



THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

Winter 2011/12

FOUNDER MEMBERS

The Rt Hon Lord Brooke

Jonathan Horne

Geoffrey Bond

Mark Bridge

Robert Brooks

Robert Butler

Dermot Chichester

Mark Dalrymple

Anthony du Boulay

Michael German

Philippa Glanville

Anna Haughton

Brian Haughton

John Hudson

Valerie Kaufmann

Stephan Ludwig

Nicholas Shaw

Michael Shortall

Kevin Smith

Nicholas Somers

Kim Tassel

Eleanor Thompson

Clemens Vanderven



The Horne Cup: see page 3

Issue No 14

THE COMPANY OF ARTS SCHOLARS, DEALERS AND COLLECTORS

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

MASTER

Philippa Glanville FSA

UPPER WARDEN

Christopher Claxton Stevens

MIDDLE WARDEN

Nicholas Somers FRICS, FRSA

RENTER WARDEN

Alderman Ian Luder FCA

PAST MASTERS

Mark Bridge

The late Dr Geoff Egan FSA

The late Jonathan Horne MBE, OStJ, FSA

Geoffrey Bond OBE, DL, FSA

The Rt Hon. Lord Brooke

of Sutton Mandeville CH, FSA

Court of Assistants

Marie-Françoise Bryan LGSM, LRAM

Robert Butler FRSA, FIOD

Tom Christopherson

Chairman Events Committee

Peter Clayton FSA, FRNS

Mark Dalrymple FRICS, FRSA

Ralph Gough

Treasurer

Loyd Grossman OBE, FSA, DPhil

John Hudson MRICS

Alastair Leslie TD

David Needham

Chairman Membership Committee

Colin Sewell-Rutter

John Spanner TD CC

Chairman Charity Committee

Eleanor Thompson

Paul Viney ASFAV

CLERK – **Georgina Gough**

BEADLE – **Geoff Fairfax MBE**

CHAPLAIN – **The Rev Roger Hall MBE**

Chaplain, H.M. Tower of London

NEWS

Travel award

Right: Lord Mayor, Alderman David Wootton presents the 2011 Geoffrey Bond Travel Award at the Arts Scholars' annual dinner at Painters' Hall on November 24.

The recipient was Tara Draper-Stumm, a freeman of the Arts Scholars, who is studying for an MA in Egyptology and researching the origins of the 33 statues of Sekhmet in the British Museum.



A new home for Mithras?

Plans for a new London headquarters for the giant data and information corporation Bloomberg on a large site on Queen Victoria Street in the City are said to include a proposal for an interpretation site housing a reconstruction of the 3rd century Temple of Mithras which was discovered on the site in the early 1950s.

The Roman Mithraeum was one of the major discoveries of the post War excavation of London. The head of Mithras, found on the site has been adopted as the badge of the Company of Arts Scholars, Dealers and Collectors.

Meanwhile there have been strong objections to another developer's plan to move the Roman milestone which has been a much-loved feature on Cannon Street for centuries.

Charity auction hits £100,000

Thanks to the unstinting hard work of the organising committee, the generosity of our hosts Sotheby's and our many sponsors, the charity auction held last September provided an astonishing £100,000 boost to the Arts Scholars' charitable fund.

On a sparkling evening in the auction room (see back cover) bidders enjoyed the party atmosphere with champagne and cocktails.

During the evening leading bidders in the silent auction were displayed on a giant screen before the Sotheby's chairman Henry Wyndham took to the rostrum, coaxing every last bid from the room as the top lots were sold.

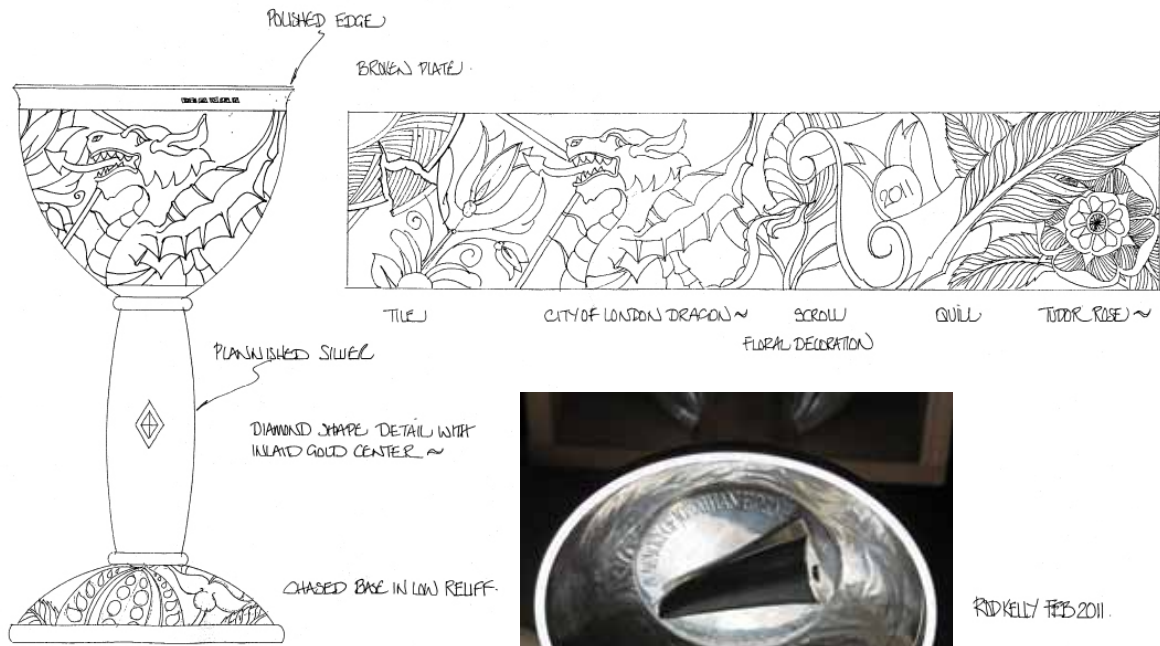


Scholars live up to their name

Our hearty congratulations go to Team Mithras, left, who were only a few points short of trouncing the other 26 teams competing in this year's Antiques Trade Gazette annual pub quiz in London on January 19.

Sotheby's pipped them to the post but the Kevill-Davies family along with John Hudson, Graham Barker and Robert Korzinek knew their stuff.

Boy, was it difficult this year (just how long was the 100 Years War?) – but great fun, with proceeds going to charity.



ROD KELLY FEB 2011.

Above: some of Rod Kelly's original designs for the cup.
Left: a detail of the tip of horn inside the foot.

The Horne Cup

The first item of plate specially made for the Company of Arts Scholars was unveiled at last November's dinner. The Horne Cup was commissioned from leading silversmith Rod Kelly by the Master and has been donated by the Master, Wardens and Court.

Rod Kelly is a Liveryman of the Worshipful Company of Goldsmiths and has carried out commissions for many Companies, including the Goldsmiths, the Fishmongers and the Merchant Taylors. He has designed ecclesiastical pieces for St Paul's and York Minster and his works are in numerous museums.

The low-relief decoration around the bowl incorporates a series of motifs relating to the Company and to Jonathan Horne. The dragon

is the symbol of the City of London, while the quill pen is a reference to the Arts Scholars. The broken plate and Tudor rose are reminders of Jonathan's love of early English pottery. Leaf and flower motifs are repeated in the decoration of the foot.

Another affectionate reference to our founder clerk and second Master is revealed only when the cup is raised in a toast to disclose the tip of a horn mounted under the domed foot, which is inscribed around the rim IN MEMORY OF JONATHAN HORNE – COMPANY OF ARTS SCHOLARS.

The tradition has already been established that the Master should raise the Horne Cup at the end of every dinner and propose a toast to absent friends.

Youngsters enjoy first fruits of our Fund



In line with our goal of supporting education and opportunities for young people in the arts, the Company will be sponsoring the Tate Gallery in its outreach programme "Tate Collective", Tate's intensive out-of-school-hours learning programme for 15-25 year olds from a range of backgrounds.

Tate Collective's 50 or so core members are recruited through links with local schools, youth clubs, universities and London local authorities and undertake taster days, training and special projects to help them develop their interest in the arts. They are also encouraged to build up their confidence, communication and leadership skills by organising a public programme of youth-focused events in the Tate galleries for thousands of young people each year. In the longer term, the programme aims to give participants the tools and support to further their professional ambitions in the arts.

Our Company's Charitable Fund is sponsoring "Tate Collective Focus" – a two-day introduction in February 2012 to the Tate Collective Programme and to the Tate galleries, for 15-25 year olds who are interested in joining the programme. They will meet Tate staff to learn how the galleries operate and about the diverse career paths available.

The two-day event will also focus on the role Tate Collective plays within the Tate galleries and its delivery of programmes for other young people across Tate Britain and Tate Modern.

This is our Company's most significant charitable project to date and we are delighted to have the opportunity to add our support to this exciting programme allowing young people from a wide range of backgrounds to experience the possibilities of a career in the arts.

Tom Christopherson

COMPANY EVENTS

London: maps and mentalities

For the 5th annual Mithras lecture at the Dutch Church in Austin Friars on October 25, Peter Barber, Head of Map Collections at the British Library, traced the mapping of London from the Medieval period to the 21st century.

The mapping of London tells us as much about the concerns and expectations of Londoners at the time as it does about the physical growth of the metropolis. Some concerns are perennial, others reveal surprising changes in our perceptions of social issues over time.

One of the perennial questions has been the definition of London itself, both ideologically and spatially. There have been ideological portrayals from the earliest times. Though we might not think of it as a map, the Great Seal of London of 1190 (1) depicts the City as a spiritual place with St Thomas à Becket dominating a roofscape of spires and churches. Similarly William Morgan's 1682 *London &c actually surveyed* (4) is top-heavy with references to Charles II, portraying London as a Royal city.

Historically another stream of maps has reflected the conviction that 'London' was just the central built-up area, or even just the City, with the surrounding villages excluded. From the mid-1680s, however, maps appear that put London at the centre of a much larger economic region supporting and symbiotically linked to the built-up area: a proto-Greater London before its time. The 1856 map showing London postal districts (3) seems to prefigure the radiating development of the capital over the next century. At the same time these maps of Greater London are balanced by loving depictions of localities just as attempts to impose an overall governance on 'London' have been and continue to be combated by particularism. The 1818 trade card map of Islington (6) depicts it as a village, just at the time when it was being swallowed by the growing metropolis.

Maps suggest, conversely, that social welfare was not a significant concern of most Londoners until about the 1850s. Earlier maps either entirely excluded the poorest parts of London along the Thames (even though the area generated much of London's wealth), or dealt with them in minimal detail, with mapmakers concentrating their skills on the wealthier West End.

Overcrowding and bad sanitation was depicted incidentally, not as a focus of concern but as a backdrop for other purposes, be it fixing rents or redevelopment. Ralph Treswell's detailed 1612 plan for the Clothworkers' Company (5) shows the properties backing onto the Fleet River with closets discharging directly into the increasingly polluted stream.

From the 1850s this radically changed, with maps being created to analyse and depict deprivation, showing disease, drink, bad housing conditions or the lack of open space and education. The detail of the 1867 cholera map (2) carefully plots outbreaks of the disease in London in June and July 1866. Each case is marked with a black spot and clearly pinpoints the water supply from Old Ford as the source of the outbreak.

Old maps, then, are not just geographical records or pretty objects for display on sitting room walls. They are vital and enlightening tools for an understanding of London's past – and of the factors that moulded the London of today.

Peter Barber

4

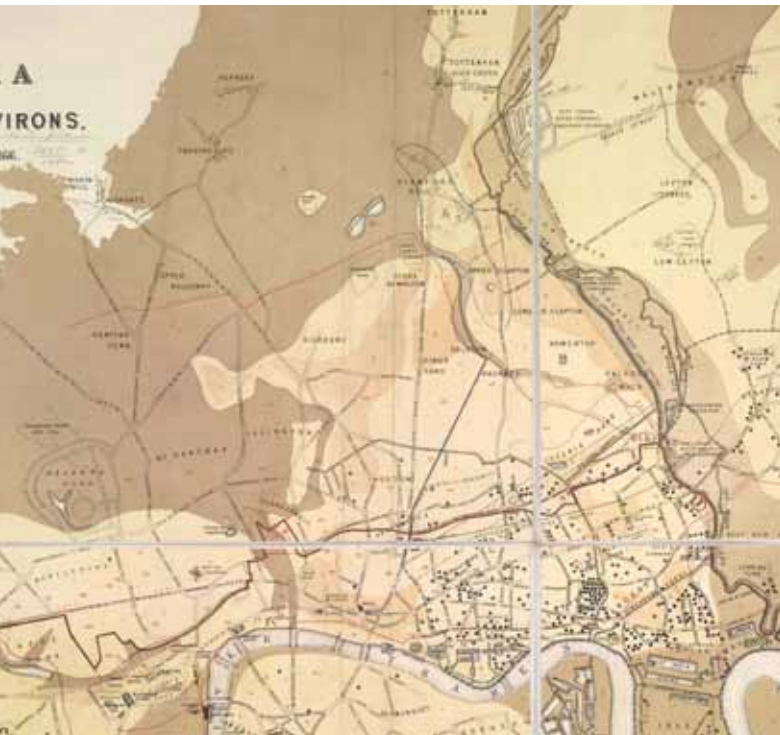


1. Great Seal of the Corporation of London, 1190 [re-engraved 1666/7]
2. Map showing the distribution of cholera in London and its Environs from June 27th to July 21st 1866 Map 1 (Day & Son, 1867). From the [9th] Report of the Medical Officer of the Privy Council for 1866.
3. Sketch Map of the London Postal District with its subdivisions, (London: E. Stanford, 1856). Lithographed map.
4. William Morgan, *London &c actually surveyed* (London, 1682).
5. Ralph Treswell, [Plan of houses along Fleet Lane (now 16 Fleet Lane, 16-21 Farringdon Street, Modern Court), 1612] Clothworkers' Company Plan Book, 47.
6. Trade card of T. Starling 'Map, Chart and Plan Engraver', incorporating miniature map of Islington, 1818.



5

COMPANY EVENTS



DIARY OF COMPANY EVENTS 2012

- Thursday January 26th Admissions ceremony followed by a talk given by David Cawte
- Thursday February 9th Visit to the Rothschild Archive
- Thursday February 16th Charity Committee meeting
- Wednesday March 7th Election Court meeting
- Thursday March 8th The Kiddell Collection of Fakes & Forgeries, The Black Museum (Sotheby's Institute of Art)
- Tuesday March 13th Events Committee meeting
- Wednesday March 14th Butchers' lunch followed by a talk: The Georgian Gentleman
- Friday March 23rd United Guilds Service, St Paul's
- Friday April 6th Good Friday
- Monday April 9th Easter Monday
- Wednesday April 18th Visit to Westminster Abbey
- Tuesday April 17th Membership Committee
- Tuesday April 24th Charity Committee meeting
- Wednesday May 2nd Visit to Strawberry Hill
- Wednesday May 16th Court meeting
- Wednesday May 16th Installation of the new Master and Wardens with supper on the Thames
- Monday June 11th Lunch at Ironmongers' Hall
- Friday June 22nd Opening of *Butcher, Baker, Candlestick Maker 850 Years of London Livery Company Treasures* exhibition at the Guildhall Art Gallery
- Monday June 25th Evening Reception at Goldsmiths' Hall
- Wednesday July 4th Walk in Chelsea and supper at "Exotica"
- Wednesday July 27th Olympic Games begin
- Tuesday October 23rd 6th annual Mithras Lecture – *The Classical Country House: from the archives of Country Life*

•Company meetings •Special events •City events

Dinner date

Right: arriving at Painters' Hall for the annual dinner in November 2011.

Please note that the next dinner will be held at Merchant Taylors' Hall on January 28th, 2013 and all future dinners will be held in January rather than November.

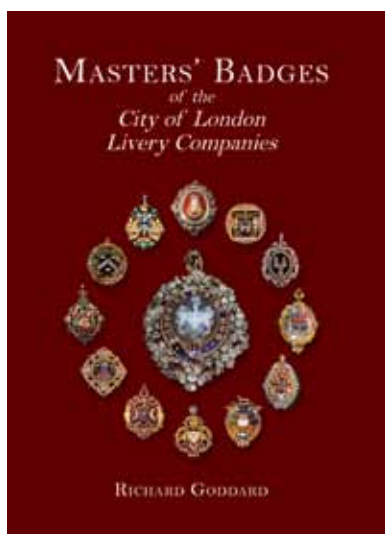


BOOK REVIEWS

Masters' badges in all their splendour

Masters' Badges of the City of London Livery Companies

by Richard Goddard. Phillimore, Andover. xiv + 256pp, 110 colour pls. Hardback, £45.



This is a sumptuously produced book. A long list of subscribers contains, as might be expected, the names of the City Companies who supported it and many other notable people connected with or interested in the City.

As Lord Mayor David Wootton writes in his foreword to the book, "It is surprising that the history and development of the Badges of Office of the Masters, Prime Wardens and Upper Bailiff of the City Livery Companies has remained unexplored for so long".

Part I has four interesting short essays: *How it all began*, *Silversmiths and designers*, *Lost, stolen or strayed* and *The influence of heraldry*.

Part II is the catalogue featuring each of the badges on an individual colour plate faced by a description that includes details of the date of manufacture, hallmarks, name of silversmith or designer and any relevant special marks. Other badges worn by the Company are listed but not illustrated.

The contents list gives the Companies in their order of precedence in the City, but it does not say this, nor does it add their precedence number against their name as a guide – you have to work it out yourself.

It doesn't help that there is no index to help locate an individual company within the catalogue – it is necessary to either read down the whole contents list until you find it, or browse the catalogue pages until successful (which is quite a delight, but annoying when trying to locate a specific Company badge).

Appendix I gives a schedule of dates of Masters' badges, the earliest one in current use being the Vintners' of 1878, although that Company probably also had what is the earliest Master's badge, c. 1700, illustrated on page two.

Appendix II lists the grants of arms to Livery Companies post 1954. They are also illustrated, but they are so small that it is impossible to see them without using a magnifying glass.

A select bibliography is provided, but it only lists titles alphabetically by the Company concerned, and gives no author or publication date.

Whilst the book is very welcome in itself, it is a shame there is no proper bibliographical information to make it a more useful work of reference, for it is a splendidly produced book if a bit of a bibliographical disaster.

**Peter A. Clayton, FSA, Honorary Archivist,
The Farriers' Company**

Giovanni Belzoni: Judge not, that ye be not judged

Belzoni. The Giant That Archaeologists Love to Hate by Ivor Noël Hume. University of Virginia Press, 2011. xi + 301pp, 39 col. pls, 47 b/w illus, 1 map. Hardback, \$34.95

It is over half a century since the last good book on Giovanni Belzoni was published (Mayes, 1959). Ivor Noël Hume, a member of the Company of Arts Scholars, a noted archaeologist formerly of the Museum of London before he went to be the Director of Colonial Williamsburg archaeological research programme, has now written the splendidly up-dated story of the, literally, giant (2m tall) pioneer Egyptologist.

Many writers of recent years have denigrated Belzoni, but Howard Carter wrote of his work in the Valley of the Kings: "We must give Belzoni full credit for the manner in which they were carried out ... on the whole the work was extraordinarily good". Belzoni's detractors fail to recognise the ethos of the period in which he worked, and they should be mindful of Matthew 7:1.

Hume's new biography firmly establishes Belzoni as a pioneer who really thought about his discoveries – unlike his rival Drovetti who had no thought for interpretation or context. From humble beginnings in Padua via the fair grounds of Europe, fate cast him into Egypt where, against all initial adversities he found a calling and followed it.

Some of the finest sculptures in the British Museum, notably the colossal 7½ ton head of Ramesses II, the sarcophagus of Seti I in Sir John Soane's Museum, the lid of the sarcophagus of Ramesses III in Cambridge, are all the fruit of his endeavours.

Added to that, he retrieved the Philae obelisk for William John Bankes (now at Kingston Lacey) whose inscription was to be vital in Champollion's decipherment of hieroglyphs in 1822. He was the first European to enter the Second Pyramid, of Chephren, at Giza, and the first to find the entrance to the Great Temple at Abu Simbel and, five years before Champollion deciphered hieroglyphs, he realised that the 'hero' depicted on the walls there was the same he saw in Thebes, i.e. Ramesses II.

Hume not only brings Belzoni to life, he puts more flesh onto the person of Belzoni's long-suffering but devoted wife, Sarah. It is 'Sod's Law' that on excavations the best finds turn up on the last day, and Noël Hume has been similarly bedevilled. Belzoni died at Gato in Benin in 1823, and Sarah in Jersey in January 1870. Belzoni's earlier biographer Mayes did not know where she was buried and both Hume and the reviewer (unbeknownst to each other) have for years been trying to locate her grave.

Quite literally as the book was published word came that her grave and inscribed tombstone had been found. Now the chase is on for details of who provided for her burial. Egyptological research, even after a couple of centuries, is still presenting surprises and new goals to pursue.

Peter A. Clayton

THE CLERK'S COLUMN

Looking forward to a bumper year

By now, you should have received the Deputy Master's letter about our plans for Livery status and I am sure you will all give it a lot of careful thought – this is what we have been striving for and it is starting to come within our grasp. How I wish both Jonathan and Geoff were able to witness the success of our charity auction and observe what is beginning to be achieved with our charitable donations.

I thought you would all like to know what was in the box that the Lord Mayor presented to me at our dinner. A very elegant mug designed by Emma Bridgewater to commemorate Alderman David Wootton's mayoralty. On behalf of the Company, we wish him a happy and constructive year.

On the question of our dinner, we are changing the dates so that in future it will take place in January each year. The next dinner will therefore be held on January 28th, 2013 at the Merchant Taylors' Hall. We have planned an evening visit to the Geffrye Museum in November in place of this year's dinner.

At our January admissions ceremony we are welcoming a further 15 freemen to the Company and I am delighted to report that my wake-up call asking you to apply for the Freemen of the City of London has had the desired effect as we now number 88.

With a further 10 making their application in January, we are almost at the required 100 needed for our application for the Livery.

I am delighted to say that we still have months to go before our Master Philippa Glanville hands over the reins to Christopher Claxton Stevens but

please note that his installation will take place on May 16th in the church of St Peter ad Vincula at the Tower of London and will be followed by a river cruise.

Several of our members are on the advisory committee for the forthcoming exhibition "The Butcher, the Baker and the Candlestick Maker" to be held at the Guildhall for three months from June 22nd – it will be a sumptuous display of items of every kind demonstrating the

history and achievements of the Livery Companies – even we, the youngest of the City Companies, will have an exhibit in the great show.

Our Events Committee are surging ahead and making all sorts of plans for this and the coming years. In addition to our regular lunches, we will be visiting the Rothschild Archive, Strawberry Hill and the Kiddell collection of Fakes and Forgeries.

This year marks the 200th anniversary of the birth of Charles Dickens – a good time to visit his museum in Doughty Street, you might have thought. Believe it or not, it will be closed for refurbishment until December, so our pilgrimage must be postponed.

The Company's 6th annual Mithras lecture, to be held on October 23rd, is entitled "The Classical Country House: from the archives of Country Life" and will be given by Professor David Watkin.

I can't wait.



New Members

Robin Baker: Freelance auctioneer of coins and antiquities. Liveryman of the Worshipful Company of Butchers. Hon Consul in East Anglia for Netherlands.

Nicholas Bonham: Former Chairman of Bonhams auctioneers. Now runs an art consultancy business.

Richard Courtney: London-based dealer specialising in antique furniture, especially walnut, and needlework. Member of the British Antique Dealers' Association.

Peter Fane: Collector of English pottery, mainly 18th century creamware.

Anne Haley: Until recently based in the USA, now running an art consultancy business in the UK.

Prof Paul Jarrett: Consultant surgeon, collector of medical and veterinary antiques. Member of the Silver Society, British Horological Institute and the Antiquarian Horological Society. Renter Warden of Worshipful Company of Clockmakers.

Nic McElhatton: Chairman of auctioneers Christie's South Kensington.

Toby Parker: Archivist at Haileybury College who also teaches art history and is custodian of the regimental silver.

Raymond Sancroft-Baker: Director of Jewellery at Christie's. Liveryman of both the Worshipful Company of Wax Chandlers and the Pattenmakers.

Simon Spero: Published dealer specialising in early English porcelain.

Derek Stimpson: Collector of vintage firearms and archivist of Worshipful Company of Gunmakers. Liveryman of the Worshipful Company of Turners.

Roy Sully: Comptroller of the Westminster Almshouses, Trustee of PCC and Sideman of St Bartholomew the Great. Charities Manager to the Worshipful Company of Butchers. Former Trustee of Friends of British Library. Fund-raising consultant to Ashmolean Museum.

Julian Thomson: Director of Anderson & Garland auctioneers, specialising in jewellery, silver and clocks.



Above: Sotheby's Chairman Henry Wyndham wielded the gavel.

The Charity Auction – Sotheby's, September 22nd



Above: John Spanner arrives at Sotheby's.



Above: Viewing lots before the sale



Above: Placing bids electronically for the Silent Auction.



Above: Christopher Claxton Stevens and Nicholas Somers.



Above: Tom Christopherson, Henry Wyndham and Paul Viney after the sale.



Above: a few words from the auction patron Loyd Grossman.



Above: a fanfare from the HAC Light Cavalry announced the auction.

Left: everyone enjoyed the party.