

The People's London

Insights from the collections of Senate House Library, University of London

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Admission Free



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INTRODUCTION

Senate House Library organises two major themed exhibitions each year in the Exhibition Hall. This new exhibition, 'The People's London', explores life in London for its inhabitants, from medieval times to the early twentieth century, and draws upon a wide range of printed book, archival and manuscript collections.

The approach taken enables different insights into London life. As examples, we are made aware of the Victorian underside with its poverty and the political agitation which this aroused; and London culture, not always of the highest kind. Two cases about ordinary life and dissent in London before 1700 set the scene. In the centre of the exhibition are images of a past London now lost.

The themes of the particular cases are:

- London before 1600
- Civil War, Plague and Fire
- Coffee Houses
- Radicalism, ca 1850-1914
- Chartism
- Foreign Radicals
- Social Conditions
- Entertainment

Together they provide a highly visual and enlightening record of London life, designed to encourage research and exploration in the Library's collections.

'The People's London' was researched by Dr Karen Attar, Rare Books Librarian; Feona Hamilton, Special Collections Cataloguer; Alun Ford, Special Collections Administrator; Roy Moxham, Senior Conservator; Mike Mulcay, Team Leader, Special Collections; Lesley Price, former Archivist; and Christine Wise, Head of Special Collections. It was mounted by Roy Moxham and Angela Craft, Conservator, with the assistance of Alexandra Bruce and Alison Hunter, Preservation Assistants. The exhibition catalogue was compiled by Karen Attar and the exhibition poster was designed by John Moore, Library IT Officer.

We hope that you enjoy our selection.

Christine Wise
Head of Special Collections

COLLECTIONS FEATURED IN THIS EXHIBITION

The Senate House Library, formerly known as the University of London Library, holds nationally and internationally important collections across the humanities and social sciences, comprising over 2 million titles. The books exhibited here are taken from the Library's research collections and from the following named special collections:

Charles and Mary Booth: MS 797 comprises 22 boxes of correspondence and miscellaneous papers pertaining to the work of Charles and Mary Booth and to the Booth family. The Library has contributed to the Charles Booth on-line archive, where digitised notebooks, the family magazine *The Colony* and poverty maps from his Survey may be viewed on-line (<http://booth.lse.ac.uk>).

Bromhead Library: 4,000-5,000 books, broadsides, directories, pamphlets, newsbooks, prints, proclamations, maps and manuscripts primarily on the history of London, published from the sixteenth to the early twentieth centuries and donated in 1964 by the executors of the estate of Lieutenant Colonel Alfred Claude Bromhead (1876-1963).

Durning-Lawrence Library: Approximately 5,750 items bequeathed by Lady Durning-Lawrence in 1929. This was, with some additions, the library of Sir Edwin Durning-Lawrence (1837-1914), a protagonist in the Bacon-Shakespeare controversy, and is especially strong in works by or relating to Francis Bacon.

Goldsmiths' Library of Economic Literature: The finest collection of its kind, the Library contains over 70,000 items covering economic literature very broadly, particularly until 1850. It is built upon the first library of Herbert Somerton Foxwell, which the Goldsmiths' Company purchased and presented to the University of London in 1903.

Grieve Family Collection of Theatre Designs: MS 1007 comprises 655 paintings bought by Jacob Isaacs with a University of London grant in around 1939 and donated around 1943. It consists of original scene designs by members of the Grieve family, covering performances staged at three London theatres, 1813-1857.

Harry Price Library of Magical Literature and Harry Price Archives: The Library comprises approximately 14,000 titles of printed works built upon the collection of about 10,000 items bequeathed by publicist and psychical researcher Harry Price (1881-1948). The approximately 88

boxes of archives include correspondence, typescripts of books and lectures, press cuttings and other material as well as playbills, posters and promotional material concerning such matters as spiritualism and magic.

John Burns Collection: Over 5,000 items of political, social and economic interest from the library of labour leader and Liberal minister John Elliott Burns (1858-1943), deposited by Amicus in 1996. The Collection, currently being fully catalogued, is particularly strong in works relating to labour and socialist movements and trade unions in the United Kingdom during the late nineteenth and early twentieth centuries.

Sterling Library: Approximately 7,000 items built upon the 4,200-item strong collection of Sir Louis Sterling (1879-1958), presented by him to the University of London in 1956. The library comprises primarily early and fine editions of English literature, including private press books and some 100 manuscripts.

LONDON BEFORE 1600

For centuries 'London' meant the City of London, inhabited by fiercely proud citizens. The only fixed access from the south was via London Bridge, with its rows of shops, a chapel and a gaol.

The City was governed by elected Aldermen – one for each ward – who in turn elected one of themselves to be Mayor. There were also two sheriffs, elected as the King's representatives. The offices of both Sheriff and Alderman date back to the Middle Ages and reflect their long-standing importance in the government of the City of London.

The office of Sheriff is of greater antiquity than any other in the City of London. Until the institution of the Mayoralty in 1189, Sheriffs or 'Shire Reeves' governed the City as the King's representatives, collected royal revenues and enforced royal justice, as seen here by *His Majesties Letter and Declaration to the Sheriffes and Citty of London* (1642).

The City had an uneasy relationship with the monarchy and there are numerous instances of ill-feeling, especially between 1300 and 1700. Robert Southey's dramatic poem about the most famous leader of the Peasants' Revolt, *Wat Tyler*, highlights just one in a long series of exchanges through the centuries which culminated most famously in the Gunpowder Plot.

Old London Bridge

Gordon Home

London: J. Lane, the Bodley Head, 1931

[B.L.]

Wat Tyler: a Dramatic Poem

Robert Southey

London: W.T. Sherwin, 1817

[G.L.] A.821

His Majesties Letter and Declaration to the Sheriffes and City of London, January 17 1642

Oxford: L. Lichfield, 1642

[B.L.] 1642-1660 [City Tracts]

The Authentic History of the Gunpowder Plot

London: Hodgson, [1823?]

H.P.L. [Miscellanea] Rare Books Case

CIVIL WAR, PLAGUE AND FIRE

The seventeenth century was full of drama for London. The religious factions which disrupted English life affected Londoners as much as anyone. The non-conformist, or independent, congregations like the Anabaptists, who refused to follow the forms of service laid down in the Book of Common Prayer, were vociferous in their beliefs that they should be free to worship as they pleased.

In 1665 calamity struck, when the dreaded plague affected large numbers of the inhabitants, because of the crowded and insanitary conditions then common in the City. The Great Fire, despite the appalling destruction, did have a positive outcome. The plague was defeated and never returned in such force, although, as shown in the cases on nineteenth-century social conditions, problems of disease and overcrowding for the capital were by no means at an end.

The journals and writings left by those like Daniel Defoe (1661?-1731) and Gideon Harvey (1640?-1700?) who had witnessed both events convey graphically the horror that must have been experienced by Londoners living through them.

Despite the calamities of the 1660s, the citizens soon reverted to previous ways, refusing to accept outside interference such as *The Last Will and Testament of the Charter of London* (1683). The London apprentices, always an unruly mob and ready for trouble, frequently rioted – sometimes for an unexpected reason, as demonstrated in *The Tryals of Such Persons as ... London-Apprentices* (1668).

Journal of the Plague Year

Daniel Defoe

London: E. Nutt, 1722

[S.L.] I [Defoe – 1722]

Of the Fire and the Storm

Gideon Harvey

London: W. Nicholl, 1769

[G.L.] 1769

Vol. 2 of *The City Remembrancer*.

The Last Will and Testament of the Charter of London

London: J. Owsely, 1683

[B.L.] Broad sides Box 8

A Confession of Faith of the Several Congregations or Churches of Christ in London, which are Commonly (though Unjustly) Called Anabaptists

3rd impression

London: M. Simmons, 1651

[B.L.] 1651 [Confession]

The Tryals of Such Persons as under the Notion of London-Apprentices were Tumultuously Assembled in Moore-Fields, and Other Places, on Easter Holidays Last, under Colour of Pulling Down [sic] Bawdy-Houses

London: R. Pawlet, 1668

[B.L.] 1668 [Tryals]

COFFEE HOUSES

The first London coffee house opened in 1652 at St Michael's Alley, Cornhill. Others soon followed and they became the place for men to discuss business, politics and culture. In 1659, one of the first clubs, the Coffee Club of the Rota, began to meet at Miles's Coffee House in New Palace Yard, Westminster. The coffee houses came under suspicion for fostering sedition, and were temporarily banned by Charles II.

Will's Coffee House in Bow Street opened around 1660 and is believed to have been visited by Samuel Pepys in 1664:

In Covent Garden tonight going to fetch home my wife I stopped at the Great Coffee-house there, where I never was before: where Dryden, the poet (I knew at Cambridge) and all the wits of the town ... for there, I perceive, is very witty and pleasant discourse.

The coffee houses were much frequented by Sir Richard Steele to collect information for his immensely popular publication, *The Tatler*, which first appeared in 1709. In the first issue he wrote:

All accounts of Gallantry Pleasure and Entertainment, shall be under the article of White's Chocolate House; Poetry, under that of Will's Coffee house; Learning, under the title of Grecian; Foreign and Domestick News, you will have from St. James's Coffee House ...

Political pressure closed *The Tatler* in 1710. Steele then joined with Joseph Addison to launch *The Spectator* in 1711, which conveyed information largely gleaned from the coffee houses. This daily journal ran until December 1712. In 1714, Steel and Addison started a new journal, *The Guardian*, from Button's (successor to Will's) Coffee House. William Hogarth designed a lion's head sign for it that also functioned as *The Guardian's* letter-box. These publications from the coffee houses were immensely influential both on public opinion and on the development of journalism. The coffee houses sometimes also acted as libraries and even, in the case of Don Saltero's in Chelsea, as a museum.

Some coffee houses, such as White's in St James's, became private clubs for the fashionable. Others, such as Tom King's in Covent Garden - 'well known to all gentlemen to whom beds are unknown' - became little more than drinking dens. By the beginning of the nineteenth century most coffee houses had become either clubs or taverns, and the era of the coffee house came to an end.

The Complete London Jester

6th edn

London: T. Lowndes, 1771

[B.L.] 1771 [Complete]

A Catalogue of the Rarities, to be Seen at Don Saltero's Coffee-House in Chelsea

James Salter

40th edn

[London: s.n., 1787?]

[B.L.]1787 [Catalogue]

The Rota, or, A Model of a Free-state or Equall Common-wealth

James Harrington

London: J. Starkey, 1660

[G.L.] 1660

The Lucubrations of Isaac Bickerstaff, Esq.

Sir Richard Steele

London: H. Lintot et al., 1743

[D.-L.L.] (XVIII) Bc [Tatler] Vol 1

Originally published as *The Tatler*, 1709-10.

A Trip from St. James's to the Royal Exchange

London: E. Withers, M. Cooper and J. Jolliffe, 1744

[BL.] 1744 [Trip]

Cropped inscription: Tom's Coffee House. By subscription No 31 [?]
Jan.y 2[-] 17[--].

By the King: a Proclamation for the Suppression of Coffee-Houses

London: assigns of John Bill and Christopher Barker, 1675

[G.L.] Proclamations Collection 324

The Spectator, vol. 8

2nd edn

London: J. Tonson, 1717

(XVIII) Bc [Spectator]

The Works of William Hogarth

John Trusler

London: Jones and Co., 1833

fVLeR HOG

Clubs and Club Life in London

John Timbs

London: J.C. Hotten, 1872

63 MWCH Tim

Lion's Head for *The Guardian* at Button's Coffee House

Designed by William Hogarth

From a drawing by T.H. Shepherd. Mail was posted through the mouth to a tray below.

RADICALISM, CA 1850-1914

London during the late nineteenth and early twentieth centuries was the scene of many strikes, political meetings, marches and conferences, providing an expression of the undertow of radicalism which has been a consistent feature of the life of the people of the city. After the great Chartist demonstrations, London's radical movements took on a more recognisably modern form, such as more identifiable political parties and mass strikes of formerly unorganised workers.

John Burns (1858-1943), born into a working class family, became a trade unionist, socialist and eventually a Liberal government minister in 1906. He became famous as a participant in the 1889 Dock Strike, an event described by another socialist, Henry Hyde Champion (1859-1928), who was a close colleague of Burns at this time, in *The Great Dock Strike in London, August, 1889* (1890). Burns's fame as an orator was furthered by illustrations such as that shown in *The Poor in Great Cities* (1896). This latter work took an international view, pointing up the relationships between economic and social conditions and political activity across the world. The Dock Strike was an example of the growth of unionism amongst unskilled workers, which became known as the New Unionism. *The 'New' Trades Unionism* by Tom Mann and Ben Tillett (1890) combined a defence of the rights of unskilled workers to organise in unions and reference to syndicalist ideas.

William Morris (1834-1896) gave literary shape to one possible socialist future in *News from Nowhere*, first published in 1891. In the passage displayed Morris contrasted his utopian 'epoch of rest' with the conditions in which most Londoners lived and worked in the later nineteenth century. *Deadly Parallel* juxtaposed the differences between classes in articles illustrated with photographs. London's worldwide connections were present in this radical milieu in the form of international conferences which featured overseas visitors, foreign radical residents and local socialists. The *Full Report of the Proceedings of the International Workers' Congress, London, July and August, 1896* noted the presence of, for example, Jean Jaures and Karl Liebknecht, and also included a special article by Alfred Russel Wallace.

The cartoon by Henry Hyde Champion from the *Labour Elector* (which he also edited) of November 1888 satirised the popular annual spectacle of the Lord Mayor's Show from a socialist perspective.

Full Report of the Proceedings of the International Workers' Congress, London, July and August, 1896

Glasgow and London: Labour Leader, [1896?]

Burns 4299

The 'New' Trades Unionism: a Reply to Mr George Shipton

Tom Mann and Ben Tillett

London: Green & McAllan, [1890]

Burns 5117

News From Nowhere

William Morris

Hammersmith: Kelmscott Press, 1892

[S.L.] III [Kelmscott Press – 1892]

The Great Dock Strike in London, August 1889

Henry Hyde Champion

London: Swan Sonnenschein, 1890

Burns 3998

Deadly Parallel, 1

Oct. 1907

Burns 2892

The Poor in Great Cities

Robert A. Woods et al.

London: Kegan Paul, Trench, Trübner, 1896

Burns 3655

The Lord Mayor's Show As It Might Be

Labour Elector, 1

15 Nov. 1888

Burns 2904

CHARTISM

In his introductory chapter to *Chartist Studies*, published in 1967, Asa Briggs relates how the Bostonian Henry Colman, on a visit to London in 1849, was 'equally shocked by the gulf ... which separated "the splendour and gorgeousness" of the Court End and the "wretchedness, dirt and squalidness" of the rest'. This vividly suggests the miserable living conditions for the many and how civil unrest might ferment.

Chartism as a political movement unified craftsmen, factory workers and textile workers in London and in the regions in the early nineteenth century. Perhaps its greatest expression was in the 'The People's Charter', drafted in 1838 by William Lovett (1800-1877), the first secretary of the London Working Men's Association, and his associate Francis Place (1771-1854). The Charter's key demands, designed to address perceived parliamentary inequities following the Reform Act of 1832, were votes for all men; equal electoral districts; abolition of the requirement for Members of Parliament to be property owners; payment for Members of Parliament; annual general elections; and the adoption of the secret ballot. After three unsuccessful petitions with several million signatures in total, the movement fell away in the 1840s, taking on the more modern approach described in the case 'Radicalism, ca 1850-1914'.

To illustrate the intellectual debates, several contrasting works are displayed. Perhaps the most famous is Thomas Carlyle's *Chartism* (1840), complemented by contemporary pamphlets from individuals and

societies which explain the goals of the political movement to the middle classes as well as to the working masses. Alexander Somerville (1811-1885), for example, came from Scottish farming stock to a military career, which ended abruptly on the publication of his views on the role of soldiers during civil disturbances. He then turned to journalism and became a notable anti-Corn Law agitator. Ernest Jones (1819-1869) came from a landed background but, as an associate of the leading Chartist Feargus O'Connor (1796?-1855), collaborated on the periodical *The Labourer*. His collection of radical songs, popular in their time, are amongst his best-known published works.

Alongside these are two manuscripts giving insights into contemporary penal conditions endured in London and related philosophical debates. William Pare (1804-1873) carefully documented the life and achievements of Robert Owen (1771-1858), while, in his holograph letter, the philosopher Jeremy Bentham (1748-1832) continues a debate on capital punishment.

The Question 'What is a Chartist?' Answered

Finsbury Tract Society

[London?]: Johnston, [1840?]

[G.L.] A.840

No. 1 of a series later called 'Five a penny tracts for the people'.

Dissuasive Warnings to the People on Street Warfare. Letter II

Alexander Somerville

[London: J. Patten, 1839?]

[G.L.] A.839

Letter from Jeremy Bentham to Rev Ford at Newgate, 1802, re Discussion on Capital Punishment

MS A1 4/1

Rules and Regulations of the General Convention of the Industrious Classes

General Convention of the Industrious Classes

[Lambeth: Northcott, 1839]

[G.L.] A.849

A Letter to the Middle Classes on the Present Disturbed State of the Country, Especially with Reference to the Chartist Meetings

Montague Gore

London: J. Fraser, 1839

[G.L.] 1839

Chartism

Thomas Carlyle

London: J. Fraser, 1840

[G.L.] A.840 [Carlyle]

William Pare's Account of Robert Owen's Visit to Newgate, 21 March 1834

MS 578

This account of a visit by Robert Owen on 21 March 1834 to female convicts at Newgate about to be transported is written on a manuscript copy of Owen's address to them. It is item 5 of a scrapbook of printed and manuscript material concerning Robert Owen collected and in part copied by the Birmingham co-operator and Owen disciple William Pare, and annotated by him throughout, 1819-1855.

Chartist Songs and Fugitive Pieces

Ernest Charles Jones

London: [s.n.], 1848

[G. L.] A.848

FOREIGN RADICALS

Great Britain was unique in the nineteenth century for its admission of all refugees, whatever their nationality or political persuasion. For this reason, political exiles and others flooded to England from the Continent. Italians fled from the after-effects of the Risorgimento's failures in the 1820s and 1830s. Poles escaped after the Russian suppression of their revolution in 1831. Russians, Germans, French and Hungarians followed in connection with the revolutions of 1848. They came not because they wanted to be in England – many did not – but because it tolerated them, and the highest proportion of them remained in London.

The British people regarded most of the exiles as ‘dirty, lazy, immoral, hirsute, pipe-smoking, garlic-smelling firebrands’ (Bernard Porter). The cartoon from *Punch* shown points fun at English fears that the opening of the Great Exhibition in 1851 would be made the occasion for an uprising fomented by foreign revolutionaries in London.

Among the French radical exiles in London, Alexandre-Auguste Ledru-Rollin, in his *Decline of England* (1850), written less than a year after he fled to London, argued that the basis of British wealth was rotten, as Britain was led by land and finance as two parasitical aristocracies which exploited the masses. The British resented the ingratitude of the book. The preface of this English translation sets the author, ‘the Coryphoeus himself of the Red Republicans’, among the bitterest enemies of the country, but sees the book as useful in warning what to expect if the party should ever get the upper hand in France. The utopian socialist Louis Blanc (1811-82), who greatly influenced the evolution of French socialism and modern social democracy, wrote about British political and social conditions while in exile here.

Important foreign radicals from other nations to be active in London include the Hungarian Lajos Kossuth (1802-94), who inspired and led Hungary’s struggle for independence from Austria. After a brief sojourn in 1851, Kossuth lived in London from mid-1851 until 1861; he was one of the few popular political exiles. Anthony (Antonio) Panizzi (1779-1879), best known as the Principal Librarian of the British Museum, was forced into exile in 1822 to avoid arrest as a revolutionary. He became a British citizen in 1832, but continued to further the cause of Italian liberty through friendship with influential statesmen in England. Karl Marx, the most renowned foreign radical of all, settled in London in 1849 and spent the rest of his life here, where he studied in the British Museum and wrote *Das Kapital* (1867; first English edition shown) and was the leading spirit of the International Working Men’s Association, or First International.

Punch, vol. 20

1851

PR [Z – Punch]

Louis Kossuth, Prince Esterhazy, and Count Casimir Batthyanyi

Joshua Toulmin Smith

London: T. Saunders, 1852

[G.L.] C2 [Hungary-Smith]

Lettres sur l'Angleterre, vol. 1

Louis Blanc

Paris: Librairie internationale, 1865

[G.L.] 1865

The Decline of England

Ledru-Rollin

2nd edn

London: E. Churton, 1850

Burns 256

A Biographical Sketch of Sir Anthony Panizzi

Robert Cowtan

London: Asher, 1873

21.e.2

Capital

Karl Marx; ed. by Friedrich Engels

London: Swan Sonnenschein, 1887

[G.L.] A.883

SOCIAL CONDITIONS (1)

Writers and reformers have amply documented illness, overcrowding, crime and poverty in nineteenth-century London. Charles Booth (1840-1916), assisted and encouraged by his wife Mary, was a major exponent of the condition of the London poor and debatably had a crucial influence on the growth of the welfare state. His fifteen-year inquiry into Londoners' conditions and occupations led to the seventeen-volume *Life and Labour of the People in London* (1902), starting with East London in 1886 (published 1889). Information is based on interviews, questionnaires, reports from school board visitors and house-to-house visitations. Poverty is one of three separate aspects focussed on by Booth, the others being industry and religious influences. The work divided the population into eight classes, from the upper middle class ('H') down to occasional labourers, street sellers, vagrants and criminals ('A'). Its most famous finding was that approximately one-third of the London population lived in some degree of poverty, caused primarily by structural factors such as industrial depression and low wages.

Booth focussed on overcrowding in minor works such as his paper in *Improved Means of Locomotion as a First Step towards the Cure of Housing Difficulties of London* (1901) and gathered official reports about the problem, as shown. The population had been increasing throughout the century: in 1841 London had 2 million inhabitants, and in 1901, 6.5 million. As Booth and others noted, increased population was only part of the problem. The many Victorian building projects, such as public buildings, railways, and street widening not only included little accommodation for the poor, but they destroyed working class houses and dislodged the occupants. Thus for example, in 1847 1,059 people were living in 27 houses (with an average of five rooms in each) in Church Lane, Westminster. Such subdivided houses lacked water supplies and proper sanitation, which exacerbated the cholera epidemics of 1854 and 1866. Wealthier people moved to the developing suburbs as public transport made it viable, leaving the poor in central slums.

Destitution led to a high rate of crime, often beginning with petty theft by young children. Many females moved on from stealing to prostitution. A *Fortnights Ramble through London* (1795) and *Sinks of London* (1848) concern types of crime. Henry Mayhew and John Binny's *Criminal Prisons of London* (1862) describes prisons and prison life. The publishers in their prefatory advertisement praise the 'philanthropy' of prisons as reformatories where 'the prisoner is now taught that honesty is not only the best but the happiest policy'.

London County Council: Overcrowding: Report by the Statistical Officer to the Statistical Sub-Committee of the Housing Committee on Overcrowding

London: Statistical Sub-Committee of the Housing Committee, 1902
MS 797/II/31/2

Improved Means of Locomotion as a First Step towards the Cure of Housing Difficulties in London

Charles Booth

London: Macmillan, 1901

MS 797/II/42

Photograph of Charles Booth, 1863

MS 797/II/96/4

Facsimile reproduction.

Photograph of Mary Booth, 1873

MS 797/II/96/5

Facsimile reproduction.

Labour and Life of the People. Vol. 1: East London

Ed. by Charles Booth

London: Williams and Norgate, 1889

[G.L.] B (S) [Booth]

A Fortnights Ramble through London, or, A Complete Display of All the Cheats and Frauds Practized in that Great Metropolis, with the Best Methods for Eluding Them

London: I. Roach, 1795

[B.L.] 1795 [Fortnights]

Sinks of London Laid Open

London: J. Duncombe, 1848

H.P.L. [Sinks] Rare Books Case

The Criminal Prisons of London and Scenes of Prison Life

Henry Mayhew and John Binny

London: C. Griffin, [1862]

[B.L.] Mayhew

SOCIAL CONDITIONS (2)

Henry Mayhew's *London Labour and London Poor*, first published in 1851 and containing additions in its later editions, is based on a popular series of 82 articles entitled 'Labour and the Poor' published in the *Morning Chronicle* between October 1849 and December 1850 and resulting in the establishment of a Labour and the Poor Fund. The book is a seminal study of London street life in the mid-nineteenth century. It is

in a way a precursor of Booth, with the anonymous introduction referring to the current 'universal desire for analytical investigations', and to 'the mass of evidence and detail, accumulated after the most careful and indefatigable research, and the personal interest which is sustained throughout, by the relation of facts and occurrences, gleaned from the author's own private observation, or in which he took an active share' (p. xvi). This volume, on 'Those that will not work' (as opposed to the deserving poor who will or cannot work), concerns prostitutes, thieves, swindlers and beggars, or class 'A' of Booth's social scale.

Augustus Septimus Mayhew (1826-1875) was Henry's brother. Interviews which he conducted for Henry's London Labour and the London Poor led to *Paved with Gold, or, The Romance and Reality of the London Streets* (1858). Augustus Mayhew's best novel, this tale traces the life of a young boy from the streets to a respectable life. In his preface, Mayhew writes: 'Of one thing I may humbly make a boast – the extreme truthfulness with which this book has been written. The descriptions ... are actual records of the earnings and condition of these peculiar classes among the uncivilised of London'. The novel mentions such things as 'those whose tattered clothes afford no more protection than broken windows against the bleak, stinging breeze', and 'poor wretches who, to stay their hunger, must devour the refuse orange-peel lying about the stones'.

Charles Booth in his study of the East End identified as the poorest members of its street market community organ grinders, acrobats, professional beggars and near-beggars who sold penny oddments from trays slung around their necks, buyers of old clothes and boots for renovation and scrap iron dealers. Casually employed musicians, chair caners and street glaziers were slightly better off. Some of these are shown in the manuscript drawings and published version of the much earlier *Cries of London* (1804) and in *Costume of the Lower Orders of the Metropolis*, from approximately 1830. The wages for sweat shop tailoring in the East End could be as low as five shillings (25 pence) per week for a twelve-hour day.

London Labour and the London Poor: the Condition and Earnings of those that Will Work, Cannot Work, and Will not Work. Those that Will not Work

Henry Mayhew

London: Griffin, Bohn, 1862

[G.L.] B.851

***Paved with Gold, or, The Romance and Reality of the London Streets:
an Unfashionable Novel***

Augustus Mayhew

London: Chapman Hall, 1858

[S.L.] IV [Browne - 1858]

Brightman, Foreman of Horses at one of Pickford's Yards

MS 797/II/32/7

Typescript interview.

**Thirty-two of the Original Drawings for *The Cries of London*
(London: J. Harris, 1804)**

[S.L.] IV [Anon - London]

The Cries of London, as they are Daily Exhibited in the Streets

London: J. Harris, 1804

[S.L.] IV [Anon - London]

Costume of the Lower Orders of the Metropolis

Thomas Lord Busby

[London: s.n., 1822?]

[S.L.] IV [Busby - 1830]

ENTERTAINMENT

London's entertainment is as varied as the city itself. 'When a man is tired of London, he is tired of life; for there is in London all that life can afford.' Dr Johnson, it seems, was right.

The Surrey Theatre is perhaps now best remembered as the rival to the Old Vic (or Royal Coburg as it was then known). The home of nautical melodrama, the Surrey produced Douglas Jerrold's *Black-Ey'd Susan* in 1829. The theatre burned down in 1865 and was rebuilt to accommodate 2,160 people. It was taken over by George Conquest, author of 40 pantomimes and over 100 melodramas, and it prospered until his death in 1901. Perhaps the Robert Warwick who played Captain Dieppe is the same actor who later became a Hollywood star. The play was remade as

An Adventure in Hearts in 1919 with Warwick in the lead role. Either way, the Surrey ceased to be a theatre in 1920 and closed in 1924.

Bartholomew Fair received its royal charter in 1133 and soon became a large source of revenue for Bartholomew's Hospital and Priory. It was the largest cloth fair in the country. By the seventeenth century it was more important as a place of entertainment and revelry although it escaped suppression by the Puritans. Had the London Christian Instruction Society visited they might have seen the 'four lively little crocodiles hatched from eggs at Peckham by steam' or the 'glass blower in a glass wig blowing tea cups for 3d each' which William Hone reported in 1825. Who would have thought the soul so easily lost?

Three generations of the Grieve family designed theatre sets at Covent Garden and Drury Lane: John Henderson Grieve (1770-1845) had two sons, Thomas (1799-1882) and William (1800-1844). Thomas' son, Thomas Walford Grieve (1841-1882), worked with his father in Covent Garden and the Lyceum. This original design for *Lilla* is accompanied by the playbill of its opening night in 1825, which credits the grandfather and his two sons. William Grieve was considered the finest scenic artist of the day. Seven years after *Lilla* he was reputedly the first scenic artist to be called before the curtain for applause.

St James's Park was not always the respectable venue it is now. Here we see it before the improvements King George IV made in 1826-27. Taking their lead from King Charles II, who would walk there with his mistresses, Londoners found the park a convenient meeting place for *amour*. The Earl of Rochester wrote a poem on this theme so scurrilous we choose only to show you the title page. The curious can pursue it at their leisure.

Astley's Amphitheatre was originally an open circus ring. In it Philip Astley, a retired cavalryman 'with the proportions of a Hercules and the voice of a Senator' began to display his famous equestrian dramas in 1769. The theatre burned down in 1794 and again in 1803. Astley died in 1814 and his business was taken first by Mr Davis and then, after a third fire of 1830, by the illiterate master of equine agility, Mr Andrew Ducrow. Ducrow remained in charge until 1841, when the theatre again burned to the ground. The theatre was rebuilt twice and eventually closed in 1893. A memorial plaque notes the site at 225 Westminster Bridge Road.

Poster for *The Great Rameses*

London: Surrey Theatre, [1904 or 1910]

HPF/5B/2

Foul Play at the Fair

London: London Christian Instruction Society, [ca. 1830]

[B.L.] 1840 [Bartholomew] fol.

Bartholomew Fair, 1721

London: J.F. Setchel, [ca. 1820]

HPF/5C/47

Original Stage Design for *Lilla*, 1825

MS 1007/29

Collection of stage designs by the Grieve family, 1813-1857.

Playbill for the Opening Night of *Lilla*, 21 October 1825

MS 1001

From a collection of playbills for the Theatre Royal, Covent Garden, 1825-1826. Previously owned by the Garrick Club.

Four Flyers Relating to Astley's Theatre, 1831-1841

[B.L.]

Pierce Egan's Anecdotes

Pierce Egan; ill. by Theodore Lane

London: Knight and Lacey, 1827

[S.L.] IV [Lane – 1827]

St. James's House

London: J. Smith, [ca. 1710]

[B.L.]

Engraved by Johannes Kips for *Britannia Illustrata* (1707) but here produced as a single sheet.

Poems on Several Occasions

John Wilmot, Earl of Rochester
Antwerp [i.e. London]: [s.n., 1680?]
[S.L.] I [Rochester – 1680]

The National Sports of Great Britain

Henry Alken
London: T. McLean, 1821.
[S.L.] Safe

IMAGES OF LONDON PAST

Relics of Old London

Society for Photographing Relics of Old London
DC.1 [Society for Photographing Relics] folio

The Society for Photographing Relics of Old London originated in the wish of a few friends to preserve a record of the Oxford Arms, an inn threatened with destruction in 1875 and demolished a few years later. Public enthusiasm for the project led to its extension, such that 120 photographs of London relics were issued in series over twelve years. For preservation reasons, the photographs exhibited here are facsimiles.

White Hart Inn Yard

No. 52 of set 49-60
1881

The White Hart dates to the year 1400. It is here that Jack Cade established his headquarters, as mentioned by Holinshed and in Shakespeare's *Henry VI, Part II*. One of the Paston Letters contains a vivid narrative of the rough doings at the White Hart while occupied by Cade. Nearly 300 years later Charles Dickens portrayed the Inn in the coaching days in his *Pickwick Papers*.

Old Houses in Bermondsey Street

No. 58 of set 49-60
1881

Such houses, good specimens of Elizabethan and later ones, were extremely common in the main thoroughfares and bye places of Southwark in the early part of the nineteenth century

Old Houses, Aldgate

No. 77 of set 73-84

1883

This photograph shows a row of shambles which was destroyed by the extension of the Metropolitan Railway from Aldgate to Tower Hill.

Old House, Fore Street

No. 89 of set 85-96

1884

The house probably dates from before the Great Fire. It stood at the corner of Milton Street, famous under its old name of Grub Street.

Civitates Orbis Terrarium, vol. 1

Georg Braun

Cologne: printed by B. Bochholtz for G. Braun, 1599

[G.L.] 1597 Strong Room fol.

London: a Pilgrimage

Gustave Doré and Blanchard Jerrold

London: Grant, 1872

[G.L.] B.872 [Jerrold] Extra large folio

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