

Friends of West Norwood CEMETERY

Newsletter No. 87 – September 2016

Free to members

In this Issue:

- **The Pinders - A Circus Dynasty**
Page 4
- **Pepper's Ghost at the Opera**
Page 7
- **Robert Hellis (1835-1895): Photographer & Conjuror** Page 9
- **Sir Thomas Noon Talfourd (1795-1854)**
Page 11
- **The Luetchfords and Ashby's Mill** Page 13
- **A Cheerful Kind of Yarn** Page 14
- **Forthcoming Events** Page 15
- **A Bit of Mystery**
Page 16

Chairman's Report

Bob Flanagan

Despite our best efforts there has been little progress with the HLF bid. Firstly, the untimely death of Trevor Uprichard (see p. 2), who was leading the bid development group within Lambeth, has thrown responsibility for developing the bid onto Steven Wong, Cemetery Project Officer. However, a massive redundancy programme amongst Council officers has in turn thrown more work on Steven. Added to this, the transfer of grounds maintenance from an outsourced provider back to an in-house team has not gone smoothly and resulted in a large backlog of work in the cemetery in a year when an abundance of rain has encouraged the growth of vegetation.

Planned tree works in the cemetery have also been delayed. Unfortunately, in the interim a tree fell and demolished the elegant cross that graced the vault of Serjeant Thomas Noon Talfourd (grave 1,452, square 34; see article p. 11). All the fragments save one that is too large to move easily have been taken into safe custody so that a replacement may be made. But this all costs money just when there are so many competing priorities. A brief tour in June with the Lambeth Tree Officer revealed at least four other trees in the



Talfourd family vault

cemetery in urgent need of removal, but there has been no progress as yet. Indeed, the amount of work necessary to remove self-set trees and others that have come to the end of their lives and are now threatening monuments was thought ‘staggering’.

On a positive note, job descriptions are being agreed for HLF Project and Public Engagement Officers. Plans are also being developed to finalise repairs to the Letts and Thomas vaults discussed in the May Newsletter, the aim being to develop a protocol for use when it comes to repairing other badly-damaged/decayed vaults. It is hoped that the works can be completed by the end of the year. The cemetery management are working with us to develop priority areas for scrub clearance once the growing season comes to an end and the in-house gardening team can thus be deployed full-time in the cemetery until Spring 2017. We estimate that three years should enable the vast bulk of the scrub to be cleared.

Finally, plans to pilot grave re-use (‘lift-and-deepen’) in an unconsecrated area of the cemetery are proceeding. The governing principles agreed with Lambeth are (i) no removal of pre-1965 monuments unless so decayed as to be unsalvageable, (ii) only clearly-identifiable graves to be considered for re-use, and (iii) memorialisation for the original and for the new burials to be considered on a case-by-case basis, given that all burials, old and new, should be commemorated in some way.

Trevor Uprichard



After a brave fight against cancer, Trevor passed away on 27 April 2016, aged 67. He lived a fulfilling life surrounded by a loving family. He travelled extensively as his work took him to far-away places, which helped shape his worldly view on life. He started work at Lambeth in 2003 and delivered a range of projects in the Parks and Cultural Services Team.

He became best known in Lambeth for his ability to attract Heritage Lottery Funding – he led 6 separate HLF bids, including that for the regeneration of Brockwell Park, and was awarded funding for all of them, no easy feat. The fact that our HLF *Parks for People* Round 1 bid was successful was in large part due to Trevor’s contribution. It is very sad that he is no longer with us to help deliver the programme itself. Trevor was a ‘strong but silent’ type, very kind, patient, and someone who would always support colleagues in the work environment and on personal matters. He will be missed by colleagues and the wider Lambeth Community, but importantly remembered through personal relationships and for his legacy of achievement in the Borough.

FoWNC News

More sad news in that our Publicity Officer Roger Myhill has moved to Cornwall. We thank him most sincerely for all his help in the last few years – we will miss him. Other events, notably the HLF bid, have highlighted the fact that our constitution needs revision. This is unsurprising since it is simply the 1989 constitution of the Friends of Nunhead Cemetery with Norwood substituted for Nunhead! I will post an electronic copy on the website together with the suggested replacement for discussion at our AGM, which I have put back to November in order to give due time to consider the proposed changes.

A Blue Plaque for Dr Alphonse René le Mire de Normandy

At 16:00 hours on 23 September 2016 a Blue Plaque will be unveiled at 91 Judd Street, WC1H in honour of Dr. Normandy (grave 9,170, square 18; replacement memorial) and his many accomplishments – see <http://www.fownc.org/pdf/newsletter46.pdf> for more details. The project has been supported by the Marchmont Association of Bloomsbury and the International Desalination Association. Originally 61 Judd Street, the house was both home and office to Dr. Normandy during his most productive years.

Found on the Skip

Finally, an unexpected piece of good news. In May 2005 (Newsletter 53) I reported that I had been handed a lovely ceramic plaque at the Scheme of Management Committee meeting in January of that year. It had been rescued from a skip in the cemetery in the 1980s when Lambeth were going full-tilt with their disastrous ‘lawn conversion’ policy. I speculated that the gentleman immortalized on the plaque was wearing either a uniform, or a smoking jacket. Well, it seems that he was an elephant tamer, a member of a circus family well-known on both sides of the English Channel! This discovery came about because Elizabeth Guéault emailed from Paris asking as to the whereabouts of a family grave in the cemetery and attached photographs of those buried there, that of Albert Edward Pinder (1866–1898) being immediately recognizable as the gentleman featured on the plaque.

The whereabouts of the grave being ascertained (grave 28,072, square 82), it was easy to locate the memorial as it lies in an un-cleared portion of the cemetery not far from the monument to juggler Paul Cinquevalli and his first wife Adeline Price (1857–1908; grave 32,152, square 82).¹

The Pinder memorial is intact save for three spaces that clearly once held ceramic portraits (see photograph, p. 6) – presumably the missing portraits are those of his parents, Rebecca and William Pinder, the only additional burials in the grave. Perhaps the



Albert Pinder: photograph and plaque compared

person who ripped out Albert’s plaque kept the others, or were they also simply thrown on the skip? I guess we will never know, but on a positive note Elizabeth has commissioned new ceramic portraits to fill the gaps and is having the memorial as a whole renovated.

¹ Adeline Price, real name Agrippina Alexandrine Adeline Braun (b. Moscow, 2 May 1857), was a celebrated equestrienne in London in the 1880s. Her *haut école* act was a feature of the winter season in Argyll Street of Mr Charles Hengler's combination, which opened on 21 November 1885

The Pinders - A Circus Dynasty

Elizabeth Guérault

The Pinders are famous in circus history – their name lives on in England and in France. Their father's business as a grocer and wine importer in Liverpool being in decline, brothers William (1828–1916), George (1830–1906), and sister Hannah (1826–1910) ran away to follow a passing fair. William Pinder fell in love with the daughter of the owner, but sadly she died in 1852 when her tutu caught fire as she was changing in her caravan.



William Pinder (1828–1916)

The brothers and Hannah then took to performing dramatic sketches wherever they could book a suitable room. In 1853 William married Rebecca Todd (1835–1901), the daughter of a Sunderland brewer. Then in Hartlepool in 1854 they bought secondhand canvas and made their first 'big top', naming their enterprise *Britannia Circus* after the ship that had supplied the canvas.

By that time Hannah had married Samuel Locker (1825–1894), an acrobat, and had left the partnership. She persuaded Samuel to change his name to Lockhart as it sounded 'less common'. They are buried in Ladywell and Brockley Cemetery (grave K959) together with their daughter Hannah Maria Lockhart (1853–1895) and granddaughter Millicent Louise Pinder née Lockhart (1870–1951).

Hannah and Samuel's sons George William (1849–1904) and Samuel (1851–1933) Lockhart were famous elephant trainers. George's original group of three elephants toured Great Britain's music halls as well as Europe and the US. He was killed in an elephant stampede at Walthamstow. His son from his marriage to Nanette Ginnett (from another famous circus family), George Claude Lockhart (1885–1979) was the first ringmaster to wear the 'pink' hunter tails and top hat, and was referred to in an obituary as 'The Doyen of Ringmasters'. Samuel's work with elephants took him all over the UK, including Royal command performances in front of Queen Victoria, Europe (where he ran his own circus in France), the US, where he worked for Ringling Brothers Circus 1896–1901, and Mexico.

William and George Pinder meanwhile began touring in England and Scotland from 1854, but facing competition from other circuses, including Sanger's, they began to tour in Ireland, Belgium, and Holland as *W. & G. Pinder's Circus*, and in France as the *Grand Cirque Britannique*, returning every year to winter in England. They toured regularly in France from 1868, even though in 1870 during the Franco-Prussian war they were detained under suspicion of spying when in Reims. In later years George returned to England, leaving William to run the business. George too is buried in Ladywell and Brockley Cemetery (grave K957, common grave).



Arthur Pinder and some of his elephants

Barbara Jane – as shown on her birth certificate she was born in the south of France (Chateaufrenard, Bouches du Rhône) in the ‘voiture de voyage’ while touring. The sons all became elephant tamers or worked with horses, whilst the daughters had careers in different circus acts. The sons usually dressed in a uniform of the type traditionally worn by Hussars (a dolman), but in which the frogging was replaced by 4 rows of 6 big oval buttons, as seen on Albert Pinder’s commemorative plaque (see p. 3).

When in 1895 William retired to Brixton, their 3 sons decided to winter in France and changed the name of the circus to *Pinder Frères*. Their sisters had married into other circus families. Rebecca (1860–1955) and Barbara (1875–1953) married sons of the famous circus proprietor John Sanger (1816–1889): ‘Lord’ John (1853–1929) and James Sanger (1870–1964), respectively. As with her mother and grandmother, Rebecca (Pinder) Sanger had 11 children. The two families ran the *John Sanger and Sons Circus* after John Sanger’s death in 1889 involving mainly Lord John Sanger’s family in day-to-day activities and James Sanger in a managerial role. Links with the Pinder family were maintained into the mid-20th century and reactivated in the 21st century thanks to the internet!

Another daughter Hannah Louisa married into the Franks (Charles William was an equestrian), and Ada, a famous equestrienne married first the clown Helio (Henry Withers, –1880) then John Irvin, an acrobat. A further daughter Amelia married a French noble, Baron Charles Julien Sorel, an equestrian teacher. Both were employed at the

Russian court to teach horse riding and English to the family of Tsar Nicholas II.

The Pinder circus was very popular, and specialized in one day stands with clowns and acrobats on horses and ponies. They were famous for their magnificent parades that included cavalry and sumptuously decorated chariots pulled by up to 30 horses, and for the pride of the establishment, the elephants.

William and Rebecca had 8 daughters and 3 sons. All were born in the UK except for the youngest child,



William and Rebecca Pinder

Unfortunately, William's two eldest sons died prematurely. Albert, who is buried with his parents at Norwood (grave 28,072, square 82), died in 1898 and Olman, who is buried in the protestant quarter of the cemetery in Orange in the South of France, died in 1906 having no time to return to London when becoming ill. Their youngest son Arthur continued the business for a time with the two widows (Isabelle Dard and Josephine Franks, respectively), and then carried on alone under the name *Cirque Hippodrome Pinder, propriétaire Arthur Pinder*.

During World War I most of their horses and the rest of their materials were given to the British army and the circus fell into abeyance. However, at the end of hostilities the cavalry and the troop of elephants were reconstructed bit by bit, starting again in 1919.

Unfortunately, Arthur died prematurely in 1924. His wife Millicent Louise, daughter of George Lockhart, and her sons George, Herbert, and Lewis James (Arthur, b. 1902) struggled on, but in July 1928 the *Cirque Hippodrome Pinder* was sold to the Spessardy family, who successfully modernised/motorised the show. Arthur's widow, Millicent Louise returned to live in London, where she died in 1951 as noted above, while my grandfather Lewis James (Arthur) and wife, together with his sister Dagmar worked all their lives touring in Spain as fairground entertainers.

The name Pinder is so popular in France that it has been kept in being even through the Pinder family are no longer involved. During the 1960s and 1970s the circus even had a weekly prime time TV show. *Pinders Circus* still lives on in Great Britain too, through a descendant of Emma, another of William and George's sisters. Her son Edwin John married Selina Ord, and the Pinder-Ord descendants are nowadays the only Pinders actually in the circus business.

And what of me? I am descended from both William Pinder (d. 1916) and Hannah Lockhart née Pinder (d. 1910). Thus (i) William Pinder x Rebecca Todd → Arthur James Pinder x Millicent Louise Lockhart → Lewis James (Arthur) Pinder x Lucie Lefebvre → Andrea Ann Pinder x Jean Louis Guérault → Elizabeth Guérault, and (ii) Hannah Pinder x Samuel Locker → William George Lockhart x Nanette Ginnett → Millicent Louise Lockhart x Arthur James Pinder → Lewis James Pinder x Lucie Lefebvre → Andrea Ann Pinder x Jean Louis Guérault → Elizabeth Guérault!



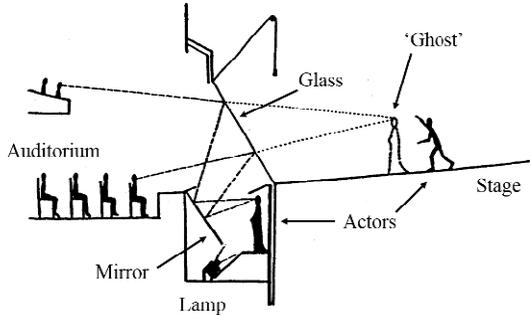
Norwood: Pinder family grave

Pepper's Ghost at the Opera

Bob Flanagan

A recent article by Russell Burdekin (*Theatre Notebook* 2015; 69: 152-164) aims to show that the eponymous ghost illusion perfected by John Henry Pepper (1821–1900; grave 23,229, square 23) in 1862 was used far more widely than hitherto supposed.

The principle behind the illusion is simply that the reflection of an actor in a darkened room in front of and below a stage is projected onto a sheet of glass held at an angle of 45 degrees to the stage itself. The audience thus see the image of the 'ghost' and actors actually on the stage at the same time. Pepper earned some £12,000 in 15 months when he introduced the effect at the Royal Polytechnic in a range of guises, including playing a scene from



Pepper's Ghost: Schematic

Dickens' *The Haunted Man*.² After a brief life in the major theatres, it had been assumed that the *Ghost* simply became a fairground attraction until film ('moving pictures') brought about its demise. Mr Burdekin presents much new information to show that the *Ghost* appeared widely in provincial theatres until the late 1890s. There is even a reference to *Northcote's Pepper's Ghost Spectral and Opera Co.* being booked for a tour of New Zealand in 1900. The arrangements whereby actors could actually speak or sing in the presence of the glass sheet still remain a matter for conjecture, however.

But was this really the end for the *Ghost*? Apparently not - the world's largest implementation of the illusion is said to be the *Haunted Mansion* and *Phantom Manor* attractions at Disney 'resorts'. Ninety-foot (27 m)-long scenes apparently feature several *Ghost* effects. Visitors are said to travel along an elevated mezzanine and look through a 30-foot tall pane of glass into an empty ballroom whilst animatronic *Ghosts* move in hidden black rooms beneath and above the mezzanine.

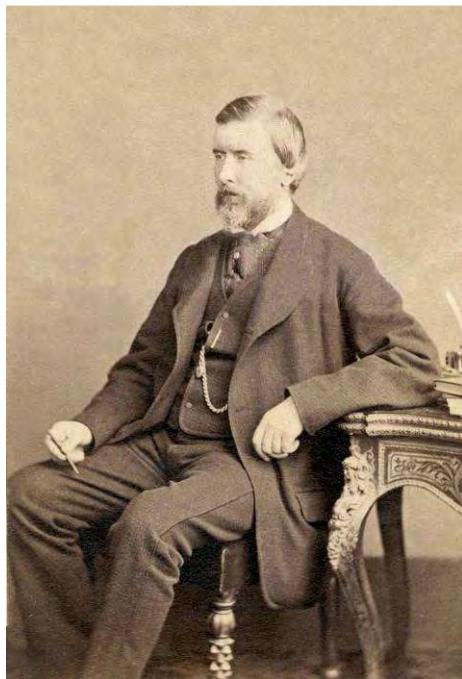
Examples that combine the *Ghost* effect with a live actor and film projection are said to be the *Ghosts of the Library* exhibit at the *Abraham Lincoln Presidential Library and Museum* in Springfield, Illinois, as well as the depiction of Maori legends called *A Millennium Ago* at the *Museum of Wellington City & Sea* in New Zealand. A *Hogwarts Express* attraction at Universal Studios, Florida is also said to use the *Ghost* effect, such that guests entering 'Platform 9 ¾' seem to disappear into a brick wall when viewed by those further behind in the queue. No such effect at King's Cross Station methinks!

² See *West Norwood Cemetery's Music Hall* (1998) available from the FOWNC bookstall for more information about the *Ghost*

Examples of *Ghost* effects in the UK are said to be the ghost of Annie McLeod at the *New Lanark World Heritage Site*, the ghost of John McEnroe at the *Wimbledon Lawn Tennis Museum*, and that of Sir Alex Ferguson at the *Manchester United Museum*. Perhaps he is delivering one of his famous ‘haircuts’. Further examples include the ghosts of Sarah Churchill (who picks up a candle and walks through a wall) and of the Eighth Duke of Marlborough at Blenheim Palace.

There is also said to be a life-sized *Ghost* illusion of Shane Warne at the *National Sports Museum* in Melbourne, Australia. Was it designed before, or after his weight problems one wonders? The effect is also used at the *Dickens World* attraction at *Chatham Maritime* in Kent, and both the *York Dungeon* and the *Edinburgh Dungeon* are said to use the effect in the context of their *Ghost* shows.

Teleprompters that reflect the text of a speech or script in front of the reader are commonly used for live broadcasts such as news programmes and are of course another modern implementation of the *Ghost* effect. More recently, on 1 June 2013, ITV broadcast *Les Dawson: An Audience With That Never Was*.



JH Pepper (Henry Maull, London, c. 1870)



Gravestone of JH Pepper

The programme featured a *Pepper's Ghost* projection of Dawson, presenting content for a 1993 edition of *An Audience with...* that remained unused because he died two weeks before the scheduled recording.

There have been countless other implementations of the *Ghost* effect in various pop concerts, awards ceremonies, etc. in recent years. Apparently there is even a Guinness World Record for the highest number of simultaneous renderings of the *Ghost* illusion! It is stated that this is now held by Raj Kasu Reddy and Mani Shankar of *NChant 3D*, which broadcast live a speech by Narendra Modi, Chief Minister of Gujarat, to 88 locations across India in April 2014. This does seem to be stretching things a bit to me I must admit. Indeed, one wonders what Professor Pepper himself would have made of it all...

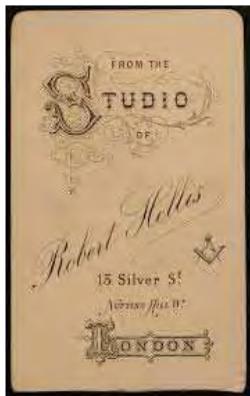
Robert Hellis (1835-1895): Photographer & Conjuror

Peter Brunning

Robert Hellis founded a photographic studio in Notting Hill in 1870. This enterprise was perpetuated by one of his three sons and his son-in-law William Morgan long after his death. Hellis & Sons opened more branches than any other studio in 19th century London before being dissolved in 1928. Hellis was also well known as a magician and conjuror.

Hellis was born in Clerkenwell and married there in 1853. He was a 'shop man' in a grocer's shop and his bride, 20-yr-old Gertrude Gosling came from a grocer's family. In the early years of their marriage they lived in a number of different towns, and Robert followed a variety of occupations. Their first child Edward Charles was born in Buriton, near Petersfield on 19 September 1857. At the time Robert Hellis was a journeyman grocer living at Golden Ball Street, Buriton. His employer was a man named James Meeres, who also had a grocer's shop in the Market Square.

The 1861 census shows Gertrude Hellis as a photographer at 14 Bridge Street, Usk. In view of her husband's later occupation, it is frustrating that nothing further is known about how or why she became a photographer. With Gertrude are the couple's son Edward Charles Hellis, one-year-old Robert Maplesden Hellis, and a Clara Fanny Hellis. Robert had been born in December 1859 in Usk. At the time of his birth, his father was shown as a 'gaol officer'. Clara Fanny was described in the census as 'wife's sister', but was in fact eleven year-old Clara Fanny Gosling, whose role was presumably to look after the children while Gertrude was taking photographs. Robert Hellis is shown as a 'schoolmaster' at the Usk House of Correction.



In 1861 the family moved to Cheltenham, where they had both tragedy and joy. Robert Maplesden Hellis, the youngest child, died, but William Henry Hellis was born on 4 December 1861. At this time, Robert Hellis was an auctioneer. He was not in business in his own right, but working for a Cheltenham firm, Engall & Saunders. By 1870 the family had settled at 13 Silver Street, Notting Hill. The premises were those of a photographer and Robert and Gertrude took over the business. Silver Street was to remain the family home for the next 20 years.

In 1871 five children are shown as part of Robert and Gertrude's household in Silver Street. This was the first census to show Robert Hellis as a photographer, the career he was to follow for the rest of his life. In 1875 Edward Charles Hellis, the eldest child, enlisted for a ten-year engagement in the Royal Navy. He saw service on ten different ships and in February 1880 bought himself out for £12. His conduct reports while in the service varied from 'good' to 'exemplary'. He does not appear in any later UK records, and so probably settled abroad. Robert Hellis joined The Royal Jubilee masonic lodge (founded 1810) in 1877. This met at Andertons' Hotel in Fleet Street. A masonic insignia was displayed on the back of his photographs and on other sales

literature. The 1881 census again shows Robert Hellis as a photographer, with one employee, his son William Henry Hellis. Christopher Hastings Hellis, the youngest son of Robert and Gertrude, was not a photographer, but a ‘ticket writer’, i.e. he wrote out the tickets for goods sold in shops.

Besides his photographic activities, Robert Hellis was a conjurer. ‘Professor Hellis’ gave performances in London and elsewhere, and also ran, from 13 Silver Street, a business supplying conjurers with tricks and props (a ‘magical athenaeum’). He also gave paid instruction to aspiring conjurers. Hellis’s performance venues were mainly ‘institutes’ or clubs. Professor Hellis had two performing engagements at the Royal Polytechnic Institution, 309 Regent Street in the spring of 1880 and the spring of 1881. He does not seem to have performed in theatres or music hall. He was involved in the 1876 prosecution at Bow Street Magistrates court of a Dr Slade, an American spiritualist medium, for deception.

Towards the end of his career Hellis gave lectures with a Diorama, a type of illuminated painting. His slides included some of Canada and in March 1887 at the Southampton Polytechnic Institution he suggested that any farmers in the audience might like to escape the UK’s agricultural depression by moving there! Hellis was a friend of the well-known Victorian writer Angelo Lewis (‘Professor Hoffmann’) and many of the conjuring secrets revealed in his books came from Robert Hellis (see *Hellis in Wonderland*, available at: willhoustoun.co.uk/shop.html).

In 1887 a new enterprise, Hellis & Sons, was formed and premises were acquired at 213 Regent Street, although these lasted for only a year. However, the new firm expanded rapidly in the early 1890s, when 18 studios were established in London. About this time Robert and Gertrude Hellis moved from West London to Lewisham. The rapid growth in the business was probably due to a partnership involving William Henry Hellis, the son born in Cheltenham, and William Henry’s brother-in-law William Morgan, who had married the youngest daughter Mabel Gertrude; Blanche Beatrice, the other daughter, married Henry Harvey, who dealt in poultry.

Robert Hellis died on 18 June 1895 and left some £7,100 (£830,000 today). No portrait of him is known. After his death Gertrude is identified in street directories as a photographer in Silver Street, a return to her occupation of 35 years before. She died in 1898 and is buried with her husband. William Henry Hellis’s son, Robert William Hellis (b. Wandsworth, 1889) was for a short while a partner in the firm, but that relationship ended in 1928 and the business seems to have ceased trading shortly afterwards, probably reflecting the growth of personal camera ownership among erstwhile customers.



*Norwood: Hellis Family vault
(grave 26,426, square 95)*

Sir Thomas Noon Talfourd (1795-1854)

Brent Elliott

Thomas Noon Talfourd (grave 1,452, square 34) was a literary figure who enjoyed great esteem in his time. His close friend Charles Dickens dedicated *The Pickwick Papers* to him and also based the character of Traddles in *David Copperfield* upon him. If Talfourd is remembered today, however, it is more for the legal work that gave him the title of Serjeant Talfourd, by which he was generally known: he was a Serjeant-at-Law, and eventually a Judge of the Court of Common Pleas.³



Sir Thomas Noon Talfourd

was sent to London to study law under Joseph Chitty (1775–1841), the special pleader. Early in 1821 he joined the Oxford circuit, having been called to the bar earlier in the year. Fourteen years later he was created a Serjeant-at-Law. In 1849 he succeeded Sir Thomas Coltman (1781–1849) as judge of the Court of Common Pleas. But throughout the nineteenth century, Talfourd was famous primarily as the author of *Ion*, one of the most successful English poetic dramas in the century, one that continued to be read long after its genre had vanished from the stage. *Ion* was printed privately in 1835, and staged by Charles Macready⁴ the next year.

Talfourd's most famous achievement was the *Copyright Act*, which he first promoted in 1837, and introduced annually in Parliament until a version was adopted in 1842. This law provided for an author to retain the copyright of a work until his death, and for his heirs to hold that copyright for a minimum of seven years after his death; but that the term of copyright should subsist for a minimum of 42 years, so that works published less than 42 years before the author's death should have his heirs' copyright extended for the remainder of that period. Talfourd's Act also nominated the British Museum (now British Library) as a deposit office in which copies of books printed in Britain had to be placed by law. So: honours to Talfourd from all subsequent researchers; where would we be without him?

The son of a well-to-do brewer, Talfourd was born at Reading, Berkshire. He received his education at Hendon, and Reading grammar school. Aged 18 he

³ Serjeants-at-Law were barristers with the exclusive right of appearing in the Court of Common Pleas, or Common Bench, a common law court in the English legal system that covered 'common pleas', actions between subject and subject that did not concern the monarch. It was absorbed into the High Court in 1873 and the rank of Serjeant-at-Law was thus abolished

⁴ William Charles Macready (1793–1873) is interred in the Anglican Catacombs at Kensal Green



Charles Macready as Ion

The diffident Talfourd attributed the popularity of his play to Macready's performance; but it was revived successfully for a generation. Talfourd took the name of his villain Adrastus, king of Argos, from the story of the *Seven of Thebes*, and the hint for the plot from *Oedipus Rex*, but his story was original, not to be found in classical mythology. Ion, a delicate, Hamlet-like youth much given to introspection and unimpeachably honest, joins a group of conspirators who want to assassinate Adrastus: Argos is suffering from a plague, which prophecy says will only abate when Adrastus' line has come to an end. At the climactic moment, when Ion is about to kill the king, it is revealed that he is Adrastus' long-lost son. He cannot bring himself to kill his father, so his friend Ctesiphon does it instead; both Ion and his dying father forgive him. But when it is learned that Ion has

claimed the throne, his comrades are outraged by this betrayal and decide to assassinate him too. He manages to persuade them to trust him. He has realised that he himself is now the last king in Adrastus' line, so as soon as he is crowned he kills himself, so that the plague may end.

Talfourd supplied *Ion* with a preface of self-damning diffidence: 'This Drama may be described as the phantasm of a tragedy, not a thing of substance mortised into the living rock of humanity, and therefore incapable of exciting that interest which grows out of human feeling, or of holding that permanent place in the memory, which truth only can retain'. Prophetic remarks in view of *Ion's* disappearance from view in the past century? But not only Talfourd's work has been forgotten: Wordsworth, Coleridge, Byron, Keats, Shelley, Lamb all wrote verse dramas – how many of them are staged, or even read, today? Their Shakespearean apparatus of soliloquies and other stage effects fell before the growing emphasis on realism. Where their work holds the stage today it is because it has been turned into opera, where soliloquies are renamed arias and no-one objects to the rest of the cast standing around for ages doing nothing. Two of Byron's plays are performed today, with Verdi's music. No-one as yet has turned *Ion* into an opera...

Talfourd died in Stafford after an apoplectic seizure (a stroke) in court while addressing the jury from the bench at the town's Shire Hall, where he is comm-



Talfourd's memorial in Stafford

emorated by a bust by John Graham Lough.⁵ Dickens was a mourner at his funeral at Norwood. Others buried in the vault are his widow Rachel Talfourd née Rutt (1792–1875) and his daughter Mary’s husband William Wreford Major (1829–1889).

Talfourd’s eldest son, the barrister and playwright Francis (Frank) Talfourd (1828–1862), is commemorated on the grave, but is not buried in the vault. According to one report Frank Talfourd was ‘... tall, handsome, easy going... The most irregular of irregular livers, and the most careless. Not of a strong constitution, he loved Bohemia and was an utter Bohemian. He was brilliant when in the mood; he was clever at his work, and he wrote his classical burlesques with a finish... Talfourd would dine when others breakfasted, and breakfast when other men dined: he was a night bird.’ Perhaps unsurprisingly he died young, at Mentone in the South of France, on 9 March 1862.

The Luetchfords and Ashby’s Mill

Roberta Kavalchuk

My connection with Norwood is through the Grade II* listed Ashby’s Mill, just off Brixton Hill (‘Brixton Windmill’). The mill was constructed in 1816 and leased to John Ashby in 1817. He took out a mortgage on the property and mill in 1819. Ashby & Sons ran the mill for the whole of its working life.

Hannah Luetchford (b. Sevenoaks, c.1781), the aunt of my great great grandfather Jonathan Luetchford, married John Ashby in 1803. They had a son John who worked at a mill at Carshalton. John Ashby snr died sometime between 1841–5. In his will he left his (still mortgaged) property to his son John. He also left instructions that it be sold or leased to Aaron Ashby or his younger brother Joshua if Aaron refused it. In the 1851 census Hannah was the head of the household and her son Joshua Ashby age 30 was the master miller, employing four men. They lived in Mill House along with an apprentice miller, a servant, and a baker.

Jonathan Luetchford himself, a miller (b. Sevenoaks 1804–1889) and his wife Elizabeth (1810–1895) were then living in Mill Cottage, a separate building, along with their son William, also a miller, and their six other children. It appears that they may have come to help Hannah run the mill after her husband’s death. In 1862 the milling business was transferred to water mills at Mitcham and two years later the sails of the windmill were removed.



Ashby’s Mill, 1864

⁵ John Graham Lough (1798–1876), English sculptor known for his funerary monuments, is buried at Kensal Green



Jonathan & Elizabeth Luetchford

immediately to the right of the Shenton grave in an undated photograph (see Newsletter 79, January 2014).

By 1902 the water supply at Mitcham was inadequate so the Ashbys decided to use Brixton Mill again and a gas engine was installed. In 1912, after having leased the property for almost 100 years, the family obtained the freehold on the land, mill, and other buildings for £2000 from the Middlesex Hospital. The mill then continued in use until 1934. Throughout the 19th and 20th centuries bread was baked in a small bake house situated next to Mill Cottage, which was occupied by various bakers and their families.

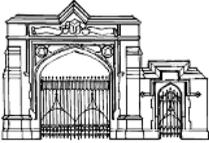
Jonathan and his wife Elizabeth died at Mill Cottage, both aged 84, and were in turn buried at Norwood (grave 15,260, square 11; monument destroyed). Also buried in the grave are their son Joshua's first wife Ann (d. 1875, aged 24) and his sister Rose Hannah (d. 1877, aged 34) – both are given the surname Leutchford in the burial register. The grave is immediately to the south of Sir George Shenton's grave (grave 27,466, square 11). Part of the Luetchford gravestone is shown

A Cheerful Kind of Yarn

Colin Fenn found this anecdote recently in the *Penny Illustrated Paper* of 12 April 1913:

Feeling rather depressed one afternoon, a certain suburban resident hied himself to Norwood Cemetery to take a stroll round and look at the graves in order to cheer himself up. The cemetery was but scantily patronised by living members of the public on the afternoon in question, and, as a matter of fact, the only other visitor was a middle-aged lady in the deepest mourning – enshrouded in crepe from head to foot – who was paying particular attention to a newly made grave.

The earth, indeed, apparently had only been roughly shovelled on the top a few days ago, and yet, time after time, the lady carried a large watering-can to the cemetery keeper's cottage in order that she might carefully water the surface. The mournful man watched her in silence for some time, until at last his curiosity got the better of his manners, and he said politely, '*Excuse me madam, my curiosity is greatly aroused. Would you be so kind to tell me why you are so carefully watering the soil on the top of that grave?*' '*Certainly sir*' replied the lady, tersely. '*A few days ago, on my husband being laid to rest there, I planted some grass seed. I promised him on his death-bed that I would never marry again until the grass had grown over his head.*'



Forthcoming Events

September–December 2016

Introductory tours will be held on the first Sunday of each month, starting at the cemetery main gate off Norwood Road at 14.30 (4 September, 2 October) or 11.00 (6 November, 4 December), and lasting for about 2 hours. There is no formal charge, but we welcome donations. To receive notifications of additional events, including occasional members-only tours of the Anglican Catacombs (advance bookings only), and our monthly Saturday morning scrub clearance sessions, please register an email address at secretary@fownc.org or a telephone number at 020 8670 5456.

1-30 September: Lambeth Heritage Festival

The Festival brochure lists more than 60 talks, walks, workshops, exhibitions, and entertainments. Printed copies are available in Lambeth Libraries, and a PDF copy can be downloaded at www.lambethlocalhistoryforum.org.uk/home/news.

Sunday 4 September, 15.00: Tour: Living Memories of the Somme

Meet at the cemetery main gate. Encounter true stories of Norwood's war dead from the Battle of the Somme alongside short readings from poets and writers of the Western Front and beyond, followed by a reception at the Greek section. Curated by PoetrySlabs and FOWNC with the Commonwealth War Graves Commission.

Saturday 17 September: Open House London

Tours will be starting at the cemetery main gate at 14.00, 14.30 and 15.00, and ending at the Greek section, where there will be short talks. Visit www.openhouselondon.org.uk for details of many places of architectural interest to see for free during the weekend, including the Clockworks Museum in West Norwood.

Lectures will be held in the lounge of Chatsworth Baptist Church (access by the Family Centre entrance), Idmiston Road, SE27, as detailed below, starting at 14.30. There is no formal charge, but we welcome donations to cover refreshments and room hire.

Saturday 15 October: Lecture: Celebrity Cooks: Mrs Beeton. Tina Baxter

As noted by John White (Newsletter 85, January 2016), last year the Guildhall Library presented an exhibition about several Victorian celebrity cooks, including Mrs Isabella Beeton (1836–1865; grave 8,348, square 64). A highlight was the lively and informative talk on Mrs Beeton given by City of London Guide Tina Baxter, and she has kindly agreed to talk to us on this same topic.

Saturday 19 November: AGM & Lecture: Brixton Windmill. Jean Kerrigan

2016 sees the bicentenary of the construction of Brixton Mill, Windmill Gardens, SW2. The fact that many of those associated with the mill in its early days are buried at Norwood is the subject of the article by Roberta Kavalchuk (see p. 13), although sadly no gravestone remains. Jean Kerrigan is Chair of the Friends of Brixton Windmill. The talk will be preceded by our AGM.

A Bit of Mystery – Bob Flanagan

The origin of the anonymous gravestone placed in the forecourt of the cemetery during Lambeth's clearance operations has long been a puzzle. Clearly if we knew from whence she came she could be replaced in her original position. As it is she gives the lie to Lambeth's oft-repeated claim that only badly damaged or broken gravestones were removed! She is in near perfect condition despite her vicissitudes. The current plan is to move her to a prominent position in the new Rose Garden.



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If you would like further information about the Friends, please contact the Secretary.

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