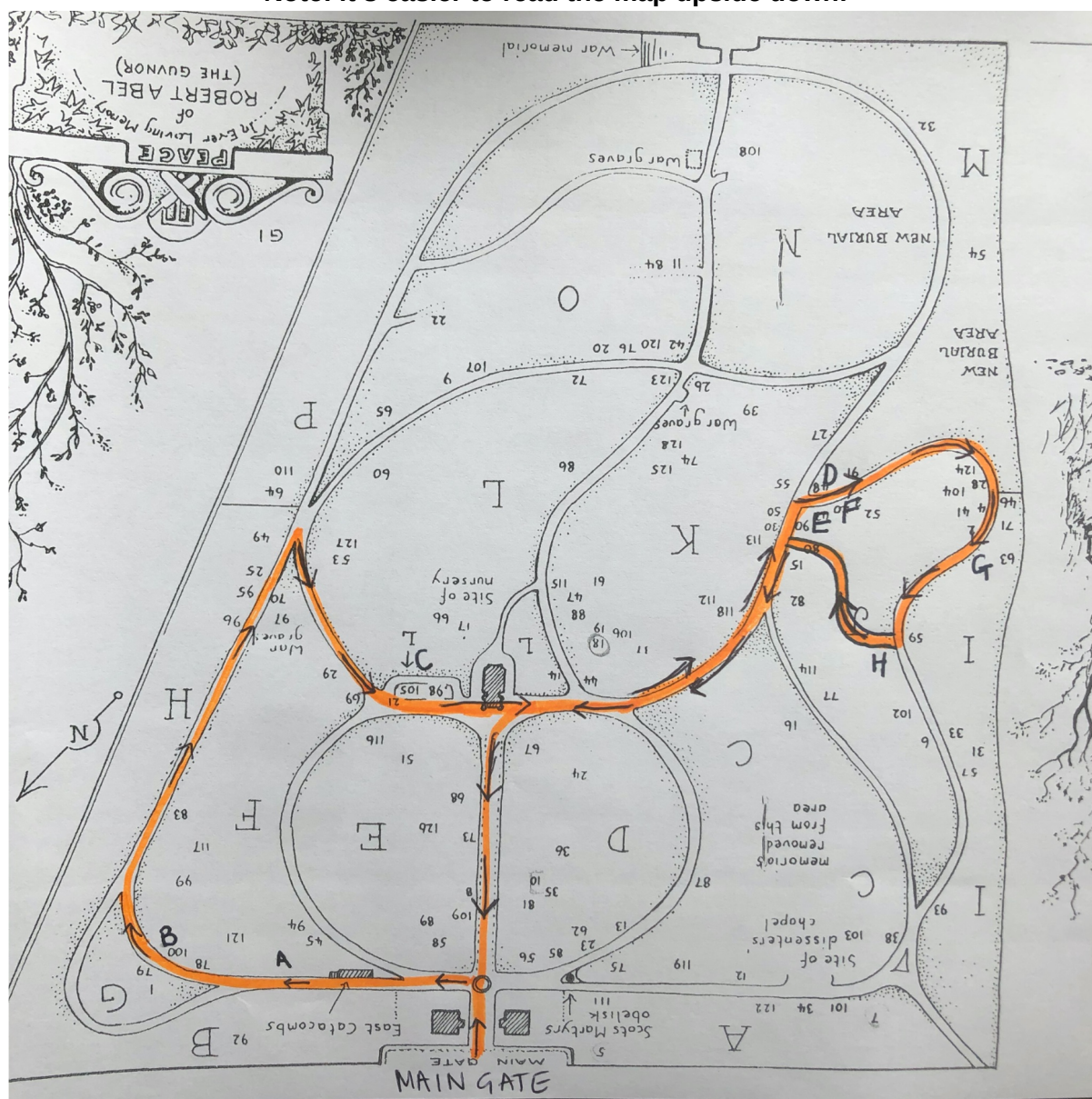


# DJK Nunhead Cemetery Walk

Derek enjoyed walking around Nunhead Cemetery and it became his daily walk during the last year of his life. Here is a route around just a handful of his favourite memorials and of course, the tremendous view of St Paul's. Derek's ashes will be interred at West Norwood, one of the Magnificent Seven London cemeteries, Nunhead being full!

**Note: it's easier to read the map upside down!**



A. (nr catacombs) **Memorial** to the bodies exhumed at [St Christopher le Stocks](#) to make way for an extension of the Bank of England.

**B. Peter Marsh** - one of the [600](#) from the [Charge of the Light Brigade](#). Peter Marsh was a veteran of the Crimea and survivor of the Charge of the Light Brigade. He "Came thro' the jaws of Death/ Back from the mouth of Hell", to die at his home in Bermondsey in 1909, aged 81. A reunion of survivors was held in October 1890 and a photograph taken which includes PH Marsh (see below).

**THE BOY'S OWN PAPER.** 813

England; and far away the best bat in the Essex team.

Mr. W. Newham was born on the 12th of June, 1860. In our third volume we saw how he played. The most extraordinary of the year is that of Ardingly. He played seventeen matches and lost 17 wickets. Their captain, Blackman, got 115 runs. Their captain, Blackman, got 115 runs. Their captain, Blackman, got 115 runs.

runs at averages of 42, 23, 29, 22, and 23. A very fine bat, a good field, and a successful change bowler. He is a great addition to any side. In 1887 and 1888 he was out in Australia with the Blue Victory team.

Robert Paul is a Yorkshireman, in fact the finest of the Yorkshiremen nowadays. He was born at Churwell on February 12, 1857, and first appeared in first-class cricket in 1882. He is one of England's best left-hand batsmen, and a remarkably lucky batsman. Last year he totalled 100 runs at an average of 22, and took 118 wickets at 37 runs apiece, and his batting average has been higher and his bowling lower, that is the best he has yet done. This year he distinguished himself by the wonderful performance against the Australians, when, according to an admirer, he "took all the wickets and got all the runs," which is not quite the fact. But it is the fact that he took more wickets and got more runs than any other member of the team.

And now for two wicket-keepers—those useful members of a county whose merit is manifest, but of whom it is so difficult to speak with enthusiasm. Lancashire's pride is Richard Pilling, and a better "keep" it would be difficult to find; but Pilling is not a Lancashire man inasmuch as he first saw the light at Bedford on the 5th of July, 1855. He is very quick and neat in his work, and Lancashire owes much of their success to his saving of their opponents' runs. And he can also get runs occasionally.

As a companion, we have Mordecai Sherwin, captain of the Nottinghamshire, born at Kimberley on February 28, 1851. He also is a fine wicket-keeper, but of a less placid and more appealing sort. Comparisons are odious, but there is no doubt as to which of the two would be chosen in a representative match. "Like Pilling, Sherwin can get runs—only more occasionally, and is a more agreeable person."

As a perfect contrary being, that shown by Mr. A. J. Webb, captain of Middlesex, and Mr. W. G. Grace, captain of Hampshire, and man of Middlesex, Mr. Webb has always held high place. Though now in his thirty-sixth year he is still the best all-round performer of his team. In 1887 his first-class record showed 1,244 runs at an average of 47; for many years before then his average was over 50, and for several years it was over 60. Unlike other cricketers, Mr. Webb devotes himself entirely to the interests of his county and is now never seen in representative matches.

Our portrait of Mr. Webb is from a photograph by Messrs. G. and S. Lums, of 71, Jermyn Road, Eastbourne. That of Mr. Grace is from a photograph by Mr. H. H. Russell, of 200, Oxford Street. That of Mr. Fox is from a photograph by Messrs. Vignola and Russell, of the Crystal Palace, Sydenham. For the other portraits we are indebted to photographs by Messrs. J. H. Russell and Co., of 105, King's Road, Brighton.

**THE BALAKLAVA CHARGE.**  
(See p. 799.)

From Photo. DUNN & SMALL.

[The line runs from left to right—bottom row first, top row next, and then middle row.]

"The Charge of the Light Brigade."  
"All that was left of them, left of Six Hundred."

**LIST OF NAMES IN GROUP.**

1. J. Bawington.	7. J. Brodie.	12. Major Barryman, V.	19. J. Duckton.	25. J. Hodges.	31. J. Bennett.
2. M. Carroll.	8. Josiah Campbell.	13. Serg. Major Barker.	20. G. W. Short.	26. B. Boman.	32. G. Cooper.
3. T. King.	9. J. W. Wigham.	14. W. H. Spring.	21. D. Eastoe.	27. C. Almond.	33. R. Wigham.
4. J. Herbert.	10. J. W. Wigham.	15. John Fox.	22. D. Cullen.	28. J. Mustard.	34. R. Young.
5. A. Walker.	11. J. S. S. S. S.	16. John Fox.	23. W. Sargood.	29. T. Tupper.	35. T. Mullen.
6. Hunt.	12. J. S. S. S.	17. Serg. Major Dawn.	24. W. Tupper (Trampt).	30. T. Clarke.	

## C. The Row of wives

**D. Vincent Figgins (1767 - 1844)** - Funerary monument. c1844. To Vincent Figgins, d.1844. By William Pettit Griffith. Portland stone. Plain square stele (originally surmounted by an urn; missing at time of inspection) set within a canopy carried on 4 columns with lotus-leaf capitals, surmounted with triangular pediments and acroteria. Small pedimented aedicules (based on Roman cinerary urns) at corners on lower stage of base. Figgins was an eminent type-founder in the City. The tomb was sculpted by [John Mallcott](#).

**E. John Allan (1790 - 1865)** The design of the mausoleum is based on that of the tomb of Payava at Xanthos in Turkey (which also had lion's heads projecting from its curved roof). It is built of granite and stands on a substantial Portland stone base beneath which lies the family vault. The stone carving on the front shows John Allan's body being borne up to heaven; the bronze bas-relief on the back is a portrait of the man; and, between the columns at the sides are plaques commemorating members of the family buried in the vault. The artist responsible for the sculpture was Matthew Noble.

The mausoleum was built by Colonel John Harrison Allan (1820-1882) following the deaths of his father, John, in 1865, and mother, Judith, in 1866. John Allan (1790-1865) who was born in Whitby, owned ships both there and in London. The son was also a ship owner and, probably as a result of the opportunities this offered for travel, developed an interest in antiquities. He published *A Pictorial Tour in the Mediterranean* in 1845, dedicated to Prince William of Prussia, and was a long standing member of both the Athenian Archaeological Society and the Egyptian Society of Cairo. Also buried in the mausoleum are his two sisters, Mary (1824-74), Elizabeth Ann (1831-1914) and, it is assumed, the Colonel himself.

**F. Stearns Mausoleum** - A small terracotta mausoleum built in the Romanesque style with crow-stepped gables and a ridged roof. What gives the building its charm, however, is the quality of the decorative detail; the arcaded parapets, moulded gargoyles, and intricate patterns round the arched openings of the windows and doorway and the capitals and shafts of the colonettes. This is the third mausoleum designed by the architectural firm of George and Peto (the other two, the Doulton and Tate mausolea are in West Norwood Cemetery) using moulded decorative detail made by the firm of Doulton in Lambeth. The interior was not completed to the original design, the glazed tiles being added by a builder some 20 years later. The coffin shelves to either side of the building may be seen through the wrought iron gates. This mausoleum was built for Mrs Laura Stearns of Twickenham (d.1900). In 1931 she was reburied somewhere else in the cemetery so the building is now empty.

### **G. View of St Paul's**

**H. [Schroeter and Oppenheim](#)** - Funerary monument. c1876. To John Moritz Oppenheim (d.1864) and Frederick Schroeter (d.1876). By H Daniel, monumental mason. Portland stone with Carrara marble reliefs. A square plinth on a 2-stage base, with marble bas-reliefs on 3 sides and an inscription on the 4th, surmounted by a projecting entablature and a pedimented cover. The reliefs depict an angel beside a death-bed, an angel beside a female bust on a plinth which is touched by a seated and blind mourning man, and a relief showing a woman with brushes and a palette. Unusual depictions of decease and lamentation: Oppenheim had been blind for the last twenty years of his life.