

SOUTHWARK

◆ CATHEDRAL ◆

Treasures from the Thames

The Treasures from the Thames exhibition has been designed to make your eyes work in the same way as a mudlark, those who search the foreshore of the river Thames for objects of historic interest. Be a mudlark for a moment, let your eyes wander through the cases and try to spot as much as you can... there's more in there than you think! And while you're searching think what stories these objects could tell. Who made them, who owned them, what conversations were they privy too and how did they end up lost in the river. When you leave the exhibition, perhaps take a moment to walk to the riverside, look down into the water and consider the treasures that are yet to be found.

#TreasuresFromTheThames

Case 1

Work and Play in Tudor Southwark

Raewyn's Harrison's 16th century Agas map series, from Paris Garden (now Waterloo Bridge) to London Bridge, provides the backdrop for river-found artefacts that represent Southwark's rich and varied history. Tudor floor tiles and highly decorated wood-burning stove tiles represent a privileged life at the palace; 'Bellarmine' jug masks from the many taverns that lined the riverside and a little green money box that may have once collected entrance fees to the theatres and bear baiting rings that helped make the area notorious. There are objects from the industry of the area – glass working, bone working, pin making and leather working – and everyday life is here in the form of children's toys and love tokens.

LOOK for These....

- Follow the shoe soles round to the smallest one, how old was the child that lost this?
- Next to the buttons can you see the pieces of bone they were cut from?
 - Spot the clay pipe with a heart on it (late 18th century)
- Look for the silver sixpence love tokens, bent to hold love in their curves (17th–18th century)
- Can you see the name and date engraved into the Victorian penny love token?
- Raspberry prunts look like glass raspberries, they decorated drinking goblets and stopped them from slipping out of greasy fingers
- Spot the pinner's bone with a pin balanced on it waiting to be polished and sharpened
- How many thimbles can you count? The oldest (c.1400) looks like a tiny beehive
- Can you see the raw garnets? They are the river's greatest mystery, nobody knows how they got there
- In amongst the children's toys can you spot a little 17th century clay chicken?

- How many 19th century frozen Charlottes can you see?
 - Can you see a date on the blue and brown stoneware pottery shard in the bottom right hand corner?
- Spot the Victorian stoneware inkwell, it looks just like a pork pie!
 - Look for the smallest clay pipe in the cabinet, it dates from the late 1500s
- On the big stoneware flagon in the corner (c.1840), can you see the name of the landlord and his pub on Upper Thames Street
- Can you see a decorated hook balanced on one of Raewyn's square impressions? It would once have hooked up an Elizabethan woman's skirts.

ALSO in this Case...

- Shoe soles, medieval to Victorian
 - Bone working waste
- Sixteenth century glass goblet stems
 - Clay pipes (16th – 18th century)

- Animal bones from domestic waste
- Green-glazed Tudor money box tops
 - A complete Tudor money box
- Faces on the necks of Bellarmine bottles (16th–17th century)
 - Westerwald pottery shards
 - Handmade nails
- Green-glazed and decorated Tudor stove tile pieces
 - Glazed Tudor floor tiles
 - An Edwardian fish paste pot
- Bone buttons and button forms (16th – 19th century)
 - Glass working waste including a crucible
 - Lead tokens (17th – 18th century)
 - Silver Elizabethan coins
- Two pin cushions of handmade copper alloy pins (c.1400-1800)
- A pin cushion of handmade copper alloy needles, far rarer than pins (c.1400–1800)
- A decorated 16th century pewter needle case, missing its lid
- Children's toys – frozen Charlottes, jacks, marbles, a bone whizzer, 20th century lead toys, a child's

bubble pipe, and 17th century pewter toys including
a tiny dripping pan

- 19th century glass chemist and mineral bottles

Case 2

Import, Export and Empire

This case represents the Age of Sail when London was the largest port in the world and the river was filled with ships from all over the world. They were repaired at Southwark's shipyards and the cargo they brought – spices, tea, coffee and sugar – was stored in Southwark's riverside warehouses. Raw cane sugar, grown on slave plantations in the West Indies, was processed in Thames-side sugar refineries in Southwark and crystalized into 'cones' using moulds manufactured in potteries nearby. There were also Delftware potteries in Southwark in the 17th and 18th centuries. Look over the railings to the left of these display cases and you will see the remains of kilns belonging to the Montague

Close pottery. Delftware factories were some of the first to produce pottery for sale to the newly founded colonies and London delft has been found during excavations of plantation sites in the United States and the West Indies.

LOOK for These...

- Look for the two rare tin plantation tokens, minted under James II and destined for America. He was deposed and fled before the tokens could leave
London
- Look for a giant gun flint, it was used in a naval canon during the Napoleonic Wars and was made
in Brandon in Suffolk
- Can you see a pile of coral, ballast from West
Indian trade ships
- Can you spot a piece of delft with a bird on it? This is the famous 'bird on a rock' design for which the
Southwark delft potteries were famous
- The small blue and white pot on the left-hand side is an 18th century mustard pot, but which king's initials
are on the side?

- Try and find the clay pipe that's held in the claws of an eagle
- If you know what a fid is look for the large wooden one in the centre of the case, it's end it worn from splicing miles of rope
- Among the military buttons can you spot one with a many pointed star? It's a Napoleonic era Coldstream Guards uniform button, imagine what that bore witness to

ALSO in this Case...

- Late 18th century wine or rum bottle
- Pieces of broken redware sugar moulds (c.18th century)
 - Clay tobacco pipes, 17th–19th century
 - Wooden ship rigging pulleys (c.18th century)
 - Metal ship dividers (c.18th century)
- Late 19th and early 20th century lead soldiers and a horse
 - Staffordshire sailor figurine head (19th century)
- Pieces of abalone shell, imported from the Pacific

- Willow pattern china, possibly the most recognisable pattern in the world (19th–20th century)
 - Ship making tools, caulking iron and a king pin (18th–19th century)
 - Handmade iron ship nails
 - Army and Navy buttons (18th–20th century)
 - Lead musket balls
 - Iron grapeshot and small cannon ball
 - London delft, including saggars that supported the pots in the kiln and unglazed biscuit ware

Case 3

Prehistory, Romans and Medieval Pilgrims

The earliest evidence of farming in London, more than 5000 years ago, comes from Southwark and the Romans set camp here when they arrived in AD 43. The Roman artefacts in this case are typical of those that have been excavated in and around the Cathedral precincts and those that still wash up on the Thames

foreshore. The Medieval finds represent the coming of Christianity and the importance of Southwark as a starting point for pilgrimage to Canterbury and the animal footprints left in Roman and Medieval clay tiles are a reminder that, until quite recently, people shared the city with all kinds of wild and domesticated creatures.

LOOK for These...

- Look for the rough piece of pottery with one of Liz's brooches on it. This is prehistoric pottery and the decoration was made with the potter's fingers and a bird bone, much like the one lying next to it
 - Can you spot a large blue bead? It's a Roman melon bead, so named because of its shape
- In amongst the orange pottery (Roman samian) is a small lion's head, can you see it? This is the pouring spout of a mortarium, which was used to grind herbs and spices
- Also among the samian shards is a pot base with the name of the potter stamped into it; a piece that

has been mended with a short strip of lead; and at the front is a piece that's decorated with a 'penis-dog'!

- How many Roman bone hairpins are there?
- There's one small piece of Roman glass, the curved and pulled handle of a jar, can you see it?
- Look for two little green men, they would once have decorated a medieval chafing dish and jug
- How many medieval buckles can you see? Some of these would have fallen off people's shoes as they got in and out of boats and worked along the riverside

ALSO in this Case...

- Black and grey Roman pottery, some of which would have been made close to the Thames Estuary
 - Stamped Roman rooftile
- Tesserae, small mosaic tiles from Roman floors
- Pieces of Roman mortaria with gritty surfaces for grinding

- Roman Samian, mostly made in Gaul
 - Roman bone game counters
 - Prehistoric flint tools, including two scrapers
- Ivory chape from a Roman auxiliary soldier's sword scabbard (2nd century)
- Floor and roof tiles with animal paw and hoof prints
- Medieval Penn floor tiles, often used in churches and palaces (c.14th century)
- Medieval pottery, jug handles and pieces decorated with thumb and finger marks
 - Tudor chicken's head, possibly a child's toy
 - Five medieval long cross silver pennies
- Ceramic whistle in the form of a cow/camel/mythical creature, made in Holland, Belgium or Germany (14th century)
 - Decorated buckle plate (8th century)
- Just below the books are the two smallest objects in the exhibition. They are pieces of the famous Doves type, which was thrown into the river at Hammersmith in the early part of the 20th century and thought to be lost forever. Pieces have since been found and it has since been digitally

resurrected. Doves has been used in *Mudlarking: Lost and Found on the River Thames*, which tells the story of the type and many of the objects you see in these cases.

Contributors

Lara Maiklem is the author of award-winning Sunday Times bestseller *Mudlarking: Lost and Found on the River Thames* (Bloomsbury, 2019). She has been losing herself scouring the Thames foreshore for over 15 years, in pursuit of the objects that the river unearths: from Neolithic flints to Roman hair pins, medieval buckles to Tudor shoes, Georgian clay pipes to Victorian toys. These objects tell her about London, its forgotten inhabitants and lost ways of life.

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Raewyn Harrison is a London based ceramic artist who creates porcelain collections with a strong narrative based on sites and structures that fascinate her. The River Thames is a constant source of inspiration which led her to delve into the archives of Elizabethan Maps of London. Fragments of these images are incorporated into her work. She intentionally leaves a trail of evidence throughout her making process – throwing lines, cast edges, dribbles and imbedded marks.

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Liz Willis is a contemporary jeweller. Her work is inspired by the colours, contours and textures she sees in the environments around her while out running, walking or exploring the Thames foreshore. She uses gold and silver wire to form an appropriate shape and then hand stitches over part or all of it with silk threads to add colours and textures that represent different aspects of the landscapes she encounters. She also incorporates other materials, such as pearls, glass beads or mudlarked artefacts, things that show signs of a previous use and history and stitches them into her jewellery.

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Mike Webber is a community archaeologist, educator, and curator. He co-ordinated the Thames Archaeological Survey 1995-2000 and now specialises in the archaeology of the River Thames. The focus for this work has been the artefacts, particularly pot sherds, found on the Thames beaches. Recent work with ceramic artists and makers has led Mike to explore the archaeological and historical evidence for the people who made these artefacts and the techniques that they used to manufacture and decorate them.

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