



THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

Summer 2011

FOUNDER MEMBERS

The Rt Hon Lord Brooke

Jonathan Horne

Geoffrey Bond

Mark Bridge

Robert Brooks

Robert Butler

Dermot Chichester

Mark Dalrymple

Anthony du Boulay

Michael German

Philippa Glanville

Anna Haughton

Brian Haughton

John Hudson

Valerie Kaufmann

Stephan Ludwig

Nicholas Shaw

Michael Shortall

Kevin Smith

Nicholas Somers

Kim Tassel

Eleanor Thompson

Clemens Vanderven



A fond farewell to Geoff Egan: obituary on page 8.

Issue No 13

THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

FURNITURE MAKERS' HALL, 12 AUSTIN FRIARS,
LONDON EC2N 2HE

MASTER

Philippa Glanville FSA

UPPER WARDEN

Christopher Claxton Stevens

MIDDLE WARDEN

Nicholas Somers FRICS, FRSA

RENTER WARDEN

Alderman Ian Luder FCA

PAST MASTERS

Mark Bridge

The late Dr Geoff Egan FSA

The late Jonathan Horne MBE, OSTJ, FSA

Geoffrey Bond OBE, DL, FSA

The Rt Hon. Lord Brooke

of Sutton Mandeville CH, FSA

Court of Assistants

Marie-Françoise Bryan LGSM, LRAM

Robert Butler FRSA, FIOD

Tom Christopherson

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Mark Dalrymple FRICS, FRSA

Ralph Gough

Treasurer

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Chairman Membership Committee

Colin Sewell-Rutter

John Spanner TD CC

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Eleanor Thompson

Paul Viney ASFAV

CLERK – **Georgina Gough**

BEADLE – **Geoff Fairfax MBE**

CHAPLAIN – **The Rev Roger Hall MBE**

Chaplain, H.M. Tower of London



What sort of man wore the Sutton Hoo Helmet?

See page 5.

COMPANY NEWS



Ian Kelly raised smiles all round after getting his arm inextricably caught in the inner folds of his gown as he was robed as the new Master of the York Butchers' Guild.

Kelly is new York Master

On Shrove Tuesday Arts Scholar Ian Kelly was installed as the Master of the York Butchers' Guild by the Master of the Worshipful Company of Butchers, The Princess Royal. The installation took place at the historic hall of the Company of Merchant Adventurers in York.

The Princess was sworn in as an honorary

member of the York Guild for a year and a day and joined members as they feasted on the Baron of Beef supplied by the new Master. Ian's career is in international meat and poultry import and he is a Warden and the *Providitor* of the London Butchers' Company. We wish him well during the rest of his year.

How you can help

We continue to make steady progress towards being in a position to apply for full Livery status at the end of March 2014. A sub-committee has been formed to oversee this process and ensure that we meet the key requirements wisely set out for aspiring Companies by the Court of Aldermen.

The committee is already working hard to ensure compliance, but there are many things that the whole membership could do to help us on our way.

Firstly, all freemen of the Company are eligible to apply for the Freedom of the City of London and as many as possible should do so. The Aldermen require at least 100 to be free of the City at the time of application. To apply, all you need is a copy of your freedom certificate from the Company, your birth certificate and a very reasonable fee of £25 which goes to a worthy charity. To make an appointment

simply call the Chamberlain's Office on 020 7332 1369.

Secondly, you should apply now for tickets for the charity auction on September 22. It will be a sparkling and enjoyable occasion and all money will go straight to our charitable account, meaning we can reach our goals earlier and begin to provide support for young people in the decorative arts all the sooner.

And lastly, now is the time to nudge those people whom you think would make excellent freemen of the Company but have never got round to applying. We are certainly not desperate for recruits, but there are many people we would love to welcome to our ranks. We have progressed so far largely on the contributions of our members and a steady increase in numbers will definitely help our bank balance.

If we work together it will make the task of the committee so much easier.

Right: the Master and Wardens on the occasion of their installation at Tallow Chandlers' Hall on May 19.
 Left to right – Alderman Ian Luder (Renter Warden), Christopher Claxton Stevens (Senior Warden), Philippa Glanville (Master), Nicholas Somers (Middle Warden) and Georgina Gough (Clerk)..



We've come a long way but there's still a lot to look forward to

Since Jonathan Horne first invited a few people to a meeting at the British Antique Dealers' Association in 2004, so much has been achieved by our Guild (now Company). As the first woman, I am honoured to serve as Master. Our Past Master Mark Bridge, energetic and creative, has set a high standard to follow.

On Thursday, May 19 we admitted 14 new members, drawn from academics, dealers, collectors and the wider arts world. Our membership now stands at 202.

All our Past Masters – Lord Brooke, Geoffrey Bond, Jonathan himself, the late Dr Geoff Egan and this last year, Mark Bridge – and the whole Court have collaborated to bring us to this point.

We celebrate some members' successes this summer. Dr Alan Borg published, with David Coke, a fascinating history of Vauxhall Gardens while Rebecca Wallis joined the Ceramics Department at the V&A.

We wish many more happy and successful years to the *Antiques Trade Gazette*, which recently celebrated its 2000th issue with review of the art and antiques trade over the past 40 years. Running parallel with my working life at the Museum of London and the V&A, this issue revealed a dashing young Mark and recalled many art world memories – from record prices to scandals.

Buckets at dawn

At 7.30am on May 6 the Master, Upper Warden and Clerk were all on parade on London Bridge to join the annual City of London charity collection for the Red Cross. With robed Masters and Wardens from around 20 Companies coaxing donations from commuters setting off for their walk to work on a sunny morning, business was brisk. After a repeat performance from a fresh set of collectors during the evening rush hour, the day's total reached a remarkable £5,473.24.



We have a busy autumn ahead of us. Our first highlight, the charity auction at Sotheby's on September 22, is coming up fast. Many people have been generous with offers for lots and with practical support. Thanks to them we have a rich and tempting choice for would-be bidders.

Do come, bring or send a friend, or bid online in late September for the many antiques, from jewels to paintings, kindly donated by our members and others. To remind you, we are raising funds for internships, work experience and educational projects in the arts world to support the students that will be the future guardians of our heritage.

Our member and my old friend Dr Peter Barber FSA, Keeper of Maps at the British Library, will give our annual Mithras lecture *London Matters: maps and mentalities over the centuries* in the atmospheric setting of the Dutch Church, Austin Friars on October 25, with refreshments.

An international expert and star of the recent BBC 4 series on mapping, he is a lively speaker. Forty years ago my first book was about maps of London, so the topic is close to my heart.

Also in September Amanda Dunsmore's tribute to Jonathan Horne, *'This blessed plot, this earth...'* *English Pottery Studies in Honour of Jonathan Horne*, will be published by Paul Holberton. This handsome book is an unusual accolade, fruit of Jonathan's many links between the museum and dealing worlds.

Many members, including Tim Wilson, Arthur MacGregor and the late Geoff Egan, have contributed research, and there are memories of Jonathan from the City and the HAC from Geoffrey Bond and John Hudson. The Company made a publication grant. Chivvying busy academics to write while gathering funds to publish has been a challenge for Amanda, curator of decorative art at the Victoria Gallery of Art, Melbourne, Australia.

For our annual dinner at Painters' Hall in November, we will again have an atmospheric setting. Our principal speaker, Lord Inglewood, Chairman of the Export Licence Reviewing Committee, will give his own perspective on the art trade.

I look forward to seeing you all.

Philippa Glanville, Master

COMPANY NEWS



Dianora Bond on stage with her 11-year-old granddaughter, Amelia, who joined pupils from the Richard Cloudesley School to read the last verse of Keith Park's Cockney rhyming slang version of the story of Jonah and the Whale at the Guildhall.

King James Bible project

The London schools literacy project inspired by the 400th Anniversary of the King James Bible reached fruition on May 12 when the participating schools were invited to the Guildhall to perform and display their work based on the story of Jonah and the Whale.

It was a rewarding day for all concerned. The children were clearly excited by the opportunity to perform and to have a tour of the Guildhall. And their audience was moved and impressed by their interpretations. The Richard Cloudesley School for children with special physical and educational needs had been sponsored by the Company of Arts Scholars and the children were led by their carers through a spirited rendition of a Cockney version of the Jonah story.

Geoffrey Bond's granddaughter Amelia took the stage to read the last verse of the lively story.



One of the Master's questions is answered

One clear message emerged from the Master's questionnaire which was sent out with the Christmas newsletter. A very high proportion of the replies favoured more informal dinners and lunches to allow members to meet and eat at reasonable cost.

The Events Committee reacted quickly by slipping an extra lunch into the events diary. Members responded by filling a long table at Ironmongers' Hall on June 6. An excellent and convivial meal was followed by an impromptu tour of the Museum of London conducted by Peter Clayton. We now have a third atmospheric venue to add to our regular lunches at the Butchers' and the Watermen's Halls.

The Pizza Express opposite St Paul's has proved to be a popular haunt for Arts Scholars following the United Guilds' Service for the past two years. The annual service is such a wonderful occasion that it may now be worth considering joining in with one of the many Worshipful Companies who put on special lunches for the occasion.



Above: the Master represented the Company at the Romney Marsh Skills Festival in May. This is a new initiative led by Alderman Alison Gowman to demonstrate a wide range of skills to local school children. It is also a chance for the Livery Companies to show their commitment to young people and recognise that inner cities are not the only deprived areas when it comes to career opportunities. With spinning, upholstery, metal beating, bow and arrow making and other skills all on show, and the Carpenters patiently supervising youngsters as they tested their skills in assembling a large scale model of a timber-frame barn, there was plenty to inspire the visitors.

Aiming high

Three Arts Scholars put up a very creditable performance at the Worshipful Company of Gunmakers' annual Riflemen's day at Bisley on April 20.

Under the excellent captaincy of the Gunmakers' archivist Derek Stimpson, Alan Cooke, Nicholas Somers and Mark Bridge joined a five-man team that came 2nd overall.

Nicholas Somers, shooting at the famous ranges for the first time since he was a 17-year-old schoolboy, showed he had lost none of his skill, scoring highly throughout and winning a medal in the black powder pistol competition.

Left: Alan Cooke during the Stalker's Test, one of five disciplines on the day. The others were Running Boar, 900yd Target, .22 Carbine and Black Powder Pistol.

Looking deep into the eyes of Sutton Hoo's warrior king

STEPHEN POLLINGTON'S huge book on the artistic and cultural legacy of the Anglo-Saxons in England, *Wayland's World*, was published last year.

Here he takes a personal view of one of the best known of all Anglo-Saxon treasures and concludes that a society which could produce such a wonder deserves to be much better understood.

The image is familiar, it is on the cover of the majority of history books produced in the last three decades or more: the neatly-moustached male face executed in metal forming the face-plate of an enigmatic Anglo-Saxon helmet.

The helmet itself was excavated in 1939 from a burial mound in Suffolk, in hundreds of fragments which the conservators at the British Museum pieced together into the striking item of wargear we know today. The tomb held a king's royal treasures – sword, shield, mailcoat, spears for war, and cauldrons, drinking horns, harp and gaming set for peace.

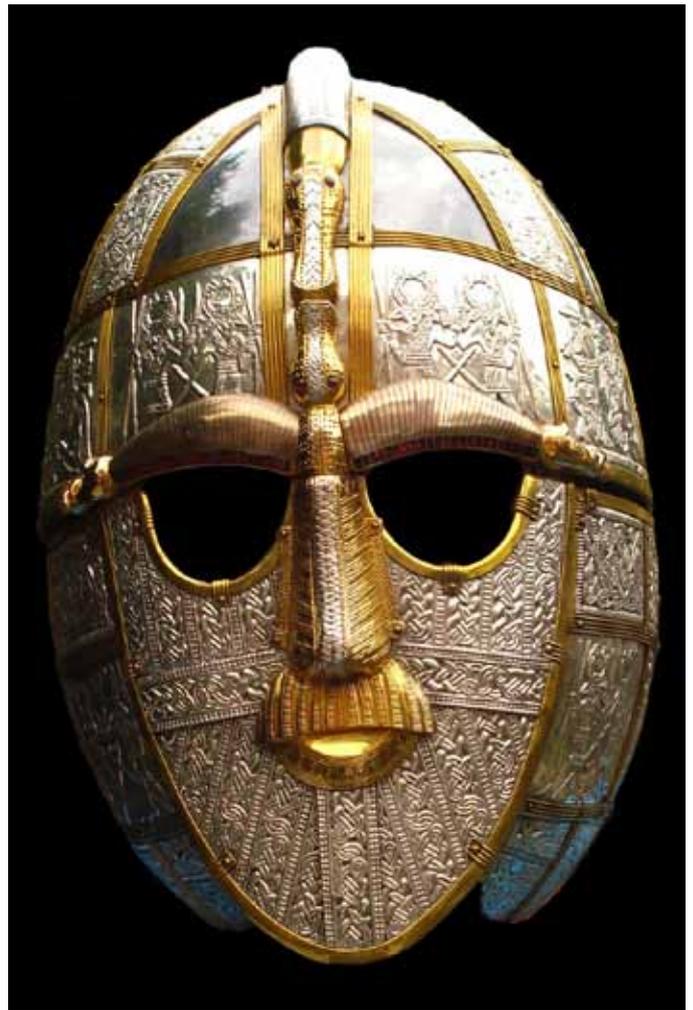
The grave consisted of a 90ft long ship, hauled up from the river to a prominent ridge and sunk into the earth, with the king's treasure chamber built amidships, and the whole sepulchre covered with a burial mound.

The burial took place at the cusp of the 6th and 7th centuries – a time when Christianity was threatening the old gods, when new ideas about kingship and economy were gaining a foothold among England's warring kingdoms, when very different models of society were competing for men's hearts. The helmet itself belongs firmly in the old tradition – perhaps it was 'retired' when its last wearer died and the old gods were replaced by new ideas.

The helmet's faceplate is famous, one of the enduring images of the early medieval period. The royal face challenges the modern viewer, the large empty eye-sockets, the lip and moustache, the dignified nose, the heavy arched eyebrows. But the face on the helmet is only one aspect of its mystery.

Between the eyebrows sits an unusual feature – a bird-head facing upwards, its body formed from the nose and its tail the moustache, while the eyebrows are the outstretched wings of a mythical bird. Each of the wings ends the profile face of a tusked boar, while the bird's head snarls against a fearsome dragon-headed beast which rises over the crown of the helmet and forms the crest.

The workmanship is exceptional: an iron bowl with bronze decorations, gilded and inlaid with silver and niello, silver inlaid into iron, garnets and millefiori panels sunk into tiny cloisonné cells – and



the stones cut with curved and stepped outlines to add to the technical challenges for the gem-cutters and goldsmiths. The helmet is a virtuoso piece, but there are enough parallels in England and Scandinavia to show that it was not a total exception.

Around the bowl of the helmet are tinned plates, each bearing an embossed design – a pair of serpents attacking each other, a spear-bearing horseman stabbed from below by a brave foot soldier, a pair of warriors dancing with drawn swords and spears.

Creatures from mythology, from the pagan past at the beginning of English history, crowd around the head of the king. The enigmatic face stares back at us, keeping the secrets of those lost tales forever.

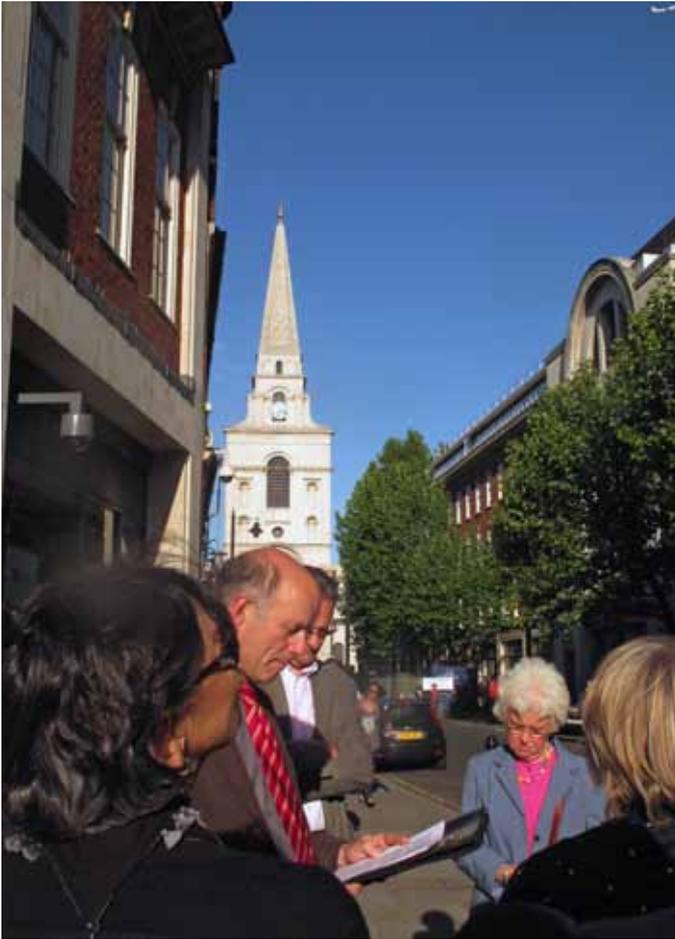
The implacable face challenges the viewer, and this for me is the compelling aspect of the find. What does it mean to be a king with no crown but a battle-ready helmet? What does it mean to be both a flesh-and-blood warrior and an icon of warriorhood? What does it mean to be both a man and a bird of prey?

Through extensive research into the history, myths and legends of the first millennium AD we can venture answers to these questions and as our knowledge of the material culture of early England expands, more evidence is being brought to bear on the problem.

We are rising to the interpretative challenge the helmet sets us, attempting to view it not as a curio from our barbaric past but to see the helmet, the king who wore it and the society which supported him in their own terms.

We owe them that much at least.

COMPANY EVENTS



Above: Christopher Claxton Stevens speaking in front of Nicholas Hawksmoor's magnificent Christ Church.

Spitalfields walk

On a glorious May evening Christopher Claxton Stevens led a group of Arts Scholars through Spitalfields, one of the best-preserved areas of old London. Spitalfields is a prime example of the way that poverty and neglect can actually protect an area from developers. From miraculously preserved 18th century shopfronts to the contemporary bustle of Brick Lane, there are delights around every corner for anyone with an eye for the past.

The original late 17th and early 18th century housing stock was of a high standard and attracted Huguenot weavers to the vicinity. As the neighbourhood declined low rents attracted successive waves of immigrants so that a building originally used for Christian worship and later as a synagogue, is now enjoying a new life as a mosque.

At the centre of all this stands Nicholas Hawksmoor's wonderful church, still towering over the parish it serves. Looking at it now in restored splendour, it is hard to believe that a very few years ago it was just as down and out as the rest of Spitalfields. Only a determined effort has rescued it from an uncertain fate. The vestry room above the west door is an 18th century delight and there may be more to come with the restoration of the splendid Richard Bridge organ of 1735.

Christopher is a wonderful guide. I hear he has a similar tour of Chelsea up his sleeve. Don't miss it.

Mark Bridge

Hatfield House is an archive from heaven for all arts scholars

Just outside the modern town of Hatfield is a sparkling gem of a Tudor property with Elizabethan history oozing out of the walls, for the Old Palace on this site was the childhood residence of Elizabeth I. In 1558 it was here that she was brought the news that she was now the queen of England.

Her first act was to appoint William Cecil, afterwards Lord Burghley, her Secretary of State. In 1611 Hatfield House was built next to the Old Palace by Burghley's son, Robert Cecil, the First Earl of Salisbury. The Cecil family still resides here and it remains very much a family home.

On July 7th twelve of us (the maximum number permitted on a private visit) were met at the grand back door by Company member Robin Harcourt-Williams – archivist of Hatfield House.

A private tour with one of the knowledgeable house guides provided us with an enlightening introduction to this impressive residence, its decorative arts and treasures, ranging from the Rainbow portrait of Queen Elizabeth I to the 2005 Chase Desk. It also included some of the private family rooms which are not shown to the public. The smell of their lunch, which was just about to be served, was delicious!

Our own lunch in the courtyard was followed by a descent into the state-of-the-art archives, partly located under the garden terrace, containing over 30,000 letters, where Robin showed us numerous original documents of great significance and interest.

Queen Elizabeth's letters included one from her French toyboy suitor – her "frog", the Duke of Anjou – and her replies to him, written in French in her perfectly exquisite handwriting with her distinctive signature. Both decorated their letters with their own sign for kisses.

Then there were Lord Burghley's notes on Queen Elizabeth's fitness to bear a child and a letter to Elizabeth from Mary Queen of Scots, signed "Your humble and sincerely affectionate sister and cousin, Marie".

A touching glimpse of their closeness, but the realities of Royal politics do not always allow for the happy continuation of normal family ties. Soon afterwards we were shown the draft of the arrest warrant for Mary Queen of Scots. From a later period came Queen Victoria's personal letters curiously written in the third person, one describing her Prime Minister William Ewart Gladstone, as a "madman".

Only a limited number of scholars are permitted access to these archives, so what a privilege it was to see and read the evidence of our Royal history and feel the frisson of our heritage.

The day was too short – there was so much to see, but Hatfield remains a house in waiting for those who want to discover the wealth of England, in more ways than one. If you have never been, go – you will not be disappointed!

Deborah Charles

COMPANY EVENTS



The bells of St Paul's at rest on Maundy Thursday when a group of Arts Scholars climbed up to the belfry as part of a day's visit to the cathedral.

Uplifted by the bells of St Paul's

Maundy Thursday saw a select band of Arts Scholars climb to the very pinnacle of St Paul's Cathedral.

The day began with the wonderful spectacle of all clergy of the diocese in white vestments progressing into the cathedral via the west steps, summoned for an annual service by the Bishop of London, one of two Company members who were recognised among the participants. The other was Simon Stokes.

As the service began there was a moment of great serenity as we paused just over the crossing on our way up to the bell ringers' chamber and witnessed the choir in full voice.

Our guide was one of the regular team of bell ringers who uncovered some of the mysteries of controlling one of the heaviest peals of bells in the country, before taking us higher still to stare down at the bells themselves. After lunch we spent a very instructive hour examining Wren's huge scale model from his first design for the cathedral and some of the many treatments and drawings for the building that survive.

And then, when nearly all of us realised that we had worked in and around London all our lives and never even been into the Whispering Gallery, we struggled to the very top of the dome and wondered at the stupendous views of London basking in the Easter sunshine.



DIARY OF COMPANY EVENTS 2011-2012

Wednesday September 7th
 Tuesday September 13th
 Wednesday September 14th
 Thursday September 22nd

Tuesday September 27th
 Tuesday October 4th
 Thursday October 13th
 Tuesday October 25th

Tuesday November 8th
 Thursday November 17th
 Saturday November 12th
 Thursday November 24th

Wednesday November 30th
 Sunday November 27th
 Tuesday November 29th
 Wednesday December 14th

Tuesday January 10th
 Tuesday January 17th
 Thursday January 26th

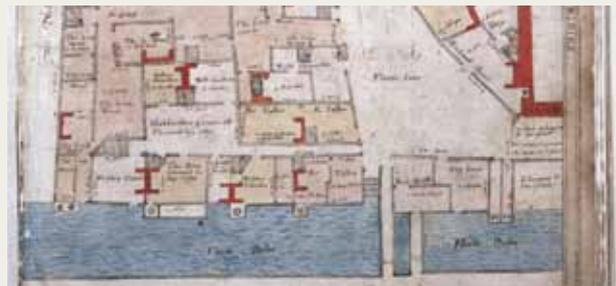
Thursday February 16th
 February (tbc)
 Tuesday March 6th
 Thursday March 8th

Tuesday March 13th
 Wednesday March 14th

Friday March 23rd
 April (tbc)
 Tuesday April 17th
 Tuesday April 24th
 Wednesday May 2nd
 Thursday May 17th

Events Committee meeting
 Membership Committee
 Charity Committee meeting
 Fund raising Auction at Sotheby's
 Court meeting
 Lunch at Watermen's Hall
 A musical tour of Charterhouse
 The 5th annual Mithras lecture, *London Matters* given by Peter Barber FSA
 Events Committee meeting
 Charity Committee meeting
 The Lord Mayor's Show
 The 7th Annual dinner at Painters' Hall
 Court meeting
 Advent Service
 Red Cross Christmas market
 Carol service with Furniture Makers' Company at St Mary le Bow
 Membership Committee
 Events Committee meeting
 Admissions ceremony followed by a talk given by David Cawte
 Charity Committee meeting
 Visit to the Rothschild Archive
 Election Court meeting
 The Kiddell Collection of Fakes & Forgeries (Sotheby's Institute of Art)
 Events Committee meeting
 Butchers' lunch followed by a talk
 United Guilds Service, St Paul's
 Visit to Westminster Abbey
 Membership Committee
 Charity Committee meeting
 Visit to Strawberry Hill
 Court meeting
 Installation of the new Master and Wardens with dinner

• Company meetings • Special events • City events



A plan of property owned by the Clothworkers' Company in Farringdon Street, backing onto the River Fleet. Details of the inhabitants and the buildings, right down to the closets over-hanging the water, can be clearly seen. Lecture, October 25th: *London Matters – maps and mentalities over the centuries.*

OBITUARY

Dr Geoff Egan FSA -1951-2010

The death of Geoff Egan, aged 59, has cut short the career of the UK's leading expert in medieval and later small finds. He was an archaeologist who delighted in the detritus of earlier periods and all it could tell him about the trades, fashions, beliefs and diversions of the inhabitants of the growing City of London.

It is somehow fitting that he rose to become Master of a London Guild and was perhaps the first archaeologist ever to do so. By his fellow Arts Scholars he will be remembered as a founding father and a presiding spirit. It is sad that he will not now be there to see the Arts Scholars take their place among the Livery Companies that had their origins in the Medieval period that he understood so well.

He was educated at Harrow County School and went up to Peterhouse Cambridge to read classics before switching to archaeology and anthropology. After graduation he worked on excavations in Norway and

in 1976 he got a job at the Museum of London where he stayed for the next 34 years. As a fieldwork director and later a finds specialist during a period of intense archaeological activity in the City, he worked on many important sites.

From 2004 he had a part-time role with the Portable Antiquities Scheme, which was set up in 1997 to record finds made by members of the public. Dealing with a stream of newly-unearthed artefacts from all over the country, Geoff was in his element and in July 2010 a new full-time post as finds adviser to the scheme was set up specially for him. He described it as his dream job.

Geoff's fascination for the minutiae of post-Roman life is reflected in the publications that he left behind – more than 100 papers and notes to journals and a number of significant reference works, including *Dress Accessories* (1991 with Frances Pritchard), *Lead Cloth Seals* (1995 for which he received his doctorate), *Playthings from the Past* (1996), *The Medieval Household* (1998), *Trifles, Toys and Trinkets* (2005 with Hazel Forsyth) and *Material Culture in London in an Age of Transition* (2006).

Such are the bare facts of Geoff's academic legacy.

The full extent of the respect and affection that he inspired was revealed by the 300 people who turned up to his memorial on March 24. With the British Museum's largest lecture theatre filled to capacity, a dozen speakers stood up in turn to throw light on different aspects of his life and everyone had something different to say.

Colleagues from the '70s and '80s pointed to his important contribution to excavation methodology. Faced by impossible time constraints as developers hurried to clear sites, Geoff brought in the Thames Mudlarks to operate alongside professional archaeologists for the first time.

Working with spades and metal detectors, quite literally until the bulldozers chased them away, the mudlarks achieved spectacular results.



This revolutionary approach is now standard practice.

Geoff was equally unconventional when it came to his career. Another colleague recalled how, when Geoff decided it was time to move from fieldwork to finds specialist, he simply changed desks and started doing a different job. It took a long time for the powers-that-be, and payroll, to catch up, but eventually it was accepted as a *fait accompli*.

The most moving tribute came from Annemarieke Willemsen of the National Museum of Antiquities in Leiden, who revealed that colleagues the world over were mourning Geoff's passing. She felt that those who met Geoff at the many international conferences he attended were lucky to get to know him at his most relaxed and expansive. Her photo (on the front cover) of Geoff walking away into the distance along the medieval fortifications of a French walled town brought a tear to every eye.

Those who came to know him in the 5-6 years that he threw himself

into the birth of the Company of Arts Scholars will remember his unique charm and his willingness to listen. Many recall the kindness and interest he showed when they first became members of the Company.

At formal dinners Geoff was always a great hit with ladies who discovered that this seemingly unpromising archaeologist turned out to be such a fount of knowledge on the City of London, and so gifted at sharing it.

During his year as Master, Geoff again called on the Society of Thames Mudlarks to share the Arts Scholars' booth for the Lord Mayor's fair on

London Bridge. The Mudlarks brought a huge array of finds, allowing the public to see and touch artefacts recovered from the river flowing beneath their feet. It was a great success. There was a similar reaction from members of the Company when Geoff organised a visit to the Museum of London's wonderful storehouse of recovered artefacts at Mortimer Wheeler House.

The following year Geoff gave the Company's annual lecture. The subject was once again *Treasures from the Thames*. This time it was the turn of the Masters of Livery Companies to learn just how much evidence of the early history of the trades and crafts that they represent was to be found beneath the glorious mud of the Thames. The event was enlivened by a fanfare from a replica of the Billingsgate trumpet, a medieval instrument unearthed during one of Geoff's digs.

He will also be remembered as an astonishing source of knowledge on the most abstruse subjects. When light, medium and a dark blue medal ribbons were selected to denote the increasing seniority of the three wardens, Geoff immediately identified these as three shades achieved in the 16th century by dyers using successive washes in woad to get richer and richer shades.

Continued on page 11

OBITUARY

MOLA CURIOSITIES

SECULAR BADGES AND CHARMS

A lead openwork panel MWH10<1>[+] with five scenes from the life of Geoffrey of Harrow.

Probably early 21st century, it is a visual record of the deeds attributed to Geoffrey during his youth, his rise to power and fame, and his eventual elevation to the British Museum.

This remarkably accomplished and complete find has five panels and a commentary in slightly garbled Latin. The panels are to be read clockwise from the bottom right.

Scene 1: Geoffrey displays the great trumpet of Billingsgate, an event subsequently illuminated in an early volume of *The London Archaeologist*. [FACIO MAGNUM STREPITUM = I make a great noise]

Scene 2: Geoffrey uncovers the secrets of Swan Lane. During this great adventure, and to the delight of the

citizens of London, he almost miraculously transforms waterfront rubbish and base metal into important antiquities. [MUTO IN AURUM MULTAS RES SORDIDAS ET RESIDUAS = I turn into gold many things that are dirty and left behind]

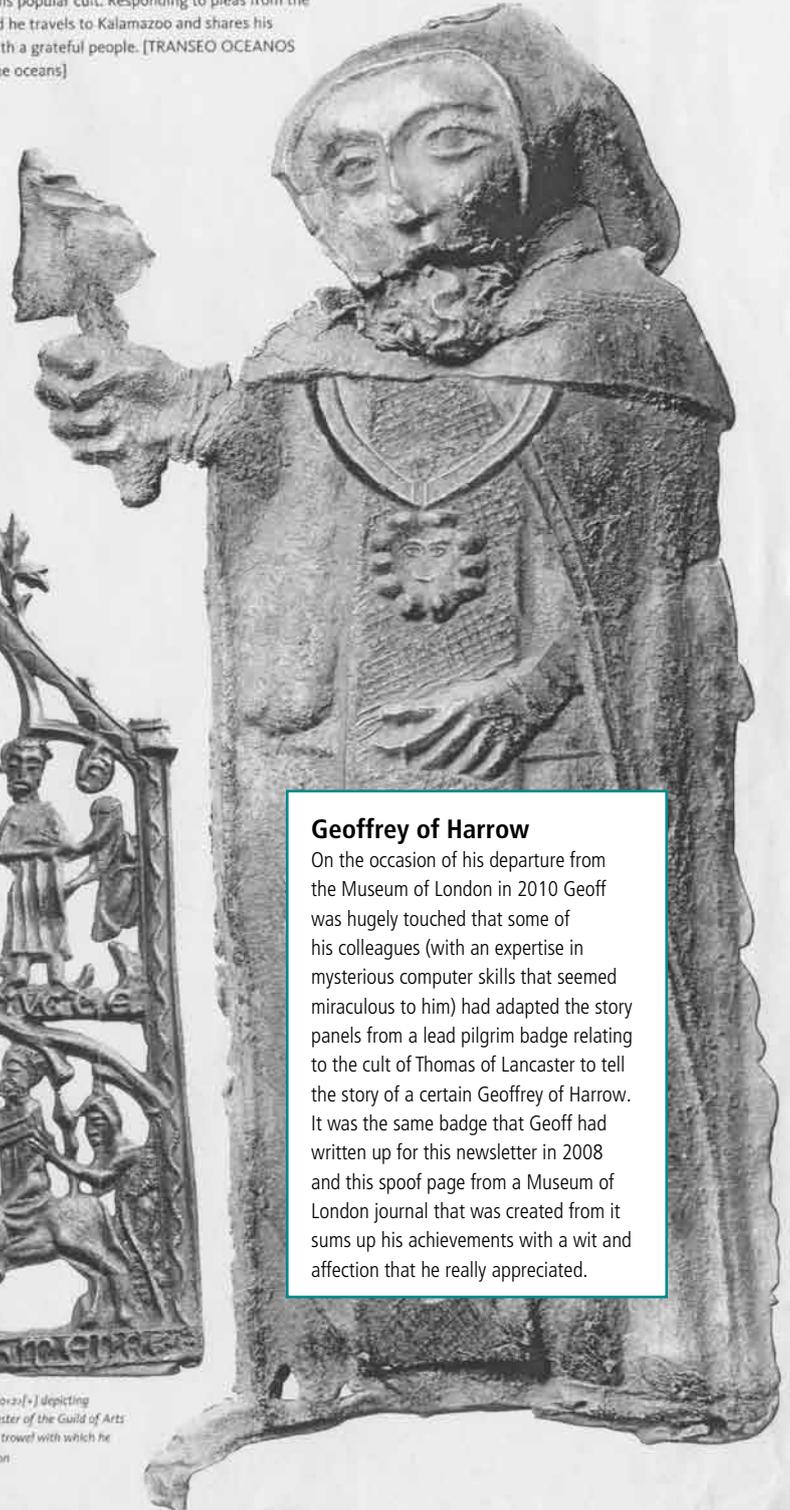
Scene 3: Geoffrey's great works and wisdom become the centre of his popular cult. Responding to pleas from the New World he travels to Kalamazoo and shares his wisdom with a grateful people. [TRANSEO OCEANOS = I cross the oceans]

Scene 4: Geoffrey receives the robes and regalia of Master of the Guild of Arts Scholars, Dealers and Collectors. [AUREUS FACTUS SUM = I am made golden]

Scene 5: Geoffrey is elevated to the British Museum and sits in judgement of the nation's treasures. [ACCIPIO LAUDEM ET HONOREM = I receive praise and honour]



Right: A lead secular badge MWH10<2>[-] depicting Geoffrey of Harrow enrobed as Master of the Guild of Arts Scholars and carrying the mystical trowel with which he conquered much of medieval London



Geoffrey of Harrow

On the occasion of his departure from the Museum of London in 2010 Geoff was hugely touched that some of his colleagues (with an expertise in mysterious computer skills that seemed miraculous to him) had adapted the story panels from a lead pilgrim badge relating to the cult of Thomas of Lancaster to tell the story of a certain Geoffrey of Harrow. It was the same badge that Geoff had written up for this newsletter in 2008 and this spoof page from a Museum of London journal that was created from it sums up his achievements with a wit and affection that he really appreciated.

2010 MOLA CURIOSITIES - VANISHING TREASURES

BOOK REVIEW

Right: three English heavy-baluster drinking glasses, that on the right possibly engraved in Germany, lead glass. c.1700-1720.

A fitting tribute to the Golden Age of English glass

Published by The Antique Collectors' Club, Dwight P. Lanmon's *The Golden Age of English Glass, 1650-1775* is a treasure to be cherished. Although built around a catalogue of one man's collection, the book is a paean to the skill of English glassmakers from the age of Charles II to the beginning of the Industrial Revolution.

Those of us who are students of glass have previously relied on a succession of writers from Albert Hartshorne to Robert Charleston, and the knowledge of specialist dealers like the late Howard Phillips and Maureen Thompson, but none has so inspired us to look at English glass for the sheer joy of it.

An American collector with Scots ancestry, John H. Bryan concentrated on English delft until around 1990 when he found the prices becoming prohibitive. Only then did he turn his attention to glass. It is astonishing, therefore, that he was able to assemble so fine a collection in only 20 years.

In his forward to Dwight Lanmon's book, Mr. Bryan allowed that at the outset he acquired rather randomly, but over time he and Mr. Lanmon organized the collection both by style and date. In doing so they created a visual chronology that places the pieces in the context of both British history and changing esoteric taste.

The inclusion of details from contemporary paintings (some rarely seen) places the glasses

back in the hands of the people who owned and drank from them. They allow us to look onto their faces and imagine the thoughts that were stirred, for good or evil, by the contents of the glasses.

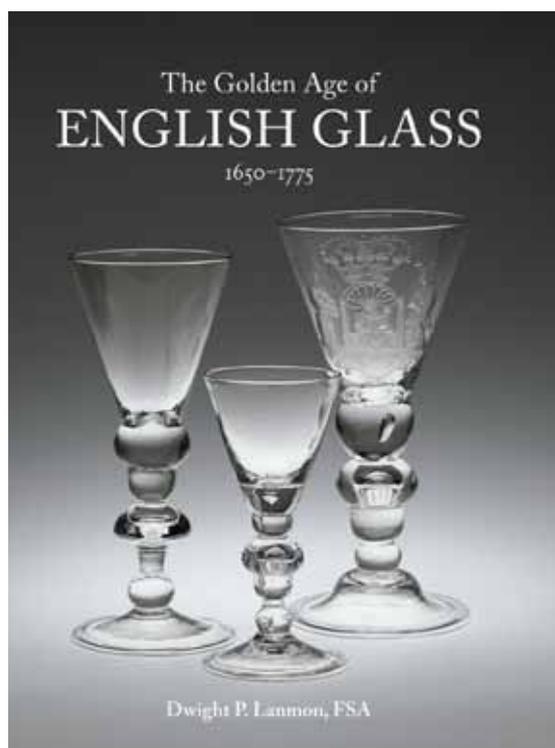
Of particular relevance is the essay on 'Drinking in England' that summarises the story of potables from Thames water and beer, via wines from France to Hungary, and from rum to gin. This is itself a worthy successor to André Simon's *Drink* in Burke Publishing's *Pleasures of Life* series from 1948.

It would be misleading to suggest that Mr. Lanmon's book is devoted only to drinking glasses. It ranges through monteiths, table bells, candlesticks, lamps, vases, mirrors and chandeliers and treats each in the context of the style and technology of the time.

There are probably more collectors of wine bottles than there are of wine glasses. Although Lady Ruggles-Brice's *Sealed Bottles* from 1949 remains a standard resource, Mr Lanmon's section on 'English Black-Glass bottles' with its excellent images of shapes and seals, will make his book an essential refresher course for every bottle collector.

Ivor Noël Hume OBE FSA

The Golden Age of English Glass 1650-1775, Antique Collectors' Club, 212 illustrations in colour and 105 in b/w, 376 pages with notes and index, £50.



New Members

Dr Martin Allen BA (Hons) MA, PhD, FSA FRHistSoc: Curator of coins and medals at the Fitzwilliam Museum. A specialist in medieval economic history and in medieval and Tudor mints.

George Bailey: Former Managing Director of Sotheby's Europe (1993-99) and currently responsible for business development.

Lennox Cato: dealer specialising in English furniture and objets d'art. Member of BADA.

Dr Kenneth Dark BA PhD FSA FRHistSoc: Archaeologist specialising in the history of 1st millennium Europe and the Middle East. Director of research at Reading University.

Hilary Davidson MA: Curator of fashion and decorative arts at the Museum of London, specialising in clothes associated with the City of London, including Livery Companies.

Prof Jos Hackforth-Jones FRSA : Director of Sotheby's Institute of Art.

Andrew Jobson BSc (Hons) FCII: Insurance specialist, formerly with David Needham and AON, now with CBC UK Ltd.

Steven Moore: Ceramics specialist with Anderson & Garland. Expert on the Roadshow. Freelance museum curator and writer.

Christine Munday: Chartered accountant who collects paintings, ceramics and small items of silver. A Freeman of the City. Mistress Wax Chandler 2006-7.

Laraine Plummer: A dealer in decorative items in Lillie Road, Fulham. Studied medieval archaeology with a good knowledge of the City buildings and churches.

Robert Stones: MD of Peter Wilson Fine Art Auctioneers. Chairman of Nantwich Museum. Past Chairman of National Association of Valuers and Auctioneers.

Rebecca Wallis MA: Former curator at the Wallace Collection specialising in displays and exhibitions, now at the V & A. Lectures on ceramics and glass.

THE CLERK'S COLUMN

Inspiration from past and present

On May 19th we returned to Tallow Chandlers' Hall for the Installation not only of this year's Master and Wardens but to welcome Colin Sewell-Rutter as a new Court Assistant and to admit 14 new Freemen to the Company.

Our new Master, Philippa Glanville, will be known to most of you not just for her many achievements in the arts world but also for her enthusiasm for the decorative arts and especially for the Company. Her installation speech was inspiring.

At this year's Installation it was our great pleasure to entertain Geoff Egan's cousin, Graham Martin. Geoff was very proud of his association with the Company but this was one aspect of Geoff's life that Graham knew little of and the evening certainly demonstrated the affection in which Geoff is held. We will keep in touch with Graham.

Iwould like to remind all members that if anyone has any suggestions or tips about aspects of the Company, please let me know. Feedback from members is important to us for providing the sort of Company in which you want to be actively involved.

Slowly, slowly more of you are obtaining the Freedom of the City and once again may I urge you to apply as it is essential in our progress to Livery status. Send me an e-mail and I will let you have further details.

Likewise, I would like more of you to attend the City Livery Briefings – the next ones will be held on October 10th and November 11th and take place at the Guildhall from about 5pm to 7.30pm. They give a short introduction to the work of the Corporation, especially the relationship with the Livery Companies. The presentation is given by an Assistant Town Clerk and a member of the Livery Committee. There will be an opportunity to ask questions of the speakers and the briefing is followed by a light finger buffet, which provides the chance to mix with other Liverymen and Freemen.



Above: St Enodoc's church among the sand dunes near Rock in Cornwall.

There will be a further drinks reception at the Haughtons gallery in Duke Street, St James's on September 15th to which prospective new members will be invited. Let me know if there is anyone you would like to invite. These are informal occasions usually accompanied by a short talk on the decorative arts.

Our Charity auction is not far away now – September 22nd as if you would forget! – and ticket applications have recently been sent out to everyone. We are expecting over 350 guests but Sotheby's is a big place, so the more the merrier.

There are some wonderful and unusual lots to be auctioned, including work experience in museums and auction houses as well as the Antiques Trade Gazette. Some wonderful works of art, exotic locations for holidays and tickets for special events will also be auctioned.

This year's lecture (our 5th) will take place on October 25th and will be given by Peter Barber FSA, who heads the map department at the British Library. You may have seen his fascinating series of programmes *The Beauty of Maps* recently on TV. For our lecture, he will be talking about the mapping of London and we are much looking forward to it.

Towards the end of Easter, Ralph and I, together with Philippa and Gordon Glanville, joined Jonathan Horne's family for the service and

interment of his ashes in the grounds of St Enodoc's Church, Cornwall on April 25th. It is a stunning spot; the little church had been buried by sand over the centuries with only the top of its wonky spire peeking out and was excavated when the golf course was built.

Jonathan is in good company as Sir John Betjeman also rests there.



Dr Geoff Egan FSA

Continued from page 8

He even knew the names of the colours: plunket, azure and blue.

Geoff's last outing with the Company was the annual Advent service at the Tower of London. As other Arts Scholars hurried towards their rendezvous at the West Gate they were surprised to see a figure bustling away from the

Tower with equal haste.

It was Geoff, who had spotted some hoardings around a building site at the river's edge and hoped a new and exciting section of the foreshore might have been opened up for investigation.

Knowing Geoff that might have been the last we saw of him, but just as the service was about to start, there he was in his pew. It would have been no surprise to see his shoes caked in mud and a wet trail up the aisle, but

no. Nor was he wearing his rucksack special – a suit so creased that it could be taken as a fashion statement in its own right and which sometimes marked his transition from working archaeologist to Company man.

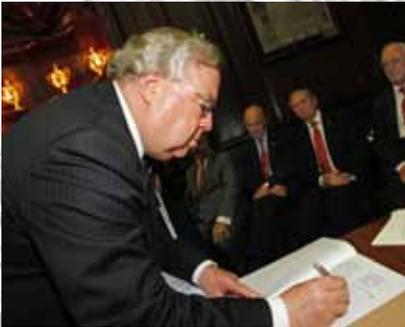
We remember such eccentricities with affection. Geoff always kept his feet on the ground and yet seemed committed to some higher purpose that meant he simply rose above such considerations.

Mark Bridge



The Installation – May 19th Tallow Chandlers' Hall

Above: The Master, Wardens and Court at Tallow Chandlers' Hall before the installation ceremonies.
This year's installation of the Master and Wardens was combined with the admission of new members for the first time.



Lord Cormack signs in as a new member.



Colin Sewell-Rutter, centre left, is welcomed to the Court.



Dr Kenneth Dark and Dr Martin Allen.



Shiree Bellingham and David Bellingham.



Dianora Bond, Robert Stones, Ingrid McAlpine, Evelyn Needham.



Steven Moore, Judith Miller and Mark Hill.



David Lavender and Richard Courtney.



Bridget Jobson, Jenny Tuckwell and Kyung Ae Kelly.



John Spanner and Graham Martin.