

EAST LONDON HISTORY SOCIETY.EDITORIAL

Once again, we are grateful to the Hackney Librarian, to Mr. Tongue, and all those who contributed so well to the December Bulletin.

The series of lectures on Aldgate and Whitechapel history given in February and March at St. Botolph's Church, Aldgate, were very well attended. Dr. McDonnell spoke on Mediaeval and Tudor Aldgate (the latter in Professor Bindoff's absence owing to illness), the Rector spoke on "Cass and the 17th/18th Century". Mr. Fishman gave an excellent talk on "Jewish Influence". This was followed by a talk on "Jack the Ripper" and "Peter the Painter" by Mr. Rumbelow, and a "Personal View" by Miss Edith Ramsay. The series ended with a look at the future planning of the area. These talks revealed a great enthusiasm for East London History by City workers and it is hoped that a further series will follow.

Celia Davies, a member of the Society and frequent contributor to this Bulletin, has published a book "Clean Clothes on Sunday". It provides a vivid picture of her life in Edwardian England and continues the story well into the period known so well to most of us. She tells how her father's family had farmed at Bow with the Mile End Road as a boundary to their land, and of her mother's ancestors amongst them a Master of Clare College during the reign of Charles I. It is an entertaining account of a small girl growing up during the first two decades of this century and her emergence as a modern girl into 'the brave new world'. Incidentally, her family had a rope works in Ratcliff last century and they still maintain some connection with the industry. Her book can be obtained from Terence Dalton Ltd., Lavenham, Suffolk, at a cost of £3.60.

An excellent series of articles has been produced by the Rev. George H. Stevens B.D., M.Th. on Jewish Festivals and their historical background. It is extraordinary how many of us have lived and worked alongside our Jewish friends and yet know so little about their background. With this in mind, and by kind permission both of Mr. Stevens and of the London Diocesan Council for Christian-Jewish Understanding, some of these articles are being reproduced in the Bulletin. The first appears on page 6.

There are still far too many derelict sites in East London. As we pass them and look at the bleak walls still standing, our attention is frequently arrested by the overhanging fireplaces. In their day they were the centre of warmth and the focal point of family life. There were days when the only mantel-piece decoration an East Londoner could show were small but highly prized models carved from horn or wood, with possibly a shell or two and the occasional horse-brass or leather attachment. In the Victorian era, the pipe-rack and spill-box were added, with the inevitable pin-cushion, a piece of mirrored glass, oyster shells containing shirt buttons and safety pins with perhaps a button-hook and hat-pins. In pride of place over the mantel shelf a picture cut from a calendar would either hang or be stuck to the wall. The picture would be of a sentimental nature. Then there were the "altar-pieces" of the more affluent. Giant wooden structures with knobs and minarets, resting on the mantel shelf and secured to the wall, with a large central mirror surrounded by dozens of small mirrors and miniature shelves on which reposed china dogs or shoes, artificial fruits and flowers, miniatures or drawings (later photographs) of Aunt Kate and Uncle Sam, floral decorated china boxes containing hair-pins, needles and pieces of ribbon. Occupying a central position on the shelf would be a highly decorated time-piece flanked by deep-coloured glass vases, paperweights and ornaments, with the occasional glass cupola protecting more artificial flowers and orange blossom from the inevitable dust. The fireplace is no longer the centre of family life - in many cases it is the television set in the corner, though it is questionable whether it gives us as much warmth.

A.H.F.

THE WARDS OF WEST HAM - HUDSON'S WARD(Continued from Bulletin No.30, Sept. 1974)

Curwen (again) gives a brief description:-

"Up to thirty or forty years ago there were only six houses between the "Abbey Arms" and the Iron Bridge. One of these was the "Half-way House Inn"; there was also a marshman's cottage, and, strangest of all, a ladies' boarding school. How deserted the road was at this time you may realise by the fact that a lady still living at Plaistow dropped her watch on the path just this side of the Iron Bridge, reached home before she discovered her loss, and went back and found the watch untouched. Mr. Henry Hay tells me that he has often walked from the "Abbey Arms" to the gates of the East India Dock without seeing a soul except the tollman on the Iron Bridge who for years did not take enough to pay his wages."

A number of the modern road names have personal associations. Four are named after members of the West Ham Council and one after a senior officer:-

- Bennett Road : Alderman Charles A. Bennett. Member of the West Ham Council 1922-1949 and Mayor 1938-1939.
- Gardner Road : Alderman Benjamin W. Gardner, M.P. Freeman of the Borough and member of the West Ham Council 1906-1941. Mayor 1924-1925. Member of Parliament for the former Upton Division of West Ham 1921-4, 1929-31, 1934-45.
- Jenkins Road : W. Lionel Jenkins Esq., M.A., M.Inst.C.E., F.S.I., Borough Engineer of West Ham between 1924 and 1940.
- Jones Road : Alderman John J. Jones, M.P. Member of Parliament for the former Silvertown Division of West Ham 1918-40.
- Sullivan Avenue: Alderman Michael J. Sullivan. Member of the West Ham Council 1935-1961. Mayor 1956-7.

Avenons Road, Hayday Road, Ingal Road, Denmark Street and Ravenscroft County Primary School are built on the site of about 6 acres of marsh pasture land known as Witherings Meads which were left in trust under the will of Nicholas Avenon, a Merchant Tailor of London, in 1580. Out of the rents and profits of this land the trustees were to spend 2/- per week on bread for 24 poor people of West Ham and any residue thereafter was to be employed towards the charges of an annual sermon in the parish church. When Nicholas Avenon made his will, the rents of the land little more than covered the £5.4.0. per year of the bread charity. Little did he know how the value of his land would soar when housing development began in Plaistow 300 years later. After considerable deliberations and some litigation a scheme for Avenon's Charity was made by order of the Chancery Court in 1912 providing for the application of the "residue" in the light of modern circumstances.

Two estates have been built in the ward for the rehousing of people displaced by large-scale works in the south of the Borough. The first - The "P.L.A." estate by the junction of Beckton Road and Prince Regent Lane was built by the Port Authority to house the residents displaced by the construction of the King George V Dock. The names of the roads - Chalk Road, Alliance Road and Botha Road, were selected by the P.L.A. The first World War delayed the completion of the estate but a number of the houses were used for the temporary accommodation of people rendered homeless by the Silvertown Explosion in January 1927.

The other - the West Ham Council estate off Prince Regent Lane to the north of the P.L.A. estate was constructed to re-house the residents displaced by the Silvertown Way Project in the early 1930's. (Mr. W. Lionel Jenkins, mentioned above, was closely associated with the great undertakings under the Royal Victoria and Other Dock Approaches (Improvement) Act, 1929.)

The ward contains several religious, social and educational institutions:-

Mansfield House University Settlement was established in the Barking Road about 1890 under the auspices of Mansfield College, Oxford, and "Fairbairn" Hall is named from the Principal of the College. Mr. Percy Alden (mentioned previously) was

one of the principal founders and first warden from 1891 to 1901. He was later M.P. for Tottenham 1906-18 and for South Tottenham 1923-4. The objects of the Settlement in its original Articles of the Association were :

"To provide religious, educational, and philanthropic services, classes, lectures, social clubs, entertainments and any other means of culture, recreation, and enjoyment for the people of the Southern Division of West Ham and the poorer districts of London, and elsewhere; to inquire into the condition of the working classes and the destitute; and to consider, advance, and carry out plans and schemes intended to promote their welfare."

The Baptist West Ham Central Mission building in the Barking Road (described as the Free Church Cathedral of East London) owes its foundation to the Revd. R. Rowntree Clifford, who came to Plaistow in 1897 and revived and greatly extended a (then) declining cause. The present Church was opened on the 21st September 1922, by Mrs. James Edmondson who gave £5,000 towards its cost in memory of her two sons killed in the first World War.

Many of the older Plaistow residents will remember the "Brothers" in Balaam Street - a religious tradition now maintained by the Franciscan Community. About 1893 the Hon. and Revd. James Adderley, and the Revd. Henry Chappel, came to assist the Vicar of St. Andrews Church, Plaistow, in the charge of the St. Philip's Mission Church. The following year, they, together with Henry E. Hardy, were professed as the first members of the Society of the Divine Compassion. Its Community House in Balaam Street was taken about 1896. Henry Ernest Hardy, as Father Andrew S.D.C., was known in Plaistow for 50 years and was Superior of the Society for two long periods.

Older residents in the Canning Town part of the ward regretted the passing of Trinity Church (which, as far as we know, was not the edifice at which the gentleman met his doom). It was built largely through the efforts of Mr. (later Sir) Antonio Brady. A brass tablet in the church told its story :

"This Church dedicated to the Holy and Undivided Trinity is by the Deed of Patronage declared Free and Unappropriated for ever for Rich and Poor alike. It was built to the honour and glory of God as the crowning work of the Plaistow Mission, out of Funds collected by Antonio Brady Esq. J.P., of Maryland Point, Stratford, Essex, and was consecrated by the Lord Bishop of the Diocese, 14th August, 1867. (Banks & Barry, Architects)".

Plaistow Grammar School in Prince Regent Lane was the second municipal secondary school to be provided by the West Ham Education Committee. The first part of the school (giving accommodation for about 250 pupils) was opened by the Mayor (Alderman J.T. Husband) on 7th September 1926, and the completed buildings were opened by the Revd. Dr. J. Scott Lidgett, Vice-Chancellor of London University, on 30th September 1930. The school commenced with an academic staff of 4, and their names - Mr. J.W. Hand (the Principal), Miss A. Shipperbottom (the Senior Mistress), Mr. I.G. Jardine (later the Borough's Education Officer) and Miss B.V. Emsden - will be recalled by Old Plaistovians in many parts of the world.

The ward also saw two of the first day continuation institutes established in January, 1921, in accordance with the Education Committee's scheme under the 1918 Education Act - the "Raleigh Institute" accommodated at Fairbairn Hall and the "Faraday Institute" at the Holborn Road temporary school buildings.

F. Sainsbury, B.E.M.

CHARLES, REGINALD AND HORACE KNOWLES, - ARTISTS.

These three gifted brothers were sons of Ebenezer Caleb Knowles, a native of Worcestershire, who had left his native county and settled in Poplar. Ebenezer Knowles' home was close to Hagley and this he recorded in one of his collections of verse, for the father of the artists was himself not without talent. His first volume of verse was first published when he was but eighteen and had been written five years before and it was followed by several others. It was, however, as a singer and a musician that he was best known.

For his wife Ebenezer Knowles chose Emma Dece Scutt of Wareham in

Dorsetshire who like himself had migrated to London and there had settled in Poplar where she was mistress of the Infants Department of the Woolmore Street School. They had five children, four sons and a daughter. This daughter, Marion Charlotte, died in infancy, a tragedy which was followed by the grave illness which crippled their eldest son, Charles Francis. Ebenezer Knowles died on 30th December 1902 at the age of sixty-four and Emma on 26th April 1925 at the age of seventy-six.

Charles Francis Knowles was born at 16 Plimsoll Street, Poplar, on 11th December 1876, inheriting a great deal of artistic talent from his parents. His early days were mainly spent at Hove in Sussex and for a number of years he attended the Hove School of Art, progressing so well that on his return to Poplar he was able to work as a free-lance artist with his brother, Reginald. Owing to his disability Charles was not called for service in the first world war but during this period joined the staff of the Carlton Studio, where he remained for some years. At this time, too, he moved to Norbury, Surrey, and the daily journey was an arduous undertaking patiently borne in his love for his work. Charles inherited a love for writing from his father and found time to write articles and short stories, at which he became quite proficient. For a number of years he contributed to 'Ecclesia', a monthly religious magazine printed and published by the Whitwell Press, Plaistow, illustrating the articles himself.

Charles's drawings were entirely different from those of his brothers. He was a keen Dickensian, a member of the Dickens Fellowship for several years, and his many drawings show quite plainly his love for his subject. This interest introduced him to many notable men and women of the period and among those he knew well were Miss Hogarth, Sir Henry Fielding Dickens, and Mrs. Perugini (Miss Kate Dickens). He died on 17th January 1936 at 82 Bishops Park Road, Norbury, at the age of fifty-nine years.

Reginald Lionel Knowles, the second son, was born at Plimsoll Street, Poplar, on 4th March 1879, and as a boy attended the Hale Street Wesleyan School. For a short period he lived with an aunt and uncle at Wareham, Dorset, and it could well be that it was during this time that love for the countryside was instilled into him which was later to become so apparent in his drawings.

When he left school Reginald went into the publishing house of J.M. Dent as an artist, the head of the firm at that time being James Dent, the founder of the business. For some years Knowles stayed with Dent's and produced countless drawings for them, the quality of his work remaining unimpaired by an accident to one of his eyes when he was quite young. The association with Dent's did not end when he left the firm to start his own studio as a free-lance, and he continued to produce many beautiful designs and drawings for them. When James Dent decided to publish the 'Everyman Library' series it was Reginald who designed the cover, endpapers, and the title-page borders for the various sections. First and foremost a designer of the very highest degree his whole work is full of symbolism and deep meaning, and nothing in it, not even a line, was left to chance but was most carefully worked out. Reginald considered himself a faithful disciple of Michael Angelo of whose life and work he had a profound knowledge.

A year or two before the first world war the Society of the Divine Compassion, who had a house in Balaam Street, Plaistow, and the Whitwell Press, which was owned by them, decided to publish a religious journal of high quality to be called 'Ecclesia', and Reginald was appointed the Art Director. This post he held until, some years later, the Society felt they could no longer continue publication, but during the time he was Editor he was responsible for the whole of the magazine's make-up and drew many hundreds of border designs and illustrations for its pages.

His output of drawings was enormous. His work was often exhibited with the Arts & Crafts Society and at an Exhibition held at the Royal Academy he designed a wallpaper which was used as a background on the walls of the Academy. For some years he was a member of the Gilbert Garret Sketch Club. In earlier years, Reginald had attended the Craft School, the Principal of which was Gilbert Cooke, the lecturer and writer and a great follower of John Ruskin. The Craft School was largely sponsored by Sir Hubert Llewellyn Smith, Permanent Secretary to the Board of Trade, and later on the author of a work on East London ('The History of East London' 1939), and other prominent people, and first stood in Little Alie Street, Aldgate. Later it removed to Stepney Green, closing down during the first world war. With his brothers, Charles and Horace, Reginald had attended the 'Life' class at the School for several years, receiving tuition from H. Bacon, a brother of John Bacon R.A. ./-

During the first world war, Reginald Knowles worked for the Carlton Studios, with his brother Charles. There as Art Manager his talents once more made their mark. His work was in demand by several publishers including George Newnes, Cassell's, Jarrolds, George Allen, and Frederick Muller, but despite commissions from various firms he still found time to execute innumerable drawings apart from book work, and to paint many charming water-colours. His last work was the cover design for the series of books published by Frederick Muller, and entitled "In praise of -----", and at the time of his death he was working on another design for the series. Reginald had left Poplar on his marriage to Lena Mildred Cadman and taken residence at Kingston-on-Thames, later moving to Norbury, and it was there that he died at the age of seventy-one years on 26th December 1950. It has been said that his one great love in life was art and that he never dreamed of being anything else but an artist. We can only regret his passing and feel very proud that such a fine artist was a product of East London.

Horace John Knowles, the fourth and youngest son, was born at 57 Bow Lane (now Bazely Street), Poplar, on 22nd July 1884, and at the time of leaving school was attending the George Green's School, East India Dock Road. It was he who designed the cover of the first issue of the School's magazine, when it appeared in 1911.

Perhaps Ebenezer, his father, had a say in the manner of what Horace was to become when he 'branched out' into the world because, although the lad wanted desperately to follow his brothers, he was instead apprenticed to the firm of Samuel Cutler and Sons, Millwall, as an engineering draughtsman. It was a most unhappy period for him. He wanted to draw beautiful things but not of iron and steel, and he wanted to draw all day long and not just in the evenings, when he was tired after a day's work. However, in his spare time he worked with his brother Reginald, and together they produced illustrations for "Legends from Fairyland" (Holme Lee) and "Norse Fairy Tales" (Sir George Dasent), practically all of them being drawn in the evening after his days work.

Deciding at last that he simply had to be a full-time artist, Horace finished with Cutler's and started on his own as a freelance, his first commission consisting of two illuminated addresses on vellum, completed in gold and full colours. Other work began to come in, too, including several requests for illustrating church magazines. While still a schoolboy Horace had attended evening classes at the Craft School, and at the age of twelve had been awarded a small scholarship for drawing and design by the London County Council. This early promise matured and as an accomplished artist, Horace worked for many of the leading publishers, executing some hundreds of drawings.

His interests never strayed from the Arts and it is no surprise to find that he had a great love for the stage. A dramatic society was formed by Sir Hubert Llewellyn Smith and M.A. Rogers of the Board of Agriculture, the former painting all the scenery; the latter being responsible for the coaching of the boys in their parts. Horace played Peter Quince in the first production - 'A Midsummer Night's Dream' - and his brother Hubert (also a student at the Craft School) played the part of Nick Bottom. This was followed by "The Merry Wives of Windsor" with Horace as Caius, and Hubert as Justice Shallow. In this production Titania was played by Alexandra Swift who later became the famous actress, Alexandra Carlisle. Then came "The Merchant of Venice", in which Horace portrayed Shylock and gloried in the part, and in the following year he appeared as Menenius Agrippa in "Coriolanus", with Hubert as one of the Tribunes.

These performances fostered a love of acting and many times did Horace the artist become Horace the actor. He was also a designer of costumes, a producer of plays, and more especially in later years took great delight in 'making-up' players. Just before the first world war morality plays were being produced at All Saints Institute, Newby Place, Poplar, by the Rev. Eric Southam, who later became Provost of Guildford, and Horace helped considerably with such plays as 'Alfred', 'Eager Heart', 'Soul of the World' and 'The Dreamer'.

When war came Horace joined the Army and underwent trade tests for draughtsmanship at York and Woolwich, passing them successfully. As a result he was transferred from the Army to Bedford and Cardington Aerodromes to make drawings for the large rigid airships of the zeppelin type then being constructed. While at Bedford he executed two large oil paintings and a roll of honour as a war memorial for the altar in St. Paul's Church, Haggerston, completing them after they had been set in place and when he had returned to London. He also found time to illustrate a

children's book by Charlotte Drewilt Cole. Immediately after leaving Bedford, Horace became responsible for the scenery and designed many of the costumes for the St. Martin-in-the-Fields pageant performed in Church House, Westminster, and later at the Lyceum Theatre. Dick Sheppard played the beggar in this production, and Eric Southam St. Martin. One of his more recent tasks was to design the costumes for the production of "As you like it" by the Old Palace Girls' School, Croydon, where his daughter, Elizabeth Dece Knowles, B.A. was educated and afterwards taught.

After the coronation of Queen Elizabeth, 1953, Horace was commissioned by the British and Foreign Bible Society to complete an illuminated address to be presented to Her Majesty. The last major task of his career was made in collaboration with Mr. John Stirling, Librarian for the Bible Society, when he produced five hundred illustrations and maps for the Bible published to commemorate the third jubilee of the British & Foreign Bible Society in 1954. He was engaged on this commission for five years, and the Jubilee Bible was subsequently used as the basis for the Sunday night television epilogue on 15th August 1954. When Her Majesty, Queen Elizabeth the Queen Mother, visited Bible House in May of that year to receive copies of the Bible for Prince Charles and Princess Anne, Horace Knowles was presented to her.

When he married Laura Mary Pallister, of Darlington, Horace bought a house at Norbury and it was there that he died on 21st August 1954 at the age of seventy years. During his career he had suffered difficulties, disappointments and despair but, in his own words, it had been "worth it all in the end". In the autumn of 1953, he wrote in "The Georgian", the magazine of the George Green's School, "I wish I could convey to you a little of the joy and peace and satisfaction that the artist has in drawing some of the beautiful things that are about, with as much care, skill and tenderness as he is capable of; almond blossom, say, or a lovely little bud, a cluster of berries, a fallen leaf with its edges beginning to curl up in the most delightful of ways, the markings on a tree trunk, and a thousand and one things". All of these facets of nature he portrayed remarkably well and lovers of nature must feel keenly the loss of such a fine artist.

Although we are but laymen where art is concerned and therefore incapable of assessing the real and full artistic value of the work of the Knowles Brothers, it is quite clear to us that their talents were remarkable. The few original examples of their work now treasured in the Tower Hamlets Central Library are perfect examples of their craftsmanship, those of Horace and Reginald, in particular, capturing the spirit and beauty of nature in a way few can achieve. A great many of our countrymen have delighted in the work of these three talented brothers and in them East London gave to their contemporaries rare spirits.

A.J.L. Hellicar

(Published in 'East London Papers' Vol.2.No.2. in October 1959. This article has been reproduced by request, most present members of the Society being at that time unacquainted with 'East London Papers').

THE JEWISH NEW YEAR AND THE DAY OF ATONEMENT

"A Happy New Year and well over the Fast". With these words Jewish people in this country are accustomed to greet each other, not on the first of January, but at the annual occurrence of the Jewish month Tishri. As the Jewish year follows a lunar calendar the date varies, as with Passover and Easter, but it is usually about the end of September or the beginning of October.

The New Year, known to the Jews as "Rosh Hashanah" is heralded by the blowing of the ram's horn trumpet, the "Shofar". An old legend says that the purpose of this is to disturb Satan who appears before the Throne of God to secure the condemnation of as many as possible. It is unlikely that many Jews take this literally today. Nevertheless the sounding of the Shofar is more than a mere announcement that another year is about to begin. It is a solemn call to repentance.

The first ten days of the Jewish New Year are observed as days of penitence. Again an old Rabbinical legend says that at this time books are opened in Heaven in which the deeds, both of individuals and of nations are written and all are judged according to their merits. So during these days Jews seek to get into a right relationship both with God and their neighbours. Debts are paid and quarrels are made up.

"May you be inscribed and sealed for a good year" is the familiar greeting exchanged by Jews at this season, while, on the night of the festival, apples are eaten with honey as symbols of a good new year.

"Rabbi Epstein has said that Rosh Hashanah is the festival of creation recalling a divine act in the past, a time when the summons to divine judgement and penitence is a call to the tasks of the present and, by forshadowing the divine event towards which the whole of creation moves, is concerned also with the future." (Epstein - "Judaism" - Pelican Edition) page 174). All this he sees symbolised by the blowing of the Shofar. The notes of the ram's horn "symbolically proclaim God as King of the Universe, call men to repentance and recall them to God, as a prelude to the Messianic redemption of Israel and Mankind".

On the eve of the tenth day of the month Tishri, pious Jews go to the synagogue for the evening service which begins with the declaration known as "Kol Nidre" sung to a soul-stirring and plaintive melody. This declaration frees the Jews from any human obligations and vows which might interfere with his right relationship with God. This declaration has been much misunderstood but it certainly does not mean that the Jew regards himself as free to break honourable undertakings into which he has freely entered as anti-Semites have alleged. Rabbi Epstein comments "Going back to the Jewish persecutions in Visigothic Spain in the seventh century, when Jews in their thousands were forced to abjure their faith this declaration, with its historical associations is designed to serve as an inspiration and challenge to all those who, through one cause or another, have strayed during the year from the fold of Israel to return on this most sacred of days in the Hebrew calendar to their ancestral faith". Today the traditional tune, which in itself seems to speak of the age-long suffering of the Jewish people, probably means more to the Jew than the actual words of the declaration.

Sunset on the eve of the tenth day of Tishri signals the beginning of the Day of Atonement, Yom Kippur, the most solemn day in the whole Jewish year.

The Biblical background of this day is found in the book of Leviticus, Chapters 16 and 23. On this day the people of Israel were bidden to "afflict their souls" (Leviticus 23 : 27). The High Priest of Israel was required to make atonement first for himself and then for the people by offering a bullock as a sin offering for himself and a goat as a sin offering for the people (Lev.16:11,15). The blood of the bullock first and then later the blood of the goat was to be sprinkled before the mercy seat (Lev.16:14,15). Another goat was to be sent into the wilderness as a scapegoat for the sins of the people (Lev.16:21). This, incidentally, is the origin of the common expression "scapegoat" though many who use the term probably have no idea of its source!

The sacrifice was to be offered in one place only, the place Divinely appointed. According to the Biblical account this was at first in the tabernacle, the portable temple used by the Israelites when on trek in the wilderness, and later in the Temple in Jerusalem (Lev.17:34; Deut.12:13,14; 2 Chron.7:12). It was on the Day of Atonement only that the High Priest was to enter into the inner sanctuary, "the Holy of Holies", "not without blood", to plead for the forgiveness of the people. Christians will remember that the writer to the Hebrews makes much of the imagery of this day (see, for example, Hebrews 9:7).

The destruction of the Temple in A.D.70 brought the sacrificial system to an end and thus greatly modified the observance of the Day of Atonement. The day itself, however, has continued to be observed and, in fact, the keeping of Yom Kippur is regarded as an absolute minimum religious obligation for a Jew. Just as the Church of England has those who make their Communion on Easter Day and thus keep themselves "on the books", so a "Yom Kippur Jew" is one whose total religious observance is the keeping of this day. Yet even this one day alone makes considerable demands on him. Every adult Jew, that is every Jew of 13 years of age or over, unless pronounced medically unfit is required to fast from all solid and liquid refreshment for more than twentyfour hours, from sunset on Tishri 9 to nightfall on Tishri 10. Many Jews will spend this whole twentyfour hours in the synagogue, some of the very pious clothing themselves in a white robe, a symbol of purity and a reminder of the shroud which is the common lot of mortal man.

Throughout the day prayers of confession are offered. In particular social and moral sins are collectively confessed and the confession is followed by a resolve not to repeat these sins. At one point the Biblical origin of the day is recalled by the reading of the 16th Chapter of Leviticus and the 24th chapter of Numbers (verses

4 to 11), the worshippers kneeling humbly every time the Divine Name is mentioned. The closing service of the day has as its key-note the prayer "O may we enter Thy gate" expressing the longing of the worshipper to be accepted by God and the service concludes with the sevenfold proclamation of God's unity in the rallying cry "The Lord he is God" as the Israelites shouted long ago when Elijah had successfully challenged the prophets of Baal on Mount Carmel. This is followed by the sounding of the Shofar announcing that the fast is over. In the words of Rabbi Epstein, "the Jew, morally and spiritually refreshed and regenerated, enters upon the tasks awaiting him in the coming year".

The faithful observance of Yom Kippur by Jews puts to shame many Christians who make only a perfunctory attempt to keep the penitential season of Lent. Even though Jewish theologians generally deny the doctrine of "original sin" no one who has studied the Day of Atonement can accuse the Jew of taking a light view of sin and wrong-doing. True the Jew does not encourage morbid introspection but he knows that penitence has its right place in the life of man and this conviction he seeks to express by the Day of Atonement. He does not believe that another can make atonement for him. Each man must repent for himself. There are, of course, great differences here between the Jewish and Christian doctrines of Atonement, but the convictions of our Jewish brethren in this matter should be understood and respected. One final word may be permitted. We have sometimes heard ignorant Christians complain that Jews have far too many holidays particularly in the autumn when the Jewish New Year is being celebrated. We trust enough has been said to make it quite clear that while these are indeed "holy days" they are far from being "holidays" in the sense in which the term is generally used by Gentiles!

George H. Stevens, B.D., M.Th.

BATEMAN SAMUEL LIDDALL

In his publication "A Yiewsley Benefactor", Mr.A.H.Cox, A.R.Hist.S., gives an account of B.S.Liddall who was born in 1833 and lived at 2 Queen Street (later Phoebe Street), Brick Lane, Spitalfields. A grain dealer, he became a churchwarden at St.Stephen's Church, Spitalfields. Mr.Cox states that St.Stephen's Church was built in 1861 and was demolished in 1931 to make way for a cinema. It appears that Bateman Liddall concerned himself with the poverty and distress, especially amongst children, whilst in East London, and, owing to the large numbers who had no schooling, opened an evening centre in his Queen Street house in 1864, being assisted in the teaching by some of his friends, among whom were the organists of St.Stephen's, Spitalfields, and St.Olave's, Southwark. Here the children received religious instruction, with classes also in music and science. He opened soup kitchens and visited workhouses.

In the late 60's, Liddall moved to Yiewsley, Middlesex, where he continued his good work mainly among children there. It seems he still arranged an annual outing for children from Spitalfields to Yiewsley, refreshments (including a hot plum pudding dinner) being provided by a Mr.Rigg, caterer, of 284 Kingsland Road, Shoreditch. Liddall died in 1894, having been a Guardian of the Poor, for 19 years. His work, primarily in Yiewsley, is detailed in the above excellent pamphlet which is obtainable from the West Drayton & District Local History Society (c/o West Drayton Printing Ltd., 91 Station Road, West Drayton, Middx).

A.H.C./A.H.F.

PLEASE NOTE :- Owing to reorganisation, the Meeting at Hackney which was to have taken place on the 22nd May 1975 has been postponed. There will instead be a 'mini-walk' round Spitalfields led by Miss Sansom B.A.,F.L.A. We may also have the assistance of one or two invited guests who are 'experts' on the area, Meet at Aldgate East Station (outside Woolworths) at 6.30 p.m.
 Mr.Royden's Walk around the Ancient Hamlet of Bromley will be on Saturday afternoon, 29th March. Meet outside Bow Road Station at 2.15 p.m.
 The Members' Evening will be at Queen Mary College on the 16th April 1975 at 7.15 p.m.
