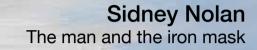


MAGAZINE | SUMMER 2017 ISSUE 51



Dmitri Stelletsky Russian unorthodox

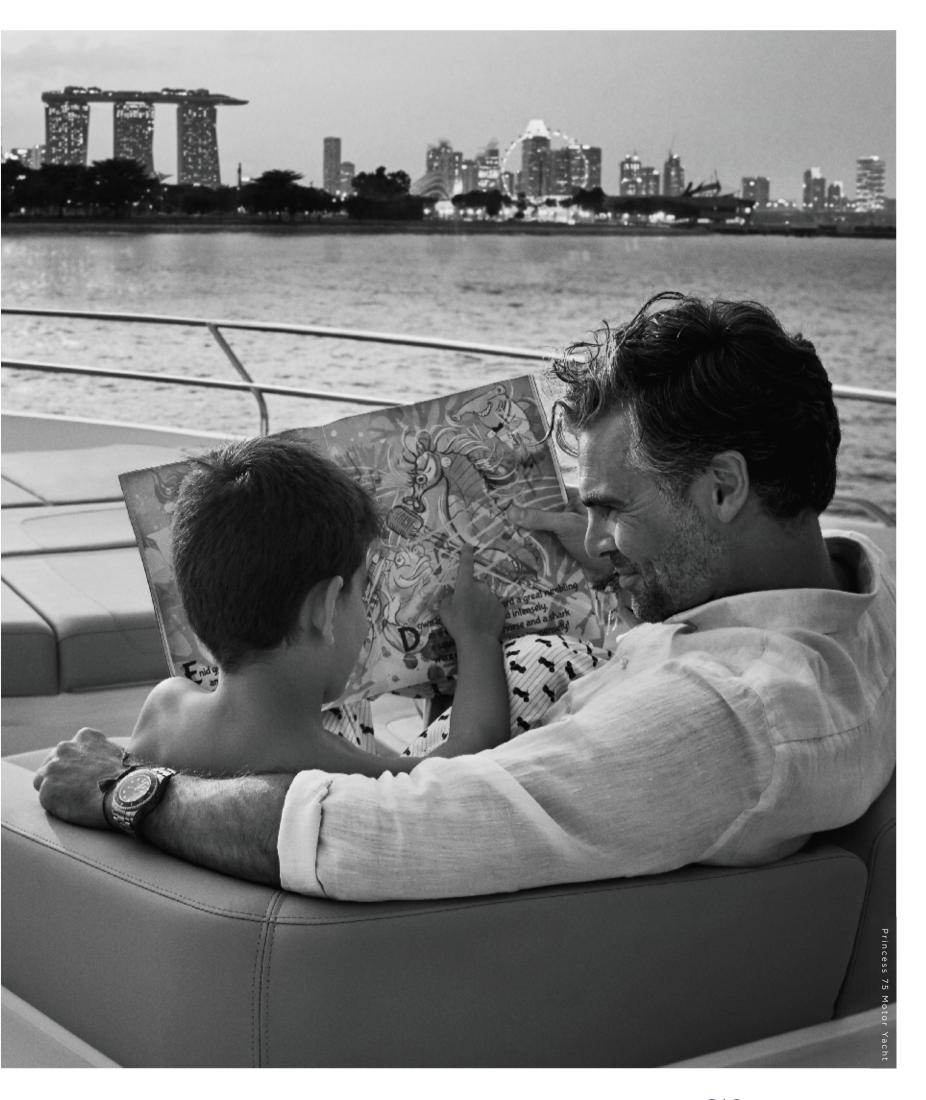
Parmigianino The drawing master

Easter Rising The bloody aftermath

Jasper Conran's Favourite room



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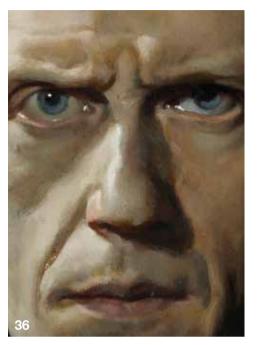






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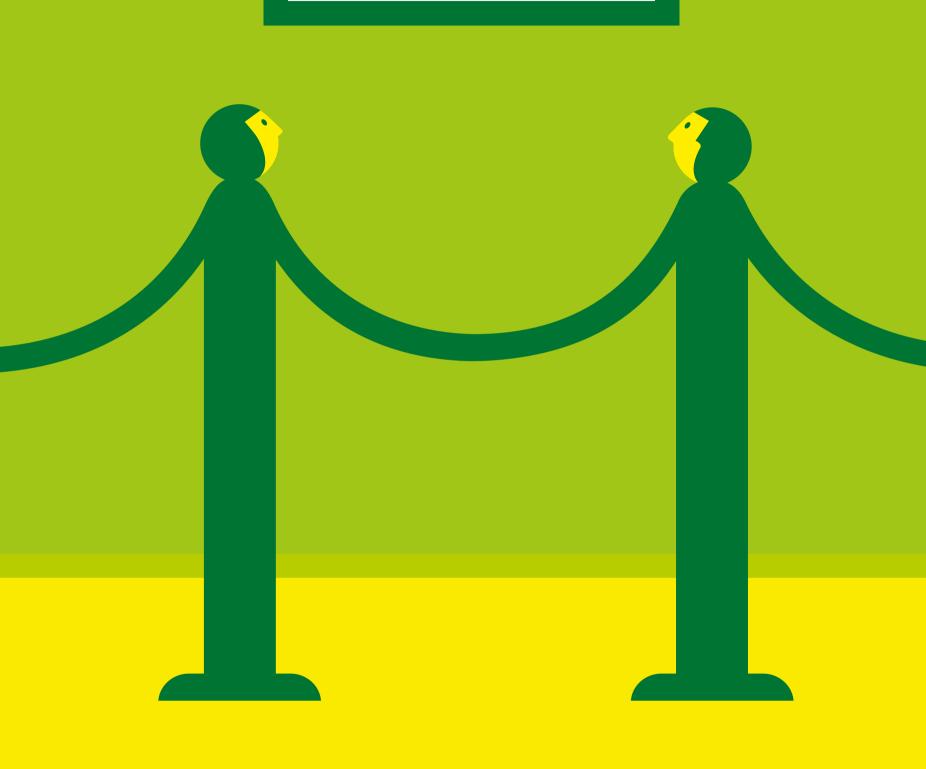
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FRONT COVER Sidney Nolan (1917-1992) Ned Kelly, 1966

Australian Art and Aboriginal Art Sydney Tuesday 6 June

MOTORING EDITION See inside for details



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Editor's letter



When Charlie Thomas brought down the hammer on lot 533 of the Harlech Sale – a 1925 Douglas motorcycle – the room of spectators gave him and the team of auctioneers a standing ovation. It wasn't just because the sale had been an all-day marathon, but because every single lot sold. This accords the auction the rare status of a 'white glove' sale, so-called

because tradition dictates that the auctioneer be given a pair of white gloves at its conclusion (rather in the same way a footballer is allowed to take home the match ball for scoring a hat-trick).

The Harlech Sale highlighted what a wonderful spectacle an auction is. Of course, Bonhams has state-of-the-art technology for online bidding - which now accounts for more than 25 per cent of bids - and the bank of specialists engaged in taking telephone instructions grows every year. But auction aficionados will say that being in the room – if you can – is not an old-school affectation: from a privileged seat in the stalls you can take the temperature of a sale, reading the atmosphere, where the next bid will come from and how much it will be.

It's enormous fun. In fact, there are moments in the saleroom that I put on the same level as memorable nights at the theatre. This March, Dalí's portrait of his sister Ana María, which we featured in the previous issue of Bonhams Magazine, came up for auction. The room was bursting, and a cacophony of excited bidding came down the telephones, in every known language. The bidding between the phones began at a lick and continued that way until the painting was knocked down at £1.8 million to the Dalí Foundation, double the estimate. Cheers broke out throughout the room.

Other memorable moments this season have been our Global CEO, Matthew Girling, presiding over a saleroom tussle for a dazzling diamond ring, James Knight bringing down the hammer on a 1966 Ferrari 330GT – a motor that every person in the tent seemed determined to drive home - and Ralph Taylor making a world-record for a sculpture by Saloua Choucair, sold for £275,000 - more than 10 times its estimate. If that's not drama, I don't know what is.

This season our international salerooms are poised to bring you more theatre: a Sidney Nolan painting to be offered in Sydney; the Easter Rising surrender signed by Patrick Pearse; a newly discovered drawing by the Renaissance master Parmigianino, and a Rolls-Royce that once belonged to the Maharana of Udaipur.

Kunda Bredin'

Contributors





David Ekserdjian Professor of History of Art and Film at the University of Leicester, David Ekserdjian is a worldrenowned authority on Italian Renaissance painting. In 2012, he curated the Bronze exhibition at the Royal Academy. He has written monographs on both Correggio and Parmigianino. On page 32, he casts his eye over a remarkable rediscovered drawing by the latter.





Alastair Smart The former Arts Editor of both The Daily Telegraph and The Sunday Telegraph, Alastair Smart is a freelance journalist, consultant and art critic who is currently writing his first book on Raphael On page 42, he interviews Andrew Graham-Dixon about his three-decade career in television and what makes the perfect arts documentary





Rosamund Bartlett Cultural historian Rosamund Bartlett specialises in Russian literature, art and music. Her books include biographies of Chekhov and Tolstoy, the latter of which was listed for the Samuel Johnson Prize. She has been travelling to Russia regularly for 40 years and on page 22, tells the tale of 'forgotten' modernist master, Dmitri Stelletsky





Jonathan Jones Art critic for The Guardian newspaper since 1999, Jonathan Jones has also served as a judge for both the Turner Prize and the BP Portrait Award. He published The Loves of the Artists in 2014, and is currently working on a history of British art. On page 36, he investigates the dark side of English society painter, David Jagger.





Jasper Conran One of Britain's leading designers, Jasper Conran OBE has conceived numerous collections of menswear and womenswear over the course of four decades. He has also designed interiors, luggage, crystal and the sets for theatrical productions. This year, he opened his first hotel, L'Hôtel Marrakech, in Morocco. On page 72 he reveals his favourite room.



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News

In and out of Bonhams' salerooms







Sister act

Joan Collins led a stellar cast at the London party in celebration of 'Jackie Collins – A Life in Chapters', an auction at Bonhams Los Angeles held over two days in May. Melanie Sykes, Shakira Caine and Nicky Haslam were among the celebrities playing Oscarworthy support roles, alongside the family of the much-missed late novelist. Surrounded by some highlights from Jackie's extraordinary collection of art and jewellery – not least the larger-than-life characters of Beryl Cook's paintings and some leonine sculptures – the event was a fitting farewell for the woman who left Britain to become the epitome of Hollywood glamour.



















Hammer time

Franco Angeli (1935-88) was a key member of the 'Scuola di Piazza del Popolo', Italy's counterpart to American Pop Art. The group took its name from the square in Rome where Angeli would gather with fellow artists Mario Schifano, Tano Festa, Giosetta Fioroni, Francesco Lo Savio and Pino Pascali in the early 1960s, meeting at the famous Bar Rosati to discuss art and politics. They went on to create iconic works of Italian Pop Art. Angeli's oeuvre is extremely political, reflecting his enduring sympathy for the Communist Party, as well as his obsession with symbols and their power. One early and important work was Falce e martello (pictured here), whose title translates as 'hammer and sickle'. It was executed in acrylic and gauze, and will be offered in its original frame (also painted by the artist) at Bonhams Post-War and Contemporary Art auction on 29 June. Falce e martello pre-dates by a decade Andy Warhol's famous 'Hammer and Sickle' series, which he started after returning from a trip to Italy in October 1975.

Enquiries: Giacomo Balsamo +44 20 7468 5837 giacomo.balsamo@bonhams.com

Right

Franco Angeli (1935-88) Falce e martello, 1963-69 Estimate: £10,000-15,000





London Wednesday 14 June 3pm

Dame Barbara Hepworth (British, 1903-1975) Three Forms (Extra Eye) polished bronze on a bronze base 20cm (8in) high Estimate: £100,000 - 150,000 (\$130,000 - 200,000)

Enquiries: Penny Day +44 (0) 20 7468 8366 penny.day@bonhams.com bonhams.com/modernbritish

News





₩ Putting it into Perspex

Damien Hirst filled a 20cm³ Perspex box with medical waste; Grayson Perry put a golden teddy bear in another. These were key contributions to Cure³, a selling exhibition held at Bonhams' New



Bond Street HQ in March in aid of the Cure Parkinson's Trust, for which 53 artists made work that fitted in the bespoke cubes. The event – devised by curatorial collective Artwise, in partnership with Bonhams and the David Ross Foundation –







gathered artists such as Jonathan Yeo, Conrad Shawcross, Tony Bevan and Paul Huxley, all of whom saw their works snapped up. The top-priced box – featuring Peter Doig's sculpture of a lion and lighthouse – raised £40,000, contributing to a grand total of £230,000.







Stone me

China has created jade objects for the small matter of 5,000 years. Resounding evidence is provided by more than 90 items from the Songzhutang Collection, to be offered at Bonhams Hong Kong on 30 May. Spanning the Neolithic period (c.3800-1900 BC) to the Yuan dynasty of the late 13th and 14th century AD, these pieces demonstrate the evolution of jade carving across millennia, from works used for ritual purposes to carvings considered masterpieces of decorative art. Highlights include a Tang dynasty jade mythical figure pendant and,

from the Yuan dynasty, a jade cup carved with a mythological female figure and a writhing dragon.

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Left A rare white and russet jade mythical figure pendant Tang dynasty Estimate: HK\$150,000 - 200,000









News

*

It's been a long Waitt

In the early 1700s, Alexander Grant, chief of Clan Grant, employed the artist Richard Waitt to paint the portrait of all those who lived in and around his castle: family, kinsmen, retainers and servants. More than 40 paintings, now scattered between private collections and public galleries, are to be reunited for the first time for a new exhibition, sponsored by Bonhams. It will give a window onto a powerful Scottish family at the time of the Jacobite risings (1688-1746).

I, Richard Waitt, Picture Drawer, Grantown Museum, Grantown-on-Spey, Morayshire, Scotland, from 22 July to 31 October; grantownmuseum.co.uk

Right
Alastair Grant Mor –
Champion to the Laird of Grant



What happened next...



A woman's touch

Salvador Dalí's Figura de perfil, a portrait of his sister Ana María looking out of a window, sold for £1,805,000 at Bonhams Impressionist and Modern Art in March.

Marcus of distinction

At the Contents of Glyn Cywarch: Property of Lord Harlech sale in March, a three-quarter-length portrait of Ellen Maurice painted by Marcus Gheeraerts the Younger in 1597, sold for £269,000.



Toast Browning

An autograph manuscript of a translation of Aeschylus's Prometheus Bound by Elizabeth Barrett Browning sold at Fine Books and Manuscripts New York in March for US\$215,000.

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Winning on Poyntz

This pair of Sèvres vases, dating to 1778, are a very rare example of chinoiserie depicting sea battles, and come complete with gilt handles in the form of goats' heads. The vases – on offer in the New Bond Street Fine European Ceramics Sale on 14 June – belonged to William Stephen Poyntz, a Whig MP in the late 18th and early 19th century. Poyntz, who lost both of his sons in a yachting accident in Bognor Regis, gave the vases to his daughter Georgiana

Elizabeth. In 1830, she married her cousin, Vice-Admiral Frederick Spencer, the 4th Earl Spencer (and great-grandfather of Diana, Princess of Wales), and for more than a century the vases were part of the Spencers' rich porcelain collection at Althorp Estate, Northamptonshire.

Enquiries: Nette Megens +44 (0) 20 7468 8348 nette.megens@bonhams.com





Lord of the rings

Many territories now produce exceptional gems. Graeme Thompson tells *Lucinda Bredin* how Bonhams masters this new landscape

Photograph by Mark French

Right Graeme Thompson, Director of Jewellery, Asia

Below An 8.07-carat Madagascan sapphire and diamond ring Estimate: HK\$780,000-980,000 (US\$100,000-125,000)

t's almost a sixth sense I use when encountering gemstones. They come in such a rich variety of colours, but sight alone doesn't explain it," says Graeme Thompson, Director of Jewellery for Bonhams Asia.

We're discussing a 10.21-carat Kashmir sapphire ring, by Mouawad, that he sold for HK\$7,500,000 (US\$966,349) in November last year – and he admits to engaging his sixth sense constantly at work. "There's something about the beauty of gemstones... maybe it's to do with the remarkable process by which they reach ground level and ultimately someone's finger – after millions of years and starting out hundreds of miles beneath the earth's surface."

Coloured a rich lustrous blue, sapphires from Kashmir

are what you might call classic gems, their discovery dating back to the 1880s (as a result of a landslide in India's remote Kudi Valley). In Bonhams' forthcoming Rare Jewels and Jadeite sale in Hong Kong on 31 May, however, Thompson will be broadening horizons, bringing to auction pieces from lesser-known parts of the globe.

"Many important new gem deposits have been discovered in recent years," he says, "and this could transform the jewellery market. The gemstones from these 'newer' regions are of excellent quality – comparable to those from traditional regions – but relatively undervalued. It's a really exciting time."

Thompson cites sapphires from Madagascar, rubies from Kenya and Mozambique, and emeralds from Brazil as examples of new or non-traditional sources – all of which will be represented at Jewels of the World.

"Madagascar sapphires are so similar in chemical composition to Kashmir sapphires that they're





owing to the fact that, once upon a time, both areas were landlocked. Yet, the former are valued at about a tenth of the price of the latter – which makes this a great time to buy."

Born to Scottish parents living in South Africa, Thompson moved to the UK aged 10 and attended Loretto, outside Edinburgh, the oldest boarding school in Scotland. His first job was as a stockbroker for Laing & Cruickshank, before he tumbled into the world of jewellery pretty much by accident. "In 2002 I'd

just returned from a year travelling and was desperate for money. One day, at an art exhibition in Edinburgh, I bumped into a gentleman called Joseph Bonnar – who was a specialist in antique and period jewellery. He offered me a job. I can only assume it was because



he thought I'd make a good salesman, as I had zero knowledge of jewellery at the time. My initial reaction was 'No way, jewellery's for girls', but I was so short of cash, I had no choice but to accept. And thank goodness I did. Joseph has a wonderful, Aladdin's cave of a shop in the heart of Edinburgh, and I learned so much from him about stones, periods, and techniques.

"There were funny moments though. Once when I was giving the shop windows the morning wash, an Irn-Bru delivery truck pulled up. While the stock was being

"My reaction was 'No way, jewellery's for girls', but I was so short of cash, I had to accept"

unloaded into the pub on the corner, the driver turned to his colleague and said in a broad Glaswegian accent 'I telt you Edinburgh was posh – even the window cleaners wear a suit'!" Captivated by the

jewellery world, Thompson subsequently completed a degree in gemmology at the Gemmological Institute of America in New York. In 2006 he became Bonhams Jewellery Specialist in London, before starting his current role, in Hong Kong, in 2013.

So far, the standout moment has been his sale of an extremely rare collection of flawless, hearts-and-arrows diamonds for HK\$20,280,000 (US\$2,616,774) in 2014. How about some of the challenges? "There's certainly the fear, as auctioneer, of pronouncing a name wrong."

The market in Hong Kong is also very different from America or Europe. As Thompson points out, "Jadeite, a stone unique to China, pretty much runs in the blood here. For the Chinese, it represents good health and long life. A jewellery specialist here is nowhere without a proper appreciation of jadeite."

Thompson says his main clients are, like his office, in Hong Kong, but he is looking to extend the market into Taiwan, Singapore and mainland China. To that end, he holds widely acclaimed masterclasses in those places to give potential buyers a thorough grounding in jewellery, so they can confidently tell an Art Deco piece from a 19th-century one.

One buyer who benefited from Graeme's tutelage was his brother-in-law. "I actually sold him the engagement ring with which he proposed to his fiancée. It was the first time he'd ever attended an auction. One of the many things Bonhams prides itself on is the way in which we look after people who are new to the saleroom. But in the case of my brother-in-law, no matter how many people were there to mop his brow, he was incredibly nervous. During the bidding, he just kept his hand in the air throughout, without really even looking at me. Afterwards I went over to him and asked how he felt, to which he replied, 'I've no recollection of what happened whatsoever – but I know I got the ring because they've already taken payment.'"

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Rare Jewels and Jadeite, Hong Kong, Wednesday 31 May at 3pm.

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bonhams.com/iewellerv



Top left An important Burmese 'pigeon's blood' ruby and diamond bracelet Estimate: HK\$2,300,000 - 2,800,000 (US\$300,000 - 360,000)

Above 'Ulysses butterfly wing' opal and diamond brooch/pendant Estimate: HK\$330,000 - 420,000 (US\$43,000 - 54,000)



Road Raj

The first owner of this exquisite Rolls-Royce Silver Ghost was no run-of-the-mill maharajah. *Neil Lyndon* investigates





Left 'The Rolls from Rajputana': Formerly the property of His Highness the Maharana Sir Fateh Singh Bahadur of Udaipur, 1914 Rolls-Royce 40/50hp Silver Ghost Open Tourer Estimate: £300,000 - 400,000 (\$400,000 - 525,000)

Above

The Silver Ghost in its heyday. It was constructed on a Colonial chassis, which had higher than normal ground clearance

Right No mere maharajah: the Maharana of Udaipur



he original purchaser of the 1914 Rolls-Royce Silver Ghost chassis number 64AB, registration number EL 1208, body number 5130, was no mere mortal. In point of fact, Sir Fateh Singh Bahadur – Knight Grand Commander of the Star of India, of the Indian Empire and of the Royal Victorian Order – was no mere maharajah.

That Sanskrit/Hindi honorific, meaning 'great king', was applied to scores of potentates and hundreds of princes throughout the Indian subcontinent before independence in 1947. Some may have been supernally rich. Some would have asserted that they received special blessings from the Almighty. All were powerful in their own kingdoms.

"Nobody, naturally, can measure up to a King of Kings; nevertheless, Fateh was in rarified company as a customer for the Silver Ghost"

But Fateh made those great kings look ten a penny. As ruler of Udaipur and Mewar in the state of Rajasthan, he gloried in the title Maharana.

Maharana means 'King of Kings'. That title crisply puts the maharajahs in their place.

Fateh was a descendant of dynasties that stretched back 1,400 years (give or take interruptions of a century here or there for invasions by Mughal emperors). His territory extended from Gujarat almost to Madhya

Pradesh – an area about half the size of France. It included vast plains, mighty rivers, fertile valleys and one of the most beautiful cities ever wrought by human hand.

Udaipur is routinely described as the Venice of the East because it grows out of a system of lovely lakes (or rather 'grew out of': they are now slightly less lovely, due to the density of water hyacinths with which they are clogged). The Maharanas of Udaipur spent their days in a succession of vast palaces – some on the scale of Versailles – built beside or on the lakes. Today, most of those buildings are five-star hotels.

Nobody, naturally, can measure up to a King of Kings; nevertheless, Fateh was in exceptionally rarified company as a customer for the Silver Ghost. This was the first Rolls-Royce to be called "the best car in the world" (by *Autocar* in 1907) and the first to be celebrated for its incomparable reliability and quietness, largely because the hand-polishing of its internal components ensured near silent, smoke-free operation. It quickly became a must-buy for royals, aristocrats and potentates around the world.

In his collection of nine Rolls-Royces, Lenin owned three Ghosts. Others who bought the same car in the same period as the Maharana – according to John Fasal and Bryan Goodman's exhaustive study *The Edwardian Rolls-Royce* – included Lionel de Rothschild, the Duke of Westminster, the Viscount Curzon and the Maharajah of Mysore. When King George V visited the British Expeditionary Force in France in 1914, he was shown



to the cheering troops from the back of an open Silver Ghost, as was Edward, Prince of Wales, when he visited Quebec in 1919.

Fateh, however, was so grand and magnificent that he did not deign to recognise the British rulers when they held their durbars in Delhi. Those gatherings, with their stupendous displays of power, wealth and grandeur, were held to mark the proclamation of each new Emperor of India. Two occurred in Fateh's time: the first to celebrate the accession of Edward VII in 1903; the second to honour George V in 1911. Such

"Queen Mary was heard to murmur, 'Thank goodness I am not the kind of person who looks vulgar in jewels'"

was the requirement on these occasions that ladies should bedeck themselves with jewels that Queen Mary of Teck, George's wife, was heard to murmur, when a lady-in-waiting pinned yet another bauble to her overloaded bosom, "Thank goodness I am not the kind of person who looks vulgar in jewels."

From the vantage point of his great majesty, the King of Kings and Maharana of Udaipur looked down on the durbars as events that were beneath his dignity and so he saw no reason to attend. Performing such obeisance,

in his view, might be all right for common-or-garden maharajahs (all of whom attended), but was hardly appropriate for a maharana.

For this snub – among other displays of uppityness – Fateh was dislodged from his throne by the British, who appointed his son, Bhupal Singh, in his stead.

The Silver Ghost then began a period of wandering that would eventually carry it halfway round the world.

Constructed on a Colonial chassis, which has higher ground clearance than normal, the car had first been tested on 27 January 1914. After the Maharana was deposed, it was transported to Lahore, in West Pakistan, where it was owned by a Mr R.J. Baker. At an unknown date, it was taken to Scotland, where it belonged to a man named John Kerr. Back on its travels again, it then went to South Africa. From 1975, it was owned by Dirk du Toit of the South African du Toit dynasty of racing drivers. Thence it returned to Britain, taking up residence in Abingdon in 1979. And there it stayed, in the ownership of Mr R.E. May, until he died in the late 1990s.

During these peregrinations, the old Ghost changed character and appearance so many times it almost seemed it was assuming a series of disguises in order to cross the borders. The original Hooper body had been replaced in 1941 with a Maythorn limousine body. Later, Du Toit fell upon the idea of fitting it with a 1930s opentop Studebaker tourer body.





Fortunately, a decade ago, when the car was acquired by Terry Lister (of the Lister chain of cardealers), every nut and bolt of the Silver Ghost was removed and the body was rebuilt as it was originally intended to be by the renowned specialist, Steve Perry of Reading.

Even after a hundred years, the six-cylinder, 7.5-litre engine was almost as good as new. It needed nothing more than the fitting of new pistons and it was again running as sweetly as it had in January 1914. "We checked it over and it was fine," says Lister. "That slow-revving, big side-valve doesn't get overworked, so it just goes on and on."

Lister founded his company as a single showroom when he was in his mid-thirties. Now he is in his mid-seventies, with his dynasty in the hands of his son. Something of a maharana in his own right, then, Lister is also the owner of a 1920s 8-litre Bentley, a 1930s Derby Bentley and a 1990s Bentley Continental – each one of them a car that automotive connoisseurs would sacrifice their first-born to own.

Terry Lister's view of the Silver Ghost, however, closely matches that of the renowned roué, political diarist and car-lover Alan Clark, who owned several Ghosts. In Clark's opinion, it was "the greatest road car of all time and the nicest of them all to drive on a fine day if you are not in a hurry".

In keeping with his general cast of mind, Clark had also once observed that "the incredibly durable Rolls-Royce Silver Ghost has 78 separate lubrication points that have to be oiled with a syringe – although, admittedly, this was as much to prevent the chauffeur hanging round the pantry harassing parlour maids as any need for maintenance."

Steve Perry completed his rebuild of Silver Ghost 64AB about four years ago, but in the meantime, alas, Lister split the Achilles tendon in his right leg. This injury makes the car, with its rear-wheel drum brakes, painfully difficult to drive.

Perhaps he should use the proceeds of the sale of 64AB to buy an earlier Ghost. Up to 1913, they were fitted with rear-wheel brakes that were operated by a hand lever – though, naturally, no maharana would sully his hands with such toil.

Neil Lyndon is a journalist, author and former motoring correspondent of The Sunday Telegraph.

Sale: Festival of Speed Goodwood Friday 30 June Enquiries: Sholto Gilbertson +1 234 567 8910 sholto.gilbertson@bonhams.com bonhams.com/motorcars



n the eve of World War I, the most radical members of Russia's avant-garde were seeking stylistic renewal in their native artistic culture. Stravinsky turned to Russian folk song. Poet Velimir Khlebnikov revelled in his language's archaisms. And modernist artist Dmitri Stelletsky (1875-1947) sought to establish a new style of Russian art by reviving ancient, national ideals. His sculptures, paintings, theatre designs and illustrations hark back to the time of Ivan the Terrible's *Illustrated Chronicle*, with its 16,000 hand-painted miniatures. The qualities of beauty, simplicity and majesty that Stelletsky so admired in Russian art of yore are all reflected in his work - of which the four pieces to be offered in June's Russian Sale - Fox Hunt, Stag Hunt, The Dawn & The Dusk and *Young Boyarina* – are good examples.

Nothing in his background predicted such a refined talent. Stelletsky's father was a military

engineer who had been posted to Brest-Litovsk, in the western part of the Russian Empire, to work on the reconstruction of the city's 19th-century fortress. Stelletsky was born there, but after his mother's death two years later, he and his brother Boris were largely brought up in the nearby village of Shestakovo, along with the five children born after their father remarried. The family property was about 30 miles to the north, near the fabled Belovezhskaya Pushcha, a primeval forest that currently straddles the Polish and Belarusian borders. Full of protected wild bison, it was particularly beloved of Tsar Alexander II, who, in 1860, designated the area as the imperial hunting reserve. Stelletsky's repeated depictions of hunting scenes clearly owe something to his childhood.

In 1896, Stelletsky's father moved to St Petersburg, and the family settled into a new home on Vasilievsky Island, a 10-minute walk from the Imperial Academy of Arts, where Dmitri became an architecture

Above

Dmitri Stelletsky (1875-1947) Fox Hunt signed in Cyrillic, dated '1912' tempera on board laid on canvas 69 x 155cm (271/4 x 61in) Estimate: £100,000 - 120,000 (\$130,000 - 155,000)



student. A year later, aged 22, he switched to sculpture, and threw himself into copying ancient Russian monuments and poring over medieval sources in the Academy's library, which would inspire him to execute a set of fine illustrations for the 12th-century epic *The Lay of Prince Igor*.

"Stelletsky sculpted Princess Tenisheva in a boyar costume and decorated her balalaika"

He graduated in 1903, and the following year spent time in Paris at the Académie Julian, a private art school for painting and sculpture that was popular with foreign students. Initially, it seems, Stelletsky had hopes of forging a career at the Sèvres Porcelain Factory, but when they were dashed, he returned to Russia to work at Talashkino, an important artists' colony established by Princess Maria Tenisheva at her estate in the Smolensk region.

Talashkino acted as a crucible for the modern movement through its simultaneous cultivation of traditional peasant crafts and an Art Nouveau aesthetic. During a year there, Stelletsky worked productively in different media. He carved a group sculpture that included Princess Tenisheva in a boyar costume and decorated one of her balalaikas. It was at Talashkino, too, that Stelletsky became one of the first Russian artists of his day to deploy the idioms of icon painting and 16th-century miniatures.

An early example is his 1904 painting *Falcon Hunt*, completed after travelling to study antiquities that summer in the churches and monasteries of old Russian cities such as Yaroslavl, Kostroma, Novgorod and Pskov – in a party organised by Princess Tenisheva. Stelletsky would return many times to the unspoilt north. He was enchanted by the integrity of its sacred and folk art, making copies of frescoes, icons and miniatures to use as the foundation for the







Above Dmitri Stelletsky

Opposite Dmitri Stelletsky (1875-1947)

The Dawn & The Dusk tempera on board 59 x 22cm (23¼ x 8¾in)

Estimate: £40,000 - 50,000 (\$55,000 - 65,000)

development of his own style – rather than as a point of departure, as was the case with Kandinsky and Ivan Bilibin, for example.

As he later wrote, "Russian people deserve to have their own art. Over

the years I have understood that we can, and should, resurrect our own Russian beauty by studying the artistic heritage of our ancestors and even slavishly imitating it at first. I know that my receptivity to Russian beauty is innate and not cultivated."

Back in St Petersburg, Stelletsky was immune to the city's Western European blandishments, pursuing his neo-Byzantine ideal with fanaticism, down to reviving the two-dimensional flattened style and reverse perspective of Russia's icons, and mixing his own paints according to medieval methods, rather than use modern compounds. Indeed, a trip he took to Italy and France in 1907 with his friend Boris Kustodiev only strengthened his conviction about the originality of Russian art, and the importance of his mission to repair the cultural damage inflicted by Peter the Great's westernising reforms.

In this time, he produced designs (including the charming *Young Boyarina*) for Diaghilev's Paris productions of *Boris Godunov* (1908) and *The Maid of Pskov* (1909), as well as for Vsevolod Meyerhold's Imperial Theatres staging of Aleksey Tolstoy's play *Tsar Fyodor Ioannovich*. All three were set in the 16th century.

In 1911, Alexandre Benois published the first serious appraisal of Stelletsky's work in the modernist journal *Apollon*, and its editorial offices hosted his first solo

exhibition. Through his friend Boris Anrep, international recognition now came. Alongside Natalia Goncharova and Mikhail Larionov, he was one of 13 contemporary Russian artists represented at Roger Fry's 1912 Second Post-Impressionist Exhibition in London. This was the first major display in Britain of Picasso and Matisse, for which Anrep – asked to curate the Russian section – selected six well-received works by Stelletsky. (These included The Dawn & The Dusk, Fox Hunt and Stag Hunt, which was praised by The Times newspaper as both "spirited and amusing".)

Stelletsky's devotion to old Russian art anticipated the huge interest generated when the State Tretyakov Gallery in Moscow and Russian Museum in St Petersburg opened conservation departments for their icons, and people began avidly collecting them. Icons were now precious works of art, not just religious artefacts: featuring newly cleaned examples from the 15th and 16th century, the first major exhibition on icons – held in Moscow in 1913 – was a revelation to artists and public alike. In this context, Stelletsky painted *Stag Hunt* and *Fox Hunt* in tempera on boards, the traditional medium for icons, whose spirit is also reflected in the stylised landscapes and figures.

In 1914, Stelletsky travelled to Italy and France, where he was stranded when World War I broke out. He never returned to Russia. After decorating Russian field chapels in France during the conflict, he settled near Cannes and worked both as a book illustrator and painter of icons and frescoes for Russian Orthodox churches, but he was lonely. In a 1922 letter to Ilya Ostroukhov, a prominent collector of icons before the Revolution, he expressed a nostalgic wish to be back in Russia – but there could be no future for an artist of works so imbued with tradition and religion in a country where atheist materialism reigned.

Once Stalin inaugurated the doctrine of Socialist Realism in the early 1930s, it would have been dangerous even to mention Stelletsky's name in the Soviet Union. By the time of his death in 1947, it had been quietly erased from the annals of Russian art.

"In the Stalinist 1930s, it was dangerous even to mention Stelletsky's name"

It is only in recent years that Stelletsky's reputation has started to grow again, initially in the West, but now also in his homeland. Exhibitions of his work in 2015 and 2016, in Brest and Tula respectively – the latter referring to him as "the forgotten artist" of turn-of-the-century Russia – are testament to the sense of rediscovery. At auction, too, his works are proving increasingly popular, with collectors prizing them as a significant part of, and window onto, the rich artistic legacy of early 20th-century St Petersburg.

Rosamund Bartlett is the author of widely acclaimed biographies of Chekhov and Tolstoy.

Sale: The Russian Sale
London
Wednesday 7 June at 3pm
Enquiries: Daria Chernenko +44 (0) 20 7468 8338
daria.chernenko@bonhams.com
bonhams.com/russian







Left 'Sid' Nolan, the best-known Australian painter of the 20th century, photographed by Axel Poignant, 1964

Opposite Sidney Nolan (1917-1992)
Ned Kelly, 1966
signed 'Nolan' (lower right);
signed again 'Nolan' (verso)
oil on board
76.2 × 63.5cm (30 × 25in)
Estimate: AUS\$120,000 -160,000
(\$90,000 - 120,000)

Outlaw art

When Australia's most-famous painter looked at himself, a man in an iron helmet looked back. *John McDonald* explains Sidney Nolan's obsession with the renegade Ned Kelly

his year is the centenary of the birth of Sir Sidney Robert Nolan OM, AC – 'Sid' to his friends. Nolan (1917-92) was the best-known Australian artist of the 20th century, although opinions differ as to whether he was also the best. Some would argue for landscape painter, Fred Williams; others for Nolan's brother-in-law, Arthur Boyd, or for enfant terrible, Brett Whiteley. Scottish-born Ian Fairweather is another contender.

What throws Nolan's place at the very top of the gum tree into question is his outlandish productivity. He would produce multiple canvasses in week-long painting binges, as the artist rehearsed variations on familiar themes. When the frenzy of creativity passed, Nolan would return to his favourite pastimes of reading, travelling and socialising.

Amid these outpourings, Nolan managed to paint more truly iconic pictures than any other Australian artist, and these are the works by which he must be judged. His famous paintings of the 1940s have always been admired, but as time passes it is becoming apparent that Nolan produced memorable images at every stage of his career.

There are important early works, made during the time he spent with patrons John and Sunday Reed; groundbreaking desert landscapes, from an era when Australian painters rarely ventured into the outback; depictions of the tragic explorers, Burke and Wills; a series based on the story of Leda and the swan; a sequence that conflates the Anzac landings at Gallipoli with the Trojan Wars; and numerous pictures drawn from the realms of mythology and the artist's travels.

Nolan's trademark pieces, however, are those that feature the bushranger, Ned Kelly (1854-80), whose status as an Australian folk hero has never diminished from the day he died on the gallows. Kelly is remembered because

"Amid these outpourings, Nolan managed to paint more truly iconic pictures than any other Australian artist"

of the home-made suit of armour he wore, and because he stood up for poor Irish settlers in their struggle against repressive colonial authorities. For Nolan, also of Irish working-class descent, Kelly offered an obvious point of identification. As a young, ambitious painter in a culturally backward community, he recognised himself as another kind of outlaw.

The original Ned Kelly series, most of which are in the collection of the National Gallery of Australia, Canberra, dates from 1946-47, when Nolan was







Far left Ned Kelly, completed by Nolan in 1973

Left The day before the execution: Ned Kelly in 10 November 1880

Below Michel Lawrence's playful portrait of Sidney Nolan

Opposite Nolan's First Class Marksman (1946), which sold in 2010 for a record-breaking AUS\$5.4m (£3.3m) – and is now in the collection of the Art Gallery of New South Wales

in his late 20s. In 1961, he told the writer Colin McInnes that Henri Rousseau was the immediate inspiration for these paintings, although in later years he would claim Kelly's helmet had been inspired by the *Black Square* of Kazimir Malevich.

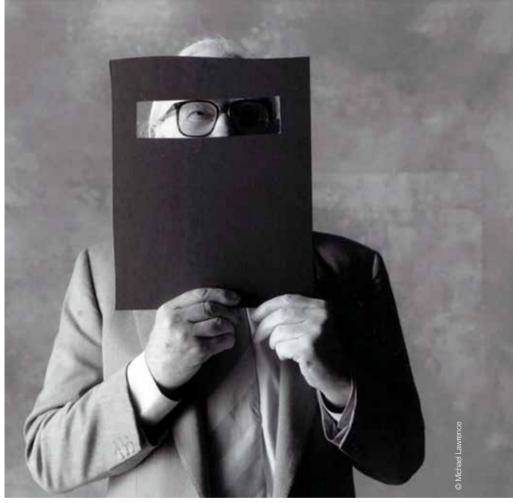
If the first association seems more plausible than the second, it shows how Nolan's self-mythologising habits escalated as he became increasingly successful. Throughout his life, Nolan was able to charm the people he met and become the kind of person he felt they wanted him to be. This chameleon-like ability enabled the artist to forge friendships with such influential figures as Sir Kenneth Clark, Benjamin Britten, Alistair McAlpine, and Nobel Prize-winning novelist Patrick White. He would fall out with White in later years, but then the belligerent author was notorious for burning his friendships.

It was the meeting with Sir Kenneth Clark that proved most crucial to Nolan's career. Visiting Australia in 1949, Clark had been struck by Nolan's *Abandoned Mine* (1948), which he saw in a temporary exhibition at the Art Gallery of NSW. The next day he called on Nolan in his studio and was so impressed he promised to secure the artist a show in London. That show, *Sidney Nolan: Paintings of Central Australia*, took place at the Redfern Gallery in January 1951. Amid enthusiastic reviews, the Tate acquired *Inland Australia* (1950).

By 1953, Nolan had moved permanently to England, although he did not entirely abandon Australian themes. Four years later, Bryan Robertson organised the first-ever retrospective of his work at the Whitechapel Gallery. It was a time when Britain was in love with Australian art, and Nolan was the leader of the pack.

From the mid-1950s Nolan became an established presence in the British art scene, but he would continue to return to his homeland sporadically. Patrick White unkindly remarked "Australia is the great maternal bub on which he sucks", and there was some truth in this. One can see the depth of Nolan's Australian roots in his lifelong preoccupation with Ned Kelly.

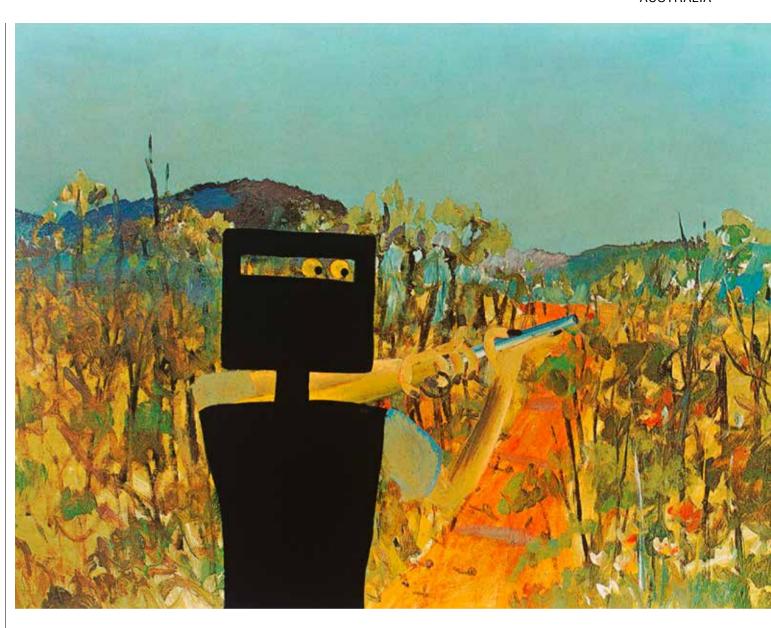
Kelly appears in many different guises, always identifiable by his square black helmet. Even at the end of Nolan's life, he was experimenting with different



"For Nolan, Ned Kelly is a dream of perfect freedom... he is the eternal spirit of rebellion"

approaches to painting the outlaw, making images of Kelly with a spray can. In March 2010, one of the early Kelly pictures, *First Class Marksman* (1946), was sold at auction for AUS\$5.4 million (£3.3 million), still a record for an Australian work of art.

The *Ned Kelly* painting on offer at Bonhams in June's Australian Art sale in Sydney, is given a revealing context by the rather different work shown at Marlborough Galleries in May 1968. The highlight of the show was a nine-panel sequence called *Riverbend II* (1965-66),



one of Nolan's most significant forays into landscape. The works, now in the collection of Rupert Murdoch's News UK, feature a tiny Kelly bathing in the river, still wearing his helmet.

In another nine-panel sequence from that exhibition – *Glenrowan* (1966), in the collection of the Carnegie Museum of Art, Pittsburgh – a giant-sized Kelly lies sprawled over the first three canvases. This time his face is visible beneath the mask, like a vision of the Shroud of Turin. The spots on Kelly's legs are bullet holes from when the troopers brought him down by shooting at his unprotected limbs. Nolan characterised it as a mourning picture, made shortly after the death of his father.

In the catalogue of the Marlborough show, Robert Melville identified "a sense of camouflage" in Nolan's treatment of Kelly in *Glenrowan*. By contrast, the *Ned Kelly* picture offered by Bonhams could hardly be clearer. The dark figure of the bushranger sits astride his horse in front of a pale, dry landscape and the white forms of a homestead. He is a lone traveller approaching shelter, a warrior or prophet coming in from the desert.

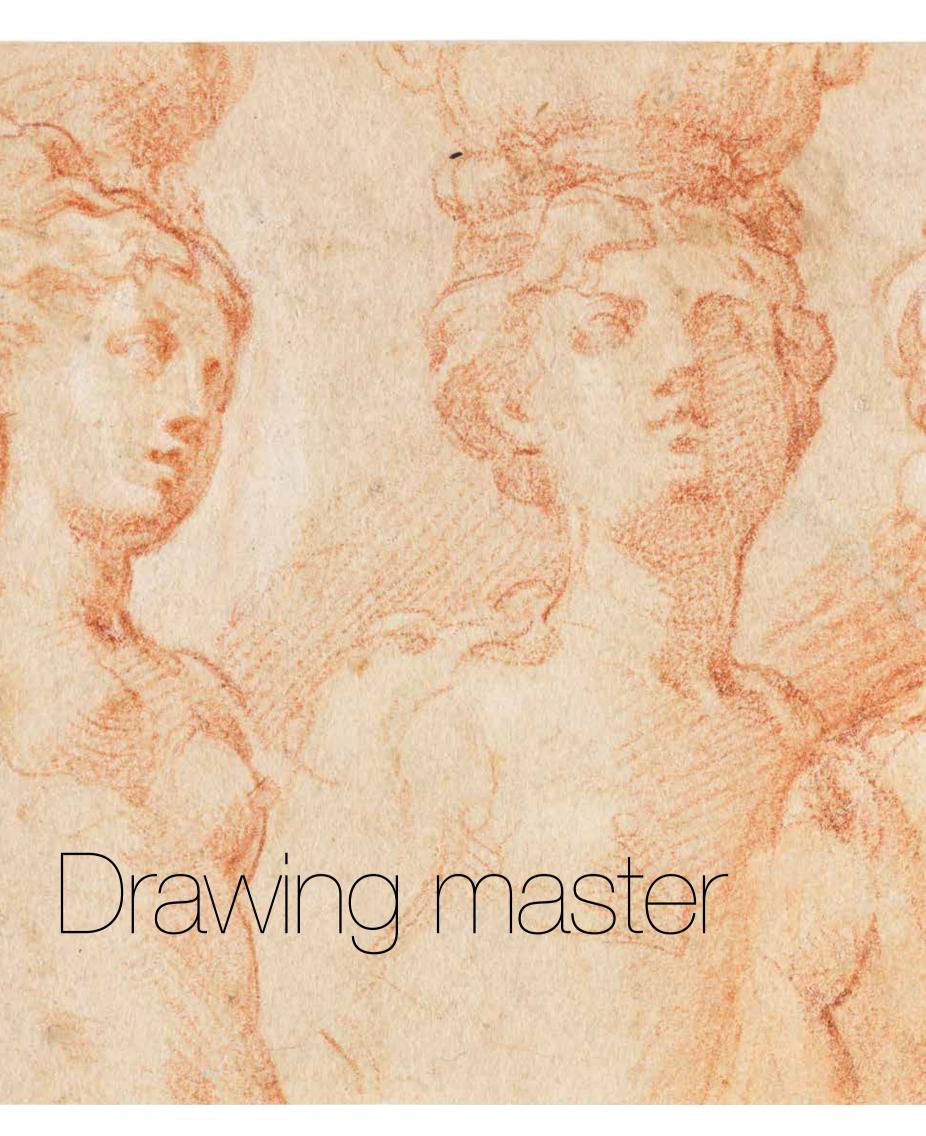
This Kelly has no face at all. We look through a window in his helmet and see only the sky and a sliver of earth. An early use of this device was in *Ned Kelly*

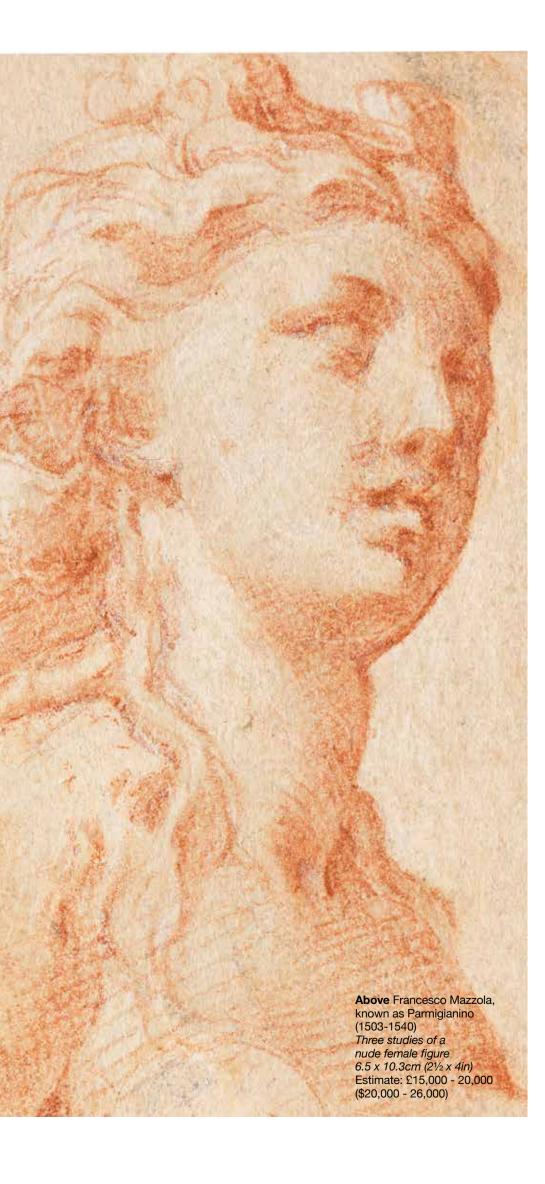
(1946), from the original Kelly series – the obvious precursor for the 1966 work. In both paintings we are positioned behind Kelly and his horse, gazing at blue sky through the slot in his helmet.

Is this Kelly no more than a ghost? An empty suit of armour? On the contrary – for Nolan, he is a dream of perfect freedom. The sky we see through Kelly's helmet represents the limitless horizon the artist-outlaw would claim for himself. Kelly is the eternal spirit of rebellion Nolan cultivated in his work and life, even as he became Australia's most celebrated artist of all time. Kelly would act as his shadow as Nolan transformed himself from a young avant-gardist in Melbourne into one of the most prolific myth-makers in modern art. Looking back over that association in the year of Nolan's centenary, it seems hardly possible to separate the artist from his creation.

John McDonald is art critic for the Sydney Morning Herald, and film critic for the Australian Financial Review.

Sale: Australian Art and Aboriginal Art Sydney Tuesday 6 June at 6.30pm Enquiries: Alex Clark +61 (0) 3 8640 4088 alex.clark@bonhams.com bonhams.com/australianart





Parmigianino lived hard, died young and produced the most astonishing work – including this newly discovered study for a fresco, says **David Ekserdjian.** Pity they put him in jail before he could finish ...

cross the entire Italian Renaissance there are few artists as fascinating as 'il Parmigianino'. Born Francesco Mazzola in 1503, he died in 1540 at the age favoured by most geniuses cut off in their prime: just 37 years old. 'Il Parmigianino' literally means 'the little man from Parma', so you might assume that he acquired the nickname on account of his small stature. Actually, it is more likely to have been a consequence of his extraordinary precocity as an artist. His first altarpiece, a Baptism of Christ, which is now in Berlin, was painted when he was a mere 16 years old; by the time he was 20, he was in Rome and causing a sensation at the papal court, above all thanks to his stunning Self-Portrait in a Convex Mirror, now in Vienna. After being caught up and nearly losing his life in the Sack of Rome in 1527, Parmigianino moved to Bologna. There he remained for three years or so, before returning to Parma until just before the end of the final decade of his brief span, when he fled to a small town nearby called Casalmaggiore.

As with Raphael – born and dying exactly 20 years before Parmigianino, he was another member of the 37 club - Parmigianino's career only lasted a couple of decades, but he and Raphael both packed an extraordinary amount of work into those short years. A brilliant painter, Parmigianino was equally gifted when it came to the production of religious art, mythologies, and portraiture. At the same time, he was a prolific and inspired draughtsman, responsible not only for whole sequences of preparatory drawings for his paintings, but also for often highly finished sheets that were among the first drawings created as works of art in their own right. As if all this were not enough, he was fully engaged with the burgeoning world of prints, initially providing designs for engravings and chiaroscuro



woodcuts to be executed by others, and later making his own etchings.

It is never possible to know how many drawings Renaissance artists produced, for the simple reason that so many have been lost or destroyed over the centuries, not to mention during the artists' lifetimes, when

"Such drawings date from nearly 500 years ago... plenty of time to get mislaid"

drawings were only just beginning to be valued as works of art. Nevertheless, it is clear that the regard in which Parmigianino's work was held has had the happy result of preserving a corpus of drawings almost without equal for the period. In consequence, the most recent complete catalogue of his drawings, which was published in 2008, runs to just over a thousand individual sheets, while if one counts fronts and backs as separate drawings, the grand total is considerably higher.

One of the paradoxes of the fact that such drawings date from nearly 500 years ago is that they have had plenty of time to get mislaid, but also from time to time re-emerge. Not infrequently, something of their history in the centuries since they were created can be recovered. In the case of the present sheet, offered in London's Old Masters Sale at Bonhams in July, it was remarkably – if at the same time by no means uniquely - reproduced in the form of a print during the 18th century. That print, which is by Francesco Rosaspina (1762-1842), artfully replicates the red chalk of the original and is on the same scale.

It reveals two fascinating aspects of the drawing's fate. The first is that, as recorded in a Latin inscription, it belonged to a Venetian called Giovanni Antonio Armano, who seems to have been more of an art dealer than a collector. In fact, it was one of as many as 90 Parmigianino drawings that he owned, a considerable number of which were made into prints by Rosaspina.

Intriguingly, there is good reason to believe that in the 17th century, the entire group belonged to the legendary drawings collector, Thomas Howard, Earl of Arundel. The second revelation – alas – is that the sheet was originally significantly larger, having lost approximately its bottom two-thirds. Happily, what remains are the heads and upper bodies of the figures.

The drawing represents three studies for the same nude female figure, with the one on the right, in effect, a close-up of the one on the left. The fact that the study on the left and the one in the centre both clearly show the women balancing vessels on their heads leaves no doubt as to their purpose: they relate to one of the most celebrated of all Parmigianino's works, namely his frescoes for Santa Maria della Steccata in Parma. On 10 May 1531, he was awarded this commission, which was originally intended to involve the decoration of the apse, as well as the vaulted area between the apse and





Far left Girolamo Francesco Maria Mazzola, known as Parmigianino (1503-1540) Self Portrait in a Convex Mirror, 1524

Left Parmigianino's *Cupid Carving his Bow*, 1533-35

in the Kunsthistorisches, Vienna 1531-39

Above The frescoes at Santa Maria della Steccata in Parma, 1531-39

"Parmigianino was imprisoned for non-completion of the frescoes in the summer of 1539"

the dome of the church. In the event, he only painted the vault, where his frescoes show facing trios of Wise and Foolish Virgins, accompanied by fictive sculptural figures of Adam and Eve and Moses and Aaron. He worked on the project for many years, and its various setbacks and delays are extensively documented in the account-books of his long-suffering and ultimately exasperated patrons. In view of the fact that all three studies in the present drawing are lit from the left, they must be preparatory for the central figure of the three Wise Virgins on the vault. In the frescoes, the Virgins are, of course, clothed, but this is not the only nude study for them Parmigianino made, nor was he by any means unusual in having employed this practice.

What is truly unique, however, is his touch both with red chalk and white

heightening, which magically combines absolute assurance and dreamy delicacy.

Parmigianino was imprisoned for non-completion at the behest of the authorities at the Steccata in the summer of 1539. It was on his release that he fled to Casalmaggiore, where he died the next year, unaware that by then he had been barred from working on the project.

At an earlier date, in 1535, his patron, the Cavaliere Francesco Baiardo - for whom he executed his haunting Cupid Carving his Bow, now in Vienna - had stood surety for him, and it would appear that his reward was to obtain some or all of Parmigianino's studio property. An inventory drawn up in the aftermath of the Cavaliere's death on 30 September 1561 reveals that, among other works of art, he owned an astonishing 22 paintings and 495 drawings by Parmigianino. The former are all listed individually, but so are many of the latter. In those instances, details of their technique, subject matter, and dimensions are also given. They were kept in eight books. No.208, the first drawing in the second book, which is not the only one for the Steccata commission, is described as "A drawing of three Virgins, from the niche of the Madonna della Steccata in red chalk heightened with white lead, two finished and the other almost finished by Parmigianino 4 inches tall." The Parmesan inch measured 4.5cm, so technique, subject matter, and dimensions correspond. True, it is not easy to say which of the three Virgins would best qualify as 'almost finished' as opposed to 'finished', but it is hard to resist wondering if the sheet in July's sale might not be that very drawing.

Professor David Ekserdjian is the author of Parmigianino, published by Yale University Press.

Sale: Old Master Paintings London Wednesday 5 July at 2pm Enquiries: Andrew McKenzie +44 (0) 20 7468 8261 andrew.mckenzie@bonhams.com bonhams.com/oldmasters





Opposite David Jagger (1891-1958) Self-Portrait, 1928 signed 'Jagger' (lower right); and signed and titled 'David Jagger/age 35/ Self Portrait' (on a label attached to the frame) oil on board 40.6 x 30.5cm (16 x 12in) Estimate: £20,000 - 30,000 (\$25,000 - 40,000)

Left David Jagger, *The Conscientious Objector* (1917) – a self-portrait, sold by Bonhams in 2015 for £115,300.

Jagger edge

The Jagger brothers had very different wars: Charles was a decorated hero, David a pacifist. **Jonathan Jones** finds out what David's confrontational self-portraits reveal about the society painter

here is more than one kind of heroism. Consider, for instance, two very different artistic portrayals of bravery during the First World War. The courage of soldiers living and dying in blood and mud is portrayed with Expressionist intensity in Charles Sargeant Jagger's *No Man's Land* (1919-20), a bronze relief of stiff emaciated bodies, horrifically snagged on barbed wire or splayed on the ground like figures from a 15th-century Calvary. One living soldier lies among them, using the bodies of the fallen as cover.

A different kind of resilience is remembered by a self-portrait sold in 2015 by Bonhams for £115,300. *The Conscientious Objector* (1917) shows a young man who refused military service in the Great War.

The painting asserts he is no coward. He defies those who would despise him, as he looks directly out of the picture. Dressed ruggedly, maybe for enforced farmwork, he nevertheless sports a pink scarf that flaunts his daring to be different. Yet this 'effeminate' touch is contradicted by the no-nonsense features of a man prepared to go against his country in the name of what he believes.

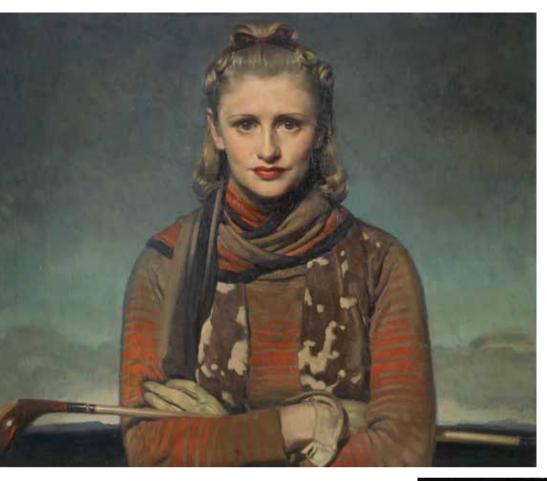
This portrait of a pacifist is closely related to the apparently very different vision of *No Man's Land*.

It was painted by David Jagger (1891-1958), the younger brother of Charles Sargeant Jagger. These two

sons of a colliery manager in South Yorkshire – together with their sister Edith, who also became an artist – are almost like characters in a novel by Ford Madox Ford or D.H. Lawrence, their different careers, values and ideas of art expressing the complexities of their age.

In his lifetime, David Jagger enjoyed financial, critical and social success. A photograph from 1941 shows him at work on a portrait of Vivien Leigh. The raven-haired actress poses in velvet, in front of a rich curtain, while the celebrated society artist, brush in hand, pauses from putting the final touches to his faithful portrait of her shadowed beauty. As an image of celebrity art, this photograph belongs to another time, a time when one of the best careers a painter in Britain might enjoy was as the careful and precise recorder of the faces of rich and famous people: actors and aristocrats, aviators and royals.

An artist like David Jagger who made his living through society portraiture – others who sat for him included Baden-Powell and Churchill, Queen Mary and Prince Philip – is the opposite of everything that is fashionable in today's art. Perhaps that is the secret of his reborn appeal, as people kick against the omnipresence of conceptual art. Something is surely drawing eyes back to Jagger's long-forgotten art. Bonhams' successful sale of *The Conscientious Objector* marked a mini-revival, with more good sales following, and now his fierce *Self-Portrait* is to



Left Jagger's *The Young Golfer* (*Portrait of Ms Joyce Rigby*) (1939) was sold by Bonhams for £137,000 in November 2016

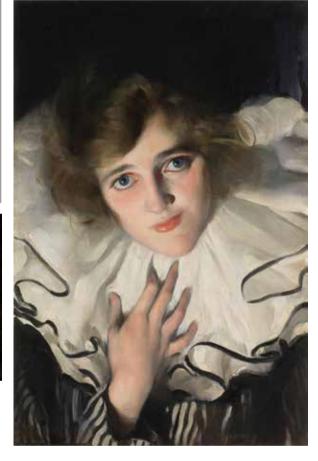
Right Jagger in his studio with Joyce Rigby, the sitter of the golfing portrait

Below left David Jagger (British, 1891-1958)

Portrait of Robert Fowler, 1919 signed 'Jagger' (lower right) oil on canvas

55.6 x 45.7 cm (21 x 18in)

Estimate: £5,000 - 7,000 (\$6,500 - 9,000)



be offered at the Modern British and Irish sale in London. What is it that is leading David Jagger back into the light?

Jagger has more to him than meets a casual glance. There's a toughness to this Yorkshireman that rubs oddly against the apparent superficiality of his portraits. To compare his *Self-Portrait* with the photograph of him painting Vivien Leigh is to see two totally different men. The photograph shows a refined gentleman, elegant and controlled, a relaxed member of the Establishment. Yet Jagger's *Self-Portrait* is romantic and disconcerting. Like *The Conscientious Objector*, this is an image of an outsider, a defiant rebel. Jagger's staring self-depiction echoes Gustave Courbet's *Self-Portrait* (*The Desperate Man*) (1844-45). It is a portrait of the artist as a dangerous man.

To get a sense of this enigmatic character – the society portrait painter who was wild at heart – it is worth looking closer at the Cain and Abel story of the two Jagger brothers. Charles Sargeant Jagger joined up in 1914, was wounded three times and won the Military Cross. His memorial sculptures are arguably the greatest British works of art that came out of the Great War. The medieval starkness of *No Man's Land* is taken to colossal, terrifying proportions by his masterpiece: the Royal Artillery Memorial at Hyde Park Corner, with its disturbingly incongruous marble rendition of a giant howitzer gun and its wraith-like bronze soldiers.

While his older brother was both a hero and a viscerally powerful war artist, David Jagger took a different path. Instead of macho sculpture, he made sensitive paintings. He did not fight, but instead exhibited *The Conscientious Objector* at the Royal Academy in 1917, in what amounts to a quiet personal protest against the war.

That subversive streak stayed with him. In 1938 he painted *The Refugee*, today in Nottingham Castle Museum. It is a portrait of a Jewish refugee from the Nazis, painted at a time when – instead of welcoming victims of anti-



"David Jagger was was an enigmatic character – a society portrait painter who was wild at heart"

Semitism – many people in the democratic nations of Europe showed similar hostility to that now aimed at Syrians. Jagger's painting is a plea for human sympathy, an attempt to unlock the hearts of his contemporaries. He does this in a very direct and accessible way: the refugee he shows us is beautiful, painted with a sexy Hollywood glamour despite her anguish.

Jagger, then, is an artist happy to work within convention – yet one who can turn conservative values upside down by using the unpretentious, unspecialised language of portraiture to celebrate outsiders, to reveal the heroism of the despised and dispossessed. This, perhaps, is the reason for his renewed appeal.

For all their differences and apparent personal tensions, the Jagger brothers are both typical of British art in the first half of the 20th century. While there is just enough avant-garde art from this period to cover Tate



Britain's blushes – a Ben Nicholson here, a Hepworth there – the dominant mood and tone was traditionalist. Artists worked not only in old-fashioned styles but on old-fashioned career paths. The fury of Charles Sargeant Jagger's war art has something in common with Otto Dix or Max Beckmann, yet it is channelled into the socially controlled genre of the war memorial, its tragedy framed by patriotism. Portraiture meanwhile flourished in England just as it has done since Holbein was here. The end of World War I saw a 'return to order' in Continental art too. Perhaps, in painting *The Conscientious Objector* in 1917, David Jagger was not only defying the war but leading the vanguard of a disillusioned return to plain human values in art.

On the eve of the Great War, some artists dreamt of becoming machines. Robots rose from the studios of the avant-garde, with Jacob Epstein's *The Rock Drill* the British answer to the erotic machinery of Picabia and Duchamp. Yet such dreams looked cruel after the trenches revealed what a mechanised age could really do to human beings.

In their different ways, the Jaggers both bear witness to modern war's lesson that "we must love another or die" (as W.H. Auden put it). Art needed to become simpler, more honest and compassionate. David Jagger's portraits are, at their best, documents of decency from an age of horrors. He stares out of his *Self-Portrait* with a message for us from the darkest decades of the 20th century.

Jonathan Jones is the art critic for The Guardian since 1999.

Sale: Modern British and Irish Art London Wednesday 14 June at 1pm Enquiries: Matthew Bradbury +44 (0) 20 7468 8295 matthew.bradbury@bonhams.com bonhams.com/modernbritish



Above David Jagger Portrait of a Boy with his Monkey which sold in 2015 for £21,250

Left David Jagger British, (1891-1958) *Pierrette*, 1920 oil on canvas 59.7 x 42.5cm (23½ x 16¾in) Estimate: £5,000 - 7,000 (\$6,500 - 9,000)

A life in brief

by Timothy Dickson

1891 Born in mining village in South Yorkshire. Jagger attends evening art classes with his elder brother, the sculptor Charles Sargeant Jagger, encouraged by their artistic elder sister. Edith.

1905 Apprenticed to a lithographic printing company in Sheffield, Jagger wins a scholarship to Sheffield Technical School of Art.

1914 Jagger follows his elder brother to London to work as a commercial artist. He is a conscientious objector, but in any case avoids conscription in the Great War due to a childhood illness.

1917 Three portraits are exhibited in the Royal Academy's Summer Exhibition, the maximum for a non-Academician. His work attracts favourable reviews and sales that enable him to establish his own studio in Chelsea.

1921 Marries the stage actress Katherine Gardiner. Through the decade, Jagger exhibits with all the principal London art societies. He is elected a member of the Royal Society of British Artists, becomes council member of the Royal Institute of Oil Painters and co-founds the London Portrait Society.

1929 Completes his most reproduced work, a portrait of Lord Baden-Powell.

1930 Commissioned to paint Queen Mary, the success of which leads to numerous other 'celebrity portraits', including Dame Nellie Melba and Winston Churchill.

1935 A major solo exhibition is held at the J. Leger Galleries on Old Bond Street. Visited by London's high society and members of the Royal Family, it receives favourable reviews – and commissions flood in.

1939/40 He organises 'The Art of the Jagger Family', a touring exhibition of the work of all three siblings.

1941 Commissioned by Laurence Olivier to paint his new wife, Vivien Leigh. During World War II he produces nine portraits of military personnel.

1958 David Jagger dies at his Chelsea home, aged 67, leaving unfinished his final portrait – of HRH Prince Philip, the Duke of Edinburgh. This large canvas becomes his 57th and final work to be displayed at the Royal Academy.

Timothy Dickson is preparing David Jagger's catalogue raisonné published this autumn.

Join the circus

Marc Chagall's art was inspired as much by the crowd-pleasing antics of the acrobats as by the esoteric world of dreams. *Lucia Tro Santafe* is captivated

Right Chagall at home in Paris

Opposite Marc Chagall (1887-1985), *Cirque* (Mourlot 490-527; Cramer Books 68). Portfolio, 1967, comprising the complete set of 38 lithographs (23 in colours), *in-* and *hors-texte*, title page, text in French and justification, on Arches paper, signed in pencil on the justification, copy number 197 of 250 Estimate: £120,000 - 180,000 (\$160,000 - 230,000)

ith its clowns, trapezes, sword-swallowers and performing elephants, the circus has inspired artists across the centuries. It's little wonder. From Watteau via Seurat to Picasso and Matisse, the sheer visual spectacle of this form of mass entertainment has obvious appeal.

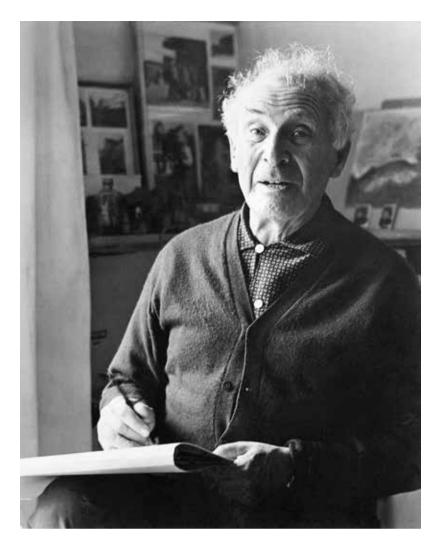
Perhaps the artist who engaged with the circus most consistently, however, was Marc Chagall, who – captivated by the colour and the chaos – produced imagery of it throughout his career. On moving to Paris in his twenties, he frequented the famed Cirque Médrano on the edge of Montmartre, as well as Cirque d'Hiver in the 11th arrondissement.

His first encounter, though, had come as a boy on the streets of his native Vitebsk (a town in an area of the Russian Empire that is now part of Belarus). Chagall saw

"Chagall saw a destitute man and his children – hoping to earn some pennies for bread – perform a handful of clumsy, acrobatic stunts"

a destitute man and his young children – hoping to earn some pennies for bread – perform a handful of clumsy, acrobatic stunts. The passing public weren't impressed, and in later life Chagall always remembered the sad scene of the family walking away, unappreciated and empty-handed. "It seemed as if I'd been the one bowing up there", he said, identifying himself with the father, while also connecting artists and circus performers as kindred spirits on the edge of society.

Nonetheless, the overriding sense one gets from Chagall's circus scenes isn't melancholy but joy,



as is clear from the 38 exuberant lithographs that comprise the artist-book *Cirque*, which is to be offered – complete and intact – at Bonhams Prints and Multiples sale in London in June. Made with the renowned, Paris-based publisher Tériade in 1967, this is one of just 250 copies.

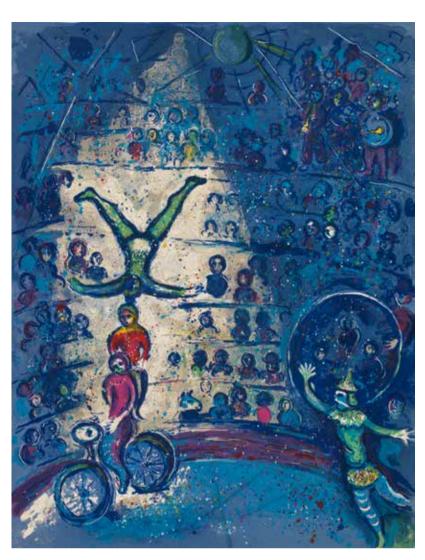
The idea for *Cirque* had originally come in the mid-1930s from Chagall's art dealer Ambroise Vollard, another keen circus-goer, who had his own box at the Cirque d'Hiver and often took Chagall with him. (Vollard died in 1939, and the artist only returned to the project decades later.)

Alongside his series inspired by the Greek myth of Daphnis and Chloe, *Cirque* is considered the peak of Chagall's printmaking achievements. His scenes feature familiar circus characters, from acrobats to bareback riders – as well as a fair few unfamiliar ones, including two-headed beasts and a female performer in a red dress sleeping on top of a lion.

With its outlandish costumes and feats, the circus provided an ideal scenario for Chagall to create the dream-like compositions for which he is famous. As he put it himself in the text accompanying *Cirque*, "for me, a circus is a magic show that appears and disappears... [In it,] I can move towards new horizons".

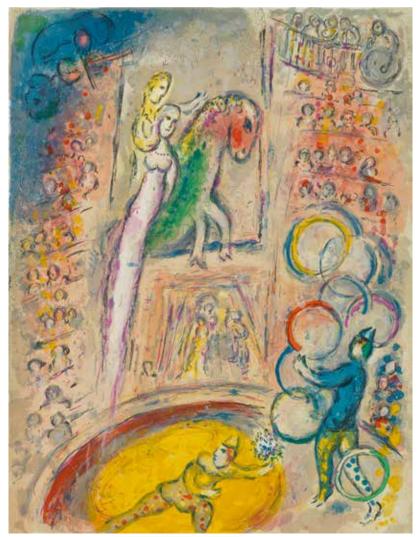
Lucia Tro Santafe is Director of Prints, Bonhams London.

Sale: Prints and Multiples London Tuesday 27 June at 1pm Enquiries: Lucia Tro Santafe +44 (0) 20 7468 8262 lucia.trosantafe@bonhams.com bonhams.com/prints











Good reception

Andrew Graham-Dixon has made more arts documentaries for the BBC than anyone else – and he isn't finished yet. *Alastair Smart* meets him

here aren't too many people who can say they've had pizza and a glass of wine at 2am in the Sistine Chapel," says art critic and TV presenter Andrew Graham-Dixon. "But I'm pleased to say I'm one of them." He's discussing the most memorable moments of his three-decade broadcasting career, one of which came in Rome, while filming a series on the Renaissance.

"They allowed a crew of 10 of us in there one night, after hours, with a set of Swiss Guards for company. At first, the Guards looked on us suspiciously, thinking we might be English hooligans or something – but as time went on, they relaxed a little, and towards the end of the night even appeared out of the blue with a vast tray of pizzas and drinks. I still wonder if Adam wasn't reaching out his finger for a slice of the pepperoni."

I meet Graham-Dixon on a spring afternoon at London's National Gallery, at his suggestion, in front of another Renaissance masterpiece, Titian's *Bacchus and Ariadne*, in Room 2. We can walk and talk from there, he says.

Graham-Dixon has presented around 40 art documentaries for the BBC, many of them series. That's more than anyone in the

corporation's history. His most recent, the three-part *Art of France* – which was broadcast earlier this year and charted the progress of the visual arts in France across the centuries – was hailed as "absorbing" by *The Guardian* and "a documentary of considerable erudition" by *The Daily Telegraph*. What's the winning formula?

"I suppose, above all, I'm interested in connecting art with history and the culture in which it was made," he says. "Hopefully there's not too much oohing and aahing in admiration of masterpieces – rather, a considered look at art in some sort of bigger context." In *Art of France*, this meant lengthy sections dedicated to the likes of Montaigne and Jean-Jacques Rousseau.

"I try to ensure, though, that however serious or profound the ideas in a show are, the language and manner in which they're conveyed needn't be. I try to be an accessible presence and use words that anyone, from a 10-year-old to a 110-year-old, can understand."

Talking of youth, which TV presenter inspired Graham-Dixon most as he was growing up? "The first programme I remember having a real effect on me was John Berger's [four-part series from







Far left Michelangelo's The Creation of Adam, ceiling of the Sistine Chapel, under which the Swiss Guards served pizza

Above Enigmatic smile: Graham-Dixon in the Louvre

Left Graham-Dixon contemplates Stalin, something the museum staff were notably reluctant to do

1972] Ways of Seeing. It was so full of ideas. I know he was tackling art from a largely Marxist perspective that now seems quite dated, but it was Berger's passion I liked most. Arts on the television up to that point had felt like a university lecture more than anything".

I assume Graham-Dixon has the august presenter-scholar Kenneth Clark in his sights here. Lord Clark's 13-part *Civilisation* from 1969 – in which the erstwhile Director of the National Gallery travelled 80,000 miles and spent a then-record £130,000 exploring Western culture across the ages – is perhaps the most famous arts series of all time.

"Civilisation certainly had an impact on me, but only in the sense I thought I could have done it so much better," Graham-Dixon says. "It may have been filmed in the 1960s, but Clark's attitude, opinions and cultural preconceptions date back to the 19th century... this idea that one man in one series could tell the whole story of civilisation as he saw it.

"He was an authority figure that, particularly initially, I found myself reacting against. Let's be frank, Clark was incredibly patronising. I prefer a style of taking the viewer with me rather than talking down to them."

In Clark's defence, Graham-Dixon concedes that the technical equipment had a part to play in dictating presenters' styles. The cameras of old, such as the iconic Marconis, were much bigger, heavier and less mobile than they are now, which meant a lot more standing still, lecturer-like, and a lot

"There aren't too many people who've had pizza and a glass of wine at 2am in the Sistine Chapel" less sweeping through galleries apace à la Graham-Dixon.

Doesn't he feel, though, that perhaps we've lurched from one extreme to another –

from talking down to dumbing down? It seems the rage among the latest breed of TV historians to insult our intelligence by dressing up in period costume and/or resorting to dramatic reimaginings of historical moments? "I assume you mean someone like Lucy Worsley in her bonnet, climbing into a carriage... It's not something I really do, but I believe that so long as you make your programme with honesty to your source material, diversity in presenters isn't bad."





Above 'Like commuters travelling into eternity': Qin Shi Huang's Terracotta Army in Shaanxi, China

Left Claude Monet, *Water Lilies*, 1916

To be fair, Graham-Dixon himself tends to strike a winning balance between boyish enthusiasm and insight. He has never been one to hold back his awe (or let his mane of hair go unruffled) when confronted by a masterwork – but he quickly regains composure and brings his decades of art-historical learning to bear. (He studied English at Christ Church, Oxford, followed by a postgraduate degree at the Courtauld Institute.)

He has had his critics, of course, usually because of an apparent fondness for putting himself at the heart of every scene – and an apparent awkwardness when sharing the screen with anyone else. The late art critic, Brian Sewell, said that by the end of *Renaissance*, he was "far more familiar with the feet and features of the presenter than with the subject he presents". The TV critic, A.A. Gill, meanwhile, said Graham-Dixon's "attempts to engage folk in banter sound like a secret policeman's interrogation".

The man himself, though, is unfussed, saying criticism "goes with the territory" in a profession as visible as his.

Graham-Dixon's series in recent years have mostly focused on a geographical area. So before *Art of France*, he gave us *Art of Scandinavia*, *Art of the Low Countries*, *Art of Germany* and more. In many ways he's covering the same ground as Clark did, albeit delving into non-Western traditions too, including China and

Japan. Nothing if not ambitious, in *Art of China* he tried to summarise, in three hour-long episodes, an artistic culture that dates back uninterrupted to Neolithic times. (In a memorable scene, he compared one of the great chambers of the Terracotta Army to St Pancras station, describing its guards as "lined up like commuters travelling into eternity".)

Graham-Dixon is currently working in the Middle East,

"All the museum staff disappeared in a flash. They couldn't bear to be in a room with Stalin" and planning series on
Latin America and on
Africa too. Which is
his favourite country?
"I adore Italy," he replies.
"But in terms of filming
and the series of which

I'm most proud, I'd probably say Russia. The country is so vast and thrilling, it's like one giant film set. I really felt as if I was telling an epic tale.

"Everything's so messy and rough around the edges too. You have hugely valuable [Aleksander] Rodchenko archives kept in a filing cabinet to which only a secretary with a Donald Duck keyring has access. I never had a clue which way things were going to turn out, because access to pieces was so sporadic.



Right Holy Blood Altar in the Jakobskirche, Rothenburg ob der Tauber, by Tilman Riemenschneider (1501-1505)

Below David's portrait of the elegant Madame Récamier, 1800

Below right Johannes Vermeer, The Girl with the Pearl Earring, c.1665





"One day I was searching for a picture of Stalin, but none of the major public institutions had one on show. Eventually we were told, unofficially, that there might be one in the State Tretyakov Gallery [in Moscow]. So I was ushered past security and taken 20 minutes down into its deep dungeons, where they store rack after rack of unseen paintings. They waded through these for another 20 minutes until, finally, they found the portrait. At which point all the museum staff and workers with me disappeared in a flash. They couldn't bear to be in a room with Stalin.

"It was totally unplanned, but I couldn't have asked for a better exposition of what Stalin means to modern Russians than that."

With the BBC going through a period of retrenchment and redundancies (its arts department suffering more than most) and with President Trump threatening to cut both the National Endowment for the Arts and the Corporation for Public Broadcasting in 2018, these are precarious days for those making arts documentaries. In economically straitened times, the arts are often deemed a luxury. Does Graham-Dixon fear for the future of programmes like his own?

"The appetite for them is still clearly there. *Art of the Low Countries*, which was shown on BBC World News, was watched by 70 million people worldwide. That is a huge number.

"The particular problem at the BBC is that [as a public service broadcaster] it's under great pressure to justify its licence fee from the government, and the bosses think the best way to do this is to make programmes with mass appeal. So it's spending huge chunks of its budget on these and leaving just small change down the back of the sofa for serious programmes. My counter-argument is that unless it makes intelligent, diverse television, the argument for a licence fee – and, indeed, BBC itself – is weakened."

So if he were BBC controller for a day, what action would he take? "Change the spending priorities at a stroke. Cut one period drama they make each year. The £20 million that it costs would fund around two years' worth of documentaries."

Clearly, Graham-Dixon doesn't think the problems in arts programming are terminal. Indeed, the day after we meet, he's off to Dubai to film at the top of the Burj Khalifa, among other spots. If he's lucky, the staff may even bring a selection of local culinary delights to the 154th floor.

Alastair Smart is a freelance art critic and journalist.

Andrew Graham-Dixon's latest series, The Art of France, was screened in February. It is available for download from the BBC iPlayer.

Post mortem

The catastrophic Easter Rising had barely begun before it was over. Yet this abortive revolt against Britain, *Ronan McGreevy*





In order to prevent the further slaughter of Dublin citizens, and in the hope of saving the lives of our followers
now surrounded and hope lessly outnumbered, the members of the
Provisional Governments present at Head Quarters have agreed
to an unconditional surrender, and the Commandants of the
to an unconditional surrender, and country will order their
various districts in the City and country will order their
commands to lay down arms.

8 98 Bearse 29 - April 1916 3.45 r. m



Left Order of Surrender, typed and signed ("P.H. Pearse") and dated ("29th April 1916/3.45pm"), with the British royal cypher 328 x 204mm (13 x 8in)
Estimate: £80,000 - 120,000 (\$110,000 - 160,000)

Above Dublin in ruins, after shelling by a British gunboat

the dead was appropriated by the rebels for an Irish nation long occupied and subjugated.

Lublin

At the heart of it all was Patrick Pearse, the president of the Provisional Government, though there was no government and the rebellion lasted just six days. He is the dominating personality of the Easter Rising, only ever seen in profile (apparently he was self-conscious about a cast in his eye). His short life – he died at the age of 36 – has been the subject of endless scrutiny.

Pearse was a poet, Irish-language enthusiast and orator. He was also half-English. His father was a stonemason from Birmingham; his mother from an Irish nationalist background. It "made me the strange thing I am", he said.

He was once a moderate nationalist who supported the limited self-government within the United Kingdom on offer through the Home Rule bill of 1912, yet he turned into a militant separatist. In 1915, he made a memorable speech at the grave of an old rebel, Jeremiah O'Donovan Rossa, promising the torch of rebellion would pass to a new generation: "We pledge to English rule in Ireland our hate." It was Pearse who read the Proclamation outside the General Post Office in Dublin to an indifferent and puzzled crowd on Easter Monday 1916.

As an armed rebellion, the Easter Rising was doomed from the start. The rebels had sought the support of Germany. Sir Roger Casement, knight of the realm turned Irish rebel, persuaded the Germans to send a consignment of arms aboard the *Libau* – disguised as a Norwegian ship, the *Aud*. Carrying 20,000 guns, machineguns and ammunition, the *Aud* was intercepted by the Royal Navy and scuppered on Good Friday 1916.

Those who rose up during Easter Week 1916 were mostly Irish Volunteers, an armed militia set up in 1913 to defend the promise of Home Rule. When their chief-of-staff Eoin MacNeill heard of the failure of the *Aud*, he issued a countermanding order calling off all manoeuvres. As a result, the rebellion was confined to Dublin and a few isolated pockets elsewhere.

Had 20,000 Irish Volunteers armed with German guns been able to rise, they could have made serious mischief for the British, a nation locked into an existential struggle for survival against the Germans on the Western Front.

A more prudent military command might have called the whole enterprise off, but the rebels had come too far in their planning to turn back. Besides, the gesture was as important as the result. The rebels hoped by their boldness to wake the conscience of an Irish people who had become used to British rule. So, at midday on Easter Monday, 1,200 men and women occupied the General Post Office (GPO) and other buildings in Dublin.

The authorities in Ireland were taken by surprise, though they had been monitoring the leaders assiduously for a long time. The scuppering of the *Aud* had led them to believe that no rebellion would take place.

The rebels had initial success, but the greater firepower of the British prevailed. They brought up a gunboat, the *Helga*, to shell Liberty Hall, the home of the socialist Irish Citizen Army, the smaller of the two rebel formations, and reduced the centre of Dublin to rubble.

"Had 20,000 armed Irish Volunteers been able to rise, they could have made serious mischief"

The rebels held out longer than many of them expected – previous 19th-century rebellions had been farcical one-day affairs – but the destruction was beyond compare and nearly 500 people were killed, mostly civilians.

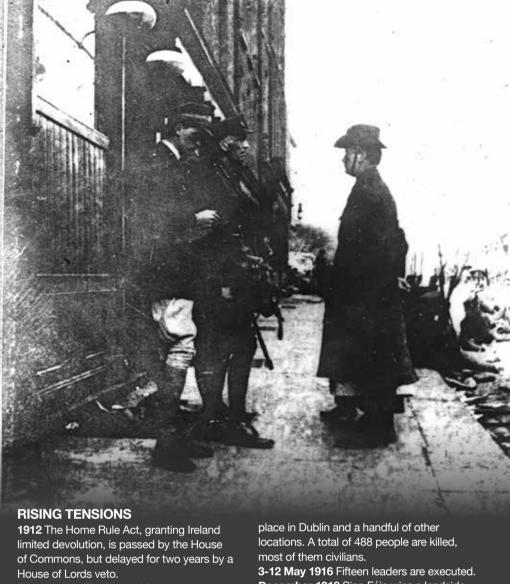
Throughout Easter Week, Pearse pondered the morality of this loss of life. One eye-witness, Desmond FitzGerald, whose son Garret went on to become a future Irish Prime Minister (Taoiseach), remembered Pearse agonising over the responsibility he bore for the rebellion: "Pearse, as he looked at the men about him with their weapons – pitiful weapons to set out to beat the British Empire with: some were rifles but more of them were shotguns, and there were some that we called the



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Above Patrick Pearse (1879-1916) and the Proclamation – founding document of modern Ireland

Right Pearse (right) surrenders to General William Lowe (second left)



August 1914 The United Kingdom declares war on Germany.

September 1914 Home Rule is put on the statute books but suspended for the duration of the war. Irish nationalist leader John Redmond encourages the Irish to fight in the war.

24-29 April 1916 The Easter Rising takes

3-12 May 1916 Fifteen leaders are executed **December 1918** Sinn Féin wins a landside victory in Ireland during the British general election on a separatist platform.

January 1919-July 1921 War of Independence

December 1921 Anglo-Irish Treaty is signed, setting up the Irish Free State.

April 1949 The Republic of Ireland is declared.

Howth rifles, very antiquated – I could see that he was deeply moved. These young men had come out at his bidding to give their lives for Ireland."

The British flooded the centre of Dublin with troops. In desperation, the rebels fled the smoking ruins of the GPO to a number of houses in nearby Moore Street. Pearse witnessed the death of three civilians caught in the crossfire and concluded that enough was enough.

On Saturday 29 April, a military council was held and the rebels decided to surrender. Pearse sent out Nurse Elizabeth O'Farrell as an emissary to General William Lowe, the commander of British forces in Dublin. Shortly afterwards the moment of surrender was captured by a photographer. In the photograph are Pearse, O'Farrell, Lowe and Captain Henry de Courcy-Wheeler, a young British officer. His daughter Dorothea (106) is still alive. She is the last living person to remember the Rising.

Shortly afterwards Pearse's original surrender note, to be offered at auction in June at Bonhams Knightsbridge, was typed up and signed by him to bring to the outlying garrisons. "In order to prevent the further slaughter of Dublin citizens," it read, "and in the hope of saving the lives of our followers now surrounded and hopelessly outnumbered, the members of the Provisional

Government present at Head Quarters have agreed to an unconditional surrender, and the Commandants of the various districts in the City and country will order their command tp [sic] lay down arms".

The terse document expresses Pearse's belief that he would certainly be executed, but that all the others would be spared. Instead the British executed 15 leaders, including Pearse, and imprisoned thousands. This brutal military fiat turned Irish public opinion against British rule in Ireland exactly as the rebels had hoped.

In his last letter to his mother before his execution, Pearse wrote: "Our deeds of last week are the most splendid in Ireland's history. People will say hard things of us now, but we shall be remembered by posterity and blessed by unborn generations." How right he was.

Ronan McGreevy is the editor of Centenary – Ireland Remembers 1916, which will be published in the autumn.

Sale: Fine Books, Atlases, Manuscripts and Photographs London Wednesday 14 June Enquiries: Matthew Haley +44 (0) 20 7393 3817 matthew.haley@bonhams.com bonhams.com/books

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Is it worth it?

Domaine Romanée-Conti is the world's most expensive wine. **Henry Douglas** says pay whatever it costs...

Above DRC - Burgundy's upper glass; Aubert de Villaine, the maestro in the vineyard; where the magic happens

he most expensive example of something is not necessarily the best. But this is the case with Burgundy's Romanée-Conti. Made in tiny amounts of rarely more than 500 cases, most bottles hover in price between £12,500 to £15,000 each, which makes it the most expensive wine produced. Romanée-Conti is one of only eight wines produced by the Domaine, which range from La Tâche, Richebourg, Romanée-Saint-Vivant, Corton, Grands Échezeaux and Échezeaux to the even more recherché Le Montrachet.

All of these wines are allocated in limited amounts to serious collectors, which is why it is rare to see a full case for sale. A high proportion ends up on the wine lists of the world's great restaurants, where it is invariably drunk far too young. Wines of this calibre do not usually show their full potential until they are at least 20 or 30

"If the winemaker makes the wine, it is the soil that makes a Romanée-Conti"

years old, so it is shocking to think that most are drunk before they are even teenagers. I have only witnessed Romanée-Conti being drunk in a restaurant once – by a gentleman surrounded by attentive young women at the Chèvre d'Or on the Riviera. It was the 2000 vintage, but although relatively forward, the bottle hardly had a chance to breathe before being consumed. At the end of dinner there was a dispute about the price of the wine, which was €15,000. The diner thought it was €5,000 – the cost of Échezeaux 2000 immediately above it. It didn't seem to be a problem though: he thumbed out the full amount in €500 bills. Clearly the experience had been worth it.

How does one describe the experience? The most profound DRC bottles I have drunk were La Tâche and Richebourg 1942. It came about because of a mistake. A major collector sold them off – for a song – assuming that because they were older than some DRC he had drunk from a poor vintage, these would be past their prime as well. The power and purity of the fruit were instantly noticeable – even more astonishing considering they were made during the Second World War. The most impressive

was the Richebourg, which left a lingering smell of ripe plums in the glass that lasted for hours.

When I visited the Domaine nearly a decade ago, co-director and winemaker Aubert de Villaine gave us a tasting of the latest vintage, then carefully returned every remaining drop back into their barrels. The unassuming de Villaine, now in his seventies, has been producing the wines since 1972. Adam Brett-Smith of Corney & Barrow, the UK agents for the Domaine's wines, sees the master's touch in every single detail of the wines' production. "Aubert has introduced tiny incremental changes over a sustained period of time. Take his introduction of organic and biodynamic principles – this wasn't a knee-jerk reaction – it was something he has been experimenting with for years."

Aubert doesn't take credit for the end production – he fervently believes that it is the terroir, or dirt, in the vineyard that is responsible for the wine's greatness. As he says, "Never forget that if the winemaker makes the wine, it is the soil that makes a Romanée-Conti. Therefore the cultivation and the winemaking must be in total obedience to the great terroir."

Richard Harvey, director of wine at Bonhams, sold a case of the 1988 vintage Romanée-Conti this year for £141,000. "What is extraordinary is that a case of the same wine sold for £42,450 in 2010. That was then the same price as a case of Pétrus 1982, which is now £50,000 a case. In 2011, DRC rose to £74,750 and by 2015 it was valued at £105,750. Obviously, the tiny production has something to do with it: Romanée-Conti makes 500 cases annually, while Lafite and the other First Growth Bordeaux produce around 20,000. The other fact is that Domaine de la Romanée-Conti is the only Burgundy that can be considered as a brand. Of course, it doesn't hurt that the Chinese adore it too."

Sale: Fine & Rare Wines London Thursday 13 July at 10.30am Enquiries: Richard Harvey MW +44 (0) 20 7468 5811 wine@bonhams.com bonhams.com/wine



Melbourne again

Sydney, watch out, says **Bruce Palling**. The world's 'most liveable city' is now the creative heart of Australia too

ydney and Melbourne have a life-long rivalry: the former is considered a sun-drenched hedonist, the latter a frumpish maiden aunt. It is no coincidence that both Barry Humphries and his suburban alter ego Dame Edna Everage are Melburnians. When I was growing up there in the Sixties, Melbourne's prudery was stultifying: a copy of Michelangelo's *David* required a strategically located fig leaf before it could be put on public display. Anglophilia had deep roots – Melbourne's Victorian era Fitzroy Gardens were laid out using the Union Jack as a template.

Despite its prudish past, Melbourne has been playing serious catch-up. It now arguably offers more than Sydney in the way of café culture, cuisine and the arts. And then there are the international events – the Melbourne Cup, the Australian Open, the Grand Prix and, earlier this year, the World's 50 Best Restaurant Awards.

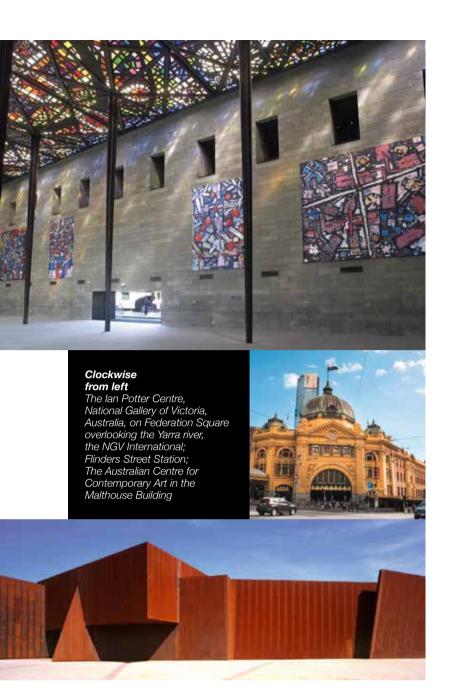
One excellent development is that public transport within the CBD (Central Business District) is now free, so anyone can catch the scores of trams and buses there. The National Gallery of Victoria (NGV) is set in two locations. The original one, along St Kilda Road, now houses the international collection and is Australia's pre-eminent state gallery, with one of the largest collections anywhere of William Blake. Then, opposite Flinders Street Station, Federation Square is the site of the Ian Potter Centre, home to the NGV's collection of Australian art, as well as the Australian Centre for the Moving Image (ACMI) and theatres. It's an eight-acre site that revitalised Melbourne, drawing together the city and the Yarra River, with the large parklands and botanical gardens beyond. This zone also includes Melbourne's opera house and concert hall.

The best place to start exploring what is happening in the arts is in and around Flinders Lane, now the hippest and most creative part of town. Arc One Gallery, which opened at the turn of this century, represents some of Australia's leading artists (Janet Laurence, Robert Owen, Imants Tillers) and international stars like Guo Jian. Just down the hill is Anna Schwartz Gallery, a fixture for more than three decades. It focuses on a wide range of conceptual and post-conceptual artists, among them international names such as Joseph Kosuth and Jenny Watson, an Australian who works in Europe. The city has been described as the world capital of street art: many of the best graffiti-inspired works can be found along Hosier Lane, which intersects with Flinders Lane, with some pieces by Banksy among them. Even the footpaths and

"Melbourne is the most European of antipodean cities – but with a distinctly Australian casualness and openness"

rubbish bins are part of the act. Just around the corner from Flinders Lane is the Tolarno Gallery, which started life in the Sixties in bohemian St Kilda, where it showed major Australian art, not least Sidney Nolan's Ned Kelly series. Its current show is from Brook Andrew, a prominent Aboriginal artist, who also has a major exhibition at the NGV called *The Right to Offend is Sacred*.

There is far more to Melbourne than its artistic core, which is perhaps why it has been awarded the World's Most Liveable City accolade by The Economist Intelligence Unit for the past seven years. The architecture is a blend of Victorian landmarks from the Gold Rush and contemporary buildings. A policy of keeping skyscrapers back from street level also adds to a sense of harmony in the CBD. There are plenty of stylish streets: the sophisticated shops along Toorak Road in South Yarra, the



strong Italian heritage of Lygon Street in Carlton, the art galleries on Fitzroy's Gertrude Street and the local market on Commercial Road in Prahran are particular favourites. South Melbourne Market and Victoria Market are also superb, with the latter the biggest of them all. It was a long-standing tradition when I lived here to walk down to Victoria Market just before dawn on a Saturday morning to purchase the fruit, vegetables and fish shortly after they arrived. All of these destinations can be reached on the highly efficient tram system, again typical of Melbourne.

Another aspect of Melbourne that has altered dramatically in my nearly half-century absence is the contribution of immigrants from around the globe. In my time, the majority were British, Greek, Lebanese and Italian, who made their mark by eradicating the culinary wasteland that existed prior to their arrival. Nowadays, the Vietnamese surname Nguyen is the second most common in the Melbourne telephone book after Smith, sizable numbers of Indians and Sri Lankans have settled in the city, and there is a new wave of affluent Chinese. Melbourne may be the most European of antipodean cities, but its casualness and openness are distinctly Australian. It's worth more than a detour.

Bruce Palling began his career on the Melbourne Age. He now writes on food and travel for Newsweek.



When in Melbourne...



Where to stay

Melbourne's best accommodation is around Collins Street or Flinders Lane, or on the banks of the Yarra at Southbank. The Grand Hyatt Hotel (melbourne.grand.hyatt.com) is the best of the city's international hotels, at the 'Paris End' of Collins Street. It is virtually walking distance to the MCG (Melbourne Cricket Ground), Australia's most famous sports stadium, which also hosts Australian Rules Football. Just around the corner from the Hyatt in Flinders Lane, The Adelphi (adelphi.com.au) couldn't be more different. Opened more than 30 years ago, it has only 34 rooms and suites, in 'warehouse chic' style. It boasts of being Australia's first 'dessert hotel', which means the puddings are very special, and has a swimming pool with a glass bottom that juts out from the roof. The other, slightly larger design hotel worth considering is the QT Hotel (gthotelsandresorts.com) [pictured top], a converted cinema near the corner of Bourke and Russell Streets. Corner suites have baths overlooking the street and there is a rooftop bar [pictured above]. Several leading restaurants are a walk away. In the Southbank Complex, close to the National Gallery of Victoria, is the five-star Langham (langhamhotels. com/melbourne), with nearly 400

rooms and suites. It has spectacular views and an indoor pool.

Where to eat

Melbourne offers a huge range of restaurants, pubs and bars, many of them world-class. The most talked about is Attica (attica.com.au), one of only two Australian entries on the World's Top 50 restaurants list. Chef Ben Shewry creates masterful dishes from foraged ingredients. [pictured below]. For a more laid-back experience in bohemian Fitzroy, Cutler & Co. (cutlerandco. com.au) is superb, with classical yet contemporary cuisine and effortless service. Owner Andrew McConnell has a string of other establishments in Melbourne, including Cumulus (cumulusinc.com.au), a hip all-day place in Flinders Lane, below Arc One Gallery. With its open kitchen and simple industrial décor, Cumulus would be at home in the Lower East Side or Shoreditch. At the top of Bourke Street, near the Houses of Parliament, is **Grossi Florentino** (grossiflorentino.com), one of the oldest Italian restaurants in the city, with a relaxing ground-floor bistro and fine dining above. The best Chinese food anywhere south of the equator is at The Flower **Drum** (flowerdrum.melbourne), with outstanding Cantonese cuisine. B.P.



Antiquities London

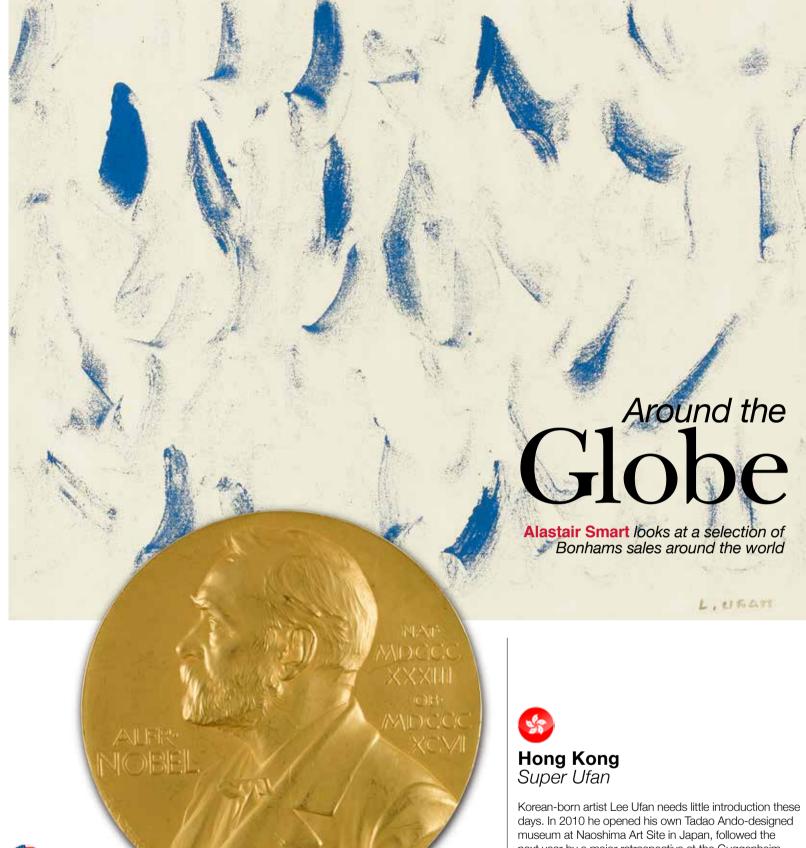
London Thursday 6 July 10.30am

A Roman marble head of a satyr circa late 1st-early 2nd century A.D.

25.4cm high Estimate: £30,000 - 50,000 (\$40,000 - 65,000)

Enquiries: Francesca Hickin +44 (0) 20 7468 8226 francesca.hickin@bonhams.com bonhams.com/antiquities





Airborne investigations

New York

Victor Franz Hess could never be called your stereotypical scientist, sitting secluded and sundeprived in his laboratory. In 1911 and 1912, the Austrian physicist made a series of daring ascents (to heights of 17,000 feet) in a hot-air balloon to take measurements of radiation in the atmosphere. In the process, he made the landmark discovery of cosmic rays, an achievement for which he was hailed a pioneer by Einstein and awarded the Nobel Prize for Physics in 1936. The medal and diploma Hess obtained for winning the Prize will feature in the New York sale of Fine Books and Manuscripts in June.

Image: The 1936 Nobel Prize Medal for Physics presented to Victor Franz Hess (1883-1964) for his discovery of Cosmic Radiation Estimate: \$300,000 - 500,000

Sale: Fine Books and Manuscripts, New York,

Enquiries: Tom Lamb +1 917 206 1640

tom.lamb@bonhams.com

next year by a major retrospective at the Guggenheim Museum, New York. Then, in 2014, came a show at the Palace of Versailles. A minimalist with a fascination for nature, Lee, whose work features in Hong Kong's Modern and Contemporary sale in June, is acclaimed for his founding role in the Japanese Mono-ha movement and pivotal contributions to the Korean Dansaekhwa style, creating serene white canvases illuminated by expressive touches of paint.

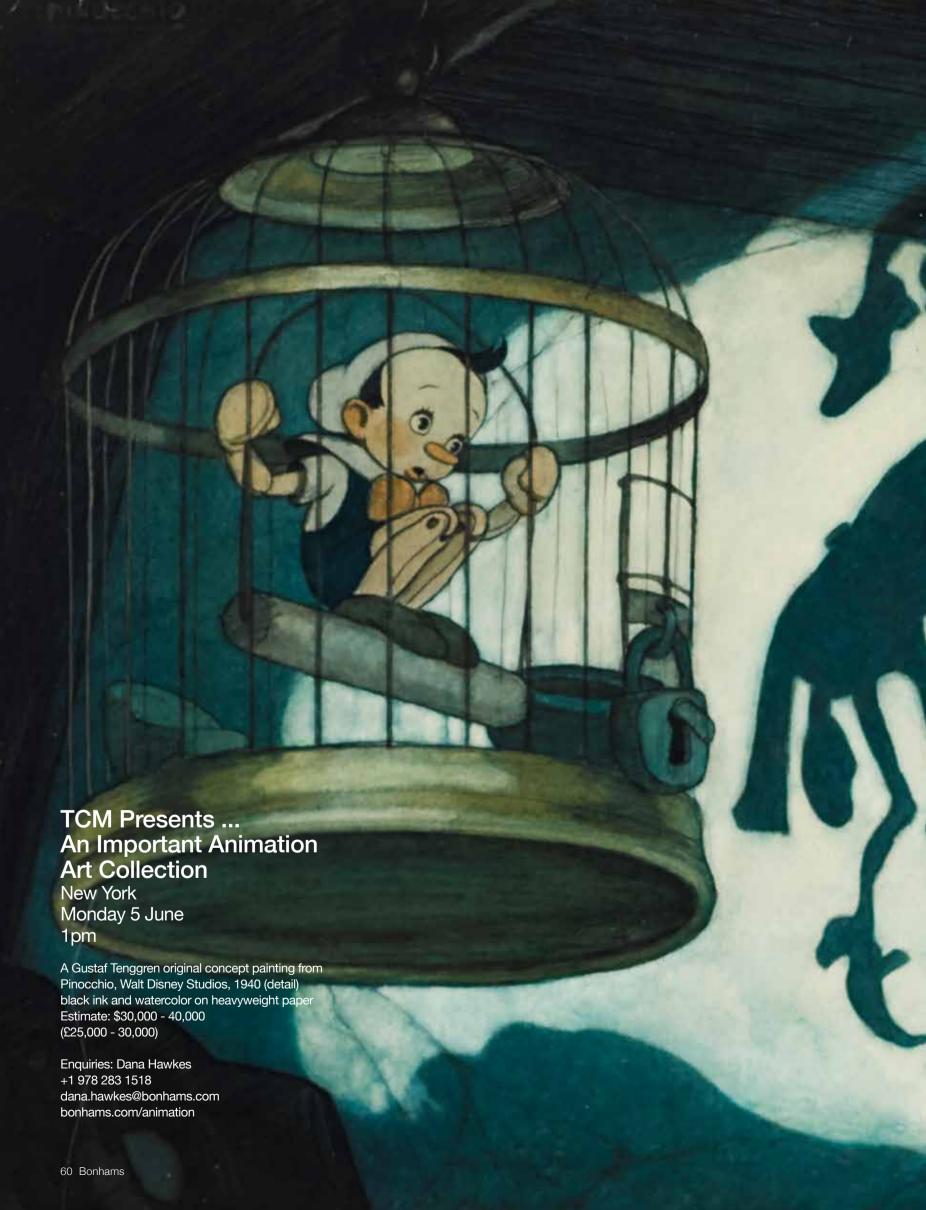
Image: From Point, 1984

Estimate: HK\$350,000 - 550,000 Sale: Modern and Contemporary Art,

Hong Kong, 6 June

Enquiries: Jennifer Tang +852 2918 4321

jennifer.tang@bonhams.com







San Diego Hot property

Brooke Sivo has become Bonhams' regional representative in San Diego County and Palm Springs. With a background in American, English and Continental furniture, he has been appraising property for almost 40 years. He will twin this appointment with his existing role as director of the American Furniture and Decorative Arts department in San Francisco, a post he has held since 1989. Sivo said, "As it is such a popular area for people to buy second homes, there is a wealth of fine furniture, paintings and decorative art in the south-west area [of California] that I hope our many specialists and I can assist in bringing to auction. I look forward to working toward those new goals for Bonhams."

Enquiries: Brooke Sivo +1 323 436 5420 brooke.sivo@bonhams.com



Knightsbridge Between the buttons

An Ossie Clark jacket owned and worn by Brian Jones, the founding member of legendary British rock band the Rolling Stones, will be offered as part of the Entertainment Memorabilia sale on 28 June. The quintessentially Sixties jacket, made of suede and with cowboy fringing, was worn by the guitarist until his tragic

death in 1969, aged 27. It is part of a collection of clothing and artefacts offered by Jones's then girlfriend, Anna Wohlin.

Image: Brian Jones

Ossie Clark suede fringed jacket, c.1969 Sale: Entertainment Memorabilia,

Knightsbridge

Estimate: £15,000 - 20,000





EdinburghFor peat's sake

A bottle of the Macallan Millennium – distilled in 1949. aged for 50 years in Spanish oak sherry casks and bottled in 1999 - is a highlight of June's Whisky Sale in Edinburgh. One of only 900 bottles produced, it comes in a Caithness Glass decanter, accompanied by a stopper and in its own oak presentation case. The Millennium is considered the greatest aged Macallan - and with so few bottles made, it is also one of the world's most sought-after whiskies. Back in 1949, the Speyside distillery still used its own traditional malting floors, heating the air to dry the fermented barley and turn it into malt. That year they faced a post-war shortage of coal, so they added more peat than usual to their fuel. Although the whisky's prevailing taste is Christmas cake-style fruit, connoisseurs to this day can also detect a hint of extra peat smoke in the Macallan Millennium.

Image: The Macallan Millennium Decanter

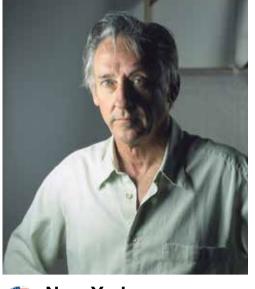
- 50 year old, 1949

Estimate: £15,000 - 17,000

Sale: The Whisky Sale, Edinburgh, 7 June Enquiries: Martin Green +44 (0) 131 225 2266

martin.green@bonhams.com







After moving to Los Angeles in the mid-1950s, the artist Ed Ruscha used to drive home to his parents in Oklahoma half a dozen times a year. On one such trip, he started photographing the petrol stations he encountered along Route 66 - "cultural belches in the landscape", as he called them - and a seminal new art project was born. Twentysix Gasoline Stations became the first of 16 photographic books Ruscha published between 1962 and 1978, all of them capturing apparently run-of-themill spots and views. Other titles included Every Building on the Sunset Strip, A Few Palm Trees and Thirtyfour Parking Lots in Los Angeles. A rare complete set of first editions of these books, many inscribed by the artist, is being offered in the New York sale of Fine Books and Manuscripts in June.

Image: Complete set of 16 artist's books, 1968-73, by Ed Ruscha (b. 1937)

Estimate: \$70,000 - 90,000 **Sale:** Fine Books and Manuscripts,

New York, 7 June

Enquiries: Darren Sutherland

+1 212 461 6531



Not for nothing are they known as "the Golden Years of the New York Yankees". In the 17 years Dan Topping spent as the club's owner from 1947 to 1964, the team reigned supreme in baseball, winning 10 World Series titles and 14 American League pennants. A selection of items from that time - including the contracts by which he sold off Yankee Stadium in 1953 for \$6.5 million and a Hamilton wristwatch face celebrating the club's 1947 World Series triumph - will be offered at the New York sale of Fine Books and Manuscripts in June. Another highlight will be the guest book that Topping asked visitors to his personal box to sign. Marilyn Monroe, Joe DiMaggio and Robert F Wagner Jr, three times Mayor of New York, were among the VIPs invited to watch a game in the owner's company.

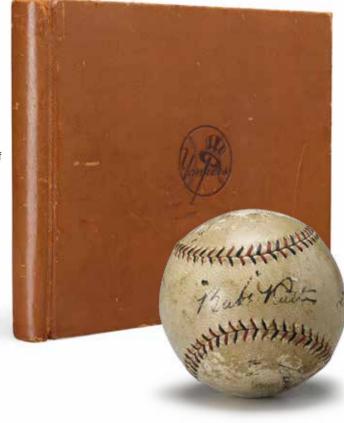
Image: Guest book for the owner's box at Yankee Stadium; New York Yankees Hamilton watch, 1947

Estimate: \$10,000 - 15,000 for guest book Sale: Fine Books and Manuscripts, New

York, 7 June

Enquiries: Tom Lamb +1 917 206 1640

tom.lamb@bonhams.com





Post-War & Contemporary Art London

London Thursday 29 June 4pm

Germaine Richier (1904-1959) *La Vierge folle*, 1946

bronze on stone base

145 x 45 x 35cm (57 x 17³/4 x 13³/4in)

Estimate: £180,000 - 250,000

(\$240,000 - 325,000)

Enquiries: Ralph Taylor +44 (0) 20 7447 7403 ralph.taylor@bonhams.com bonhams.com/contemporary



London

New Bond Street

MAY

Wed 10 May 2pm

The Julius and Arlette Katchen Collection of Fine Netsuke: Part II

Thur 11 May 11am Fine Chinese Art

Thur 11 May 10.30am

The Jongen-Schleiper Collection of Fine Thangkas

Thur 11 May 12pm Fine Japanese Art

Wed 24 May 2pm

Modern and Contemporary South Asian Art

Thur 25 May 10.30am Fine and Rare Wines

JUNE

Wed 7 June 3pm

The Russian Sale

Wed 14 June 2pm

Fine European Ceramics

Wed 14 June 3pm

Modern British and Irish Art

Wed 21 June 2pm

Fine Watches and Wristwatches

Thu 22 June 5pm

Impressionist and Modern Art

Tue 27 June 1pm

Prints and Multiples

Wed 29 June 5pm

Post-War & Contemporary Art

JULY

Wed 5 July 2pm

Old Master Paintings

Wed 5 July 2pm Fine Clocks

Thur 6 July 10.30am

Antiquities

Thur 13 July 10.30am

Fine and Rare Wines

Knightsbridge

MAY

Wed 17 May 10.30am

British and European Ceramics and Glass

Wed 17 May 1pm

Antique Arms and Armour

Thur 18 May 2pm

Modern Sporting Guns

Tue 23 May 10am

HOME & Interiors

Wed 24 May 10am

HOME & Interiors

Wed 24 May 1pm

Watches and Wristwatches

JUNE

Wed 7 June 12pm

European Collections

Tue 13 June 1pm

Decorative Arts from 1860

Wed 14 June 11am

Jewellery

Wed 14 June 1pm

Fine Books and Manuscripts

Wed 28 June 12pm

Entertainment Memorabilia

JULY

Tue 4 July 1pm

British and European Art

Wed 5 July 1pm

Prints and Multiples

Tue 11 July 2pm

Modern British and Irish Art

Wed 12 July 10.30am

Medals, Bonds, Banknotes and Coins

Wed 19 July 11am

Jewellery

Tue 25 and Wed 26 July 10am

HOME & Interiors















Fine Watches & Wristwatches

London Wednesday 21 June 2pm

Rolex. A stainless steel manual wind chronograph bracelet watch Cosmograph Daytona 'Paul Newman', Ref: 6262, Serial No.2526256, circa 1970 Estimate: £70,000 - 80,000 (\$90,000 - 110,000)

Enquiries: Jonathan Darracott +44 (0) 20 7447 7412 watches@bonhams.com bonhams.com/watches

Regions

MAY

Sat 13 May 10.30am

The Aston Martin Works Sale Newport Pagnell, Aston Martin Works Service

Tue 23 May 11am

The Sporting Sale Edinburgh

Wed 24 May 11am

Jewellery Edinburgh

JUNE

Wed 7 June 11am

Whisky Sale Edinburgh

Wed 14 June 10am

Home and Interiors Edinburgh

Fri 30 June 11am

The Goodwood Festival of Speed Sale: Collector's Motor Cars and Automobilia Chichester, Goodwood

JULY

Wed 12 July 11am

Asian Art Edinburgh

Europe, Hong Kong & Australia

MAY

Fri 19 May 4pm

Fine & Rare Wine, Cognac and Whisky Hong Kong, Admiralty

Fri 26 May 4pm

Fine Chinese Paintings Hong Kong, Admiralty

Tue 30 May 2pm

The Songzhutang Collection of Jade: from the Neolithic Period to the Yuan Dynasty Hong Kong, Admiralty

Tue 30 May 3pm Fine Chinese Ceramics and Works of Art Hong Kong, Admiralty

Wed 31 May 3pm

Rare Jewels and Jadeite Hong Kong, Admiralty

JUNE

Tue 6 June 3pm

Modern and Contemporary Art Hong Kong, Admiralty

Tue 6 June 6.30pm

Australian Art and Aboriginal Art Sydney

AUGUST

Fri 18 August 6pm

Whisky Hong Kong, Admiralty



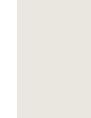


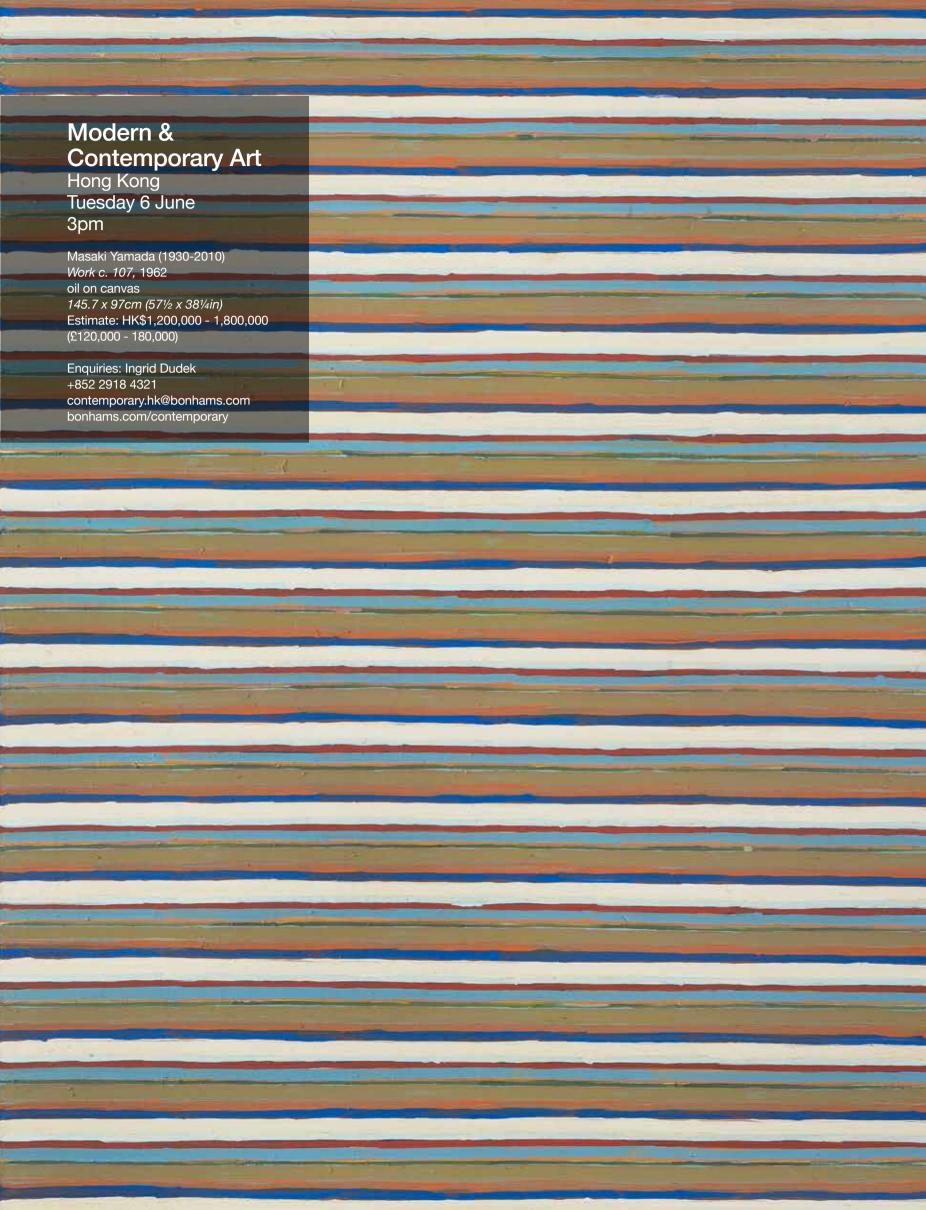












North America

MAY

Tue 16 May 10am and Wed 17 May 10am

The Jackie Collins Sale Los Angeles

Tue 16 May 4pm

Post-War & Contemporary Art New York

Wed 17 May 5pm

Impressionist & Modern Art New York

Tue 23 May 10am

The World of Opals, the Splendor of Gold Los Angeles

Tue 23 May 10am

African, Oceanic and Pre-Columbian Art Los Angeles

Wed 23 May 1pm

Fine Watches and Wristwatches New York

Wed 24 May 10am

Lapidary Works of Art, Gemstones, Minerals and Natural History Los Angeles

Wed 24 May 10am

American Art New York

Fri 26 May 10am

Fine & Rare Wines San Francisco JUNE

Sun 4 June 11.30am Greenwich Concours

d'Elegance Auction
Greenwich

Mon 5 June 10am and Tue 6 June 10am

The Elegant Home: Select Furniture, Silver, Decorative and Fine Arts Los Angeles

Mon 5 June 6pm

Coins and Medals Los Angeles

Mon 5 June 1pm

TCM Presents... An Important Animation Art Collection, the Property of a Gentleman New York

Mon 5 June 11am

Native American Art San Francisco

Tue 6 June 1pm

Modern & Contemporary Prints & Multiples New York

Wed 7 June 11am and 2pm

Fine Books and Manuscripts, including Illustration Art New York

Mon 12 June 10am

Antique Arms & Armor and Modern Sporting Guns San Francisco

Mon 12 June 10am

Fine Writing Instruments Los Angeles

Tue 13 June 10am

California Jewels Los Angeles

Wed 14 June 1pm

The Marine Sale New York

Tue 20 June 10am

Snuff Bottles San Francisco

Tue 20 June 1pm

Fine Asian Works of Art San Francisco

Wed 21 June 10am

Asian Decorative Works of Art San Francisco

Wed 21 June 1pm

20th Century Decorative Arts New York

JULY

Wed 19 July 1pm

Space History including Aviation New York

AUGUST

Tue 1 August 6pm

California and Western Paintings and Sculpture Los Angeles

Fri 18 August 11am

Quail Lodge Auction Carmel, Quail Lodge & Golf Club

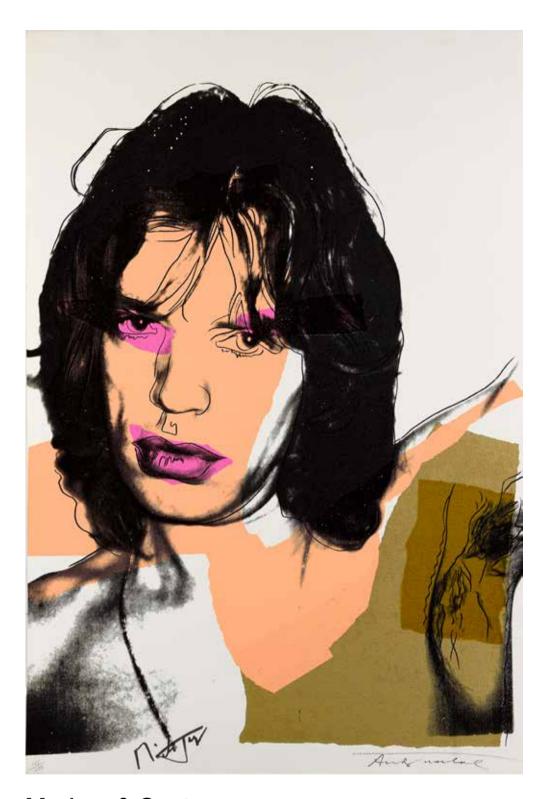












Modern & Contemporary Prints & Multiples

New York Wednesday 6 June 1pm

Andy Warhol (1928-1987)

One Plate, from Mick Jagger, 1975
screenprint in colors on Arches Aquarelle paper
43³/4 x 29in
Estimate: \$40,000 - 60,000
(£30,000 - 45,000)

Enquiries: Shawna Brickley +1 917 206 1646 shawna.brickley@bonhams.com bonhams.com/prints

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Please note:

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All sale dates are subject to change.





Jasper Conran finds Trinity College Library a room for the mind to roam

love libraries, utterly love them: that sense that the knowledge of the whole world is sitting there beside you in serried ranks.

I got a taste for these temples to the book as a child. My mother was great friends with Alexander Weymouth, as he was then, and when we visited Longleat, I would have free range around what must be one of the world's great private houses. The Bishop Kin's library there was the room I loved the most – it was the peaceful sensation of being surrounded by leather-bound books. However, I have to say that Trinity College Library in Dublin is my number one.

I first visited when I went to Dublin 30 years ago. I was just ticking off the things that tourists to the city do – such as visiting the Natural History Museum and going to Sweny's chemists to buy lemon soap, as Leopold Bloom did in James Joyce's novel *Ulysses*.

With its six million books, Trinity College Library is, however, on another level – specifically the Old Library, which keeps the

"Part of me wishes they could lock me in here all by myself one night" Book of Kells, the world's bestknown medieval manuscript, a book that many call Ireland's greatest cultural treasure.

That is a decent enough claim to fame on its own, but the library is about so much more than any single object. With its oak bookshelves and high, barrel-vaulted roof, the

building itself is spectacular. It was designed by Thomas Burgh, at the time Dublin's leading architect, who was also responsible for Dr Steevens' Hospital and the Royal Barracks. The foundation stone was laid in 1712 and construction took around 20 years.

The arched nave of its Long Room stretches seemingly into infinity. In its majesty, it's a bit like a cathedral – albeit a cathedral

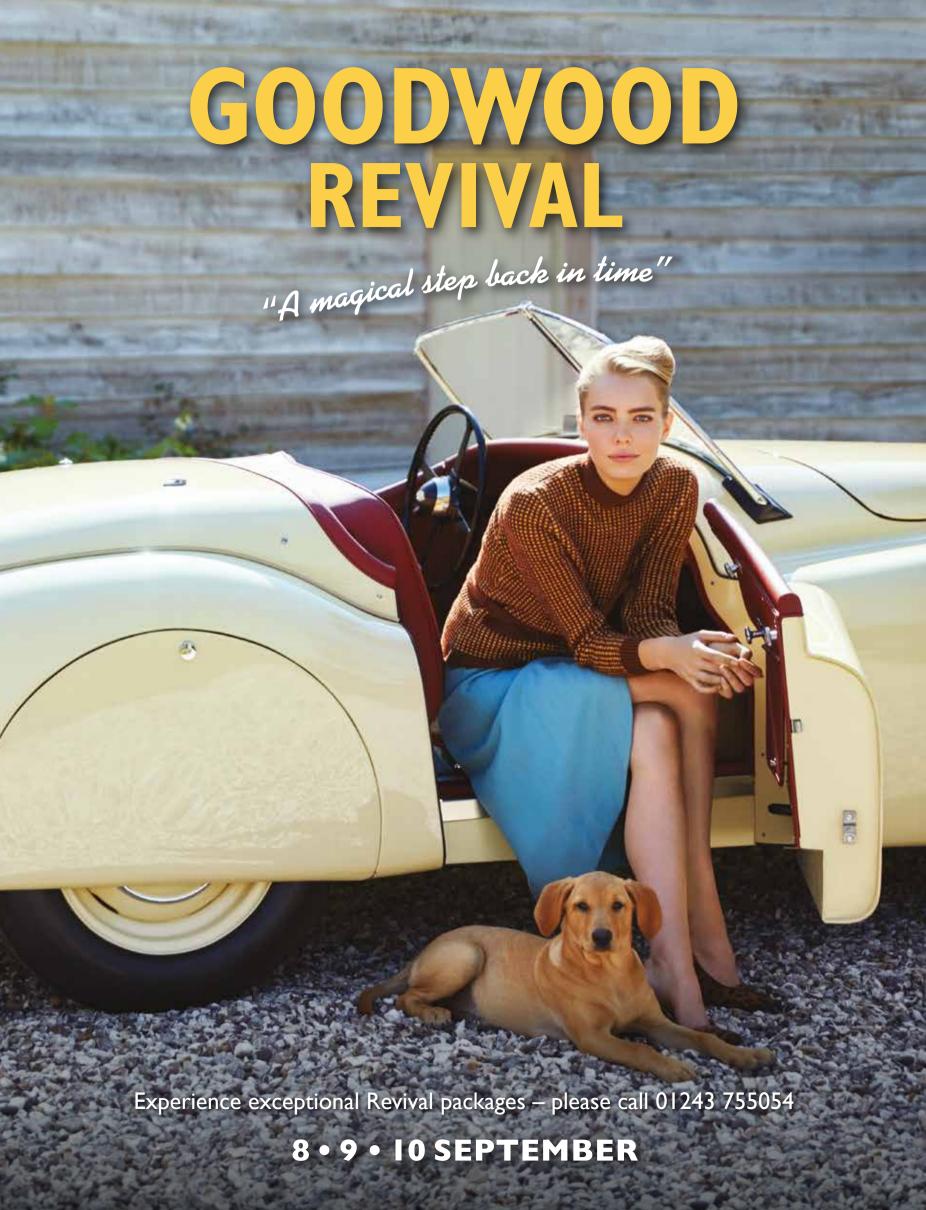
of the printed word. Marble busts of 18th- and 19th-century philosophers, writers, scientists, statesmen and the college's former provosts – by sculptors of the calibre of Peter Scheemakers, Louis François Roubiliac and Simon Vierpyl – line each side of the aisle, their white heads gleaming against the brown panelling.

The sight of book after book, on shelf after shelf, in alcove after alcove is overwhelming. It's a gigantic treasure chest. Part of me wishes they could lock me in here all by myself one night – or, even better, for a week.

There's a stillness and calm to the place, which is what I value most in a room. Anyone diagnosed with anxiety or an attack of nerves should visit Trinity's library. It would do them wonders. When you're inside, it is as if no harm could ever come to you. It's an oasis from the noise and speed, the dangers and distractions, of everyday life. The sort of place you can roam both physically and intellectually, as well as be alone with your thoughts. Which is why, when we go to Dublin – where my husband, Oisin, is from – we make sure that a restorative visit to Trinity College Library is in the schedule.

Jasper Conran has recently opened L'Hôtel Marrakech, a 19th-century riad in the heart of the Medina. I-hotelmarrakech.com

Trinity College Dublin, College Green, Dublin 2, Ireland. For visiting hours, visit tcd.ie







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