

# The Hackney Terrier

*The Friends of Hackney Archives Newsletter*

# 112



Summer 2022

## From the Chair:

We hope to hold the Friends' AGM, together with a talk, in October, the date still to be confirmed. The AGM will have to cover the lost last two years. We intend to hold the AGM in person, at the Archives, subject to any restrictions in place at the time. We will notify members by email and also post on the website, once the details have been confirmed.

**Robert Whytehead**

## In this issue:

**Hackney Archives Update**

**The Celtic Cross at St John at Hackney**

**The Stoke Newington Artist – James Smetham (1821-1889)**

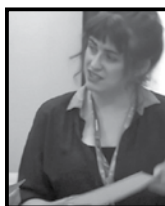
**Hackney Scout Song Book**

**Book Notices**

## Hackney Archives Updates

### Staffing

The Archives team are very sad to announce that Senior Archives Officer (and Acting Archives Manager) Hannah Milton (picture right) left last month to start a new role as Archivist & Local Studies Manager at Hammersmith & Fulham Archives. Whilst we are super excited for her, it goes without saying that she will be sorely missed by the team. We'd like to take this opportunity to thank Hannah for all the amazing work she has done to build the processes and audiences at the Archives. She joined us in 2020 and despite a global pandemic, has managed to achieve some fantastic things in the time she has been here. Thanks Hannah and good luck in your new role!



All team members are acting up a grade and now that the Senior Archives Officer has left, this has added some more strain to the existing pressure. Currently we are working towards a solution that enables career development and encourages fresh thinking within the service.

### Collections/new accessions

We are in the process of taking in a collection of born digital records relating to Covid from the City and Hackney Health Authority. This has prompted us to work with ICT to streamline our processes for taking in digital accessions. We have also recently taken in 15 boxes worth of Hackney Society records from a committee member.

### Outreach

**Rio Exhibition** We have just mounted a series of amazing 1980s images previously exhibited at Hackney Museum from the Rio Cinema's 'Tape Slide Project'. They are displayed in the Archives space and throughout the Library.

We are also soon to accession the physical transparencies and digital surrogates which will be a wonderful resource for researchers interested in visual material.

### Events programme

Last month we re-started our digital sessions under the Archives Basics (*From Searchroom to Strongroom* and *Using the Online Catalogue*) banner. We also launched a new digital session on researching family history in Hackney. These are aimed at complete beginners. As part of the Festival of Learning we ran the 'From Searchroom to Strongroom' event in-person for the first time. This was really successful, with some very positive feedback. We hope to run more in-person sessions in the future at the same time maintaining our digital programme, which will include conversations with local authors. For details of future events, search for Hackney Archives on Eventbrite (<https://www.eventbrite.co.uk/o/hackney-archives-30909670649w>)

### Windrush 2022 in the Archives

Displaying a variety of materials to interact, read, and browse during the Windrush Season, Hackney Archives opens a new space for the community to sit and reflect on Hackney's pioneering spirit. Passionate that legacy can be created by anyone, the reading room amplifies the rich heritage and connections in Hackney, past, present and future.



For 2022, we are asking everyone in Hackney 'what will you do for Windrush?' as we acknowledge National Windrush Day on 22 June. Hackney Council is committed to the Windrush Generation, and has stance against the hostile environment policy as outlined in the 2018 Windrush Motion. <https://www.hackneywindrush.com>

## Lea View House

The Archives are also developing a collaborative project with academics at QMUL Queen Mary University of London and Southampton Universities engaging with the history of Lea View House in the north of the

Borough. The Archives are supporting the development of the initial stages of the project, feeding back on ethical questions and working with residents better to understand the scope of future phases. There will be further updates on the various projects that we are involved with in the next issue of the *Terrier*.

## Volunteer Spotlight

The Archives are lucky to be supported by the wonderful work of the archive volunteers.

Working across a huge variety of different projects they are able to support our work to make more of our collections accessible.

Here is *Hackney Terrier's* very own editor, Iain Bruce, helping to catalogue the back issues.

**Elizabeth Green**, Hackney Archives



## Searching for 'Objects' in the Hackney Archives

'A person attended from Mr Fox, attending Ann Tyrrell, who stated that the mother had destroyed herself, that the Girl had then given herself to all kinds of pilfering. The mother had murdered one of her children and in the face of apprehension destroyed herself. The girl stated to the Committee that she was now sensible that her mother had committed an Iniquity and that she begged to be admitted. The girl is illegitimate. Admitted.' This was an entry of a Committee Meeting in the Minute Book for the Refuge for the Destitute, April 1817, and I can remember sitting in the Hackney Archives, the great leather-bound book in front of me in 2017, and making out these sentences which showed that I had found the girl I was looking for. With the flourish of the Clerk's pen, Ann Tyrrell became an *Object* at the Refuge – and what a life she led, both before and after.

Finding her led to me writing *The Low Road* (Unbound Publishing, in production, <https://unbound.com/books/the-low-road>) a novel about her and the girl she fell in love with at the Hackney Refuge for the Destitute. (As they were called Ann and Anne in real life, I've changed their names to Hannah and Annie.) Ann Tyrrell had come from my hometown, a small market town called Harleston in Norfolk, after the townspeople had taken up a collection for her and sent her to the Refuge in the hopes she would be admitted.

Four years before she arrived, her mother had apparently poisoned herself after being accused of killing her newly-born daughter. The inquest on her mother, Mary, recorded a verdict of *felo-de-se* (self-murder), and as the Norfolk Chronicle recorded, after the verdict was passed the punishment was brutal: 'On the same evening about seven o'clock she was buried in the high road with a stake driven through her body in the presence of a vast concourse

of people.'

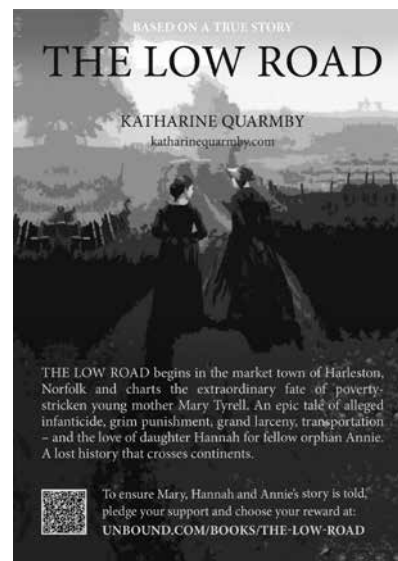
This story horrified and fascinated me and I knew when I found it that I had to trace what happened to Ann after her mother died. An entry in Harleston parish records, from 1828, revealed more.

The Super-intendent of the Refuge, Joseph Hoskin, wrote to Harleston attorney Henry Fox that 'A.T. had been prevented by the

Laws of her Country from producing the fruits of gratitude' – meaning that she had been transported to Botany Bay. So, what happened to Ann in between, before she was exiled?

The Refuges (one for males, one for females) were built by philanthropists, many of whom were Quakers, who wanted to reform boys and girls who had been involved in crime. It wasn't – at least when Ann arrived in 1817 – focussed on punishment. The food was good, although reports from the Refuge to its patrons suggested it was very repetitive. There were lots of church services to endure and *Girl Objects* – as they were known – were set to endless washing, starching, mangling and hanging out of the clothes of the patrons as the *Objects* were trained up to be household servants.

Some of the *Objects* resisted, stealing clothes, refusing to wash them and even escaping from service when they were



sent to unsuitable homes. Ann Tyrrell was dismissed by her mistress, Mrs Harding, and sent back to the Refuge only weeks after starting as a maid for being 'idle, impertinent and dishonest' according to the Superintendent, Joseph Hoskin, in another Minute entry.

But was another reason for girls like Hannah returning to the Refuge to do with missing her friends? It is clear from the Refuge records that Girl Objects fell in love with each other, with 'unnatural behaviour' – code for same-sex relationships – taking place in the hammocks where they slept. Objects were severely punished for such conduct.

Small wonder that the two young Objects absconded with a whole bundle of laundry on a winter's night, to the fury of the Superintendent. He and the Refuge Committee decided to press for their case to be heard at the Old Bailey and so

they stood trial there, on January 10, 1822. Their sentence was to be transported<sup>1</sup> – but after they were sent to the Millbank Penitentiary awaiting transfer to the prison ships they absconded and went 'on the town' as prostitutes. Their story then disappeared from archival records and so I retold it as fiction, as best as I could.

### **Katharine Quarmby**

#### **Further reading:**

Megan Weber has described the Refuge in her article '*Next of kin to a prison: prison reform and the Refuge for the Destitute in Hackney History* 19, p1-10.

1. Proceedings of the Old Bailey, 9th January 1822: [https://www.oldbaileyonline.org/browse.jsp?id=t18220109-20&div=t18220109-20&terms=ann\\_simpkins#highlight](https://www.oldbaileyonline.org/browse.jsp?id=t18220109-20&div=t18220109-20&terms=ann_simpkins#highlight)

## The Celtic Cross at St John at Hackney



*Henry Charles Richards in an image published in 1895*

The story behind the Celtic cross that stands at the Mare Street side of St John at Hackney Church gardens is one that tells the love of a successful man for his dead parents and brother. Erected in 1901 by Henry Charles Richards (1851-1905), a QC and Conservative MP for Finsbury East – now in the southern part of Islington – at the time, it commemorates his father Frederick (1828-1900), his mother Ann *née* Field (1818-1899) and Henry's brother Frederick Field-Richards (1846-1879), a priest buried in Hastings alongside his parents. The erection of the cross was recorded in brief items in the *Hackney Gazette* and the *Hackney Express* and *Shoreditch Observer* newspapers. The former said the structure was 'much resembling the finest specimen yet extant on the Island of Iona', noting that his parents had lived in Hackney from 1846 to 1874.

The form of the Celtic cross has its origins in Ireland in the ninth century and draws the viewer to consider the eternal. The circle that surrounds the intersection of the cross itself, the panels depicting dragons (or serpents) entwined and biting their own tails and the adeptly executed interlacing knotwork of geometric designs symbolise hope of eternity. A slightly later Celtic cross stands as a war memorial in front of St Barnabas Church in Homerton High Street.

The memorial inscriptions themselves are hard to read. The family is named on the east side away from the street. On the west, the cross remembers 'all who died in faith and whose mortal remains are interred in this churchyard'. Richards's affection for Hackney long after he had left the Borough is shown not only in the erection of the cross but also in his bequeathing £100 for church repairs. He also paid for a plaque that can be seen in St John at Hackney church commemorating his own birth in 1851.

In the 1851 census, taken eleven days before Henry's birth in Hackney when the family lived at 6 Church (later Mare) Street, Frederick senior was described as a linen draper. He and Ann had married at the West Hackney parish church in January 1846 when Frederick was described as a warehouseman, the son of John Richards, a bookseller. Later censuses call Frederick an accountant. In 1861 the family are still in Church Street and Frederick is recorded as a linen draper employing thirteen people.

H. C. Richards's father had come from St Leonard's on Sea, Sussex, near where Henry had inherited his parents' home. In the same year that he erected the Hackney cross, he paid for a similar one in Hastings to mark the accession of King Edward VII.

Henry trained as a solicitor, became a barrister and took silk in 1898, later serving as counsel to the Postmaster-General at the Central Criminal Court. He stood unsuccessfully for Parliament in Northampton three times before being elected to Finsbury East in 1895. Henry worshipped at St Paul's Cathedral and was a keen archaeologist and Fellow of the Society of Antiquaries.

It is unclear when Henry left Hackney, but he does not seem to have lived here as an adult. In the 1871 census, at the age of 20, he was living in the City and working as a salesman. He died in a nursing home in Marylebone in 1905 but had been living in St Leonard's. He is buried at the Philanthropic Farm School Graveyard in Redhill, Surrey.

### **Paul Bolding**

## The Stoke Newington Artist – James Smetham (1821-1889)

In November 2016, an excellent exhibition was staged in the new Methodist church in Stoke Newington High Street to celebrate 200 years of Methodism in Stoke Newington. It brought to light a little-known painter who lived in Stoke Newington: James Smetham.

Born in Yorkshire in 1821, the son of a Wesleyan Minister, Smetham was the first drawing master at Westminster College, the Methodist teacher training institute on Horseferry Road, where he met his wife, fellow-teacher Sarah Goble.

Smetham studied at the Royal Academy and worked in a range of genres, including religious and literary themes as well as portraiture. He is perhaps best known as a landscape painter, his work having a visionary quality reminiscent of William Blake about whom he also wrote. He produced about 430 paintings and fifty etchings, woodcuts and book illustrations, but his 1856 painting *The Dream* is perhaps his best-known work though its current whereabouts are unknown. An associate of the pre-Raphaelite painters, at one point in the 1860s Smetham would spend a day a week in Rosetti's studio in Cheyne Walk, Chelsea. Another important influence on Smetham was John Ruskin whom he met in 1854. An auction at Sotheby's in December 2016 included Smetham's *The Chase*, along with works by Charles Spencelayh, William Powell Frith, Edward Burne-Jones and Frederic Leighton. Smetham never achieved the success he might have, possibly because his Methodism distanced him from the mainstream of artists. Conflict between his art and his faith may indeed have exacerbated his mental ill-health. 1

Smetham lived from the late 1850s with his family in today's Clissold Crescent, (Park Lane until 1938). The road was laid out after 1821 along with Albion Road, when the Pulteney estate, which made up sixty acres of western Stoke Newington, was sold off in lots. The Smethams' home was one of seven houses, probably built from the 1840s, on the west side of the street. We know the house to have been three-storeyed, with a twenty-six foot frontage set back from the road with four bedrooms, two drawing rooms, a breakfast room, kitchen, scullery, larder and wine and coal cellars, as well as two WCs. In 1871 James Smetham lived here with his wife, his mother-in-law, two daughters, four sons and one servant – ten in all.

Until Smetham left the area a few years before his death in 1889, he could have enjoyed the view across the road over open land, still a pastoral scene, with its stables, cowhouses, coach house, coachman's cottage, greenhouses and heated vinery. The land belonged to *The Willows*, where Mr. Alexander, the Quaker philanthropist and leading campaigner for anti-slavery worldwide, lived at the end of Paradise Row, on Stoke Newington Church Street. It was not until 1891 at Mr Alexander's death, that his estate was sold off and the building of Carysfort Road and the east side of Clissold Crescent began.

When the Smethams moved to Stoke Newington, the nearest Methodist place of worship was the recently-rebuilt



James Smetham, *The Eve of St Agnes*, Ink and Watercolour ©Tate N03204

John Keats: *The Eve of St Agnes*  
*They glide, like phantoms, into the wide hall;*  
*Like phantoms, to the iron porch, they glide;*  
*Where lay the Porter, in uneasy sprawl,*  
*With a huge empty flaggon by his side.*

church on Stoke Newington High Street, where a Methodist congregation had been established in 1814. Another Methodist Church was built on Green Lanes in about 1872, just around the corner from the Smetham home. It may well have been that, having started to teach Sunday School at the older church, Smetham decided to continue his association with the further away High Street, where his 28-year old son, John, was married in 1883. Smetham was remembered by his Sunday School pupils with warm affection, but, at times, they found it 'difficult to follow him in his beautiful mystical monologues...' He would share with them his 'squarings' – miniature, postage-stamp-sized pen-and-ink-drawn panels which he drew to depict tales from the Bible.

James Smetham's family's collection of his work is held at the Oxford Brookes Centre for Methodism and Church History – formerly the Methodist Westminster College. It comprises some forty paintings and etchings as well as books, diaries and sketchbooks. Other pieces of his work are held by different galleries around England: The Tate Gallery and Wesley's House in London, Oxford's Ashmolean Museum, the Walker Art Gallery in Liverpool, Birmingham Museum, Hull's Ferens Gallery, in Rochester and Warrington. Thirty-three of his paintings can be seen online at artuk.org. Sadly, there does not seem to be a single painting of James Smetham's on display anywhere in the modern borough of Hackney. Maybe one day some of his works can be gathered to mount an exhibition in Stoke Newington to celebrate the artist in the place where, for thirty years he lived, worshipped, taught and brought up his family.

**Sean Gubbins**

**Further reading**

Smetham's visit to John Ruskin at his parents' home: <http://fortnightlyreview.co.uk/2014/01/james-smetham-calls/>

Susan P. Casteras, *James Smetham: Artist, Author, Pre-Raphaelite Associate* (1821-1889), Scolar Press, Aldershot, 1995.

William Davies and Sarah Smetham, *Letters of James Smetham with an Introductory Memoir*, Macmillan, London, 1891, reprinted in 1892 and 1902.

1. <http://www.wesleyhistoricalsociety.org.uk/dmbi/>

## Hackney Scout Song Book

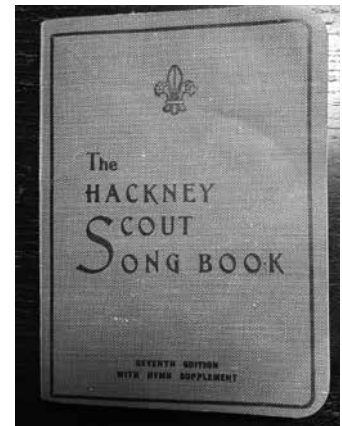
About to enter the Archives collection as a gift from FHA Committee member Justin More is one of its smaller volumes at 4.5 x 3.5 inches. *The Hackney Scout Song Book* (1931, first published in 1921) takes the reader back to the campfire or the scout hut where lads (there may be a Girl Guides' version out there somewhere) would bond in harmony – a common voice with and for a common purpose. Looking through the selection gives a very clear sense of the world-view of its compiler. It has a Supplement of twenty-five hymns – 'Fight the good fight', 'And did those feet' – prayers and a 'simple form of Service drawn up by Roland Philipps in 1913 for the use of a Hackney Troop'. Turning to more directly secular scouting matters, one song – 'A Scout Smiles and Whistles' – is complemented by a list of 'Whistling Tunes' or 'airs [to be] learnt by Troops for use as whistling tunes on the march' as well as 'Divers Camp Fire Ditties' for when the marching day was over. It has to be said that the boys would have to have had pretty good eyesight to read from the pages as they sat round the camp fire, the font size being only slightly bigger than the 'small print' of your insurance policy. There are songs patriotic – 'God Save the King' (three stanzas), 'La Marseillaise' (in French though omitting most of the grizzly stanzas); there are songs about the scouting life – 'A Scout is a Friend to All' and 'What shall we do with a Scout who's dozy?'; there is a wide collection of folk and popular songs – 'John Peel', 'Annie Laurie', 'Waltzing Matilda', 'Alouette' (in French); there are narrative poems – 'Old Uncle Tom Cobleigh', 'The Mermaid'; there are also, given the cultural norms of the time, songs that would now offend – eight in number out of a total of 141.

The Foreword begins:

'There is something wrong with a Scout who does not sing ... Scouting is a great and joyous game, and all who catch the real spirit of the game are cheery, jolly people.' It continues: 'Hackney Scouts have established some reputation for singing lustily and well'. Reading through the book and hearing the tunes in my head 'jolly' and 'lustily' are the right words. The songs draw the boys together; some are 'good sense' some are 'good nonsense'; some are for 'letting off the superabundant steam which generates in Scouts'. The hope of the compiler is to 'bind the Scouts of Hackney into one united and happy fraternity.'

Fourteen Hackney Scout Troops are listed in the introduction though the last one named is the 23rd so fourteen may be only a partial listing. However many Scouts there were, we can say for certain that in ten years to 1931 there were eight printings of the Song Book. With all that smiling and singing and whistling, the streets of Hackney must have been cheerfully alive with the sound of music.

**Iain Bruce**

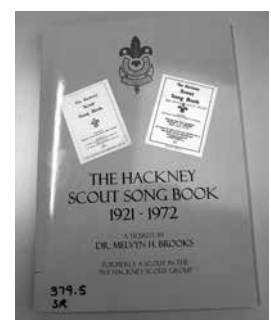


## The Hackney Song Book 1921-1972

Melvyn H. Brooks, Upfront Publishing, 2014

This book (in the Archives at 379.5 SR) was compiled by one of the Friends' longest-serving members, the late Dr Melvyn Brooks, as a tribute to Boy Scouts from Hackney who died in the two World Wars. His book gives a history of the *Song Book* which was first published in 1921 and ceased publication in 1972. The author entered the 71st Hackney Group in 1954. His father had been a member of the 41st Hackney Scout Troop in the late 1920s. Scouting in Hackney is now a shadow of what it was. Times have changed and so have expectations. Dr Brooks hoped that the book would give some idea of those halcyon days when

Scouting was such an integral part of the lives of so many boys. It conveys glimpses of the character of those Hackney Boys who tragically lost their lives in the service of their Country. One section contains the wartime correspondence of two Scouts (never *ex-Scouts*) whose heartfelt recollections of shared days afford each other comfort in the face of war. The correspondence ceases on the death of one: his fellow was killed shortly after.



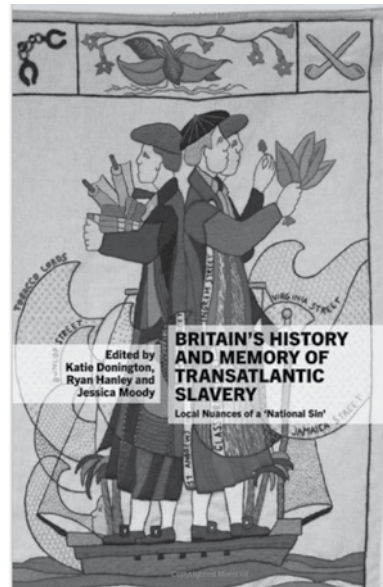
## Book Notice

*Britain's History and Memory of Transatlantic Slavery: Local Nuances of a 'National Sin'*, edited by Kitty Donington, Ryan Hanley and Jessica Moody, Liverpool University Press, 2016 (paperback 2022)

This book, a copy of which sits on the Archives' shelves, studies the transatlantic slave trade as it affected 'every space and community in Britain' from Liverpool to Cornwall and from the Thames to the Clyde. The chapter entitled: 'Slavery, Memory and Identity in Hackney' by Katie Donington shows that the effects of slavery were simultaneously local, national and global, its impacts and legacies felt by individuals, communities and nations.

Her shorter opening section – 'Abolition, Non-Conformity and the Politics of Memory in Hackney' – covers the influence of the Non-Conformists in the abolitionist movement amongst whose membership was Anna Laetitia Barbauld who warned of the 'moral disintegration of the nation'. Her brother John declared himself 'a practical anti-saccharist' stating that sugar was 'a luxury which grows less and less sweet from the suffering mingled with it'. The boycott was one response to the trade.

But the strong abolitionist movement was vigorously countered by commercial interests served by the slavery from which the City of London profited enormously. In her section 'Profit and Participation: Hackney and the Business of Slavery', Donington has found 43 Hackney individuals who, on the abolition of slavery in the British empire in 1837, were handsomely compensated either as direct owners or as 'trustees, legatees, assignees, creditors' of slave-holding estates. Two men are particularly prominent: Sir John Cass and Thomas King. Cass was a director of the Royal Africa Company trading on the 'Atlantic Triangle'. His name has been particularly well-bruited in the Borough. The loss of the Company's monopoly in 1698 led to an expansion of the trade in which another much-less-well-known businessman made his fortune. The partnership of Thomas King, a resident of Stamford Hill, and two others commissioned seventy-seven slave voyages between 1781 and 1808, transporting some 22,000 human beings to the Caribbean before the *Slave Trade Act* of 1807 prohibited the trade within the British empire. The final voyage saw the deaths of '50 or 51 slaves in all' out of a total of 580. Not only did King trade in slaves but he owned plantations. He left £120,000 and, like Cass, devoted some of his fortune to philanthropic causes including the Foundling Hospital. King also invested, together with another Hackney resident, Samuel Boddington of Lower Clapton Road, in the London Dock Company and had a three-masted West Indiaman named after him – Docks and ship both symbolising and actualising the sources of his wealth. Set against the Dissenting abolitionists, three generations of Boddingtons, also Dissenters, were mouthpieces of the Society of West India Planters opposing abolition. Like Cass and King, they too were notable philanthropists.



Hackney was involved in other ways. It was home to several arms-length investors. Donington names John Ward (1682-1755) who built 'a commodious house' on Mare Street close to Dalston Lane. Hackney also housed a surprising number of women beneficiaries. Under the *Slave Compensation Act*, 1837, slave owners received payments for each slave held. Nationally, 40% of the 46,000 claimants for compensation were women – thirteen living in Hackney. Hackney Archives hold the marriage settlement of Ann Harvey giving details of a property in Kingston, Jamaica, which she had inherited. Anna Maria Lucas of Navarino Terrace in partnership with two others received the enormous sum of £57,970 (approximately £3.5 million in today's reckoning) as 'compensation' for their 'loss' of 1,121 slaves.

Donington ends her chapter with a section, 'The Historic African Presence in Hackney', drawing on cultural historian Stuart Hall's comment: 'We are here because you were there'. From the 18th century, a notable figure is Joanna Vassa on whose monument in Abney Park Cemetery is inscribed: 'daughter of Gustavus Vassa, the African'. Another was John Caspar 'a gentleman and attorney of Kingston' who by 1835 had settled in Rectory Place, Hackney. Joseph Jackson Fuller, freed as a slave in 1833, became a Baptist missionary, eventually living in Sydnor Road, Stoke Newington. He is buried in Abney Cemetery.

Donington cogently presents the complex picture of Hackney's participation in the slave trade and its consequences.

### Iain Bruce

### Further Reading

*The Centre for the Study of the Legacies of British Slavery* website, a landmark project of documentation, gives access to the records assembled at University College, London, on which Donington's research has been partly based. See <https://www.ucl.ac.uk/lbs/>

See also: <https://lbsatucl.wordpress.com/2015/10/23/historising-slavery/>

'Hackney and Slavery': Kristy Warren. This is an account of pupils from Our Lady's Convent and Hackney B Six working on material at Hackney's Archives and Museum to prepare teaching material for Key Stage 3 lessons on slavery, abolition and the Black presence in Hackney.

*Sir Robert Geffrye and the Business of Slavery*,  
Steve Cushion, Hackney Stand up to Racism  
2022, London, 2022

The emphasis of this study is very much on *business*. Cushion has produced a 34-page study of the running of a very lucrative enterprise indeed, its profits and the costs in terms of human lives. The arguments are clearly set out, drawing widely on contemporaneous records and contemporary research. It argues for the removal of the statue above the entrance to the Museum of the Home – formerly the Ironmongers' Almshouses and then the Geffrye Museum.



It also argues for a review of the teaching of the history of the slave trade.

Copies are available (£4 + £1.50 p&p) from Hackney Stand up to Racism, c/o Hackney National Education Union, 6-15 Florfield Road, Reading Lane, E8 1DT.

## Useful Maps online

**London Topographical Society:**  
<https://londontopsoc.org/>

The maps from the Society focus on the Cities of London and Westminster, but extend northwards to cover much of Shoreditch. They complement those on the *Layers of London* website.

**Locating London's Past:** <https://www.locatinglondon.org/>

This website provides two geo-located base maps: Rocque 1746 – extending from the City up to and including Hoxton Square; and the first-edition Ordnance Survey maps c.1860s – 90s north to and including Kingsland Basin. Over these can be laid a variety of historical datasets, accessed by the 'add some data' link on the left side of the screen, where useful video tutorials on how to use the site can be found. Datasets include:

**Old Bailey Proceedings**

**London Lives datasets:** Fire Insurance, Four Shillings in the Pound Tax, London and Westminster Directory, PCC Wills and St Botolph Aldgate Parish Registers

**Centre for Metropolitan History datasets:** Hearth Tax and Plague Deaths.

**National Library of Scotland:** [www.maps.nls.uk](http://www.maps.nls.uk)

This useful resource of **Ordnance Survey** maps includes the 19th century 25 inch to the mile series. A welcome feature of the NLS maps is that they don't pixelate when enlarged.

**Goad Fire Insurance** maps (1889) can be found on Wikimedia Commons:

[https://commons.wikimedia.org/wiki/Category:Goad\\_fire\\_insurance\\_maps\\_of\\_London](https://commons.wikimedia.org/wiki/Category:Goad_fire_insurance_maps_of_London)

**Romantic London:**  
<http://www.romanticlondon.org/>

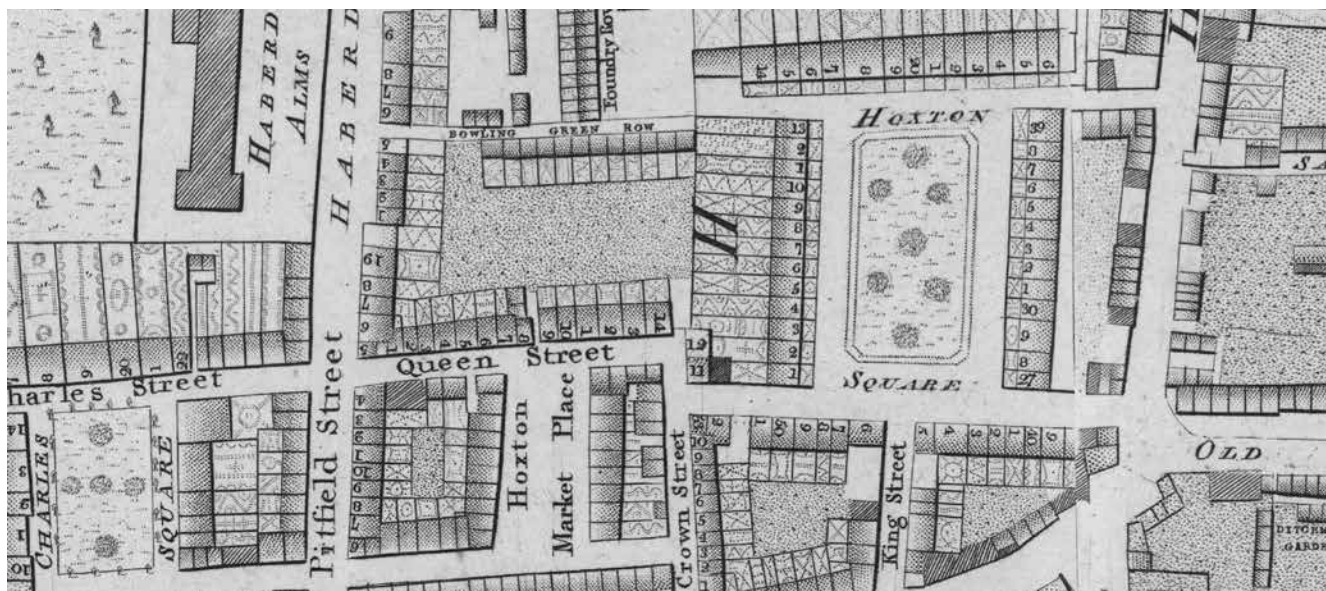
*Romantic London* is a research project exploring life and culture in London around the turn of the nineteenth century using Richard Horwood's pioneering *PLAN of the Cities of LONDON and WESTMINSTER the Borough of SOUTHWARK, and PARTS adjoining Shewing every HOUSE* (published between 1792 and 1799).

The website is based around two digital versions of Horwood's *Plan*: the original version and William Faden's 1819 fourth edition (which shows the considerable changes that occurred in the early nineteenth century). Both of these are laid over modern maps of the city, allowing for detailed examinations and comparisons.

Horwood's map extends to Hare Walk and the Ironmongers' Almshouses (now the Museum of the Home). Many of the accompanying datasets are not really relevant to Shoreditch, e.g. Harris's *List of Covent-Garden Ladies*, 1788, but nevertheless are of general interest. A facsimile copy of the 32 sheets has been republished by the London Topographical Society and is in Hackney Archives (though annoyingly the sheet covering the western half of the City has been lost, appropriated, purloined...). The 1813 edition of the complete set is currently available on Abebooks for £9,950.

## Horwood's Plan

Horwood's ambitious – and financially nearly-ruinous – project was to show not only individual houses, with courts and vacant spaces away from the street front, but to attempt to give the street number of every building as well. At 26 inches to the mile, it betters its Ordinance Survey equivalent by one inch. This section showing Hoxton Square and Haberdasher Aske's Almshouses on Pitfield Street gives some idea of his meticulous surveying. The series gives the clearest spatial understanding of London at the turn of the 19th century.



## Membership Rising

For twenty-one households this will be the first *Terrier* to drop through your letterbox. We welcome each and all of you – our new members. To you and to our longer-established Friends, we hope you will find the articles in Issue 112 varied and interesting.

If you know of anyone else interested in joining the Friends, details are on the *Hackney History* website:  
<http://hackneyhistory.org/how-to-join-foha/>

### **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](mailto: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 of 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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