



Reg Charity

HISTORY SOCIETY

No 1093736

Editorial

As 2008 enters its final month, and wondering just what to write about, it was perhaps almost inevitable that your editor should look back on our city's year as European Capital of Culture (EC of C), and ask not only what it had achieved, but also, what had been achieved of historic significance or lasting value.

His first attempt to put his thoughts on paper was far from complimentary, and used terms to describe EC of C such as "Bread and Circuses", "prolefeed" and "an un-nourishing diet of pabulum", but a series of pieces in the Daily Post and the Echo, made him think again.. In these, the positive, but not exclusively glowing comments of both cultural "celebrities" and, more importantly, ordinary folk made him recall the response, many years ago, of an old school friend (later the recently retired Bishop of Coventry) to complaints about a new Vicar—"Have you ever thought that it might be you that is in the wrong?"

The Post of 11th Nov told us that as a result of the reporting of the year's various events, over £200 million worth of free publicity had been secured at home and abroad, and that visitor numbers had far exceeded all expectations. In the City Centre, we can readily see some of the results of new inward investment, especially in shopping areas such as the Met Quarter (occupying the site & remains of the old GPO building), the even newer Liverpool 1 development, in and around Paradise Street, and the Echo Arena & BT Conference Centre, but we can also see commercial premises standing bleak and empty where their former occupiers have moved on from Church St etc.. We can also see some of our notable old buildings, which have stood empty for ages, (The Collegiate School, Shaw St &, more recently, Albany Buildings in Old Hall St are just two examples), have been given a new life and purpose by conversion into living units, but only, of course, for those wealthy enough to be able to afford them.

While some may try to claim that all this investment has come as a result of Liverpool's selection for EC of C status, to what extent these changes can truly be attributed to that seems rather questionable. Are they not just products of the last few boom years, that are now so uncomfortably coming to an end?

When the 800th Anniversary Year programme was announced, we were promised that Birthday Year, 2007, would be Party Year, and in retrospect, EC of C Year 2008 seems to your editor to have been little more than a continuation of that party. Such a jaundiced view is, he admits, probably more due to a personal, and very limited preference in cultural matters, rather than an unbiased assessment of the reality.

Acknowledging, once again, the Liverpool Culture Company's contributions towards the costs of our Society's last two Journals, your editor accepts that this description of what they have commissioned or provided may seem a bit strong. Whether we ever know just how much their actual overall expenditure amounted to, and exactly on what else it was spent remains to be seen, but their programme does seem to have been weighted towards popular culture, at the expense of what is sometimes dismissively called high culture. There have been free festivals, pop concerts and similar events aplenty, (not forgetting *La* very costly *Machine* and the much-loved , and now missed, Superlambananas), but equally free concerts of classical music, opera and ballet have been rather more rare. There have been celebrations of today's art but what of celebrations of our artists of earlier years? It is all very well mounting, probably at great expense, exhibitions of overseas artists and architects such as Rodin, Klimt and le Corbusier, but what about our own Herdman family, George Stubbs, John Foster, junior., Charles Reilly *et al*?

High culture is not just for a so-called élite, but one which, if its many diverse expressions are allowed to, can enrich the lives of all. Driven by the prevailing philosophy that "it's the bottom line that counts", the organisers of 2008's EC of C seem instead to have opted to reduce Liverpool's rich culture, developed over eight centuries, to what they, probably fairly accurately, thought the local business community needed and, underestimating their ability and appetite to digest something different, to what they rather less accurately thought the general public wanted, they have served us with a rather unbalanced menu. For this, the "money-men" and "money-women" are no doubt very grateful, but a significant minority of the rest of us is somewhat less satisfied.

Your Editor fears that future historians of Liverpool's culture, may one day look back and see its year as EC of C as an opportunity firmly seized to further enrich those who already have more than enough, but which, to provide ordinary citizens with something more than just transient value, was sadly, but hardly unexpectedly, lost.

M E Brian

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The Officers & Committge of the Liverpool History Society
wish all Members & Friends the
Compliments of the Season & Best Wishes for 2009
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Recent talks

(With the Editor's usual thanks to Netta Dixon & Mary Harrison for their work as recorders)

8th June

LIVERPOOL MERCHANTS AND THE SLAVE TRADE — EASY MONEY ?

Dr. Sherrylyne Hagerty

Dr. Hagerty, from Nottingham University, began by questioning some of the myths surrounding this very sensitive subject, and, approaching it from an unusual angle; looked at the trade from the point of view of the merchants engaged in it.

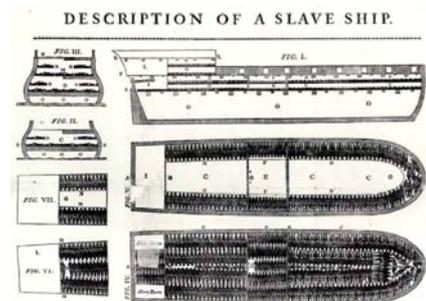


She showed us this painting of an unnamed Liverpool slave ship, by William Jackson, ca 1780, from the new International Slavery Museum's collection (left) and asked how we could identify it as specifically registered in Liverpool. The unusual feature was a line of grilled air holes just above the water line, which allowed air into the lower decks. Although this would have been only small comfort to the unfortunate enslaved Africans packed within, [as shown in the engraving of Capt. Noble's *Brooks*, below], it was more than ships from other cities provided. Liverpool merchants were renowned for their expertise in the trade, and merchants came from London & Bristol to benefit from their practical experience and knowledge of all aspects of the business. It must be accepted that at that period, the slaves were regarded as just another cargo to be transported, and most people did

not look at the whole business with our utter abhorrence.

Sherrylyne gave us a breakdown of the finances required in setting up a voyage, or "adventure" as they described it. A merchant would require a vast amount of money ;

(1)purchase of ship	£ 400
(2)arms and equipment	£ 2000
(3)goods to barter on the African coast and advance wages.	£ 3000
(Surgeons & Captains were paid a premium)	-----
At least	<u>£ 5400</u>
(or about £750,000 in today's terms !)	



Many of the barter goods, such as cotton, hardware, gun powder, rum, would be purchased on credit from manufacturers in Manchester, Sheffield, and the Midlands, and it is clear that many people rather than just one any particular merchant , perhaps 12 or more investors, would be involved in an "adventure".

Between 1750 and 1807 merchants learned the importance of the timing of a voyage. As it took 8 to 12 weeks to sail to the African coast, and they needed to get there at the harvest time, in order to acquire rice and other food for both the crew and their captives, the prime time to leave England was between July and September. African farmers were profiting also. It was indeed an expensive and risky business. No matter how much planning was done, once the ship sailed, the venture was entirely in the hands of the captain.

This was partly because the captains had to deal with the slave suppliers entirely on the latter's terms. They were good at playing Europeans off against each other. A form of tax or fine had to be paid before trading could begin, and they knew exactly what they wanted in the way of barter goods, their demands varying along the various parts of the African coast. Slaves were bought from many ports, and in some places would have been gathered together from the interior and "stored" in forts. In others, individual traders would offer slaves in small numbers, perhaps 3, 5 or 10. It was a long drawn out business. Sometimes a trader would offer to go inland to bring back new slaves, and a human pawn, in the person of a relation of the trader would be held by the captain while the ship waited. Many of the unfortunate captives would be held on land for a long time, even before subjection to the dreadful "middle passage". Slavery was not uncommon among the indigenous peoples of Africa, but seemingly conditions there were very different from those in America & the W. Indies.

LIVERPOOL MERCHANTS AND THE SLAVE TRADE (contd)

There was a decline in the mortality rates during the 18th. Century, because the shippers learned that the slaves sold for better prices when they were fit to work on arrival, and they learned to keep the ships cleaner, and, perhaps, treat the slaves less harshly. But Sheryllyne remarked that many captives had been badly treated over lengthy periods, before reaching the African coast. Many of the ships crews also died during those voyages.

Our talk concluded with a factual look at the original question, “Easy Money?” Most merchants did not deal solely in slaves. Before that trade took off with the need for cheap labour on the New World plantations, most merchants traded for gold and timber and oil. Only a few, such as William Davenport, who apparently was involved in more than 100 “Adventures”, traded exclusively in human cargo. It was a high risk business, and it was quite usual to make only a modest profit or even a loss. Most of the financial transactions were in Bills of Exchange, post dated to 6 months or later. Merchants gradually brought in guarantee systems. London houses had to underwrite debts to London merchants. The market in the West Indies was extremely volatile and the planters were bad payers. The “triangular trade” is not altogether accurate, as many ships plied just between the islands and Africa while different vessels brought the cotton and sugar back to England. Correct timing of voyages was essential, and the ships had to leave before the hurricane season, or risk shipwreck. Equally, if it missed the harvest season through delays there was no cargo for them to carry back home.

The conclusion seems to be that many Liverpool merchants risked all in the hope of a large profit, but not all succeeded. These merchants were the figureheads of a countrywide investment in an abominable trade, and . Sheryllyne was of the opinion that whatever else they made, it was not “Easy Money”.

John thanked our excellent speaker, and she then enjoyed a short discussion with various members who voiced our interest and expressed our appreciation.

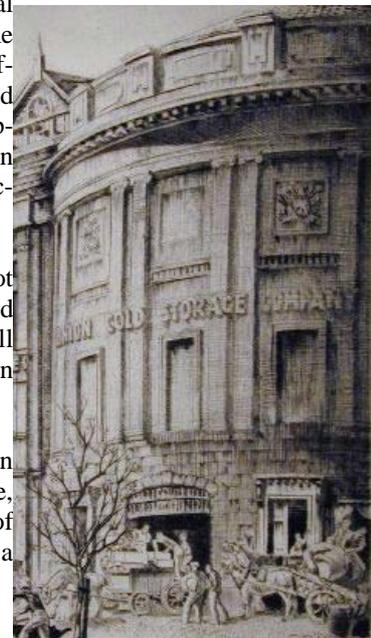
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21st September MUSIC VENUES OF LIVERPOOL PAST AND PRESENT Cheniston K.Rowland

Before Cheniston could delight us with his fascinating account of the musical treats enjoyed by Liverpoolians from 1756 onwards, he had first to overcome two hitches. He kindly abridged his talk so that members would have time, afterwards, to visit the excellent “Held in Trust” exhibition in SFX Church and he had to cope with a recalcitrant microphone. Cheniston was ably supported by his wife, Jacqui, who successfully displayed the correct pictures on the projector, despite her husband’s “asides”, which kept us all, including Jacqui, chuckling.

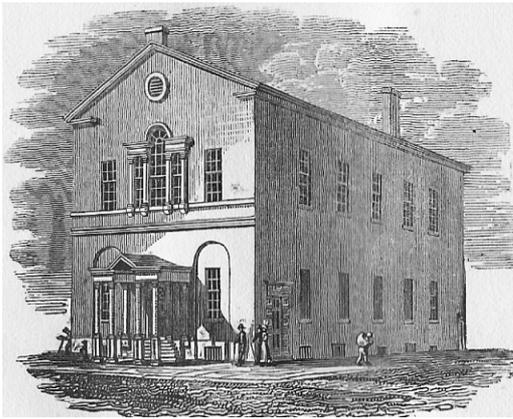
There were probably many music events in Liverpool from early times, but not until the opening of St. Peter’s Church in 1704 was there a venue suitable and large enough for the performance of major compositions. The first well documented concert was on the occasion of the installation of the organ in 1756 when a Handel Oratorio was performed.

The first Theatre Royal, which was renamed Drury Lane Theatre, was built in 1750, but replaced in 1772 by the larger Theatre Royal in Williamson Square, where the first Liverpool Festival took place in 1775, with performances of “Messiah”, “Jephtha” and “Judas Maccabeus”. This venue ended its days as a cold store, and is shown right, from a 1930s etching by Oliver Brabbins.

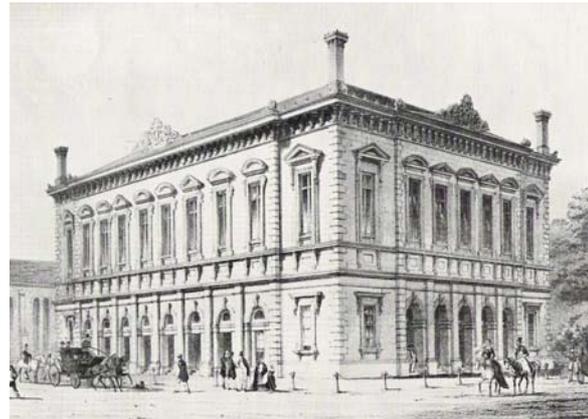


The 1800s saw a growth in cultural awareness and appreciation, and to cater for this, a number of new theatres and concert halls were built. We were shown some wonderful pictures of The Amphitheatre, (left), which opened as a circus, then became a concert hall, and finally the Royal Court Theatre, of St George’s concert hall, The now so disgracefully neglected Wellington Rooms, the Blue Coat Concert Hall, the Bold Street Concert Hall, the first Philharmonic Hall (these last two being illustrated overleaf), and others.

MUSIC VENUES OF LIVERPOOL PAST AND PRESENT (contd)



The Concert Hall, Bold Street



The Philharmonic Hall

Many wonderful concerts, operas, oratorios, and circuses were performed, and many illustrious musicians and actors and notable people thrilled the audiences. Two of the most historic concerts were given in 1832 in the Theatre Royal, by Cheniston’s undoubted hero, “the great Italian virtuoso Nicolo Paganini” (left). Franz Liszt played there in 1840, and Charles Dickens appeared there in 1847, and Jenny Lind in 1849.



The Swiss, Jakob Zeugheer Herrman, (great grandfather of Liverpool author Richard Whittington Egan), conducted the Paganini concerts, and became the first conductor of the Liverpool Philharmonic Society in 1840, which was well established before John Cunningham’s Philharmonic Hall was opened in 1849. Destroyed by fire in 1933, this was the precursor to the present art-deco Phil, designed by Herbert Rowse, which dates from 1939.



In the next (20th) century other theatres were built, including The Empire Theatre, and famous artists continued to come to grace them. Many first performances of great works were performed here. Giacomo Puccini, Serge Rachmaninoff, George Gershwin, Charles Santley (another of Cheniston’s heroes, who had been born in Liverpool in 1834, (above right), Jean Sibelius, and Edward Elgar were all popular guests in Liverpool. Cheniston finished with an intriguing story about Felix Mendelssohn coming to Liverpool, on his way home from Scotland, who, having played his “Fantasia in F# minor” on the piano of the SS Napoleon, talked his way onto a trip on the railway under the Mersey.

This report is just a brief taster of Cheniston’s talk, because he hopes to publish a fuller version in our 2009 Journal, which is certainly something to look forward to. Thank you, Cheniston.

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19th October

18th TO EARLY 20th CENTURY LIVERPOOL

Michael Murphy

Michael Murphy gave an excellent resumé of the most important events in Liverpool’s history from the 17th century Civil War until the mid 20th Century.

Although Liverpool became established in 1207, it was of little further significance for some time except as a small fishing port, which engaged in trade with Ireland. During the Civil War, Prince Rupert laid siege to the town, but the Royalist control did not last long.

The real development of Liverpool as a commercial port began in the mid 17th C. when it began to trade with America and the West Indies, whence Liverpool imported cotton, tobacco and sugar, and to which its ships carried the manufactured goods of Lancashire and the Midlands. By 1770 the notorious “triangular trade” in

18th TO EARLY 20th CENTURY LIVERPOOL, contd

enslaved Africans was increasingly dominated by Liverpool, and Michael spoke of the atrocious conditions to which they were subjected during the “middle passage”. Regarded then as acceptable by so many, the evil trade disturbed the consciences of local philanthropists such as William Roscoe and William Rathbone IV, who, despite incurring the wrath of their fellow Liverpool merchants, supported the Parliamentary struggle to abolish the British slave trade, the Act finally coming into force in 1807.

As the cotton trade flourished, Thomas Steers was engaged in 1710 to build the Old Dock, (completed in 1715, and shown, left, from Chadwick’s plan of 1725). The dock system continued to be developed throughout the 18th and early 19th C. At this time, the cotton, which came in from the New World, was bought and sold at the Exchange outside the Town Hall, which was rebuilt by Wood and opened in 1754



The end of the 18th C. saw the establishment of the Gentlemen’s clubs, the Athenaeum (1797) and the Lyceum (1800-02) while the 19th C. saw the construction of the neo-classical St. George’s Hall, a hybrid building containing Law Courts and a Concert Hall, designed by Harvey Lonsdale Elmes and completed in 1854 by Charles Cockerell, after Elmes’ early death of in 1847.

Michael spoke briefly of Liverpool’s involvement in science, medicine, insurance and shipping and mentioned its important role in the Battle of the Atlantic in W.W 2. In the mid 20th C. trade left Liverpool, which had to seek a new role, apart from the fame of its comedians and football teams.

The talk finished with slides, including one of the famous war memorial outside St. George’s Hall.

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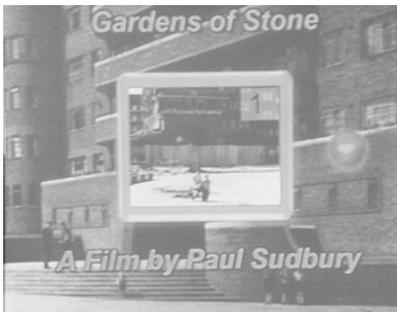
16th November

GARDENS OF STONE

Paul Sudbury

The Rise and Fall of the Liverpool Tenement Blocks.

Members and guests enjoyed a real treat at our November meeting when Paul Sudbury showed us his excellent film recounting the history of Gerard Gardens, made to commemorate the twentieth anniversary of their demolition in 1987. Telling us a little of how he had grown up in Gerard Gardens, Paul also pointed out Ged Fagan’s magnificent model of the tenement blocks, (photo below from BBC Liverpool website) which was on display at the back of the hall.



Paul’s film incorporates footage shot by him on an old cine-camera when he was 12 years old, and is a very personal and poignant record of his experiences. It also includes pre-war footage of then City Architect, Lawrence Keay, explaining that the new tenements were to be built to replace the insanitary, overcrowded, slum and court properties on .Hunter, Christian, Gerard and Circus Sts, and how they were to have the luxury of indoor bathrooms, gas & electricity, hot & cold run-

ning water, as well as facilities such as verandas and children’s play areas .

We heard how the building of the first Mersey, or Queensway, Tunnel (1936) had affected the residents of the Byrom St – Gerard St area, including the large Irish community and “Little Italy”, many of whom lived in slum properties, which were condemned in the 1930s, when the authorities resolved to build better “Homes for Workers”.

With echoes of public housing in Vienna and elsewhere, the buildings would become Art Deco monuments, and like the contemporary St Andrew’s Gardens (The Bullring) could still be in use today. However, due to lack of investment resulting from war and its aftermath, the rise of the motor car and the need for roads, unfulfilled inner city developments, and the requirements of the Kingsway Tunnel (opened in 1971), by the mid 1980s, the flats had become run down, and a decision taken with little regard for the wishes or convenience of the resident community.



Paul and his collaborators have made a heart warming film telling how “just 50 short years Gerard Gardens had gone from one man’s vision of Utopia for the masses, to a dilapidated demolition site”, and we thanked him with spontaneous applause. There were many questions asked before we broke for refreshment, but we continued to discuss what we had seen for quite some time.



Can we help??

The following enquiry has been received about a tablet in Hebrew on a house in Bankfield Road, L13

I imagine that you're aware of the phenomenon in question, being a sandstone tablet halfway up the facade of the house on the corner of Bankfield Road with Quarry Road: it's in Hebrew apart from the name 'John McFall' and the date 'AD 1882'. I've recently sent a transcription of it to various Hebrew scholars for their translation, and the results are most curious – but I suppose you know all about that anyway. I'm writing to ask if anything is known about John McFall, or about the story behind the tablet.

Best wishes, Christy MacHale

Additional information has been supplied by Christy as follows:

The inscription seems to fall into three parts, of which the first (lines 1 & 2) was easily identified by a couple of scholars in Israel as being a verse from the book of Micah (chap 7, v. 8): Rejoice not against me, o mine enemy; when I fall I shall rise; when I sit in darkness the Lord shall be a light to me. The third line is merely John McFall's autograph and date, so to speak: In 1882, the year of the Messiah, John McFall. The fourth and last lines are the ones that have proved problematic of translation: I have received two rather different versions of it, being Do not be afraid, I am the first and the last Jew; and I was dead, but here I am alive for ever and ever. Amen; and Do not be afraid, I am (= God) is the first and the last; I raise the dead, and always protect my people.

From internal evidence, about the only thing that can safely be deduced is that John McFall was certainly not Jewish. Not only is *McFall* a most unJewish name, but a Jew writing in Hebrew would undoubtedly have given the year as 5642, and, in any case, Jews don't believe that Jesus was the Messiah. The verse from Micah was presumably chosen as a pun on the 'fall' in his name.

There is one John McFall listed in Liverpool in the [LDS index to the] 1881 census:

26 Kilshaw Street, Everton, Liverpool also at house, 3 lodgers: John McFall (33, Painter, Liverpool), Mrs (First name not given) McFall (33, Liverpool) and son John William McFall (2).

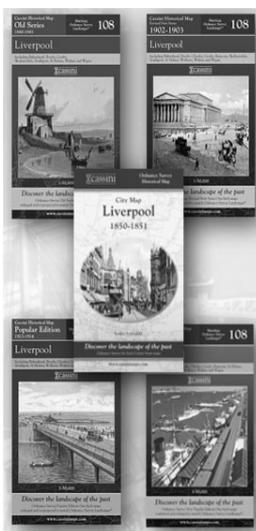
If John was a fine art painter who found himself with a series of lucrative commissions around that time, he may have decided that the time had come to build a place of his own. The Bankfield Road house would then have stood in a quite idyllic spot, halfway up a wooded hill with few houses close by, and with a grand view westward towards Newsham Park and the city centre. The tablet may simply have been a statement by an artistic young man, celebrating the rise in his fortunes; it's probably not too odd that it's in Hebrew, as Biblical studies were very much in vogue among late-Victorian intellectuals.

What I'd like to know is a definitive translation of the last two lines, and whether anything is known about John McFall. I keep intending to get in touch with the Walker to see if they have any of his work, or any information on him, but just haven't gotten round to it yet. Also, I wouldn't mind having an accurate transcription of the Hebrew text – I tried transcribing it myself, but, given that I am ignorant of Hebrew, my transcription is full of errors; somebody literate in Hebrew would doubtless have no trouble transcribing the text from the photo of the sandstone plaque [reproduced above, Ed]

The Editor's own ongoing researches suggest a different story for John McFall, (sadly not yet for the tablet), but if any reader has further information, comment or suggestions, they are asked to send it to him so that they may be forwarded to Christy. Who can guess what interesting story this curious tablet may hold?



Since we last gave news of additions to our Library, (Issue 21), the Society has again been fortunate in the number and quality of the new publications acquired, generally by donation, either by their authors or by the publishers themselves.



While most have indeed been books, two exceptions have been **the boxed set of five reproduction maps of Liverpool and its surrounding area**, produced and donated by Cassini Publishing (formerly Timeline Maps), and a CD of fifty 60 inch to the mile maps issued in 1847 (and partially revised in 1864).

Cassini Publishing, who presumably taking their present name from the late 17th & 18th century dynasty of French mapmakers, Jean Dominique Cassini, (Cassini I) Royal Astronomer of the Paris Observatory, his son, Jacques Cassini (Cassini II), Caesar-Francois Cassini (Cassini III) and his son Jacques Dominique Cassini (Cassini IV), specialise in “creating historical mapping products that meet present-day research needs and expectations of quality”, and claim that their maps are ideal for family and local historians, students, walkers, homeowners and; in short, anyone who has interest in the history of their area and wishes to trace the changes that it has undergone since the Industrial Revolution.

As we all know, some parts of our city and area have changed almost beyond recognition, while others have hardly altered. Four of these maps, the 1840-43 Old Series, the 1902-03 Revised New Series, the 1923-24 Popular, and the 1947 New Popular editions all cover broadly the same area from North Meols to Runcorn, and the coast to Wigan, have been digitally enhanced, and their scale adjusted to exactly match the 1:50,000 (1cm:1km) of the modern OS Land-ranger series of maps. Very well printed and presented in wipe-clean covers, they help us gain some idea of the landscape of the past, and to see both its constancies, and its changes, and in the latter case, the rate at which these occurred. Although the accompanying text, by Mike Royden, has less of the technical detail given with the 1970’s reproductions produced by David & Charles, Cassini’s are far more attractive and better produced.

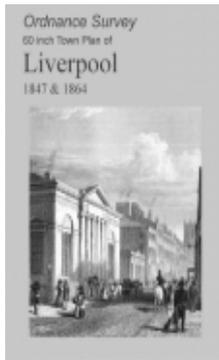


The fifth map of the set, which retails at £38.95, is a 1:10,000 scale reproduction of a 6” to 1 mile map of the 1850-51 Liverpool Borough, covering from Kirkdale to St Michael’s, and the Mersey to Knotty Ash. Even if not so easily as with the larger scale Godfrey reproduction maps, your reviewer can, with the aid of a magnifying glass, pick out the names of streets, houses and other features with comparative ease, and in his opinion it is the most useful of the whole set.

If one minor criticism may be offered, it is that the set does not appear to be available in unfolded format.

For other similar maps, covering most if not all of the UK, and another with four old Liverpool OS maps on one sheet, please see <http://www.cassinimaps.co.uk>.

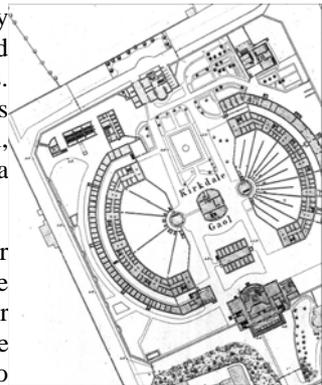
Library & Book News, contd



So impressed with it at the Family History Day in November, and to supplement the Cassini set, the Society purchased the CD, produced by Digital Archive Association at £20.00, which contains, in digital format, the fifty separate 60 inch or 1:1056 scale town plans of Liverpool produced in 1847, each of which, in its original form, measures almost 39 x 27 inches. In 1864 there was a partial revision of 27 sheets of the city centre area although they still show the original publishing date of 1847. These revised sheets are used in this set together with the remainder from the original set.

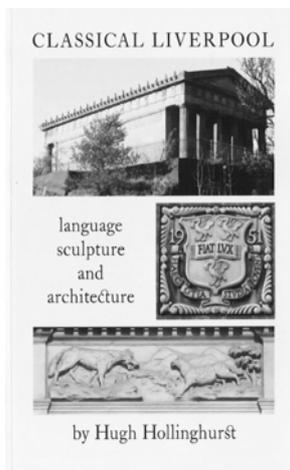
Although later, larger scale maps do exist, few towns outside Lancashire and Yorkshire were surveyed at that time such a large scale, and a century and a half later they show us street drains, street lamps and water pumps and even the garden layout of large houses.

We can see the internal layout of public buildings, churches and, unlike today, even prisons (see the reduced image of the old Kirkdale Gaol, right), and the walls of public buildings are not drawn as a single line but as a double line showing the thickness of the walls.



For ease of navigation between the fifty sheets, a key map (Borough Engineer James Newlands' contoured map of 1849) over laid with a grid representing the area covered by each of the sheets, is provided, and to move from one to the other it is a simple matter of "clicking" on the one that you want. Alternatively, it can be selected from a "tree" visible on the left-hand side of the screen, or by at least two other methods.

Perhaps the most useful facilities are being able to enlarge or reduce the image at will, and to save or print the result for personal use. A potential "snare" for map lovers (it is so easy to forget the time!), the disc and its contents are a real mine of information, and highly recommended.



Turning to **New Books, Received**, it is perhaps appropriate first to mention **Classical Liverpool**, by LHS member, Hugh Hollinghurst, published by the Society, with the aid of a generous grant from an anonymous charity, as a contribution towards the city's year as European Capital of Culture.

As Hugh's Introduction explains, the aim of the book's 106 pages (practically every one illustrated, some in full colour) is to explain, illustrate and celebrate Liverpool's Classical heritage. If you have ever been puzzled by just what Ne-reids and Tritons might be, where to find a Metope, or have difficulty in distinguishing between the Doric, Ionic and Corinthian orders of architecture, all of which can be found, in profusion, on some of our city's more beautiful buildings., then this is the book for you!

Slim enough to slip into pocket or purse, and with an RRP of £7.99, it is available to members at a concessionary price of just £5.00. Released in September, and very well received, stocks of the initial printing are already running low, & the cost of a reprint may well obviate any future such discounts.

Liverpool University Press has kindly donated copies of **Liverpool and Transatlantic Slavery**, and **Slave Captain**.

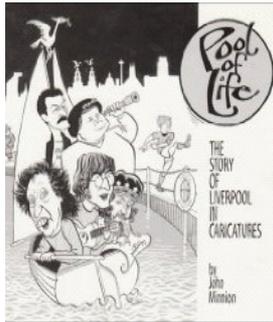
The former, edited by David Richardson, Suzanne Schwarz and Anthony Tibbles, is a compilation of ten of the 21 papers presented at the international conference on Liverpool and Transatlantic Slavery held at the Merseyside Maritime Museum in 2005. A hardback of over 300 pages, it retails at £50.00, and thus may not be for everyone's bookshelves, (hopefully LUP will heed calls for a cheaper, paper-backed edition), but it nevertheless merits careful study. With the 2007 bi-centenary of the Abolition of the British Slave Trade now behind us, the new International Slavery Museum open, and the popular press somewhat quieter on the subject, now is perhaps a good time to lay aside prejudice, political correctness, and the many myths that still abound (for instance about the sculptured figures, draped in chains, which surround the Nelson Memorial on Exchange Square, or the carvings around the 'west' door of St Nicholas' Church), and undertake some serious reading of what modern scholars have to say on this, quite understandably, emotive and sensitive subject.

Library & Book News, contd

Slave Captain, The Career of James Irving in the Liverpool Slave Trade, also by Suzanne Schwarz, is a revised and enlarged edition of her earlier book of the same name, published in 1995. One of the very few first-hand accounts written by a Liverpool slave ship captain to have survived, this is the remarkable story of one who was shipwrecked off the coast of Morocco and subsequently enslaved. Prof Schwarz's (Liverpool Hope University) skilful editing and useful notes, make this an essential volume for anyone interested in the relationship between the slave trade and the British Empire.

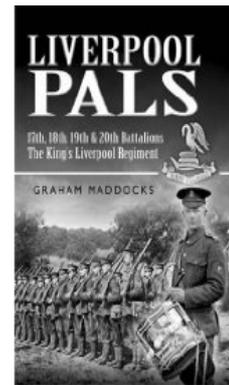
Like the earlier one, the cover of the new edition, which has an RRP of £19.99, shows William Jackson's 1780 painting *A Liverpool Slave Ship*, referred to and illustrated in the report of the June 2008 talk on page 2.

Members present at the December 2008 talk will have met and heard society member John Minnion, the author of **Pool of Life: The Story of Liverpool in caricatures**. (left) His book (RRP £14.99) is a light-hearted look at some 150 men and women associated with our town and city during its 800 year history, and covers characters as diverse as King John himself to Kenny Everett, Sarah Biffen to Patricia Routledge, and John Newton, author of *Amazing Grace* to Carl Jung, originator of the phrase "Pool of Life".



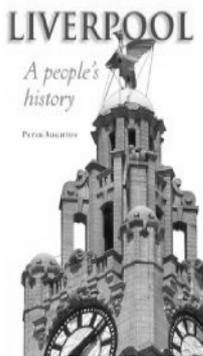
Perhaps not all as well known as these six, all the personalities described have had their part to play in making Liverpool what it is, and these caricatures, naturally not always flattering, and their accompanying stories, some of which need to be taken with a grain of salt, tell us why they should be remembered.

A more serious reminder of men who must not be forgotten is **Liverpool Pals, the 17th, 18th, 19th & 20th Battalions, The King's Liverpool Regiment, 1914-1919**, by the late Graham Maddocks. Probably more a re-issue than a new edition of his 1991 large format paperback, the new version seems to differ only in format, size, and (after 17 years, naturally) price. More convenient to hold and read, the £25.00 hard-back tells us again of the enlistment and struggles of these First World War warriors, and includes some 50 pages of the numbers and names of those who died on active service, together with their date of death and place of burial or commemoration.

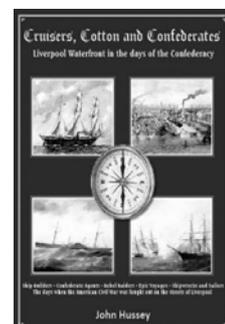


In this 90th anniversary of the end of that War, this book is but a small tribute to them.

Also released in 2008, and priced at £14.95, is a new edition of Peter Aughton's **Liverpool: A People's History**. Profusely illustrated in colour and monochrome, and avoiding the rather unpleasant practice of printing text over coloured illustrations, that in the opinion of this reviewer, if he recalls correctly, marred the second edition, this further enlarged third edition caters for the popular audience in a way that, not disparaging or criticising either book, the scholarly **Liverpool 800** (LUP, 2007, £15.00) does not. There is clearly a place for both, and Peter Aughton's would make an ideal and welcoming introduction for anyone, young or old, coming to this fascinating subject for the first time.



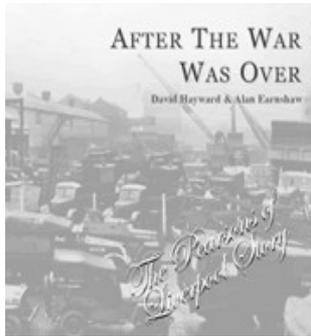
Lastly, amongst books received is **Cruisers, Cotton and Confederates**, written by another society member, John Hussey. In this new 200 page plus paper back, RRP £14.95, he gathers together some of the disparate strands of the story of the American War between the States, 1861-65, and the impact that it had Liverpool and Lancashire. As well as the familiar stories of Laird's secret building of the CSS *Alabama*, its loss to the *Kearsage* in 1864, and the reparations that the UK government had later to pay to the victorious North, he highlights familiar and lesser known personalities and locations with Confederate connections, and shows how, despite the resultant "Cotton Famine", and unlike the mill owners, many disadvantaged mill-workers supported the Northern cause.



Suffering a little, perhaps, from the over-enthusiasm of its layout artist [are digitally curled pictures and quite so many fonts really necessary? Just because they are available, it doesn't mean that they have to be used!], John Hussey's new book reminds us again of Merseyside's many historic ties with North America

Library & Book News, contd

Last of all, on books “in the pipeline”, we have been pleased to receive pre-publication details, and promises of the gift of, two other volumes, the first which also links Liverpool and the USA, this time some eighty years after events previously described.



In a limited edition of 1500 numbered and signed copies, Trans-Pennine Publishing plan this month to issue Alan Earnshaw and David Hayward’s **After the War Was Over - The Pearson’s of Liverpool Story**. In words and black & white, hitherto classified, photographs, this 148 page A4 hardback tells the little known story of goings-on around Wavertree and Edge Hill, where, in bombed-out factories, such as Milner’s Phoenix Safe Works, and on waste ground around Smithdown Lane, Queensland Rd and Crown, Overbury, & Falkner Streets, hundreds of military vehicles were assembled in great secrecy. From companies with evocative names such as Chrysler, Dodge, Studebaker & Willy, many of these were supplied under “lend-lease” arrangements by the United States, and saw service in many theatres of war.

The publishers describe the photographs, derived from original glass plate negatives, as being of outstanding quality, a description which, from the images e-mailed to him, your Editor agrees they fully deserve, and justify the book’s £25.00 RRP. The poor image, above, of the new book’s cover completely fails to do them justice, but those in the book will clearly delight the heart of any military vehicle enthusiast who sees them. Of special interest for non-enthusiasts are those views showing the damage suffered by this part of Liverpool.

The final book, or rather pre-proof reading draft copy, that we have received is Debra D’Annunzio’s **Liverpool’s Italian Families**. The author’s own family were part of the pioneering immigrants that came to Liverpool from Atina in Italy’s Comino Valley and developed the slum area to the rear of William Brown Street, and known as “Little Italy” into a thriving cultural melting pot of ice cream vendors, mosaic layers and musicians. Clearly a labour of love, this is her first book, and she says

Even though there isn’t an area dedicated to the Italians as such any more, I feel it’s my duty to bring the vibrancy back and encourage all the descendants of the Italian immigrants to be aware of their families’ struggles during the 19th century, and become a part of the Italian culture once more through gatherings, festivals and of course literature.

This she has done with a mixture of accounts of hardship, determination, hard graft and faith, combined with a selection of moving personal stories.



The copy seen, which gives no price or publication details, clearly awaits final editing & correction, and if possible, given the probable state of many of the aged originals, some improvement to the quality of some of the fascinating illustrations. When done, this book will be a welcome addition to Liverpool’s library and one that other communities might well emulate if they have not yet done so.

Readers are asked to note that the list of books etc mentioned in the forgoing paragraphs, although lengthy, is in no way meant to be comprehensive. Many others, of varying quality, have been, and continue to be, published, but as we do not have copies in our Library, they have been omitted from our consideration.

Although it will probably cost them a little more than doing so on the Internet, it would be appreciated if intending purchasers could take their custom to local retail bookshops, such as **News from Nowhere** in Bold St. or **Pritchards of Crosby and Formby**, both of which have supported the Society by selling its Journal from the first issue.

Liverpool Central Library

Users will be interested to know that the £50 million redevelopment of the Central Library is now due to start in 2010. The 1950s and 1970s extensions at the back of the library will be demolished and replaced with modern reading, lending, computing & audio areas, while its Grade II listed parts from the 1850’s will be restored. The Council is currently selecting one of the project’s five shortlisted development partners.

The Council’s website [www.liverpool.gov.uk/Leisure_and_culture/Libraries/World_Discovery_Centre/index.asp] says that they hope to operate a scaled down service elsewhere in the city centre, [at a] location not yet known. [While] it may be possible to keep part of the Library open, most books and archives will go into storage where they will be sorted and catalogued ready to move back into the new building.

Even though the date on which closure should take place is not yet public knowledge, this Society suggests that any reader having a research project in hand, or planned, should press on with it, while they still can!

Historical Liverpool in advertisement on TV

(The following paragraphs are adapted from an email received by the Editor in September. If, as seems probable, this was a quotation from another source, and its use here inadvertently breaches copyright, apologies are offered, and an undertaking given to acknowledge its source in the next issue.)

A historic advert filmed in Liverpool for the famous bread brand, Hovis, hit prime time television screens on 12 September. Lasting exactly 122 seconds, the commercial is one of the longest ever made, and celebrates the 122 years the company has been in business.

Liverpool was chosen ahead of Prague to be the location for the advert, and more than 750 extras were used during filming. Falkner Street, in Toxteth, was the backdrop to soldiers leaving for the battlefields of Flanders, Percy Street was the scene of 150 marching suffragettes, and the miners' strike was recreated at Princes Dock. Other locations included James Street, in Garston; Sweeting Street, off Castle Street, in the city centre; and the River Mersey as a backdrop for Millennium fireworks.

The advert was broadcast during the break in Coronation Street that night, and shorter versions have been used since. It has also been seen in at least one local cinema.

The advert, which has the message "As good today as it's always been", depicts some of the big events throughout that period of 122 years. Workers in the Sweeting Street area who watched the filming said the road was completely transformed. The normally deserted and boarded-up back street was converted into a busy thoroughfare, with traders of all kinds lining the road, and horses and carts travelling through. One local employee said:

We saw all the artists building the sets and creating the scene, they were there for ages, the place looked amazing. 'Olde worlde' signs were put up and it looked really lively. There is not usually anything on the road – nothing is open any more, so it was great to see it in this way. They were there for about two weeks and so many people were involved, there was real hustle and bustle about the place and lots of noise. It is hard to believe there are so many people and so much preparation needed for just an advert.

A colleague added: "The way they transformed the street was fantastic, it was just like going back in time. We are all looking forward to seeing the advert on TV, it will be interesting to see how it turns out."

The locations co-ordinator at Liverpool Film Office said that it was by far the biggest commercial to be shot in Liverpool, and a tremendous coup for the city. The fact that we were able to facilitate a shoot on this scale demonstrated the breadth and diversity of the locations Liverpool could offer.

[It just shows that Gold Hill, Shaftesbury, Dorset is not the only available location.! Ed]

New Editor still wanted

As pointed out in Newsletter No 20, issued last December, your Editor has been responsible for compiling, publishing and distributing all but the first of the Society's Newsletters since 2001, and he feels that it is about time to hand over the chair to someone else with new ideas and, who, preferably, is younger than him. In response to last year's plea, two enquiries were received, but unfortunately, did not result in the finding of a new Editor, because it had not been made clear just what was involved.

It is not just a matter of writing the various paragraphs, or collating these with items sent in by others (such as the regular Reports of Talks so conscientiously and helpfully written by Netta Dixon & Mary Harrison) but also looking for hopefully interesting news items and other material, finding suitable illustrations, assembling them and the word-processed text, preparing the computer disc for printing, delivering it to the printer, and (with a sigh of relief) collecting and distributing the finished documents. It is clearly not a "5-minute job", but it is nevertheless a worthwhile and necessary one. However, after nearly eight years, it is time for a change.

Because the next issue, due out in April, as usual involves the Agenda for the AGM and the Summary of the 2008 Annual Accounts, the present Editor has agreed to be responsible for it, but he would very much like Issue no 25, containing the minutes of the AGM to be the responsibility of another member.

If you think that you have the necessary skills, please contact John Tiernan, Jo McCann or Mike Brian as soon as possible.

PROGRAMME - JANUARY TO MAY 2009

January	Winter Break	No meeting
February 22nd (NB 4th Sunday)	Love Lane Lives: A public History of Tate & Lyle's Liverpool Refinery workers, 1872-1981	Ron Noon
March 15th	Liverpool in the 16th Century A small Tudor Town.	Janet Hollinshead
April 19th	William Ewart Gladstone A 200th Birth Year Tribute	Mike Brian
May 17th	8th ANNUAL GENERAL MEETING (More details in next newsletter) followed at approx 2.15pm by Did Hitler come to Liverpool?	Mike Royden

All members living within travelling distance of Liverpool are warmly encouraged to attend this AGM, as it is their chance to say what they do and do not like about how their Society is run, and, if they wish, to become more involved in the many essential "behind the scenes" tasks.

Liverpool's "Seven Streets"

While we were pleased to note that Liverpool's original seven streets, i.e. Bank Street (now Water Street), Castle Street, Chapel Street, Dale Street, Juggler Street (now High Street), Moor Street (now Tithebarn Street) and Whiteacre Street (now Oldhall Street), had finally been marked by the erection by commemorative plaques, even though they were perhaps not always in the most suitable location, we were saddened to hear that some of them were already missing or had been otherwise vandalized. It is to be hoped that funds will be speedily made available for their replacement & re-erection, this time in a more durable & permanent material.

For those not familiar with these famous streets, and with access to a computer, please see these two websites:

<http://www.liverpools7streets.co.uk/> and <http://flickr.com/photos/ijob/sets/72157604502316457/detail/>

On a lighter note - or, not being a Manx, should it be "Tailpiece"?

As many of our members are also keen family historians, the following snippet, culled from the 1911 Census website, (<http://www.1911census.co.uk/census-news.php>) may be of interest:

The return for one household lists the family cat as a *domestic servant*, giving the feline's nationality as '*Persian*'.

While this may not refer to Liverpool, we hope the enumerator, wherever he or she was, appreciated the joke.

The Society's Officers & Committee, 2008-09

Officers						
Chairman :	John Tiernan	(2009)	Administration Secretary:	Jo McCann (P)	(2010)	
	Treasurer & Membership Secretary			Michael Brian (P)	(2010))	
Committee						
Rob Ainsworth	(2010)	Sheila Binks	(2011)	Charles Collier	(2010)	Joyce Culling
Netta Dixon	(2010)	Kathy Donaldson	(2011)	Brenda Murray	(2010)	Cynthia Stonall
Marie McQuade (C) (P)						

NB (C) & (P) denote co-opted & membership of Publications Sub-Committee, and the year is when current term of office ends)

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