



# THE GUILD OF ARTS SCHOLARS, DEALERS AND COLLECTORS

Winter 2006

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Eleanor Thompson  
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The Reverend Paul Abram bid the Guild a warm welcome and a fond farewell following carols in the Chapel at the Tower of London on December 10th.

**Christmas carols**  
**See page 3**

# THE GUILD OF ARTS SCHOLARS, DEALERS AND COLLECTORS

FURNITURE MAKERS' HALL, 12 AUSTIN FRIARS,  
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This newsletter is sponsored by **Sotheby's**,  
34-35 New Bond Street, London W1A 2AA  
and published by **Antiques Trade Gazette**,  
115 Shaftesbury Avenue, London WC2H 8AD

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## Our Master

**Geoffrey Bond, OSTJ, D.L.** – lawyer, businessman and broadcaster, brings a wide range of experience to the Guild.

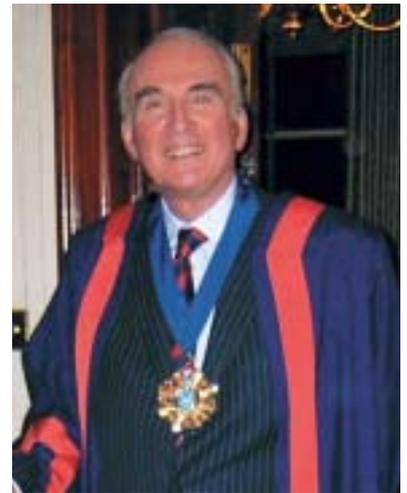
He is a Past Master of the Worshipful Company of Glaziers & Painters of Glass and was Sheriff of the City of London in 2003/4. He is currently Deputy Lieutenant of the County of Nottinghamshire

In professional life he is a former senior partner of law firm Ashton Bond Gigg, specialising in corporate and heritage law and as a broadcaster on radio and television, he had his own series on heritage for ITV in the 1980s and was an original expert on the Antiques Roadshow. He has lectured extensively on heritage, Byron and related matters.

In the world of business he is a former Director of Central Independent Television plc and former Chair of Impact Packaging plc and other companies, and currently non-executive Director of the Charles Lawrence Group plc.

He is active in the museum and heritage sector, chairing a number of bodies including the Museums and Libraries Association (London) (also a member of the MLA national board), the Group for Education in Museums and the Papplewick Pumping Station Trust. He is Deputy Chair of the Museum of Law and the National Centre for Citizenship and the Law and former Chair of Arts & Business East Midlands and a number of learned societies.

For many years he was Consul for Norway in the Midlands (a recipient of the Royal Norwegian Order of Merit) and founder of the City of London Bridge Ward Club, Norwegian Business Scholars Trust and City of London representative of Seed Forum International. He has done extensive pro bono charity work, mostly for heritage organisations, and sponsored a number of educational initiatives.



*Geoffrey Bond wearing his Shrieval badge. He was a Sheriff of the City of London in 2003-4*

## What's in a name?

When forming the Guild, one of the hardest problems was to find a suitable name. There are so many facets to our membership all of whom want recognition. We also needed to make the statement of what we are about but at the same time fit in comfortably within the City, the Livery Companies and certain learned societies, many of which have been in existence for hundreds of years. For example, the inclusion of the word Professionals in our previous title proved unsuitable as it suggested that others were amateurs. Difficult decisions had to be made before we could apply for Guild status. The net result, I hope, will suit all, including our membership.

**Scholars** includes all those actively involved in academic disciplines related to antiques and the applied arts, such as archaeologists, curators, historians (including architectural history), photographic librarians and archivists, writers and interpreters. This will also include antiques fair organisers, art insurers, tax and legal advisors, conservators and restorers, loss adjusters and specialist shippers and packers. **Dealers** encompasses consultants, auctioneers, valuers and dealers in antiques, antiquities and the decorative and applied arts. **Collectors** includes many from the above mentioned groups as well as private individuals.

Together these form a group which it is hoped will not only be beneficial to the City of London but also broaden the dialogue within the decorative arts world. The Guild does not represent the creators of works of art.

**Hon Founder Clerk**

# The curator and the dealer should be friends

Two major surveys published by the The Art Fund in 2006 point to almost total stagnation in the acquisition policy of many of Britain's museums. A comparative study revealed that even the country's biggest institutions (The British Museum, The National Gallery, The Tate and the V & A) are lagging behind other world-class museums in terms of money available for buying new exhibits.

Clearly the funding available to such museums is quite inadequate to keep pace with the booming market for masterpieces in all but the most obscure areas of the art market.

But a survey of Britain's smaller and regional museums suggested that the museum sector was cut off from the market in more ways than one. Rising prices are obviously a factor: 27% of museums thought that a rising art market would threaten the ability of museums to collect in the future. Yet that was not the over-riding concern. Fifty per cent were worried about the lack of curatorial expertise, meaning that their staff were not qualified to recognise the best objects when they appeared. Even more, 70%, saw a lack of knowledge of the market itself as an obstacle to further buying.

In one respect this last statistic will come as no surprise since many curators appear to cut themselves off from the market, avoiding the company of dealers, auctioneers and collectors on the basis that objects removed from their context are of no further academic value. Perhaps, a more enlightened and ultimately more productive approach might be to view collecting, and the market mechanism by which collections are formed, as another context in which objects are preserved for the future.

For in practical terms most museums have no choice but to accept this situation. Some 69% of those polled by the Art Fund said that gifts and bequests from private collectors were now the most common means of acquisition. So museums would do well to cultivate the friendship of private collectors and accept their value as careful custodians of fine objects, since they are likely to become the ultimate benefactors of public collections.

Space, of course, is another problem and many museums would dearly love to sell some of their unwanted and undisplayed material to develop other areas of their collections. Yet even as sellers, they will be handicapped if they do not have access to expertise and market knowledge.

After all, curators, dealers and collectors are united by a fascination for the objects in their chosen field. The fact that each brings a different viewpoint should be seen as a source of celebration rather than conflict. Happily the Guild of Arts Scholars is here to lead that celebration.

Mark Bridge

# First engagement

The first practical evidence of the Guild's acceptance by the City came in the form of an invitation to take part in the Garden of Remembrance Service at St Paul's Cathedral on November 6th. The service itself was a moving tribute to all those who died in battle and crosses were planted in order of precedence from the Lord Mayor himself, right down to the most junior, name-



ly the Guild of Art Scholars, Dealers and Collectors.

Before the ceremony it was sobering to learn from Commander Trevor Dale, Chairman of the City of London Poppy Appeal, that The Royal British Legion in London faces particular problems in London where one in four of the homeless on the streets is an ex-serviceman.

# Christmas carols

The Guild's third annual outing for carols at the Tower of London was both joyous and sad. It was joyous for the special light of a crisp winter morning by the Thames, for the magnificent singing of the choir of St Peter ad Vincula and for the festive lunch laid on by Paul and Jo Abram following the service.

It was tinged with sadness only because this will be the last such service taken by our Chaplain, who retires next year.

Having warned there would only be room for 14, the Abrams hospitably crammed 18 round their dining table for lunch. Looking out through early 18th century casements to the White Tower across the green, members toasted their hosts and wished them every happiness in their retirement.

# Stewards wanted

With a number of formal events under its belt, the Guild already has a reputation for putting on a good show.

However such events do put a considerable strain on the organisers and it is clear that we need a few extra hands to make sure that everything runs smoothly on the night.

Volunteers are invited to make themselves known to the Clerk.

# Thanks to Withers

The Guild would like to express its appreciation of the support and advice it has received from Messrs Withers LLP, a leading firm of private client and art related solicitors, who have been assisting the Court with the legal steps necessary to establish the Guild.

# The Beadle

The Guild now has a Beadle in the very imposing form of Geoff Fairfax MBE, formerly Senior Drum Major of the Anglian Division, who presided at the Installation ceremony on November 27 with admirable calm and authority.

# GUILD NEWS



*The Founder Master and honoured guests.*

*Left to right: Timothy Piper - Master of the Tallow Chandlers, Joanne Abram, Hugo Swire, Penrose Halson - Master of the Turners, Lord Brooke, Lady Brooke, Geoffrey Bond, Dianora Bond, Alderman Ian Luder, Lin Luder, Jonathan Horne, Paul Abram - Guild Chaplain*

## A very merry meeting

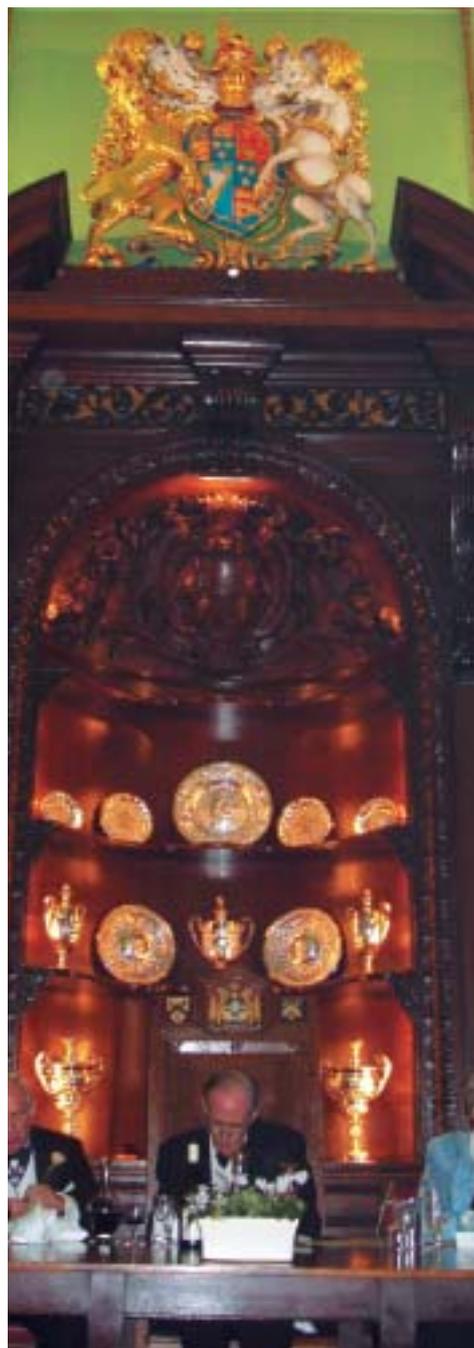
The Arts Scholars' first banquet as a recognised Guild was a special occasion, held in the magnificent setting of the Tallow Chandlers' Hall and presided over by our Founding Master, Lord Brooke, who proposed the loyal toast and spoke in his accustomed scintillating style.

Geoffrey Bond welcomed the guests with equal aplomb and The Rt Hon Hugo Swire MP, Shadow Secretary of State for Culture, Media and Sport, replied on their behalf. Looking back, he entertained the room with memories of his encounters with art in the company of Margaret and Dennis Thatcher. Looking to the future he reinforced his pledge that under a Conservative Government Lottery funds would be used solely for their original purpose: the development of sport, arts and heritage.

Following the dinner our hosts kindly opened their 17th century panelled courtroom, which is still set out like a true court with a Master's dais and a sliding bar at its entrance, which is drawn aside only for Court members



*Above: Guy Schooling, Jeremy Lamond and Sian Dalrymple. Right: Paul Skerrington and Georgina Gough.*



*The warmth of the welcome from the Tallow Chandlers was matched by the magnificence of their hall.*



*Allison Bailley, Nicholas Somers and Jane Oxenford*



*Timothy Piper, Lord Brooke and Dianora Bond*

## The Installation

On November 27th the Guild took another important step in its development with the first installation of the Master, Wardens and Court of Assistants. At the same time more than 40 members were at Furniture Makers' Hall to receive the freedom of the Guild. Here, in slightly abridged form, we record for posterity the words spoken by the Master on this historic occasion.

“**F**ounder Master, Wardens, Aldermen, Ladies and Gentlemen this is an historic occasion for us all and for me in particular to have the honour of being the first Master of this Guild to go through an Installation ceremony. My mother Livery, the Worshipful Company of Glaziers and Painters of Glass, is first mentioned in 1328 in the second year of the reign of Edward III and the first Master was one John Husbonde. I have often wondered what he felt like being the first Master of a new Guild, now I think I know a little of what he might have felt.

We know that the Livery Companies, the back-bone of the City of London, originated in the mediaeval mystery or craft Guilds, organisations formed wherever there were skilled craftsmen specifically to look after their own interests, to set high standards for their craft and regulate the training and well-being of apprentices. Distinguishing robes or livery worn by the Guilds eventually became synonymous with each. We have passed a first stage on our way to becoming a Livery by Charter, we have been accepted by the Court of Aldermen as a Guild.

In our application to the Aldermen we maintained that there was no other Guild or Livery Company exclusive to the scholarship, curation, trade or ownership of items of decorative or historic significance and activities relating thereto. This exclusivity was recognised by the Aldermen, as were our charitable objectives. It is our aim to promote the museums of the City of London and similar organisations, and encourage and promote historical projects within the City and its environs, and to promote further knowledge of its history through education and other means.

I believe that preserving our heritage for future generations, which is one of our objectives, is of immense importance to this country. After the "City Financial", I think that the cultural economy, the world of heritage, supported by museums, libraries and archives is the second, if not equally important, contributor to our economy.

Today we have seen the ceremony of applicants receiving the Freedom of the Guild, the installation of our Wardens and the recognition of Geoff Fairfax as our Beadle and most important, our



From the top: Lord Brooke (Past Master), Geoffrey Bond (Master), Jonathan Horne (Upper Warden), Geoff Egan (Middle Warden), Mark Bridge (Renter Warden).

Clerk, Jonathan Horne, who has done so much to get us to this stage. It was Jonathan who had the idea of forming the Guild and he was joined by our Founder Master, Lord Brooke and ably supported by Georgina Gough; to them we owe a great vote of thanks.

We shall develop the Guild and very shortly be making arrangements for appropriate gowns, the Master's and other badges, following the Livery system as a means of identification. In doing so, we shall be following an ancient time line from the 12th century when in the Canterbury Tales Geoffrey Chaucer wrote:-

"An Haberdasshere and a Carpenter,  
A Webbe, a Dyere and a Tapicer  
and they were clothed alle in O Liveree  
of a solempe and a great fraternitee."

It is thought that the Weavers' Company is the oldest of the Livery Companies, its Charter being dated 1155. Today there are modern Liveries such as World Traders, Water Conservators, Tax Advisers, Security Professionals and Hackney Carriage Drivers. The strength of the Livery Companies and the Guilds has never been better and it is an honour for me to be able to lead this Guild for one year and join the distinguished ranks of those who previously trod this path from Guild to Livery.

Perhaps I should remember the words of Sir Richard Phillips, a Sheriff of the City in 1808, who wrote:-

"Placed by you in a situation which has afforded me the opportunity to be useful to the public I am grateful for the confidence you have pleased to repose in me. It is not in the power of the person who holds this office only for one year to mature all the improvements and reforms which he may have felt it necessary to make or project: it is however one of the most efficacious means of giving permanency to his plans and accomplishing his objects to transmit them through the medium of good communications to his successors".

This I hope I shall be able to do.

We have not arrived at this stage in our history without a great deal of work by many and I must thank also most warmly our sponsoring Alderman Ian Luder. It has been a great achievement for us to get to Guild status with Ian leading us through the Scylla and Charybdis of City regulations.

We are very fortunate to be able to live and work in one of the greatest Cities of the world and to be within the Square Mile, some



Immediately before the Installation the Court met for the first time at Furniture Makers' Hall.

Continued on page 8

# GUILD EVENTS



*The Honourable Company of Master Mariners were again our hosts for a curry lunch on July 11th and there was a good turnout for a beer on the poop deck of the HQS Wellington (above). Watching the Thames glide by and chatting with like-minded folk from the Guild and their guests – it beats working any day. Down below, we lunched in the splendid dining room, surrounded by the Master Mariners' collection of plate and overlooked by a monumental canvas of their Liverymen at one of their annual banquets.*

## In a Stew

On June 29th the Hon Clerk (below) led a fascinating walk down through the ancient streets of the City of London and across the Thames to the traditional pleasure grounds of London, know as the Stews.

Here stood the theatres, the bear pits and many other delights in doubtful taste.

One of many revelations of the evening was the fact that it is still quite possible to navigate in the City using an 18th century map.



## Events Diary

**February 8th** – An evening with John Scott, a guided tour of one of the finest private collections of Victorian and Arts and Crafts decorative art.

**March 6th** – Court Meeting and 2nd swearing-in ceremony.

**March 14th** – Lunch at the Butchers' Hall

**March 19th** – *Journey to the New World*. A tour of the Jamestown exhibition at the London Museum in Docklands guided by the curator Hazel Forsyth. Followed by supper.

**March 23rd** – United Guilds Service, St Paul's Cathedral.

**March 31st** – *Journey to the New World: London 1606-Virginia 1607*. Day Conference at the Museum in Docklands (supported by the Guild).

**April 26th** – Evening Visit to Whitechapel Bell Foundry followed by wine and a buffet reception in the Georgian foundry house adjacent to the works.

**May 11th** – Formal Guild Luncheon with the Lord Mayor.



*Fuller's pyramid tomb*

**May 19th** – Mad Jack Fuller: a day-trip to Brightling in East Sussex to visit the haunts of Jack Fuller MP – eccentric, philanthropist, patron of the arts and folly builder. No grand houses or works of art but an insight into the life and times of a colourful Georgian squire.

**June 26th** – Court Meeting and Founder Members' Dinner.



*A handful of glass trade beads as used by Jamestown settlers*

## Looking after our City's heritage

On April 26th 2007, West Dean College, near Chichester in Sussex is hosting a day's course to discuss the protection of collections on display and in storage. The course is aimed at those with responsibility for the often extensive and valuable collections of Livery Companies. It is intended to raise awareness of good practice and offer guidance on established methods for moving and handling paintings, sculpture, furniture and works of art and on disaster planning.

The general care of objects is often a matter of common sense. Creating an ideal environment is the first priority. Natural aging and environmental damage can be measured and managed by a variety of techniques including controlling light expo-

sure, avoiding environmental extremes and keeping areas clean.

The day will include a visit to the renowned conservation and restoration workshops at West Dean and a tour of the State Rooms of the house to look at the preventative work required when looking after an old building and its contents. The afternoon will discuss the disastrous fire at Uppark, its subsequent salvage, conservation and the lessons learned.

The cost of the day, which includes coffee, lunch and afternoon tea would normally be £140 per person. However, West Dean College have generously agreed to sponsor 50% of this cost and the charge will therefore be only £70 per person.

Contact: 020 7409 1789 or JH@jonathanhorne.co.uk.



*The manor of West Dean was noted in the Domesday Book and is set within a magical fold of the South Downs.*

# In the footsteps of Harold: a long walk through history

**T**welve days from York to Senlac Hill was an astonishing military feat, given the chaotic conditions of October 1066, and the sanguinary battle at Stamford Bridge in Yorkshire a few days before Harold's army set off to face the Normans on the South Coast. I have been intrigued by it, and surprised that so little seems to be known about it, ever since being thoroughly spooked by a place in the Sussex woods where the exhausted soldiers are said to have snatched a few hours rest during the night before Hastings.

So, a sixtieth birthday being the trigger for a bout of mild insanity, I decided to see if it was still possible to do the distance in the time. I put it like that because many of the Roman roads the army used are now under Ms and As, and I intended to use pathways wherever possible. Since they do not always join up, I thought it quite fair to take lifts and public transport between points, as long as I kept walking in the right direction and clocked up the right number of miles – somewhere around 260.

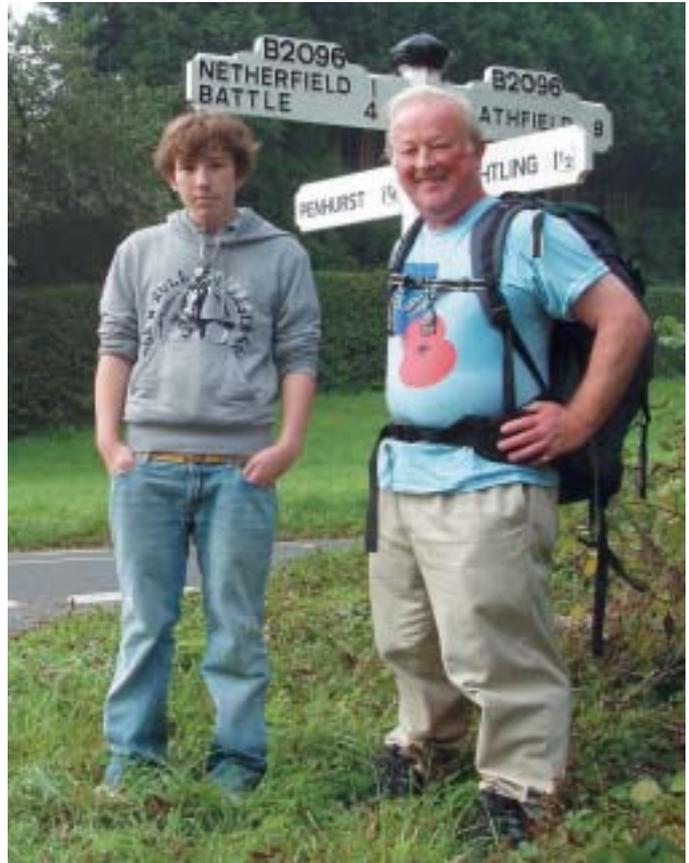
In fact the daily distances depended to some extent on where I had arranged to stay, a mixture of pub b&bs and the homes of friends, readers and contacts. One or two stages were shorter than ideal, with the result that others meant for very long and exhausting days. As luck would have it, the shortest was the second, which was good in regard to aching muscles and blistered feet. Along the way, despite good boots, I often found myself pondering the place of the blister in history, and blessing modern plasters.

I was lucky, too, with the weather. There was one vile day, when pouring rain coincided with a disgraceful stretch of track supposedly maintained to the standard of a European Walking Path. In fact the mud was churned up enough, with potholes deep enough, to have made a passable set for a film on Paschendaele. A couple of other days had their downpours, but generally it was sunny with enough breeze to be very pleasant. It was good to be reminded of the importance of weather in a carless life. The direction of the wind can be very important when you are walking.

Many miles of the route were along rivers and waterways – Ouse, Selby, Aire, Don, Idle, Trent, Grantham Canal, Nene, Great Ouse, Lea, Thames, Darent – and two

pointers to a North/South divide struck me. There were virtually no riverside pubs in the North, perhaps due to flood embankments, and northern fishermen actually give one a "good morning".

Another long stretch, roughly from Stamford to Royston, was on one of the great old drove roads that used to supply London with its meat. Much of the early part was a wide, straight, green track, and it was odd to stride along alone, when 200 years ago it would have been loud with herds and traffic. Indeed, it was the emptiness of the countryside in this crowded island that struck me



*Four miles to go: Huon Mallalieu with his son Josh who accompanied him on the last leg into Battle.*

*At no time between the Black Death and the Second World War would I have met so few people*

most forcibly. Probably at no time between the Black Death and the Second World War would I have met so few people. Reminders of 1939-45 were the largely deserted airfields, over which I marched with Weber operas on the I-pod my daughter gave me. The oddity of war was further pointed up by Red Arrows looping the loop above a water meadow containing no fewer than eight herons. The most beautiful places were often the most artificial: the view of Belvoir Castle from the canal, and then of the Vale of

Belvoir from the hillside; the parks at Burghley and Knole, both of which I walked through on perfect mornings. Also Greenwich Park, where shadowy Chinese were collect-

ing sweet chestnuts beneath the trees. Between York and London I encountered just one hill. Kent and Sussex were a shock to muscles that had seemed super-fit. Especially since Mark Bridge, my host for the last night before Battle, had not mentioned that he lives 600 feet above sea level.

Now that my march is over, I am very glad (and rather surprised) to have done it. Furthermore, thanks to the generosity of many people, including readers of ATG, it has raised over £2,600 for the Royal British Legion's Poppy Appeal.

# Time to put out the flags

**H**urrah, hurrah, hurrah and three times more! On September 19th it was announced by the Court of Aldermen of the City of London Corporation that our Guild had been officially acknowledged. I am still in a state of excitement and shock; after such a long wait it all arrived in a rush. For the past two years I have been dreading the moment of application having been told that it was by no means a foregone conclusion, that others had applied for Guild status and failed and that the City was now far more reluctant to confirm new Guilds.

This reluctance is for practical reasons of space in Mansion House, the Guild Hall, etc.. A quick calculation suggests that we might be number 108 in the crowded Company hierarchy.

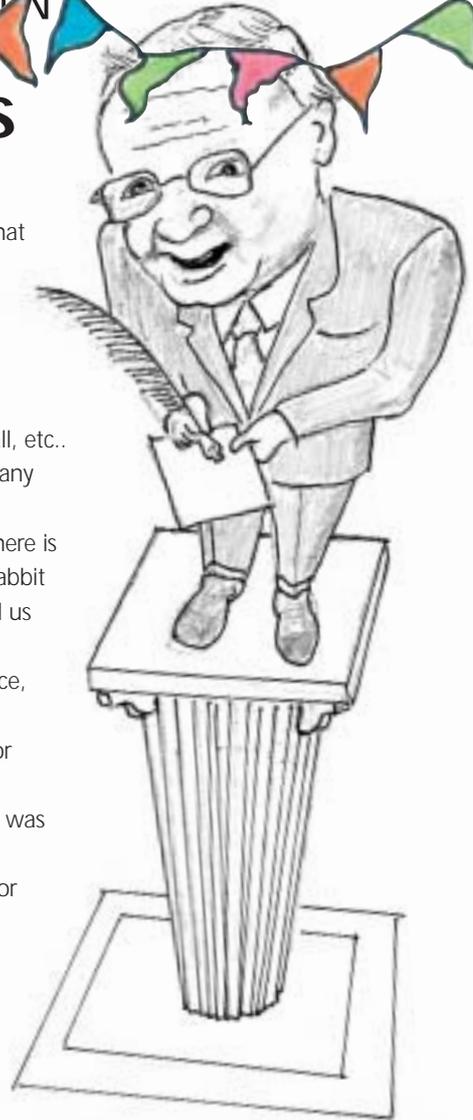
Submitting an application to the Court of Aldermen is not like taking GCSEs; there is no going back for a retake. It was a moment for risking all but while I was like a rabbit in the headlights, the helpful hand of Ian Luder, our sponsoring Alderman, pushed us through into the unknown.

In the end we were well prepared. I believe the Clerk of the Chamberlain's Office, Murray Craig, was expecting a couple of pages of A4 and was a little taken aback when the final bound offering of 28 pages arrived on his desk. Thank goodness for modern computers as Georgina Gough bravely typed out yet another draft of our Constitution (I think 11 in all). We had no alternative but to get it right and failure was not considered. Our responsibility was to all those who have so generously contributed to an organisation which until recently did not officially exist. Thank you for your continued loyal support, without which nothing could have been achieved.

This is a moment of triumph but we cannot look to our laurels, we have to proceed to our next challenge, which is to achieve Company status without Livery. This could happen by the year 2010 but, amongst other things, it is dependent on having £150,000 in our accounts! A tall order but possible.

Helping towards this total, we welcome as new members: **Charles Cochrane** from Timothy Sammons Fine Art, **Stephen Jarrett** from Witney Antiques, **Alastair Leslie**, former Master of the Worshipful Company of Clothworkers and a keen collector, **Richard Northcott**, an insurance broker from Heath Lambert and **Clifford Henderson**. In addition, **Geoffrey Bond**, **Philippa Glanville** and **Robert Butler** have increased their subscriptions to become founder members. The collector **Michael Shortall**, **Nicholas Shaw**, silver dealer from Petworth, and **Valerie Kaufmann** and **Kevin Smith** from Plowden & Smith (by appointment to Her Majesty the Queen, restorers of fine art objects ) have also become founder members. Thanks to all of you for your generous support.

**Jonathan Horne OstJ FSA, Hon. Founder Clerk, 120 Mount Street, London W1K 3NN Tel. 020 7409 1799**



## Installation: Continued from page 7

677 acres (274 hectares) administered by the City of London Corporation. I am reminded of the words of William Wordsworth as he passed over Westminster Bridge in the 19th century:

"Earth has not anything to show more fair;  
Dull would he be of soul who could pass by  
A sight so touching in its majesty"

The great and mighty Thames flows as it did in the times of my predecessor John Husbonde, which reminds us of the passage of time and that there are few claims to our own immortality, perhaps only our children. However, it might be that in the creation of this Guild we are emphasising our time here and handing on something for our children and for the future.

At the Court earlier this evening it was agreed to have an annual Master's lecture to recognise and utilise the great wealth of knowledge we have in the world of the decorative arts. Also, that we are to establish an annual travel bursary to assist a decorative art student in pursuing his or her studies.

I should now like to propose a most important toast, that of the Guild of Arts Scholars, Dealers and Collectors, may it flourish root and branch for ever – "To our next merry meeting".

## Did you know?

FOR most aspiring Guilds, becoming a Company without Livery is just a step on the road to becoming a Livery Company, but two of the most venerable City companies have never taken livery.

One is the Company of Watermen and Lightermen, established by Act of Parliament in 1555. The other is the Company of Parish Clerks, established in 1482, which declined to take the livery on the grounds that the ecclesiastical surplice was older than the livery and was the proper garb of members of the Company.