

The Hackney Terrier

The Friends of Hackney Archives Newsletter

113



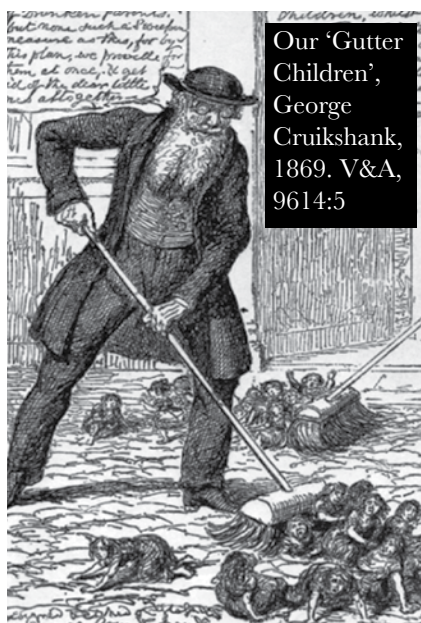
Autumn 2022

'God is Watching the Grasping Capitalists'

In her talk to the Friends on the 4th of October, Sarah Wise took the uncompromising quotation: *God is watching the grasping capitalists* as her starting point. She told the story of a woman whose work with the Victorian poor is one with Dr Barnardo and the Salvation Army's William Booth but whose name has slipped into the footnotes. Annie Macpherson was a wealthy Scottish Presbyterian who had arrived in London in 1862 and was shocked by what she saw in the East End.

In 1866, London's fourth and final major cholera epidemic had killed five thousand citizens; 154,000 more were on parish relief; an estimated 30,000 children were sleeping rough. In her notes as she went round Bethnal Green and Shoreditch, Macpherson recorded cases of grim poverty. One girl, Maggie Fritz had been kicked off the doorstep, where she had been sheltering from rain and cold, by older girls as desperate as she. A ten-year-old boy, 'Punch', lived in a barrel with his dog, Little Dosser, making a living doing tricks. Another, Hugh, rolled cigars for a pitiful wage to support his aged mother and learning-disabled sister.

With single-mindedness and with the support of other wealthy women, Macpherson rented a warehouse at 60 Commercial Street as well as a Hackney refuge on the east side of London Fields. She offered food, shelter and some kind of industrial or domestic training to children – initially boys, but later also girls, wives and mothers. Boys were taught tailoring and shoe-repairing; girls sewing and domestic service. In this we see an approach similar to Dr Barnardo's where preparation for a useful adulthood was established. If she took the same course



Our 'Gutter Children', George Cruikshank, 1869. V&A, 9614:5

There are many places suggested for providing for the neglected children of drunken parents, but none such a sweeping measure as this, for by this plan, we provide for them at once, and get rid of the dear little ones altogether.

as Barnardo in terms of training, she followed Booth in an emphasis on the need for the Christian duty of fighting Satan. For Annie Macpherson, Satan was no mere figure of speech. In her eyes he actually haunted slum areas. The exploitation and human misery that she witnessed were his work. These were districts, she wrote: 'where Satan reigns openly, in which the subtle deceiver is at work.' Spitalfields, Whitechapel and Bethnal Green were, in Macpherson's words, 'the Enemy's territory'. Observation of the malfunctioning labour market and the appalling housing shortage prompted her to write: *God is watching the grasping capitalists and the oppressors of the poor, the grinding taskmasters who cannot wring another farthing out of the toilers.*

If her motives were for the best, her execution was not. She was a believer in 'emigrationism' – the transportation of children throughout the British empire. Reports, however, arrived from Canada of children again destitute on the streets as either having fled or been ejected from the homes in which they had been placed or else having turned to crime. In 1875, commissioners sent from London criticised the fact that Canadian families were not vetted and that too many children were 'set afloat and too many of them left to paddle their own canoes.' Macpherson accepted all the criticisms and made the improvements suggested. 'Emigrationism' itself, however, continued to be an approved practice.

Criticism came from progressive voices questioning the policy itself and not simply its execution. The cartoonist George Cruikshank in a pamphlet *Our Gutter Children* declared: 'The transportation of innocent children [is] a disgrace to the Christian world.' He depicted children being shovelled up from the gutter and put in a cart for export 'like so much guano, or like cattle for a foreign market.'

Such criticisms fell on deaf official ears. Child migration to Canada and Australia continued, astonishingly, until 1967. Between 1920 and 1967 some 150,000 children were sent. In 2009 Gordon Brown made a formal government apology.

The Speaker: Sarah Wise teaches social history and literature at City Lit and the Bishopsgate Institute. She is author of three books on Victorian social history including: *Inconvenient People: Lunacy and Mad-Doctors in Victorian England.*

The Chamber Organ at St Thomas's Church Clapton Common

Organs are recorded at St Thomas's Church, Clapton Common, from the early 19th century. The first was sited in the gallery over the west door. When the church was remodelled and the galleries removed in 1873, the organ was moved into the nave to the right of the chancel. Two photographs¹ in Hackney Archives dated 1911 – though one is clearly earlier – show the siting. In the later photograph (1911), the organ has been somewhat enlarged. The pipes are painted in a typical 19th century foliate style. And so it was until two days after Christmas 1940 when a bomb fell on the row of shops on Oldhill Street opposite the church. Collaterally, Church, organ, everything except the tower, were destroyed.

The rebuilt church, designed by N.F. Cachemaille-Day, was opened in October 1958. Music for services was provided by a harmonium. The Reverend Monica Stewart, now assistant priest at the church but then a member of the congregation, remembers the vicar, Fr. Dachtler, moving between altar and harmonium to accompany hymns. The parish magazine for March 1971 records that the organ builder Noel Mander had loaned a 200-year-old organ – presumably the one still in the church. The magazine continues: 'We are, of course, looking for an organ at a price we can afford so that we can have one of our own.' It appears that money must have been found to keep the organ Mander had lent – but no further record could be found of when the money was raised or how much the organ cost. The Reverend Stewart thought it to have been around £3,000. It is a particularly handsome instrument in a veneered mahogany case embellished with discrete marquetry. Unfortunately, there is no record of where it came from. It is listed on the National Pipe Organ Register without provenance.

The instrument has been maintained by Mander Organs, until recently based in St Peter's Square, Haggerston, but now in East Kent. What follows is based on their description of the organ.²

It is a one-manual instrument with seven speaking stops. A new mixture stop had been added by Noel Mander in 1955 when the instrument was restored. The organ has a false front. The pipes, which do not speak, are arranged in two towers of three pipes each and in a central oval of 21 decorative pipes. It has a tracker action and the keyboard slides into the case and is concealed by raising a shutter. The stops are arranged in two vertical flat jambs above the bass and treble ends of the keyboard. With seven speaking stops, the visual balance of eight is maintained by the addition of a fixed drawstop at the treble end appropriately marked 'Silent'. The stops comprise: 8' Diapason Bass (sounding from GG to F); 4' Principal; 2' Fifteenth; Mixture Bass (sounding from the lower half of the keyboard GG to B); Mixture Treble (sounding on the upper half of the keyboard from C upwards); 8' Diapason; and 8' Open



The organ – showing the false pipework



The pipes: note the stopped woods, lowering the pitch by an octave

Diapason. In all, there are 59 keys. At foot level on the left there is an iron pedal pressing which seems to have no effect on the sound nor does it alter the selection of stops being used. There had been a matching pedal on the right, but it has been removed and the hole filled in.

It makes a bold sound – far from the genteel expectations of an instrument designed for use in a grand house. Though the Open Diapason has a soft tone, the Mixture Treble has the assertive qualities expected of reed stops. All in all, for congregational singing, it makes for liveliness and certainly fills the space. It is an instrument to be treasured.

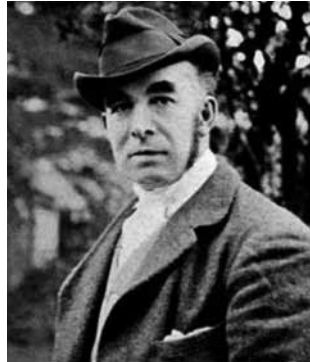
Iain Bruce

1. HAD: P14577.4 and P14577.6
2. Records kept at St Thomas's

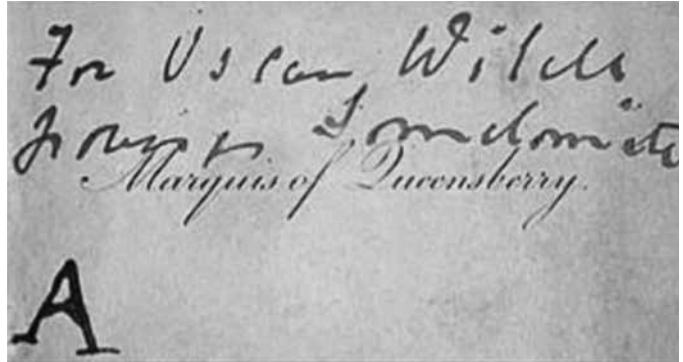
Regina (Wilde) vs Queensbury: the Hackney Jurors



Oscar Wilde



John Douglas, 9th Marquess of Queensbury



'For Oscar Wilde posing as a Somdomite' [sic]

Libel signifies the malicious defamation of any person in print, writing, signs, or pictures designed to expose that person to public hatred, or to provoke wrath in the victim.

When, in 1895, Wilde began what the barrister and playwright John Mortimer Q.C. characterised as ‘a deliberate exercise in self-destruction’ by bringing a private prosecution for criminal libel against John Douglas, 9th Marquess of Queensbury, his fate would be determined by twelve jurymen drawn largely from Clapton. Wilde’s grandson, Merlin Holland, in his annotated transcript of Wilde’s prosecution of Queensbury (technically *Regina on the prosecution of Oscar Wilde*)¹ lists them as follows:

- Thomas More, 12 Firsby Road, Clapton, Gentleman
- William Nicholson, 2 Burgholt Crescent, Clapton, Gentleman
- William Charles Mantle, 41 Braydon Road, Clapton, Gentleman
- Alfred Morrow, 27 Narford Road, Clapton, Gentleman
- John James Minns, 36 Forburg Road, Clapton, Gentleman
- Henry Haydon, 2 Drapers Gardens, Stockbroker
- Aubrey May, 220 High Street, Stoke Newington, Butcher
- Edmund Wordley, 91 Kelvin Road, Islington, Gentleman
- Philip Frank Osborne, 26 Durley Road, Clapton, Gentleman
- John William McDonald, 39 Upper Kyversdale Road, Clapton, Gentleman
- Anthony Cole, 1 Howard Road, Willsden, Bank Messenger
- John Edward Finch, 144 High Street, Stoke Newington, Bootmaker

(The spellings of streets are given as they appear in the original listing.)

The jurors were selected under an Act of 1825 [50 Geo. IV. 6] aged between 21 and 60 and based, in Middlesex, on the payment of Inhabited House Duty of a value of £30.

In the trial, the twelve would consider Queensbury’s defence of justification – that is, that his accusation was true. So detailed had been the evidence produced over two days that there could be no doubt. On the morning of the third day of the trial, Wilde’s counsel, Sir Edward Clarke, rose and, in anticipation of the jury’s verdict, said he was ‘prepared to submit to a verdict of “not guilty”.’ The judge, Mr Justice Collins, having agreed to Clarke’s withdrawal of the charge, put it to the jury that they must now determine two counts: was the accusation ‘true in substance’; and had it been published ‘for the benefit of the public’?

The transcript notes: ‘The jury confers briefly.’ After further instruction from the judge, the transcript records: ‘The jury confers for a few minutes without leaving the box.’ Their verdict was that on both counts Queensbury was not guilty of criminal libel.

The court rose at 11.15 a.m. and our jurymen were free to return home. They would no doubt follow knowledgeably the subsequent two trials of Wilde, the first of which produced a hung jury while the second sent Wilde to Reading Gaol.

Iain Bruce

Hackney Museum new display

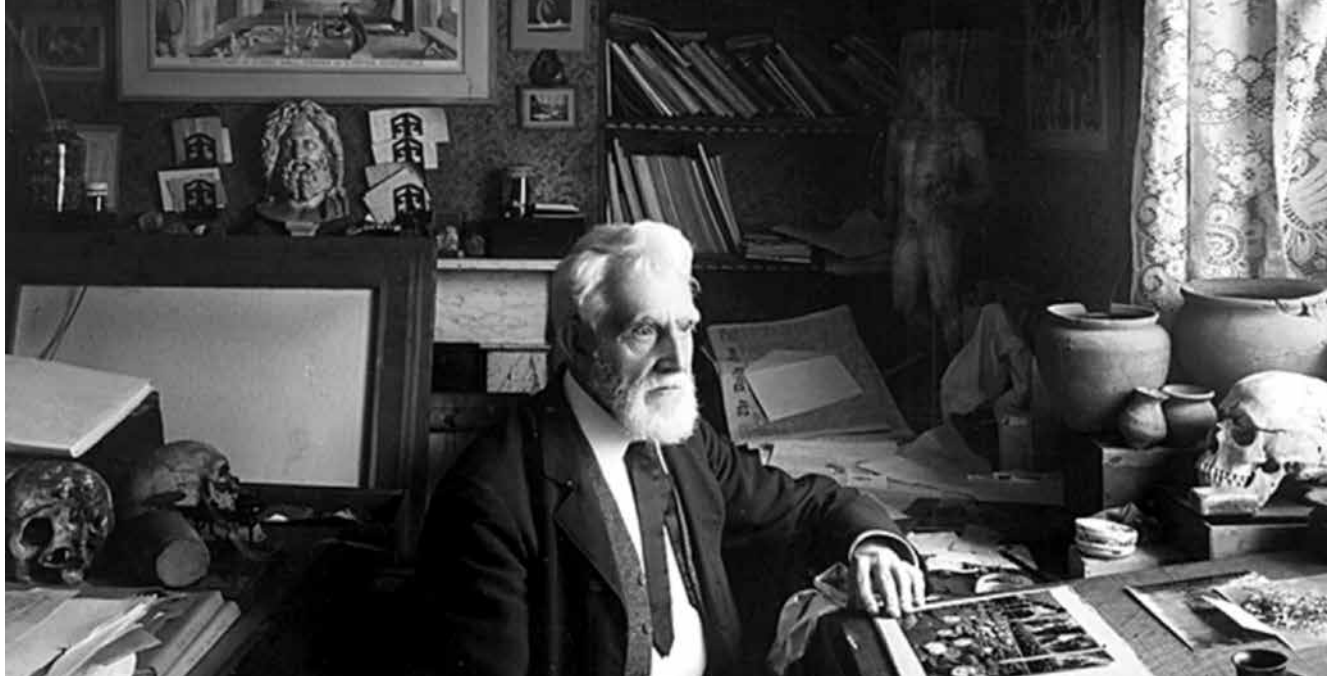
Movers, Shakers & Community Makers African-heritage influencers in Hackney

This new display will explore how African-heritage individuals have shaped Hackney to be the Borough it is today.

Using objects, photographs and personal experiences from Hackney Museum’s collection, this display will share the stories of people who have influenced local life through their actions.

Opens 4 October 2022

1. Merlin Holland, *Irish Peacock & Scarlet Marquess*, Fourth Estate, London, 2003.



Worthington Smith

Worthington George Smith

The Transactions of the London and Middlesex Archaeological Society, Vol. 70 for 2019, includes a biographical paper on a pioneer of Palaeolithic archaeology from Hackney.

Born in Hoxton 23rd March 1835, the eldest son of George and Sarah Smith, Worthington Smith was baptised George at St John the Baptist Church, Hoxton, but in the 1860s added his mother's maiden name of Worthington. At 16 he took up an architectural apprenticeship, spending time at the British Museum studying classical sculpture. He married Henrietta White (1831-1917), a straw-bonnet sewer, on the day after his 21st birthday, and they established a home in Aske Street, Shoreditch, later living in Mildmay Grove, Grosvenor Avenue, and Kyverdale Road. Failing to find work as an architect, he took up freelance illustration as a wood engraver and artist.

The paper stresses the class divisions within archaeology at the time, with gentleman scholars of independent wealth contrasted with those of lesser rank, such as Smith, who were often the most energetic collectors of artefacts that the gentlemen then studied. Smith was in awe of but befriended by Sir John Evans who, the authors suggest, he *hero-worshipped*. An article by Evans publishing two Palaeolithic implements found in Hackney Downs and Highbury New Park prompted Smith to search in more detail in the area. Smith published his discoveries in short articles, including those from the Lea valley and the Brent valley and from 5.5m deep in graves dug in Abney Park Cemetery.

Smith was elected a Fellow of the

Anthropological Society of London 4th April 1865, and is described as *an unlikely member of the Cannibal Club* – a dining club associated with the Society. This Society is contrasted with the Society of Antiquaries to which it appears Smith never applied, anticipating that he would not be accepted due to his lowly social standing.

Smith's collecting largely involved visiting diggings for minerals, house foundations, and even graves, as well as purchasing flint implements that were found from the labourers. This however gave rise to the production of forgeries, and Smith is quoted as complaining that *the artefacts and hammer-stones were hastily reproduced by carpenters and plasterers, although no archaeologist worthy of the name could be deceived by a forgery*. When presented with freshly made flints he pointed out there was no patina to them, so the forgers then left them in a bucket of tea to get a suitable brown finish. These then had to be reboiled to see if the patina would wash off or not before Smith purchased them. He complained that *Things got so hot at N. London with drunkenness & fighting & the desire of the men to fight me that: I felt myself safer away from the place than in it*. This, coupled with a heart complaint, caused Smith to move with his family in 1884 to Dunstable where he had paternal family connections.

Much of the rest of his collecting career was spent in the Dunstable area where he tutored a group of younger collectors and encouraged a local shepherd, Thomas Cumberland whose family papers have been used for this paper:

Smith did however continue to visit London, collecting from sites until 1909, and as a freelance engraver contributing to magazines such as *The Builder*, and serving as principal artist to *The Gardeners' Chronicle* until 1910. (He was also notable for collecting and studying fungi.)

His most substantial work *Man, the Primeval Savage: His Haunts and Relics from the Hill-tops of Bedfordshire to Blackwall* 1894 (largely written on the train from Dunstable to London) commences with his discoveries and observations in the Caddington, Bedfordshire area, but then goes on to describe the 'Palaeolithic floor' he traced across Hackney and the Lea Valley. This work is notable in that he illustrates many geological sections that help locate the floor from which he obtained his artefacts. These, too, are illustrated, many labelled as from Stoke Newington, together with reconstructions of how they may have been used. Smith collected faunal remains too, including fossil bones, such as a fragment of mammoth tusk *found in sand thrown out of a grave in Abney Park Cemetery*.

The paper provides a useful bibliography, particularly of Worthington Smith's publications, and also of various biographical sources. He is shown to have been a bit cantankerous, particularly in old age, having little time for local papers, or parsons. His support, however, for those that shared his interests was whole-hearted.

Worthington George Smith (1835-1917): One of the greats of Palaeolithic archaeology but happiest with humble men, P.G. Hoare and J.L. McCullough *Trans. LAMAS* 70 (2019) 233-256.

Robert Whytehead

A Mystery Solved

Tucked behind the western end of Hackney's Middleton Road, next to the Duke of Wellington pub, is a small piece of land known as Stonebridge Common. In the middle is an obelisk, whose purpose and origin has flummoxed residents and passers-by alike. Look at it in a certain light and markings on the stone appear tantalisingly like lettering. Some locals have been known, sheets of paper in hand, to make a rubbing of the surface to see if that would reveal the obelisk's purpose.

Surely the obelisk is some sort of memorial? If commemorating the local World War fallen, why should it supplement the memorial outside the nearby All Saints Church? Perhaps it was a memorial to an earlier conflict; a poor match to Islington's grand Boer War memorial on Highbury Fields? The Common presumably gets its name from a bridge over the stream which was the boundary between Hackney and Shoreditch; could the obelisk mark the border between the two ancient parishes? Or, if not the parishes, the northern extremity of the Middleton family's land?

As it happens, the Imperial War Museum has the answer:

<https://www.iwm.org.uk/memorials/item/memorial/32477>. The obelisk is a war memorial. As reported in the *Hackney and Kingsland Gazette* the following day, it was dedicated on Sunday, 20 February 1921. Made of Portland Stone, with a carved laurel wreath on the front, the obelisk was inscribed on the base with: 'Erected by the Old Boys' Club. To the Gory of God and in memory of the old boys of Haggerston Road School who fell in the Great War, 1914-1918. Greater Love hath no man than this.' The ceremony of dedication was attended by parents and widows of the fallen and by past and present head teachers. The unveiling of the obelisk was performed by Mr. A. Hodge, past headmaster for 27 years, who 'in a touching address said he felt it to be the crowning episode of his life.' The hymns were accompanied by the local Salvation Army and at the close one of the cornet players sounded The Last Post.

Haggerston Road School no longer exists. It stood further south from Stonebridge Common, between today's Clarissa and Haggerston Roads. The obelisk was originally erected near the entrance to the school from Clarissa Road, probably where Pamela Road is now. The school and most of the surrounding streets were built over by the Haggerston Estate West; its first block opened in 1934. The obelisk was then moved to the junction of Haggerston and Scriven Roads.

In 1969 a Councillor Bolton requested that the obelisk be re-sited from this 'exposed' junction where the memorial 'had been subjected to vandalism and fouled by dogs.' Hackney Council's proposed improvements to that junction meant that the obelisk could not be fenced in in its current position. So, the Council's Planning Committee decided to move the obelisk to the refurbished Stonebridge Common.



The Stonebridge Obelisk

Appropriately, the memorial was sited with the laurel on its front facing south towards the school.

Sean Gubbins



OS 1913: 25 inches to the mile

A Haggerstonian?

You'll see in this edition of the *Terrier* that a Friend, Irene Glausiusz, responded to a previous article on Anderson Shelters with her own memories as a child in the Blitz. We are keen to use the *Terrier* as a 'springboard' for further exploration. If you are a Haggerstonian and have any information about the school that we could print in our next edition, we'd be delighted to hear from you. Please contact the Editor, Iain Bruce, at oxibruce@blueyonder.co.uk.

Irene Glausiusz remembers her Anderson Shelter



Mayola Road before demolition in 1976. HAD: P7234

In *Terrier 112* an article described the discovery of an Anderson Shelter in Hackney Terrace, Cassland Road. This prompted memories in a Friend, Irene Glausiusz. Her recollections add the human element to the physical description of the earlier article.

Irene writes:

During the worst of the early Blitz, my older sister and I were evacuated to Cornwall, returning home to Clapton circa 1942 when there was a lull in the bombing. Then came the onset of the V1 and V2 rockets during 1944. That's when I recall being in the shelter. It was very cramped with four bunks, two up and two down on either side and very little floor space in the middle. I always had a top bunk and recall that my blankets seemed to fall off regularly and I do remember feeling cold, so it must have been chilly during the nights, around June 1944.

There was no light, but I'm guessing my father used torches. It was very scary, but perhaps as a child of around seven years old I didn't fully realise what might have befallen us. We probably felt safe because our father was with us. My sister and I planted marigolds on top of the shelter hoping to disguise it.

My mother refused to use the shelter because it was so claustrophobic. The house at 31 Mayola Road was spacious and at the rear of the house, there was a room without a window, so she felt somewhat protected there. In later years it became our TV room. Sometime during the 1940s, a time bomb fell opposite our house and the residents had to leave their houses for a few days until the bomb was detonated. As the danger of the V1s and V2s increased, we were evacuated again – this time to an aunt and uncle in Bradford where I remained until VE Day.

When we returned to No. 31, some of the windows had been blown in. The space opposite remained a bomb site post war until two prefabs were erected. One of the families that moved into one of the prefabs had two daughters – one a bit older than me and the other a bit younger – and we became firm friends. We thought that the prefab was the last word in modernity. Wow! A fitted kitchen with fridge and cupboards and a lovely bathroom.

As to the fate of her house, Irene adds:

In 1976, several houses in Mayola Road, including ours, were compulsorily purchased by the Council so that the John Howard School (aka Laura Place School) could be extended and I think it became a Secondary Modern School specialising in Science.

Irene Glausiusz

Book Notice: Shortly to arrive on the shelves of Hackney Archives is a memoir – *Chapters of Accidents* – by Hackney-born novelist Andrew Baron. The publisher's announcement states:

In *Chapters of Accidents* Baron vividly recounts the experiences of his childhood and youth that shaped him as a writer and provided subject matter for many of his novels. It evokes the sights, sounds, and aromas surrounding him growing up in a Jewish family in Hackney in the 1920s. Later, aware of the rising fascist threat, Baron was drawn to left-wing politics, becoming a leader of the Labour Party's youth organisation. He also worked secretly for the Communist Party as an organiser and propagandist. His life changed during the Second World War. A keen soldier, he served as a Pioneer and then infantryman in Sicily and – from D-Day onwards – in western Europe. After a difficult transition to post-war life, he worked in London at Unity Theatre and as the editor of a monthly cultural magazine while writing his breakthrough novel *From the City, From the Plough*. *Chapters of Accidents* is the dramatic and affecting memoir of a novelist, political activist, journalist and soldier, a prominent figure – though sometimes overlooked – in mid-twentieth-century British cultural history.

The Museum of London

The Museum of London is closing on the 4th December, ahead of its move to West Smithfield. In advance of that they are putting on a series of events. Whilst closed, they have curators' talks on YouTube, and other links from their website. For more details see museumoflondon.org.uk.

The Museum of London Docklands

The Museum of London Docklands will remain open, their new exhibition is 'Executions', and have their own programme of events: <https://www.museumoflondon.org.uk/museum-london-docklands>.

Barnett 'Barney' Lewis, George Medal

On the gable end of Cottage Walk on the Smalley Road Estate is displayed a plaque, placed by the Jewish American Society for Historic Preservation and the Association of Jewish Ex-Service Men and Women (AJEX). The inscription commemorates the strength of will and courage of a rather modest man, Air Raid Warden



Barnett 'Barney' Lewis, whose home was at 9 Brooke Road on the corner of the then Smalley Road.

Lewis was stationed at Manor Park, Newham, on the night of the 23rd September, 1940, as Leader, Air Raid Precautions, East Ham. It was on that night that he showed the mettle that was to win him the George Medal.

The London Gazette (14th February 1941) printed the following citation:

A large H[igh] E[xplosive] bomb fell on three shops under which were two public shelters containing over 60 persons. The roof of the shelter collapsed. The bomb also caused a water main to burst which flooded them to a depth of approximately two and a half feet before it could be turned off. Those who were not injured were quickly got out, but one man was trapped and in danger of being drowned, while four other men were pinned by the legs.

Lewis waded through the water to the first man, and finding that he was wedged in with large pieces of brickwork and timber he jacked up the dangerous roof and by sheer strength forced the brickwork away. He then found that the timber was still holding the man down. He crawled back and obtained a saw with which he cut this away, thus freeing the man just as the water reached his head. Lewis no doubt saved his life.



Lewis, at great and continuing risk to his own life, returned numerous times to the burning building that was collapsing, to save multiple people.

At a ceremony at Buckingham Palace, he was presented to the King who pinned the George Medal on his chest.

Lewis, though above the regular age for military service, was attached to the Royal Fusiliers and Middlesex Regiments as a corporal, becoming an arms instructor at the Machine Gun Training Centre. Ever modest, he would not at first wear his GM ribbon, but was ordered to do so by his Commanding Officer as an example to the younger men he was training and as respect to the King from whom he had received the honour.

For Lewis, the quotation from the Book of Joshua on the plaque is entirely apt: 'Be strong and of good courage.'

Martin Sugarman



Further Reading

Lewis's full story by AJEX Archivist Martin Sugarman, who organised the plaque, funded by Jerry Klinger of the Jewish American Society for Historic Preservation, can be read in the *Journal of the Military Historical Society*, November 2015.

London Docklands Museum – Executions

Explore how public executions shaped Londoners' lives and the city's landscape. Exhibits include:

The vest said to have been worn by Charles I on the scaffold.

The Earl of Derwentwater's bedsheet from the Tower, embroidered with a message

made of human hair from Anna Maria Radcliffe in tribute to her executed husband.

The axe prepared for the Cato Street conspirators sentenced to be hanged drawn and quartered for plotting the assassination of the Prime Minister, Lord Liverpool, in 1820. The

sentence was commuted to hanging and beheading.

The Debtors' Door – the third and final door the condemned passed through on their way to the scaffold outside the prison.

Opens October 2022 – booking online.

Noteworthy Citizens: Burials at St John at Hackney

This is the first in an occasional series



William Heather's headstone.

William Heather (1764-1812)¹

William Heather was an engraver and chart publisher in London. After working at first for the teacher in navigation and publisher, John Hamilton Moore, Heather set up in business on his own in 1793. He first specialised in publishing nautical charts of British waters, operating from the Navigation Warehouse at 157 Leadenhall Street, at 'The Sign of the Little Midshipman'. The premises were immortalized by Charles Dickens in *Dombey and Son* as the shop kept by Sol Gills: the 'Little Midshipman' with his sextant illustrated the book.



The Little Midshipman who appears in Dombey and Son. The statue is now in the Charles Dickens Museum on Doughty Street. Right Charles Dickens, Dombey and Son, illustrated by Phiz.



Heather employed the engraver John Stephenson of Islington, a business relationship that lasted at least twenty years. The fact that Stephenson was one of the two witnesses to Heather's marriage indicates a personal as well as a professional relationship. Friendship has its limits however. Stephenson was in debt to Heather. Although Heather forgave him half what he owed him, he required the payment of the remaining half within two years. Heather left his business to John William Norrie under whom it thrived.²



Heather's Business Card



Leadenhall Street 1823: Heather's business is now under the name of J. W. Norrie at 157, second door on the left – though without the 'Little Midshipman'

Susan Doe

1. Heather's headstone can be found at location 1121 on the St John map in Hackney Archives: H/E/75/9 (shelf CW/64) for the map and H/E/75/1-8 (shelf AT/19-20) for the indexes.
2. <https://londonstreetviews.wordpress.com/category/02-leadenhall-street-nos-1-158/>

Become a Contributor If you have a special interest and you would like to see your research published, please get in touch with me, Iain Bruce, at oxibruce@blueyonder.co.uk. As Editor, I'm always keen to receive new material and will be happy to offer any guidance that you may require. The *Terrier* articles are normally 500-800 words in length (though short notices are also welcome). There are

three issues a year. Contents over the years have ranged very widely indeed. A near-complete collection can be found at: <http://hackneyhistory.org/terrier-newsletters/> For longer articles of around 5,000 words, we have the annual *Hackney History* which is usually published in January. A near-complete run of *Hackney History* is now available at: <http://hackneyhistory.org/hackneys-histories/>

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