



THE ARTS SCHOLAR

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Transylvania at last: four happy Arts Scholars in the Romanian Orthodox Cathedral in Sibiu. See page 10 for the full story.



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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NEWS

Summertime putting

Hugh Edmeades pulled together two crack teams of arts scholarly golfers to compete for the Horners' Golf Trophy at Ashridge in Hertfordshire in June. If plumbers could not be found for love nor money around the country on that day it would be no surprise as they all seemed to be playing out of their skins at Ashridge. The Plumbers A team ran away with the trophy, closely followed by the Tinplate Workers and Accountants in 2nd and 3rd respectively.

In related golf news, Mary Spanner retained her trophy at the Fine Art Golf Society's blue riband event at Swinley Forest in July. We wish her well in her quest to retain the Omel Bowl for a third year.



Left to right: Robert Frew, Andrew Jobson, Ronnie Munro Ferguson, Eric Bryan, Mark Richards, Simon Berti, Harry Apter, Hugh Edmeades.

Meanwhile, back on the rostrum...

Exciting news for next year is that the Arts Scholars are planning a charity auction in September 2023. This will be our second auction, following the first successful sale at Sotheby's in 2011.

This time it is planned to hold the auction at Christie's and the final date will be agreed when Christie's confirm their autumn schedule. The auctioneer will be our very own Hugh Edmeades. More details will be circulated to members early in 2023.

A launch reception is planned for the evening of June 6, 2023 at the National Theatre, where the causes for which the auction will raise money will be explained.

Watch this space!

Graham Barker



Hugh, coaxing the bids for Christie's

NEWS

Leaving a legacy would support future generations of Arts Scholars

H ave you considered leaving a gift in your will to support the Arts Scholars of the future? Legacies can be left to support the wonderful work that our Charitable Trust carries out.

The Company of Arts Scholars Charitable Trust is a registered charity (Registered Charity Number: 1121954) and legacies for the Charitable Trust attract certain tax benefits. More details can be found on our website at <https://www.artsscholars.org/legacies>. If you would like further information on leaving a gift to the Charitable Trust please contact Tom Christopherson at tg.christopherson@gmail.com.

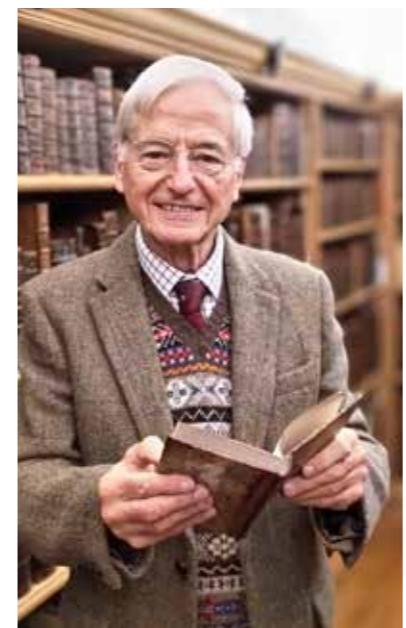
Alternatively, you may consider leaving a gift to the Worshipful Company of Arts Scholars rather than the Trust. Although this would not attract the same tax benefits to your estate as gifts to the Charitable Trust, it would be extremely welcome in supporting the core activities and future of the Company.

In particular, you might consider making a gift to the Company's "Livery Fund" which, with the prospect of rising costs, has been set up to support the Company's main Livery events in the future. If you would like more information on leaving a gift to the Company please contact Graham Barker at graham@cadenza-hr.com.

Any gift you leave will be greatly appreciated and, if so directed, will be fully acknowledged.

Graham Barker

Celebrating a cultured half-century



Very many congratulations to Robin Harcourt Williams, left, who recently celebrated 50 years as archivist at Hatfield House. Arts Scholars may recall a splendid visit there in 2011, when we were shown some of Hatfield's 30,000 letters including those from Queen Elizabeth I to her 'frog', the Duke of Anjou.



Paula Carter, giving every impression of guiding her flock...

Driven mad on London Bridge

D riving sheep across London Bridge is one of the privileges of being a Freeman of the City of London. It just has to be done, at least once. This is an ancient tradition, revived in 2013 by the Worshipful Company of Woolmakers for charity and to promote wool. It is mad but it is fun.

My rather unruly family flock leapt at the chance to take part in this unusual outing, so we were eight sheep drivers and six guests on the bridge.

All was very well organised. Starting with a bloody Mary where we met to get things going, we viewed the stalls at the Livery Fair, the pens of well-kept sheep and oohed over the teeny lambs. All this before checking in to the cabin by The Monument, at the appointed hour, as requested. Here we were given stickers and passes for the drive.

Guided by friendly Young Freemen in flowing red cloaks, we made our way to station D. From Station C opposite, fellow Arts Scholar Paula Carter and her family drove the sheep towards us, while our Clerk, Alan C. Cook was close beyond.

Just as the rather tidy, quiet flock of eight sheep arrived with Paula and co behind, their leader suddenly decided to go into reverse. The rest followed blindly. They ran through the drivers and shot hell-for-leather back down the sheep run. Eventually they were rounded up and, with the sheep once again docilely moving forward, we took our turn.

After this bizarre but unforgettable experience and carrying our rather impressive certificates, we all made our way to Roast in Borough Market. Unusually, there was no lamb on the menu there. Perhaps in sympathy for the activity on the bridge?

Jenny Botsford



There was no disguising the unexpected emotion in the faces of the Master and Wardens following the announcement of the death of Her Majesty the Queen during Common Hall on September 8th. The sombre mood of the rest of the Company is reflected in the mirror behind them.



If our Clerk looked a little less than his usual relaxed self on September 8th, the reason became clear 11 days later when he emerged as the leader of the Civilian Services Contingent at the Royal funeral. See page 15.

Arts Scholar online archive is now complete

Every back issue of the Arts Scholars' newsletter is now available on our website at www.artsscholars.org/newsletters. The latest-to-earliest. The first issue appeared in 2005 when our Company was known as The Guild of Arts Professionals. By Issue 4 we were known as The Guild of Arts Scholars, Dealers and Collectors and in Issue 12 we became The Company of Arts Scholars, Dealers and Collectors. After some subtle pressure from the Lord Mayor himself, by Issue 15 we had cut our name to the more manageable Company of Arts Scholars. Once we had become a Worshipful Company, our newsletter became The Arts Scholar.

All this history and more is recorded in our back issues. Do you want to know why Huon Mallallieu walked from York to London or why the Hon. Clerk went to Rome as the Elder Drumbeater, both in 2006? Go to the website and find out.



Victoria Wolcough was the first Arts Scholar to become a freeman of the City of London in the New Carolean era. She is shown here with the Chamberlain's Clerk, Laura Miller, and the Beadle, Danny Herbert.

The career of a born curator

Arts Scholars and guests were given a treat when Tim Knox, Director of The Royal Collection, delivered the Mithras Lecture on October 19. Entitled 'Past Caring', his hour-long tour-de-force covered his career to date, which has involved archives, collections, properties and many other aspects of heritage.

Along the way we were introduced to many buildings, public and private, that were in great need of care, and some of the vital organisations which care for our past. An impressive number of these institutions are already on his CV.

Tim was born in the UK but was brought up in Nigeria and Fiji. Even as a very young child he was obsessed with finding, collecting and arranging objects he found interesting. Returning to England and boarding school at the age of 12, he admitted that he was credited with being the youngest contributor, albeit modest, to the campaign to save Titian's Diana and Actaeon for the nation.

After obtaining a BA at the Courtauld Institute, his first job was as a dresser at English National Opera. As a sideline he bought and sold objects at Portobello Market.

What Tim terms as his first real job was a stint in the photo library of the Press Association. This led to a research assistant post at the RIBA where he learned how to catalogue architectural drawings and helped mount exhibitions. A highlight was working on the archive of Erno Goldfinger. This entailed visits to his widow at Willow House.

In 1995 Tim joined the National Trust as its architectural historian and he subsequently became Head Curator. The core of the work was writing guidebooks, involvement in acquisitions and the restoration of various properties.

One of the acquisitions he recalls with fondness is Tyntesfield House in Somerset. When the last resident died it was left to 19 heirs, none of whom could manage to maintain it. A public



The Master greeting Tim Knox before his lecture at the Bloomberg Centre on October 19.

appeal was successful and this Victorian Gothic pile and estate was saved for the nation.

The directorship of the Sir John Soane Museum in London came next and, from 2005 to 2013, he oversaw the restoration project of the houses on either side of the museum. This ambitious plan included a gradual reinstatement of original objects in their original locations, the accurate refurbishment of Soane's private apartments, as well as establishing a learning centre.

Tim's next port of call was Cambridge. From 2013 to 2018 he was Director of the Fitzwilliam Museum which was undergoing major renovation. His brief was to reconnect the museum more fully with academic life and his tenure there included the 2017 celebration of the museum's bicentenary.

Since 2018 Tim has been Director of The Royal Collection Trust. He explained that this is both a charity and a collection of more than one million pieces across numerous palaces. Tim emphasised that this is a living collection, not a museum, and that it is unique because it is still owned and used by the royal family who formed it.

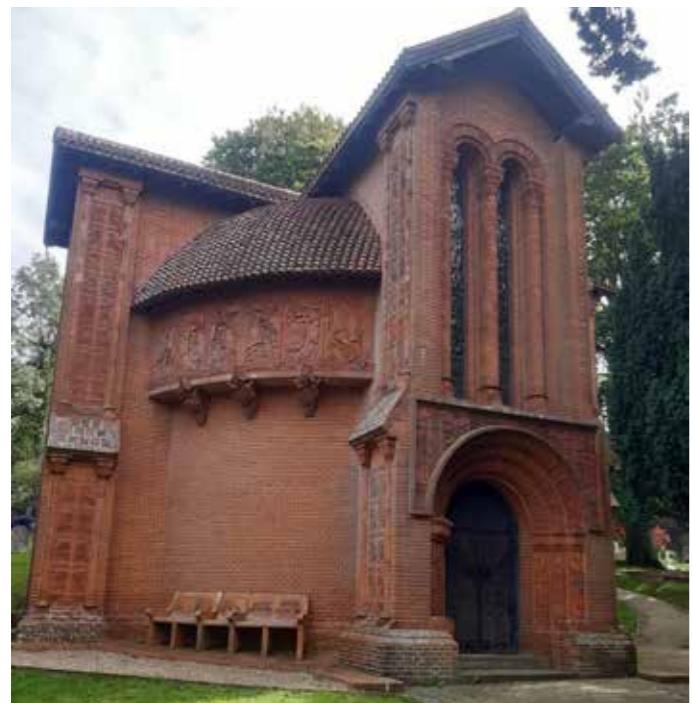
Reflecting on the death of Her Late Majesty The Queen, he commented that it was a huge privilege to have worked with her for five years and to have marched in her funeral procession. His view is that no previous monarch had been such a good custodian of the Collection and that His Majesty The King knows the collection as well as anyone, since he has chaired the Trust for 30 years.

Miriam Kramer



Even in the far-flung outposts of the Commonwealth, tiny Tim was simply born to collect and curate. A public

EVENTS



Surrey's hidden gem

There are many aspects to the Watts Gallery Museum. The gallery itself is a shrine to George Frederic Watts, one of the most popular Victorian artists. All around it is the artists' village created in the 1890s by Watts and his much younger wife Mary. It was Mary who masterminded the greatest surprise on the site: the extraordinary Neo-Romanesque cemetery chapel (above). Looming high above the lane on a natural eminence, this terracotta gem was built entirely out of local bricks, with around 70 members of the local community contributing to its construction. The more gifted among them helped fashion the

thousands of individually shaped bricks which provide the intricate Art Nouveau and Celtic inspired decoration.



Our visit to the Watts Gallery was very ably hosted by Philippa Hampson, left, accompanied by her son Charles, shown here in the arms of Victoria Wolcough. Waiting their turn to hold the baby are Tom Christopherson, Jane McCrum, Robin Harcourt Williams, Georgina Gough and Katie Christopherson.

Mark Bridge

How we survived a night in the Tower

On June 8, during the week after our late Queen's Platinum Jubilee weekend celebrations, 27 Arts Scholars were summoned to the Tower of London

Our hosts there were our chaplain, the Rev Canon Roger Hall MBE (Deputy Priest in Ordinary to HM the King) and Peter McGowran MVO (Chief Yeoman Warder at HM Tower of London). Our first stop was the half-timbered Queen's House, now the King's House, on Tower Green, home of the resident Governor of the Tower and one of the few such buildings to survive the Fire of London.

Roger explained that St Peter ad Vincula (St Peter in Chains) is one of the six Chapels Royal whose priests and singers supported and accompanied the itinerant monarch on Royal processions. Henry V sent for the Chapel to celebrate Easter at Bayeux in 1418 and Henry VIII took it to the Field of the Cloth of Gold in 1520.

The current chapel was built in 1520 by Sir Richard Cholmondeley, Lieutenant of the Tower, although the church was established centuries before. The Chapel is a Royal Peculiar under the jurisdiction of the Monarch. The Royal Family's private chapel, where they have worshipped for over 600 years, is St John's in the White Tower.

Inside St Peter, several features were pointed out including the splendid 17th century organ with carvings by Grinling Gibbons and an Ethiopian Cross made from silver from the mines of the Queen of Sheba on a wooden cross from the White Tower dating back to William the Conqueror.

We were reminded that Kings and Queens said their last prayers in the Tower. Fifteen members of the Royal Family and two saints are buried in the Chapel. Instead of telling us directly, Roger suggested we googled Margaret Pole to discover how she met her end – this was sensible advice.

Following our visit to the Chapel, Peter guided us along the cobbled paths of the Tower and took us, as his guests, for a welcome drink at The Keys, formerly the Yeoman Warders' Club.

We then gathered for the seven-minute Ceremony of the Keys where the escort was provided by the Coldstream Guards.

It was a memorable evening and grateful thanks were given to our excellent hosts.

Sonya Zuckerman



Above: silver from Ethiopia, wood from the White Tower.

Below: Grinling Gibbons carving on the organ.



EVENTS

Hands-on session is well worth the risk

Wyndy Wilkinson hosted 20 Arts Scholars and their guests at Belmont House, an elegant 18th century property in 3,000 acres outside Faversham in Kent.

This was the first live (not virtual) event of the Company year following the Master's installation the previous week.

Belmont dates to 1769 and has been upgraded and extended considerably since, though all were amused to discover that there are 17 bedrooms with only one bathroom and not a single WC on the first floor. This may explain why the house does not host weddings.

The four house collections reflect the careers and obsessions of successive Lords Harris. The armoury was collected by 5 generations of the family, the Cabazon watercolour collection was commissioned by the 3rd Lord in Trinidad, the cricket collection came from the 4th Lord, who captained England and was in many ways responsible for the first Ashes series of test matches against Australia, and the 300-plus clocks were collected by the 5th Lord Harris throughout the 20th century. Additionally the grounds have beautiful walled gardens and excellent greenhouses.

Wynyard had promised an opportunity for us to "get our mitts on the kit" and after lunch in The Orangery the curators of Belmont were as good as their word, supplying white gloves and giving us the opportunity to handle many of the pieces on display, a rare treat these days when risk assessments almost invariably conclude that no risks can be taken.

Simon Bertie



Above: lunch in the Orangery.

Below: Oliver Charles, Sonya Zuckerman and Wynyard Wilkinson get to grips with the silverware after lunch.



Covent Garden was at the heart of Lundenwic.

Saxon Lundenwic

Most of us know that Roman Londinium roughly corresponded to the 'square mile' of the modern City. But where was Saxon Lundenwic?

In AD 731 The Venerable Bede described Lundenwic as "an emporium for many nations who come by land and sea", which implied a thriving international trading town with beach markets, in a peaceful location on the Thames. Bede knew the general location, but modern archaeology took a long time to find it.

Since the 18th century archaeologists had assumed that the Germanic Saxons had settled in the square mile abandoned after the withdrawal of the Roman administration in Britain around AD 430. In fact the Saxons settled well to the West and it was not until the 9th century that Alfred the Great moved people into the city for protection from Viking raids. It was only from 1985 that archaeology began to discover and map Lundenwic.

On a balmy evening on August 3rd, Dr Stuart Brooks, who lectures and teaches at UCL Institute of Archaeology, guided a group of Arts Scholars on a walking tour of Saxon London. Although nothing physically remains above ground, Stuart skilfully showed us that by using street levels, terrains and the river we could 'map' the area.

Among the key sites are St Martin's in the Field, Trafalgar Square, The Embankment and Covent Garden. Street names with Saxon origins like Aldwych (old market), Strand (beach), and Westminster (the minster at Thorney Island) also help to navigate the lost port. Bede's emporium covered 50-60 hectares and probably had a population of 5,000-10,000 people.

Since 1987, eighty sites have been excavated, providing rich evidence, such as burials, pottery, thread pickers, loom weights, spindles, combs, pendants, beads, rings, buckles and brooches. The largest sites were found in Covent Garden where excavations revealed burial grounds, roads and ditches under the Transport Museum, The Royal Opera House and Long Acre.

And if Bede could have been with us he would have seen that the attraction of those areas has not really changed. It is still a tantalising "emporium for many nations who come by land and sea".

Molly Rumbelow

Transylvania – no horrors, just good fellowship and good art

As a relatively new Arts Scholar (2020) I was both excited and nervous about going on our eight-day trip across Romania. It turned out to be the best way to introduce myself, meet fellow arts scholars and orientate myself to the Company in a positive and convivial way.

This Company is truly extraordinary! A concentration of knowledge, experience, a love of quality and excellence, all within a warm and welcoming social atmosphere. So, while visiting Romania I would also learn how long it takes for diamonds to form, trading antique weapons, the differences between WWI and WWII satirical illustrations, how to move the Queen's pictures, 300 years of the material culture of Freemasonry and everything you always wanted to know about silver but were too afraid to ask.

All this was topped off with, if asked (which I did), a crash course on the basics of Livery Companies and City governance. A tour within a tour within a tour.

The tour itself, conceived by our Master Alan S. Cook, Past Master Georgina Gough and our Renter Warden Deborah Charles, eventually set off in June, after two postponements due to lockdown restrictions. Deborah reviewed multiple itineraries, selecting elements of each to create a bespoke tour. Deborah then developed a brief and interviewed several tour companies to ensure we got the very best experience. The result was an intensive trip covering a lot of historical, cultural and geographical ground, all informed by our excellent guide Crina Voinea.

Painted Monasteries

We started by visiting the stunning painted monasteries of Voronet, Sucevita and Moldovita. The exteriors and interiors of these were covered in allegory and symbolism including the Tree of Jesse depicting the ancestral lineage of Jesus (see back page), and angels on the Day of Judgement (see back page), battling demons, raising souls from the dead and wrapping up terrestrial time represented by the signs of the zodiac.

We also visited a number of local artisans in the region of Bucovina. From pottery fired at high temperatures and reduced ventilation to produce black ceramic, to an eccentric museum in Varna, Suceava, with a collection of 15,000 painted eggs.

We visited Viscri village where the King (when he was Prince of Wales) had bought a house in a location that appeared to exemplify His Majesty's values of sustainability and the preservation of nature and culture. We even managed to visit the interior courtyard and gardens of his house, thanks to our guide Crina's connections (see back page).

It was in Viscri that we were invited into a family's home and treated to an interactive lesson in making woollen felt slippers (see back page). A session which involved a fair amount of soap and water. We were told it would take six hours to make one finished pair of slippers costing 120 Leu (c£21). I gave up



The group together at Sighisoara Fortifications.

Bill Hiscox, Dawn Mullins, Ronnie McCrum, Alan S. Cook - Master, Isabella Corble, Roger Massey, Ronnie Munro Ferguson, Ellen Schroder, Toby Norman-Wright.

Tim Schroder, Raymond Sancroft-Baker, Jane McCrum, Deborah Black,

pondering input to value ratios, as we were immediately offered a delicious home cooked meal followed by a very bumpy but fun ride back to our coach via horse and cart.

Crossing the Carpathians

Crossing the Carpathian Mountains was a personal highlight for me. I could see the mountains rising ahead of us for over an hour before we crossed them. It was a wonderful dramatic landscape, that eventually loomed over us before we found ourselves winding our way through its narrow valleys, bordered by sheer mountain walls towering over us on either side.

We made a couple of stops (see back page) to take in the experience of being deep within the mountain range. The first by a lake, which I managed to fall into in my eagerness to jump down and have a quick paddle. My fellow Arts Scholars were very gracious and kept the necessary teasing to a minimum.

The second was for lunch at Lacu Rosu (The Red Lake), so

Victoria Dennis, Anne-Marie Craven, Francelle Bradford White, Erica Munro Ferguson, Mark Dennis, Emma Redcliffe, Peter Marno, Georgina Gough.

Tony Alston, Mary Foster, Felicity Marno, Martin Bradford, Caroline Ansty, Rosemary Vickers, Neil Redcliffe, James Vickers.

called due to iron oxide in the sediment and a legend based on a catastrophic landslide that gave it the additional alias of The Killer Lake. Confusingly, the surface of the lake was actually green! Again there is an accompanying legend involving two young lovers, heartbreak, the defeat of death and its transformation into life-giving waters and a Transylvanian 'Lady of the Lake', Ezter, (with emerald green eyes) smiling peacefully from the deep. The Red Lake and the Bicaz Gorge – wonders of Transylvania

We visited fortified churches in Sighisoara, Biertan and Viscri and Prejmer, and sat in the stunning interior of the Romanian Orthodox Cathedral in Sibiu, with frescos that elaborate on the symbolism of the All-Seeing Eye (see back page).

A Prison for Unhappy Couples

Biertan's fortifications included a "prison for unhappy couples" (see back page). Couples in dispute, they could be locked in together in a house with a single room, spoon, bowl, chair

and bed for three weeks (or until they pledged to get along)! Apparently this had a high success rate, with only one divorce in 300 years!

A fascinating fortified church in Prejmer was founded by the Teutonic Knights in the 13th century and included a hive like system of homes, school and bakery lining the inner circle of the defensive walls, providing shelter for families in the event of an attack on their town.

It was particularly interesting to note the number of medieval guilds responsible for the construction and maintenance of the fortifications around Sighisoara. Consequently there could be found The Shoemakers' Tower, the Tailors' Tower, the Leather Dressers', Butchers', Weavers', Rope Makers' and Locksmiths' Towers. This made me reflect on how much would be required for a Livery Company whip round to fortify The City back home.

The House of Dracula

Our tour could not have been complete without a visit to Bran Castle (see back page), highly marketed as the home of a certain undead Transylvanian nobleman from Bram Stoker's Dracula.

The castle exterior was imposing and played its part well. The interiors involved various spooky installations, including a hellish descent in a lift that led to the gift shop. It was all great fun, although perhaps the castle itself could have pulled it off without the additional special effects.

It was not all marketing and merchandise though, as the Romanian royal family lived at Bran Castle from 1920, including Queen Maria of Romania, who was described as "The great queen who spreads her blessings everywhere she walked, thus winning, with an irresistible momentum, the hearts of the entire country's population".

The end of our tour included the theatrical and highly decorated Peles Castle in Sinaia, built between 1873 and 1883 for King Carol I and used as a summer residence (see back page).

Our final dinner was in Brasov, a beautiful Transylvanian town with coloured facades bordering a busy public square. We then travelled to Bucharest for a final walking tour around the city before making our way home.

Alongside this busy tour, and something really special about the Arts Scholars, was a chance to spend time with fellow Freemen and Liverymen, always convivial and welcoming at every breakfast, lunch and dinner table, with an absolute guarantee of stimulating conversation and of learning something new.

I joined the Arts Scholars in 2020, but feel that I actually became one of the Company on this tour. I will therefore wear my Arts Scholars tie and Mithras pin with pride, as I look back on the special memories of this tour and look forward to our next merry meeting.

Toby Norman-Wright

EVENTS

From Romance to Revolution

A group of lucky Arts Scholars were able to make a special visit to the Romance to Revolution Fabergé exhibition at the V&A earlier in the year.

We were hosted by Cynthia Coleman Sparke, herself a Liveryman of the Art Scholars, who provided a very useful introduction to the exhibition, being an expert in Russian decorative art.

Showcasing over 200 objects across three main sections, the exhibition told the story of Carl Fabergé and his internationally recognised firm that symbolised Russian craftsmanship and elegance, an association further strengthened by its connection to the romance, glamour and tragedy of the Russian Imperial family. We were able to see the largest display of the legendary Imperial Easter Eggs in a generation, several of which are being shown in the UK for the first time.

The exhibition, curated by Kieran McCarthy, a director of Wartski, also focused on the relatively unknown Anglo-Russian nature of his enterprise, with his only branch outside of Russia opening in London in 1903.

Royalty, aristocrats, American heiresses, exiled Russian Grand Dukes, Maharajas, financiers with newly-made fortunes and socialites all flocked to the boutique to buy gifts of unparalleled luxury for each other. Fabergé's works were as popular in Britain as they were in Russia.

Andrew Jobson

Right: the Third Imperial Egg by Carl Fabergé, 1886-7. Presented by Emperor Alexander III to Empress Maria Feodorovna, Easter 1887.



Below: Wild Rose by Carl Fabergé, c.1908. Rock crystal, nephrite, enamel, gold.

Below right: a nephrite and silver serpent ashtray, sold by Fabergé's London branch in February 1915 to Prince Alexander of Battenberg.



Above: a drawing of the so-called Black Prince's Ruby out of its setting.

Right: a detail of the Ditchley Portrait of Elizabeth I. The red gem on a pin on the top of her head is seemingly the earliest representation of the Black Prince's Ruby.



National Portrait Gallery

Black Prince's ruby in its true setting

The so-called Black Prince's Ruby is the large, pear-shaped red gem set in the front of the Imperial State Crown in the Crown Jewels. It is not a ruby but another type of gemstone – a spinel. The big question, however, is whether it has anything to do with the Black Prince.

The man we call the "Black Prince" (a description not used until two centuries after his death) was Edward the Prince of Wales (1330 -1376), the son of Edward III. According to the often repeated story, the Prince was presented with the gem by Peter, King of Castile and Leon in the Iberian Peninsula, as part of the payment for the Prince's assistance in the wars against Aragon.

Then, according to the stories, it passed on down through English royal ownership, surfacing at intervals, for example being set on Henry V's crown at the Battle of Agincourt in 1415.

It is an appealing story, but a careful study of Medieval chronicles provides absolutely no substantiation for it. There were several large spinels in and out of English and other European royal hands through the Medieval Period. The spinel now in the Imperial State Crown can be traced back to that in the royal crowns of the 17th century and almost certainly to a huge spinel owned by Elizabeth I and maybe Henry VIII. So far it has been impossible to trace it back any further.

Remarkably, a link between the stone in our crown and the Black Prince was only proposed in the 18th century by Horace Walpole on the basis of an almost certainly fallacious identification of a portrait. But it was an appealing and patriotic association and perhaps one should obey the rule – never let the truth get in the way of a good story.

Dr Jack Ogden FSA FGA

INSIGHTS

Working with curators brings rich rewards

New York based Arts Scholar, **Dr John Weber** tells of his journey collecting Kimonos through to a blockbuster exhibition – Kimono Style – at The Metropolitan Museum In New York

Collecting has always been in my blood. As a child I collected baseball cards. At university, in addition to my medical studies, I took several art history courses.

By the time I was able to start buying art seriously, I quickly realised that I would need professional advice if I was to form a collection of any significance with the time and resources available.

I have found that museum curators and scholars are generous with their time and expertise when you are doing something of interest to them. When I collected Chinese art, James Watt, the Met's curator travelled with me to China twice a year. He also guided my purchases, but those were always made outside China. That collection is now in the Ancient Chinese Galleries at the Met.

My friend Julia Meech has a PhD in Japanese art. For 10 years she was the curator of Japanese art at the Met and is now the editor of the Japanese art history journal, IMPRESSIONS. It was only natural that with her, I began seriously to buy Japanese art.

Collecting Japanese textiles had its beginnings in 1997 after we went to an Ukiyo-e print and painting exhibition. Julia assured me that it was possible to collect kimonos like those seen in paintings. With her encouragement, we began to "shop" for Japanese textiles in Japan and in the USA.

We quickly saw that they were readily available, sometimes in bulk. Once in Kyoto we were offered 250 pieces from a Kimono designer and maker. They had to be bought in total or not at all. We took a pass.

Another time we went to Kansas City to visit Asiatica, who had assembled a large group of about 200, mostly 20th century garments they wanted to sell. Fortunately, they allowed us to make a selection of about 50.

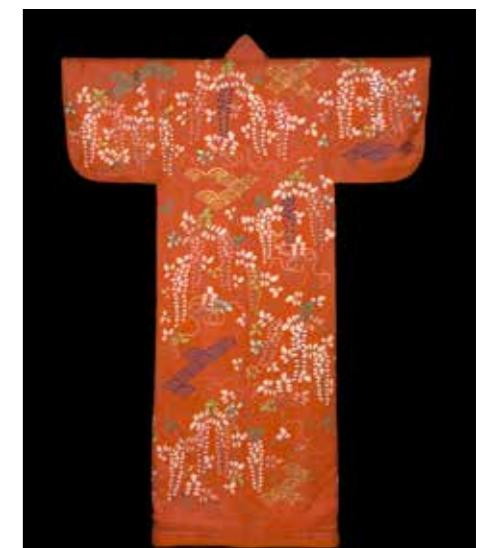
John Weber



A fireman's jacket with Chinese warrior design. Quilted cotton that would be soaked before entering a fire.



A Meisen kimono with dramatic checkered design for a modern young lady of fashion.



A Samurai lady's wedding over-robe with wisteria, associated with love, resilience and longevity.

CHARITABLE TRUST

For Britain's smaller museums, a little can go a long way

When Trustees were first able to meet in person after lockdown, we discussed what we might do to alleviate the effects of the pandemic on some of the organisations we normally support. We homed in on smaller museums that would not have qualified for other kinds of support, mostly because they were unlikely to be "accredited".

We chose to work with AIM (The Association of Independent Museums) who have considerable experience of administering grants to their sector.

After agreeing criteria – in accordance with our own mission and priorities for funding – they organised an application process and a selection panel, who swiftly made awards to 10 small organisations. All this was done in time to pass on the bulk of the individual grants before the end of the financial year. Paying the final balance depends on satisfactory completion!

With our agreement, AIM called it the 'Brighter Day Fund' (and there are links to it on our own website).

The 10 grants from the 20 applications received were given to:

The Saltaire Collection at Shipley College

Louth Museum

Royston & District Museum and Art Gallery

The Novium Museum at Chichester

Bassetlaw Museum

RAF Air Defence Radar Museum

Gordon Russell Design Museum

Berkhamsted Local History and Museum History

Spode Museum Trust

Castle Bromwich

These were for widely varied projects including:

- funding the Spode Museum Trust to provide an audit of the extensive (18,000 strong) copperplate archive, in order to create a long-term strategy for its conservation, storage, cataloguing and display.

- funding the Louth Museum to replace two emergency access doors to ensure the security of the museum

- funding the Novium Museum Chichester to bring in a specialist conservator for an audit of the decorative archaeological metalwork and to conserve pieces for display.

- funding the Gordon Russell Museum, which explores the life and work of influential furniture designer Sir Gordon Russell and his company, through a digitisation and engagement project to facilitate access to the archives and provide a new funding stream for the museum.

It is instructive that for very small concerns, sometimes all they really need to take care of their collections may be a professional collections audit, or training for conservators, or even just



Above: our funding allowed the Royston Museum to acquire new cabinets for their Roman artefacts. Nicky Paton, the museum manager, commented: "The benefit of this Arts Scholars grant is far reaching and has further safeguarded and future-proofed the museum and its ability to provide professional exhibitions, contributing to the overall sustainability of the charity."

replacement doors or cabinets to secure their collection. No doubt Arts Scholars will be glad to know that small 'seed funding' can have such beneficial results.

We set up our grant to AIM for three years, £50,000 in the first year and £30,000 in the second and third to be dependent on progress. AIM have reported to us regularly and Trustees have been so pleased with the first year's outcome that they have agreed to the full further commitment, not least because cost of living pressures are now adding to the difficulties. We look forward to learning which new organisations will be supported in year 2 and to keeping in touch with their progress.

In AIM's own words: "The scheme was developed to help museums to recover from the ongoing effects of the Covid pandemic, with a special focus on small museums that have found it difficult to access other support. Round one offered grants of £1,500 to £8,000 to eligible organisations."

The Brighter Day grant was designed to enable museums' long-term sustainability. The priority was to support museums at risk of closure, losing vital skills and knowledge, or suffering damage to their collections. The funding has a proven cultural impact, whether this be through providing study and access opportunities to previously hidden historic and decorative art collections, conservation of objects, or creating the correct conditions for storage and display."

Hillary Bauer – Deputy Chair of Trustees

CHARITABLE TRUST

How we are supporting our affiliated units

In keeping with City Livery tradition, the Arts Scholars maintain affiliations with three military units, seeking to support our twin objectives of supporting youth development and education, and, in one case supporting culture and the wider arts.

Our affiliations are with The University of London Officer Training Corps (UoL OTC) and the Thames Valley Wing of the Air Training Corps (ATC) (these are university and school cadets respectively), and The Cultural Property Protection Unit (CPPU), which was set up to support the preservation of cultural sites and objects in times of conflict. Welcome to military acronyms!

In practice our affiliations are manifest in a number of ways, the most regular being the annual Arts Scholars Cup and cheque awarded to the Leading UoL OTC Cadet, presented at the annual banquet, and a similar cup and cheques presented to the best Adult Instructor and best male and female cadets at the Thames Valley Wing ATC.

Our relationship with UoL OTC has also led to invitations for our Master and Clerk to attend the Corps annual dinner, and to join them on their annual summer camp. The Master and Mistress spent a delightful sunny weekend on exercise with the cadets in Germany a few years ago, and Past Master Tom Christopherson survived a weekend on Dartmoor with them in torrential rain!

More recently, the Arts Scholars Trust was delighted to be able to meet the cost of a new badge and banner for the 2121 (Abingdon) Squadron of the Thames Valley Wing ATC.

The Squadron's predecessor came into being in March 1941



Past Master Tom Christopherson braving the elements with University of London Officer Training Corps cadets during exercises on Dartmoor.



The new Thames Valley Wing ATC banner made its first public appearance during the Remembrance Day parade through Abingdon.

and it is estimated that more than 4,500 boys and girls have passed through the Squadron since then, several to senior RAF careers and all having benefited from the training and wide range of extra-curricular experiences now rare in so many schools.

Designing a new squadron badge and banner is rather like acquiring a new coat of arms (more properly "achievement") for a Livery Company and similarly involves close liaison with the College of Arms.

The badge and banner took three years to design and complete (COVID did not help) and represented a significant undertaking and cost for the squadron, which comprises entirely volunteers. The badge shows a parachute to represent the No 1 Parachute Training School based at RAF Abingdon from 1950-1976, with a vert A cross patonce representing the old abbey and town of Abingdon.

On October 29th in a service attended by the Vice Lord Lieutenant of Oxfordshire and the Mayor of Abingdon, the new badge and banner were formally adopted, and the retired (general RAF) ATC banner was lodged at the Church of St Mary Magdalene, in keeping with long tradition in parish and other churches across the country.

Organised by Arts Scholar Bill Beaver, who is Deputy Wing Chaplain and the Squadron Chaplain for 2121 Squadron, the service was a formal and rather grand occasion. It was also cleverly timed to fall shortly before Remembrance Day, by way of ceremonial preparation for the cadets and a reminder for them of the matters underlying that day.

It was a pleasure to be involved, and an illustration of the sometimes surprising way in which the Arts Scholars can support education and development for the young. It is also hoped that we will have the chance to meet some of the Thames Valley Wing cadets at a carpet guard at one of our dinners in the future; they are very keen to be involved!

Tom Christopherson - Chairman of Trustees

MEMBERS' BOOKS

A judge's eye view

Unlawful Killings – Life, Love and Murder at the Old Bailey
by Her Honour Wendy Joseph KC. ISBN 9780857528438.

Few books will do as much for the reputation of the judiciary as Wendy Joseph's first book – *Unlawful Killings*. In a series of six courtroom scenarios (fictionalised, but based on her 10 years' experience judging murder and other homicide cases at the Old Bailey), she skilfully introduces her reader to all the elements of the legal process. In so many courtroom dramas the judge is a distant figure. Here we see everything from the judge's point of view and quickly realise that it is possible to be a dispassionate sifter of facts without losing sight of the human beings involved and being deeply concerned.

Many Arts Scholars have already read and enjoyed this book. If you have not, now is the time to go out and buy it.

Shattering some myths

Broken Heads and Shattered Truncheons: The Essex Special Constable 1800-1913 by Alan C. Cook. ISBN 9780992817923

Though our Clerk's latest book focuses on the history of special constables in Essex, where he served as a police officer for 30 years, the publication is of wider significance in that it challenges much of the received wisdom on the subject.

He shows that the role of the special constable was not established by a single Act of Parliament, but grew and evolved in relation to local and political pressures. For instance, during the widespread Swing Riots of 1830, 150 special constables were sworn in as fears of riot and threshing-machine-breaking grew. By the end of the year, increasing panic and a Royal decree saw thousands sworn in, greatly out-numbering the regular force.

Though this book is aimed at a specialist audience, there is plenty of local colour and fascinating illustrations. And in terms of research, accuracy and readability, it is everything one would expect of an Arts Scholarly publication.

NEW FREEMEN

Alexandra Aguilar Associate director, auctioneer and head of Japanese Art at Woolley and Wallis, Salisbury. Member of the Oriental Ceramics Society, the International Netsuke Society and the Japanese Society.

Caroline Court A former associate director of Christie's specialising in Islamic and Indian art and Christie's first female auctioneer.

Gavin Strang Managing director, valuer and auctioneer at Lyon & Turnbull, Edinburgh. Formerly with Christie's.

Alexandra Verney Head of events & visitor attractions for the Claydon Estate in Buckinghamshire, responsible for diversifying this traditional, family-run home. Jewellery dealer and collector.

OBITUARIES

Roddy Caxton-Spencer

Roddy Caxton-Spencer, who died in August, aged 63, was a Lloyd's broker who joined the Court of the Arts Scholars in 2014, chairing the Membership Committee and becoming a Trustee of the Charitable Trust earlier this year. Most Arts Scholars knew him as a charming and debonair companion, but few realised the full extent of his reputation as a sportsman and adventurer, as well as a businessman.



As a boy he attended Bedford School and was in the team that won the Rosslyn Park Sevens in 1978. After school he went on to play for London Scottish and joined the board of the club when he finally hung up his boots. However there was never any question of swapping rugby boots for bedroom slippers. He simply channelled his energy and enthusiasm into ever more arduous endeavours.

In 1997 he took part in the World White Water Rafting Championships down the Zambezi. In 2000 he tackled the 156-mile, seven-day Marathon des Sables across the Sahara, and in 2001 the 100-mile Himalayan Marathon. Back in the Himalayas the following year, his attempt to climb Everest ended with an embolism a few hundred metres below the summit, followed by two months in hospital.

On the water he took part in the Round Britain and Ireland yacht race, and the Global Challenge Round the World Yacht Race as part of Team Samsung in 2004. From 2007-2012 he made four Arctic expeditions reaching the Magnetic North Pole and in 2012 he completed the London to Monte Carlo Cycle Challenge.

Whatever the challenge he put in maximum effort and was known everywhere for his charisma, his generosity, his loyalty, his wit and his wisdom.



Darrell Buttery

Darrell Buttery MBE DL, who sadly died in July, aged 81, was described by a colleague as one of York's "most knowledgeable, passionate and devoted citizens", and it was for his huge help in organising and hosting our weekend visit to that city in 2018 that he will be best remembered by Arts Scholars.

Not only did he pass on his unsurpassed knowledge of historic York as he shepherded his visitors through the city, he hosted an introductory dinner at the Merchant Adventurers' Hall and rounded off the trip with lunch in his own home overlooking York Racecourse.

An Arts Scholar from 2016, Darrell was an English teacher by profession and always a fierce protector of York's heritage.

THE CLERK'S (MARCHING) COLUMN

How D+10 brought some hidden talents to the fore

The code word D+10 loomed very large for Alan C. Cook. It signified D-day (the death of a sovereign) plus the 10 short days our Clerk had to prepare for his contribution to the Monarch's funeral. The procession had been very carefully planned, but the announcement of Her Majesty's death came as a surprise and the UK had to respond fast.

On the day the Queen died the Clerk was in London overseeing our Common Hall. The announcement was a shock to us all, but few of us knew just what an electrifying call to action it was for him. The very minute he finished he had to return home to prepare, dropping all other commitments to concentrate on forthcoming duties.

Alan is co-ordinator of the Civilian Services Contingent and bore the formidable task of orchestrating its march within the funeral cortege.

The CSC is governed by the Ministry of Justice and includes the Police, Fire, Ambulance and Prison Services, the Merchant Navy, Royal Fleet Auxiliary, HM Coastguard, WRVS, the Red Cross and St John Ambulance. A former police officer, Alan has also served St John Ambulance for over 46 years.

The CSC was inaugurated at the request of George VI, who wanted to recognise the role played by these essential civilian services, and it is always represented at London's Cenotaph on Remembrance Sunday.

Ultimately Alan's disparate contingent did not miss a beat, with each sector present, all according to pre-ordained protocol in their place behind the coffin.

But as he headed home from his Arts Scholars' duties on September 8th his mind was already set on rousing over 100 individuals, finding hotel rooms, masterminding rehearsals, and ensuring all were fit, in place and on time – to the minute – ready for their proud moment. Given that some travelled from as far as Northern Ireland and Gibraltar, it was a nerve-wracking time, particularly when competing for rooms as the world's dignitaries were also descending on London for State proceedings.

There were testing moments. First there was the gathering at midnight on D+5 when the CSC endured a four-hour wait in the



Right: there were some rare opportunities to smile.

dark for the full dress rehearsal in the early hours of the following morning, by then D+6.

Then there was the marching itself. This is never easy for a scratch unit, and a Royal funeral is unique, it requires the co-ordination of a tricky 70 paces per minute, between the standard slow and quick marches. Worse still, they could not swing their arms to help keep time! And on the day the CSC found themselves marching behind the Household Cavalry and their nervous horses. The result was some very mucky footwear.

A few of Alan's cohorts were unfit, while transport issues and security lockdowns caused logistical problems. Then there was the ongoing confusion over what constituted 'D' day. Rather than the day of death, Thursday, it was in fact the following day due to late announcement of Her Majesty's passing.

When you next see the Clerk, congratulate him on a great success and ask him to 'Hurry up and wait' – he will enlighten you!

Pandora Mather-Lees



Marching in the dark: Alan at the head of the Contingent in The Mall during the full dress rehearsal.

ON THE ROAD



The Tree of Jesse: "There shall come forth a Rod from the stem of Jesse, and a Branch shall grow out of his roots." Isaiah 11.1.1.



Above: a rest on the road through the spectacularly wooded Carpathian Mountains.

Romania in Pictures

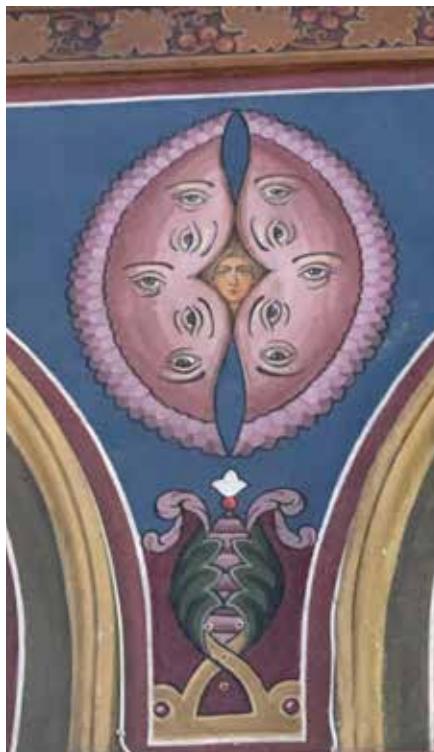
Left: Bran Castle: "I trust that your journey from London has been a happy one, and that you will enjoy your stay in my beautiful land. Your friend, Dracula." Bram Stoker (1897) Dracula, Ch.1. Dracula's Letter in Jonathan Harker's Journal.



The Last Judgement.



Inside the prison for unhappy couples.



Under the relentless gaze of the All Seeing Eye in the Romanian Orthodox Cathedral in Sibiu, where painted frescos elaborate beautifully on the theme.



Making felt slippers.



A fleeting glimpse of HM King Charles III's back garden in Viscri.



The theatrical Peles Castle in Sinaia, a former royal summer residence.