



THE ARTS SCHOLAR

Issue No 31 Winter 2020



**We wish you a Merry Christmas
and a Zoom-free New Year!**



THE WORSHIPFUL COMPANY OF ARTS SCHOLARS

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

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DEPUTY MASTER



And so now John it's over to you...

Before everything fell apart, I had a great year as Master and Ralph and I much enjoyed representing the Company at various events throughout that time. Gosh how lucky I was to have been able to hold our annual dinner this year in Goldsmiths' Hall and with fellow Arts Scholar Dr Timothy Schroder as their presiding Prime Warden.

It was a splendid evening held in glittering candlelight with Duncan Wilson as guest speaker and my family and friends in attendance too. My thanks to all of you who came along and helped to make it such a memorable event.

Not long after that came lockdown and the personal loss of my loving and much loved husband, Ralph. That was six months ago now and I still miss him hugely. Mark Bridge has written a lovely obituary and the funeral was held under the restricted Coronavirus guidelines of 10 people only. I am hoping we can celebrate his life sometime in 2021 and will keep you posted on my plans.

Felicity Marno recently sent me a video of tableaux vivants done by a group of Italians depicting paintings by Caravaggio – really clever and I am always amazed by how enterprising people can be when times are tough. For those yearning for some cultural stimulation, there have been masses of lectures, museum tours and snippets on YouTube to satisfy most hungers and I have especially been enjoying the Gresham lectures, although I was distracted watching one of them as a reference to the Last Goon Show came up on my screen and I switched over and roared with laughter!

Even though we are still held back by the dreaded virus, there has been a lot of activity behind the scenes with committee members zooming each other and the new Master's Installation just after our May Court "meeting".

John, I hope your Mastership flourishes in due course. Whatever happens, enjoy it and I am delighted that your tenure has been extended for a further year.

And who won that quiz I set you all back in the days of deepest lockdown? Well, back to square one – Felicity Marno!

Georgina Gough - Deputy Master

MASTER

...well thank you Georgie but this is not the zoom I was hoping to achieve

Georgie, my lovely predecessor as Master, ended her last piece in the newsletter by saying “there is never room for complacency” – how frighteningly prophetic!

We are currently all living in a strangely different world, and the Company’s plans for social events have been subject to continual discussion, revision, and ultimate cancellation. Zoom has allowed committee and Court meetings to take place pretty effectively, but absolutely nothing can really replace live meetings and events, and – like you – I am longing for the day when we can return to the lovely normality we enjoyed at the start of this year. What a joy that will be!

The Arts Scholars thrive on personal interaction, fellowship, and camaraderie, and it is extremely frustrating for all of us that this cannot happen. It is now eight months since our last proper event (the very successful Pocket Lunch at Guildhall in March).

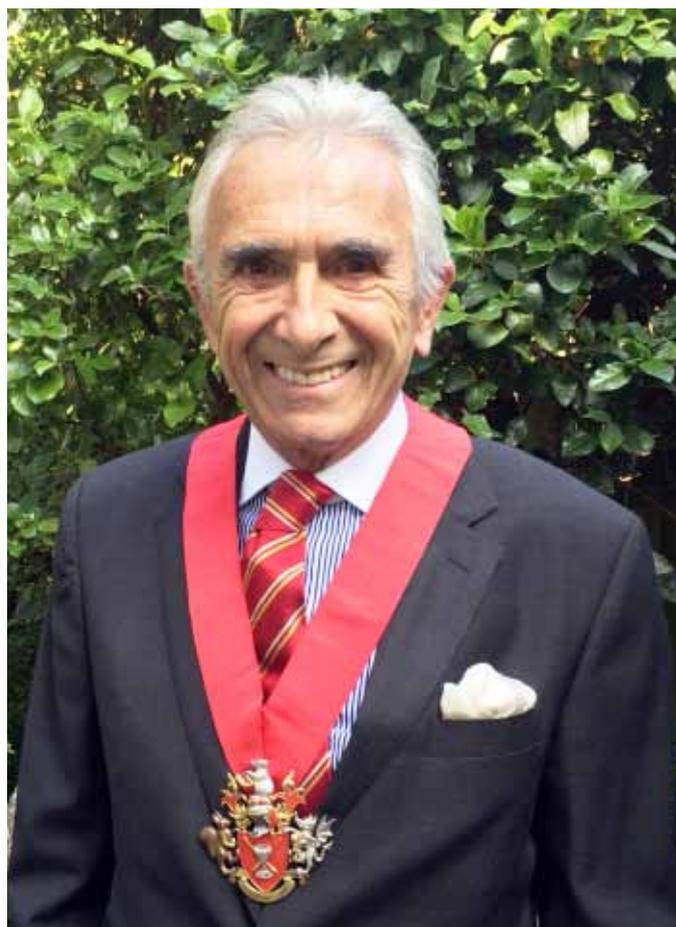
The Pepys evening at Clothworkers’ in February, and the phenomenally over-the-top banquet at Goldsmiths’ in January are now but a distant memory.

My installation, despite being by the ubiquitous Zoom, was an extraordinary and memorable day - how could it not be? Becoming Master of this, the most delightful Livery Company in the City, has to be a momentous event in anyone’s life.

I am proud to be the Master Arts Scholar, and hope that I can continue the great work carried out by those who have gone before me in the role – and that I can continue to add verve, elan and panache to the Arts Scholars, to improve our already high standing in the City, and to enjoy the company of the most



Though I was denied the usual installation bash in May, later in the summer the Deputy Master did make an unofficial handover of the badge in Alan Cook’s lovely garden. Here I am letting my hair down by taking the top off a celebratory bottle of fizz with a sword.



charming and most erudite crowd of people it has ever been my privilege to meet.

Since May, I have been to only one real live event – Common Hall in September, to elect the Lord Mayor – when I actually wore the Master’s badge in public for the first time. Common Hall is always a major City event; a Guildhall packed with Liverymen, a sea of gowns and badges, and enough ceremonial to satisfy even the most demanding of audiences.

This one was a bit different, to say the least. Guildhall was sparsely dotted with socially distanced chairs, and attended by under 100 people, no-one wore gowns (apart from the Lord Mayor and the Sheriffs).

We all wore face coverings, apart from the principal players, and the proceedings were over in about 15 minutes – a never to be beaten record. We did, however, manage to formally re-elect the Lord Mayor (to everyone’s great relief), and it was great to be a part of City life again, if only temporarily. This was a sentiment echoed by many there.

I am conscious that my lack of the traditional social life of a Livery Master is of minor importance when considering the difficulties that Covid19 has placed on the lives of so many of our members. The Court contacted everyone they possibly could a couple of months ago, and most, if not all of you, said you were coping well. I do hope that this is still the situation, and that you will all weather the storm, that normality will return, and that we can all meet again – very soon.

To our next merry meeting!.

John Spanner - Master

EVENTS

Even virtual pocket lunches are great fun

Pocket Lunches have been a feature of the Arts Scholars for a very long time, and whoever came up with the original idea deserves the gratitude of us all.

The initial concept of “look what I’ve got in my pocket”, with the addition of “I bet you can’t guess what it is” (or alternatively “Yes it’s a potato, but not just any potato. It’s the very potato that Sir Walter Raleigh gave Queen Elizabeth I”) was a brilliant one, particularly when combined with the alcohol fuelled bonhomie of an Arts Scholars’ lunch.

After the typically cheery one we had at the Guildhall just before lockdown and “Is your journey really necessary?” started, there was a socialising gap, when we all waited for things to get better in a week or two. When that did not happen, and the benefits of Zoom were discovered, we found that socialising can happen on screen, and that a virtual Pocket Lunch is possibly the ideal Zoomy event – a number of speakers, all leaving you wanting to hear more, a number of arcane objects engaging your attention, and you can bring your own wine (though other drinks are also available).

So far we have held three virtual Pocket Lunches (pedants will point out that in the absence of any “lunch” element they are not Pocket Lunches. Those pedants would be quite correct, but should note that they do actually happen at lunchtime); over 50 attendees have been enthralled and intrigued by 35 presenters, who have told us, in no more than 5 minutes each, the stories behind (and I choose at random here) some Wedgwood, some Spode, a Foundling Hospital pap spoon, a silver cup (not just any old silver cup), a bit of Susie Cooper pottery, a teddy bear, some paintings, a bellarmine, and a clock.

Again those pedants might well point out at this juncture that most of this stuff will not fit into a pocket. They would be correct again. So they are neither Pocket nor Lunch – but they are enormous fun, and the great benefit of presenting from home is that you can show something bigger. The size of the object (or your pocket) is no longer a constraint, and with a bit of luck the next one will feature a full-sized traction engine.

They are also something uniquely Arts Scholar-ly, as our members not only have shelves (and boxes) crammed with interesting objects, they also have a detailed knowledge of them – and if they do not, there is always a kindly audience member to put them right. If you have not yet been to one, as audience or presenter, you have missed a real treat.

When we return to normality, the traditional Pocket Lunches will resume in their traditional form, with pocket-sized objects, food, and wine, but in the interim we will continue to run regular virtual PL-inspired events to cheer up the occasional bleak noon jour.

John Spanner



Congratulations...

To Past Master Nicholas Somers, left, who has been elected President of The City Livery Club.

And to Liveryman Lennox Cato who has been appointed as a Deputy Lieutenant for Kent.



The clay pigeon shooting team consisted of Alan S. Cook, Deborah Black, Tony Alston and Derek Stimpson.

Out of the traps...

On a bright sunny day in September the Arts Scholars shooting team assembled at Holland & Holland’s shooting grounds for a Covid-distanced Inter-Livery Clay shoot. The team consisted of Alan S. Cook, Deborah Black, Tony Alston and Derek Stimpson.

After being tested with a hand-held temperature gun, we were issued with baseball caps and glasses, then on to bacon and sausage baps, tea and coffee. We were well looked after during the shoot and the organisers even sent a wagon around with elevenses.

The event is now held over two days, which made for less waiting at the stands. After the shoot we all went back to the club house for a boxed lunch of pulled pork and mash – all socially distanced of course. It was a tribute to Chris Parr and the organisers and Hollands that the event was held at all, and in our opinion an even better day than normal. To our delight the team came away with a prize, a bottle of Champagne each.

...and back on course

Right: Ronnie Munro Ferguson with Harry Apter and the Master.



Avid golfers are quite willing to get up really early to foregather by 8am for a good round of golf and our Arts Scholars golf day at Denham on October 1st was no exception. I was unsure at one time if we would be able to go ahead but, taking all precautions, 19 of us set off in teams to enjoy a dry and sunny morning’s golf.

It was really lovely to see everyone in the flesh and we were joined at lunchtime by the ebullient Master (Mary was playing with Paul Viney and me). He thanked Harry Apter for organising the day and presented the prizes to Arts Scholars and their guests.

Ronnie Munro Ferguson (2nd last year) won the Arts Scholars Apter trophy with Hugh Edmeades hot on his heels. Charlie Bradstock (Browse and Darby) was the guest winner and Chris Kingzett (C Kingzett Fine Art) a close second.

Lunch was delicious and convivial (we are Arts Scholars after all) and we are looking forward to next year’s event when I hope more Arts Scholars will come out of hiding to join in!

Georgie Gough

EVENTS

Stepping back in time with Benjamin Franklin

One of our last face-to-face events took place back on January 17 when Arts Scholars briefly stepped back into the 18th century for a visit to Benjamin Franklin House at 36 Craven Street.

For eighteen years this was the London residence of the American polymath and it is now a living history museum devoted to Franklin's time in London. Our own Wynyard Wilkinson had arranged for us a special version of the museum's Historical Experience, one of two tours regularly run at the house.

We learnt that 36 Craven Street was built c.1730 as a rooming house but suffered the ignominy of dereliction for the last 30 years' of the 20th century, until its purchase by the Friends of Benjamin Franklin House who restored it to its current purpose. We were taken through the house by 'Polly Hewson', the daughter of Franklin's landlady, played by an accomplished re-enactor.

Franklin arrived in London in 1757 as a delegate from the Pennsylvania Assembly with the brief to negotiate with the British Government to avoid a war. In each room an episode from his life here was related through combination of pre-recorded son et lumière and live commentary from our guide. Our journey culminated at the top of the house, the location of Franklin's famous laboratory, where we heard details of the ultimate failure of his mission and his precipitous return to Pennsylvania in 1775, immediately before the inevitable war.

After reliving the emotional highs and many lows of Franklin's life in London, the party was appreciative of having its spirits fortified by a seemingly endless supply of Boal Madeira, generously provided (and poured) by Wynyard, who explained that it was appropriate as being the most popular wine drunk in the American colonies at that time.

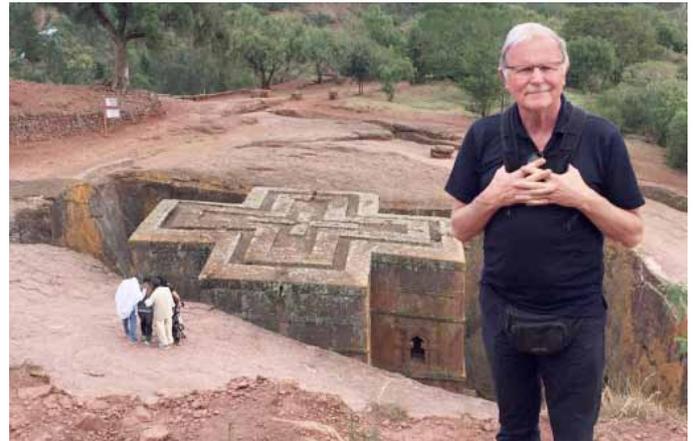
Despite our evident enjoyment of this liquid refreshment, our hosts gamely allowed us to try out the strangest of Franklin's many inventions, the glass armonica. A replica of this instrument forms the centrepiece of the final room, and its unearthly tones sent us off into the night and back to the 21st century.

James Drabble



Taking a glass of Madeira in Benjamin Franklin House.

TRAVELS



Our Chaplain at St George's, Lalibela, one of the astonishing Ethiopian churches carved from the solid rock.

A pilgrim through this barren land

I have been very grateful to the Arts Scholars and other Livery Companies who generously supported me on my study leave last year. I spent the first two months, May to June in Ethiopia, and the last month in France visiting the war graves of nine army chaplains killed in the First World War. I then spent a short time in Belgium reflecting upon my discoveries at 'Toc H' home of the Great War chaplain Rev. Tubby Clayton.

After acclimatising for a few days in Addis Ababa I set out for Lalibela and the world-famous Rock Churches. A World Heritage site, many of these ancient churches are still used for public worship, pilgrimage and tourism. Some of the rock churches and monasteries are a long drive outside the town. On one occasion I found myself caught up in a horrendous accident in which several people were killed. Driving anywhere, with anyone, in Ethiopia is an experience not to be undertaken lightly.

From there I moved to the Simeon Mountains to live for three weeks with a group of the poorest people in the world. I visited health centres, water aid projects, schools and farm projects. I had an interpreter and armed guard with me the whole time. There are no roads, just steep hills and deep valleys – some days I walked over 20 kilometres. Food was minimal and there were no bathrooms – least said the better.

I moved from there to the northern border of Ethiopia – Gondar, Tigray, Aksum and Mekele – and visited the cliff-top monastery of Debra Damo. The only way up is in a basket and a final climb to the plateau.

Clearly one of my aims was to visit the Coptic Church and their leaders – this I did wherever I went, as well as experiencing their worship. I found the Ethiopian people shy, polite and generous. Its an ancient nation with a proud history and many connections to the bible stories I have read ever since I was a child – including the story of the Queen of Sheba and the three kings of the Nativity.

Today's troubles in northern Ethiopia sadden me but like so many other countries in Africa, Ethiopia is a place of differences, made up of many diverse communities and backgrounds.

The lasting memory of my time in Ethiopia will be of the generosity of people who have very little.

Roger Hall - Hon Chaplain



My Sussex garden of earthy delights

As galleries and museums were forced to close their doors during this extraordinary year, I turned to alternative sources of culture in my own back garden.

A few years ago we decided it was finally time to cut some terraces into the long-neglected hump of lawn that sloped down to within feet of our kitchen windows. The results have been spectacular in horticultural terms, but also highly rewarding on an amateur archaeological level.

The life of the former residents of our humble Sussex home were revealed as layers of top soil were taken away. It is not only in the City of London that history is right there under your feet.

Who would believe just how much broken Willow Pattern china one home could produce? Every element of the scene is there – the bridge, the pagodas, the fleeing lovers, the willows, the fluttering doves – forming a wonderful mosaic of shards that never quite match.

Among them are glimpses of many other patterns and bits of the mocha ware which was another rural favourite.

These ceramic survivors, above, emerged alongside the inevitable clay pipes, the farthings, half-pennies and pennies, the marmalade jars and the ginger beer bottles. The further we progressed up the garden path the more stoneware vessels were unearthed and we ended up with hundreds of them, most disposed of in one long trench.

Why this trench had ever been dug was not clear, but it showed that in the days before refuse collections, our forebears would use any hole they could find to hide away their non-perishables. Into this heaven-sent

repository they had flung cast-iron stoves, fire irons, brass candlesticks, forks and spades, axe- and hammer-heads and an old mangle. There were even the rusted remains of two sets of weighing scales – reminders of our home's former history as a village store and Post Office.

Glass bottles appeared in equal numbers. Most of these were datable to the 19th century, being mould-formed with hand-applied lips. Some bore embossed names that are still familiar today as national brands, like Lipton or Boots. Others hinted at long-lost snake oil recipes, like The Cherokee - Kidney and Liver Cure, or Mrs Winslow's Soothing Syrup.

There were plenty of reminders of the 19th century passion for aerated waters, sodas and seltzers. These fizzy beverages had to be contained in special bottles that could withstand the pressure. By the end of the 19th century Codd bottles were the favourite vessels.

These unmistakable bottles were sealed by a glass ball in the neck which was forced against a rubber washer by the gas within. They were supplied with a rod to force down the seal and release the contents. The glass marbles proved a terrible temptation to children and, like many examples found today, all the ones in our garden had been broken to release the plaything inside.

There were, however, some beautiful intact examples of the mid-19th century 'torpedo' bottles which were also very widely used for carbonated drinks. These curious items were sealed with simple corks and have pointed bases meaning that they never stand upright so the stopper can never dry out. Most of the examples in our garden were embossed for local producers, including several for T. Foord of Waldron, a little village just a few miles from us.

Not that everything in the Victorian garden was locally produced. One of the largest pieces of glass to come out of the ground unbroken was a 10in (25cm) high green glass bottle which looked quite plain until I

INSIGHT



Above: torpedo bottles from T. Foord of Waldron.

Left: embossed bottles for Tussicon, Lipton and Boots.

Right: a large mineral water bottle from the Aesculap Spring, Budapest

Bellow: a selection of glass and stoneware ink bottles.



discovered that the base had a moulded inscription: Aesculap Spring – Budapesht.

Budapest? What was Hungarian mineral water doing in darkest Sussex?

Well, if I can believe what I read on the internet, the Aesculap Spring (presumably named after the Roman god of healing) produced 'saline purgative waters'. Bottled under English supervision for export only, "Aesculap salts contained 90% of purgatives. The active ingredients were magnesium sulphate 173 parts, sodium sulphate 139 parts, and calcium sulphate 21 parts in 10,000. This was an aperient water recommended for constipation. The dose was half a tumblerful before breakfast."

Unlike the torpedo bottles, which would have given you only a couple of gulps of fizz, the Aesculap bottle would afford a good many tumblerfuls. Let us hope it had the desired effect.

As things turned out, Hungarian aperients were not the most exotic fruits of our Wealden garden. By far the strangest find emerged right at the end of the project. As we were digging over a bed by the garden wall we unearthed a huge tusk. And it really was huge.

I retired to the house to wonder what it might be. When I re-emerged the gardener had found another monster tusk – a strange peg-like tooth. Suddenly I knew that I had seen this combination before as a Victorian hunting trophy in an auction catalogue.

As the cogwheels of my brain finally began to turn, I realised I was looking at hippopotamus tusks. What were hippo teeth doing in a Sussex garden? We fell about laughing until I had the presence of mind to tell Colin that if there were a couple of rhinoceros horns in there as well we might well be looking at many thousands of pounds' worth of buried treasure. I have never seen a herbaceous border dug more energetically. Bricks and stones flew out in every direction. There were a few bits of pottery, an old boot and a coin or two... but no rhino horn.

I am still not sure why someone buried hippo tusks in our back garden, but they, along with all the other discarded paraphernalia of past generations continue to give me almost as much pleasure as the roses and the dahlias.



Mark Bridge Hippo tusks from the back garden

CHARITABLE GIVING

Your generosity really makes a difference

I am very pleased to have this opportunity to express the sincere thanks of all the trustees for the generosity shown by so many members of the Company in making annual donations to the Charitable Trust.

I also wish to thank those members who have made substantial one-off gifts to the Trust; neither do I forget those members who have mentioned that they have taken steps to leave a legacy to the Trust in their will. Our web-site is very helpful in this connection – one scrolls down from the tab marked Charity.

Your gifts have made it possible for the Trustees to maintain our charitable connection with the Universities of Sussex and York and the leading Arts-related courses at the British Museum, the Museum of London, the Royal Collections Trust, the Royal Museums at Greenwich, the Charterhouse, West Dean College of Arts and Conservation, the Association of Art Historians and a number of funds related to the Lord Mayor, not least the Arts Scholar's Cultural Scholarship Scheme. Your generosity has also allowed the Trust to make a number of smaller, but vitally important, grants to charities seeking help.

Coronavirus has made a difference. Some of our major awards have been put on hold, but funds are there to be taken up as soon as circumstances allow. On a more positive note the Trust

was pleased to make a donation to St. John Ambulance specifically to be used for the purchase of equipment needed to cope with Covid-19.

In 2019, the Trust hosted a very successful awards luncheon at the Founders' Hall and this gave us an opportunity to meet not only award winners but also their teachers and for them to mix and meet each other. We had planned to make this an annual

event on what is now called Charter Day (July 1st when the Company actually received its charter), but everybody knows that all planning has gone out of the window. Let us

hope that we can reinstate this delightful occasion next year.

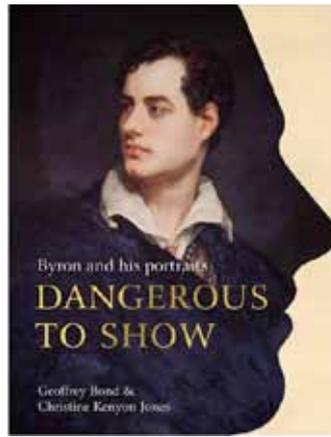
On a serious note, the trustees are very aware of the dire predictions for the financial markets and have been 'acting with caution'. The trustees are well supported by the Investment Advisory Committee, who liaise with our external investment managers, and also by the Charity Committee, who sift through the large number of applications for financial help before making recommendations to the trustees.

Our connections with the two universities are managed by the Education Committee and we are very grateful for the on-going link that they provide. This extends to arranging mentoring of former students by members of the Arts Scholars which is really excellent.

David Needham
Chairman of Trustees



MEMBERS' BOOKS

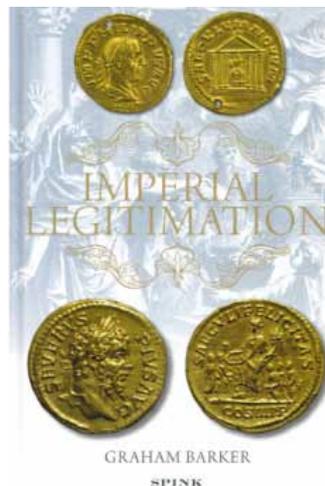
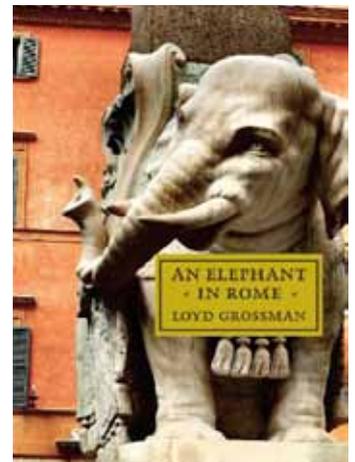


Geoffrey Bond follows his 2013 work on Byron's dogs with this erudite study of all the poet's portraits and the cultivation of his romantic image as the most seductive man of his age.

Dangerous to Show: Byron and His Portraits by Geoffrey Bond and Christine Kenyon Jones
Unicorn Publishing, 160 pages
ISBN 1912690713, 9781912690718

Loyd Grossman takes Bernini's sculpture of an elephant carrying an obelisk outside Santa Maria sopra Minerva as his starting point for a very readable exploration of the 17th century re-emergence of Rome as the cultural capital of the world.

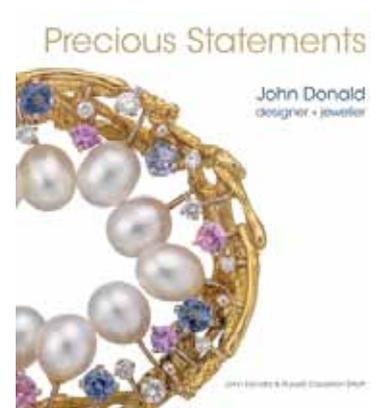
An Elephant in Rome: Bernini, The Pope and The Making of the Eternal City by Loyd Grossman
Pallas Athene, 320 pages
ISBN 9781843681939



Graham Barker uses numismatic evidence, written records and archeology to show how successive Roman emperors used iconography to project themselves as the bringers of a new Golden Age.

Imperial Legitimation: The iconography of the Golden Age Myth on Roman Imperial Coinage of the Third Century AD by Graham Barker
Spink & Son, 160 pages
ISBN 9781912667475

Russell Casselton-Elliott co-authors with innovative jewellery designer John Donald himself to document and lavishly illustrate the work of Princess Margaret's favourite jeweller. **Precious Statements. John Donald: Designer Jeweller** McNidder & Grace £65 (£40 for Arts Scholars - contact russell@casseltonelliott.com)



THE ROYAL CHARTER

Right: Andrew Parmley presents the Royal Charter to the the Master.

Royal Charter lunch in the Guildhall Crypt – an occasion to remember



December 4th, 2019 marked a historic day for our Worshipful Company. In the wonderfully atmospheric East Crypt of the Guildhall, the Master was presented with our Royal Charter from HM The Queen by the Lord Mayor Locum Tenens Dr Sir Andrew Parmley.

Andrew Parmley complimented the Company on being granted the Royal Charter in only five years, jesting that this was something that took other Companies over four hundred years to achieve. However he noted that the grant was both an honour and a responsibility.

In her speech, the Master thanked Keith Lawrey and Tom Christopherson for their work in applying for the Charter and declared that July 1st, when the grant was first received, would henceforth be known to the Company as Charter Day.

The Master harked back to Bernard of Chartres' metaphor, "nanos gigantum humeris insidentes", to highlight the debt we all owe to the founders of the Company on whose shoulders we now stand, beginning with Jonathan Horne, Geoffrey Egan Geoffrey Bond and listing many others without whose input the Company would not have risen to its present status.

She emphasised the Company's development of a range of educational projects such as the Arts Scholars Cultural Scholarship Scheme and internships, and its support for the Services: 77 Brigade, set up to protect architecture and objects of cultural importance in times of conflict, the Thames Valley Air Cadets Corps, and the HAC. She particularly thanked the HAC Light Cavalry for its ceremonial help as a carpet guard at our formal events.

In reply Sir Andrew reminded us all of the recent London Bridge tragedy at Fishmongers' Hall, commenting that the responses from all sections of the community epitomised the strength of the City. He developed the theme of the importance of the City to cultivate connectiveness, trade, innovation, creativity and culture, in which our Company surely has a significant part to play.



Darrell Buttery, Molly Rumbelow and Donald Rumbelow.



Geoffrey Bond, Dianora Bond and Ian Luder



Felicity Marno

Mary and John Spanner



Lloyd Grossman and John Scott

NEW FREEMEN



At our most recent admission ceremony, November 2019

Rear Row: Ritchie Wilkinson, Maggie Evans, Robert Wilde-Evans, Tony Hale, Ian Swankie, Francesca Albin, Robert Myers, Mark Lindley-Highfield
Front Row: Mary Rose Rivett-Carnac, Philip Smith, Martin Levy, Philippa Hemsley, Steve Carson, Elizabeth Hess, Gaby Robertshaw

James Brener Collector of silver and apprentice to Wynyard Wilkinson.

Eric Bryan PhD Partner in I. Franks who has traded in decorative arts (mainly silver) for 35 years.

Paula Carter Specialist dealer in Chinese works of art in partnership with her husband. Involved the art and antiques trade for 29 years.

Spirit de la Mare FRSA Specialist in arts-oriented PR and management. Freeman/culture ambassador of the Guild of Entrepreneurs.

Kevin Kiernan Collector of paintings, silver and glass. A keen mature student of the arts. Treasurer of the Arts Society, Westminster.

Martin Levy FSA Director H. Blairman & Sons antique dealers. Prolific commentator on antiques and art. Chair of numerous art-related committees, including Kelmscott.

Thomas McDavid Masters student (Arts in Business) – dissertation on Regional Auction Houses. Studied music at Guildhall School of Music.

Mary Narvell Designer/manager of residential interior projects. Collector of jewellery and Italian maiolica.

John Ogden PhD FSA FGA Jewellery expert and historian, particular interest in development of materials and technology. President of The Society of Jewellery Historians.

Edward Pinles Managing director of Paris sculpture foundry (Susse Frères). Accountancy background. Trustee of Richmond Museum.

Philip Smith Former director and head of 20th century art and design at Mallams Auctioneers in Oxford. Member of the Decorative Art Society and 20th Century Society.

Ian Swankie Accredited lecturer for The Arts Society, City of London and City of Westminster tour guide. Official guide at Tate Modern and Tate Britain, St Paul's Cathedral and the Guildhall Art Gallery.

Dr John Weber Philanthropist, funding the Ancient Chinese Galleries at MMoA, New York. Collector of Japanese art, frequently used in Gallery/Museum exhibitions. Science background (cell biology).

Mark Westgarth PhD University academic with special interest in the history of the art market and antiques trade. Published widely on history of antique and curiosity dealing.

Robert Wilde-Evans Medal services and special commissions department, Spink & Son. Background in military history and medal collecting.

Ritchie Wilkinson Teacher and film-maker with background in TV production. Currently Head of media at Dover College. Collector of works by contemporary artists.

OBITUARIES

Ralph Gough



It was with great sadness that Arts Scholars learned of the death of Ralph Gough in early May.

Our most recent memories of Ralph will be as a welcoming and generous consort to Georgina whom he loyally supported on Company occasions during her year as Master. With a warm handshake and a twinkle in his eye, he was a proud wearer of the Mistress's badge but his contribution during the formative years of the Arts Scholars was far greater than many may now remember.

He served as Honorary Treasurer from 2005 until 2012, a crucial period when every penny counted and finances were under close scrutiny in the progression from Guild to Company, and in 2007 he joined Geoffrey Bond, David Needham and Eleanor Thompson as one of the first trustees of the Arts Scholars Charitable Trust.

These were duties that Ralph took in his stride, drawing on experience from a long and varied career. Just how varied this career had been tended to emerge in unguarded moments. With barbecue tongs in hand he might reveal that his skill in al fresco cooking was developed as a teenage gaucho on the Patagonian pampas where the daily ration of several pounds of raw beef had to be prepared over an open fire.

After booking a restaurant table in fluent French he might reveal that it was Swiss French really.

Why Swiss?

Well ultimately because his father, an army officer caught up in the chaos of the Fall of France in 1940, elected to march his company right across country to Switzerland. There he remained for the rest of his life.

This readiness to go against the grain appears to have been in the genes and Ralph was always a lively and unconventional thinker – seriously well-informed, but amusingly wry in his interpretation of facts.

Ralph Edward Gough was born in Perth, Western Australia in January 1931, the second of three sons. The family returned to live in Kingston shortly after his birth.

With his father interned in Switzerland and his mother commissioned into the army, Ralph spent his war years at school at Queen's College, Taunton, but by 1948 he was off to South America. Here he spent that memorable gap year in the saddle before joining the 16th/5th Queen's Royal Lancers as a National Service officer, serving in Cyrenaica, Libya just as King Idris was returning from exile.

On leaving the regular army, he served for several years as a Territorial

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OBITUARIES



Robert Luck

Robert Luck was born in Stirling, Scotland in April 1943 and being always interested in design and architecture soon got a job at Heal's in Tottenham Court Road.

He was there for some years, probably mostly uneventful, until Princess Margaret called at the store to purchase a bed. Before doing this she naturally needed to lie on it and asked Robert to lie beside her to test, presumably, the balance of the mattress.

Unfortunately there is no photographic record of this encounter.

After Heal's he left to become involved with the making of furniture and, particularly, the restoration of period antique furniture, working for Peter Boswell Restorations Ltd at their large workshops in Beak Street, Soho.

Stair and Co were prestigious dealers in fine antique furniture in New York and London and when they moved to new premises in Mount Street, Robert applied and got the job of running it, where he worked with Georgina Gough for a number of years.

He was responsible for most aspects of the business and his eye for detail was apparent in the items that he chose to purchase and also exhibit at the Grosvenor House Fine Art and Antiques Fair.

After the company ceased trading, Robert became involved with the Arts Scholars, which had only recently formed, and he attended many Arts Scholars events.

He was absent from recent gatherings due to ill health, but was still a great supporter of the Company and was responsible for introducing Georgina Gough to Eva Weininger, resulting in a very substantial legacy.

In later years his health started to deteriorate and Robert died peacefully on October 16th.

Robert was a kind and gentle man and his talents and general good humour were much appreciated by all who came into contact with him. He is survived by his wife Margaret, two daughters and a grand daughter.



Paul Jarrett

Paul Jarrett was a Past Master of The Worshipful Company of Clockmakers and a staunch member of The Great 13 Past Masters' association. He was also a Founder Liveryman of The Worshipful Company of Arts Scholars.

Paul was educated at Q.E.S. Grammar School, Blackburn, Lancashire, Downing College, Cambridge and at St Thomas's Hospital, London. After various medical and surgical appointments at St Thomas's Hospital, he became Consultant in General and Vascular Surgery at Kingston Hospital NHS Trust, Surrey and Medical Director (1977-2003). He was appointed Professor of Day Surgery and Acute Day Care at Kingston University and at St. George's Hospital Medical School (1996-2017).

During his career he was Medical Director of two private hospital companies and was involved in the early development of public/private finance initiatives in healthcare in the U.K.

He was the first chairman of Day Surgery, a system which reduced the huge numbers of patients waiting for operations.

After setting up the day unit in Kingston, he was involved in the detailed design of others in many countries. At home he initiated the first courses in the UK to train nurses in day surgery and started one of the first courses training nurses as surgical assistants.

He wrote many articles and papers on various medical issues and became editor of the Journal of Ambulatory Surgery producing over 80 publications.

On retirement from the NHS he rekindled his early childhood passion for clocks attending night classes on repair and restoration.

Paul was very much a family man, devoted to his grandchildren and their education and welfare. He often took them abroad to help widen their interests and knowledge and was a keen supporter of all their school activities, standing on touchlines in all weathers watching their sporting activities.

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officer in the Inns of Court Regiment while working as a Lloyd's broker. In the late 1950s, he joined his father's company in Switzerland, travelling extensively overseas. In 1973, he returned to England and built a successful business in the international commodity markets in London.

During the 1980s, he established a healthcare group primarily providing medical testing services to the life insurance industry. He pioneered innovative technologies such as dried blood spot and saliva

tests, now being used around the world. Although the global downturn in 2008 forced the closure of the group, he did not retire and continued to work actively as an entrepreneur in several international sectors.

Whilst living in Switzerland, Ralph married Christa Kueswetter, from Bavaria. They had two children, Sarah and the late Nicholas. This marriage was dissolved in 1973. It was in 1974 that he met Georgina Lee and, by default, was drawn into the orbit of the art and antiques business. After many years together, he and Georgina married in 1990.

A banquet to lighten our darkness all year

Back in February no-one knew that the lights were about to go out all over the world, but our magnificent annual dinner held in the Goldsmiths' Hall has been a constant reminder of the joys of good fellowship.

We dined beneath chandeliers lit by hundreds of real candles, warmly hosted by Tim Schroder, Goldsmiths' Prime Warden and Arts Scholar.

He presented our awards and we listened to inspiring words from the Master and from Duncan Wilson of Historic England.

How we now long for our next merry meeting.



Graham Barker, Roger Hall, Ellen Schroder, Tim Schroder, Georgina Gough, Duncan Wilson, John Spanner, Mary Spanner, Alan S. Cook.



Goldsmiths' Prime Warden Tim Schroder presented our awards to Senior Under Officer Niesha Rimmer of the University of London, above, and Flt Lt Mike Caffrey, best adult volunteer with the Thames Valley Wing Air Cadets, below.



Robert Wilde-Evans, Ashley Wilde-Evans, Joanna Barker, Graham Barker



Master Painter Stainer Peter Huddleston, David Needham



Tony Alston, Brian Durham, Maureen Mellor