



THE WILLIAM SHIPLEY GROUP FOR RSA HISTORY

Newsletter 45: May 2015

FORTHCOMING EVENTS

Tuesday 9 June 2015 at 5.30pm. Lord Folkestone and the Society of Arts: Picturing the First President by Amelia Smith. Joint meeting with Birkbeck's 18th century Research Group at the Keynes Library, School of Arts, Birkbeck College, 46 Gordon Square, London WC1H 0PD.

This talk will draw on research from the RSA archives and the Radnor papers housed at the Wiltshire and Swindon History Centre, to explore the life of Jacob Bouverie, 1st Viscount Folkestone (1694-1761) in relation to his role as first President of the Society of Arts. The talk will introduce Lord Folkestone, his family background, his role as an eighteenth-century art collector and patron at his family seat, Longford Castle, and his involvement in the creation of the Society of Arts. The posthumous portrait of Lord Folkestone painted by Thomas Gainsborough, from an original by Thomas Hudson, for the Society of Arts, which hangs today in the RSA's Great Room, will then be discussed, focusing particularly on the commissioning process. There will be an opportunity to continue the discussion over drinks



EXHIBITIONS

Drawn by Light: The Royal Photographic Society Collection. National Media Museum, Bradford, West Yorkshire BN1 1NQ. 20 March to 21 June 2015. Free Entry

The Society of Arts provided a room for the first meetings of the Royal Photographic Society and in recognition of the Society's encouragement and support the RPS returned to its birthplace in 1953 for its centenary meeting. Over 200 photographs have been selected from the RPS collection of over 250,000 images, now held at the National Media Museum, to illustrate the story of photography from the earliest known images dating back to 1820 through to contemporary works by photographers such as Don McCullin and Terry O'Neill



Roger Fenton, Discobolus, 1857

Great British Drawings. Ashmolean Museum, Beaumont Street, Oxford OX1 2PH. 26 March to 31 August 2015. £7.00 entry fee.

This exhibition will showcase one of the world's largest collection of British drawings and watercolours held at the Ashmolean. The 100 works selected, many being shown to the public for the first time, trace the history of drawing in Britain, from examples of Flemish artists working in Britain in the 16th and 17th centuries to British artists experiments in modernism after the First World War.

Drawn from the Antique: Artists & the Classical Ideal. Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP. 25 June - 26 September 2015.

Transferring from the Teylers Museum, Haarlem, this exhibition explores the role of Antique sculpture in artistic education and practice from the Renaissance through to the nineteenth century. Drawing on loans from the Katrin Bellingher Collection, the British Museum, the Royal Academy of Art, the V&A Museum, the Rijksmuseum and Teylers Museum this exhibiton features work by Peter Paul Rubens, Philippe Joseph Tassaert, William Chambers and Joseph Mallord William Turner illustrating the importance of the study of Antique sculpture.

RSA Spotlight: Envisioning a New Public Art. James Barry's Murals by William L. Pressly

The RSA has provided a video of William Pressly introducing his recent publication on Barry's murals in the Society's 'Great Room' on YouTube at <https://youtu.be/GFcXqfgW4LU>.



©RSA

In his collection titled *Trepasses* (1992) the poet Martin Turner writes that while attending a lecture in the 'Great Room' his attention strayed to Barry's murals *At the Royal Society of Arts*

Purse mouthed, each speaker tidies his words, the lectern draws under panels of madder and wood light, punctual applause.

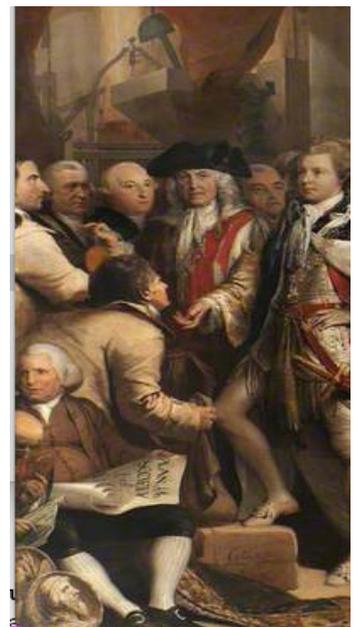
Above, gods and heroes tumble in the surf of Neptune's car, bedded in flesh and ocean foments the demure uproar...



The Triumph of the Thames ©RSA

before concluding

Grave portrait heads stare down oppressed with the new grade of wheat, compound interest and the Baltic trade



Detail from Barry's 5th painting

©RSA

The poet is mistaken in thinking that 'the master has feather dusted each dimple and thigh, to be executed by low-minded pupils' as these murals are the work of one hand only, that of the artist James Barry.

Drawing: A Pre-eminent Skill

Plaster casts after antique heads, an écorché horse and skeleton provided an evocative and appropriate setting in the Royal Academy's life-drawing classroom for a symposium about the earliest history of drawing schools in Britain. The event was organised by the William Shipley Group for RSA History on Friday 27 March 2015, and supported by the Tavolozza Foundation and the RA. A highlight of the day was a tour of the casts corridor and skeleton cupboards, led by Helen Valentine, Senior Curator of the RA, who explained that some of the items had come from earlier drawing academies, including the St Martin's Lane Academy. This link was reinforced when some of the power point presentations included 18th-century student drawings depicting these very same casts!



Entrance to the RA Drawing Schools



Casts on display in Life Drawing Room

The symposium was scheduled to mark the tercentenary of the birth of William Shipley (1715-1803), a drawing master who founded the Society for the Encouragement of Arts, Manufactures and Commerce in 1754. One of the initial ambitions of the Society was to encourage drawing skills in boys and girls, through prize competitions, in the hope that good design would reinvigorate the native school of painting and induce the production of more competitive manufactured goods. The decision to focus on the history of drawing schools before the foundation of the Royal Academy in 1768 was intentional so that the papers presented would dovetail with, and complement, the Royal Academy's 'Educating the Artist' seminar series of 2010, which had concentrated on the foundation of the RA Schools and the subsequent emergence of other academies. Clearly there is currently a renewed interest in this topic within the university and museum worlds as two of the speakers, Jane Munro and Adriano Aymonino, have been involved with mounting exhibitions this year on related themes: *Silent Partners: Artist & Mannequin from Function to Fetish* at the Fitzwilliam Museum (October 2014-January 2015) and *Drawn from the Antique: Artists & the Classical Ideal* at the Sir John Soane's Museum (June-September 2015).

The day was buttressed either end with two lucid survey papers. To start proceedings, Charles Saumarez Smith, Secretary and Chief Executive of the RA, offered an overview of the range and type of drawing schools that emerged in the middle decades of the 18th century, including those outside London (e.g., the Dublin Drawing Schools) and those established in schools (e.g. at Eton). Although the various establishments had different aspirations and hence clienteles, by the time the RA was founded there was a deeply-rooted recognition that the teaching of drawing was an essential tool for both fine arts and craft practices. The day finished with a contribution from Annette Wickham, Curator of Works on Paper at the RA, about the beginnings of the RA schools. We learnt that there were numerous connections between the earlier drawing schools and the RA school, not least in terms of teaching staff, pedagogical equipment, and the curriculum.

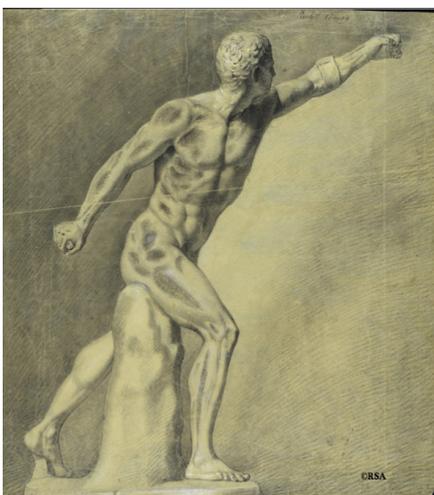
The day was divided into various parts with the first dedicated to case-studies of particular drawing schools in London, which often had inspired innovators at their head, but which nevertheless suffered

changes in fortune early on, especially in terms of fluctuating finances. From Kim Sloan (British Museum) we heard about the teaching of drawing at Christ's Hospital, which included the copying of topographical views and coastal scenes of use in the training of prospective mariners; about Shipley's Drawing School and its links with the RSA from a paper written by Dr David G.C. Allan (Shipley's biographer and historian of the RSA, in whose honour the day was partly organised - ill health, sadly, meant Dr Allan could not attend, so his paper was read by Susan Bennett, the symposium's organiser as well as Honorary Secretary of the William Shipley Group and former Archivist of the RSA); and the pioneering Anatomy School and Museum established at Great Windmill Street, London, by William Hunter, who had connections with both the RA and RSA (Helen McCormack, Glasgow School of Art). It was interesting to hear from Pat Hardy (Museum of London) about the impact of the Painter-Stainers Company in the early 18th century and how, despite its turning down the proposal of keeping an academy, many of its members, including Sir James Thornhill, Charles Catton, Peter Monamy and George Lambert, were proficient draughtsmen who gained prestigious painting commissions. One of the afternoon sessions, delivered by Anne Dulau and Peter Black (both from the Hunterian Art Gallery), broadened the focus away from London, through talks about the Foulis Academy in Glasgow, whose twenty-year success (1754-1776) was due largely to support from likeminded spirits at the University of Glasgow and among the city's merchants.

The second major topic of the symposium concerned the type of equipment used by drawing masters. Jane Munro of the Fitzwilliam Museum spoke about the first use of lay models by drawing academies and of their perceived advantages over live models. Two other speakers explained the theory behind and the use made in both workshops and academies of antique statuary (Adriano Aymonino, University of Buckingham) as well as of Renaissance and Baroque sculptures (Charles Avery, independent sculpture historian). We were shown, for instance, a drawing by the youthful Charles Beale, Jr (1660-1726?), made after Giambologna's *Geometry* while the RSA preserves many drawings after the antique submitted for competitions, such as representations of the *Farnese Hercules* produced by 'boys under the age of 16'.

Apart from presenting comparatively well-known material in a new light (e.g., the involved relationship between Shipley and the RSA), speakers explored some understudied areas, such as the education in drawing available for women (e.g., Pat Hardy has found a few names of young women in the records of the Painter-Stainers' Company). What also became clear was how, on the one hand, there was much influence on British drawing schools from their longer-established Continental counterparts (not least through the translation of influential tracts and the imitation in London of a system of study based on that in Rome) and yet, on the other, how, over time, drawing schools in Britain have developed along independent paths (for instance, in this country students are usually taught by a number of masters, whereas on the Continent they still tend, as was traditional, to learn from a single master).

Dr Susanna Avery-Quash
Senior Research Curator (History of Collecting), The National Gallery



Richard Cosway, The Fighting Gladiator, 1758 (©RSA Archive)



Drawing of Farnese Hercules submitted by Simon Taylor, for drawings after the antique by 'boys under the age of 16', 1758 (©RSA Archive)

[In addition to the speakers mentioned above, many major art institutions, galleries and museums were represented by attendees at the symposium. These included The National Gallery, The Royal Collection, Paul Mellon Centre at Strawberry Hill, The Courtauld, The Lewis Walpole Library, The Royal Academy, National Maritime Museum]



Final discussion session

During the course of the drawing symposium WSG member Ronald Sim, who took photos of the event) was struck by this life-size cast of the Crucifixion and has sent the following report on the interesting story behind its creation.

CASTING THE CRUCIFIXION



The figure was cast from the corpse of a murderer taken straight from the gallows and nailed to a cross and flayed in order to settle the artistic debate. This was done at the request of the three Royal Academicians - to prove their belief that most depictions of the Crucifixion were anatomically incorrect.

Until the passing of the Anatomy Act of 1832, the only bodies legally available for dissection in England were those of executed criminals. Casts of flayed cadavers, known as *écorchés*, were therefore important as models for teaching anatomy both in medical schools and in art academies. Conventional *écorchés* made for artists consisted of a standing male figure set in a classicising pose and flayed to expose the first layer of muscles. However, in the late eighteenth century, artists and anatomists began to experiment with more elaborate poses and deeper levels of dissection.

In this case the story behind the making of the figure was recorded in contemporary newspaper reports and in the recollections of those involved. The three academicians approached the eminent surgeon Joseph Constantine Carpue in 1801 asking for his help in finding a suitable subject. On 2nd October, an opportunity arose when Carpue was called to Chelsea Hospital where one of the captains, an 80-year-old Irishman named James Legg, had argued with a fellow pensioner called Lamb and subsequently burst into his room carrying two loaded pistols and demanding a duel. Lamb refused and threw the pistol to the ground. Incensed, Legg shot his colleague in the chest, killing him immediately. At his trial Legg was described as appearing 'extremely decent and venerable' but in spite of his advanced age and a defence of insanity he was found guilty. He was sentenced to be hanged on 2nd November, allowing Carpue and the academicians to carry out their macabre experiment.

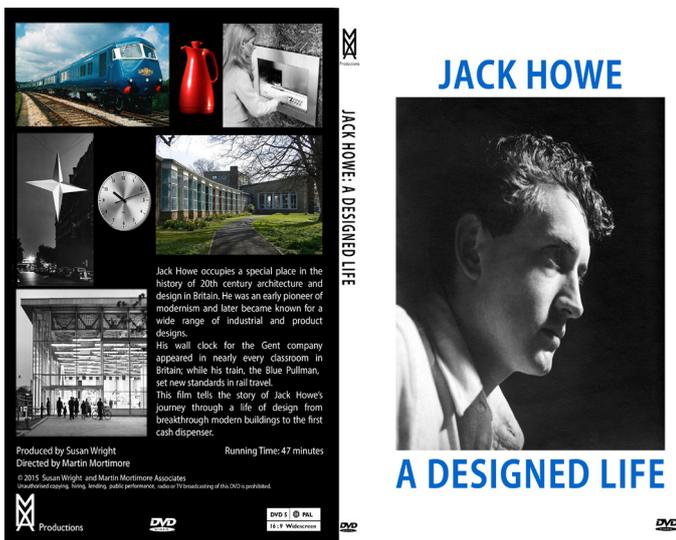
Carpue described the occasion; 'a building was erected near the place of the execution; a cross provided. It was crucial that they got the body while it was still warm, before rigor mortis set in. A building was rapidly constructed near the site of the execution, and immediately after Legg was hanged, he was suspended from a cross in the nearby building. Once the body had settled into its final resting position ...when cool, a cast was made, under the direction of Mr Banks, and when the mob was dispersed it was

removed to my theatre'. Carpue then proceeded to flay the cadaver and Banks made another cast.

The two striking figures generated considerable public interest at the time and crowds of people gathered to see them displayed in Thomas Banks's London studio. The following year he had them moved to the RA, hoping that they 'might be useful to the students of the Royal Academy and to the professor of anatomy at the time of his giving his lectures as they may be moved from the Antique Academy to the Lecture room and back again with very little trouble'. In 1822, however, the two casts were removed to Carpue's own anatomical museum and then to the studio of the sculptor William Behnes. During the later 19th century they were displayed together in the dissecting room of St. George's Hospital medical school. By 1917, however, the écorché cast had been returned to the Royal Academy where it narrowly missed being hit by a Zeppelin bomb. It still hangs in the life-drawing room of the Royal Academy where it forms part of a wider collection of anatomical casts, drawings and skeletons. Its pair remains untraced.

There are several notable differences between the typical paintings of Christ crucified and the cast of James Legg. First, the skin of the armpits hangs down to a grotesque degree. More abruptly, however, the contents of the stomach bulge down and out, creating a deep and shocking indentation between the lower halves of the rib cage.

Ronald Sim
WSG Member

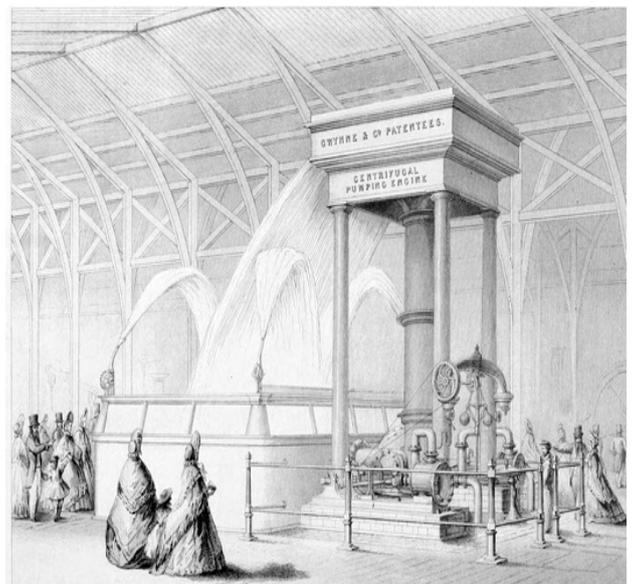


JACK HOWE. A DESIGNED LIFE, 2015

This documentary has been produced by the daughter of Jack Howe to record his life of design from breakthrough modern buildings to the first cash dispenser. Howe designed the wall clock which appeared in nearly every classroom in Britain; while his train, the Blue Pullman, set new standards in rail travel. Design historian Alan Powers and product designer Kenneth Grange RDI discuss Howe's important contribution to twentieth century design in this beautifully made documentary. Howe was elected an RDI in 1961 and served as Master of the Faculty of Royal Designers for Industry from 1973 to 1975.

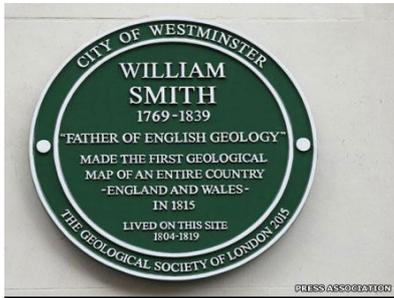
MACHINERY IN MOTION

WSG Member, John Agnew, has recently published a paper on 'The 1862 London International Exhibition: Machinery on Show and its Message' in the *International Journal for the History of Engineering and Technology*, vol.85 (1) January 2015, pp.1-30. Developed from his research into the role major exhibitions played in the diffusion of ideas and practice. Agnew paints a vivid picture of the machinery at work in the exhibition building. Also see the special issue of the *Decorative Arts Society Journal*, vol.38 (2015) for his presentation to the WSG symposium on the 1862 International Exhibition.



PLAQUE UNVEILED TO WILLIAM SMITH

On 23rd March Sir David Attenborough (RSA Benjamin Franklin medallist) unveiled a green plaque at no.15 Buckingham Street, to mark the bicentenary of the publication of the first geological map of the nation by William Smith in 1815. In this same year Smith was granted the Society's award for this mineralogical map of England. See WSG newsletter no.44 for the story of Smith and his map. Sir David Attenborough on William Smith plaque you YouTube at <https://youtu.be/G2qwxRqXWac>



CIVIL ENGINEER FAMILY HONOURED

On 22nd April English Heritage unveiled a blue plaque on no.74 Shooters Hill Road (formerly no.10 Kidbrooke Terrace) to a father and son team of engineers, William and William Heerlein Lindley, for their contribution to our everyday lives. From the 1840s until the First World War, the Lindleys were responsible for the design and construction of water supply, drainage and sewage systems in more than sixty cities worldwide. Lindley senior was a leading pioneer of sand filtration, a water purification system that did more than anything else to eliminate cholera. He also played a key role in rebuilding the German city of Hamburg after a disastrous fire in 1842. Not only did he give the port one of the world's first constant supplies of fresh water, but he also drained whole areas to make them habitable. It was here that Lindley met and married a German girl, Julie Heerlein. Their son, William Heerlein Lindley, born in 1858 grew up in Blackheath and began his professional career in 1870 working with his father on the waterworks for Budapest. Lindley junior, who was elected a member of the Royal Society of Arts in 1902, took on water and electrical engineering projects in a large number of cities, including Frankfurt, Mannheim, Wurzburg, Warsaw, Bucharest Prague and Cracow. Perhaps his most impressive achievement was to build a 110 mile pipeline over the Caucasus mountain range to supply water to Baku, the capital of Azerbaijan. It was felt that the physical strain of supervising this gargantuan project hastened Lindley's death, at the age of 59, in 1917 – six years after he was knighted.

The Lindleys join another member of the Society of Arts and designer of London's sewers, Joseph Bazalgette, in having their achievements marked with a blue plaque on their family home.



Sir William Heerlein Lindley



Warsaw waterworks designed and built by William Heerlein Lindley

KINEMATOGRAPHY AT THE RSA

On 11th December 1908 a special demonstration of kinematography, two months before its first official public showing, was given to the Society of Arts, by the inventor of this new method, George Albert Smith. Following his talk on 'Animated Photographs in Natural Colours', in which he described the development of this first successful colour motion picture process, members were shown the films he had produced using this method. He was awarded the Society's Silver Medal for this contribution. Smith returned to the Society's 'Great Room' on Monday 21st January 1924 to give the Fellows an update on developments to his colour film process. At the close of his paper several reels of film were shown, chiefly illustrating the tour of the Prince of Wales in India.

My thanks to David Britton of the Crystal Palace Foundation for bringing this to my notice and for this brief biography of the film pioneer, George Albert Smith (1864-1959).

He was born in Cripplegate, east London on 4th January 1864. After his father's death the family moved to Brighton where Smith started his working life as a portrait photographer and later diversifying into presenting magic lantern shows. He also worked as a fortune-teller, stage hypnotist, psychic and pleasure garden operator. Inspired by the work of the Lumiere brothers, Smith acquired his first movie camera in 1897 and over the next twelve years he made over forty films, mostly comedies and fairy tales – many of which starred his wife, Laura. He often visited the Crystal Palace in Sydenham to film many of the events, as well as the firework displays.

Smith was one of the first filmmakers to explore fictional or fantastic themes, often using quite sophisticated special effects. He used his own patented double exposure system to achieve ghostly effects. At his new home in Southwick, Sussex, dubbed 'Laboratory Lodge' Smith developed the Lee-Turner process which had been acquired by his partner Charles Urban in 1903, into the first colour film process, Kinemacolour. Smith abandoned Turner's three-colour approach in favour of his Red-Green system which he tested with films such as 'Tartans of Scottish Clans' (1906) and 'Woman Draped in Patterned Handkerchiefs' (1908). Smith first showed 'A Visit to the Seaside' at a trade show on 1st May 1908 before demonstrating it to the members of the [Royal] Society of Arts in December of that same year. This film was shown as far afield as Paris and New York. Two years later Urban founded the Natural Colour Kinemacolor Company and successfully produced over 100 short features at the company's studios at Hove and Nice. Kinemacolour films did well until 1914 when litigation over the patent held by William Friese-Green led to the abandonment of Smith's system and the demise of the company. Smith spent his later years pursuing his other passion, astronomy. He died in Brighton General Hospital on 17 May 1959 at the age of 95. A permanent display of his work can be seen at Hove Museum.

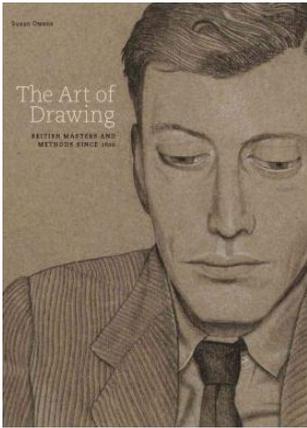


Still from early colour film by G. Albert Smith using his new development- A Visit to the Seaside, 1908



Director/Star George Albert Smith in a still from A Kiss in the Tunnel, with his wife and lead actress Laura.

BOOK REVIEWS

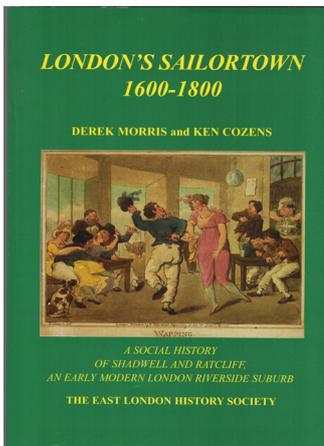


The Art of Drawing. British Masters and Methods since 1600 by Susan Owens. London: V&A Publishing, 2013. ISBN 978-1851777587 £30

Former V&A Curator of Paintings and Drawings, Susan Owens has drawn on the museum's rich collections to illustrate the development of drawing from 1600 to the present day. She also explores how drawing was used to teach art, from the 17th century gentleman amateur, to the discipline imposed by the Victorians on their pupils, to the 'intelligent drawing' taught at the Slade School of Fine Art in the twentieth century.

Although Owens does not directly reference the work of the Society of Arts in encouraging artistic skill in the 18th and early 19th century through its premium awards, the chapter on the establishment of the Royal Academy does include drawings by Richard Cosway, Joseph Mallord William Turner, Charles West Cope, John Everett Millias and William Mulready who were all successful candidates for the Society's prizes.

More than 150 illustrations provide an insight into the way drawing helped artists to capture an idea, experiment with different materials and methods, and in the preparation for their final piece. Owens concludes with aspects of contemporary practice and how artists are experimenting with different media, including the introduction of computers, to explore the process of drawing

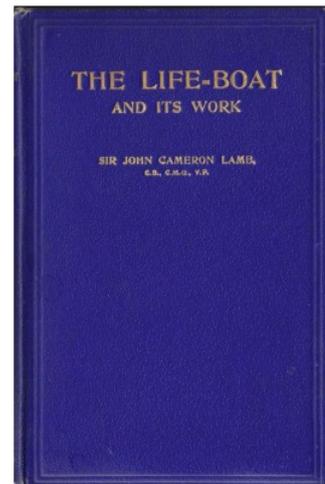


London's Sailortown 1600-1800. A social history of Shadwell and Ratcliff, an early modern London riverside suburb by Derek Morris & Ken Cozens. London: East London History Society, 2014. ISBN 978-0-956477927 £12.60 plus p&p £3.50

London historian Jerry White told the authors that he wanted to write the preface to their book. 'Revelatory', he writes, 'is not too strong a term for the work undertaken here. Although historians had challenged the popular image of the East End as a monochrome, uniformly bleak place of desperate poverty, no one had undertaken the sheer hard work of uncovering the history of an indigenous merchant and industrial class which had long been buried in land tax returns, rate books, wills, deeds and insurance policies. No-one that is until Derek Morris and Ken Cozens. This survey of London's Sailortown reveals the depth and richness of the cross-class complexity of this district during the period under review. The lives of the poor and of women are not ignored but most surprising is the exploration of the lives and connections of the 'middling sort of people' – the merchants, ships' captains, manufacturers, contractors, clergymen, doctors and other professionals who helped make the London riverside such an astonishingly diverse place. They shouldered the burden of supporting their poor neighbours, and of paving, cleansing and lighting the streets and keeping them safe at night. As this book demonstrates, this was no easy task. Previous volumes in the series have surveyed Mile End Old Town, Wapping and Whitechapel, and all are available from the East London History Society <http://www.mernick.org.uk/elhs/publications.htm>.

ANNIVERSARIES

2015 marks the **170th** anniversary of the birth of Sir John Cameron Lamb (1845-1915). Sir John worked for the Post Office from 1845 until his retirement in 1905. He was chairman of many departmental and inter-departmental committees, acted as British delegate to international conferences for the protection of submarine cables, and chaired the Government Committee set up to look at damage to submarine cables by trawlers. Lamb had also maintained a very deep interest in the work of the Royal National Life Boat Institution, serving as its Deputy Chairman and Vice-President at the of his death. In 1910 he gave a paper to the Society of Arts on 'The Lifeboat and its Work' in which he worked out very carefully and exhaustively on the question of the invention of the lifeboat. In 1802 the Society awarded a gold medal and fifty guineas to Henry Greathead but Sir John came to the conclusion that in fact the rewards should have been given to Lionel Lukin of Long Acre. At the request of the Royal National Life Boat Institution Lamb published his paper as a book in 1910 in the hope that it would bring increased support to the RNLI.



He joined the Society in 1892 and was elected Chairman of Council for 1910 to 1911 having served on the Council from 1906. He then became a Vice-President of the Society until his death fourteen years later.

2015 is the **120th** anniversary of the birth of Hannah Gluckstein (1895-1978). The daughter of wealthy parents (her father was one of the founders of J. Lyons & Co) she studied art at St John's Wood Art School before moving to Cornwall where she was encouraged to paint by Alfred Munnings and Laura Knight. She painted aspects of her life: Cornish landscapes, self-portraits, her mother, the women who were her lovers and stage scenes from C. B. Cochran's revues of the twenties. She insisted on being known only as Gluck, 'no prefix, suffix or quotes'. She invented and patented a special frame for exhibiting her work. The Gluck-frame rose from the wall in three tiers; painted or papered to match the wall on which it hung, it made the artist's paintings look like part of the architecture of the room.

Well aware that art had become big business, in the latter part of her life Gluck took up the important cause of what she recognised as an increasing deterioration in the integrity of artists' materials, especially oil paint, and pursued those responsible with carefully marshalled evidence and argument. Elected a Life Fellow in 1951, Gluck accepted the Society's invitation to speak on 'The Impermanence of Paintings in relation to Artists' Materials' in 1964. The Chairman, C. Kingsley Adams, CBE, FSA, Director of the National Portrait Gallery, remarked that the subject of artists' materials had been of interest to the Society long before they awarded J. Rogers for his shilling colour box in 1852 or listened to Holman Hunt's talk to the Society on 'The Present System of Obtaining Materials in Use by Artist Painters, as compared with that of the Old Masters' in 1880.



Image info "Gluck - Medallion" by Gluck (Hannah Gluckstein) - Artnet. Licensed under Fair use via Wikipedia

2015 marks the **30th** anniversary of the death of Sir Robert Mayer CH, KCVO, at the age of 105. When Mayer was born Wagner was busy working on Parsifal, Gilbert & Sullivan's Pirates of Penzance was still six months away from its premiere, and Brahms had only reached his Second Symphony. In his early teens Mayer, a gifted pianist himself, played before Brahms. When the family moved to Britain Mayer got a job on the Stock Exchange and made a fortune in the non-ferrous metal business in Britain and the USA.

Mayer devoted more than six decades of his life to the encouragement of music, particularly for the young, notably through his Children's Concerts, conducted by Adrian Boult and Malcolm Sargent. In 1932 he co-founded, with Thomas Beecham, the London Philharmonic Orchestra. He was an active council member of the National Music Council, the English Chamber Orchestra, the Wind Music Society, Live Music, the International Music Seminar, and the British Institute of Recorded Sound. Even in his nineties Mayer was quite happy to put in a full day as a jury member for the RSA's Music Scholarships. Concerned that too much emphasis was placed on sending students overseas Mayer established the RSA's annual Robert Mayer Music Scholarships for musical studies in this country.

Over his long life he received many honours and awards including the RSA's Albert Medal in 1979 'for his services to music, and in particular his generous and practical encouragement of young musicians and of young people learning to appreciate music'.



Sir Robert Mayer and HRH Queen Elizabeth, the Queen Mother admiring the Albert Medal she had just presented to him.
©Donald Southern

2015 marks the **30th** anniversary of the death of the actor, author, director and Fellow of the RSA, Sir Michael Redgrave. At a soiree held at the RSA on April 1971 Redgrave entertained 200 Fellows and their guests with readings from the stories of Hans Andersen, before they adjourned to the Library (now the Benjamin Franklin Room) for refreshments and conversation. The success of this event the Society to invite other distinguished Fellows to entertain the membership at future soirees.



Honorary Patron: Lord Asa Briggs of Lewes FRSA. Honorary President: Dr David Allan, FRSA; Honorary Vice-Presidents: Gerry Acher, CBE, LVO, FRSA; Sir Paul Judge, FRSA; Professor Franz Bosbach, Director, University of Duisburg-Essen. Committee: Dr Nicholas Cambridge FRSA (Chair); Dr David Allan FRSA (Director of Studies); Prof John Davis FRSA (Deputy Chair); Anthony Burton; Paul Leonard, FLS; Jonathan Rollason, FRSA; Susan Bennett, MA, FRSA (Honorary Secretary, Editor and Treasurer)