



THE ARTS SCHOLAR

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From Clerk to Warden See back cover



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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NEWS



The Lord Mayor and Geoffrey Bond with students from the City of London Academy at Mansion House

Lord Mayor praises the Cultural Scholarship Scheme

On Monday 25th April 2016, we were pleased to host a number of guests at the Mansion House, by kind permission of the Rt. Hon the Lord Mayor of London, Alderman the Lord Mountevans. Guests were invited from the Worshipful Company of Arts Scholars, the committee of the Cultural Scholarship Scheme, participating schools and students and, of course, the many museums, galleries and heritage institutions that have kindly offered placements to our students.

This event marked five successful years of the Cultural Scholarship Scheme, and was an opportunity to thank everyone who had made all this possible over the years.

Geoffrey Bond OBE, founder of the Cultural Scholarship Scheme, spoke about the importance of introducing young people to the rich heritage that London provides. He thanked the City of London Academy (Southwark) for helping to set up the Scholarship Scheme in the first place, as well as their continued support of the programme. He also thanked all of the museums and galleries that have provided placements for the students – without their continued support none of this would have been possible. Geoffrey was also extremely pleased to report that we have received more placements than ever before this year, offering fantastic opportunities to even more students.

The Lord Mayor then spoke in support of the Cultural Scholarship Scheme:

“Here in London and the UK, we

are fortunate to be surrounded by an unbelievable wealth of cultural items and institutions. And we must hand on the knowledge of their unique attributes, as well as their care and conservation, to future generations.

“So thank goodness for the City of London Cultural Scholarship! Founded 5 years ago by former Sheriff, Geoffrey Bond. Geoffrey, thank you for your vision and leadership in addressing an important issue. Namely, that many young people from Inner London schools were disconnected from London's precious cultural offer, and from the incredible potential of the 'cultural economy'. As we know – culture, arts and the creative industries are among the fastest growing global sectors, making a critical contribution to jobs and growth. We want more young people to access roles at the forefront of the UK's cultural sector – in order to keep this sector strong and competitive.”

Students from The City of London Academy were in attendance and enjoyed the chance to meet former mentors from their placements, as well as talk about their experiences with members of the Company of Arts Scholars.

It was wonderful to see so many people in support of the Cultural Scholarship Scheme, and we hope to run a similar thank you reception next year after another successful year of supporting state school students in gaining work experience in the cultural sector.

The cry is still onward and upward

We have certainly come a long way since the first formal meeting at the offices of the BADA in March 2004 of the Steering Committee which eventually developed into our Court. Now we have 289 members and thanks to our own contributions and to our most significant benefactor Eva Weininger, we have a Charitable Fund to start really making a difference.

This growth owes much to the generosity, commitment and hard work of our past and present Courts and committees, many of whom have also dug deep into their pockets to supply the Company with everything from Masters' and Wardens' gowns and badges, to silverware for our table, awards to support our charitable objectives, and generally to get us on our way.

We are also indebted to our long term supporters – especially to the Antiques Trade Gazette for hosting our website and helping to produce our calendars and newsletters, to Plowden & Smith for supporting our Mithras Lectures, and to Berkeley Asset Management for our Anthology of Skills events – we simply could not do all this without the help of these companies and others, and it is very much appreciated.

It is perhaps a moment to reflect, and to consider how to put the legacy of our early years on to a firm footing for the future. On the one hand our Charity is in excellent health and with that has come profile and growing demands on its resources. That the Company is becoming known and being asked to contribute is a very good thing, and I would ask you all to continue to support our Charity, as it is needed more and more in the historical and decorative arts for reasons we know all too well.

Our Company is however still developing, and we need to build a long term financial footing as we move from perhaps the organisational equivalent of our teenage years to adulthood. Our Hon Treasurer Graham Barker and colleagues are working hard on our behalf in this regard.

And we now have a Livery of 108. During this year we hope to develop ways in which we can involve a greater number of Liverymen in a wider range of Company matters. The Livery is the true heart of the Company, and we are particularly blessed with a wide range of talents, expertise and experience in our Livery, who all nevertheless have the historic and decorative arts as an active and common bond. This blend of diversity and common interest is a wonderful thing and something we would like to develop.

First, we are instituting an annual Livery Dinner in the autumn. This will be black tie and smaller and slightly less formal than the annual banquet in January, and will allow us to visit a wider number of the Livery Halls otherwise too small for our great event. This will also provide an additional opportunity for Livery members to get to know each other in convivial surroundings (with a minimum of speeches!).

The Arts Scholar newsletters, under the editorship of Past Master Mark Bridge, have always been very popular and we plan to increase our output to three per annum, so that we can provide up-to-date information about our Company events and committees, while retaining the wider range of articles and news. Please do continue to contact Mark



with pictures, reports and pieces that will be of interest, education and entertainment for your fellow members!

The Court has also decided to institute an annual presentation to the Liveryman (outside the Court) who has done most for the Company. This could be a recognition in a variety of circumstances, including fruitful service on our committees or taking the lead in a particular project such as a fund raising event. We hope that this will encourage Liverymen to become involved in the Company's development and will enable the Company to recognise those who do.

In similar vein, the Court has decided to create a new two-year appointment of "Senior Liveryman" for someone who has retired from the Court and who could, in conjunction with the Membership Committee, look for ways to develop our Livery and help those who wish to become more knowledgeable about and more involved in the Company on joining or as they progress. I am delighted to report that David Needham has accepted the Court's invitation to be the Company's first Senior Liveryman. David has long experience of matters on the Court having been involved since the first Steering Committee meeting in 2004 until retirement from the Court last year. David also serves as a trustee of our Charitable Trust and I am sure we will benefit hugely from his experience in this new role.

In another vein, our Clerk was installed this May as our Renter Warden and will be standing down as Clerk over the year. Looking for a replacement is rather daunting, and a senior group under the guidance of Past Master Emeritus Geoffrey Bond has already been working with the Clerk to start the process for the new appointment. There will be another occasion to reflect upon Georgie's invaluable contribution to the growth and character of our Company, but commencing the process of looking for a new clerk has already emphasised to us all how much the Company has grown, how much the workload of our Clerk has grown accordingly, and how much she does for us, for which we are all extremely grateful.

I should also like to pay tribute to our immediate Past Master Alastair Leslie, who has done so much for us over the last year – representing us all over the City and also quietly giving us the benefit of his long and senior experience of the City and its institutions. I hope that Alastair will be able to see more of his Scottish home in the year ahead, but also that we continue to see plenty of him here down South!

Tom Christopherson – Master

MEMBER NEWS



John Andrew, Mary Foster, Isabella Corble and Judy Israel

Pooling our talents

The City Dip has been run for the past 26 years and is the longest running event in the Lord Mayor's Appeal. It is a challenge which requires a team to swim 5km at the Golden Lane Swimming Pool near the Barbican. The aim is to support the Appeal, which this year is raising money for 2 charities, the Type 1 diabetes charity JDRF and the Sea Cadets.

This year, for the first time the Arts Scholars entered a team and 5 swimmers from the Company, John Andrew, Charles Cochrane, Isabella Corble, Mary Foster, and Judy Israel (wife of liveryman Nigel Israel), were brave or foolhardy enough to put their names forward.

The first challenge was to encourage sponsors to back the team and indeed they did, with generous contributions from other members of the Company and from many friends and families. In total just over £1300 has been raised for the Appeal.

The second challenge was the swimming itself. A keen if apprehensive team arrived early at the pool and was quickly changed and ready to do battle. Despite rather choppy conditions in the water, the 5km was achieved with surprising ease.

The team then received their medals and, mindful of the Company's belief in merry meetings, adjourned to a different kind of watering hole for a debrief.

Mary Foster



The Master and the Deputy Master invited two members of the University of London Officer Training Corps – Claire Scott and Michael Mubiru – to join the Arts' Scholars party to watch Beating Retreat on Horse Guards Parade on May 26.

The ties that bind, the pins that proclaim



In March Simon Stokes of Blake Morgan LLP was invited to speak on the effects of the Artist's Resale Right in the UK at Waseda University in Tokyo.

"I wore my Arts Scholars tie, of course!" he said.

Any more snaps of Company ties in far-away places will be gratefully received, as will exotic glimpses of the Mithras pin.

Our reigning champion of the Company pin is Mark Hill who consistently wears his on television, as seen below with Lucy Worsley on *Antiques Uncovered*.



MEMBER NEWS

Arts Scholars on parade

Arts Scholars were very well represented during the visit of The Captain General, Her Majesty The Queen to the Honourable Artillery Company on Thursday June 1. The Light Cavalry, who have provided a carpet guard at so many of our formal dinners, included many familiar faces, including our Almoner, John Hudson, shown with the Queen, right.

John reported back after the big occasion: "Big Andy Thompson was on the balcony to give the Royal Salute trumpet call on Her Majesty's arrival, with the Arts Scholars trumpet banner very much on show.

The Ceremonial Guard of Honour included James Drabble and John Turquand. Alan Truncheon Cook was also present in full uniform and Simon Langton was among the guests, I was privileged to be presented to Her Majesty. So, all in all, a great day for the Arts Scholars at the HAC."



Master Turner

Congratulations to our Paster Master, Nicholas Somers, who was installed as Master of The Worshipful Company of Turners on Ascension Day, May 5 2016.



Storming on with shot and shell

Arts Scholars continue to be very well represented at Inter Livery shooting events. For the Rifle Day at Bisley in June, Alice Gran Stimpson joined Mark Bridge and Alan Cook to compete in five different disciplines, from full-bore rifle at 1000 yards to black powder pistol at 10 yards. The team came in fourth out of 14, with Mark Bridge at 10th in the individual ranking. Organised by the Bakers' Company, the day raised around £10,000 for the RAF Benevolent Fund.

Alice Gran Stimpson was the Arts Scholars' star at the Inter Livery Charity Clay Shoot on May 18. Alan Cook, Robert Stones and Mark Bridge all did their best, but if we had all shot as well as Alice we would have been half way up the pack. As it was, we fared much better than last year, finishing 70th in what has become one of the biggest events of the Livery Year.



As the country celebrated the Queen's 90th birthday, Senior Liveryman David Needham captured this remarkable floral portrait of Her Majesty at the Chelsea Flower Show.



Alice Gran Stimpson and Mark Bridge examine their targets after completing one of the five disciplines at the Inter Livery Rifle Day at Bisley on June 2.

EVENTS

The Eva Weinger Spring Lecture: Ancient Egypt rediscovered

Right: the head of the Younger Memnon being hauled out of Thebes, a contemporary record of one of the great exploits of Giovanni Belzoni, who was the star of Peter Clayton's lecture



On April 14 Arts Scholar and Egyptologist Peter Clayton treated fellow Scholars to a fascinating lecture on 'The Rediscovery of Ancient Egypt'. Many associate this with Napoleon's invasion of Egypt in 1798, a subject that Peter Clayton understands well, having spent many years researching the adventurers, travellers and artists who visited and studied Egypt and its ancient cultures in the aftermath of Napoleon's invasion.

These travellers and artists, ranging from artist David Roberts to writer Amelia Edwards (founder of the Egypt Exploration Society), revealed Egypt's temples and landscapes to an enthusiastic audience, kickstarting both mainstream tourism as well as Egyptology. Peter's magnificent book *The Rediscovery of Ancient Egypt*, published in 1982, was one of the first studies of the early history of Egyptology and the wider phenomenon of Egyptomania.

Peter did not however begin his lecture with Napoleon, but first took his audience much farther back in time. The beginning of the relationship between Ancient Egypt and the Western psyche can be traced to Alexander the Great, who arrived in Egypt in 332BC. Alexander's installation as Pharaoh would ensure that Egyptian religion,

medicine, architecture and art were revealed to a new audience, and its influence soon spread across the Mediterranean.

Next up were the Romans. Following the suicide of Cleopatra in 33BC, successive emperors shipped obelisks back to Rome where they can still be found today – there are more obelisks standing there than in Egypt!

Much of the lecture did focus on the aftermath of Napoleon's invasion. The arrival of the Rosetta Stone in the British Museum in 1802, among the spoils of war, would inspire a generation of linguists and scientists, including Thomas Young and Jean-François Champollion, to decipher hieroglyphs.

Peter is a respected numismatist and collector of commemorative medals, and these were used to highlight the larger-than-life characters who uncovered Egypt's architectural and artistic heritage. Vivant Denon, one of the French savants who accompanied Napoleon to Egypt, helped to compile the *Description de l'Égypte*, published in 12 impressive folio volumes between 1809 and 1829. The *Description* provides a record of monuments subsequently destroyed, so it continues to be a vital resource for Egyptologists to this day.

The star of Clayton's lecture was Giovanni Belzoni, an Italian circus strongman. Working for Henry Salt, the British Consul, he collected antiquities which enriched the British Museum and Louvre. Among his famous exploits was moving a colossal bust of Ramesses II (the so-called Younger Memnon), now a star attraction in the British Museum. He removed the sand from the Temple of Abu Simbel, the first westerner to enter and record its interior since antiquity, and discovered many tombs in the Valley of the Kings, including that of Seti I.

His memoirs, published in 1820, and an exhibition of his discoveries at the Egyptian Hall in Piccadilly in 1821 (which included reproductions of wall paintings from Seti's tomb) were a sensation. His exploits fuelled the imaginations of generations of tourists and excavators.

I expect Peter Clayton's lecture will also inspire many of the Arts Scholars to read more about Ancient Egypt and the adventurers and scholars who brought it back to life in the 19th century.

I also suspect an Arts Scholars Egypt trip will not be far off in the planning!

Tara Draper-Stumm



On June 13 Sotheby's in London sold this 2nd-3rd century marble relief of Mithras slaying the bull for £209,000. It is a fine example displaying all the symbols of darkness and light that keen Mithraists will recognise. It would have made a nice addition to our Company collection, but you are assured that the Arts Scholars were not the buyer on this occasion!

EVENTS

Arts Scholars show their skills in a Grand Tour of Europe

Right: Pietro Longhi's portrait of Clara, the much-travelled rhinoceros, who drew huge crowds wherever she appeared in Europe. Here she is shown in Venice in 1751 where humans taking their own Grand Tour were among her admirers. Clara was the subject of Paul Crane's contribution to the Anthology of Skills.



Rooms, Russians and Rhinos... All of these were subjects that featured in a wide-ranging set of presentations on the broad theme of the Grand Tour at our second members' "Anthology of Skills" evening on February 4.

Under the watchful eye of the Renter Warden Paul Viney (who set the scene and chaired the panel with his customary panache) more than seventy members enjoyed Philippa Glanville telling of the travels and travails of George III's marvellous Hanoverian silver service and Huon Mallalieu describing the capture of sculpture at sea and revealing a forgotten Italian master.

David Dewing brought to life a room 'of the middling sort' of the mid to late 1700s inspired by the grand tour and its influences, and Cynthia Sparke evoked the Russian experience of the tour from the 1700s up to Fabergé.

Paul Crane rounded off the series by relating the story of Clara the Rhino, from her tragic orphaning, through various European tours and immortalisation in porcelain (most recently seen at the International Show New York and then permanently acquired by the Philadelphia Museum of Art) and finally to her death at a grand age in Walthamstow!

Discussions continued during the wine and (excellent) canapé



This crystal and malachite model of an ice sledge was the focus of Cynthia Sparke's talk which gave a Russian perspective on Europe and the Grand Tour.

reception in the gallery of the Library and Museum of Freemasonry, with the museum's curator providing a lively tour of the ceremonial rooms for those who wished. The history of the building was celebrated and perhaps some myths dispelled.

All who attended are particularly grateful to John Benjamin and Mark Dennis who managed the bulk of the considerable organisation required for a most enjoyable Arts Scholars' evening, of course supported by our indefatigable Clerk.

Arrangements are already underway for next year's evening on subjects 'Mad, Bad and Dangerous'; make a diary note now for Thursday February 9, 2017 – further details of speakers and subjects will be available in due course.

In the meantime, if anyone has suggestions as to the fate of Clara's valuable skin or has encountered her in any 18th century memoirs, do let us know...

FORTHCOMING EVENTS

2016

- | | |
|---|---|
| Thurs July 7th | Common Hall followed by dinner at Charterhouse |
| Mon August 15th | The Plague & Great Fire walk with Deborah Charles |
| Wed September 14th | Visit to Osterley House |
| Thurs September 22nd | Visit to Royal Academy archives |
| Fri October 7th to
Tues October 11th | Overseas tour of Rome |
| Thurs October 20th | 10th Mithras Lecture at Goldsmiths' Hall "Kenneth Clark; Moments of Vision" by the Hon James Stourton |
| Wed November 2nd | Livery Dinner – Painters' Hall |
| Tues November 22nd | Admissions ceremony for Freemen and Liverymen |
| Sun December 4th | Advent Service – St Peter ad Vincula |

The Parthenon laid bare at the British Museum

Former Master of the Architects' Company, Ian Head, took particular delight in the Arts Scholars' guided visit to the Elgin Marbles. Here he explains some of the complex interplays of architecture and carving that make the Parthenon such an enduring wonder.

On the 18th February Arts Scholars descended on the British Museum for a private tour of the Elgin Marbles given by the very engaging Dr Sam Moorhead. The tour fell into two parts, the Temple and the sculptures and reliefs supported by that building.

Our introduction started at the model of the Parthenon. The building was to be the centre piece of the Acropolis and to house the monumental statue of Athena Parthenos, a statue created in gold and ivory by the sculptor Pheidias who was also responsible for controlling all the sculpture for the Temple. Started in 447BC, it was completed 15 years later in 432BC, no mean feat even by today's standards. The style is Doric but importantly incorporating the Ionic Order in its sculpture style.

The building

The Temple which was also a Treasury, consists in basic terms, of an inner box (cella) surrounded by an open colonnade, supporting an overhanging pitched roof on a tiered base of marble – the stylobate. The



Sam Moorhead explains the complexities of the Parthenon.



columns themselves are built off the stylobate and rise to support the lintols or architrave which in turn supports the frieze. This frieze contains two elements, the fluted Triglyphs vertically aligned with the columns, and the space between called the Metope where the first carved panels were to be seen.

The apparent simplicity is a deception, however. The Greeks raised the level of understanding of optical effect to a level rarely matched since and there is barely a straight line in the building, nearly all the lines of construction curve to counterbalance unwelcome optical effects that would derive from straight lines.

The stylobate is slightly higher in the centre to avoid the illusion of dropping.

The entablature (frieze), the ridge and eaves lines were also raised in the centre (actually slightly off centre) for the same reason. The columns "lean" back in two dimensions towards the centre of the building, such that if the centre axis of each column were extended they would converge at a given point in space, and the result of this small variation was that the columns would not appear to the observer to spread outward at the top.

There was one other trick played with the colonnade. The corner columns would be seen against the sky backdrop and would appear smaller than those adjacent, so they were slightly increased in size to compensate and the space between the columns at this point is slightly reduced.

It was clear that the design and construction of this building in the 5th century BC indicated an incredible depth of observation, mathematical prowess and attention to detail (all without a computer in sight). A modern day client would, however, probably be less than impressed, only two stones in the whole construction of the entablature could be deemed the same!

If the construction of the Temple demonstrated the highest level of the Doric Order, we were guided to the sculpture where we were to see levels of skill and understanding perhaps not to be achieved until Michelangelo in the 15th/16th century.

We moved into the main hall, set almost as an inside-out reflection of the Temple with the pedimental figures at each end with the interior frieze of the cella along each side.

INSIGHT

Left: a horse's head from Selene's chariot on the east pediment of the Parthenon.

Right: a section of the north frieze showing two horsemen about to mount and join the procession.



The sculpture

The panels of sculpture are from three parts of the building. The first are the metope, filling the spaces between the triglyphs on the outer frieze, which would also have been part of the early construction since this section supports the roof. There were 92 panels and each elevation told a different story involving Gods, Heroes, Humans and Monsters.

The story lines depicted the triumph of civilization over barbarians, indirectly referring to the Persians. The figures were to look as naturalistic as possible and are mostly naked. Contrary to their pristine white marble appearance, they were originally painted which would also have improved their visual impact so high on the building.

Unfortunately, during the Ottoman Wars the Parthenon was used as an ammunition store and was hit by a Venetian shell which destroyed a large section of the frieze, and we were guided to the 15 remaining panels from the south façade, which depicts a fight that has broken out at the wedding of the king of the Lapiths and drunken Centaurs who are also trying to drag away some of the Lapith women. There is a clear distinction between the "purity" of the naked almost expressionless Lapiths and the snarling features of the Centaurs. The quality of carving of the metope is variable and many sculptors could have been involved.

In the figures from the east and west pediments we could clearly see the advanced quality of the sculpture. Even after centuries of erosion, the finesse in the folds of the fabric and the muscular detail, were still amazing to behold. As with the optical distortion of straight lines the Greeks applied keen observation to the skill of sculpture. This was particularly seen with two figures, Dionysus on the East Pediment and the River God on the West Pediment, both torsos half reclined and twisted toward the viewer, showing the very tension in the muscles. Although these sculptures were arranged against the back wall of the pediment, the skill and detail were carried to the back of the figures themselves so that they could be fully appreciated in the round.

Both sides of the hall were lined with the third element of sculpture reliefs which come from the frieze high on the inner wall to the cella. The British Museum has 247 feet of the original 524 feet of frieze as it forms a procession in its various parts. This is very different from the metope

in that the maximum depth of carving is about 4 inches. The quality of the carving is of a higher order than the external frieze and although different stylisms could be seen, for example in the horses' manes, it was considered that fewer key carvers were used.

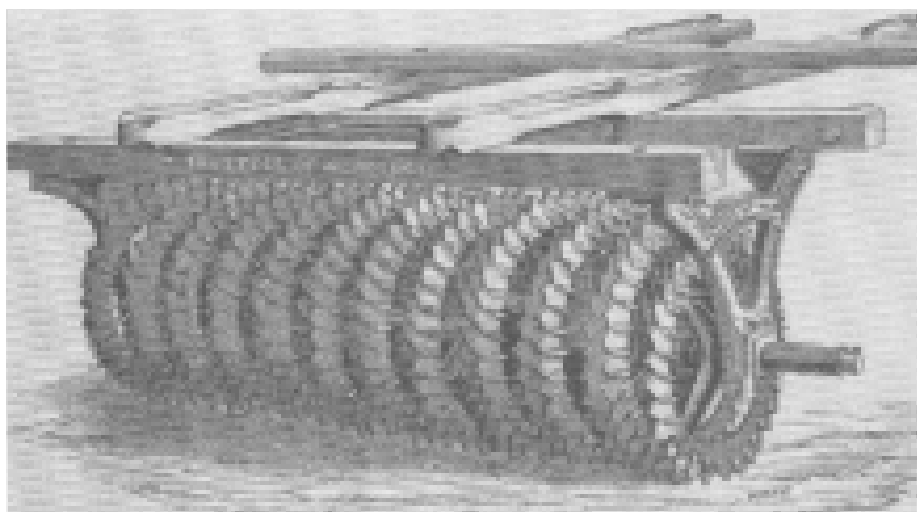
The procession is split into two parts, the first starting at the south west corner and processing along the west and northern faces, while the other processes along the south and then east faces converging on one corner. The reliefs take us from the preparations of horses and men, to the mounted ranks with horses pulling in different directions and men equally struggling to keep control, all under the watchful eyes of the Marshalls. Ahead are the chariots and, following the parade, the chariots come to a sudden stop with the warrior jumping off to run the final distance to the back of the next stage of the procession.

The next panels depict the priestesses and attendants leading the sacrificial cows. There is humour here in the depiction of a cow possibly in heat attracting the attention of the other cows while their handlers struggle to keep control of the beasts. Also in this group of panels are the women carrying the Peplos or robe to be gifted to Athena at the culmination of the ceremony. In among this is a section of the only seated persons in the parade who are also larger in scale. These are 12 deities who do not seem to be part of the procession but above and detached from it. The position of each deity relative to their neighbours, their body language and even touch is still the subject of much discussion.

This frieze has interest on many levels. The faces of the riders in the procession are almost sightless, and totally without expression. With the presence of the Gods and their references to death, our guide explained the hypothesis that this was a homage to the heroes who died in the Persian wars. The depiction of the ranks of horses in such relatively thin relief shows sophistication and understanding of the art form to create the perception of depth by overlapping riders and horsemen. The "stop action" as the marshal stops the chariot from which the warrior jumps demonstrates shows not only the skill of carving but keen observation.

This evening was a wonderful opportunity to get an uninterrupted close-up view of these marvellous story books carved in marble, what they must have looked like painted and complete with all their fittings and weapons. Our thanks must go to our guide Dr Sam Moorhead who made so much sense of it all with great humour.

PUBLICATIONS



The visual tour offers a taste of items from every corner of the 1862 exhibition, from the gold-mounted bowl in the Chinese Court, right, which was purported to be made from Confucius's skull, to the more practical delights off the Eastern Annexe, which included the self-cleaning clod crusher, above.



Touring London's second great exhibition

A Visual Tour of the International Exhibition 1862. Susan Bennett. William Shipley Group for RSA History. 86pp.

Thanks to a grant from the Arts Scholars' charitable fund the William Shipley Group has produced a largely visual record of the International Exhibition of 1862, drawing on images from the Illustrated London News and other contemporary periodicals.

Coming 11 years after the ground-breaking Great Exhibition, the 1862 show was held on a 22-acre site where the Natural History Museum now stands, and proved every bit as popular as the first, attracting 6.1m visitors.

This project set out to create a visual tour of the whole exhibition, revealing the glory of all its aisles and annexes. In this it does not quite succeed, but it gives a very good taste of just how much the organising committee managed to cram into the buildings.

This slim volume is light on text but it ends with a telling account of just how warmly the British public had embraced the whole thing:

"The exhibition closed on 1st November 1862. The crowd did not want to leave the building. At closing time two to three thousand visitors gathered around the Eastern Dome, where they sang Rule Britannia, Auld Lang Syne, etc to the accompaniment of the organ. Then every individual organ, piano, and harmonium in the building played.

It was getting dark but still the visitors would not leave. To try and dispel the crowds the officials set the hundred or more bells on display ringing. Many made their way to the refreshment rooms to escape the noise rather than leave. Eventually the Inspector and his men were able to drive the visitors out of the building and were finally able to shut the doors behind them."

NEW FREEMEN

Deborah Black. Teacher and retired school governor. Liveryman of the Educators. Collector.

Monica Bloch. Chairman of Zeon, a Hong Kong watch manufacturer with a PhD in Art History. The Bloch family recently sold an important collection of Chinese snuff bottles and she continues to collect European and Asian art.

Darrell Buttery. Retired teacher from York where he is now involved with the Merchant Adventurers' Company, as well as being the Art Fund regional representative and BADA regional representative. DL for North Yorkshire. Collects items relating to York and Yorkshire.

Mr Gary Channon. Fund manager with Phoenix Asset Management. Has started to create a cabinet of curiosities and collects silver by Bolton and Fothergill.

Alan Cook. Chief Inspector in the Essex Constabulary. Collector of truncheon, tipstaves and items related to crime. Member of the HAC Light Cavalry.

Emma Double. Assistant Press Officer, Tate Britain and Tate Modern Galleries.

Caroline Godbee. Has lived and worked in France for many years teaching English. Husband past Master of Tax Advisers. She and her husband have a collection of glass and oriental porcelain.

James Moyes. Retired chairman and MD of MOMART, a specialist art transportation service for museum and galleries in UK and abroad. Collects contemporary art and is supporter of the Foundling Museum.

Ms Sarah Nichols. Free-lance curator, lecturer and researcher in UK and USA. Formerly at Carnegie Museum, Pittsburgh. Collects 20th century pottery.

Mark Smith. MD of Quastel Associates, a fine art, antiques and jewellery valuation service based in the City.

Dominic Strickland. MD of Michael German Antiques, dealing in antique arms and armour, walking canes and maritime objects.

James Vickers. Collector of topographical scenes and works by unknown artists. Past Master Joiners and Ceilers, Liveryman of Furniture Makers.

Prof Richard Wendorf. Director of the American Museum in Bath. A number of published works relating to collecting and the fine arts.

THE CLERK'S COLUMN

Looking back, looking forward

Way back in 2004, when we were first talking about the Guild as it was then, Tom Christopherson, our recently installed Master, and I were part of that original group who met at the British Antique Dealers' Association in Rutland Gate to plan our formation. One member of our "committee" was Brian Dix, a garden archaeologist who agreed to act as Treasurer. Sadly for Brian he became quite ill and had to relinquish his connections, but he has stayed in touch with us and now lives in a beautiful part of Wales. More anon.

As you may know, the Arts Scholars set up an Arts Scholars/Geoff Egan internship for the Portable Antiquities Scheme and our first intern – Edwin Wood – worked on cataloguing, research, mapping and photographing objects, amongst a myriad other aspects. I am very pleased to say that Edwin has been head-hunted and is now Chief Finds Liaison Officer for Sussex, based in Lewes Museum. We are currently looking for a replacement intern!

In the early part of this year, a large group of Arts Scholars much enjoyed a special viewing of the Pepys' exhibition: *Plague, Fire & Revolution*, at the National Maritime Museum. Because of this year's commemorations for the Great Fire of London, Samuel Pepys' record of events has been widely referenced and the Master and I recently joined a table of Arts Scholars at Bakers' Hall for a splendid dinner play with musical accompaniment recording the fire through Pepys' account. Some of you may know that the 17th century is one of my favourite periods of history: so many wonderful and beautiful artefacts were created, many scientific wonders were discovered and travellers such as the Tradescants brought to England strange and curious flora and fauna.

One person who documented the civilisation of this world so memorably was Lord Kenneth Clark and we are so delighted that the Hon. James Stourton will be giving this year's Mithras Lecture in tandem with the publication of his biography of Lord Clark. The talk will be held at Goldsmiths' Hall on October 20th and I will

be circulating further details in due course. We are most grateful to the continued sponsorship of Plowden & Smith, the conservation and restoration specialists, who this year celebrate their 50th anniversary.

Three girlfriends and I recently had a wonderful day out at Boughton House, one of the homes of the Duke of Buccleuch. Brian Dix, as already mentioned, is restoring the gardens to their former 17th century glory and is delighted that they escaped the "Capability Brown treatment" of replacing formality with swathes of parkland, mainly

because the house and gardens were virtually uninhabited for almost 150 years which effectively mothballed them. This meant that the inventive earthworks could be restored to the original plans with sympathetic improvements. We walked around a large part of the estate marvelling at the vistas, the avenues of limes, the grand broadwaters and diverted river. Finally, we were taken inside the house to admire the paintings, tapestries and porcelain, the clocks and silver but, above all, the unique atmosphere. Although the Duke was not in residence he generously supplied a bottle of champagne from his cellars and we drank a toast to the restoration programme and much look forward to seeing it when completed – I feel an Arts Scholars' visit coming on.

We continue to have another great intake of new Freeman whose names are listed herewith and we will be officially admitting both Liverymen and Freeman to the Company on November 22. It is tremendous that we are still getting many enquiries for membership and I look forward to welcoming our "newbies" to our events.

My year with Tom as Master will be my final year as Clerk and I am rather dreading the time when I put down my quill pen as I feel sure it will be with a trembling lip! That said, there is a lot to do between now and then, not least of which is to find a replacement for me!



With Brian Dix and friends at Boughton House.





The newly-installed Master at Girdlers' Hall, surrounded by his Court. Back row, left to right: Deborah Charles, Toby Parker, Mark Bridge, Mary Foster, Alan Cook, Colin Sewell-Rutter, John Spanner, Roddy Caxton-Spencer, Roy Sully, Miriam Kramer, Graham Barker, Maureen Mellor. Front row, left to right: Nicholas Somers, Georgina Gough, Loyd Grossman, Tom Christopherson, Paul Viney, Alastair Leslie, Christopher Claxton-Stevens.

Master's Installation – Girdlers' Hall



Annie Ali, right, passes the Mistress's badge to Katie Christopherson.



Paul Viney, Anne Somers, Sally Viney, John Spanner

On May 17th Tom Christopherson was installed as Master of the Arts Scholars, receiving the robe of office and badge from Alastair Leslie. Alastair now becomes Deputy Master and was the first to be robed in the new Deputy Master's gown. With a distinctive red stripe down each side of the velvet collar, this new addition to our regalia was made possible by a generous gift from Toby Parker.

Alastair was accompanied by his daughter Annie Ali, who has acted as Mistress throughout the year, following the sad death of her mother, Rosemary, not long after last year's installation. It was Annie who passed the Mistress's badge on to Katie Christopherson.

Our Founder Clerk, Jonathan Horne, set a precedent when he progressed to become a Warden and then Master. Our current clerk, Georgina Gough, followed in his footsteps at Girdlers' Hall, becoming Renter Warden.



Georgina Gough, Diana Halliwell, Christopher Claxton-Stevens, Ken Dark



Alastair Leslie, Timothy Schroder



Rupert Toovey, Jenny Tuckwell, John Tuckwell, Graham Jackman



Roy Sully, Imogen Simpkin



John Hudson, John Turquand, Andy Thompson



Christian Heath, Robert Stones



Jane Oxenford, Toby Parker