



THE ARTS SCHOLAR

Summer 2014
Issue No 18

At the Mansion House. See page 2

THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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

MASTER

Alderman Ian Luder

UPPER WARDEN

Alastair Leslie TD

MIDDLE WARDEN

Tom Christopherson

RENTER WARDEN

Dr Loyd Grossman OBE, FSA, DPhil

Chairman Events Committee

DEPUTY MASTER

Nicholas Somers FNAVA, FRSA

PAST MASTERS

Christopher Claxton Stevens

Philippa Glanville FSA

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

Graham Barker

Robert Butler FRSA, FIOD

Roderick Caxton-Spencer

Peter Clayton FSA, FRNS

Alan Cook

Miriam Kramer

Chairman Membership Committee

Maureen Mellor FSA

Guy Schooling

Colin Sewell-Rutter FRSA Hon Treasurer

John Spanner TD

Trustee, Chairman Finance Committee

Roy Sully

Paul Viney ASFAV

Under Warden, Chairman Charity Committee

CLERK – **Georgina Gough**

BEADLE – **Geoff Fairfax MBE**

CHAPLAIN – **The Rev Canon Roger Hall MBE**

ALMONER – **John Hudson MRICS**

NEWS



Nearly 300 of us sat down for lunch in the Egyptian Hall.

At the Mansion House

The front cover of this newsletter shows the historic meeting of the Court of Aldermen on July 3 when Letters Patent were officially presented to The Worshipful Company of Arts Scholars by the Lord Mayor, Alderman Fiona Woolf CBE. This solemn ceremony took place in the Mansion House ballroom in the presence of the Master, Wardens, Court, Founder Liverymen and their guests. It was followed by a celebratory lunch in the magnificent Egyptian Hall, **above**, where the Arts Scholars entertained the Lord Mayor, Sheriffs, twelve Aldermen and the Masters of nine Companies.

During lunch Windsor Herald officially presented the Master with the full achievement of our coat of arms, with supporters.

Our supporters, a squirrel and a dragon, symbolise two different



The Master with Windsor Herald

aspects of the guardianship of the treasures of the past. The squirrel (who holds a golden acorn) is representative of the

careful acquisitiveness of the collector. The dragon (a symbol of the City of London) cradles a pot of excavated Roman gold. Dragons are traditionally seen as fierce and vigilant guardians of treasure.



Left: The Master, Wardens and Assistants following the Installation ceremony on May 14. See back cover for more details of this event.

Front row left to right: Nicholas Somers - Deputy Maste, Loyd Grossman - Renter Warden, Alastair Leslie - Upper Warden, Alderman Ian Luder - Master, Tom Christopherson - Middle Warden, Christopher Claxton Stevens.

Back row left to right: Roy Sully, Peter Clayton, Guy Schooling, Alan Cook, Colin Sewell-Rutter, Geoffrey Bond, Georgina Gough - Clerk and Senior Assistant, Paul Viney - Under Warden, Mark Bridge, Philippa Glanville, Miriam Kramer, Maureen Mellor, Roderick Caxton-Spencer, John Spanner, Graham Barker.



THE MASTER

‘Fellow Liverymen’ – the greeting that ushers in a new era

Speaking as Master at Mansion House on July 3, it felt very good to be able to use the words “Fellow Liverymen” for the first time when welcoming Arts Scholars and their guests to the celebratory lunch which formally marked the birth of the 110th Livery Company.

Immediate thanks went to the Lord Mayor, for having presented the Letters Patent to the Company, and to Windsor Herald, William Hunt, for the formal presentation of the Company’s full heraldic achievement, including our supporters.

During lunch I was privileged to take wine with our Past Masters, in recognition of their key role in the development of the Company over the past nine years.

Sadly two of them are no longer with us, Jonathan Horne, one of our inspirations, our Founder Clerk as well as our third Master, and Dr Geoff Egan, who was also a founder and became our fourth Master. They were two of the most knowledgeable but modest men I have met, and we owe them a great debt.

“Veritas Caritas Comitas” – “truth, charity and fellowship” is the motto of Company 107, The Worshipful

Company of Tax Advisers, of which I am a Past Master, and it embodies the ethos of the whole Livery movement. For an aspirant Guild to be recognised as a Company by the Court of Aldermen, its members are required, amongst other things, to build a charitable fund of £100,000. For advancement to Livery Status, that fund needs to be £300,000.

I am proud to say that through the generosity of our members, the Company had grown a fund in excess of £400,000 by 31st March 2013, which was the key date. Since then, with continued support from our members and a seven-figure bequest from one of our admirers, the late Eva Weininger, that figure has grown to over £1.6m. The Court will be considering shortly, how best we should commemorate her generosity.

With continued annual donations from Liverymen and Freemen, and growth of the capital, we will now be in a position to make meaningful contributions to the charitable causes we support. Supporting education has been one of our goals from the start, and the Lord Mayor presented this year’s awards to the winners of the Geoffrey Bond travel bursary and the Arts Scholars Research Award in January.

In addition to these awards The Company

has already provided research-related travel bursaries and educational awards to West Dean College, to the Richard Cloudsley School and to The Tate Collective Scheme which brings together London schools students in a programme to learn about many aspects concerned with running a museum, from curating to marketing.

Looking forward, the Company is providing support for the state sector to participate in the Association of Art Historians’ annual schools conference at the British Museum, and is in discussions with a leading decorative arts museum to establish a bursary in their highly regarded post graduate degree programme to support a student with a practical background to extend their knowledge of their craft in a more academic direction.

The Company, through its Past Master Geoffrey Bond has also been a supporter of the Lord Mayor’s Cultural Scholarship Scheme and is looking at ways to increase its involvement in this important initiative.

For our members, the Education Committee is planning a half-day and evening event in March for discussions and lectures by members on various aspects of collecting. Apart from being an entertaining and informative event for



I was delighted to welcome our first Master, Geoffrey Bond, to the Mansion House lunch. Geoffrey is seen wearing his City Livery Club Root and Branch Award, presented by HRH The Princess Royal at the Club’s Centenary Banquet on June 9. This deserved award reflects Geoffrey’s long commitment and service to the Livery, including his coordinating role in that memorable exhibition two years ago, “Butcher Baker Candlestick Maker”, and the equally important project around the 400th anniversary of the King James Bible, which was heavily focussed on school students ,

our members, it is hoped that this might also form the basis for sharing our expertise and information about our fields with arts related teaching staff at London schools.

The Company is delighted to have its first affiliation with the University of London Officers Cadet Corps, some of whom are reading History of Art. Members of the Court joined the Corps at their annual summer camp in June and their Commanding Officer, Col Paul Stanley, and Major Martin Heffer were with us at the July lunch.

That splendid lunch, and our progress to Livery status, would not have been possible without the hard work of so many. They are too numerous to mention individually, save for our Clerk Georgina Gough. Georgina has been our Clerk for some six years, with Company documentation taking ever more space in her home and on her dining room table. We are doubly indebted to the Gough family, since Ralph was our Hon Treasurer for some six years.

Finally my thanks went to Liveryman Graham Barker for having so generously commissioned a table gift for everyone in attendance to commemorate the day.

Alderman Ian Luder – Master

The Master's Year – my highlights of 2013-14

To become Master of a Company is a unique privilege, but to have been Master when our Company was granted Livery Status on the 11th February 2014 has to be one of the most memorable days of my life.

I well recall receiving a text from the then Upper Warden (now Master), Alderman Ian Luder informing me that the resolution recommending that the Arts Scholars should become the 110th Livery Company of the City of London was 'well liked' by the Aldermanic Court and had been passed. Unfortunately, on that day I was still in hospital recovering from a hip operation so was only able to celebrate this historic event with the other Wardens and some members of the Court sometime later.

Some of you may recall that at my Installation Dinner at Trinity House in May 2013, I mentioned that I wanted to achieve two particular objectives during my year in office. The first was to get our Company better known and understood within the City and with other Livery Companies. The second was to start the process of serious fund-raising with the aim of achieving at least £3 million in a Charity Fund within 10 years.

During my very busy year I have had the privilege of attending over 120 functions directly connected with the Arts Scholars, be they formal luncheons, dinners, visits or meetings.

Here, I must thank our wonderful and patient Clerk, Georgina Gough, who for every event, made sure I knew where I was going and what time I should arrive. I soon learnt that for a formal Livery function, you had to arrive at least 15 minutes before the time stated on the invitation, otherwise you found yourself at the back of a long queue!

It was of course a privilege to attend all these events and I can truthfully say there was not one that I didn't thoroughly enjoy. Looking back over the year I was struck by the keen interest taken in our fledgling Company, not only by other Masters but by City Liverymen in general.

I found that there is wonderful camaraderie throughout the Livery movement and am fortunate to have made some good new friends during the year, something that is rather rare, but welcome when one is approaching one's later years!

With regard to my hope to get our Charity Fund up to £3,000,000 in ten years, it came as a complete surprise, but the most pleasurable one, when our Clerk informed me that she had received an email informing us that the Company had been left a considerable amount of money. At first we all thought it was a 'scam' email, but after some due-diligence checks



Installing new Liverymen in May.

by the Renter Warden, we were amazed to find that we had, in fact been left over £1 million by the estate of the late Eva Weinger.

This unexpected but most wonderful gift could not have come at a more opportune time as it has now put the Charity Fund on a proper footing and I have complete confidence in the Charity Trustees that they will manage this well for the long term benefit of the Company. However we must not allow this gift to make us complacent. We have still to reach our £3 million target and I am delighted that work will shortly start on a major fund-raising project for 2015/16.

Getting to where we are today has taken a lot of hard work by a lot of people over the last 10 years. I would like to sincerely thank all the Past Masters, Wardens, Court members, Freemen and of course, now Liverymen for all the amazing support that you have all so willingly given.

It would have taken us a lot longer to have achieved Livery Status if it hadn't been for the tremendous effort by two particular people.

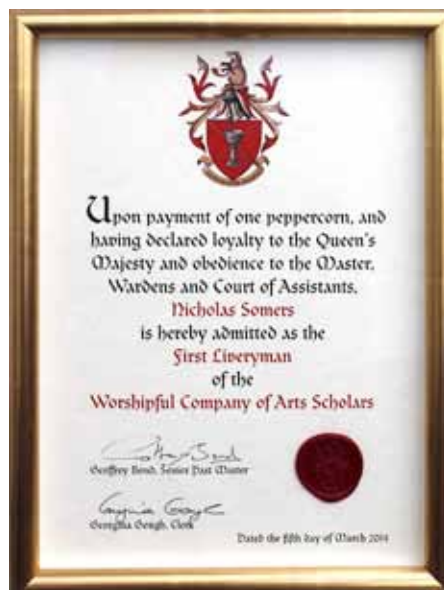
The first is my Renter Warden (now Middle Warden), Tom Christopherson who, as our 'Legal Beagle', spent months writing and rewriting the many pages that went to make up our application to the Court of Aldermen.

The second is our Treasurer, Colin Sewell-Rutter, who spent many hours checking that our accounts were in perfect order, before their presentation in the application papers.

If I had to pick out one from the many memorable moments from my year, it would be the presentation, after having handed over a real peppercorn in payment, of my certificate as the First Liveryman of the Worshipful Company of Arts Scholars, so beautifully designed by Past Master Mark Bridge and presented to me by our Senior Past Master, Geoffrey Bond.

This now hangs on a wall in my study and is a wonderful reminder of a wonderful year. I very much hope our new Master, Alderman Ian Luder enjoys his year as much as I enjoyed mine.

May our Company flourish and prosper for ever.



EVENTS

At the Sign of the Falcon

I knew it would be a good lecture, not because I knew anything about the silversmith Harry Murphy, but because John Benjamin is such a showman – that’s a compliment, John, by the way!

From the start of his talk, which was held in Bonham’s magnificent premises on April 10, he engaged the audience with details of Murphy’s early life, attending the Central School of Art at the age of 14. In 1928 he opened premises at the sign of the Falcon in Weymouth Street where commissions poured in for jewellery and silverware. He even designed and executed miniature versions of the Crown Jewels for Queen Mary’s dolls’ house.

However, it was John’s tale about the stolen Murphy jewellery that was brought into Phillips one day that captivated us all. That story had a very happy ending and began what has proved to be John Benjamin’s lifelong love of Murphy’s work. More please!

Georgina Gough



A group of 17 early-rising Arts Scholars were at the City’s Smithfield meat market by 5.45am on April 29 for a conducted tour of the cold stores and cutting rooms organised by Master Butcher Ian Kelly. Our guide for the morning was Derek Berry of J.F. Edwards & Son Ltd. From him we learned of the history and future of the market, which is thriving thanks to London’s ever-expanding restaurant trade. We were amazed at the range of meat passing through the market, from oven-ready quails from France to the world’s most expensive beef from Japan. Many were also surprised to learn that the market is open to all who are prepared to get up and get into the spirit of the place. After more than an hour in the chiller, the party was more than ready to do justice to a full English breakfast (with champagne) in The Hope, where market porters can still be found at the bar supping an early morning pint after a hard night shift.

Viewpoint on Vikings

On May 20 and 29, war bands of Arts Scholars raided the Viking Exhibition at the British Museum for private views. The exhibition had received mixed reviews and we were all curious to see the reality.

The visit on the 20th was not entirely exclusive to us; several members were able to speak with a group of archaeologists from the Museum of London Archaeology Service, get their response to the show and tell them about the Company.

The longship was much more impressive than reported, even though little of it remained inside its metal corset; the interpretation of shipbuilding was also very

effective. Other reviewers have commented on the fact that crowds make the show hard to see, but for those of us who had been given the privilege of an early morning visit and an unencumbered view, the tone was distinctly drab and spartan, even though many exhibits, including assembled gold hoards and groups of skeletons, were spectacular.

Better captioning was desperately needed – it was often impossible to tell which of several similar items in the same case was being described.

This was the first show in the new exhibition space at the British Museum, and must have been a challenge in terms of adapting an imported show. In its original form in Copenhagen it was installed in a far more theatrical and interactive setting. Hopefully we will return to see what can be made of the space during an exhibition entirely created within the museum, as they learn how to exploit its potential.

It has certainly been launched with a commercial success and one that has started a debate.

Mark Dennis



Prize-giving at the Inter-Livery Rifle Day in June.

Sharp shooting

We have had another successful year on the rifle ranges at Bisley. In April the Arts Scholars’ team of Derek and Alice Stimpson, Alan Cook, Nicholas Somers and Mark Bridge (with a guest appearance from Master Mariner John Freestone), were again overall winners of the annual Gunmakers’ competition, coming top in all five disciplines, with Mark Bridge taking individual honours in the 900yd target rifle.

In June Alan Cook, Nicholas Somers and Mark Bridge represented the Arts Scholars in the inaugural Inter-Livery rifle competition organised by the Bakers’ Company and hosted by the RAF Club at Bisley. We came third out of 11 teams, behind the Gunmakers and the Clothworkers.

Once again we achieved individual honours, with Alan Cook putting in an almost unbeatable performance in the timed .22 target event.

The day raised £5000 for the RAF Benevolent Fund.



The Vale of York Hoard – one of the spectacular finds on show at the British Museum.

Why Mithras was always a mystery to outsiders



Mithras slaughtering the Bull, second half of 2nd century AD, Pius Sextus Museum in the Vatican, Rome. The dog, the snake and the scorpion all form part of the scene, but their symbolic significance is now as lost as the cult itself.

With all the recent excitement over our grant of arms and supporters, let us not forget our original Company emblem and badge, the head of the Roman god Mithras, which was chosen to mark our close links with history and archaeology. A prized treasure in the City since it was found in the excavations of a Mithraic temple at Wallbrook Square, near Mansion House station in 1954 and now on show at the Museum of London, it is very much still in use by the Arts Scholars for our lapel pins and the magnificent copy, made for us last year by Plowden and Smith, which will continue to have pride of place on the top table at our dinners.

Our academic members may know it well, but I thought that others might be interested in a little more background to Mithras and his cult. The Mithraic Mysteries were practised widely in the Roman Empire from the 1st to the 4th centuries AD. It had its centre in Rome, and here alone there may have been as many as 700 Mithraic temples, but there was no central supervisory authority and each temple had its own officers. Outside Italy many have been found in Numidia, Dalmatia, Britain and on the Rhine/Danube. Members seem to have been exclusively male, particularly soldiers, merchants, customs officials and minor bureaucrats. It was not a religion for the aristocracy.

The deity seems to have derived from an important Indo-Iranian divinity called Mitra, but in the Roman Empire this was given a new and distinctive imagery. As initiates swore an oath of strict secrecy, there are very few literary references to the cult, so most evidence has had to be gleaned archaeologically (some 420

sites have yielded material). Mithraic temples (Mithraea) of which many survive, are always distinctive, being underground and vaulted, with a number of altars on which animals were sacrificed. There was a complex system of seven grades of initiation, each requiring an ordeal involving exposure to heat, cold or peril, which generally took place in an ordeal pit.

The grimness of this may seem a long way from our ceremonies at the Arts Scholars! However there are a couple of similarities which might be worth recording: much of the ritual was associated with feasting and important to admission was the handshake – in fact a Persian tradition to signify an understanding.

The imagery, known from sculptures, is also interesting. The most common image, which was central to every Mithraeum (some 700 examples survive), is the bull-killing scene. This takes place in a cavern, copied in the underground temples with ritual imitation, with the sun god Sol overlooking from outside. The symbolism seems to mean that having killed the bull, Mithras assumed its strength and released its life-giving blood. Other key scenes show Mithras being born from a rock, performing a miracle by shooting an arrow into a rock whence water spouts, sharing a banquet of bull meat with Sol who submits himself to Mithras, and ascending into heaven in a chariot.

There have been endless comparisons made between Mithraism and Christianity and certainly there was rivalry between the two until Christianity finally overcame it in the 4th century, but the image of Mithras, beardless, in his Anatolian costume and wearing his Phrygian cap, is still a distinctive and iconic one.

Christopher Claxton Stevens

Dr Anna Clark. Collector of 18th century porcelain, glass, silver and furniture. Director of corporate partnerships at UCL.

Trained at Sotheby's, worked in Australia as lecturer and valuer, founding member of ADFAS (Australian version)

Samantha Clark. logistics expert with G4S International, specialising in transportation for museums and gallery exhibitions. Was responsible for the transportation of the paintings from St Petersburg to Holkham for last year's loan exhibition.

Jonathan Cooper. Art dealer specialising in contemporary artists from the Park Walk Gallery in London. Member of BADA, LAPADA and SLAD.

Andrew Ewbank. Auctioneer and valuer at Ewbank' auctioneers in Surrey, handling their on-line auctions.

Philip Hewat-Jaboor FSA. Chairman of Masterpiece Fair, based in Jersey and New York.

An adviser to collectors, museums and designers on the purchase of a wide range of works of art. Member of the Furniture History Society and the Chippendale Society inter alia.

Luke Honey. Dealer specialising in chess and games items, formerly at Bonhams, Bloomsbury Auctions and Phillips. Liveryman of Furniture Makers. Former Trustee of the Frederick Parker Foundation.

Col Anthony William (Billy) King-Harman CBE. Collector. Former City Marshal. Served in Royal Regiment of Artillery and at the MOD.

Sam Loxton. Managing director of Lucas Rarities, specialising in jewellery from Art Deco to the 1970s.

Christopher Marinello. A lawyer by training and director and founder of Art Recovery International.

Alastair McCrea. Theatre and sporting memorabilia specialist at Ewbank's auctioneers in Surrey.

John Snape. Auctioneer and valuer at Ewbank's auctioneers in Surrey, with a particular interest in clocks and watches, early English furniture and Victorian art.

THE CLERK'S COLUMN

Beating the drum for the Arts Scholars

July 3rd really was a splendid day! The Master, Wardens and the Clerk gathered in the Morning Room at the Mansion House awaiting the arrival of the Court of Aldermen and ultimately the Lord Mayor. We then solemnly processed into the Old Ballroom where our Founder Liverymen and their guests were seated and the presentation of Letters Patent began.

The ceremony itself was brief and ended with the Lord Mayor and the Master unveiling the beautifully produced document recording our acceptance as the 110th City of London Livery Company – and all within the space of 10 years!

The Livery status committee have been amazing – under the guidance of Mark Bridge and with our current Middle Warden, Tom Christopherson's legal brain, the Company's petition began to evolve and eventually materialise in a series of bound sections; a veritable tour de force. Now, we would like to encourage as many of you as possible to progress to becoming Liverymen and help us take the Company forward.

Those of you who attended the celebratory lunch will have realised what a debt we owe to Jonathan Horne whose widow, Rachael, and their three girls were there to hear his praises sung and his drum, which he used as Elder Drumbeater of the Pikemen and Musketeers, beaten as the Master, Lord Mayor and guests processed into the Egyptian Hall. A few tears were shed during the speeches.

Our almoner, John Hudson as a member of the HAC Light Cavalry along with several fellow cavalrymen formed a guard of honour with the Pikemen & Musketeers and they all looked splendid in their uniforms. During his speech, the Master presented me with a huge present wrapped in pretty butterfly paper (not by Damien Hirst!), but I will come back to that later...

We chose the Museum of the Order of St John as this year's venue for the Installation of our new Master and Wardens and at the same time

admitted those Freemen who had been accepted as our first phalanx of Liverymen. The Chapter Hall proved the perfect place to hold all the ceremonies and guests were afterwards able to wander the galleries of the museum and admire the Order's collections. We will be using it again on November 20th to admit new Liverymen and Freemen and on September 17th we will be at Furniture Makers' Hall for a similar event.

All Arts Scholars should have received the lengthy list of art books that are sought by the Glasgow School of Art to replace those lost in the recent fire. I do hope that we are able to help them replace some

of these books and for those who would like to see the list, it is posted on our website at www.artsscholars.org, under Links. I am pleased to report that the UK government has given £5 million towards the restoration costs of the building and a healthy campaign is underway to raise further funds.

As you know, we have committees that deal with various aspects of the Company. However, this is your Company and we would like to hear from you if you have an idea for an event or a recommendation, especially relating to charity and education, or if you are unhappy about an issue.

Asking you to pay your quarterage by direct debit has been a bit challenging, but I much appreciate your co-operation as this method of payment will help to reduce our ever-increasing paperwork. I realise this has led to some confusion as we also ask you to make a charitable donation (by standing

order) but I feel sure it will all settle down nicely once you get used to it!

And what was under the butterfly paper? Well, with the glorious weather in July, Ralph and I have already used it to great effect – it is a very smart picnic basket and very much appreciated. Thank you Master!



Dining in style in a sylvan setting.
(Ralph has just left his seat to open the wine!)

Eva Weinger - our wonderful benefactress

Eva Weinger grew up in wartime London, having arrived in England with her parents in 1939 following the Nazi annexation of Austria.

She contracted polio at the age of six, but her mother ensured that she led a full cultural and social life centred on theatre, museums, galleries and particularly opera, a love which continued throughout her life. She was often to be seen at private views and fair previews, regularly attending the Grosvenor House Fair and more recently Masterpiece.

She always tried to go home with some treasure to add



The late Eva Weinger, whose unexpected legacy has given a huge boost to the Company's charitable funds.

to her collection, which was an eclectic mix of Old Master paintings and drawings, early Continental pottery and carvings, many of which came to her through her close friendship with Maria Baer, widow of the great dealer Hermann Baer. Eva's collection of books on the history of etiquette was formed with a passion and she was soon being asked to build collections for friends. Before long she realised that this was no longer just a hobby and she had become a dealer. These many and varied interests resulted in enduring friendships and every piece had its own story to tell.



St John Museum – May 14th

Ian Luder, who had been our sponsoring Alderman since our first steps as a young Guild in 2005, was installed as Master of the Worshipful Company of Arts Scholars on May 14.

The Installation and admission of Liverymen was followed by a lively reception downstairs in the museum.



The Chapter Hall at the Museum of the Order of St John proved an atmospheric setting for the Master's installation and admission of Liverymen.



Nicholas Somers congratulates Alderman Ian Luder after installing him as Master



Anne Somers presented Lin Luder with the Mistress's jewel for the year.



John Benjamin, Patricia Benjamin and David Needham.



Derek Stimpson and Deborah Black



Roddy Caxton-Spencer and Philippa Glanville



Deborah Charles and Andrew Jobson



Susan Bracken and Peter Barber



Ian Tough, John Hudson, James Drabble, Barry Theobald-Hicks and Steven Turner



John and Jenny Tuckwell in the St John Museum which was open to guests during the reception following the installation and admissions ceremonies