



THE ARTS SCHOLAR

Issue No 26 Winter 2017



Our new
Honorary
Liverymen

See page 2



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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NEWS

Introducing our Honorary Liverymen

The Worshipful Company of Arts Scholars has recently admitted three distinguished Honorary Liverymen to our ranks. Richard Chartres and Chris Smith were admitted before the Livery Dinner (see back cover) and Michael Bloomberg in front of a spectacular City backdrop during the opening of the new Bloomberg Building (see front cover.)

Rt Revd and Rt Hon Richard Chartres KCVO ChStJ PC DD FSA

Richard Chartres was educated at Hertford Grammar School and studied history at Trinity College, Cambridge. He was ordained in 1973 and served as Archbishop Robert Runcie's Chaplain at Lambeth and Canterbury 1980-84. He was consecrated Bishop of Stepney on 22nd May 1992 and appointed Dean of HM Chapels Royal in 1996 and a Privy Counsellor. He became the 132nd Bishop of London in November 1995 and retired on 31st March 2017. Having been ennobled Baron Chartres in November 2017, he is now titled Lord Chartres.

Rt Hon the Lord Smith of Finsbury PC

Chris Smith took a double first in English at Pembroke College, Cambridge, where he is now Master. He was Member of Parliament for Islington South and Finsbury from 1983 to 2005. As Secretary of State for Culture, Media and Sport from 1997 to 2001, he was responsible for the reintroduction of free admission to Britain's museums and galleries. In 2005, he was created a life peer and admitted to the House of Lords, where he sits as an independent peer. He is chairman of the Wordsworth Trust and chairman of the Art Fund.

Michael Bloomberg

A Bostonian by birth, Michael R. Bloomberg is an entrepreneur and philanthropist who is the founder, CEO, and owner of Bloomberg LP.

He served as the 108th Mayor of New York City from 2001, holding office for three consecutive terms. After a brief stint as a full-time philanthropist, Michael Bloomberg re-assumed the position of CEO at Bloomberg in 2014.

Today, Bloomberg LP is a global company with more than 19,000 employees and 176 offices in 120 countries around the world, including the new European HQ in Queen Victoria Street. This the award-winning building incorporates the Mithraeum, below, which was recreated as part of the Mithras Museum by Bloomberg during construction.



Arts Scholars on a private tour of the Bloomberg Mithraeum. See page 5.

To thrive in the 21st century Livery Companies must be outward-looking

Masters of Livery Companies have two significant roles: one of governance, the other representational. In terms of governance, the Master's most obvious role is to preside over the Court. The representational role is to be the Company's representative or ambassador at civic and other events.

It seems to me that the representational role is becoming increasingly important as the number of Livery Companies grows and as the whole purpose of Companies is both misunderstood by the wider public and, perhaps, subject to ever greater government and regulatory scrutiny.

Livery Companies not only provide support and encouragement to the trades with which they may be either presently or historically associated, but also provide local, regional and national benefits through their charitable and educational work and benevolent involvement with our armed forces.

So Masters must be visible at a wide range of events. Just to give some idea of their variety, I have chosen a few at random from my diary.

There was, for example, a solemn and inspiring dedication ceremony for this year's Garden of Remembrance at Saint Paul's Cathedral and then a few weeks later an uplifting service at Westminster Cathedral in which the Livery Companies celebrated the importance of musicians on Saint Cecilia's Day.

I dined with the Carpenters to welcome the new Lord Mayor, Charles Bowman: since the Great Fire, the Carpenters have always been the first Company to entertain the new incumbent.

The next afternoon, I trooped into the Egyptian Hall at Mansion House to hear him speak about his priorities for the coming year. I was also delighted to reply on behalf of the guests at the installation of the new Master Glazier, Keith Barley.

Before Andrew Parmley stepped down as Lord Mayor, I had two meetings with him at the Mansion House to discuss how those companies, like ours, who are involved in the arts and culture might work together to have an even greater impact.

The precedent for such groupings has been set by the 'Wet 10' (Plumbers, Basketmakers, Gardeners, the Air Pilots and Air Navigators, Pipemakers, Scientific Instrument Makers, Launderers, Environmental Cleaners, Water Conservators, Firefighters and Watermen & Lightermen) and the Wood Group (Turners, Carpenters, Furniture Makers, Joiners, Upholders, Basketmakers,



The Master in the Garden of Remembrance at St Paul's.

and Wheelwrights).

I am pleased to say that a 'culture group' of companies is now taking shape.

One of the highlights of my year so far has been joining in the continued enthusiasm with which my fellow Arts Scholars participate in the life of our Company. We had a delicious and entertaining Livery Dinner at Tallow Chandlers' Hall.

The admission of Honorary Liverymen is one way in which we reach out to a greater audience. Both Chris Smith, the former Culture Secretary, and Richard Chartres who has recently retired as Bishop of London, were admitted just before the Livery Dinner and the following week, the Company played a prominent role at the opening of the spectacular new Bloomberg Centre where we staged an admissions ceremony for our third Honorary Liveryman, Mike Bloomberg, former Mayor of New York and global arts philanthropist.

We are delighted that three such prominent individuals have chosen to join our happy, hard-working Company.

Loyd Grossman - Master

EVENTS



An architect's impression of Smithfield transformed into a new Museum of London

A glimpse of the future Museum of London

Wearing a hard hat and provided with boots that were slightly too large and a neon yellow hazard jacket, I don't think I made much of a fashion statement. However, they were required wearing as I joined a small group of Court members for a tour of the proposed site for the new Museum of London.

It will be moving to West Smithfield and will incorporate part of the meat market, the entire fish market that no-one has heard of, part of the poultry market including some listed 60s buildings and the engine house with its huge cold storage areas that will make tremendous exhibition space; I am told an area all in all of some 25,000 sq metres.

At present, a conservation plan is being devised as some of the structures need shoring up and the enormous wrought-iron phoenix columns that effectively support the entire structure were imported from Pennsylvania in the 1880s. The new museum will incorporate as much as it can of the old buildings, including the splendid shell concrete dome that was added to the poultry market in the 1960s by architects T.P. Bennett & Sons.

It is hoped that the final plans will have been approved by 2019 and that the Museum will open in 2023. The majority of the funding has come from the City of London Corporation in conjunction with the Mayor of London but there is still a long way to go to find the final £70 million required to complete the project.

In addition to conserving this historically important West Smithfield site, this ambitious project will deliver significant economic and social benefits for London and Londoners. This includes trainee opportunities across London and the creation of some 1700 new jobs. A new transport hub will be created at Farringdon - part of Crossrail - London's biggest infrastructure project which will make the newly created museum a dynamic destination. The phoenix columns are certainly appropriately named.

Georgie Gough

Scythian Gold

Some 2,500 years ago groups of formidable warriors, the Scythians, roamed the vast open plains of Siberia. They were nomadic tribesmen who flourished between 900 and 200BC. Their encounters with the Greeks, Assyrians and Persians were written into history, notably by Herodotus, but no written records of their own exist.

They might have dropped out of history altogether but for Tsar Peter the Great who, at the beginning of the 18th century, ordered expeditions into Siberia during which the first Scythian discoveries were made. One of the first exhibits at the British Museum's *The Scythians: warriors of ancient Siberia* exhibition is a full-length portrait of Peter by Sir Godfrey Kneller.

As he introduced a group of fellow Arts Scholars to the exhibition on 8th December, Dr Sam Moorhead of The British Museum explained how the absence of written records meant that the objects in the exhibition had to speak for themselves. They certainly manage to do that.

Amazingly preserved in the permafrost, clothes and fabrics, food and weapons, spectacular gold jewellery and even mummified warriors and horses, reveal the story of a rich civilisation which eventually stretched from its homeland in Siberia to the Black Sea in one direction and China in the other.

Many of the objects in the exhibition are on loan from the State Hermitage Museum in St Petersburg.

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A gold belt buckle, 4th to 3rd century BC (Southern Siberia) from the Hermitage Museum, St Petersburg.

The science of art

In late September two groups of Arts Scholars ventured to the wilds of SE1 on consecutive nights to spend a fascinating couple of hours in the company of Dr Nicholas Easthaugh, a scientist and founder of Art Analysis & Research.

This is a company which is pre-eminent in the world of scientific analysis of materials and pigments and provides detailed reports about the authenticity and attribution of paintings.

By means of imaging, (x-rays, infrared, ultraviolet and high resolution photography) and analysis using microscopes and spectrometers, it is possible to identify exactly how, when, where and with what materials a painting was executed.

We were shown two examples of paintings which were shown to be fake. One, supposedly a Campendonk, sold for 2.88 million Euros before being shown to be a forgery through the analysis of its pigment. This led to the eventual imprisonment of the forger, Wolfgang Beltracchi and his wife Helene.

On a brighter note, Dr Easthaugh also revealed that thanks to his detailed scientific analysis a painting bought for £35,000 was acknowledged as a Rembrandt and later sold for £50 million.

Christina Munday

EVENTS

Visiting the new Mithraeum

On 27th November Arts Scholars took private tours of two of London's most spectacular Roman survivals: the Bath House, Billingsgate and the newly reopened London Mithraeum.

First to the Bath House...

After disappearing through an anonymous door in Lower Thames Street, we descended concrete stairs to see the largest Roman remains still in situ in the City. We were privileged to have the site described by curator Jackie Keily of the Museum of London who had worked on Billingsgate at the start of her career. The bathhouse, constructed in the courtyard of a riverside villa was discovered in the 1840s and preserved, first in the cellar of the Coal Exchange, and then under a 1960s development where it remains.

And then on to the London Mithraeum...



A model of the original bathhouse.

Here our private tour was led by Sophie Jackson of the Museum of London, the curator throughout the archaeological excavations and representation of the site. Originally unearthed in 1954 and enthusiastically viewed then by the public who queued in their thousands, the London Mithraeum ended up reconstructed and cemented into Queen Victoria Street like an archaeological version of bad taxidermy.

Rescue finally came from the firm founded by our latest Honorary Liveryman, Michael Bloomberg. In the heart of Bloomberg's new HQ the gallery, with interactives, evocative projections and the tones of Joanna Lumley, created a mood of expectation as we entered the space created for the Mithraeum. The use of light and mist above the preserved ruins to recreate the walls and columns of the temple was very effective and the recorded chanting based on original graffiti was spine-tingling.

Arts Scholars moving slowly round the perimeter of the temple in the semi dark, wearing their Mithras ties and pins evoked processions in the torch-lit ceremonies of the 3rd century.

These sites showed us the very different fates of preserved remains. Billingsgate in an almost original state but entombed in an office basement and the Mithraeum celebrated with the best of modern interpretation using original elements.

Mark Dennis

Mithras Lecture

The 2017 Mithras Lecture was held at Skinners' Hall on the evening of 12th October with about 90 attending, including 9 Masters from other Livery Companies and a large number of personal guests. The lecture on 'Exploration and Discovery: 45 years as a Ceramics Curator', by Dame Rosalind Savill, was extremely well received.

Dame Rosalind more than proved herself a world class expert on Sèvres porcelain with a tour de force on a number of fascinating and beautiful objects that she has discovered in her time. The lecture was delivered with



finesse, expertise and not a little humour. Judging from the questions, it also generated a huge amount of interest. The lecture was followed by a very convivial reception in the Skinners' Old Court Room.

A big vote of thanks goes to Cadogan Tate and Anderson & Garland who generously sponsored the event.

What on earth can it be?



Many years ago a collection of treen was sold in a leading London auction room. Within it was an extraordinary item that I felt I must buy. It was described in the catalogue as "possibly a knee rest for a one-legged priest". One thing I am sure of: that is not what it is.

It is an adjustable walnut stand on 3 legs measuring at the minimum 35cm and, fully extended, 55cm high. The top has a three-quarter rim, forming a sort of concave bowl and I would guess the date as the second quarter of the 19th century.

The height is easily adjusted by turning and then tightening the wooden screw at the side.

I have never seen anything remotely like it but it has a modern use since a glass of whisky sits nicely on the top. I am absolutely certain, however, that this was not the original purpose.

So what was it for? All suggestions to the editor please – markcpbridge@outlook.com.

Alastair Leslie

CHARITY

New grants for Charterhouse and ARTiculation



The Queen with pupils of St. John the Evangelist School, Islington in the Sir John Cass's Foundation Learning Room at Charterhouse.

The Trustees have, upon recommendation of the Charity Committee, recently agreed two significant charitable donations, which the Committee hopes will assist pupils from some of London's more disadvantaged backgrounds.

Firstly we are delighted to continue our support of, and relationship with, Charterhouse, a venue and institution well-known to Arts Scholars.

Charterhouse requested assistance with learning programmes in their newly-opened Learning Facility. The Arts Scholars have previously provided funds for tables, chairs and learning aids. We have now offered funds to enable the establishment of an after-school club for primary school children in Islington and the City.

Focussing on the arts and architecture of Charterhouse and its surrounds, this club will seek to attract lower-level achievers, who wish to develop their creative skills and gain confidence.

They will provide ten sessions per term (thirty a year), led and devised by established artists. The club will meet at Charterhouse, but use the location to interact with both the City and Islington, through project work, trips and artistic activities.

The second grant, made to the Roche Court Educational Trust in Wiltshire, is to fund an ARTiculation regional heat at the Courtauld on 15th January. Students will be asked to deliver a ten-minute presentation to an invited audience on a work of art, a piece of architecture, or an artefact. One successful student will then be invited to the finals in Cambridge later in the year.

This project will develop skills in pupils aged between 14 and 19, build confidence, and raise aspirations by developing key life skills, including communication. It will also introduce them to opportunities offered by higher education and, perhaps, lead them to arts-related careers.

Guy Schooling

MEMBERS' NEWS



Arts Scholars at the October lunch at the City Livery Club. Those at the lunch were Isabella Corble, in the foreground, and (clockwise) David Wickham, Chris (a guest), Mark Dennis, David Needham, Juliet Barclay, Mark Dodgson, John Hudson and Tony Willenbruch.

We have already held a number of lunches for Arts Scholars at the City Livery Club, where they serve fish and chips on Fridays. These are very informal occasions, giving Freeman and Liverymen an opportunity to meet other members of the Company. So far, about 50 have attended, some more than once, and it is the intention to continue to arrange the lunches on the second Friday of each month.

Anyone wishing to attend does not have to wait to be invited, but a simple email to djm.needham@waitrose.com would be helpful to David Needham, who has to book the table and host the lunch. He will continue to contact members, who might be too shy to invite themselves!

Those who come to lunch invariably say that they have enjoyed the occasion and they pick up news about the activities of the Company.

The usual form is to gather for a drink from 12.30pm and aim to sit down for lunch at 1pm. There is no particular dress code and certainly no obligation for the men to wear a tie. The cost of the lunch, including drinks, is about £20 per head. The City Livery Club shares the premises of The Little Ship Club at Bell Wharf Lane, Upper Thames Street, London EC4R 3TB and has a fine river view. The nearest tube station is Cannon Street.



Three Arts Scholars played away with the Turners at this autumn's turning weekend. Shown here hard at work at their lathes are Alan S. Cook, Tom Christopherson and Nicholas Somers. All three produced some very creditable bowls and enjoyed a sociable weekend in good company.

MEMBERS' NEWS



The start of something big?

My wife Sally and I have always enjoyed looking round churches and recently we had the opportunity to visit three of our great cathedrals, Gloucester (the earliest representation of Gothic Perpendicular), Wells (magnificent external west front with 400 statues) and Lichfield (uniquely triple-spired).

Out of this trip was borne the idea of visiting all 42 of the Anglican Cathedrals in England, ranging from Durham in the North-East to Truro in the South-West.

Simon Jenkins' recent publication 'English Cathedrals' (2016) will be our touchstone. It's a great book though, unaccountably to me, he only gives Salisbury (where I work, so you might say I'm biased) four stars instead of the top-rated five stars he gives to seven others.

One anomaly is Westminster Abbey which was briefly a cathedral in the reign of Henry VIII and is now known as a Royal Peculiar. But Jenkins includes it so it's on the list. Sally and I recently attended a wedding there and to walk out at the end of the service with Vidor's Toccata cascading around the Gothic architecture was an unforgettable experience.

We've given ourselves a decade to complete our task and whether we succeed or not, only time will tell. If we do then there's Wales, Scotland and Ireland to follow and of course we mustn't forget those two outposts in the Isle of Man and Gibraltar! I feel this could be the start of an interesting and rewarding journey.

Paul Viney

Deborah's Great Race

This September, Court Assistant Deborah Charles completed her second Great River Race: London's biggest traditional rowing event which stretches competitors for a gruelling 21.6 miles from Millwall Dock to Ham.

Deborah takes up the story: "I was representing my club – Dittons Skiff and Punting Club, formed in 1923. The skiffs are beautiful solid wood boats, all hand-made by various boat builders along the Thames. Our oldest boat, which we still use, was made in 1895.

"Throughout the summer months we have club regattas with races between all the skiff clubs. Many people have never heard of skiffing, but if you think back to images of Edwardians picnicking in boats on the Thames, they were often skiffs.

"The race is quite an event, and quite a challenge. The crew of four rotates (two rowing, one steering and one 'resting'), so I probably skiffed about 14 miles of it. It is a really under-publicised event, but rowing crews come from as far as New Zealand. It all has to be timed with the tide, so we set off at 1pm and reached Ham 3 hours later, dying for a drink or two!

"Much to my surprise, a few weeks ago I was awarded The Dittons Club "Brick", the equivalent to the Arts Scholars' silver Liveryman's platter, and I have just been elected the club Social Secretary, so I am very involved in this club, and my event organising knows no bounds between this and The Arts Scholars!"

She ended with a challenge – "One or two of the other Livery companies participate too, so maybe we will have our own crew one day." – and asked us to point out that fancy dress is very much part of the ethos of the race and that travelling to the start on the train in Hawaian dress was almost as much of an ordeal as the rowing itself.



Written in the Stars – astrology

Graham Barker examines the numismatic evidence for the use by Roman Emperors of the Golden Age myth, which was based on astrology.

From our twenty-first century viewpoint, it can be hard to understand the influence that astrology exerted over the ancient mind. The Emperor Augustus (27 BC – AD 14) consistently used the imagery of astrology as a means of legitimising his rule and this is evidenced on his coins. Nowhere is this clearer than in his celebration of the sacred Saecular Games in 17 BC which had mystical origins in ancient Etruscan and Greek belief in cyclical time.

The title of this sacred event refers to the word *saeculum* which is thought to be equivalent to a period of 110 years, though the number of years could vary. The religious ceremonies included three days and nights of complex rituals, prayers and sacrifices which were followed by seven days of ‘games’ including spectacular races, plays, dances, and military and hunting displays.

Much of the Augustan Golden Age had been incorporated into the works of the Augustan poet Virgil. The poet Horace was specially commissioned to write the *Carmen Saeculare* (or Hymn of the Sacred Ages) which was performed by children at the start and the close of the games.

Augustus claimed that, after a specified number of ages or *saeculi*, the Saecular Games ushered in a new Golden Age of peace and prosperity. Central to this claim was a belief in cyclical time and that the stars and planets would return to their original position in the heavens when peace had reigned on earth.



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As the heir to Julius Caesar, Augustus exploited the symbol of the star of Julius Caesar (*Sidus Iulium*) and claimed this heralded the Augustan Golden Age.

This star featured on his Saecular Games coins. Witness the Augustan denarius from the British Museum above which features the star above the head on one side, and on the shield of the herald on the other.

Minting coinage was also part of the record of the ceremony as dated coins were issued which had an image of an inscribed column (or cippus). The denarius of Augustus (British Museum)

shown below illustrates this inscribed column. These coins tend to confirm the idea that astrology was key to the articulation of concepts of power in the Roman period.



Copyright BM

The Saecular games continued to be celebrated in the first and second centuries (notably by Claudius and Domitian), but during the political instability of the third century the games were celebrated more frequently. A third-century writer called Censorinus explained that there were two opportunities to celebrate the games: those *saeculi* celebrated through prophecy and those *civil saeculi* which celebrated anniversaries, such as the Founding of Rome.



Copyright BM

Septimius Severus (193 AD – 211 AD) celebrated the Saecular Games in 204 AD, exactly two *saeculi* after the Games of Augustus. The aureus from the British Museum illustrated above records the fact that Septimius Severus celebrated the games (*Ludi Saeculares*) in the year of his third consulship. This coin features the patron deities of Septimius Severus and his games – Hercules and Dionysus.

In the middle of the third century Philip I (244 AD – 249 AD) celebrated the Saecular Games with particular magnificence on the occasion of the thousandth anniversary of the Foundation of Rome. He issued coins as his predecessors had done which featured the inscribed column, as on the Sestertius from the British Museum below.



Copyright BM

and numismatics collide

Philip issued a series of antoniniani illustrating various animals which featured in his games such as the lion, **below left** (author's collection).

To emphasise the message of a new cyclical Golden Age of peace, he also issued coins with the inscription SAECVLVM NOVVM (the new age) as on this aureus, **below right**, from the British Museum.



It seems that even usurper emperors adopted the language of the stars and the concept of the Golden Age.

The emperor Carausius who declared himself emperor of Britain (286 AD-293 AD) also claimed a new Golden Age. The majority of his silver coins display the letters RSR in the exergue. Guy de la Bedoyère has shown these letters stand for "redeunt saturnia regna" (the Golden Age has returned) which is a quotation from Virgil's Fourth Eclogue.

A Carausius medallion in the British Museum has the letters I.N.P.C.D.A. which, Guy has shown, correlates exactly with the phrase "iam nova progenies caelo demittitur alto" (now a new generation is descended from heaven on high). This is the phrase in Virgil which immediately precedes "redeunt saturnia regna".



The Carausius denarius shown **above** (author's collection) clearly shows the letters RSR on the reverse. Moreover, the reverse inscription is "Renov(at) Roman(a)" which means: the renewal of true Roman values.

In other words, Carausius was more Roman than the Romans.

Carausius also issued coins with the dated inscribed column, as emperors who celebrated the saecular games had done before him. The column depicted on a Carausius coin, **below left**, is on the reverse of a coin from the author's collection.

Like Philip I, he also issued a series of coins with animals which, presumably, were the animals displayed in his own saecular games. The coin **below right**, is a British Museum image of a coin from the Frome Hoard. The reverse on both coins is "saeculares avg" (the new age of the augustus).



This article can only skim the surface in revealing the extent to which Golden Age imagery and its related astrology was used by Roman emperors. Perhaps the final word on the importance of the Saecular Games rituals as guarantors of a Golden Age should rest with Zosimus, writing in the 5th century AD:

"Experience assures us, that while these ceremonies were duly performed, according to the direction of the oracles, the empire was secure, and likely to retain its sovereignty over almost all the known world; and on the other hand, when they were neglected, about the time when Diocletian laid down the imperial dignity, it fell to decay, and degenerated insensibly into barbarism."

Scythian gold

Continued from page 4

The gold pieces are the first thing to catch the eye and excite the imagination. They alone would justify a visit, but there is much more. Thanks to the permafrost, fabrics which would normally have decayed millennia ago have survived, as have human remains such as a warrior skull with shrivelled eye and teeth, still clearly visible in his well-preserved skull. He seems to have met his death through three axe holes in the back of his head.

Scythians were well in advance of David Beckham in their interest in tattoos, often of fearsome beasts designed to provide symbolic protection to vital organs. Again, thanks to the permafrost, we are able to see examples of skin from the bodies recovered from the elaborate tombs found on the Steppes.

Many thanks to Sam for facilitating the visit. He is making a splendid recovery from jaw cancer and we look forward to further visits under his expert guidance in the future.

Roy Sully

EVENTS

New admissions

The Admissions Ceremony at the Museum of the Order of St John on the evening of Wednesday 22nd November saw the admission to the Company of eight new Freeman and the clothing as Liverymen of nine existing Freemen.

The Chapter Hall makes a most suitable setting for the ceremony, while the added attraction of being able to tour the museum is a bonus for the waiting audience. The turn-out of 80-plus Arts Scholars and their guests was very encouraging and shows the great support given to the Company by its members, as well as making the new Freemen feel welcome. Our thanks go to Simon Berti and ATG for kindly sponsoring this event.



Our new Freeman – Back Row: Nathaniel Lee-Jones, Richard Lewis, John Axford, Marc Meltonville. Front Row: Gavin Graham, Pandora Mather-Lees, The Master, Harriet Bridgeman, Victoria King.

Nathaniel Lee-Jones is a dealer and consultant, with a gallery in Shoreditch and a particular interest in mirrors and antique optical instruments.

Richard Lewis is the COO at ATG. From 2001 to 2009 he was a senior VP at dmgworldmedia, with responsibility for art & antiques fairs and publishing business in the USA.

John Axford ASFAV is Deputy Chairman at Woolley & Wallis and appears regularly on Antiques Roadshow as the Asian art expert.

Marc Meltonville is food historian for the Historic Royal Palaces kitchen team, with wider interests in museum and heritage business. He lectures regularly.

Gavin Graham has worked in fine art all his adult life and has a comprehensive knowledge of paintings from Old Masters to contemporary. He is also a collector.

Pandora Mather-Lees is an art historian who worked at Bridgeman Art Library for 16 years. She has over 20 years' experience in art-related management and sales at board level.

Viscountess Bridgeman CBE FRSA founded the Bridgeman Art Library. In 1997 Harriet was awarded the European Women of Achievement Award in the Arts.

Victoria King FRSA specialises in the traditional academic painting and drawing techniques used by Renaissance master artists. She researches the academic training of visual artists in England from the 1700s.



Our new Liverymen – Back Row: John Turquand, Jim Moyes, Darrell Buttery, Ronald Munro Ferguson, Michael Lewis. Front Row: Caroline Godbee, Deborah Black, The Master, Jenny Botsford, Patricia Hardy.

FORECAST OF EVENTS FOR 2018

Monday Jan 22nd	Annual Company Banquet at Carpenters' Hall
Thursday Feb 8th	An Anthology of Skills at Barbers' Hall or Freemasons' Hall tbc
Wednesday Mar 7th	Election Court and dinner at the Aldermen's Dining Room, Guildhall
Monday Mar 12th	Pocket Lunch at Ironmongers' Hall
Friday Mar 16th	United Guilds Service and lunch
Tuesday Apr 10th	Admissions Ceremony at the Guildhall Club
Thursday Apr 19th	The Eva Weininger Spring Lecture at the Sotheby's Institute tbc
Wed Apr 25th-27th	(L) Overseas Visit – Ghent, Belgium
Thursday May 17th	Installation Court & Ceremony (L) and dinner (all) at Stationers' Hall
Wednesday May 23rd	Treasures of the Silk Road 1st, V & A (8 people am; 8 people pm)
Wednesday May 30th	Treasures of the Silk Road 2nd, V & A (8 people am; 8 people pm)
Monday Jun 25th	(L) Election of Sheriffs, followed by lunch
Friday Jun 8th – 10th	York Visit Weekend
Wednesday Jul 4th	Common Hall at Charterhouse, followed by dinner
Wednesday Jul 18th	Summer Court at Guildhall
Mon Sep 10th – 16th	(L) Madrid Visit Week
Monday Oct 1st	(L) Election of Lord Mayor, followed by lunch
Thursday Oct 11th	12th Mithras Lecture – location tbc
Thursday Oct 18th	Autumn Court at Guildhall
Monday Oct 29th	(L) Livery Dinner at Armourers' Hall
Sunday Nov 11th	Centenary of Armistice tbc – St Paul's tbc
Wednesday Nov 21st	Admissions ceremony for Freemen and Liverymen at Museum of St John
Thursday Dec 6th	Winter Court at Guildhall

(L) = Liverymen only

THE CLERK'S COLUMN

Memories of 2017 and prospects for 2018

Since my last column, we have held the Mithras Lecture given by Dame Rosalind Savill at Skinners' Hall, the Livery Dinner at Tallow Chandlers Hall, attended by 72 Liverymen, and the Admissions Ceremony at the St John Museum where we formally admitted 8 new Freeman and 9 new Liverymen at the Museum of the Order of St John; there is more on these events elsewhere in the newsletter.

Among smaller events have been a visit to the Billingsgate Roman Baths and the Mithraeum in the Bloomberg Building, the Advent Service at St Peter ad Vincula and a stall at the Red Cross Christmas Market in Guildhall, run by Past Master Christopher Claxton Stevens and his team of Arts Scholars, which achieved an excellent £800 donation to the Red Cross. The Master and I also attended the annual Garden of Remembrance Service on 6th November where the Master planted a cross on behalf of the Company

Amongst the most memorable events of 2017 have been the admission of three Honorary Liverymen: Baron Chartres and Lord Smith of Finsbury at the Livery Dinner and Michael Bloomberg on 8th November during the opening of his magnificent European HQ near Mansion House. The Master, Wardens and Clerk were looked after in true media style, complete with our very own Green Room, sadly without our rider of several bottles of champagne!

The New Year starts off, of course, with the Company Banquet at Carpenters' Hall on Monday 22nd January. The new diary of events will be issued as soon in 2018 as possible but, to allow you to plan ahead, known dates are shown on the opposite page.

I mentioned the General Data Protection Regulation (GDPR) in the last newsletter. GDPR comes into effect on 25th May 2018, by which time, the Company must have all the necessary mandatory requirements in place. This includes a written data protection and information



privacy policy.

It is also incumbent on the Company to inform its membership about their individual rights under GDPR and also to ensure all members are aware of their responsibilities when dealing with Company information.

Most importantly, we anticipate having to gain a positive affirmation from all Freeman and Liverymen that they are content for the Company to hold the personal information it currently does, and that they are happy to be contacted with 'marketing' information (i.e. calling notices for events, Clerk's Updates; etc.); I will be putting out information on this in the New Year.

During the last few months, the Company has broken the 300 mark for membership and now stands at 305 – this figure includes the five Honorary Freeman and three newly admitted Honorary Liverymen. For your interest, the breakdown of membership categories is as below:

	Academic	Art Market	Services	Collector	TOTAL
Freeman	35	63	40	40	178 (58%)
Livery	23	29	26	49	127 (42%)
TOTAL	58 (19%)	92 (30%)	66 (22%)	89 (29%)	305



While on the subject of membership, you should be aware that, at the autumn Court Meeting, the Court agreed that Quarterage for Freeman will go up £20 to £195 p.a. and that Quarterage for Liverymen will remain at £260 p.a.. This is in line with the letter sent out to all members by the last Master, in which he communicated the intention to more closely align the costs of Quarterage for Freeman and Liverymen.

May I finish by wishing you a very Happy Christmas and a prosperous New Year.

Chris Booth

Livery Dinner at Tallow Chandlers' Hall

Right: the Master at dinner with two of our new Honorary Liverymen following their admission ceremony.



The second Arts Scholars' Livery Dinner was held at Tallow Chandlers' Hall on the evening of Monday 30th October, and a very successful event it was – well attended and thoroughly enjoyed by all.

The dinner itself was preceded by a historic occasion – the admission to the Company of two distinguished Honorary Liverymen: The Rt Revd and Rt Hon Richard Chartres KCVO (now Baron Chartres) and The Rt Hon Lord (Chris) Smith of Finsbury – see page 2 for more details of their background and careers.

Both new Liverymen are well known to Arts Scholars, having spoken at our annual dinners, and once again they gave two very entertaining and thought-provoking speeches.

Lord Smith, as an ex-Culture Minister, built on the Master's message about the need for an active and engaged Livery to keep the Company moving forward, by emphasising the important role that the Arts Scholars play in flying the flag for the Arts at regional and national level.

The silver salver for Liveryman of the Year was presented this year to Wynyard Wilkinson for his selfless service on two committees, his active involvement and generosity in the Company.

After dinner, the majority retired to a nearby room for a very welcome stirrup cup, very kindly sponsored by Alan S. Cook and Deborah Black, the latter attending her first dinner as a Liveryman.



John Spanner and Chris Smith



Wynyard Wilkinson receives the silver salver



Alan S. Cook and John Tuckwell



Derek Stimpson, Alice Gran Stimpson and James Drabble



Alan C. Cook and Adrian Ailes



Christopher Claxton Stevens, Carolyn Stoddart-Scott and Paul Crane