



# Newsletter

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The independent voice for  
archives in the Capital

## Hello and welcome: spring edition of the AfL Newsletter.

In this you will find reports on AfL activities, including the first AfL Practical, a very successful event held at the archives of the Royal College of Surgeons. Other Practicals will follow during the course of the year; open to all members they nicely combine an insight into an aspect of the hosting archive's work, and a visit.

Further items in the Newsletter focus on historic car events, reports on our seminars and the editor's snippets of information on what has been happening in related areas of interest.

Our major summer event, the Summer Soirée is in the planning, as is the conference, *London's Burning*. This is an unusual take on two periods of conflagration and subsequent rebuilding in London's history: The Great Fire of 1666 and the Blitz of WWII, with up to the minute research on the response to the Blitz across the whole of London, something not previously done.

In another innovation, AfL is co-hosting a workshop on the extraordinary physicist, electrical engineer, biographer and Quaker, Silvanus Phillips Thompson in September. This is open to all, booking is via AfL,

AfL is co-hosting this conference:

### **A many sided crystal; the many facets of physicist and electrical engineer Silvanus Phillips Thompson (1851-1916)**

A unique workshop co-hosted by Imperial College London, University of Leeds, Institution of Engineering & Technology and Archives for London, to mark the centenary of the death of scientist SP Thompson to investigate his historical significance and directions for future research.

information with other events is on the back page.

Our annual membership renewals are well under way, many thanks to those of you who have already responded to the reminder to renew, and for using the online banking system, this really has streamlined our volunteers operations. Hello, and thank you to new members who have joined this year, and who may be reading the Newsletter for the first time.

We continue to work with volunteers who make the difference to things happening or not in AfL. Many have been with us for some time, many thanks to them and also to the newer volunteers in various areas for their time and work. Andrew Janes - another AfL volunteer - would like to hear from anyone who wishes to investigate joining the volunteer list, be it to give frequent or occasional assistance - approaching Andrew isn't a commitment, but if you don't ask you can't know how you would benefit from working with us at AfL! See the back page for details.

Anne Barrett  
Chairman Archives for London  
May 2016

16 September 2016, 10:00am – 5:00pm at Westminster Quaker Meeting House, 52 St Martin's Lane, London WC2N 4EA Tickets will soon be available online via [tinyurl.com/AfLevents](http://tinyurl.com/AfLevents).

Another events of possible interest to AfL members:

The Archives and Records Association Annual Conference is being held in Wembley August 30th to September 2nd 2016.

[www.archives.org.uk/ara-in-action/the-ara-conference.html](http://www.archives.org.uk/ara-in-action/the-ara-conference.html)

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### Shakespeare at Somerset House

The 'official record' is often viewed as dry and lacking the idiosyncrasies associated with being human – the bones of history without the flesh, if you will. Subsequently, visitors to By Me William Shakespeare may be forgiven for feeling slightly wary after being told that traces in the official record are all that is left to tease out the bard's life

However, the curators of the exhibition, researchers from the National Archives and the London Shakespeare Centre at King's College London, weave a rich narrative with these traces. Through the records and the context provided, the visitor sees Shakespeare as a loveable rogue; an unwitting rebel; a matchmaking lodger; and a thoughtful friend, relative, and husband.

The highlight of the exhibition is inevitably Shakespeare's will, for which the curators have helpfully provided a graphic of 'who got what'. Much has often been made of Shakespeare bequeathing his 'second best bed' to his wife. This is quite rightly indicated as not at all unusual, with hints at the personal nature of the bequest (which is explored rather beautifully by poet Carol Ann Duffy in the *World's Wife*).

We are also told the history of the records themselves, including annotations made by successive archivists, showing different cataloguing numbers and conventions; rats chomping through a priceless complaint describing the removal of the Globe's predecessor from one side of the river to the other; and the extensive conservation treatment undertaken on Shakespeare's will shown through a time lapse film. The latter is particularly illuminating, with conservators undertaking intricate work to un-do conservation work undertaken years earlier.

The exhibition wasn't without its faults, however – kudos to the visitor who manages to figure out the relevance of the sword and ring exhibited, which to me appeared to be entirely random. Also it could have been helped along by transcriptions of some of the documents.

However, the exhibition itself is a thoughtful and insightful one. What could have been its downfall – the seemingly dry nature of the official record – is actually its strength. Through these records, the curators of the exhibition explore enough possibilities to pique the interest of the visitor in the elusive figure of Shakespeare, while leaving scope for imagination.

The exhibition is on for only a few days after this newsletter appears, so hurry.

Review by Emma Anthony.

### Shakespeare's will

Continuing the Shakespeare theme (we have just passed the 350th anniversary of his death) ...

The National Archives have recently undertaken some conservation work on Shakespeare's will, see

[blog.nationalarchives.gov.uk/blog/conservation-shakespeares-will](http://blog.nationalarchives.gov.uk/blog/conservation-shakespeares-will).

Shakespeare's son Hamnet did not survive him, but two daughters did, and the bulk of his estate went to the elder daughter Susanna. The blog observes that in his will Shakespeare required that Susanna had to pass the estate on, that she had essentially just a life interest in it. Although the will did not allow Susanna's daughter Elizabeth to inherit if she had brothers, there were none: indeed Elizabeth was her only child and herself died childless; the property, acquired with the wealth Shakespeare's success had produced, remained in her custody until her death in 1670.

Then the remains of Shakespeare's estate went to the grandson of his sister, Joan Hart. Much of what we know about Shakespeare's family comes from his will, but his daughters and granddaughters can also be traced in other records held at The National Archives.

Susanna inherited four buildings in Stratford (New Place, the grand house in which Shakespeare had lived; the Maidenhead Inn; and properties in Henley Street – including his birthplace – as well as various lands) and an ex-monastic gatehouse in the Blackfriars, London. His second daughter, Judith, was left money.

From a suit in Chancery in 1637 we learn that Susanna may have inherited her father's books. In these papers, found in the National Archives C7/49/115 and C7/55/155 series, Susanna asserts that her son-in-law and his friend, a bailiff from Stratford-upon-Avon, broke into New Place and stole many works from her library.

In a related blog there is comment about Shakespeare bequeathing his wife his 'second best bed': was this a snub? Examination of the will has concluded that this bequest was a late addition, and as his house and its content went to Susanna, it was a way of ensuring that his wife got something. Was it in fact the marital bed, the one she was used to, the 'best' bed being kept for guests? If so, she may have been well pleased.

### Henry VIII discovery

A book which helped changed the course of English history, part of the evidence Henry VIII and his lawyers gathered in the 1530s to help win an annulment from Catherine of Aragon and to break with Rome, has turned up on the shelves of the library at Lanhydrock, Cornwall. [www.nationaltrust.org.uk/lanhydrock](http://www.nationaltrust.org.uk/lanhydrock).

The book was damaged but escaped destruction in a disastrous fire at the house in 1881, and crucially the fly-leaf survived. It still carries the number 282, written in black ink in the top right-hand corner, which Prof James Carley identified as corresponding with an inventory taken in 1542 of the most important of Henry's books

There is nothing of Henry's handwriting in the book, but Carley is certain it was consulted during the years when the king was desperately seeking a way of getting rid of his first wife Catherine, and marrying and conceiving a male heir with Anne Boleyn – the drama chronicled in Hilary Mantel's *Wolf Hall*.

Henry's agents were gathering evidence that could support the move, which may be how the collection of the views of the 14th century priest and philosopher, published in 1495, came to the royal library. Ockham wrote in Latin of the limits of the power of the pope, and the independence of the authority of monarchs. Several pages in the book have key passages marked by secretaries for Henry's attention, including one crucial section with a heading which translates as: "When it is permitted to withdraw from obedience to the pope".

In 1532 Henry would begin exactly that process of withdrawal from Rome. In 1533, despite its refusal to annul his first marriage, he married the almost certainly pregnant Anne Boleyn. Pope Clement VII declared that Catherine was still the rightful queen of England, and Henry responded with the Act of Supremacy, establishing himself as the head of the Church of England. The breach with Rome was complete.

"The book is important not only for its provenance but for the notes entered in it by Henry VIII's advisers and no doubt intended for him to see. They draw attention to precisely the sort of issues that were so relevant to the king's policies in the years leading up to the break with Rome."

In the 17th century, when many books were disposed of from the royal collection, it was acquired by a Cornish scholar and chaplain, the wonderfully named Hannibal Gamon, who left his signature on the title page. He in turn left the best of his books to his friend and patron John Robartes, first Earl of Radnor, at Lanhydrock. The book has sat on the shelves, rarely opened and its importance unrecognised, ever since.

The library collection at Lanhydrock is older than the imposing granite house, which is almost entirely a Victorian replacement for the Jacobean building gutted by fire, when almost all the books were saved. Although the leather covers are original, the book's spine was replaced after the fire which helped further disguise it.

When Carley was asked him to look at two volumes with the arms of Henry and Catherine of Aragon, he suggested it might be worth checking the collection for books from Henry's library. Bingo!

### The River Thames

Alistair Gale spoke to the London Society about the use of the river Thames. He works for the Port of London Authority (PLA), which has been in existence for a little over 100 years. It started life as both a cargo handler and dock operator, but no longer has any responsibility for cargo, and its dock operations have moved to river maintenance. It gets its income from the pilotage and other fees it charges shipping on the river, and receives no public subsidy: any profit is put back in to river maintenance.

Back in the time of Shakespeare (see left!) there was only one river crossing, at London Bridge, and the river was lined with wharves, from which the small boats of the time were loaded and unloaded. The river was crowded with traffic in the following century, Pepys often makes references to using the river it being quicker and cleaner than trudging through London's streets.

As boat sizes increased the enclosed docks were built, notably from the early C19<sup>th</sup>. Prior to the PLA's creation, the enclosed docks were administered by three competing dock companies, and the result was somewhat chaotic, with the companies keeping the costs as low as possible to attract custom, but then not having enough money to run their businesses properly. Enter the PLA.

The PLA has responsibility for the Thames from Teddington, the limit of tides, to an area in the north sea extending roughly to a line drawn north from Ramsgate. One might call it a Highway Agency for the river, it maintains the navigation channels, and is consulted about proposed river crossings. Several new ones of these have been proposed recently, the best known is probably the 'Garden bridge' from Temple to the South Bank.

Between the wars London was the 'port of Empire', but its busiest period was in 1964 when London handled 40million tonnes of goods. The advent of containers and large container ships heralded its demise, as these behemoths could not negotiate the narrow entrances to the docks, and traffic shifted to the ports nearer the mouth of the Thames. Around 1860 the river was filthy, this was the time of the Great Stink, when untreated sewage was tipped straight in to the river. It is now much cleaner, over 100 varieties of fish have been recorded, and the river supports water-activities, and its banks make a walk through the centre of town.

### Holst Archive

The composer Gustav Holst is probably best known for his orchestral suite *The Planets* with its thunderous opening movement 'Mars'. He wrote much more music: his chamber opera *Savitri* is a 40-minute gem for just three voices and eleven instruments. He wrote much choral music, for teaching purposes, for he taught at St Paul's Girls' School, where he worked for almost 30 years. His daughter Imogen also became a composer, did a great deal of work promoting and cataloguing her father's music, and worked at Aldeburgh as assistant to Benjamin Britten. The Britten estate at Aldeburgh is to put online archive of her work at [holstarchiveproject.org](http://holstarchiveproject.org): this will be a project evolving over the next few years.

### National Media Museum

The National Media Museum (NMM) is currently housed at Bradford as it has been since 2002 and is home to an archive of over 250,000 photographs, plus equipment and books on photography dating back to the start of photography in the 1830s. The NMM has been under severe pressure from public spending cuts. Fears for its future came to the fore in 2013 when it was tipped as a candidate for closure. The NMM had the fewest visitors and was seen as most at risk, with visitor figures falling to 479,000 in 2013 from 746,000 in 2008. After a public outcry and a new five-year plan it received a £2m funding boost.

It is planned to move much of this collection to London, where it will join the collections of the Victoria and Albert Museum; this already has 500,000 images but there are worries about dividing the national collection. A new 'sound and light' gallery, incorporating the art of photography, is planned for 2017.

Jo Quinton-Tulloch, Director of the National Media Museum, said: "The next 12 months will see the culmination of our shift in focus and the opening of a world-leading new interactive gallery – the result of several years' work since I became director. Our new mission will concentrate on inspiring future generations of scientists and engineers in the fields of light and sound, as well as demonstrating the cultural impact of these subjects.

"We retain millions of objects in our photography, cinematography and television collections which will help us make these scientific principles tangible and exciting, including hundreds that also have a special significance to Bradford and the region."

She is planning a new focus on Science, Technology Engineering and Maths (anagram STEM) at the National Media Museum, with a new £1.5 million interactive light and sound gallery due to open in March 2017.

Whilst the move may well bring more visitors to the London-based gallery, concern has been expressed that, as the Kodak Collection and the Daily Herald Archive of images will remain in Bradford, the collection will be split up and lose focus. "There is a danger that the UK's unsurpassed photographic history will no longer have a single institutional champion, which it needs. This seems remiss when photography has been our defining medium since the 19th century" said a spokesman.

Others have aired concerns for the impact of the move on the coherence of the National Photography Collection. "Photography collections in the UK are part of our common cultural heritage and to have our flagship institution saying it has to separate and rehome some of its collections seems to send out the wrong message to other institutions — it becomes a course of action that is legitimised."

The move also appears to be part of bringing together the work of the V&A and the Science Museum in South Kensington, two institutions that shared a common origin, but which are probably not much associated with one another in the mind of the public today.

### Sights Most Strange

The London & Middlesex Archaeological Society (LAMAS) held its AGM with the President's lecture in February, given by John Clarke. He spoke about visitors to London who have left written reports, under the title: '*Sights Most Strange: Tourists in Medieval and Early Modern London*'.

London was not a noted centre for visitors: unlike Paris it was not a university town (it did not become that until the C19), so would not have attracted academics, nor, in the early mediaeval period, were Londoners the great traders that they later became.

I pick out here three people John Clarke mentioned, about whom information can be found on the internet.

Henry Peachum wrote *The Art of living in LONDON*. It was intended as a guide both to those who came to London for business, and 'to the poorer sort that come thither to seeke their Fortunes'. It was on sale in 1642. He compares London with a rocky coast, sailing along which there are many hazards that might cause a ship to founder, but also ports for safety, if you know where to call in. And also to a wood with briars that catch and tear your coat. It is full of advice that might well be current today: dress well, but do not go overboard (which was also Polonius' advice to Laertes); don't drink too much, especially with strangers who might take advantage of your drunkenness. When going to a tavern to eat, know the price of the dishes you are ordering, and order just one or two, that will suffice, not everything the landlord offers. And don't mix with the harlots! enough said.

The other two visits are earlier. Thomas Platter was of Swiss origin. He visited London in 1599 and left an account of his visits to playhouses and bear-baiting. These have been discussed by Gabriel Egan (*Notes and Queries, 2000*). Platter records seeing a play about 'the Emperor Julius', which may have been Shakespeare's *Julius Caesar*. Platter says he saw the play in Bishopsgate, which is known to have been the site of the *Curtain* theatre at the time, but he may also have gone to the Boar's Head, and if he saw Julius Caesar there it was not the Shakespeare version, but another, probably now lost. He also describes a visit to animal-baiting in Southwark. Platter's English was poor, so he may well not have understood the play that he saw, other than what he picked up from the action on stage. Egan also raises questions as to the accuracy of the translations of his account, written in German.

The earliest account is the visit of the Venetian Alessandro Magno in 1562. This was written up in the *London Journal* (vol. 9, 1983, available online to subscribers) which includes a full translation of his text. He says 'London is a very beautiful city, rich and populous. ... The circuit of the walls is five miles, and nine including the suburbs which are very fine. It has nine gates, eight with suburbs outside, while the other has a beautiful common where every Sunday men and women gather to meet and play', so clearly an Anglophile. He describes coming into London by river from Dover and Margate, and visited Hampton Court Richmond, and Nonesuch Palace.

### Match sticks and glue

#### AfL Practicals – performing a collection review

The first AfL practical was led by Beth Astridge, based on the work she had done performing a collection review at the Royal College of Surgeons (RCS).

The first thing that needs to be noted about their collection, possibly not applicable elsewhere, is its three-fold nature. The purpose of the review carried out between 2014-2016 was to gain a better understanding of what RCS has and how we are using it, to help improve practice and allow Archives Library and Museum staff to prioritise stretched resources. The RCS houses the Hunterian Museum, open to the public; it houses the College's archive, and it has a library. Whilst each of these has, and needs to retain, a separate focus, there is advantage in the three operations co-operating to ensure that work is undertaken at the most appropriate place, and to avoid overlaps.

The most valuable tool was simply a spreadsheet, with a column for each review topic. Those used in this review were divided into two categories, use and management. Included under the 'use' area are an item's significance, does it support research, does it support education and training, is it accessible, and is it interesting. Each part or aspect of the collection (a part can be as large or small as you care to make it) was allocated a row in the spreadsheet, and under each heading is entered a score from 1 to 5, denoting the need for attention: level 5 meant immediate attention needed, whilst 1 means fully satisfactory. Separate notes may need to be kept to record specific details about unsatisfactory points, but the spreadsheet gives an immediate picture of what is satisfactory and what is not, enabling the most pressing needs to be addressed first. You can format cells to be automatically coloured, with level 5 shaded red, moving through orange, yellow, and two shades of green as you move up to level 1: this gives an immediate visual impact too. The same was applied to the collection management side, where the criteria were: records of origin and ownership, documentation and cataloguing; storage conditions, including display, packaging, environmental control; assessment of the condition of the item; and security and emergency planning of the housing, be that part of the public display or an archive area.

As examples we were shown an archive store with wooden shelving and supports, where the wood is considered an additional fire risk (steel shelving better), and a skull in the museum area, part of which was held in place with the match stick and dab of glue that form my title (this was a level 4 item: as the collections have a few level 5 items, this is not currently top priority).

Assessments are best carried out by an independent team of assessors from outside: they need experience both as an archivist and some idea about the subject matter of the collection. The remit needs to be agreed with both parties: it is not to criticise, rather it should be seen as an opportunity to raise issues and suggestions that those with close day-to-day involvement in the collection may simply have overlooked.

### Imperial College Public Festival Exhibition Road South Kensington 7<sup>th</sup>-8<sup>th</sup> May 2016

A recreation of the 1896 Horseless Carriage Exhibition will showcase a unique collection of early automotive history, alongside cars of the future.

London's first car show is to be recreated at its birthplace, 120 years on. Iconic vehicles from the turn of the century gathered at Imperial for The Horseless Carriage Exhibition on 7 and 8 May to honour the original 1896 motor show.

The 1896 Horseless Carriage Exhibition was hosted at the Imperial Institute by the newly created Motor Car Club, kick-starting Britain's motor industry.

The 2016 recreation of this historic event will see a unique collection of both static and working vehicles from that era return to Exhibition Road. The oldest is an accurate replica of the original 1885/6 Benz Tricycle, widely considered the world's first automobile, and other notable examples of steam-powered vehicles, such as the 1896 Salvesen, and silent electric cars such as the 1901 Waverley Electric.

Nicholas Pellett, the Exhibit Director, said, "The original Horseless Carriage Exhibition was potentially the most important car show to ever happen in the country. "The nation had initially been behind the curve in terms of early automobile development, largely due to harsh restrictions on the use of horseless forms of transport on British roads. However this unique showcase of new innovation inspired people to see the potential in automotive transport, helping kick the industry into gear."

Such restrictions included speed limits of four miles per hour on country roads, two miles per hour while passing through towns, and the infamous red-flag rule, which said that a vehicle must be preceded by a person waving a red flag, in order to warn other road users.

Politicians were invited to the 1896 exhibition to help push through laws to grant lighter vehicles, such as horseless carriages, exemption from those restrictions.

Visitors to this year's event had the opportunity to see the spectacle of Victorian motoring on the roads of South Kensington, and some of Imperial's cutting-edge research into the future of transport.

By permission of Kerry Noble Imperial College Communications and Public Affairs ©Extract from News and Events.

**Bentley** is a well-known up-market car brand; according to the latest journal of **The London Society** (which is full of all sorts of readable anecdotes), it was founded by two brothers (H.M. and [W.O.](#)) who had imported cars from France before WW1. Being dissatisfied with aspects of the performance of these cars, W.O. improved the engines. His work on engines led him during the WW1 to work on one of the war's most famous aeroplanes, the Sopwith camel, work that was done on a site near Battersea power station. Returning to motor cars after the war, the cars that bear their name were first built at Cricklewood, a site that was in use until 1931 when the company was acquired by Rolls-Royce.

## Battersea Power Station

I rarely visit Battersea, so on a venture into that part of the world in January the developments along Nine Elms Road between Vauxhall station and Battersea Bridge were a surprise. The area is being substantially redeveloped, with up-market blocks of apartments lining Nine Elms Road. The blocks on the north side of the road have an outlook on the river, which at least ensures there will not be neighbouring developments to overlook them. The green spaces of Battersea Park are only a short walk away, although the new Covent Garden Market is also close by. In addition, there are proposals to extend the Northern Line from Kennington through a new station at Nine Elms to a terminus on the southern edge of the land forming the Battersea Power station complex: funding for this will come in part from the development at the site.

Half of that power station, the western range, surmounted by just two chimneys, was built from 1928 on. The four-chimney building that we know today is a result of a post-war development, which doubled the station in size. The location on the river enabled the easy delivery of coal, and there are still today a couple of derricks on the river frontage to remind us of that: also a reminder that London has been warmed by 'sea-coal', first brought down the coast from Newcastle, since the time of Elizabeth I. Water from the river, millions of gallons a day, was used as a coolant: and in the c.1950 the 'waste' heat provided a district heating system for Pimlico. The power station itself is not now in use, having been decommissioned in 1983, but it has become a well-known landmark, and is a listed building.

The question is what to do with the site? Put Battersea Power Station into Google and you will find mention of a number of recent proposals (and the history, on which I have drawn in writing the above). There is an exhibition at the site of the latest one, the one that is funding the tube extension. It is being backed by a Malaysian consortium which is investing large sums of money in what will clearly be an up-market development. There will be office developments, but the top two floors will have apartments, some of which are on sale at asking prices of over £4million. One assumes they will be bought by wealthy business interests from the far east, and one wonders if many of them will languish unoccupied. The roof level will have gardens, and possibly even a swimming pool, but only for residents, except on days like 'Open London'. The power station itself will house office space.

One of the models showed a block designed by Frank Gehry, he of the Bilbao Guggenheim. The model may not give an accurate idea, but the curves of the building also reminded me of Gaudí's buildings in Barcelona. A centralised heating system is proposed, one idea was that the exhaust could be directed up one of the chimneys, so that once again, especially on a cold day, plumes of water vapour would be seen rising from a chimney. Another chimney might have a lift installed to a viewing platform at the top, but no doubt, like the Shard, pricey to visit.

The view from across the river will be preserved, and there will be a garden and walkway between the north front and the river, but again possibly only for residents. (Pardon me, my prejudices are showing! Ed.)

## Vintners Hall

The Vintners are one the great twelve livery companies: in the traditional order of precedence they stand in 11th position. Their hall stands, appropriately, in Vintry ward, Upper Thames Street, adjacent to Southwark bridge.

The Vintners may have had a building here since the 14th century, but there are no records that far back. The company obtained a charter in 1437, and the present site in 1446. The hall that was built at that date was lost in the 1666 fire. The present hall may copy the footprint of that lost building, although parts of the site have been lost or sold, some at the construction of Southwark Bridge, and more recently by the use of the corner site

Lord Mayor Sir Thomas Bloodworth, he who reputedly said of a small fire in 1666 "Pish! A woman could piss it out" (and was condemned in Pepys diary for his failure to act more decisively) had been master of the company eight years earlier, and a pair of cups donated by him during his mastership are on display in the livery hall (one of the rooms of the building, not a separate hall!). This is a very interesting room. Just inside the door there is a sword rest, into which the Lord Mayor places his sword when he comes to visit. The plate stand with Bloodworth's cup holds several other interesting items, the oddest of which must be the coconut cup, as it name implies, in the shape of a coconut. This room was repainted in 2013, with a new design on the ceiling incorporating the company motto *Vinum Exhilarat Animum*, "wine cheers the spirit". Yes, I'll drink to that.

Above that ceiling is a roof rebuilt in 1933 to replace an earlier wooden one attacked by death watch beetle, and in a dangerous condition. Its substantial build meant that although a bomb landed on it during WW2, the bomb did no damage to the hall. A gap between the ceiling and the roof can be used for maintenance purposes, as was once necessary when a balloon blocked the only drainpipe from the roof and caused water penetration to the wall. There is now a second drainpipe.

The vintners are unusual in that along with the Queen and the Dyers company, they own the swans on the Thames. Each year, in the ritual of 'swan upping', all the swans on a 79-mile stretch of the river are caught. This takes place in July, when the cygnets are big enough to be taken without harm, but not too large to handle. The swans belong to whoever owns their father: I don't know how you tell the paternity of a cygnet.

Below: The Agas map with Vintry Ward outlined, courtesy of University of Victoria, Canada



## British Association for Local History, and David Hey

The British Association for Local History (BALH) is, as the name suggests, an umbrella organisation for work in local history. One can be an individual member, and organisations can also as a member organisation, as has AfL.

BALH organises visits nationwide, produces two quarterly publications: these are *Local History News*, which is a round-up of events and news, with some short articles, and *The Local Historian*. The latter is more scholarly and has articles on a wide range of topics, book reviews, and lists of publications in local history.

It also runs a Local History day every year in early June. At this, local history organisations are invited to book a stall to display their wares, but more importantly there are is a talk on a topic of local history interest (some of these have been reported on in this newsletter, see, for example, issue 28). To encourage writing in local history, awards are made for both books and journals/newsletters with a local history emphasis. Amongst the London organisation that have been recognised are the Wandsworth Historical Society ([www.wandsworthhistory.org.uk](http://www.wandsworthhistory.org.uk)) and the Hornsey Historical Society ([hornseyhistorical.org.uk](http://hornseyhistorical.org.uk)).

The long-term president of BALH was David Hey. Many members of AfL will surely have heard that he died on 14th February last. The editor of this newsletter had the pleasure of exchanging a few words with him at several of the BALH annual meetings, at which he regularly distributed the awards. He was always charming and affable, had a real knack for putting people at their ease, and to the end of his days spoke with a charming, soft Yorkshire accent. Years ago, many 'academic' historians regarded local and family history as something for amateurs, not to be looked at. David changed that: after obtaining his first degree at (what is now) Keele, he helped establish Leicester University as a centre for English local history, obtaining his doctorate there; he then moved to Sheffield where he worked for over 20 years.

Many people will have at least one of his books on their shelves: his *Local and Family History* is an invaluable source. He also contributed to *Journeys in Family History*, *Finding Your Ancestors*, and *DNA and Family History*.

He specialised in the social history of surnames, showing that families often stayed near the same place for centuries. His family history work drew on his background local history and social and economic history. One of his earliest works, now something of a classic, is his a history of Myddle, in Shropshire (1974). He also wrote on the packmen and packhorse roads of Derbyshire and Yorkshire (1980), and on the social and industrial history of Sheffield, *The Fiery Blades of Hallamshire*. Putting his name into an internet book search engine cam up with over 20 titles.

A fuller obituary can be found on several newspaper web sites, such as [www.theguardian.com/books/2016/feb/25/david-hey-obituary](http://www.theguardian.com/books/2016/feb/25/david-hey-obituary) .

## Heritage Lottery Fund

The British Association for Local History holds council twice a year, before which members are invited to a talk on a relevant topic.

At the meeting in March Karen Brookfield spoke about the Heritage Lottery Fund and the effect it has had on local history research in England. This has been in part enabled by a change in the rules governing the allocation of money, which had been that only capital projects were eligible, so that projects involving people going out and surveying and recording their local environment had not been eligible: they now are.

She said that applications needed to specify what people were going to do and what they hoped for outcomes were: some 65% of funding now goes to the voluntary sector. In many cases that sector was better at writing applications than the more professional bodies, whose applications were often overloaded with administration and technical issues, rather than a simple statement of what they hoped to achieve. She particularly mentioned the case of scout and guide groups, faith-based bodies and disability charities.

One issue might be the money: small grants start at £3000, which can be more than a small voluntary group would know what to do with, they may need just £200 to buy some basic equipment and get started: a new small grant option ought to be considered.

What might people do with their funding? The basic message is to record things, especially of course anything under threat. One area Karen flagged up as an important part of this is oral history, especially getting the memories of the elderly. Having recorded, from any source, you need to interpret what you have found, and at this point the assistance of professionals may be useful, and having interpreted it, write it up and make it available to the rest of the community by giving talks, and where appropriate setting up trails and plaques.

And there are benefits: people acquire new skills, which may feed into the workplace, albeit indirectly: learning to interpret local history may improve your ability to explain your work to your boss or junior staff! It may boost the local economy by creating outside interest. And personal: enjoy yourself. A successful group might offer advice and assistance to a start-up group, whilst if you are having problems ask around for a group that went through the same: what did they do?

Karen also gave out copies of the HLF leaflet on WW1. The activities mentioned on that include many involving younger people: a project in which pupils from schools in Kent looked at the famous Christmas Day football match between English and German soldiers in 1914, work by teenagers in Bradford looking at the YMCA who provided war-time tea-huts and refreshments, a third youth project exploring the 1915 Zeppelin raids in East Anglia and the effect of the war on a rural community, and a project in Accrington 'what was it like to grow up in the war' and the impact on the German who lived in the area. Naturally the larger establishments are not overlooked, and the Imperial War Museum is much involved, as also is the tank museum in Dorset.

Web sites [www.hlf.org.uk/FirstWorldWar](http://www.hlf.org.uk/FirstWorldWar) and [www.1418now.org.uk](http://www.1418now.org.uk) both contain more information.

### Theatre and Herb Garret

Have you ever wondered why hospital operations are performed in a theatre? The word 'theatre' goes back to classical Greek, and was where you went to watch plays, just like today. St Thomas Hospital has a theatre that shows the similarity. It is U-shaped, the operation was performed in the middle: the open top of the U the place where the patient was wheeled in, and round the U there are 5 rows of 'standings'. The most experienced students were at the front where they got the best view of what was being done, the 'novices' further back. That was how you learnt, by seeing it done. It was not comfortable: the rows were 45cm apart and a contemporary document refers to students 'packed like herrings in a barrel'.

St Thomas hospital has a museum theatre in St. Thomas' Street. It is housed in what was the roof space of St Thomas' church, and an operating theatre for female patients was opened here in 1822: there had been an earlier theatre, and there was a separate one for male patients. It was in use for some 40 years, to 1862, when the construction of the railway caused much of the old hospital to be demolished, and it moved. But the old theatre was not demolished, it was simply closed up and forgotten for nearly 100 years. When it was rediscovered by Raymond Russell in 1956 it was found it had been stripped of its original fittings, and the surviving windows were black from London soot. It is claimed that the theatre is the only one of its kind and age in Europe.

Fortunately sufficient survived, or could be worked out from the small amount that survived from 1860 and by looking at other known theatres of the time (one in Boston, USA, was mentioned) that a programme of reconstruction could be carried out, and it is now open on a regular basis.

So far as possible operations were done in natural light, with a large window above the operating area; traces of a gas supply have been found showing that additional gas lighting was used when needed.

Adjacent to the theatre is the herb garret. Herbs have been used in medicine for hundreds of years: the infirmaries of mediaeval monasteries were storehouses of knowledge of them and their uses. They were often distilled with alcohol, which helped preserve their properties, and gave rise to drinks like Chartreuse (from the monastery of the same name).

The herb garret was a place where herbs were brought to be dried and stored, and may also be where the apothecary worked. Hooks have been found in the rafters, from which bunches of herbs would have been hung. A bill from 1731 is extant recording the purchase of over £26-worth of herbs in May to August of that year. Wormwood, Pennyroyal, Aniseed, Clove, Marshmallow, Elderflower, Horseradish, Coltsfoot, Betony, Mugwort, Mint, Thyme and Sage are all listed. So the herbs were not necessarily rare or unusual plants, the apothecary's skill was in knowing how to combine them, and what they would treat.

We found that as well as herbs, snail water was used: this was water in which snails and earthworms had lived for 24 hours: herbs were added, and it was given to patients to drink. Like to try some?

For more, visit [www.thegarret.org.uk/stthomas.htm](http://www.thegarret.org.uk/stthomas.htm) .

### All Saints, Margaret Street

Margaret Street runs parallel to and north of Oxford Street: near its eastern end lies the church of All Saints. The church feels very spacious inside, and it is correctly oriented, (i.e. the altar in the east) although tucked in a plot with a relatively narrow frontage on Margaret Street. This may be in part explained by the date, as the foundation stone was laid in 1850, appropriately on All Saints day, and the church was consecrated 9 years later. By this time London had spread out to beyond Regents Park, but the church replaced the smaller Margaret Chapel (of deists) that had stood there from c.1760. The Oxford Movement, which introduced ideas from Catholicism, was strong there, and on entering the present church I felt I was entering a Catholic church. The growing interest in the movement in the 1830s led to a decision to build a new, larger church.

The design is by the architect William Butterfield (1814-1900), who fitted a church vicarage and choir school into a restricted site (the choir school no longer operates at the church). The Wikipedia article about Butterfield lists 90 buildings which he either designed or worked on: his designs include Keble College Oxford and Melbourne Cathedral, Australia, and modifications to St Pauls, Covent Garden, so he was widely employed.

The top of spire was, when the church was built, the highest building point in London: such was the determination of the designers to make a mark on the London landscape. It can still be seen from Primrose Hill on a clear day.

From the street you enter via a small courtyard from which the banded brickwork of the south side of the church and the tower can be viewed. The work is described as structural polychromy, that is, the coloured stone that is used is not a mere surface layer, but is part of the fabric of the church. It is reminiscent of buildings like the Natural History Museum in South Kensington, although the limited space of the site does not allow it all to be seen.

But the outside does not prepare you for the interior: every part of which is decorated. The inspiration was said to be the churches of Italy, especially that of Assisi; don't worry, Assisi, there's no competition! The north aisle is windowless, and its walls have large paintings depicting the life of Christ — Pevsner's *Buildings of England* (London Vol. 3) describes them as 'big and graceless'; one sees what he means. The windows are all stained glass, that at the west end with a tree of Jesse. The east wall is covered with an enormous altar piece, a 1909 copy of the original, with a Christ in Majesty at the top and images from the life of Jesus and of the apostles. Over it is a dark blue ceiling on which the tools associated with the crucifixion are picked out in gold. The windows of the clerestory are a group of three, for the trinity, a blank window, then another three. Above the nave the vaults are picked out but the spaces between have been left plain.

The building was much admired by the Ecclesiological Society (so called from 1845 when it moved to London), whose aim was to restore church architecture to pure Gothic, and restore respect for the Church of England, which they thought corrupt and lacking respect.

As someone on the visit said: You might not like it, but you have to admire it.

## John Dee

In a well-illustrated talk, using the material for the exhibition at the Royal College of Physicians (RCP) Katie Birkwood, archivist there, gave the March seminar on the life and works of John Dee. The exhibition runs until late July, so you still have time to visit it. I went along to see it and found it quite fascinating, so this report is a combination of exhibition review and seminar report. If you visit the RCP exhibition, be sure to go also into the library where there are books and further information

Although he was of Welsh descent, (Dee is a form of Dhu, Welsh for black) his family came to London in the time of Henry VII. John Dee was born in 1527 and lived to 1609. He had a house in Mortlake which he seems to have acquired by 1560: the location of the house is known but it no longer exists, the garden is now part of a churchyard. He died there, but the parish register is missing for this period and there is no record of the date of burial. The church of St Mary the Virgin has a plaque to his memory, calling him a 'clerk in holy orders', just one of his many personae.

Dee had a wide range of interests, including magic, mathematics and astronomy. He had probably one of the largest collections of books in England at the time, some 3000 printed books and 1000 M/S, and he annotated many of them with his notes, his signature, possibly the price he paid for it too. The RCP holds some 150 items, of which the archive is confident that Dee owned 78, with another 72 of less secure provenance: there are also 6 items attributed to him that are probably spurious.

Many of the books have annotations which provide good proof of Dee's ownership, but not everything is annotated. There are numerous drawn hands pointing at bits of text, hands that Katie said are known as 'manicules'. One picture had an annotation "Consider well what report you credit", a warning that is as pertinent today as when it was written 500 years ago!

Life: John Dee was born in 1527: this predates the earliest parish records, but a document in the Bodleian library (Ashmole 1788) records, in Dee's own hand, that it was at 4:02pm on 13 July 1527, at latitude 51° 32'. This (if accurate to today's standards) would be just north of the city of London, but he is more likely to have been born in the city than north of it. He was the first, and only surviving, child of Roland Dee and his wife Jane nee Wild. He was at school in Chelmsford, then at St John's College Cambridge, graduating by 1546. In December that year he was a founding fellow of Trinity College, where his statue stands today. In the following years he travelled to the Low Countries to study with Dutch scholars, and although he returned to England he is known to have travelled to Brussels and Paris soon after.

In 1551 he was granted a pension by (protestant) Edward VI on entry to the royal court, but on 28 May 1588 he was arrested for witchcraft under (catholic) Mary.

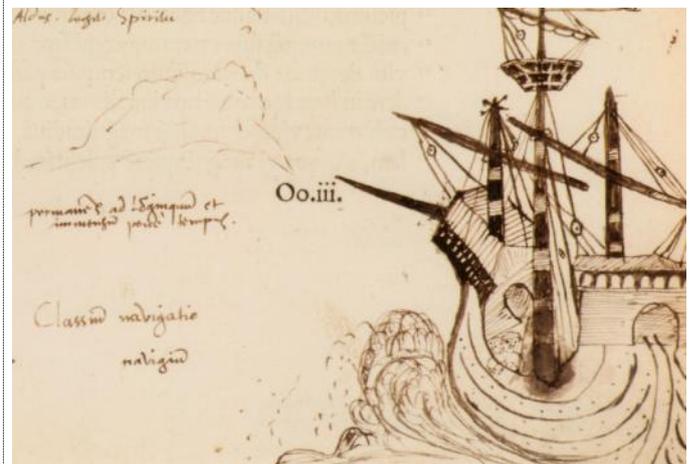
Between these two events he travelled extensively, firstly in February 1563 Antwerp, to Zurich in April, Italy

(Venice, Padua, Rome and Urbino), to Pressburg in September then in June 1564 back to England via Antwerp again. A second journey in 1571 took him to Lorraine, and another in 1578 to Germany to consult about the Queen's illness. In 1583 he started a long journey that took him first to Netherlands and Germany, then on to Łódź (Poland) and Prague in 1584-5, Germany and Tréboň, from where he returned only in March 1589. He moved to a house in Mortlake in 1566, then separated from London by seven miles of fields: his mother either owned it or had links to the area. It was first bought by Robert Cotton, who searched it and found papers recording Dee's 'angelic communications'. This house was then acquired by King James I for use as Mortlake Tapestry house, and did not survive after that. The probable site is marked today by a block of flats called, appropriately enough, John Dee House.

He had two wives, the first was Katherine Constable, : herself a widow of whom little is known. She was buried on 16 March 1576, and there were no children of the marriage. He then married Jane Fromond, with whom he had eight children, although only Arthur (1579-1651) and Katherine (b.1581) outlived them.

During Dee's long 1583-6 journey, Nicholas Fromond, the brother of his wife Jane, was 'careless' of Dee's property, and allowed many of Dee's books and equipment to be taken away and not returned. Whether he was simply uncaring about what happened to them, or whether he was instrumental in their removal, we will never know. It is known that many of the books came into the possession of one Nicholas Saunder, about whom Roberts and Watson (*John Dee's Library Catalogue*, 1990, p50) comment that 'if he was not a thief, he was a receiver on a grand scale'.

From Saunder some of them came, directly or indirectly, into the collection of Henry Pierrepont, Marquess of Dorchester, who donated his library to the RCP. The present RCP building has a 'Dorchester room' that contains his library, and so the RCP exhibition on Dee contains many books Dee owned. That aside, when Dee returned from Europe in 1588 he found his possessions gone and his house in disarray. He made attempts to rebuild his collection, but never fully recovered. Sadly, he had to sell off part of his library in his last years, as it gave a source of income as he fell into poverty. He died disappointed and impoverished.



## MEETING REPORTS

### Science and Technology Archives in the UK

For some time, there has been concern in the archive community that science and technology are under-represented in the archival record. From mid 2014 onwards, Tim Powell and Sarah Marks from the National Archives (TNA) have been examining the part that the TNA could play in the development of a national strategy for archives of science and technology.

In doing so, they have had discussions with a number of scientists, information professionals, historians, and other interested parties throughout the UK in order to understand the various issues surrounding the capture and preservation of scientific archives. These include the need to improve access to existing sources, the need to improve preservation and capture of contemporary scientific records, and the need to ensure long term sustainability.

On 5 April, the TNA held a meeting to discuss the issue further. Attendees listened to three perspectives on science archives from Anne Barrett (College Archivist & Corporate Records Manager at Imperial College, and Chairman of Centre for Scientific Archives); Jeff Hughes (Senior Lecturer specialising in historical research on the social history of the physical and chemical sciences in the nineteenth and twentieth centuries, University of Manchester); and Victoria Cranna (Archivist and Records Manager, London School of Hygiene and Tropical Medicine).

All three emphasised the need for information professionals to work more closely with the scientific community. Victoria and Anne also highlighted the need for archivists and records managers to have more involvement with the management of scientific data, with Victoria pointing out that many archivists either don't see scientific data as part of their remit, or lack the confidence to work with scientific data.

In the afternoon, TNA gave all participants £50,000...at least hypothetically! We were split into groups and asked how we would spend the money on tackling some of the issues identified. It soon became apparent that financial resource is not the only reason that scientific records are under-represented in archives. The groups identified several cultural reasons which make collecting scientific archives problematic. Additionally, the traditional way of collecting scientific archives – approaching scientists once they have made a name for themselves – simply isn't a feasible option with digital archives.

The meeting was a very interesting one, although in some respects raised more questions than it answered. But as Tim pointed out, this is the beginning of what will likely be a long discussion, not the end. In the coming weeks, Tim and others will be pulling together interested parties with a variety of expertise to form a steering group. Ultimately, the aim of the group will be to formulate a national strategy to ensure the survival of science records of historical value.

*Report by Emma Anthony*

### The Heatherwick studio

At the May seminar Alice O'Hanlon from the Heatherwick studio spoke about her experience since she became the studio's archivist. Unlike many record offices and other archive institutions, most of the studio's records are not in paper form. Many are born digital, and many are artefacts, some quite large: I got the impression from Alice's talk that the amount recorded on paper is quite small, and that it has been a learning experience for Alice, she had to deal with issues not covered in her academic training.

First some background on the studio: it is a young company, founded in 1994 by Thomas Heatherwick (whose name it bears), as a design studio. Since then it has grown to a company of some 150 staff, has completed some 350 projects, and now has an archive of some 20,000 objects, to handle which they have even designed their own database. Some of the ideas they have come up with might well be described as 'whacky', but they capture an essence and may well be acceptable, if surprising, to a client.

Part of the design process involves producing models, which may be physical models made from expendable material such as plasticine, clay or plywood, and also digital models, virtual reality: as is well-known, born digital items present a challenge in themselves due to the high speed in which the I.T. industry changes: file formats can become out-of-date. The physical items require space, but also need to be assessed for their durability: are they made of materials that will degrade naturally, giving them a limited life? On the one hand the archivist needs to discourage the use of such material, on the other hand she should not stifle the company's creativity, for therein lies its success. Problem! However, design is often an iterative process and something may emerge from the next cycle that will be more suitable for archiving: on the other hand recording how a design had evolved is also interesting.

The on-site archive is housed in the basement, and Alice spoke of the need to teach staff not to think, "I've finished with that, it can go down to the basement archive": is it really archive-worthy, or just something that perhaps the creator wants to hang on to in case he/she wants to refer back later in the project. The great feature of being in the same building as the creators of the objects, is the ability to ask them questions about the items, and get first hand knowledge of the thinking that lay behind them, so that that can be documented too: it all sheds light on the archive.

A question was asked: a company like this, one man's inspiration will not last for ever, what will happen if the company folds? That depends on the environment at the time: but at least that have made a significant effort.

A book, *Making*, was published a couple of years ago and contains pictures of many of the company's projects. Items from the studio's work that will be well-known to A/L members are: the Olympic Cauldron for the London 2012 Olympic Games, and the New Bus for London.

For information visit [www.heatherwick.com/about](http://www.heatherwick.com/about).

## SEMINAR REPORTS

### London family History

The February seminar was given by Else Churchill, the chief genealogist at the Society of Genealogists. She spoke about sources for London history, and naturally those held by the Society. The society is based in Charterhouse Buildings, about 15 minutes' walk from the LMA (if you take the short-cuts through the side streets). She reckoned that the library holds over 1300 parish register copies: some are transcripts in book form, others images of the original registers on micro-film or –fiche: some are on CDROM. In addition the computer suite has access to both Ancestry and FindMyPast, the latter good for Westminster records: Westminster has the status of a royal peculiar (i.e. a church not subject to the rule of the bishop in whose diocese it stands, but under the direct control of the monarch: the chapel of St Peter ad Vincula in the Tower of London is another such. Else also mentioned the British Newspaper Archive (also free at the Society). Not many of us will find direct references to our ancestors in the newspapers, but there may be information about the area where they lived, and local happenings that will frame their lives and add detail 'to an otherwise bald and unconvincing narrative'

One needs to be aware of the changing definition of what London is, or was. Tracing back to c1535, when the earliest registers start, London meant what is now the City. Today's Greater London north of the river Thames was Middlesex, south Surrey or Kent. In the east some London boroughs were originally part of Essex. Since many genealogical records are organised on the basis of the old counties/parishes, a little historical awareness may help direct your searches.

Else mentioned several indexes: Pallot's Index to Marriages has more than 1.5 million entries for all but two of the 103 parishes in the old City of London. The dates span the time from 1780 to 1837. The marriage entries come mainly from London and Middlesex. With indexing begun in 1813, several of the registers transcribed in Pallot's index no longer exist, having been destroyed or lost in the time since. Each slip identifies the church or chapel in which the marriage was celebrated, the names of bride and of groom, whether spinster, bachelor, widow or widower and sometimes other detail along with the date of the event. The original Pallot Index is owned by the IHGS in Canterbury, and is available on Ancestry (subscription required).

An indefatigable indexer was Percival Boyd, whose *Inhabitants of London and Family Units* form a collection of 70,000 handwritten sheets each containing details of a London family, mostly covering the period of 16th to 18th centuries though extending from the 13th until well into the 20th centuries. Many of these are available online for SoG members, and cover more than just London: the writer as recently used them to trace the Disbrow family of Eltisley, in Cambridgeshire!

Lastly the SoG has a computer suite with free access to most of the family history sites. Non-members can buy a day or half-day pass for access to the library.

### 1616 and all that

Victoria Lane, archivist at the Globe, gave the April seminar, talking about Shakespeare and the Globe. April 2016 is the 400<sup>th</sup> anniversary of his death. We know he was buried on 26<sup>th</sup> of that month. Tradition has it that he was born and died on the same day, 23<sup>rd</sup> April, co-incidentally also St George's day, so how appropriate that England's greatest playwright should share a date with our national saint. He is often said to have been born on that day too, but records at that time recorded baptisms, not births: he was baptised on 25<sup>th</sup> April; where both dates of baptism and birth are recorded I have found it is rare for them to be as close as 2 days apart, unless the child was sickly and likely to die. Let's not allow facts to get in the way of a good story!

So to Victoria's talk. She observed that 1616 also saw the death of Philip Henslowe, the theatrical 'impresario' who left a diary, a source for information about Elizabethan theatre (which sadly does not mention Shakespeare by name); of Francis Beaumont, possibly best known for his partnership with Fletcher, with whom he wrote a dozen plays; and the Spaniard Miguel de Cervantes of Don Quixote fame. (Henslowe's diary was published in a print transcription in 1905: a digitised copy can be downloaded from Cornell University on the web: it seems to contain mainly financial accounts.)

Speaking of the history of the Globe, Victoria showed pictures of London in 1947, still showing the devastation of war-time bombing. At that time there was little enthusiasm in Southwark for such an undertaking, and the local council was antagonistic. The American-born actor Sam Wanamaker put a great deal of effort into the project: initially he may have been suspect as he was investigated in the USA by the un-American Activities committee: he came to England in 1951, and here he was monitored by MI5! He is now honoured at the Globe by having the indoor playhouse named after him. He died in 1993, some four years before the opening of the Globe, so he never lived to see the realisation of his dream, or to know what a fantastic success it would become. Another man who was involved but failed to live to see it to completion was Theo Crosby. He trained as an architect and contributed his skills to the development, by making a model and helping to get part of the building in place to show what it might look like.

The Globe has a special relationship with the actors' union Equity which allows them to film more than one performance of each play, although the films may only be used on site. They are also planning a major archive and library on the site, but this is a long-term project which is not expected to be complete until 2020. However, they have already received a promise from American collector John Wolfson of his collection of early play texts, which includes Shakespeare quarto and first folio editions, so when open the library will house a significant resource.

The original Globe was built in 1599, near but not on the modern site: it burnt down 14 years later, but was rebuilt and carried on until closed in 1642.



### AfL Events: Seminars

The following seminars are planned: please check your monthly email for last minute changes.

- 2 June *Garden Museum Archives* with Ruth Frendo
- 7 July *New Survey of London* with Tim Hatton
- August Summer break, No seminar
- 8 September *Salvation Army* with Steven Spencer (moved from 1 September, as the Archives and Records Association conference\* being held in London the first week in September)
- 6 October *Westminster School* with Elizabeth Wells
- 14 October AfL conference — "London's Burning: Devastation and Regeneration from the Great Fire to the Blitz" will be held Friday 14th October at LMA. Booking to open soon.
- 3 November *Rambert Archives* with Arike Oke
- 1 December Social event: speaker to be confirmed

### Fire 1666

As well as being a Shakespeare anniversary, 2016 is also the 350th anniversary of London's Great Fire. Starting on 23 July, and running past the date of the fire and into 2017, the Museum of London is mounting a special exhibition, which they say will concentrate on the life of Londoners in September 1666, and looking at how London recovered. They claim an 'immersive experience' (sorry, that sounds as if it will be 'full of sound and fury, signifying nothing' - let's hope not).

From Pudding Lane, where the fire is thought to have started, they have a tile which modern analysis suggests was subject to temperatures of 1500C.

The curator of the new exhibition suggests that there are still things to be learned about the fire, especially using diaries of eye-witnesses (some of which have been 'lost' in archives), and also using modern scientific analysis techniques: these can reveal facts about which earlier analyses could say nothing.

### You can volunteer to work with AfL:

To investigate how you can work with AfL contact Volunteer co-ordinator: Andrew Janes :

Email [andrew.janes@nationalarchives.gsi.gov.uk](mailto:andrew.janes@nationalarchives.gsi.gov.uk) or telephone 020 8876 3444 x2709 or 07984 631484

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