weight Are Added* (London: Printed by J.G., 1659), p. 21.
4. Walker and Baildon, I 1422-1586, p.337, p. 351. Accounts for the Inn from 1561-1565 show that hundreds of thousands of bricks were fired in brick kilns constructed on-site, and saw pits were dug to facilitate the sawing of planks and beams from elms transported to the Inn from wharves.

Fig. 4: John Roque's *Map of London, Westminster & Southwark*, 1746, showing a corridor of open ground from Gray's Inn northwards

Fig. 5: Benjamin Cole's *A New and Accurate Survey of the Parishes of St Andrews, Holbourn without the Freedom, St. George Queen Square, St. James Clerkenwell, St. Luke Old Street, St. Mary Islington and The Charterhouse Liberty*, 1756, showing kitchen gardens north of Gray's Inn

5. John Stow, *The Survey of London*, 2nd edn, II vols (Citie of London: John Windet, 1603), I, p. 78.
6. Reginald J. Fletcher, *The Pension Book of Gray's Inn 1569-1669* (London: Published by Order of the Masters of the Bench, 1901), I, p. 184. Fletcher, I, p. 491. At least £251 9s 7d, the equivalent of £34,000 in 2023.
7. Fletcher, I, p. 225.
8. Paula Henderson, 'The Evolution of the Early Gardens of the Inns of Court', in *The Intellectual and Cultural World of the Early Modern Inns of Court* (Manchester: Manchester University Press, 2011), pp. 179–98 (pp. 193–94).
9. William Brenchley Rye, *England as Seen by Foreigners in the Days of Elizabeth & James the First* (London: J. R. Smith, 1865), p. 213.
10. Nichola Johnson, 'Citizens, Gardens and Meanings', in *London's Pride: The Glorious History of the Capital's Gardens* (London: Anaya Pub-lishers Ltd, 1990), pp. 14–29 (p. 17).
11. Mark Girouard, *Elizabethan Architecture: Its Rise and Fall, 1540-1640* (London: Yale University Press for The Paul Mellon Centre for Studies in British Art, 2009), p. 288, p.358. A payment of £5 4s 2d was made for 'plastering the mount' in January 1608/9 is likely to have been for work to the ceiling of this open-sided structure. 1608/9 falling well within the fashionable period for elaborate plasterwork ceilings (c.1570-1625)
12. 'Numbers 14-22 and Attached Railings, 14-22 Theobalds Road.' (National Heritage List for England, 1951).

Where is this monument? And whom does it commemorate?

See p.17

London's Great Fire of 1666: New research and new displays

Professor Kate Loveman and curator Meriel Jeater, from Museum of London, explain how new research is influencing the interpretation of the Great Fire in the London Museum, due to open in 2026.

The story of the Great Fire of London will be 360 years old when the new London Museum opens in 2026. It's a tale that has been told to countless schoolchildren over the years and one that has been exhibited at the former Museum of London since it first opened in the 1970s. Is there much more to learn about this infamous disaster? New research shows there is, and these findings are being incorporated into the London Museum's new Great Fire displays, as Meriel Jeater explains.

A new approach *(Meriel Jeater)*

I have worked on previous displays and exhibitions about the Great Fire during my time at Museum of London and curating the London Museum's new Great Fire display was an exciting challenge – how could we tell the story differently this time?

We decided to focus on our key audience – primary school children aged five to seven years and the adults that accompany them. We knew that they would need an immersive display that helps them to imagine what it might be like to experience the Great Fire without being too frightening. We also wanted to provide something that children can't get at school – access to real objects from the disaster that help them to answer some fundamental questions: how do we know what happened? Why did the fire become so huge? How was it stopped? What was the impact on London and Londoners?

Two burnt bricks from the cellar floor of a building in Pudding Lane that was destroyed by the Great Fire of London, excavated in 1979-80. This property was very close to Thomas Farriner's Pudding Lane bakery in which the fire started. Though the buildings in that area were described as 'almost all of wood, which by age was grown as dry as a chip'[1], research shows that there were brick buildings in Pudding Lane[2]. © Museum of London

Melted window glass from a building in Pudding Lane that was destroyed by the Great Fire of London, excavated in 1979-80. Samuel Pepys found window glass similar to this on 5 September 1666. He wrote in his diary that it was 'so melted and buckled with the heat of the fire'[3]. © Museum of London

The display will be immersive and interactive, populated with real objects and stories about real people who lived through the fire. In order to make people's stories as engaging as possible, we wanted to learn more about them, such as how old they were, what their families were like, what their jobs were, where they lived and so on. One of the most important groups of people in the Great Fire was the Farriner household, who lived at the bakery where the fire first started. I got in touch with Professor Kate Loveman, to see if she could dig up some more information about them to help us tell their story. Kate has been working with the museum as part of the Reimagining the Restoration project, funded by the Arts and Humanities Research Council, researching lesser-known people from Samuel Pepys's diary to present new perspectives on life in the seventeenth century. She is an expert in tracking down records that reveal information on previously obscure Londoners. Kate outlines her research below.

Remains of a leather fire bucket, painted with the initials 'SBB' and the year 1660 or 1666. This was found amongst Great Fire destruction debris during excavations at Lower Thames Street in 1974. The initials indicate that it belonged to the nearby parish church of St Botolph Billingsgate. Records from the church show that the parish maintained 36 leather buckets 'for danger of fyer'. © Museum of London

Uncovering the Farriner household

(Kate Loveman)

I looked first at previous research on the fire, including from the museum. Researchers had established that Thomas Farriner had three adult children: Mary, Thomas, and Hanna. His wife, also called Hanna, had apparently died in 1665. But who was there on the night of the fire? Contemporary accounts weren't comprehensive, and historians had identified various people as present: combinations of Farriner, his wife, his son Thomas, Hanna, a maid, and an apprentice had all been suggested.[4] The names of the two servants were unknown.

Clues to establishing who was there on 2 September 1666 come from the several investigations into whether the fire was an accident or a conspiracy. I set about piecing these together. In 1666, evidence was collected by the House of Commons Committee and by officials involved in the prosecution of Robert Hubert, a Frenchman who had falsely confessed to starting the fire. These statements survive as summaries and second-hand reports. Extracts from the Commons' enquiry were surreptitiously printed as *A True and Faithful Account of Several Informations … into the Late Dreadful Burning of the City of London* (1667). The pamphlet refers only to Thomas Farriner's presence. A more detailed report comes from Sir Edward Harley MP who, while not part of the Commons' committee himself, had the latest news. He wrote to his wife that Farriner swore all fires had been extinguished when the household went to bed:

that his daughter was in the Bakehous at 12 of the clock, that between one and two His man was waked with the choak of the Smoke, the fire begun remote from the chimney and Oven, His mayd was burnt in the Hous not adventuring to Escape as He, his daughter who was much scorched, and his man did out of the Windore [window] and Gutter.[5]

Farriner's 'man' means a servant, apprentice, or journeyman. Farriner's son is not mentioned by Harley, but other sources say he was in the house. Samuel Pepys was told by Robert Vyner that: 'the Baker, son and his daughter did all swear again and again that their Oven was drawn [i.e. empty] by 10 a-clock at night.' (Vyner was the incoming sheriff of London at the time of the fire, and so close to investigations). According to the writer of *Englands Warning* (1667), who claimed to have been in the street to see the fire spread from the bakery, Farriner was 'in his bed with his Son' when

the fire began. Neither of these two sources refers to the maid or the 'man'.[6]

Help in resolving these differing accounts comes from the indictment of Robert Hubert, which provides the names (not signatures) of individuals who could give evidence against him:

Robertus Penny	Johanes Lewman
	Franciscus G[?]
	Thomas Farriner senior
	Hanna Farriner
	Thomas Dagger
	Thomas Farriner Junio[7]

These all appear to be people who were either witnesses to Hubert's self-incrimination or who could testify that events in the bakery pointed to arson. Comparing them with other records helped identify which were bakery inhabitants. Robert Penny was a local wine porter, while John Lowman was Hubert's jailor. *A True and Faithful Account* cited them as witnesses to Hubert's ability to identify where the bakery had stood. Francis's last name is uncertain: it has been transcribed by scholars as 'Gunn' and 'Gurne', and there are other possibilities. There was a baker named 'Francis Gunn' in Greenwich at this time, who took an apprentice of the same name in 1660. However, attempts to link them to the Farriners or Pudding Lane failed. It's possible that Francis G is identical with a third witness against Hubert mentioned in other reports: *A True and Faithful Account* calls this merchant 'Mr Graves' and Harley 'Mr Greaves'.

The cluster of remaining names – headed by Thomas Farriner senior, head of household – were witnesses to circumstances in the bakery. Of these, Thomas Dagger had so far not had a place in the Great Fire story. Bakers' Company records confirm he worked for Farriner. He had come to London from Norton Bavant, Wiltshire, in 1655. Initially apprenticed to Richard Sapp for a nine-year term, he had been turned over to Farriner in 1663. At the time of the fire his apprenticeship was over, but he had evidently chosen to stay on. After Farriner's business was destroyed in the fire, Dagger took his freedom of the Bakers' Company and in the 1670s was running his own bakehouse nearby.[8]

From combining these reports, we can tell a story to visitors in the gallery. Sleeping in the bakery on that terrible night were Thomas Farriner and his 25-year-old son, Thomas. They were probably sharing a bed, as people often did (to the puzzlement of today's schoolchildren). Also asleep was Farriner's daughter, Hanna, who would be 'much scorched'. The Farriner's maid did not survive to give evidence, and no one recorded her name. But we do now have an excellent candidate for Farriner's 'man' who woke and alerted everyone to the danger: Thomas Dagger. To him, it seems, goes the dubious honour of being the first person to see the Great Fire of London.

Representing more people affected by the fire *(Meriel Jeater)*

Kate's research has been vital to our narrative about the Farriners, plus other people throughout the display. We will be including d/Deaf Londoners, based on signers that Samuel Pepys describes in his diary. We are also featuring the household of James Hicks, senior clerk at the post office on Threadneedle Street. He and his family escaped from the fire at 1am on 3 September, as it got ever closer and his 'wife and childrens patience could staye noe longer', fearing having their escape route blocked.[9] Kate revealed that Hicks' family included adult and teenage children, a heavily-pregnant daughter-in-law and a toddler.

Information provided by Kate has also allowed us to foreground less well-known members of familiar households. Most children are taught that Samuel Pepys buried his cheese and wine in the Navy Office garden to keep them safe from the fire. They probably haven't heard of Isay William Mingo, the young Black man who worked for Pepys' colleague Sir William Batten. Batten was there with Pepys, burying his own valuables and it's possible that Isay William Mingo would have assisted. It's really important that schoolchildren can see that seventeenth-century London was a diverse place and that people from all walks of life experienced the fire. The new knowledge that has come from the Reimagining the Restoration project is key to helping us represent these stories and making the Great Fire relevant to our visitors.

The Museum of London is relocating to a new home at Smithfield, where it will occupy historic market buildings. The new museum will reopen in 2026 under a new name: the London Museum.

New learning resources developed through the Reimagining the Restoration project are available online:

www.museumoflondon.org.uk/schools/learning-resources/great-fire-london

www.museumoflondon.org.uk/schools/learning-resources/deaf-londoners-1660s

Notes

1. *Observations both Historical and Moral Upon the Burning of London*, Sincera, R. (London, 1667)
2. *London Plotted. Plans of London Buildings c.1450-1720* by Gerhold, G. (2016, London Topographical Society, No. 178), pp. 175.
3. *The Diary of Samuel Pepys*, ed. by Robert Latham and William Matthews (London: 1970-1983), VII, pp. 277
4. Walter George Bell, *The Great Fire of London* (1923, repr. London: Bracken, 1994), 22-3; Adrian Tinniswood, *By Permission of Heaven: The Story of the Great Fire of London* (2003, repr. London: Pimlico, 2004), 42-3; Rebecca Rideal, 1666: Plague, War and Hellfire (London: Murray, 2016), 98,167-8. The most detailed account of the genealogy is Danielle Evelyn, 'The Farriner Family of the Great Fire', Once Upon a Time in History blogspot, 17 Oct. 2014, www.cupboardworld.blogspot.com/2014/10/the-farriner-family-of-great-fire.html .

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6. *The Diary of Samuel Pepys*, ed. by Robert Latham and William Matthews (London: HarperCollins, 2000), VIII, 82; *Englands Warning* (London, 1667), p. 14.
7. London Metropolitan Archives, CLA/047/LJ/01/0177, Sessions of the Peace, 8 Oct and Gaol Delivery, 10 Oct. 1666, Indictment of Robert Hubert; translation available at Museum of London: www.fireoflondon.org.uk/assets/uploads/2016/08/Transcript_LMA_CLA_047_LJ_01_0177.pdf
8. London, Guildhall Library, CLC/L/BA/B/001/MS05177/005, Bakers Company, Court minutes 1648-1677, pp. 150, 392, 492. National Archives, ADM 106/317/1, Thomas Dagger to the Navy Board, 3 Jan. 1675/6.
9. National Archives, SP 29/170, fol. 1, James Hicks to Joseph Williamson, 6 Sept. 1666.

London Taverns in the 1680s

Anthea Jones introduces a fascinating record of seventeenth century London taverns.

Thomas Baskerville, a seventeenth-century gentleman based in Berkshire and Oxfordshire, often stayed in London, though his family did not own a London house. A letter to his father in 1663, for example, written from Westminster, gave news which he said he had picked up in the City about the launch in Dublin of the double-keeled boat designed by Sir Willliam Petty and its successful trial voyage, and also some gossip about King Charles II's activities. His writings include accounts of journeys on horseback through English counties, some of which started from the capital. Journeying to Kent, perhaps in the 1670s, Baskerville went by boat to Gravesend, which he said was 'as it were the door to London by water'. He noted that the number of passengers who could be carried in the tilt-boats or wherries was limited by law but 'comonly they do transgress it'; in 1661 it cost 8 pence for a pass on the tilt-boat but on the wherry people negotiated for the best rates they could get.

Baskerville's ten journeys through England, together with the considerable quantity of his other writings, survive in three manuscripts; two are now in the British Library and one is in the Bodleian Libraries. All have been transcribed by Anthea Jones and published in October 2023 by Hobnob Press: *Thomas Baskerville: Journeys in Industrious England and writings personal and topographical.* They all tend to illustrate his very sociable character, enjoying the company he met on the various bowling greens he found on his journeys, appreciating a well-dressed dinner, critical of the wine available in different towns, but everywhere enjoying a glass or bottle (or several) of ale and beer. Inn-keepers were praised for having a good water supply from which they could brew their beer.

It is no surprise, therefore, that Thomas Baskerville was interested in London taverns. Like John Taylor shortly before the Civil Wars, Baskerville produced a long list of the taverns in London and within a ten-mile radius of the city, identified by their signs. He annotated the list with the remark that he usually went to the Rose and the Ship in Westminster. His list appears to relate to the 1680s, while containing a few updates from the 1690s. The great popularity of taverns, which sold wine rather than beer, was just about to be eclipsed by the introduction of coffee houses; occasionally on his journeys Baskerville recorded that coffee was also available in a tavern. Altogether he listed about 514 taverns, of which 386 were in central London, while Taylor had named 398. It is not easy to be certain of the numbers as some taverns may have had two signs or there may have been two separate taverns accidentally listed together.

The handwriting of the lists is not at all clear and the spelling of some sign names is a challenge to interpretation. It is quite possible that the list was compiled by Baskerville as he walked the London streets, jotting down the names in a small notebook. The manuscript containing the taverns list was originally a separate booklet though later bound in with other writings. This would be the simplest explanation for the writing. That he personally compiled the list is suggested by his note that he had forgotten a couple of names, and that Richard Brookland had supplied him with eight names of taverns in Bishopsgate without. It is helpful in reading his script that many of the names are still in use for inns or public houses. Seventeen taverns were called the *Ship* in London, according to Baskerville, 16 called the *Crown*, and 14 called the *Swan*. Members of the Vintners Company

A fearsome sign in Eastcheap to encourage wine-drinkers, one of four Boar's Heads amongst the taverns listed in Baskerville's manuscript. (Walker Art Library/Alamy Stock Photo)

were able to open taverns without a licence, and there were 14 identified by Baskerville called the *Three Tuns*, the name an indication of the Vintners company.

London street names also mainly still exist, despite the rebuilding of London after 1945, but Baskerville's spelling can be a puzzle: Puckedeley, Holbron Cundet or Marabone were not immediately recognised; Piccadily was a newly-created street which had not been named by Taylor, but there were seven taverns there. Blowbladder street was a surprising name to me, with a tavern called the *Spotted Dog* named by Baskerville, but this was a street mentioned in Samuel Pepys diary in 1667, where the coachman drove fast to avoid two or three fellows he said were rogues. Many names were identified through seventeenth-century maps of London.

It is clear that Baskerville listed taverns in order as they stood in the streets; occasionally he had to indicate where a group of names had been missed or entered out of order. His list is particularly interesting because of the way it was arranged. Taylor's list was compiled in a different and rather eccentric way, placing all the *Bulls* together and all the *Crowns* and so on; while he recorded the relevant street name against most, the result was that street names are scattered through the list. Baskerville's list, however, was arranged street by street, and is susceptible to analysis. He had noted taverns in 126 streets.

There were no less than nineteen taverns in Fleet Street and twenty in the Strand. This seems to point to the frequency with which people travelled by boat on the Thames; Fleet Street and the Strand were nearest to the stairs where people and goods were landed. Whitechapel and Holborn had nearly as many taverns, and these, too, were streets where travellers first reached the borough. Baskerville had also walked along numerous small and lesser-known streets, with just one or two taverns in each. It all points to the large amount of wine consumed in the late seventeenth century. No streets were named in the suburbs, but the places where taverns were noted vividly reveals how small London was in the 1680s.

Thomas Baskerville's effort to list taverns in London may have been of practical use to visitors in the late seventeenth century, and he may have intended to publish it, effectively updating John Taylor's material, but none of his writings was published in his lifetime or for two hundred years after. In the twenty-first century, with all those known brought together in one volume, he has given us unusual and valuable historical evidence on a variety of subjects, of which the taverns is a notable example.

– Anthea Jones

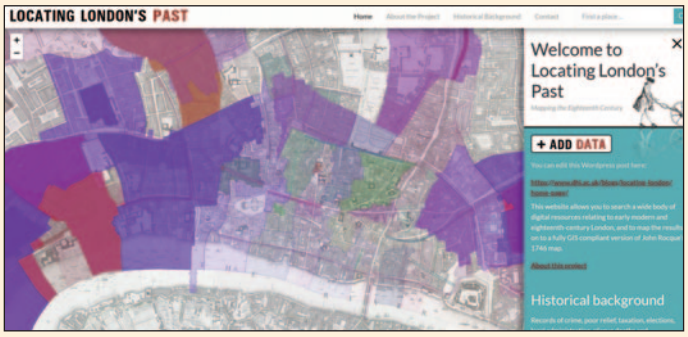
Thomas Baskerville: Journeys in Industrious England and Writings Personal and Topographical edited by Anthea Jones (Hobnob Press 2023) ISBN 978 1 91440 7 512.

Locating London's Past – Redivivus

Professor Tim Hitchcock introduces the updated version of the research website: Locating London's Past.

Walking through Russell Square the other day, I saw a couple hunched over a worn copy of an A-Z. I immediately offered to help, assuming they were lost without a phone to guide them. I was quickly shooed away and assured they were just enjoying remembering how the world used to work. Maps and websites reflect the minds and experiences of the mapmakers and web designers who make them, and they are of their time. Created between 2009 and 2011, *Locating London's Past* (www.locatinglongon.org), was an early attempt to use all the possibilities created by Google Maps to give historians and researchers new ways of exploring London's history. Fifteen years later, what is possible, and how people engage with online maps has changed. A collaboration between the Old Bailey Online team, the Museum of London Archaeological Service (MOLA), and the Centre for Metropolitan History, the site allowed seventeen substantial datasets, created from seventeenth and eighteenth century sources, to be 'mapped' against a high-resolution, 'warped', copy of John Rocque's 1746 plan of London. The website was originally implemented and continues to be hosted by the Digital Humanities Institute at the University of Sheffield.

In the decade and a half since, most researchers have become ever more familiar with how this technology works, and how it can be used to illuminate the past. With more recent sites like *Layers of London* (www.layersoflondon.org), the Survey of London's *Histories of Whitechapel* (www.surveyoflondon.org), and *Old Maps Online* (www.oldmapsonline.org), historical maps delivered up via the internet have become an everyday resource. But what *LLP* does remains unique. It allows users to search through hundreds of millions of words to identify data about seventeenth and eighteenth century London – whether this is the votes cast for MPs in 'Radical Westminster', shop lifting in the East End, the plague deaths of 1666, or the archaeological collections of MOLA – and to then map this data onto either Rocque's 1746 plan, the 1st edition of the Ordnance Survey,



www.locatinglondon.org

1863-80, or a modern, geographically accurate map of London. And it is not just databases. The site also includes comprehensive data about historical parish and ward boundaries, and population and area figures for 154 historical parishes and liberties. You could, for instance, search for the single word 'sword' in the *Proceedings of the Old Bailey* from 1674-1819 and associate each instance with a street or alley, parish or ward. And in turn compare the results to the appearance of the word 'pistol' in the same sources. And then drill down to the text of the trials where these words occur. And finally, generate a figure for the number of instances of either word measured against the population or area of the parish where the street name associated with the word is located. The *LLP* was designed to facilitate research and to makes maps central to the journey.

A decade and a half is a very long time in computer years. Smart phones and tablets have become ubiquitous; and the software used to display maps has evolved. And of course, fifteen years of experience has thrown a strong and revealing light on the quality of the original data, and the design choices we made in 2010. With the support of the London Topographical Society, *Locating London's Past* has been revised, re-engineered and made more useable. It will be relaunched later this Spring.

Users should notice two immediate differences. First, the web interface has been optimised for use on a phone and tablet (using React design). It is now much easier to use the site while wandering through the streets of London; or to share with an audience on a walking tour. As important, the site has also been re-designed to make it more intuitive. By ensuring that Rocque's plan is always on screen, even as users work with the underlying resources, the purpose of the site – to map data – is made more obvious. And while the original site was built using Google Maps, the latest iteration relies on Leaflet and Open Street Map, ensuring that all the underlying technology is non-proprietary and free to re-use. This has also allowed us to ensure that the registration between the underlying eighteenth-century map, and the polygons that define each street and parish, are more accurately aligned. The high-resolution rectified version of John Rocque's plan, and most of the datasets, have also now been made available for download and re-use for non-commercial purposes.

As importantly, much of the underlying data has been made more comprehensive and accurate. In particular, Drs Louise Falcini and Sharon Howard have associated precise locations with 25,000 place names in the *Old Bailey Proceedings* and *London Lives*, while eliminating 39,000 false positives. This work has made the results substantially more reliable. Of equal importance, the detailed population statistics for each parish have been checked and revised. And finally, the search forms, help texts, and historical background pages have been reworked and brought up to date.

The underlying street network derived from Rocque's 1746 plan

The 100s of millions of words that can be searched and mapped include:

- Old Bailey Proceedings, 1674-1913 – a near comprehensive record of every felony trial heard
- The Coroners' Records for both London and Middlesex, 1747-1799: including detailed deposi-tions for thousands of inquests
- Administrative records of criminal justice drawn from *London Lives*: including the Ordinary of Newgate's Accounts, the Minutes of the Court of Bridewell, sessions papers for the City, Middlesex and Westminster, and the Criminal Registers, 1791-1800
- Hospital and Guild records: including the those of the Carpenters' Company and of Bridewell, 1721-1787
- Records for poor relief for St Botolph Aldgate and St Clement Danes from the 1680s to the 1810s.

Additionally, the site makes mappable a further eleven large datasets.

- The Hearth Tax returns from 1666 for metropolitan London, giving robust data about the distribution of wealth
- Plague deaths for 1666, calculated from the *Bills of Mortality*
- Just under 5000 records detailing pieces of glass tableware and 10,000 records of clay pipes collected by the Museum of London Archaeological Service from metropolitan sites, dating from the seventeenth to the nineteenth century
- 162,000 fire insurance policies taken out between 1777 and 1786 with the Sun and Royal Exchange insurance companies
- The records of the Four Shillings in the Pound Aid of 1693/4
- The London and Westminster Historical Directory of 1774 – including 5,548 entries
- Abstracted entries of wills proved at the Prerogative Court of Canterbury between 1680 and 1819
- St Botolph Aldgate Parish Registers, 1681-1709
- The Westminster Historical Database of Poll Books and Rates Books, 1749-1820, providing com-prehensive details on all parliamentary votes cast, and the associated rateable value of the associated property.

Locating London's Past was originally designed and implemented as an experiment. Everyone involved was trying to figure out what the then new technology of online mapping and analysis could bring to the world of London's history – what changed when mapping historical data became possible in real time through this remarkable technology. But in the nature of an experiment it did not get everything right. By revising and rebuilding *Locating London's Past* from the ground up, we very much hope to have made the site more usable, more accurate, and more accessible for a wider community of researchers.

– Tim Hitchcock

The great map of London at Cockesden

Following the articles on wall maps in our last issue, Rosemary Weinstein draws attention to the record of another example

This item, the '*great map of London' at Cockesden*, is included in an anonymous inventory of 1610-11 published by J.O. Halliwell in 1854[1], but not previously explained. To which of the two large scale maps of London known by this date does it refer – the Copperplate map of 1556-8, or the so called 'Agas' map, familiar only from publications of *c.*1633? The use of wall maps for decoration and study has been described by Peter Barber, citing surviving seventeenth century examples at Syon House, the Vyne and other grand houses, and Grant Lewis records the possession of a sixteenth century large scale map of London in an inventory of the artist Bernardino Poccetti in Florence[2]. Who owned the contemporary map at Cockesden. Indeed, where was Cockesden?

The 1610/11 inventory records:

"An inventory of such things as are in the Study Room"

"Imprimis. The great map of London

Item, 6 other maps lesser for divers countries"

A second inventory in Halliwell, apparently of the same family and house, dated 6 October 1624 for the 'Great Parlour' shows that the map has now been moved there:

"Item 2 pictures

Item, one great map"

where it presumably decorates the walls, together with the two pictures.[3]

A clue to ownership in the 1610/11 inventory is the reference:

"Item, my brother Thomas Simonds picture".

The will of one Richard Simonds of Coxdean, Dorset 26 October 1611[4] appears to be that of the owner and Thomas's relative. The location of Cockesden is revealed by the Survey of English Place Names as Coaxden, All Saints, Devon, (formerly Dorset)[5]. The Survey provides useful links to the county families.[6] Richard Simonds' daughter, Cecilia married Paul Dewes (d' Ewes) one of the six Clerks in Chancery. Paul's father, the noted printer Gerard (Garrit) Dewes's family came originally from Guelderland in the Netherlands.[7] Gerard (d 1591) imported at least one book printed in Antwerp for sale in his shop in St Paul's Churchyard. Might he also have imported a copy of the Copperplate map, thought to have been published there?

Paul and Cecilia's son was the famous antiquarian and parliamentarian Simonds Dewes who lived at Coaxdean until 1633 and his move to his late father Paul's home Stow Hall in Stowlangtoft, Suffolk. An inventory of chattels belonging to Simonds following his death in 1650 records 'one large map' set aside with various furniture for possible re distribution to family members. Was this in fact grandfather Richard's map?[8]

Sir Simonds instructed his executors to prepare a catalogue of "all his antiquities as coins books original manuscripts and prints and to bring all his Treasury of that kind wheresoever scattered to the manuscripts in the British Library where it was finally deposited might shed further light on 'the great

Perhaps further probing amongst the Harleian manuscripts in the British Library where it was finally deposited might shed further light on 'the great map of London'?

Notes

1. Halliwell J O 1854 *Ancient Inventories of Furniture, Pictures, Tapestry, Plate*
2. *LTS Newsletter* No97 2023
3. *Op cit* in note1 p89
4. TNA Prob11/118/299
5. Pevsner *Devon*
6. Hutchins, John *History and Antiquities of Dorset* ii 1863 p83
7. DNB
8. 8 TNA E154/4/32

– Rosemary Weinstein

The Andrews and Dury map of Kent

Peter Barber introduces an eighteenth century map of Kent

Members living in far south-eastern suburbs of London such as Crayford or Orpington may envy those living slightly to their west who can benefit from the magnificent 1746 map of London and its environs by John Rocque. They may not know that a generation later, in 1769, their districts were mapped in similar style, if at the somewhat smaller scale of two inches to the mile, by two of Rocque's former assistants, John Andrews and Andrew (André) Dury as part of their 25-sheet map of Kent.

The two maps, not surprisingly, are stylistically similar. Andrews and Dury omit the field divisions that characterise Rocque's work – but which were largely fictional anyway. Instead they insert the names of almost all of the landowners, making their maps an important source for studying late eighteenth-century social networks and networking. Both maps are distinguished by accurate, miniaturised plans of the parks, now largely covered by streets, of the local nobility and gentry. Andrews and Dury's survey is arguably the prettiest and most elegantly engraved map of Kent ever to be produced. Addison Publications, best known for their facsimiles of medieval illuminated manuscripts and of the Domesday Book, has just privately published a digitally enhanced and coloured facsimiles of all the sheets bound into a handsome eighteenth-century style atlas. It could be said to represent what Andrews and Dury would have hoped to create if the technology of the time had allowed. It is available for £2,500 a copy from Addison Publications Ltd (www.addison publications.com/portfolio/the_kent_map/ or phone 020 7602 1848). A short, illustrated commentary accompanies the facsimile. It provides the context for the creation of the map, an account of its evolution from preliminary announcement to publication, an explanation of how the map was surveyed and ultimately engraved and printed, an evaluation of its quality, some information about later editions and short biographies of the vast majority of the 134 subscribers. Since most of you will not be purchasing the facsimile, you may like to know that copies of the commentary alone have been deposited at the British Library, the Bodleian Library and with the Society of Antiquaries, all of which possess originals or older facsimiles.

– Peter Barber

Unusual Destination: Old London Bridge in East Sheen

Clive Beautyman explores the remains of Old London Bridge

In 1756 the City Corporation began a programme of works to improve the medieval Old London Bridge

Fig. 1: Old London Bridge - J.M.W. Turner. © Tate Gallery

Fig. 2: Old London Bridge Alcove at Guy's Hospital with statue of Keats. © Clive Beautyman

which had been in use since 1209. Its two centre arches were replaced by a single wider span, the Great Arch, and all the remaining houses on the bridge were demolished. The roadway was widened and a balustrade was added together with 14 domed Portland stone alcoves. These were installed under

Fig. 3: The Northerly Alcove in Victoria Park with the Southerly Alcove in the Background. © Clive Beautyman

Fig 4. Alcove at East Sheen. © Clive Beautyman

the supervision of the architects George Dance the Elder and Sir Robert Taylor and were intended both to provide shelter for pedestrians and to strengthen the bridge between the arches mirroring similar alcoves which had been installed on Westminster Bridge by Charles Labeleye in 1750.

A watercolour by J.M.W. Turner from around 1794 shows the balustrade and one alcove. *(fig, 1).*

Unfortunately the creation of the Great Arch weakened the bridge and frequent expensive repairs were required leading to pressure for the bridge to be replaced. John Rennie's New London Bridge was opened in 1831 30 metres upstream and the old bridge was demolished.

At least five of the stone alcoves were moved to other locations and four survive today.

The alcove closest to its original location can be found in a courtyard at Guy's Hospital where it houses a charming bronze statue unveiled in 2007 of the poet John Keats who studied there *(fig. 2)*.

Two alcoves are located near Cadogan Gate in Victoria Park in Tower Hamlets. They were donated to the park by a Mr Benjamin Dixon in 1860 *(fig. 3)*.

A further two alcoves and a long length of balustrading from the bridge were incorporated in a terrace walk by the Hon. Heneage Legge when he built Stawell House in East Sheen around 1839. In 1937 Stawell House was demolished to make way for the Courtlands housing development leaving only a single alcove surviving today *(fig. 4)*. It is located in the communal gardens off the SW corner of Courtlands, TW10 5AY.

– Clive Beautyman

Museum Street

Last year we were reminded of the interesting differences between Horwood's map of 1813 and our newly published LTS edition of 1819. Here is another one. The name Museum Street appears in Horwood 1819, but in the edition of 1813 the northern part is named Queen Street; further south, on a slightly different alignment, the route is Peter Street, then Bow Street; south of High Holborn it becomes (and still is) Drury Lane – a diversity which suggests piecemeal development. The British Museum had opened to the public in 1759 in Montagu House, Great Russell Street, remaining in this accommodation until replaced by its present buildings from the 1820s. By 1819 its future was clearly sufficiently established to give its name to the street leading to the museum from High Holborn. But the route is an old one – the pub at the NE corner, which is now the Museum Tavern. existed in the eighteenth century, and the smart later nineteenth century stucco frontages opposite conceal older buildings.

The renaming of the street was no doubt part of the attempt at greater respectability for the northern fringe of the notorious area around St Giles in the Felds. More radical change followed when New Oxford Street was created in the 1840s as a major W-E thoroughfare linking up with Hart Street (now Bloomsbury Way), and cutting through older streets to provide a new route to High Holborn.

In the later twentieth century the northern end of Museum Street was flourishing, its small shops attracting tourists, but the southern end declined.

The Museum Street area on Horwood's 1819 map

Museum Street looking south from Great Russell Street

In 2022 redevelopment proposals were put forward for mixed use on a site on the west side, together with the houses on the S side of New Oxford St, and a disused carpark and Travelodge. Despite vigorous objections and constructive suggestions from local groups and amenity societies, after some alterations the scheme was agreed by Camden in March 2024. The modifications took into account the new Listing of houses Nos 10-12 Museum Street (*c.*1820s refronted *c.*1863) and Nos. 35-37 New Oxford St (1843-7) promising refurbishment, at least of their façades. But although slightly reduced in height, the hub of the proposals remained: the 'sustainable new employment space' (developers' term for a tower of offices behind the houses), which objectors feared would detract from the landmark significance of Hawksmoor's St George in Bloomsbury Way. The wider issue which remains to be debated is the proliferation of tall buildings all over London to the detriment of historical character and aesthetic diversity.

For further details see Save Museum street website and the developers website at onemuseumstreet.com .

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Where is this monument and whom does it commemorate?

The view on p. 8 of the monument to John Stow at St Andrew Undershaft comes from *Pilgrimages to English Shrines* by Mrs S.C. Hall with illustrations and notes by F.W. Fairholt, 1850.

Mrs S.C. Hall was Anna Maria Fielding, married to Samuel Carter Hall, an Irish-born journalist, (and supposed model for Dickens' Mr Pecksniff). He was editor of the *Art Journal*, in which his wife's flowery

and somewhat sanctimonious essays were originally published. In contrast, the artist Frederick William Fairholt, a member of the Society of Antiquaries, contributed the more sober and factual notes together with rather appealing engravings enlivened by human interest.

When Mrs Hall visited St Andrew Undershaft in pursuit of John Stow, historian and antiquary, famous for his 'Survey of London', she was told that the tomb had formerly been whitewashed by a churchwarden who was a house-painter, and 'gentlemen ever since have had much work to get it off'. The tomb, which is of alabaster and was formerly coloured, has been ascribed to the sculptor Nicholas Johnson. It shows Stow seated at a desk, 'an old swan quill in his hand'. Above the figure of Stow is a motto, based on Pliny: *aut scribenda agere aut legenda scribere* (do things worth writing, write things worth reading).

Mrs Hall does not mention the ceremony of renewing the quill, which although claimed to be ancient may only date from after the monument was restored in the early twentieth century. An annual service, incorporating the quill ceremony was instituted in 1924 ,the quill being provided by the London and Middlesex Archaeological Society (see John Clarke, LAMAS Newsletter no 143). The service now takes place every three years. The memorial celebration in 2020 included an excellent talk by Professor Vanessa Harding on Stow's legacy, focussing on the seventeenth century book collector Richard Smyth, which is available on youtube.

– Bridget Cherry

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Reviews

Clockmaking on Lothbury: craft, community and conflict in pre-Fire London by James Nye, Antiquarian Horological Society [2023], 149pp ISBN 978 0 90118 058 2

This is a meticulous and very topographical survey of the inhabitants of Lothbury in the City of London from about 1630 to 1670, concentrating on clockmakers but not confined to them. It is a handsomely produced book, written by the Chair of the Antiquarian Horological Society and published by the Society. Lothbury had one of several concentrations of clockmakers in London, with nine clockmakers in the period covered here. Nye says that the Lothbury clocks, their makers and the makers' apprentices are well known, but the context in which they worked is not, and he seeks to answer questions such as: why were the clockmakers there, who were their neighbours, can we pinpoint where on the street the clockmakers lived and worked, and what was the political and social atmosphere? At the heart of the book is the careful identification on the map of the properties recorded in the poor rate lists of St Margaret Lothbury parish, which almost corresponded to Lothbury itself, from 1642 to 1676. This provides a valuable case study of how to use a series of poor rate lists. The rate collectors followed a standard route, changed only once during the period covered, though in places much detective work is needed to establish exact locations. In this, Nye builds on work done by Edwin Freshfield more than a century ago, but in part corrects him. The rate lists are supplemented by other records such as vestry minutes, parish registers, livery company records, property deeds, wills and inventories. Nye provides an interesting analysis of the inhabitants of a City street in the mid seventeenth century, though mainly dealing with the better-off and longer-established residents (poor rate lists usually excluded sub-tenants and the poor). The street was the City's usual mixture of rich and poor, with great houses set back from the street and alleys of small houses. One discovery is that many of the clockmakers lived next door to a founder who would have made parts they needed, and Nye suggests that the presence of founders may have been the reason for clockmakers settling there. One of Nye's achievements is to identify the site of the Mermaid, which was not an inn or tavern but was where England's first pendulum clocks – a great improvement in the accuracy of time-keeping – were made by Ahasuerus Fromanteel in about 1658. It was the second property west from the junction of Bartholomew Lane and Lothbury on the south side. Oddly, however, Nye does not in this book explain the significance of Fromanteel's clocks. Indeed he sticks so rigorously to explaining the context in which the clockmakers operated that their clocks do not appear at all, except on the dust wrapper, whereas photos of these often beautiful objects would have added greatly to the interest of the text. Nevertheless, this well-researched volume adds significantly to our knowledge of an important City street and its inhabitants.

– Dorian Gerhold

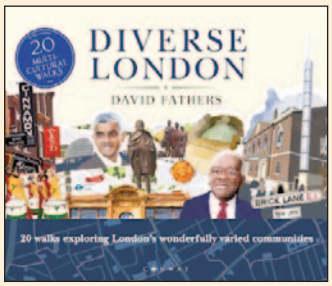
Lost London vols 1 and 2 by Victor Keegan, (self)published by Shakespeare's Monkey 2000 and 2002 £25 each. ISBN 978 0 95407 627 6

The author is an LTS member and a qualified guide for walks around London. These hardback books contain some 200 short articles about places of interest in London. Each article covers one or two page spreads with illustrations in colour and of a good size. I thought the articles might just be about the usual tourist spots, but that is not the case. Every article gave information that I did not know and that I was really pleased that I had learned. Many of the places I did not know they existed. Another set of books to dip into.

– Roger Cline

Diverse London by David Fathers, 20 Walks exploring London's wonderfully varied communities published in 2022 by Conway (part of Bloomsbury Publishing). ISBN 978 1 84486 555 0 £10.99 pb 112pp

Although Diversity seems the buzz-word of the moment, it has always been essential for the prosperity of London. The City had its freemen but needed the extra labour and skills of aliens coming in from outside the walls and from the provinces, if only to replace those in the population who succumbed to disease.



Enterprising merchants established trade with our colonies and brought some colonials to London as servants and talking points. When conditions abroad became difficult, coming to London to seek one's fortune has long been the thing to do.

Immigrants from different counties have tended to settle close to fellow-countrymen and this makes David Fathers' task easier in devising short walks in the relatively small areas where immigrants have settled. Each section of the book starts with the history of why a group came to seek their fortune and settle in a particular area. It then suggests walks to see relevant sites in the area. Biography has more content than topography but all the relevant buildings are described and often illustrated. Each page-spread has a route map and a note of the length of walk involved, with a set of captions for the illustrations. These latter are edited photographs, which gives them an odd appearance with people often having pin-point pupils and drawn-in spectacles.

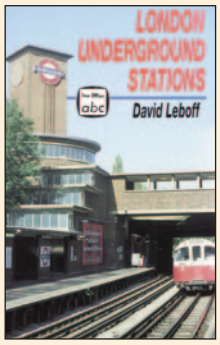
The book is small enough to fit your pocket but is packed full of information I was really pleased to have learned – not just the same old stuff you get on most guided tours. Did you know Dr Barnardo of Jewish descent abandoned his medical studies but still adopted the title of Doctor and when fund-raising used photographs of children before and after being looked after by his Homes which were taken after an interval just long enough for the make-up artist to clean the models up and re-dress them – but his 'good works' enabled him to escape punishment for the fraud?. The book has a good index, a bibliography and a list of useful websites. Well worth buying, reading and making good use of.

A small niggle – nothing here about the Italians who still enliven my home area around Clerkenwell, having probably walked all the way to bring us ice cream parlours and reasonably-priced restaurants.

– Roger Cline

London Transport Underground Stations by David Leboff (2022). ISBN 978 1 85414 464 5

Capital Transport is a publisher run by an LTS member and specialises in the London Transport scene. This title covers all the stations on the Underground lines from Acton Town to Woodside Park, with text covering the Layout and Heritage designation, the key dates in the history (mainly opening and alteration dates and changes in management) and a description of the design and notable facts. There are plenty of illustrations all in colour, with street views and anything of interest on the platforms and the passageways between. The views are current with no historical pictures of structures not restored after war damage. It is a revised and expanded edition of Leboff's earlier book of 1994. It uses 416 pages to cover some 275 stations (Elizabeth Line excluded), so the stations mainly get one or two pages each, Tottenham Court Road getting the luxury of three.



If you value the finer detail of the topography of the city we travel in most days of our lives, this would be a well worth while addition to your library, if you can run to the eye-watering price of £50. I shall be putting my review copy to good use

– Roger Cline

LONDON MAP FAIR 2024

The 2024 London Map Fair is taking place on Saturday 15 and Sunday 16 June, and will be the fifteenth to be held in the historic surroundings of the Royal Geographical Society in Kensington Gore. Established in 1980, it is the world's oldest and largest specialist antique fair and attracts visitors and exhibitors from across the globe. This year we welcome leading international dealers from as far as the United States and Australia, as well as the EU and, of course, here in the UK. Every year the fair offers an unparalleled opportunity to see, handle and discuss a vast array of original cartographic material. It is the ideal place for beginners as well as curators and collectors, and as always admission is Free.

This year's London Map Fair lecture will be given by the Royal Geographical Society's own Cartographic Collections Manager, Dr Katherine Parker: 'Blaeu Hondius and Ricci: the wall maps of the Royal Geographical Society'.

In addition, throughout the weekend author and map expert Ashley Baynton-Williams will be giving talks on map collecting for beginners.

See also: Londonmapfair.com

London Topographical Society

The London Topographical Society was founded in 1880 for the study and appreciation of London. It is a registered charity (No. 271590) with around 1,260 members. The Society remains true to the vision of its founders by making available maps, plans and views illustrating the history, growth and topographical development of London at all periods, and by publishing research in the London Topographical Record.
Details of all publications can be found on the Society's website: www.londontopsoc.org

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All officers and council members serve in an honorary capacity.

New membership enquiries and changes of address should be sent to the Membership Secretary, John Bowman. Enquiries about non-receipt of publications should be made to the Publications Secretary. Enquiries about, or payment of, subscription renewals or enquiries about ordering publications from the backlist, should be made to Roger Cline, Flat 13, 13 Tavistock Place, London WC1H 9SH 020 7388 9889 roger.cline13@gmail.com . Proposals for new publications should be passed to the Editor, Sheila O'Connell. Books for review and other material for the *Newsletter* should be sent to the Newsletter Editor.

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London Topographical Society Annual General Meeting 2024

The 123rd annual general meeting will be held in St Lawrence Jewry Church at 5.00 pm on Wednesday 3 July 2024

Location
Guildhall Yard, London EC2V 5AA

Entry, timing and refreshments
Access will be from 4:00pm.
Light refreshments will be available in the church.

Disabled access
Disabled members wishing to attend may bring their carer and should contact the Hon. Secretary, Mike Wicksteed (mike.wicksteed@btinternet.com) if they require parking.

How to get there
Underground: Bank (Central and Northern Lines & DLR); St Paul's (Central Line); and Mansion House (Circle and District Lines)
Buses:
London Wall: 76 & 100
Cheapside: 8, 25 & 133
Cannon Street: 15 & 26

Historical information on St Lawrence Jewry

Medieval era
The church was originally built in the twelfth century and dedicated to St Lawrence; the weathervane of the present church is in the form of his instrument of martyrdom, the gridiron. The church is near the former medieval Jewish ghetto which was centred on the street named Old Jewry. From 1280 it was an advowson held by Balliol College, Oxford.

It is thought that the unusual alignment of the church may be because it was built on the site of the London Roman Amphitheatre, which was rediscovered in 1988. The Amphitheatre's remains can be visited beneath the Guildhall Art Gallery.

17th century
Destroyed in the Great Fire, the medieval church was built anew by Christopher Wren between 1670 and 1677

The church is entirely faced in stone, with a grand east front, on which four attached Corinthian columns, raised on a basement, support a pediment placed against a high attic. George Godwin, writing in 1839, described the details of this facade as displaying "a purity of feeling almost Grecian", while pointing out that Wren's pediment acts only as a superficial adornment to the wall, rather than, as in Classical architecture, forming an extension of the roof.

Inside, the church has an aisle on the north side only, divided from the nave by Corinthian columns, carrying an entablature that continues around the walls of the main body of the church, where it is supported on pilasters. The ceiling is divided into sunken panels, ornamented with wreaths and branches.

20th century
The church suffered extensive damage during the Blitz on 29 December 1940. After the war, the City of London Corporation agreed to restore it as Balliol College lacked funds to do so. The restoration, by the architect Cecil Brown to Wren's original design, was completed in 1957. It is now a guild church which does not have its own parish and is not responsible to the parish authorities in its locality; it does not have to hold Sunday services.

Designated a Grade I listed building on 4 January 1950, the church was described by Sir John Betjeman as "very municipal, very splendid".

New Zealand Connection
The Church is used by the New Zealand Society to celebrate New Zealand's national day, Waitangi Day, on 6 February each year; the first service was held in 1933. In 1955 it was decided that St Lawrence Jewry should become the Society's official church and the vicar should become the Honorary Chaplain to the Society; in 1956 the Society presented the Cross, candlesticks and altar cloth for the Commonwealth Chapel.

Commonwealth Chapel Windows

Except for the two roundels in the Sanctuary by Lawrence Lee and the roundel in the Vestibule by Petri Anderson, all the windows are the work of one craftsman, Christopher Webb, whose draughtsmanship, sense of colour and spiritual awareness greatly add to the atmosphere of peace and serenity within the Church.

The three windows along the wall of the Commonwealth Chapel represent the organisation as it was in 1957. The central window has St George slaying the dragon. This image is then surrounded by four shields showing the flags of England, Scotland, Northern Ireland and Wales. For Wales, Webb chose to use the image of a dove and hill which are symbols of St David, patron saint of Wales. On either side of this St George window are two more Commonwealth windows, the left one containing the crests of Australia, New Zealand, Canada and the Federation of Malaya. The right window has the crests of the Union of South Africa, India, Pakistan, Ceylon and Ghana.

Detailed information on the windows can be found in *The Hundred Best Stained Glass Sites in London* (2015, see pp. 80-81) by Caroline Swash.

124th Annual Report of the Council of the London Topographical Society for 2023

The year's publication was the *A-Z of Regency London 1819*, edited by Sheila O'Connell with an introduction by Paul Laxton and indexes compiled by Roger Cline. Once again the Society is grateful for the contributions of Linda Fisher and Steve Hartley at Scorpion Creative.

The Society's 122nd AGM was held on 20 July 2022 in St Giles Cripplegate at the Barbican. It was attended by about 170 members and guests.

The Society's total income for 2023 was £41,905 while expenditure came to £55,440. Income was mainly derived from subscriptions, publication sales and an unrestricted legacy from a former member, Mrs Sheila Melluish, for £5,000.

During the year 68 new members joined the Society which had 1,310 paid-up members as of 31 December 2023. There is one honorary member.

Council Member Laurence Worms resigned from the Council in July 2023. Anne Ramon resigned as the Society's Treasurer and from Council at the AGM and Mike Wicksteed, the Hon. Secretary, took over the role pending a member volunteering to take on the duties. As of 31 December 2023, there had been no volunteers.

Council meetings were held in February, April and October to discuss the Society's publications programme, membership, finances and general administration. Two extraordinary meetings were also held.

The first extraordinary meeting was held on 17 March 2023 to consider a request by the Historic Towns Trust (HTT) for a grant towards their proposal to publish an atlas of London before the Great Fire. It was agreed that the Society would contribute £50,000 over three years on the understanding that before payment the HTT would formally confirm that all other funding requests towards the publication had been successfully met. The payment would be met from the unrestricted legacy of Jean Slorah who generously left £64,433 to the Society in 2022. It is hoped the extra funding will be raised, in which case the atlas will be published in 2026 or 2027 when complimentary copies will be sent to all Society members together with the annual LTS publication.

The second extraordinary meeting was held on 19 July to confirm that the Hon. Secretary, Mike Wicksteed, would take on the Treasurer duties from 21 July 2023 following the resignation as Hon. Treasurer by Anne Ramon.

The Society's *Newsletter* was published and circulated to Members in May (No.96) and November 2023 (No.97) with articles ranging widely over London past and present. Both are available to read on the Society's website.

Pleasingly, the Ann Saunders Essay Prize in honour of Dr Ann Saunders (1930-2019) was awarded for the first time. £1,000 was paid to David Cotton for his essay on *The Lost Highway of Holloway* which will be published in the next edition of *The Record* in 2025.

Mike Wicksteed
Hon. Secretary

AGM 2024 – AGENDA

1. Minutes of the 122nd meeting.
2. Annual Report of the Council for 2023.
3. Treasurer's Report: Accounts for 2023.
4. Hon. Editor's Report.
5. Election of Council officers and members.
6. Proposals by members.
7. Any other business.

Items 1 and 2 and the Statement of Financial Activities (SOFA) can be found in this *Newsletter*

insert. A full copy of the financial statement report for 2023 has been posted on the LTS website. The link is on the homepage.

Following the AGM there will be two presentations by the author of this year's publication, *The Southwark Fire Court,* Jay Tidmarsh and Council member Geoffrey Tyack will speak about Wren's design and Cecil Brown's post-war restoration.

Minutes of the Society's 122nd Annual General Meeting held at 5:00 pm on Thursday 20 July 2023 at St. Giles' Cripplegate Church, Fore Street, London EC2Y 8DA

Apologies: Peter Cope, Dawn Humm, Patrick Frazer, Penny Hunting, Janet Kennedy, Michael McEvoy, Dave Taylor and Geoffrey Tyack.

In the absence of the Chairman, Penny Hunting, Council Member Simon Morris welcomed members to the AGM which was attended by about 170 members and guests.

1. MINUTES OF THE 121st ANNUAL GENERAL MEETING.

The Minutes were approved and signed.

Proposed: MC Black
Seconded: Joan Horton
Carried

2. MATTERS ARISING

The Chairman raised four points.

He apologised to the meeting about the problems with the delivery to members of the 2022 publications.

He announced that the Hon. Treasurer, Anne Ramon, was standing down and that the Hon. Secretary and Roger Cline would be carrying out treasurer duties pending a replacement.

He briefed the meeting on the grant to the Historic Towns' Trust's *Atlas of London on the eve of the Great Fire* publication and the £50,000 grant being made towards it by the Society based on the bequest of a former member, the late Jean Slorah.

He advised that another bequest of £5,000 had been received, from the late Sheila Melluish whose husband, Derek Melluish, had been a member.

3. 123rd ANNUAL REPORT OF THE COUNCIL FOR 2022.

The Annual Report, as published in the Society's May 2023 edition of the *Newsletter,* was approved.

Proposed: Frank Kelsall
Seconded: David Hawgood
Carried

4. ACCOUNTS FOR 2022

The Hon. Treasurer, Anne Ramon, provided the meeting with an overview of the accounts for 2022.

Accounts for 2022
Proposed: Hubert Pragnell
Seconded: Bridget Cherry
Carried

5. THE HON. EDITOR'S REPORT.

The Hon. Editor, Sheila O'Connell, gave members an overview of forthcoming publications:

2024. The records of the Southwark Fire Court of 1676 by Jay Tidmarsh.
2025. *The London Topographical Record*, Vol 33.
2026. *A-Z of Georgian London* based on John Rocque's 1747 map of London and Westminster and Rocque's map of London and ten miles round.

6. ELECTIONS

Officers and Members of Council.

The Chairman advised the meeting that three Council members were standing down this year: the Hon Treasurer, Anne Ramon, and Council Members, Peter Guillery and Laurence Worms. He thanked them for their work on behalf of the Society.

The Chairman advised that the following members of the Council were willing to stand again:

Officers: *Chairman*: Penelope Hunting; *Hon. Editor*: Sheila O'Connell; *Hon. Secretary & Treasurer*: Mike Wicksteed; *Hon. Newsletter Editor*: Bridget Cherry; *Hon. Publications Secretary*: Simon Morris; and *Hon. Membership Secretary*: John Bowman.

Members: Peter Barber, Caroline Barron, Dorian Gerhold, Peter Ross, Geoffrey Tyack and Rosemary Weinstein.

Proposed: Carol Anderson
Seconded: Kate Starling
Carried

7. PROPOSALS BY MEMBERS.

There were no proposals from the floor.

8. ANY OTHER BUSINESS.

Ann Saunders Essay Prize 2023. The Chair of the Essay Prize team, Council Member Caroline Barron, presented a cheque for £1,000 to this year's winner, David Cotton.

After thanking members who had volunteered to help distribute the 2022 publications, the Chairman declared the formal part of the meeting closed.

PRESENTATIONS

Following on from the formal part of the meeting, there were talks by:

The Chairman of the Friends of the City Churches, Oliver Leigh-Wood; and

The author of this year's publication, *The A-Z of Regency London 1819*, Paul Laxton.

The meeting ended at 5.55pm.

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2023

		2023	2022
	Unrestricted funds	Total funds	Total funds
Income		£	£
Donations and legacies	7,109	7,109	66,651
Charitable activities	31,896	31,896	33,538
Investment income	1,708	1,708	219
Other	1,192	1,192	-
Total income	41,905	41,905	100,408
Expenditure on charitable activities			
Grants to institutions	7,715	7,715	7,715
Direct costs	45,835	45,835	56,958
Support costs	1,890	1,890	6,247
Total expenditure	55,440	55,440	70,920
Net (expenditure)/income and net movement in funds for the year	(13,535)	(13,535)	29,488
Brought forward 1 January 2023	241,962	241,962	212,474
Balance carried forward at 31 December 2023	228,427	228,427	241,962

There are no recognised gains or losses other than those passing through the statement of financial activities, which has been prepared on the basis that all operations are continuing operations.

		2023		2022
	£	£	£	£
Current assets				
Stock	11,163		12,114	
Debtors	-		3,056	
Investments	-		132,489	
Cash at bank	220,045		108,239	
Total current assets	231,208		255,898	
Creditors: amounts falling due within one year	2,781		13,936	
Net current assets		228,477		241,962
Net assets		**228,427**		**241,962**
The funds of the charity				
Unrestricted funds		228,427		241,962
Restricted funds		-		-
TOTAL CHARITABLE FUNDS		**£228,427**		**£241,962**

A full copy of the financial statement report for 2023 has been posted on the Society's website. The link is on the homepage.