

THE HISTORY OF THE WHITECHAPEL BELL-FOUNDRY.

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BY

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S. I. 1567-1616 ; ROBERT MOT AND OTHERS.

THE history of the Whitechapel Bellfoundry can be clearly traced down to the present time from one Robert Mot, who first appears in the year 1572. I do not mean to say that the business has always been carried on on the present site, but the goodwill of the business has descended regularly. Mr. H. B. Walters has also shown that there are good reasons for dating its origin some five years earlier and attributing a bell dated 1567 at Magdalen Laver, in the county of Essex, and five other bells to some predecessor of Robert Mot and identifying that predecessor with one Robert Doddes, who is mentioned in the accounts of S. Michael's, Cornhill as casting a bell for that church in 1567. We cannot, however, trace the foundry earlier than that date, or connect it with any of the pre-reformation bell-founders of London; altho' we find that some of those founders carried on their business in the neighbourhood of Aldgate.

There is an unbridgeable gap between the pre-reformation bell-founders of London and this Whitechapel business which was started some ten years after the accession of Queen Elizabeth. We cannot point out a single bell now existing which we can show to have been cast in London between the years 1540 and 1567. Moreover we find traces of bell-founders moving away from London in the reign of Henry VIII. Thus one named Thomas Lawrence was

working in London from 1522 to 1539 and is found to have been admitted to the freedom of the City of Norwich on the 23rd of March, 1542. The books of the Founders' Company also contain the name of one Winsent Galaway in 1518; and we find a bell-founder named Vincent Goroway at Reading about half a century later. We also find one John Tynny acting as a witness to the will of a London bell-founder on the 29th of September, 1522; and the name of John Tonne figures on nine bells in Sussex, three of which are of the date 1536, while another bell dated 1522, and one undated are in similar lettering; and there are also a dozen bells, clearly made by this John Tonne, in the neighbourhood of Thaxted in Essex, two being cast in 1540 and 1542.

Furthermore, bells cast at provincial foundries in the middle of the sixteenth century have a strange character about them. Some bear a few letters having no intelligible meaning. Some have marks which cannot be recognised as letters. Some address a saint by name, but omit the words 'ora pro nobis' which were usually added in old times; and these bells also lack founders' marks, founders' names and founders' initials. Founders' names indeed rarely occur on bells of the period 1400-1550, and founders' initials are as often absent as present; but founders' marks were universally used until we come to the latter part of the reign of Henry VIII.

From these facts we can only infer that bell-founders were afraid of exercising their craft in the old style during the troubled period in which the reformation was brewing. They may have thought that an inscription of a religious nature might lead to their being condemned as heretics, if the Catholics had the power, or charged with idolatry and superstition, if the Protestants prevailed. And it also seems that they thought that the religious atmosphere of London was more heated and dangerous than that of provincial towns or the quiet air of the country. Hence London was prac-

tically denuded of bell-founders during a quarter of a century and only saw the art revive in its area when Queen Elizabeth had become firmly established on the throne.

Then, when it did revive, there was not so much ornamentation, or religious sentiment connected with it as there had been in the olden times. Some provincial founders indeed adopted sacred mottoes. Thus one named Richard Eldridge, who worked at Wokingham from 1592 to 1622, placed on many bells the motto "Our hope is in the Lord" with his initials and the date. His son and successor, Bryan Eldridge, who continued the business until 1640, changed this into "Gloria Deo in excelsis." A Hampshire founder who worked from 1619 to 1652 adopted the motto "In God is my hope" with the date and the letters I H which are doubtless his initials. A founder named Anthony Wakefield, whose head-quarters were at Chichester, placed "Praise the Lord" on some bells cast in the years 1594 to 1598 and "Praise God" after that date, until his death in 1605. The motto "Praise the Lord" also occurs on a bell at Wimbledon which is ascribed to Robert Doddes, and on a bell at Dovercourt in Essex, dated, 1572, bearing Robert Mot's initials. But after that date Robert Mot placed on his bells the words "Robert mot made me" for about ten years, and on later bells the Latin equivalent "Robertus mot me fecit." These inscriptions are in Gothic minuscules with a Roman R; and the date is given in Arabic numerals, except at Great Waltham in Essex where MDLXXXI occurs and S. Martin cum Gregory, York, where we find MCCCCCLXXIX. Altogether about 80 bells cast by Robert Mot still remain.

Now we cannot think that Robert Mot, living when the religious contest was over, had any fear of being penalized for any sentiments expressed upon his bells. We must rather infer that he was imbued with the modern commercial spirit and thought that the natural use of inscriptions on bells was to advertise the founder's business; and we must also

suppose that his customers were in general indifferent as to what their bells bore and left the founder to suit his own fancy in the matter. On this subject I may mention that sixty years ago, when I was writing an account of the Bells of Sussex, I had many talks with Mr. John Mears who then superintended the work at the Whitechapel Foundry. On one occasion I observed to him that in former times many bell-founders had favourite mottoes which they placed upon their bells. But he met me with the sharp remark "Oh, you are not going to tell me that any bell-founder ever put anything except his own name upon a bell without being paid for it." It is doubtless the case that that spirit has prevailed to a great extent for some centuries and prevails to a great extent still. But there have been and are honourable exceptions to it among whom I may mention the present proprietor of the Whitechapel foundry by whose courtesy we have inspected the foundry to-day. I may add also that there have been and are clergy and churchwardens who are not indifferent as to the inscriptions to be placed on their bells; and I think that some credit for this reviving interest in bell inscriptions may be given to archæologists, who have studied the subject and published the result of their researches.

Of course there were some parties in the days of Robert Mot who took an interest in the inscriptions to be placed on the bells which they ordered: and, when we find anything upon his bells, we may attribute it to his customers and not to himself.

Thus there are two of his bells at Westminster Abbey, dated respectively, 1583, and 1598, both inscribed:—

Companis Patrem laudate sonantibus altum.

(i.e. Praise the High Father with sonorous bells).

with the name of Gabriel Goodman, Dean, added.

We do not find this Latin hexameter on any other bell; and we may, therefore, be satisfied that Dean Goodman composed it, ordered it to be placed on the bells and paid

the extra amount charged for carrying out his order. A similar remark may be made concerning three bells at Little Bentley, in Essex, each inscribed.

Paul Bayning of London, Alderman, oweth this bell.

Made in May Ann 1599 R.M.

We have no information as to how Paul Bayning considered himself a debtor to the Church to the amount of three bells and can only imagine that they were a thank-offering made in pursuance of some vow of which the condition had been fulfilled.



Robert Mot decorated his bells with a number of stops between the words; and he adopted as a trade-mark a circular wreath containing two bells in the base, and one in the head, the upper bell being crowned and standing between the letters, R.M. with the letters I H S surmounted by a double stroke between the two lower bells. This trade mark was used also by his successors until the year 1700 with some necessary alterations; and it has recently been revived by Mr. Arthur Hughes with his own initials and those of his brother in the place of the letters R.M. The crowned bell is also found as a separate stamp on some of Robert Mot's bells and it appears to be older than the full medallion.

We learn a little about Robert Mot from two petitions, preserved at the Record Office, presented by him to the Lord High Treasurer in 1578, wherein he petitions for recovery of a debt of £10 10s. od. due to him for eight years past from one Henry Howard, adding that "your said poor orator is greatly impoverished and come into decay, and is likely every day to be arrested for such debts as he oweth."

These petitions seem to show that Robert Mot was doing business as early as 1570. And certainly for some years after that date the trade in bells was not brisk: but it improved a little later; and we may be sure that Robert Mot soon came to find himself in a happier financial situation.

The latest date at which we find Robert Mot acting as a bell-founder is April 1st, 1605, under which day there is an entry in the accounts of S. Mary's, Reading:—



Item of Mr. Motte for 90l of bell mettall lefte

xliiis.

We may feel satisfied that the object of Robert Mot's visit to Reading at that date was to negotiate a sale of his business to one Joseph Carter who had been carrying on a similar business at Reading from the year 1578. Joseph Carter's will makes it clear that such a sale took place. It is dated Feb. 14, 1609, and was proved on April 2nd, 1610. He gives legacies amounting to £97 13s. 4d. amongst which we read:—

To the poor of the parish of S. Mary Matfellow in

Whitechapel, London	20s
To his daughter Ann Yare the wife of William Yare	£6 13 4
To his servant Thomas Bartlett	£1 0 0
To his servant John Higden	10s.
To his apprentice William Wakefield	6s. 8d.

He leaves to William Yare, his son-in-law, all the moveables in and about the workhouse in the town and county of Oxon and £20 in money; to Catherine his wife, the moveables about the house at Reading, except all the bells, bell metal, moulds for making bells, beams, scales, weights, and other

things incident to the occupation of a bell-founder; and to William Carter his son he leaves all his goods unbequeathed. His lands are left to his wife for life and after her death to William Carter his son, subject to a yearly payment to the Reading Hospital of 20s. proceeding out of two specified tenements. This payment is still kept up and Joseph Carter's name is preserved on the list of benefactors.

Joseph Carter's will is set out in full in Mr. A. H. Cocks's book on the Bells of Buckinghamshire, but before saying anything more about him we ought to finish our account of his predecessor, Robert Mot. We learn the time of Robert Mot's death from an entry in the Whitechapel registers to the effect that Robert Moate was buried on Ap. 1st, 1608, and in the same month:—

“ Ultimo die emanavit commissio Willm^o Mott et Joanne Mott ejus uxori filie n'rali et l'time Roberti Mott nuper parochie beate Marie Matfellow al's Whitechappell Com. Midd. def'ct' ”

It will be worth my while to say a few words concerning the abbreviations *n'rali et l'timæ*. Over sixty years ago, when I was writing an account of the Bells of Sussex and was a novice in both law and archæology, I came across this expression in a grant of administration, and thought that it was a short form for “*naturali et illegitimæ*” and implied impropriety, and I therefore abstained from translating it. In the course of a few years, however, I learnt that it stood for “*naturali et legitimæ*”: the fact being that in the language of the Probate Registrars natural child is opposed to adopted child, child-in-law, step-child and god-child, and has no necessary connection with any impropriety. Indeed I hold a grant of administration to my mother, in which I am described as her natural and lawful son, and a grant to a son, whom I lost through the war, in which I am described as his natural and lawful father. Joan Mott was therefore a lawful daughter of Robert Mott; and we see that she married a man of the same surname, probably a cousin. There are other notices of Robert and William Mott in the parish books

and many notices of Robert Mott in the accounts of other churches.

We can return now to Joseph Carter. His predecessors in business had worked at Reading since the close of the 15th century, and their predecessors had worked at Wokingham for a century earlier; and he occasionally used some of the stamps which appear on the bells of these old founders. We also find him using some of Robert Mott's stamps; and by this means we can distinguish his bells cast at Reading from those cast at London after his purchase of the London business. We can only attribute to him ten bells as having been cast in London, but we see that he did not purchase the London business before 1605 and he died in 1609, his burial being recorded in the Registers of S. Lawrence, Reading, as taking place on the 21st of May, in that year.

The Reading records also show that Joseph Carter resided at Reading until his death; and we may assume therefore that the London business was conducted by his son William Carter and that William Carter was aided by Thomas Bartlet, the servant mentioned in Joseph Carter's will.

Thirteen bells have been found bearing William Carter's name, running from 1610 to 1616, most of them being inscribed in elegant Gothic Majuscules, imitated from letters used by some old Norwich founders. The same letters had been used at times by Robert Mot and Joseph Carter. William Carter disappears after 1616 and we do not know what became of him. We learn, however, from the Whitechapel parish books that he cast five bells for the church in 1614.

S. II. 1617-1700; THE BARTLET FAMILY.

The initials T B occur together with W C on a bell dated 1616 at Southgate, in Middlesex, which bears the inscription "God be my good speed": and we next find Thomas Bartlet casting bells and using an adaptation of Robert Mot's medallion, the letters R M being omitted and the

words "Thomas Bartlet made me" being placed round the edge. Thomas Bartlet's bells range from 1617 to 1631 and more than 30 of them have been found. They are inscribed in plain Roman Majuscules and generally bear the words THOMAS BARTLET MADE ME with the date. (*Essex Bells*, p. 74). Thomas Bartlet had also a private mark consisting of three curved lozenges radiating from a centre. This occurs on some bells bearing the names of Joseph Carter and William Carter and it evidently indicates that Thomas Bartlet moulded them.



We hear that the Registers of S. Mary le Bow, Durham, contain an entry saying,—“Buried Feb. 3, 1632, Thomas Bartlet. This man did cast the Abbey Bells the summer before he died.” I incline to think that this entry refers to our Thomas Bartlet of Whitechapel, that he was employed to cast the Abbey Bells and went to Durham for that purpose, and visited the town again some months afterwards in order to attend to some defect in the hanging of the bells and happened to die there.

The date certainly coincides with that of the death of Thomas Bartlet of Whitechapel. We learn this from an

interesting entry in the accounts of S. Martin's in the Fields, quoted by Mr. Walters (*Essex Bells*, p. 74) namely:—

March 20, 1632. Paid to Ellinor Bartlet, widow of Thomas Bartlet for casting the said second bell weighing 7 hundred a quarter and 4 lb at 15s. a hundred and every pound of new metal at 12*d.* a pound, as by bill and acquittance appears 5*l.* 16*s.* 4*d.*

It would be very curious if there were two bell-founders named Thomas Bartlet who died just about the same time. We also learn from the last mentioned entry that we may add the name of Ellinor Bartlet to the list of proprietors of this foundry. And there are three bells at West Thurrock, in Essex, dated, 1632, which may be her work. These are inscribed in letters which are afterwards used by a founder named John Clifton, who has left rather more than a dozen specimens of his workmanship of dates running from 1633 to 1640. On two of his bells dated in the last mentioned year, Thomas Bartlet's medallion appears; and on one of them the initials A B enclose the medallion. These are clearly the initials of Anthony Bartlet who appears as a master founder in 1647 and continued to use Thomas Bartlet's medallion. Very little bell-founding business was done in the interval between 1640 and 1647. The civil war was raging from 1642 to 1645. A troubled period had preceded it and further troubles followed. The gap between Thomas Bartlet's last bell and the first bell cast by Anthony Bartlet was for some time a mystery in the history of this foundry, but Mr. Walters solved the mystery by showing that John Clifton acted during the vacant period (*Essex Bells*, 75). Bell-founding business was brisk in the period from 1600 to 1640, but the number of bells cast in London at that time was reduced by the fact that there were then many provincial bell-founders in the surrounding counties, each of whom was patronized by the dwellers in his own neighbourhood.

We next come to Anthony Bartlet. We may surmise that he was the son of Thomas Bartlet, but was too young to

undertake the management of the business in 1632; so that John Clifton was employed to do the work until he had gained sufficient experience. It is probable that John Clifton continued to give assistance after Anthony Bartlet had assumed control, for the tenor bell at Hunsdon in Hertfordshire bears the words—I C Anthony Bartlet made me 1652. And we may feel satisfied that the initials I C stand for John Clifton. We also find a bell at Meopham in Kent, dated 1650, and bearing the names of Anthony Bartlet and Michael Darbie as its founders. Michael Darbie certainly acted as an itinerant founder, and another bell at Meopham dated 1651 bears his name alone. But the Meopham bell of 1650 is the only case in which we find him working with Anthony Bartlet, although we find him co-operating at times with other founders.

On looking through the published records of bells, I can only find 47 existing bells attributed to Anthony Bartlet, besides two more recast, and a mention that he cast 8 bells for London churches rebuilt after the fire of 1666, and that one of his bells has been found in Northumberland. His existing bells give an average of one bell in two years during the Commonwealth, and five bells in two years after the Restoration. Their dates are:—

1647-1	1655-2	1663-1	1668-1	1674-4
1650-1	1657-1	1664-3	1671-1	1675-4
1652-1	1661-1	1666-1	1672-2	1676-1
1654-1	1662-8	1667-4	1673-9	

Anthony Bartlet's work was doubtless cramped by the troubles of the days in which he lived, and the continued existence of several provincial bell-foundries. Besides which another foundry sprang up in London, being worked by founders named John Hodson and Christopher Hodson whose bells range from 1654 to 1693. These founders attained such repute that when great Tom of Oxford required recasting in 1680 Christopher Hodson was called in to perform the job; and he accomplished it successfully.

The Hodsons also had a branch foundry at S. Mary Cray in Kent, and they thus secured pretty well all the business of supplying bells in the western half of that county.

Anthony Bartlet continued to use Thomas Bartlet's medallion placing it between the letters A.B.

Anthony Bartlet's will is preserved at Somerset House. It is dated in 1676, the year of his death. He thereby directed his household goods to be equally divided between his four children, Elizabeth Bickson, Mary Luckin, Thomas and Sarah Agnes. He left all his other property and tools to his son James. We thus learn that, altho' Anthony Bartlet did not make a fortune, he was able to keep his head above water and bring up a fairly numerous family. Mr. Stahlschmidt, in searching the books of the Founders Company, discovered that a Thomas Bartlett was apprenticed to Edward Swayne for 8 years from Feb. 22, 1660. That was doubtless Anthony's son Thomas. Anthony had therefore made a provision for that son. The Registers of All-Hallows, London Wall, contain the marriage of Arthur Bickson and Elizabeth Bartlet on Nov. 1, 1661, and William Luckin and Mary Bartlet on Dec. 17, 1665.

Anthony Bartlet was succeeded in business by his son James. But I cannot point out any bell bearing James's name of earlier date than 1680, altho' Anthony disappears in 1676. More than 80 bells by James Bartlet have been found spread over the years from 1680 to 1700. But there are none dated in 1689 or 1690. It is clear that the resources of the country were severely strained by the revolution which took place at that date. In all the published records of English bells only 22 are recorded as dated in 1689, and only 11 in 1690. While prior to that date they had dwindled from 111 in 1683 to 52 in 1688, and after the troubled years they rose from 30 in 1691 to 81 in 1695 and 127 in 1700.

James Bartlet continued to use Thomas's medallion, placing it between the letters I.B. His most interesting

bell is the 4th at Richmond, in Surrey, which is dated, 1680, and bears the couplet:—

Lambert made me weak not fit to ring,
But Bartlet amongst the rest hath made me sing.

All that we know of Lambert is that a bell since recast was found at Beckenham in Kent, inscribed:—

William Lambart made me R L 1640.

and a bell in similar lettering exists at Ramsden Bellhouse in Essex bearing churchwardens' names, the date 1638, and the letters W.L. Besides this it is found that William Lambert was admitted to the Founders' Company in 1611 and pensioned in 1679. It was not a very great thing for James Bartlet to triumph over such a puny competitor.

The Richmond bell is not unique in its style of motto. On the first bell at Badgeworth in Gloucestershire we read:—

Badgeworth ringers they were mad,
Because Rigbe made me bad;
But Abel Rudhall, you may see,
Hath made me better than Rigbe. 1742.

And on the second bell at Dunkerton, in Somersetshire, we read:—

Before I was a broke
I was as good as any,
But when that Cokey casted
I ne'er was worth a penny.
Thomas Bilbie cast all we. 1732.

I also fancy that the same idea is implied in the inscription on the 4th bell at West Hoathly in Sussex. It bears the words—Joseph Carter made me Better, 1581.

The word 'Better' seems to imply that it was an improvement on some previous attempt; but Joseph Carter kindly omits to name his unsuccessful rival, and the date of the bell shows that it was cast at Reading. We are indebted to Mr. Staplschmidt for looking up the records of the Founders' Company. He tells us that James Bartlet served the office

of under-warden in 1691-2, auditor in 1693-4, and upper-warden in 1695-6; also that in 1698 he paid a fine of £4 for not serving as master in his turn.

We learn from the Whitechapel Registers, that on Jan. 20, 1700-1 there was buried—"James Bartlett, bellfounder from ye High Street." And on the 28th of February following, an administration of his goods was granted to his sister, Elizabeth Bixon, widow, she being described as his natural and lawful sister and near relative. It is probable, therefore, that James Bartlet never married, since he left neither widow nor child surviving him.

We learn one more fact concerning James Bartlet from an entry in the Whitechapel Vestry Books in the following words:—

"Md that Mr. James Bartlet, by reason he att his oune cost did new cast the Tennour and Third bell, was to be for ever excused from serving of any parish offices, agreed to by us whose names are subscribed, the 23 of December, 1686."

The names of a number of parishioners follow.

S. III. 1700-1769; RICHARD PHELPS AND THOMAS LESTER.

We next come to Richard Phelps. We find him working from 1700 to 1738, and described as living in the High St., Whitechapel. We feel no doubt, therefore, that he succeeded James Bartlet; but we do not know their definite connection; and we find Richard Phelps using new sets of letters, and never employing the medallion with three bells, or any of the old stamps used by the Bartlets. At Burham in Kent there is a bell by Phelps dated, 1700; and we find that James Bartlet lived until the middle of January, 1701, so that the Burham bell must have been cast in his life-time; but it is not likely that James Bartlet was able to conduct business up to the moment of his death. We see indeed that in 1698 he paid £4 to be excused from serving as master of the Founders' Company.

All that we know of the antecedents of Richard Phelps is that there is a bell at Avebury, in Wiltshire, inscribed

“ Richard Phelps, London, Nat. Par. hujus, fecit 1719.”
 “ Nat. Par. hujus ” doubtless means ‘ a native of this parish.’
 Wherever Richard Phelps learnt his trade, he learnt it well and exercised it with skill. His lot was cast in prosperous times. In 1704, Queen Anne made over to the Church the first fruits and tenths of all clerical benefices which had long been in the hands of the Crown and its favourites. The income produced from these sources amounted to £16000 a year. This sum became applicable to help poor clergy and enabled more attention to be paid to churches and their appurtenances.

Richard Phelps did a very large business. Quite 350 of his bells have been found in London and the neighbouring counties and others occur in more distant parts. His works include the tenor of Chichester Cathedral which must weigh over a ton, and the tenor of Winchester Cathedral, since recast, weighing some 32 cwt. His most important work, however, is the clock bell of S. Pauls, dated 1716, weighing 5 tons, 4 cwt. As to inscriptions, his custom was to record simply the date with his name followed by the words “ made me ” or their Latin equivalent “ fecit.” We frequently find the names of parsons, church-wardens, and benefactors on his bells, and occasionally a short motto in Latin or English, the same being probably ordered by his customers. On two of his bells, however, namely the tenor at Portsmouth dated 1730, and the 7th bell at Ware, in Hertfordshire, dated 1731, six rhyming lines are found, namely—

We good people all	To prayers do call,
We honour the King	And brides joy do bring,
Good tidings we tell	And ring the dead's knell.

The Portsmouth tenor was recast in 1912, but these lines were reproduced upon it. I cannot point out any bell on which they occur except the two just mentioned.

I see it stated in some books that Richard Phelps took Thomas Lester into partnership in 1735. I think that that is

a mistake and that Thomas Lester was his foreman up to his death. There is a bell at Farnham, in Surrey, dated 1735, bearing Phelps's name alone. The fifth bell at Gravesend, dated 1736, says that John Applebee and Richard Phelps made these eight bells. We know nothing else of John Applebee.

A bell at Southfleet in Kent, dated 1736, has the name of Richard Phelps alone; and so have three bells dated 1737 at East Clandon in Surrey, the Chapel Royal, Savoy, and Winchester College Chapel, and three dated, 1737, at Dallington, in Sussex.

In 1738 we find bells bearing the names of Richard Phelps and Thomas Lester. I believe that the work of producing those bells was begun in the lifetime of Richard Phelps and finished by Thomas Lester after his death. We learn the time of Richard Phelps's death from an entry in the Whitechapel registers among the burials in 1738.—

Aug., 23. Richard Phelps a man from ye High Street.

Richard Phelps's will is preserved at Somerset House (Brodrepp, 202). It is dated Jan., 25, 1736, and we read in it:—

“ Item I give and bequeath unto Thomas Lester, foreman in my business of a Bellfounder all my implements and working tools in my trade or business aforesaid and also my scales and stylyard and little engine for extinguishing fire, and all such boards and timber as shall or may be in my yards or workhouse at the time of my death and also six hundredweight of gutter bell mettle and also the sum of twenty-three pounds of lawful money of Great Britain.”

A stylyard is a large kind of scales for weighing heavy bodies; and gutter bell-metal is the metal which is left in the grooves leading from the furnace to the moulds after the casting of a bell or set of bells.

Richard Phelps also directed the lease of his house to be assigned to Thomas Lester; and he left £10 to each of his good old servants Richard Lester and John Tynan, and gave the residue of his estate to three nieces, one nephew and two

friends, one of whom named Benjamin Weale was appointed executor: and he added a codicil dated Aug., 2, 1738, making a further bequest to an old servant. The will was proved on Aug. 22, 1738, the day before the funeral.

Apparently Thomas Lester was unwilling to take an assignment of the lease of Phelps's house. For according to the tradition preserved in the foundry and communicated to me by Mr. John Mears more than sixty years ago, Thomas Lester built the present foundry in the year 1738 and moved his business to it. The site was said to have been previously occupied by the Artichoke Inn. And Phelps's foundry is reported to have been on the other side of the High Road and nearer to the City where Tewkesbury Court is situated.

Thomas Lester, however, did not become the owner of the present foundry until Dec., 31, 1767. He can only have had a lease of it before that date. It is copyhold of the Manor of Stepney, and I have been permitted to search the Court Rolls of the Manor by the courtesy of Mr. Henry A. Whately the present steward of the Manor.

The Court Rolls record that at a Court held on the 1st of March, 1765, the Homage presented that Edward Baynes the elder of Bellcarra near Castle Bar in the County of Mayo, Clerk being a customary tenant of the manor as appeared by an entry of the date of the 9th of Januray, 1729, surrendered four and a half acres of land held by two copies of Court Roll, situated on the south side of Whitechapel Road, with a description of the parcels, one being "One other messuage with the foundry and other outhouses with the appurtenances in the occupation of Thomas Lester," the surrender being made to the use of Edward Baynes the Younger, his heirs and assigns subject however to numerous charges. At the same Court the Lord granted seizen of the premises to Edward Baynes the Younger; and it appears that the consideration paid by him was £1,400 in Irish money.

The Indexes of the Court Rolls show that prior to the date of this surrender Edward Baynes the elder had made many

conditional surrenders, that is to say surrenders by way of mortgage for securing sums of money.

The Court Rolls also show that on the 18th of April, 1767, Edward Baynes the Younger, of Duke St., Westminster, went through the form of suffering a recovery of his copyhold lands, presumably to make his title quite clear.

We next find that at a Court held on the 3rd of December, 1767, Edward Baynes of Duke St., Westminster surrendered "All that one messuage or tenement customary with the Bellfoundry coach-house yard and stable . . . lying . . . on the south side of Whitechapel Street . . . now in the occupation of Thomas Lester. To the use and behoof of the said Thomas Lester, Bellfounder, and his heirs and assigns for ever." At the same Court the Lord granted seizen to Thomas Lester accordingly; and Thomas Lester surrendered all his copyhold tenements to such uses as he should by will in writing appoint.

The consideration for the sale of the foundry by Edward Baynes to Thomas Lester is not stated.

The bells dated 1738, bearing the names of both Phelps and Lester which have been mentioned above, include a small sanctus bell at S. George the Martyr, Southwark, the tenor at Westminster Abbey, which must weigh about 32 cwt., and Bow Bell, the weight of which is 53 cwt. 24 lb. Thomas Lester continued to cast about as many bells per year as Phelps had done and the style of his inscriptions is pretty much the same. He began, however, to put verses on some bells.

The treble bell at Newport Pagnall in Bucks, cast by Thomas Lester in 1749, bears the verse:—

At proper times my voice I'll raise
And sound to my subscribers praise

The treble at Watford, cast by him in 1750, has the same verse: and the tenor there cast at the same time bears:—

I to the Church, the living call
And to the grave I summon all,

These verses however, are found on other bells also. The last mentioned was composed by a Gloucester founder, named Abraham Rudhall, and placed by him and his successors on the tenor bell of many peals which they cast.

Then in 1752 we find that Thomas Lester took Thomas Pack into partnership; and they soon omitted their pre-names and described themselves simply as Lester and Pack. They lived in prosperous times and had few competitors in the field and they consequently did a large business. Their general style of inscription is like their predecessors, just their name and the date and occasionally the names of parson, church-wardens and benefactors. They began, however, placing mottoes and verses on their bells. Some writers speak slightly of their verses, but they appear to me to possess fair poetic merit.

At Wartling in Sussex, a bell dated 1753 bears the old verse:—

At proper times my voice I'll raise
And sound to my subscribers praise.

The same appears at Buxted in 1757, and slightly varied at Midhurst in 1765, and at Fletching in 1769, namely:—

At proper times our voices we will raise
In sounding to our benefactors' praise.

At Leeminster Sussex, in 1759, we find:—

Kind Heaven increase their bounteous store
And bless their souls for evermore.

While another bell bears, "Peace and good neighbourhood," which was a favourite motto of the Rudhalls of Gloucester, and appears again at Ditching, in 1766.

At Midhurst in 1765 we find:—

Our voices shall with joyful sound
Make hills and valleys echo round

This couplet is also found at New Shoreham where another bell bears:—

In wedlock bands all ye who join,
With hands your hearts unite,
So shall our tuneful tongues combine
To laud the nuptial rite.

At Bexhill, the treble, cast in or before 1769, bears:—

Although I am both light and small
I will be heard above you all.

At Ingatestone in Essex a bell dated, 1758, bears:—

The founder he has played his part,
Which shows him master of his art,
So hang me well and ring me true,
And I will sound your praises due.

And these lines recur on a bell at Great Baddow, in Essex, cast by Lester and Pack's successors in 1789; but I do not know of their occurrence elsewhere.

Canon Raven in his book on the Bells of England tells us that he once found a list of bells cast at the Whitechapel foundry from August, 1738 up to its date which must have been 1769, since it was headed with the name used by the firm just at that time. The list contains 114 castings, among which we find, ten at York Minster with a tenor weighing 53cwt; for the Elector of Cologne 18 musical bells, the largest 2cwt; for Petersburg in Russia 7 bells, the tenor 17 cwt; for Christchurch Philadelphia 8 bells, the tenor 18 cwt; for S. Martins' Birmingham 12 bells, the tenor 36 cwt; for Charlestown South Carolina 8 bells, the tenor, 18 cwt; for S. Giles's Cripplegate 10 bells, the tenor 36 cwt.

Thomas Lester died in the summer of 1769, aged 66 years. Some six months previously, being in bad health, he had had a draft of a will prepared. On Saturday, the 17th of June, 1769, he called at his lawyer's office and found two clerks present there. One of them read over the will to him and he said that he thought it would do; and the clerk walked with him to let him out of the door. Then it struck him that he had left too much money in legacies; so he went with the clerk into another room, had the legacies added up, and directed several to be reduced, and one of £50 to Thomas Janaway to be omitted. He then went out and the following day, Sunday, in the forenoon he was taken with an epileptic

or some other fit, rendered speechless and died the next day. Thus his will was not signed, but an affidavit was made by the two clerks giving the above story, and the will was proved on the 11th of September, 1769. (Somerset House, Hogg 385).

In this will, Thomas Lester mentions that he had surrendered the foundry to the use of his will, as has been mentioned above. That having been done, the will operated as a devise of the foundry, altho' it was not executed; such being the law at the time. By this will the foundry was devised to John Exeter of Hornchurch on trust for the sole use and benefit of the testator's granddaughter Sarah Oliver, spinster, for life, and after her decease for such of her children as should be living at her decease, their heirs and assigns, share and share alike as tenants in common. He then desired Thomas Pack to take the testator's nephew, William Chapman, into partnership on equal terms for their joint lives with directions for settling a deed of partnership which had been prepared: and on that being done he directed John Exeter to grant them a lease of the foundry at £75 p.a. to hold to them and the survivor of them for any number of years which they might desire but terminable on Thomas Pack dissolving the partnership. He then bequeathed to John Exeter all his bell crooks and gauges for bells, working tools and utensils in trade upon trust to permit Thomas Pack and William Chapman to have the use thereof during their partnership and after the decease of either of them he bequeathed the same articles to the survivor of them. And he appointed Thomas Pack and one James Exeter and William Chapman to be his executors.

Then on inspecting the Court Rolls of the Manor we find that at a Court held on the 11th of November, 1769, the homage presented the death of Thomas Lester and his devise of the foundry as above stated and the Lord then granted seizen thereof to John Exeter of Hornchurch to hold to him and his heirs and assigns upon the trusts declared by the will of Thomas Lester.

S. IV. 1769-1787; WILLIAM CHAPMAN AND A TROUBLED
INTERVAL.

The partnership contemplated between Thomas Pack and William Chapman was evidently carried out, for we find that the name of the firm became Pack and Chapman; and we again find some bells bearing the three names, Lester, Pack and Chapman of the date, 1769, the same being doubtless in hand at the time of Lester's death. It also happens that at Essendon in Hertfordshire there is a bell dated, 1769, bearing the name of Thomas Pack alone. William Chapman had previously been Lester and Pack's foreman or superintendent: and in 1762, when these founders had to recast the big bell at Canterbury, they found it more convenient to do the work on the spot than to carry the bell to London and back again. William Chapman was accordingly sent down to perform the task, and he put on the bell the inscription:—

Gulielmo Friend S.T.P. Decano. Lester and Pack of London fecit
1762. Wm. Chapman molded me.

The bell is 70 inches in diameter and weighs 70 hundred-weight.

While William Chapman was engaged in this business he saw among the bystanders a young man who seemed to take unusual interest in the proceedings; and he offered to take him back to London, and teach him to be a bell-founder. This was William Mears, who duly accepted the invitation and went to London with Chapman to learn his trade, and it is through this incident that the foundry came into the hands of the Mears family who retained it for nearly a century.

After Lester's death Pack and Chapman carried on the business which continued to prosper and indeed has been brisk up to the present day.

On Pack and Chapman's bells, we find rhyming mottoes, more freely employed and some prose mottoes. Thus in

addition to those already given, as being used by Lester and Pack, we find the following:—

1. Ye ringers all who prize
Your health and happiness,
Be sober, merry, wise
And you'll the same possess.
2. I mean to make it understood
That though I'm little yet I'm good.
3. If you have a judicious ear
You'll own my voice is sweet and clear.
4. Ye people all who hear me ring
Be faithful to your God and King.
5. Such wondrous power to music's given
It elevates the soul to Heaven.
6. To honour both of God and King
Our voices shall in concert ring.
7. Whilst thus we join in joyful sound,
May love and loyalty abound.
8. Music is medicine to the mind.

I have made this analysis of these inscriptions with the view of deciding who may be regarded as the poetic bell founder who adopted a few rhyming verses composed by earlier bell-founders and added some of his own; and as the result I am inclined to attribute this stock of inscriptions to William Chapman who became master founder in 1769 and had previously had considerable influence in the business.

If I had to compose a motto for a bell, I think I would say:—

Where'er my solemn voice is heard
Be holy thoughts and feelings stir'd.

Thomas Pack died of consumption early in the year 1781, and we find a few bells of that date bearing William Chapman's name alone. But there is a little mystery about the foundry at this epoch which I must proceed to state and of which I must give what appears to me to be the explanation.

I have mentioned that Lester's will, as originally prepared at the end of 1767, contained a legacy of £50 to Thomas Janaway. That party must therefore have been working

at the Whitechapel Foundry at that time. But we find a few bells cast by him alone in 1763 and 1764, one bell cast by him in 1769, and then a fair number bearing his name, dated from 1771 to 1785. He sometimes describes himself as being of Chelsea. He was certainly a careful and skilful founder and he provided himself with a very clear set of letter stamps. He disappears after 1785; and I remember being told by John Mears that his tools and stamps were brought to the Whitechapel Foundry, and used there for some years.

We also find a few bells bearing the name William Mears, or Mears alone, dated in the years from 1777 to 1780; and we then find Chapman and Mears acting together in 1782 and 1783. William Chapman died of consumption late in the year 1784. His will is preserved at Somerset House (Rockingham 593). It is dated the 12th of October and was proved on the 26th of November, 1784. In it he describes himself as of the parish of S. Mary, Matfelon, Whitechapel, Bellfounder, but he makes no further allusion to the foundry, or the business. He gives a legacy of £100 to his wife Hannah, and he appoints John Smallwood of Field Gate, Whitechapel and George Kemp of Cornhill to be his executors, and gives £20 to each of them for their trouble and bequeaths to them the residue of his property upon trust out of the income to keep his father in comfort for the rest of his life, and subject thereto on trust for his nephew, Thomas Lester Sharwood. We also find the name of William Mears alone on some bells dated 1784, as well as on some dated 1785 and 1786: so that it is probable that William Chapman felt his end approaching and sold his share in the business and its appurtenances to William Mears before he made his will.

We thus see that William Mears parted from Pack and Chapman in the year 1777 and he must have set up a separate foundry of his own. Then after the death of Thomas Pack, he re-united with his old friend William Chapman; but I do not think that he returned to the old

foundry. I think that William Chapman came to him. I believe that the old foundry fell into the power of a rival; and it was desirable that Wm. Chapman and Wm. Mears should unite their forces in order to compete with that rival.

We have seen that Thomas Lester devised the foundry on trust for his granddaughter Sarah Oliver, for her life, and after her death for her children. We learn from the affidavit giving the account of Lester's death that she was in her eighteenth year in 1769. And we find that a little later she married one Robert Patrick.

We learn something about Robert Patrick from Thomas Pack's will which is dated the 25th of January, 1780, and was proved on the 7th of February, 1781. (Som. Ho. Webster 89). Thomas Pack appointed his wife Ann Parsons and his son-in-law John Hudson to be his executors and left many legacies, one being a gift of £1,000 to James Exeter of Whitechapel, coachmaker, and Thomas Green upon trust to invest it and apply the income for the maintenance and education of Elizabeth Patrick, daughter of Robert Patrick of Whitechapel, cheesemonger, by Sarah his wife, during her minority and transfer the investments representing the said sum to her on her attaining the age of 21 years. He also gave his plate on trust for Elizabeth Patrick and his household goods to Sarah Patrick, and directed the residue of his estate to be invested and the income to be paid to Sarah Patrick for life for her separate use, and the capital to go on her death to all her children other than Elizabeth Patrick in equal shares.

Robert Patrick, however, seems not to have been content with the benefits conferred on his wife and children by Lester and Pack respectively but to have conceived the idea that, on the expiration of Pack and Chapman's lease, he might take possession of the foundry in right of his wife, set up as a bell-founder, and appropriate to himself the goodwill of the business which William Chapman and his predecessors had built up by two centuries of steady work.

Of course, Robert Patrick could not carry out this scheme without the help of some one skilled in the art of casting bells. And we find that he made an arrangement with one Thomas Osborn, who was a bell-founder residing at Downham, in Norfolk, whereby he received that gentleman's aid for the period of one year. We accordingly find seven bells at S. Mary's, Hatfield Broad Oak, Essex, dated 1782, bearing the names of Patrick and Osborn of London, Founders, and one bell there dated, 1783, bearing the name of Robert Patrick alone. We also find that Robert Patrick secured a fair number of orders in the year 1784 and executed them. But that was the limit of his success. After that date we find his name on one bell dated 1786 and one 1787, and thereafter he disappears. It is clear that Robert Patrick's attempted sharp practice proved a failure; and the only course open to him was to resume the cheese trade and request William Mears to return to the old foundry and accept a lease of it on reasonable terms. We may assume that that was done, for William Mears figures as occupying 267, Whitechapel Road, in a Directory of 1789. And the present foundry bore the number, 267, until the houses in Whitechapel Road were re-numbered a few years ago.

S. V. 1787-1925; THE MEARS FAMILY AND THEIR SUCCESSORS.

We thus see that before the end of the year, 1787, Thomas Janaway and Robert Patrick were both cleared out of the way and William Mears had the field all to himself. He then took his brother Thomas Mears into partnership; and they were careful to emphasize the fact that they truly represented the old Whitechapel business by describing themselves on their bells as W. and T. Mears, late Lester, Pack and Chapman of London. William Mears then retired probably owing to ill health for we hear that he died in 1791; and we find Thomas Mears acting alone in 1790. On some bells cast in that year, for instance on a peal at Ashby

Sandwich, in Kent, he describes himself as Thomas Mears, late Lester, Pack and Chapman of London. But soon the name Mears came to carry weight enough by itself and did not need to be supported by the reputation of any predecessors.

Thomas Mears worked the foundry alone until 1804, and he then took his son of the same name into partnership, and they operated together until 1809, after which date the son's name alone appears; and the foundry continued under his administration up to 1844.

The will of the elder Thomas Mears is preserved at Somerset House (Collingwood 332). It is dated the 27th of November, 1809, and was proved on the 27th June, 1810. He describes himself as of the parish of S. Mary Matfelon, Whitechapel, Bell-founder, and appoints William Chapman of Folkestone, druggist, to be his executor, and gives him a legacy of £10. He confers substantial benefits on his daughters Catherine, the wife of Thomas Horn, and Mary Mears, and gives a legacy of £20 to Thomas Horn. He leaves all the residue of his estate to his son, Thomas Mears.

One important event, which occurred under the regime of the younger Thomas Mears, was his purchase of the foundry.

We have seen that Thomas Lester devised the foundry on trust for his granddaughter, Sarah Oliver, for life and after her death for her children who should survive her in equal shares; and we have seen that Sarah Oliver married Robert Patrick. On turning to the Court Rolls of the Manor of Stepney, we find that on the 20th of June, 1776, Sarah Patrick, formerly Oliver, was admitted to be tenant of the foundry for and during the term of her natural life; and that on the 23rd of April, 1811, certain trustees, who had been admitted on the 20th of February, 1809, surrendered the bellfoundry, then in the occupation of Thomas Mears, to the use of the said Thomas Mears, his heirs and assigns, during the life of Sarah the wife of Robert Patrick, formerly of Whitechapel, but then of S. Mary Lambeth; and the

Lord granted seizen to the said Thomas Mears accordingly, the sum of £1,000 being paid by Thomas Mears as the consideration for the surrender.

We also find that at a Court held on the 31st of March, 1818, the Homage again presented the devise made by Thomas Lester and his death, and the admittance of Sarah Patrick for life, and that she was since dead, leaving seven children who were there named: and the Lord then granted seizen to them their heirs and assigns as tenants in common.

Finally on the 24th of October, 1818, one of these children, and on the 26th, the other six surrendered their respective shares in the foundry to the use of Thomas Mears his heirs and assigns; and the Lord granted seizen to him accordingly, the consideration for this purchase being the sum of £4,000.

The names of the seven children of Sarah Patrick were as follows, Mary McGahan, Sarah wife of Thomas Hudson, Harriott wife of James McKean, Ann wife of Thomas James Duell, Rebecca wife of James Smith, Clara Patrick, and Charles Patrick. The daughter Elizabeth, mentioned in Thomas Pack's will, apparently died before her mother.

In the year, 1844, Thomas Mears, the younger, was succeeded by his sons Charles and George Mears and the business was conducted in their joint names up to 1859, although Charles Mears died before that date. The name George Mears was then used alone until 1865, the words "and Co." being added in 1864. In that year George Mears took Robert Stainbank into partnership; and they adopted the name "Mears and Stainbank:" and the business has been carried on under that style ever since, although I believe it is no secret that at the present time no one bearing either of those names has any interest in it.

Having thus given the list of founders up to the present day, we can pay some attention to their respective works.

The administration of the foundry by the two Thomas Mears lasted half a century and is divided into two periods of nearly equal length. In the first, covering the years 1790 to

1815, the country was nearly always at war. Its resources were heavily taxed; and naturally the trade in bell-founding suffered as did all arts concerned with peace. The French Revolution began in 1789. The French Republic declared war against Great Britain on Feb. 3rd, 1793; and war continued until March 28th, 1802, when the Peace of Amiens was agreed upon. War was resumed however on May 12th, 1803, and continued until the first deposition of Napoleon Buonaparte in the spring of 1814. He was then interned at Elba, but escaped in the spring of 1815 and made his final effort during the hundred days ending on the 18th of June in that year.

During the respite allowed by Napoleon's detention at Elba a set of six bells was cast by Thomas Mears, junior, for the church of Brightling, in Sussex. These bells bear the names Tallavera, Salamanca, Vittoria, Pyrenees, Orthes, and Toulouse, respectively and we read on the Tenor, "In honour of the illustrious Duke of Wellington, his last six victories are here recorded." Those were doubtless his last six victories when the bells were cast; but he gained a greater last victory soon afterwards: and in 1818 two more bells were added to the peal, each inscribed with the name, Waterloo. The short interval of the Peace of Amiens also increased the number of bells cast in 1802, 1803, and 1804; but there was a reduction in 1805 when invasion was feared and a revival when the battle of Trafalgar on Oct. 21st in that year brought relief from any such fear. We do not however often find on bells any allusions to the events of the time.

The business of the Whitechapel Foundry was also reduced during the period now under consideration by the fact that a very skilful bell-founder named John Briant was carrying on business at the town of Hertford, having started there in the year, 1782. His period of activity indeed extended beyond the time of war, but in 1825 he retired from work and sold his business to Thomas Mears the younger. It followed therefore that this Thomas Mears had a large increase

of business, peace being established, and his rival having retired.

The greatest work accomplished by Thomas Mears, junior, was the recasting of Great Tom of Lincoln, which was effected on Nov. 15, 1834. The bell has a diameter of 6 ft. 10 ins. and weighs 5 tons 8 cwt. It was recast at the Whitechapel Foundry.

In 1844, the foundry devolved on Messrs. Charles and George Mears and they were very soon called upon to execute some works of considerable magnitude. These included a peal of 12 bells for York Minster with a tenor weighing 54 cwt., the same being cast in 1844. And the next year they recast Great Peter for the same church having a diameter of 8ft. 4 ins. and weighing 10 tons 15 cwt. Two years later, namely in 1847, they supplied a bell to the Roman Catholic Cathedral at Montreal, weighing 11 tons 11 cwt. Then in 1858 they recast Big Ben, the clock bell at the Houses of Parliament weighing 13 tons 11 cwt., and they supplied four quarter bells as accessories to Big Ben whereof the largest weighs 4 tons. The present proprietor of the foundry has published lists of the peals and great bells cast there showing that the foundry has supplied bells to many distant parts of the British Empire and to some foreign countries, besides doing an extensive home trade. One of the most notable recent achievements has been providing Portsmouth Town hall with a clock bell weighing 4 tons, and four quarter bells, in the year 1889.

I first visited the foundry in October, 1863 and found it under the management of Mr. John Mears. I noticed that some of the workmen addressed him as John, and I inferred that they had known him working in the foundry as a boy. In 1832 he conducted the conveyance of Great Tom of Lincoln from the foundry to the church in which it was to be hung. Some time later he went to live in the country; but his brother George Mears asked him to return to the foundry and superintend the work there. He returned accordingly and was on duty when Big Ben was recast; and

I fancy that he is entitled to the chief credit for the successful performance of that gigantic work. However in May, 1864, he told me that his brother had taken Mr. Stainbank into partnership; and that that gentleman was a good man of business, and it would be possible for himself to retire again into the country and enjoy a well merited rest.

And here I may perhaps enlighten this subject by mentioning a humorous incident in the life of John Mears, which must have occurred more than a hundred years ago and is consequently permissible in an archæological paper. He told me the story himself. He was at a school in Canterbury, and one day he ascended the tower of the Cathedral; and, finding a flag staff erected above the roof, he swarmed up it, folded his arms over the knob at the top, and clung there for a little time, enjoying the interesting prospect below. Little did he deem that at the same time there was some one below enjoying the interesting prospect above. That some-one was the master of his school, who, happening to walk out in his garden, noticed a lump on the top of the flagstaff, brought a telescope to bear upon it, and thereby recognised the features of Master John Mears. The result was that he received a little scolding and prudent advice on his return; but the master doubtless felt some admiration for the boy's pluck and enterprise.

Finally, I ought not to conclude this history without mentioning that on March the 28th, 1919, their Majesties King George V and Queen Mary paid a visit to the Bell-foundry to witness the casting of two new bells for Westminster Abbey; and on that occasion Queen Mary and her daughter took the necessary steps for letting the metal run into two small moulds and so cast two little bells for themselves.

In conclusion, besides tendering thanks to Mr. Arthur Hughes and the Steward of the Manor of Stepney for helping me to gain information for this paper, I will state that I have availed myself of the published results of the labours of others, who have written on the subject of Church-Bells:

and I ought to mention particularly Mr. H. B. Walters, Mr. A. H. Cocks, and the late Canon Raven, and Mr. J. C. L. Stahlschmidt.

I will add here a list of the Whitechapel Bell-founders:—

- 1567-1572. Robert Doddes.
 1572-1605. Robert Mot.
 1605-1609. Joseph Carter.
 1609-1616. William Carter.
 1617-1632. Thomas Bartlet.
 1632. Ellinor Bartlet
 1632-1640. John Clifton.
 1640-1676. Anthony Bartlet.
 1676-1700. James Bartlet.
 1700-1738. Richard Phelps.
 1738-1752. Thomas Lester.
 1752-1769. Thomas Lester and Thomas Pack.
 1769-1781. Thomas Pack and William Chapman.
 1781. William Chapman.
 1771-1785. Thomas Janaway in a separate foundry.
 1777-1780. William Mears, in a separate foundry.
 1782-1783. William Chapman and William Mears.
 1784-1786. William Mears.
 1782. Robert Patrick and Thomas Osborn as a separate business.
 1783-1787. Robert Patrick, in a separate business.
 1787-1789. William and Thomas Mears.
 1790-1804. Thomas Mears, senior.
 1804-1809. Thomas Mears and son.
 1809-1844. Thomas Mears, junior.
 1844-1859. Charles and George Mears (before and after the death of Charles Mears).
 1859-1864. George Mears.
 1864. George Mears and Co.
 1865. George Mears and Robert Stainbank.
 1865 and onwards. Mears and Stainbank.