



EXPERIENCE THE EXCEPTIONAL®







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FRONT COVER Lorenzo Veneziano (1356-1379) The Crucifixion

Old Master Paintings London

Wednesday 6 December See page 30

MOTORING EDITION See inside for details



First half of the 18th century, signed Chun He Estimate: HK\$5,000,000 - 8,000,000 (\$640,000 - 1,000,000) Enquiries: +852 2918 4321 chinese.hk@bonhams.com



Editor's letter



In 1990, an extraordinary manuscript came to light. It wasn't lost exactly. In fact, the family that owned it knew the document was in the attic. However, it was written in Japanese, which the surviving family members couldn't read. It was only when it was placed in the hands of experts that the true importance of the document was revealed. It was the

confession - or perhaps thoughts is a more accurate description of Emperor Hirohito, transcribed by his translator, Terasaki Hidenari, a senior diplomat who had married an American from Tennessee, Gwen Harold, during a posting in the US. Now referred to as the Dokuhakuroku, the manuscript - described by Barak Kushner on page 34 as "a bombshell" – has been the subject of much analysis, but this is the first time it has come to auction. On 6 December, it will be offered in the Voices of the 20th Century Sale in New York.

The manuscript - written in Japan, but found in the US - is an indication of how art and artefacts move around the globe. Bonhams has salerooms in all four corners of the earth and our specialists constantly evaluate in which region it would be best to offer each

work. For instance, two paintings by Fahrelnissa Zeid, whose work is currently at Tate Modern, were in the collection of Princess Alia Al-Hussein and will be offered in London's Modern Middle Eastern Art Sale in November. Mind you, Fahrelnissa had a very cosmopolitan existence - and, as Rachel Spence writes, "an extraordinarily tumultuous existence". Born in Turkey on an island in the Sea of Marmara, Fahrelnissa arrived in Paris in the 1920s, married the Emir of Mecca's son (her second husband) and had a ringside seat at most of the upheavals of the 20th century (she even had tea with Hitler). The re-evaluation of her work has not come too soon.

In our 'Inside Bonhams' feature, India Phillips talks about walking into an apartment in Barcelona and seeing a sensational portrait by Salvador Dalí. As she said, "these are the moments that we specialists live for". The Old Master Department had a similar frisson when a small golden panel was pronounced a work by the 14thcentury Venetian master, Lorenzo Veneziano. On page 30, Andrew McKenzie, the department's director, writes about how the work is the crucial link between the hieratic Byzantine style and the fleshand-blood figures associated with Giotto. It's a golden wonder.

Contributors





A.N. Wilson Man of letters par excellence, Wilson is a journalist, novelist and the prolific biographer of everyone from Jesus and Queen Victoria to, most recently, Charles Darwin. On page 22, he turns his gaze on the painter David Jones, a man he celebrates - with Kenneth Clark - as our finest watercolourist since William Blake





Rachel Spence Art journalist Rachel Spence has long been a contributor to the Financial Times and numerous other publications, bringing readers news about the latest developments in the art world. On page 30 she examines the astonishing life and impressive career of Fahrelnissa Zeid, an artist whose time has finally come.





Alexandra Shulman Legendary - and longest serving – editor of British Vogue, Shulman quit the hot seat in January 2017 after 25 years at the helm. As the world waits eagerly for her next move, she contemplates, on page 72, the simple pleasures of people-watching in the lobby of Claridge's, her selection for 'My Favourite Room'.



muda Gredin'



Barak Kushner As reader in Japanese History at Cambridge University, with a particular interest in the postwar dissolution of the Japanese Empire, Kushner is perfectly placed to explain the importance of Dokuhakuroku. Emperor Hirohito's personal testimony on his role in the war and Japan's surrender in 1945. Kushner unravels the enigma on page 34.





Susan Moore As art-market correspondent and associate editor for Apollo magazine, and a long-time contributor to the culture pages of the Financial Times, Moore has a keen eye for artistic trends. On page 46 she assesses what it is that makes paintings by the late 17th-century Venetian master, Sebastiano Ricci, so special



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Fine Jewelry New York Monday 4 December 3pm

A magnificent diamond rivière necklace, Harry Winston, 1964 Formerly owned by Zsa Zsa Gabor Estimate: \$1,200,000 - 1,500,000 (£925,000 - 1,150,000)

Enquiries: Susan Abeles +1 212 461 6525 susan.abeles@bonhams.com bonhams.com/jewelry



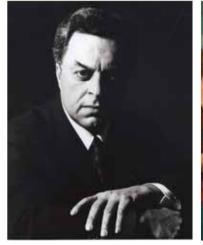


Classical collection

The Bulgarian opera singer Boris Christoff had one of the greatest bass voices of the 20th century – but he also had a fiery temperament. He fell out with Herbert von Karajan, refused to sing at the Metropolitan Opera House in New York, was sacked by La Scala in Milan, and his rows with Maria Callas were legendary. In his gentler moments, however, he was an art aficionado. The Old Master Paintings sale in December presents a small

selection from his collection, including the serene *Clair de Lune* by French painter Claude Vernet. Proceeds will help the work of the Fondazione Boris Christoff, established by the singer's widow to support the professional development of young singers and musicians (and encourage cultural exchange between Italy and Bulgaria).

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Above: Clair de Lune by Claude Vernet, estimate £100,000 - 150,000; Boris Christoff; The Madonna and Child, attributed to Nicola Pisano, estimate £15,000 - 20,000



Above: Baritone Mandla Mndebele Top right: Cape Town Opera's director Michael Williams with Lady Hatch and Susan Smith Right: Paul Boateng discusses the performance Far right: The audience assembled









Songs in the saleroom

When Africa's top opera company offers to stage a concert for you, you don't say no. On the eve of the South African sale in September, stars of the Cape Town Opera performed famous operatic arias, songs from the shows and some heart-stopping African traditional music at the New Bond Street saleroom. The auction that followed helped raise money to increase the company's international reach. The packed event was made possible by the generosity of Sir Mick and Lady Davis, and the tireless efforts of the UK Friends of Cape Town Opera, under their chairperson Lady Hatch.



News



Present perfect

No self-respecting 18th-century aristocrat would pass up a Grand Tour. This was the gap year of its day, during which young bucks would visit Europe's key cultural sights and snap up souvenirs. In Naples, the memento of choice was a porcelain figure of street life produced by the Capodimonte factory or Real Fabbrica Ferdinandea. Both made pieces specifically for this well-heeled tourist market, as well as for members of the royal court. The exceptional Collezione Fiordalisi, to be offered at Bonhams Fine European Ceramics sale in London on 7 December, is the most important collection of these porcelain masterworks ever to come to auction.

An evening celebrating Neapolitan culture, including music and a lecture on Neapolitan porcelain by renowned scholar Angela Caròla-Perrotti, will take

place on 5 December. The event is kindly sponsored by the British Italian Society, the French Porcelain Society and Kirker Holidays. Tickets are available through their websites, or from sophie.vondergoltz@bonhams.com.

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Right: A topographica solitaire in original fitted case, made by Real Fabbrica Ferdinandea, Naples, c.1790-1800 Estimate: £20,000 - 30,000







One ring to rule them all

The great American artist Ed Ruscha (b.1937) moved to California in the mid-1950s, working initially as a commercial artist. He was soon drawing inspiration from street signs, and began to incorporate text into his paintings, just as some of his contemporaries (notably Jasper Johns) were doing at around the same time. S-Farm dates from 1985. a particularly strong period of Ruscha's career. In this picture, the artist presents the letter 's' floating in an indeterminate loop, like one of the rings of Saturn, against a luscious background of cerulean blue. The work is offered in New York's Post-War and Contemporary Art Sale on 15 November, with an estimate of \$200,000-300,000.

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Soaring Eagles

For anyone around in the 1970s, the plangent tones of the Eagles defined the decade. Their breakthrough year was 1975, when the album One of These Nights stormed to the top of the US charts, selling four million copies in the process. Now the handwritten lyrics of five songs from the album - the title track, charttopping single Lyin' Eyes', Take It to the Limit', 'After the Thrill has Gone' and 'Hollywood Waltz' - are to be offered at the Bonhams Knightsbridge Entertainment Memorabilia sale in December. They are part of a fascinating archive that belonged to the Hollywood actress Lynn Dunn, partner of Eagles frontman Glenn Frey in the group's glory years. The archive, which is to be sold in nine lots, has a combined estimate of £200,000-300,000.

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Impressionist & Modern Art

New York Tuesday 14 November 5pm Diego Rivera (1886-1957) Hilando (La Tejedora), 1936 watercolor and graphite on paper 22¾ x 20¾in (57.8 x 53cm) Estimate: \$200,000 - 300,000 (£150,000 - 230,000) Property from the collection of the late Dean Martin and Jeanne Martin, Beverly Hills

Enquiries: William O'Reilly +1 212 644 9135 william.oreilly@bonhams.com bonhams.com/impressionist



News

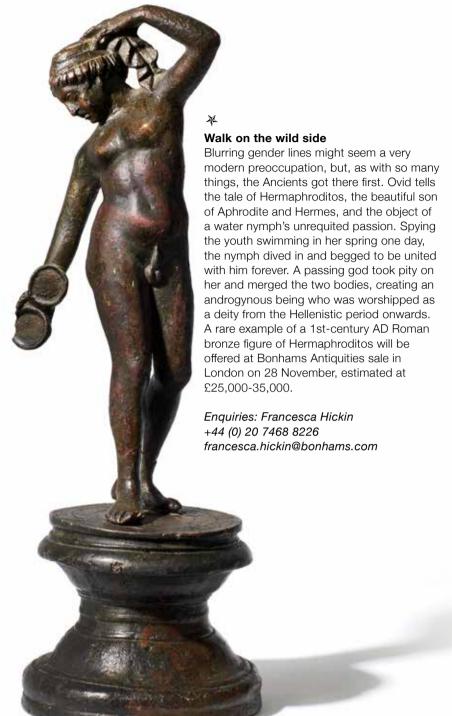
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White sole

Andy Warhol's Puma Invader (Positive) powers its way into November's Post-War and Contemporary sale in New York - a six-foot tall, larger-than-life commentary on pop culture and the shallowness of the consumer society. Warhol famously began his career as a commercial artist, drawing shoes for Glamour magazine in the 1940s before moving on to design footwear himself. Here he uses all this experience to elevate a Puma sneaker into a monumental icon. As so often with Warhol, the seemingly flat and dispassionate image is slyly undercut - the prominent price tag serves as a reminder that status symbols cost. Warhol died in 1987, the year after completing this picture, but he would doubtless have been amused at the flourishing market for retro sneakers - his point as fresh now as it was in 1986. The paint and silkscreen ink on canvas work is estimated at \$1,200,000-1,800,000.

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Charm bracelet

If every picture tells a story, then the photographs adorning the gold and enamel 19th-century bracelet to be sold in November's Russian Sale would rival *War and Peace*. It belonged to Muhammad-Fazil Davudilov, an ordinary boy from a remote mountain village in Dagestan, who rose to become an officer of the Imperial Guard of Tsar Alexander II; an Adjutant of the Sultan of the Ottoman Empire; Governor of Baghdad, and Marshal of the Turkish Army. His incredible journey came to an end in 1916. Facing the British at the Battle of Kut, part of the struggle for Iraq, Davudilov was killed – he was 62 years old. The bracelet is estimated at \$30,000-50,000.

Enquiries: Daria Chernenko +44 (0) 20 7468 8338 daria.chernenko@bonhams.com



Fine Jewellery London Thursday 7 December 12pm

A pair of round brilliant-cut fancy vivid yellow diamonds, weighing 2.08 and 1.93 carats Estimate: £50,000 - 80,000 (\$65,000 - 105,000)

Three step-cut fancy vivid yellow diamonds weighing 5.29, 3.11 and 2.37 carats Estimate: £200,000 - 300,000 (\$260,000 - 390,000)

Offered for sale as a pair of earrings and a brooch, illustrated unmounted

Enquiries: Jean Ghika +44 (0) 20 7468 8282 jean.ghika@bonhams.com bonhams.com/jewellery



In their sights

The late Paul Murray (1925-2015) had one of the world's most remarkable - and eclectic - collections of antique arms and armour. He spent several decades travelling the globe in search of additions to it, fondly remembering "the good old days" when it was still permissible to carry his acquisitions in a suitcase on aeroplanes, often even in his hand luggage. Murray's huge collection ranges from Japanese arrows and Continental swordpommels, via British presentation swords, to duelling pistols, including examples by the famous Manton brothers and a vast range of European pistols. Those who look closely will note a hidden charm on almost every item: carved and engraved details adorn the stocks of long arms and pistols, including stag horn inlaid hunting scenes and mythological monsters. The Antique Arms and Armour Sale takes place on 29 and 30 November at Bonhams Knightsbridge.

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The pendulum swings

Even in the rarified world of horology, the Belmont Collection is talked of in hushed tones of respect. Brought together over the course of the 20th century by the 5th Lord Harris of Belmont, and housed in the family home in Kent, these 340 clocks and watches are undoubtedly one of the finest private collections in the UK. The cream of the collection will be on display at the New Bond Street saleroom from 9 to 15 December. The 'Golden Age' of English horology – the 17th century - will be well represented, with one of the few survivors from the early 'architectural' style by John Fromanteel on display. Fromanteel with his father Ahasuerus - introduced the pendulum clock to England.

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What happened next...



Buy George Sir George Clausen's serene masterpiece Noon in the Hayfield sold for £581,000 at the 19th Century Paintings sale in London on 27 September.



Grima takes it all A private collection of Andrew Grima jewellery made £817,500 in London in September, gaining the accolade of a white-glove sale when every piece found a buyer.

American epic

A rare edition of Christopher Columbus's 1493 letter about his epic journey to the New World sold for \$751,500 in New York in September.



Modern British & Irish Art

London Wednesday 22 November 3pm

Dame Barbara Hepworth (1903-1975) *Mother and Child,* 1934 ironstone on a stone base *13cm (51/4in) wide (including the base)* Estimate: £150,000 - 200,000 (\$200,000 - 260,000)

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The Euro file

India Phillips talks to *Lucinda Bredin* about sculpture, stellar sales and the day she saw a lost painting by Dalí

Photograph by William Mees

Right India Phillips, Director of Impressionist & Modern Art, standing in front of Max Ernst's *Ohne titel (Sedona Landschaft)* on offer in the department's New York sale in November

Below Salvador Dalís El Torrent de la Jorneta, painted in 1923

hose are the moments you live for," says India Phillips, Head of Impressionist and Modern Art at Bonhams in London. "When I first came across that work, I was dumbfounded."

She's referring to the day she chanced on Salvador Dalí's 1925 painting of his sister, Ana. *Figura de Perfil* was in a private collection in Barcelona. As India says, "We see an awful lot of Dalís from later in his career, so when I was invited to visit this particular collector at their apartment, I was expecting more of the same, probably a small work on paper. We'd simply been told this person owned a Dalí and it had been inherited from their parents.

"What I didn't expect, as I walked in, was to see anything from the 1920s. Works from that period are extremely rare. *Figura de Perfil* had been exhibited at Dalí's first-ever solo show, but not been seen in public again since."

The work was given by Dalí to his sister as a present. It shows Ana Maria as she looks out at the sea through a window in the Dalís' summer home in Cadaqués. She passed it on to friends in Barcelona, and that was that.

"Other than the owner, the very few people who knew of its existence had thought it lost – until we brought it to light. What was amazing about working on that consignment, was the excitement created within the community of Dalí devotees and collectors."

Figura de Perfil achieved £1.8 million at Bonhams' Impressionist and Modern Art sale at New Bond Street in March. The figure was double the estimate, but Phillips

insists the buyer was as important to her as the amount.

"It was particularly satisfying that the Dalí Foundation in Figueres ended up buying the work – for it to go back home, to the artist's hometown in Catalonia, was a really moving story for me."





Phillips joined Bonhams in 2014. Yet her relationship with art had started many years earlier. She was born in Edinburgh, to an American father and Scottish mother – her father is a university professor who specialises in William Blake. The first years of her life were spent in Austin, Texas, and Williamstown (in upstate New York) before the family moved back to Scotland.

Phillips went on to study History of Art at Cambridge, specialising in the Medieval and Early Renaissance

periods. However, it was her first step as a graduate – an internship at the Peggy Guggenheim Collection in Venice – that immersed her in the world of modern art.

"It has to be one of the outstanding collections of 20thcentury work in Europe. The experience I gained there



was incredible. It's a relatively small place, with few permanent staff, so it's essentially run by interns, who are encouraged to give tours, deliver lectures, help with the education programme... My favourite gallery was probably the 'Gianni Mattioli' room, which is filled with Morandis, and has Severini's *Blue Dancer* and other highlights of Italian art from the early 20th century – my tours always tended to stop there the longest. As for the museum as a whole, being surrounded by so much high-quality modernism created the desire to have

"It was quite a spectacle... the price went up and up and up" a career in that field."

After Venice, Phillips

After Venice, Phillips moved to Paris, where she worked at the Musée d'Orsay, researching four French sculptors: Rodin; his one-time assistant and lover, Camille Claudel; Carpeaux; and

Carrier-Belleuse. She cites Rodin as among her favourite artists – and he was also the source of one of her greatest successes at Bonhams.

In 2016, one of Rodin's most highly acclaimed works, *L'Eternel Printemps* (*Eternal Springtime*), sold for £938,500, setting a new record for a second-state casting of this sculpture. "It was quite a spectacle," says Phillips. "Bidding can be quite slow, as potential buyers weigh up the pros and cons. Here it was very decisive and fast, as the price went up and up and up. There were public institutions

bidding on it, as well as private collectors, which is always a sign that a piece is important.

"It has the most fabulous cast – with a brown and green dual patina, so that the two figures [a pair of embracing lovers, possibly Rodin and Claudel] are a slightly different colour from the rocky outcrop in the background. That may sound quite simple, but it's actually incredibly difficult and involves a lot of ingenious work, both inside and outside the foundry."

Phillips' other career highlights include the sale of the Madoura Collection of ceramics that Picasso made in the late 1940s and '50s at the Madoura Pottery in the south of France, and of Renoir's *Paysage Bord de Mer*, which achieved a day-sale record at Bonhams in 2016.

In her current role, has Phillips noticed any big changes in the market for art from the late 19th to mid 20th centuries? "I think collecting as a whole has changed. The market has become especially selective when it comes to quality. More than ever, collectors seem to be looking for the finest examples across the board and are less attached to a particular period or style. This is different from collecting patterns five or ten years ago – people are now increasingly looking cross-category. They might be after a wonderful work of 1970s American Pop, a 1930s Surrealist painting, and maybe a Pre-Raphaelite masterpiece too. The best of the best, in short. And as such, my main aim since joining Bonhams has been an even sharper focus on excellence – sourcing works, and holding sales, of the very top quality. People want the best, it's our job to deliver it."

Lucinda Bredin is Editor of Bonhams Magazine.

Top left Figura de Perfil, an "extremely rare" 1920s painting by Salvador Dalí, that sold at Bonhams New Bond Street for £1.8 million in March 2017 Below "The most fabulous cast": Rodin's L'Eternel Printemps (Eternal Springtime) reached a record-breaking £938,500 in 2016





Horse power

For 70 years, Ferrari has made the sexiest, most-prized sports cars in the world. *Mark Beech* revs up the engine





Left A design sketch of the Ferrari 166-195 Sport Coupé MM

Below Enzo Ferrari at the Targa Florio in 1920

Bottom left The first Ferrari win in a Grand Prix valid for the Formula 1 World Championship, 1951

Bottom right Enzo Ferrari with the 125S in the courtyard of Fabbrica

utomotive history might have been very different had Enzo Ferrari not seen a motor race when he was just ten years old – and had his father's business not collapsed a few years later. The story is certainly one to reflect on, as Ferrari celebrates 70 years of making some of the world's fastest, sexiest and most desirable cars.

The young Enzo, born in 1898 in Modena, northern Italy, looked set for an uneventful life. His family made parts for the state railways. Then came that first formative event: he was taken to the Bologna motor-racing circuit and came away declaring that he wanted to be a racing driver like the winner, Felice Nazzaro.

It might have remained a pipe dream, but things changed when his father and brother died, and Enzo no longer had the family factory to fall back on. After war service, the wannabe racer managed to find work as test driver.

The rest, we might say, is history – as documented in the Design Museum's exhibition, *Ferrari: Under the Skin.* Along the way, we see cars becoming faster and prices soaring to record-breaking levels that would astonish even Enzo himself.

The story is especially remarkable when you consider the faltering start to Enzo's driving career. Rejected by Fiat in Turin, he worked for small companies instead. Enzo came just fourth in category in his first race in 1919, and his

second race was worse: his fuel tank sprang a leak. Over the next two decades, he enjoyed better success and set up the Scuderia Ferrari team, racing mainly Alfa Romeo cars.

By now, his dream was to beat Alfa using a car that he had made himself. During the Second World War, Enzo started building his own factory, and in 1945 his designer, Gioacchino Colombo, was completing the transparent mechanical sketches for the 125 S. The rounded car appears innocent enough in an historic photograph shot at the entrance of the Ferrari factory, but under its long hood lurks a complex V12-cylinder engine that was







built purely with performance in mind. This extravagance was a bold move in a post-war Europe (and mirrors the

Porsche story). Ferrari was 49 years old.

From there, things went at speed – after all, there is no such thing as a slow Ferrari, and many of them look absurdly fast without moving an inch. Peter Whitehead won the 1949 Czech Grand Prix in Brno driving a 125 F1, in effect a 125 S with no road-going accessories.

The Design Museum will display a replica of the 125S, and the exhibition also has a 1950 166 MM, the same model as the racer that won the Mille Miglia race.

Scuderia Ferrari has now won 16 Formula One Constructor Championships using such cars as the F1 2000



– the model that took Michael Schumacher to many wins. Tim Schofield, Head of Motor Cars UK at Bonhams, notes: "With the success on the track for big names like Ferrari, Porsche and Maserati, there was an increased demand for these brands on the road." No wonder, then, that regulars at car auctions across the globe are accustomed to Ferraris topping the lots, often with bidding contests and rounds of applause. At present, the all-time car record at public auction is held by a 1962 250 GTO that sold for some \$38 million at Bonhams at Quail Lodge in 2014. Three-quarters of the top 20 prices for classic cars are held by Ferraris.

The 250 GTOs are especially remarkable. Enzo agreed to build 100 of them to fulfil an administrative requirement from the governing body of motorsport. Somehow, he got away with making only 39. One will be present at the *Under the Skin* exhibition. Its curves and distinctive raised tail were refined in wind-tunnel tests at the University of Pisa.

"In the case of Ferrari," Schofield explains, "these exquisite machines were created by Pininfarina stylists, but the final say always went to the ever-watchful Enzo." Enzo himself once said, "I have yet to meet anyone quite so stubborn as myself. I am animated by this overpowering passion that leaves me no time for thought or anything else. I have, in fact, no interest in life outside racing cars." Enzo's hands-on style meant that many design details started to emerge quickly. As early as the 1920s, he had met Countess Baracca who suggested that he use her fighter-pilot son's 'prancing horse' good-luck emblem as a mascot.

The yellow badge soon gained its unusual position behind the front wheels, which often sport a trademark five-spoke design. The twin exhausts, rounded lights, metal gear gate and blood-red bodywork were also rapidly put in place. (This colour tends to do best at auction, though silver and black are also commonly specified.)

Bonhams is including examples of the finest Pininfarina coachwork designs in its Scottsdale Sale in Arizona in January, including three Enzo-era models with multiple concours awards: a 1967 275 GTB/4 – one of the most beautiful Ferraris – as well as a 1972 Daytona and a 1974

"Enzo himself once said, 'I have no interest in life outside racing cars'"

Dino. In addition, in the Bond Street Sale in December, there is a 1985 288 GTO Berlinetta – the archetypal car of the decade during which Enzo died, aged 90 in 1988 – and a 2004 Enzo Berlinetta, which has covered only 7,800 kilometres from new.

Limited editions are among the most sought after. The LaFerrari is one, with only 700 examples produced of the car defined as 'the ultimate Ferrari'; the Enzo is another. Both models are able comfortably to exceed 200mph. The styling is becoming ever more aggressive, with the Enzo distinguished by a quirky cabin and doors that fly away from the wheel scoops. The 1988 F40 was made to commemorate 40 years since the very first Ferrari. Enzo

Right Wooden buck of the 365 P, 1966

Below right 1985 Ferrari 288 GTO Berlinetta (£2,000,000 - 2,500,000) To be offered at the Bond Street Sale in December

Below Crafting a clay design model of Ferrari J50





suggested that the company do something special "the way we used to do". The F40 used the latest techniques from aerospace and Formula One, including carbon-fibre construction. It was the fastest road car available at the time.

All Ferrari fans will have their

All Ferrari fans will have their favourite models. For many it will be the Daytona, so named after the marque's victories there, or possibly the Ferrari-made Dino models, named

to honour Enzo's son Dino, who died in 1956 aged 24 from muscular dystrophy. For others it is the angular Testarossa, with its clawed side intakes leading to side-mounted radiators. The Design Museum features a Testarossa Spider commissioned by Fiat chief Gianni Agnelli as his own car.

The curator of the Design Museum show, Andrew Nahum, sums it up: "Ferrari's story has been one of the great adventures of the industrial age. It also represents an absorbing case study in design and development."

A Ferrari is always to be driven with care, especially on public roads, but, as this writer can testify, they are becoming absurdly easy to handle now: the main worry is having to keep within legal limits. Some of the old worries about difficult gear changes, poor visibility and low driving positions have been totally resolved.

There are now easy start buttons, a 'launch' function for ultra-fast escapes from the traffic lights and gears that change effortlessly. Yet a driver must treat any 'prancing horse' with the greatest respect. If you hit the accelerator, even not too hard, a 488 GTB pins you to the seat. Floor the pedal, and in three seconds you are at 60mph. The G force is incredible, as with many supercars, but only Ferrari has a 3.9-litre V8 making its distinctive tiger roar.

If you have the cash and are wondering whether to get a Ferrari, its enduring value certainly appeals to the head, but it is the sound of those twin turbos that wins your heart.

Mark Beech is an author, journalist and the editor of Dante magazine.

Ferrari: Under the Skin is at the Design Museum, 224-238 Kensington High St, London W8 6AG; 15 November-15 April. designmuseum.org

Sale: The Bond Street Sale London Saturday 2 December at 2.30pm Enquiries: Tim Schofield +44 (0) 20 7468 5804 tim.schofield@bonhams.com bonhams.com/motorcars

Sale: The Scottsdale Auction Scottsdale, the Westin Kierland Resort and Spa Thursday 18 January at 11am Enquiries: Jakob Greisen +1 415 503 3284 jakob.greisen@bonhams.com bonhams.com/scottsdale



Saint David?

David Jones was the greatest watercolourist since Blake, says *A.N. Wilson*, who here unlocks the secrets of one of his finest paintings

avid Jones (1895-1974) is perhaps best known, among a devoted but too small band of admirers, as a stone engraver. He was taught by the sculptor-craftsman Eric Gill, and earned his living for some years engraving the names, appropriately, on First World War memorials. Appropriately because, as a very young man – still only 18 – he had enlisted in the Royal Welch Fusiliers in London, and fought in the Battle of the Somme. In his long poem *In Parenthesis*, Jones created the figure of Dai Greatcoat, a foot soldier who has been in all the campaigns of history, including the Trojan War, and stood at the greatest conflict of them all – on the hill of Calvary.

After the war, in which he was bodily and psychologically wounded, Jones returned to England, became a student at the Westminster School of Art and was received into the Roman Catholic Church in 1921. Thereafter, he lived for many years as part of Eric Gill's guild of craftsmen and -women, first at Ditchling, in Sussex, later in the Black Mountains of Breconshire. Jones was, for a while, engaged to Gill's daughter Petra.

He developed the skills required for lettering in his own distinctive manner, eventually producing engravings – and



Above left David Jones on his 70th birthday in 1965

Above

David Jones (1895-1974)

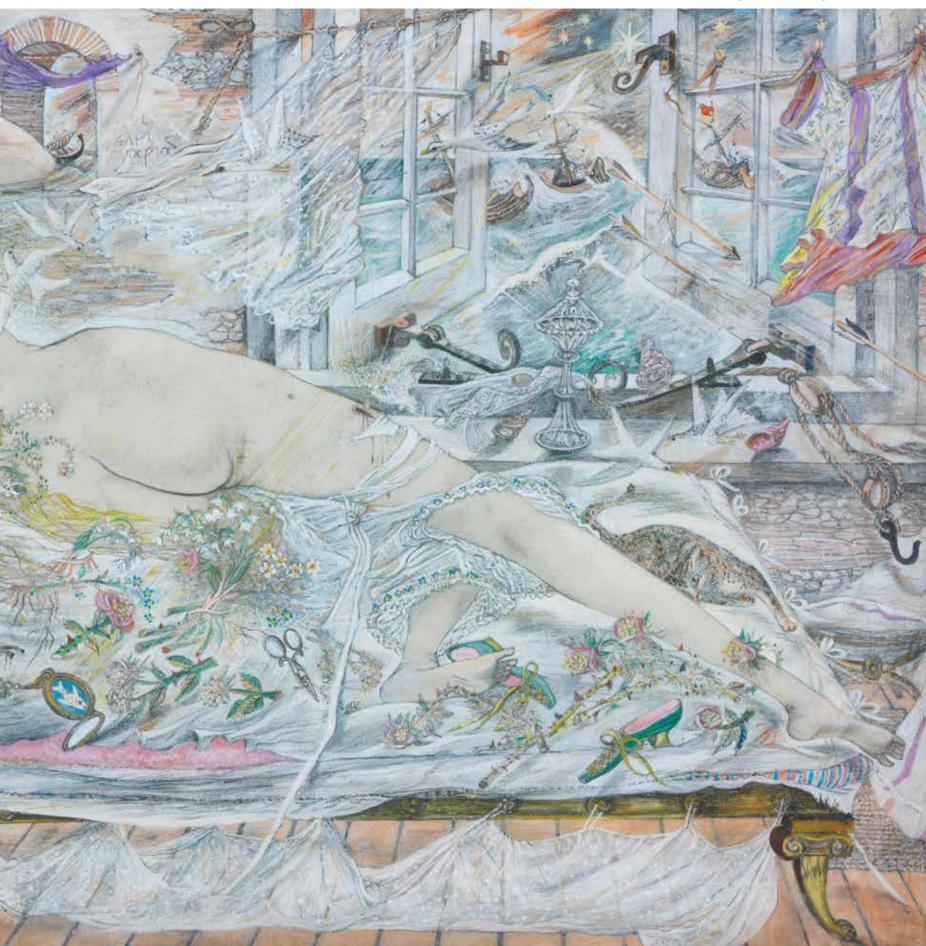
The Lee Shore, 1961

pencil, crayon and watercolour

38 x 57cm (15 x 22½in)

Estimate: £20,000 - 30,000

(\$25,000 - 40,000)









sometimes paintings – in which his own version of Anglo-Saxon or Roman characters would crowd the stone or paper with a miscellaneous collection of phrases.

Jones had many admirers. He followed *In Parenthesis* with *The Anathemata*, which W.H. Auden dubbed the finest long poem of the 20th century, and when Igor Stravinsky visited him in his tiny room in Harrow the great Russian composer felt he had been in the presence of "a holy man".

His watercolours are recognisably of their period: something about the colours and perspectives is reminiscent of Nash, Ravilious and other masters of 'English pastoral'. But much of the

"In all his pictures, religious or erotic, you are in the land of the mind"

time, being confined to his bedsit, he would be painting interiors or views from the window.

It was Kenneth Clark, director of the National Gallery in the mid-20th century, who said that Jones was the greatest watercolourist since William Blake. The comparison is both just and helpful, since Jones was, whatever he was doing – whether carving a memorial, writing a poem, musing about his latest love, or dipping his brush into the watercolour box –

a visionary. In all his pictures, religious or erotic, you are in the land of the mind.

The 1961 watercolour to be offered by Bonhams at New Bond Street in November was eventually called by Jones *The Lee Shore*, but he also referred to it as *Gwener*, after the Welsh Venus. This painting is not only one of the most ingenious of all Jones's watercolours, it is also one of the most emotionally highly packed. We are also lucky enough to have a five-page letter that Jones wrote, explaining some of the picture's more esoteric symbolism. The letter is part of the lot for sale.

A naked young woman reclines, like the *Rokeby Venus*, gazing into a looking glass. The open window beside her divan reveals a stormy sea where galleons struggle with the winds. In his explanatory letter, Jones reminds us that Venus was often associated with Mars, the God of War, and that the ships tossed on the ocean reflect this. There are details, however, in the picture, which we would not have been able to work out for ourselves.

The woman, Gwener, has discarded a dalmatic, one of the sacred vestments worn by the ministers at High Mass. Jones recalls that the last time he went to the cinema was to see the Coronation in 1953, and that the Queen had worn such a vestment as a symbol of her divine monarchy. What Jones intends to signify is a deep part of the Christian theology of sex and love. Whereas heretics scorn the body, Christians are supposed to venerate it: "With my body I thee worship," says the man during the marriage ceremony.



Even if you spotted the dalmatic and its significance, it is unlikely that the shoes will have rung a bell. They are based on the punctilious research of Lady Llanover, who invented the 'Welsh lady' costume, with its familiar chimney-like brimmed black hat, red flannel skirt and check apron. For there should be no doubt that the figure who looks so hauntingly back at herself, and at us, from that looking glass is a Welsh woman.

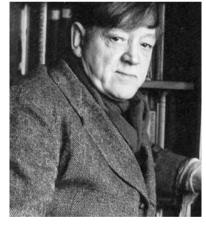
The owner of *The Lee Shore* was Valerie Price. Jones had met Price, who presented a weekly Welsh programme on Granada TV, in 1958. He was then 63; she was 25. Price had written to *The Times* in favour of Welsh Nationalism. Jones wrote in support, and the two came together.

Although a Londoner who never mastered the Welsh language, Jones's imagination was filled with Welsh lore. Saunders Lewis, the founder of the Welsh Nationalist party, was like him in certain respects: a Catholic convert who longed for a Britain that was just Romans and Celts, purged of the vulgarian influence of the Germanic hordes who had been spoiling things ever since their invasions began in the 6th century.

That Valerie spoke Welsh hastened and deepened his interest: 'Elri' was vivacious, dark-haired, pale-skinned, every inch the Celt. And it is Valerie herself who has now decided to part with this mysterious painting.

A.N. Wilson is an award-winning novelist, biographer and journalist, and the author of God's Funeral: The Decline of Faith in Western Civilization. His most recent book is Charles Darwin: Victorian Mythmaker (2017).

Sale: Modern British and Irish Art London Wednesday 22 November at 2pm Enquiries: Matthew Bradbury +44 (0) 20 7468 8295 matthew.bradbury@bonhams.com bonhams.com/modernbritish



Opposite, clockwise from top Edgar Holloway's portrait of David Jones, 1979; David Jones, *August Garden, Brockley*, 1926, and *The Garden Enclosed* (detail), 1924, painted when Jones was still strongly influenced by Eric Gill

Top David Jones, *Place for Ships*, 1931

Above Jones suffered a series of nervous breakdowns and severe depression from the early 1930s, as memories of the First World War crowded in

A life in brief

1895 David Jones is born in Brockley, south-east London. His Welsh-speaking father dissuades him from learning his ancestral language

Jones has difficulty learning to read at school – but immerses himself in Welsh mythology

1902 Precociously artistic, Jones draws *Dancing Bear*, which remains one of his favourite works. He later claims he knew he would be an artist from the age of six

1909-1914 Abandons formal schooling at 14 to study at Camberwell School of Art

1915-1919 Twice rejected by the army, Jones eventually joins the Royal Welch Fusiliers as a private. Fighting in the trenches, he gets shot in the leg during the Battle of the Somme

1919-1921 Returns to study at Westminster School of Art. His teachers include Walter Sickert

1921 Converts to Catholicism and joins the community of artisans led by Eric Gill at Ditchling, Sussex, where he learns to engrave

1924 Jones becomes engaged to Petra Gill, but it is broken off in 1927 – the first of many passionate yet unconsummated love affairs

Mid 1920s Embarks on a decade of intense creativity, producing more than 200 works, including watercolours (Montes et Omnes Colles, 1928) and woodcuts (Jonah, 1926)

1928-1936 Joins the Seven and Five Society at the behest of Ben Nicholson

1932 Jones suffers a nervous breakdown; depression haunts him for the rest of his life

1937 He publishes his wartime experiences as the modernist epic *In Parenthesis*, having started work in 1928. It wins the 1938 Hawthornden Prize: T.S. Eliot calls it 'a work of genius'

1947 Suffers a further breakdown

1952 Publishes *The Anathemata*, which W.H. Auden later describes as 'probably the finest long poem in English'

1955 Appointed CBE

1974 Publishes a final poetry collection, *The Sleeping Lord*

Made Companion of Honour

After a decade of poor health, David Jones dies in Harrow, north-west London, of complications from a stroke

I, Robot

Robby the Robot was a star, from the moment he first appeared in the 1950s sci-fi classic *Forbidden Planet. Matthew Sweet* goes back to the future







Main image Robby the Robot from Forbidden Planet, 1956 29 × 38 × 71in (73.5 × 96.5 × 180cm) Estimate: Refer Department

Left Robby rounds up the crew of C-57D

Above 'The housewife's dream': Robby on set with Anne Francis

he year is 2257 AD. The place: beyond the limits of our solar system. Commander J. J. Adams is at the helm of United Planets Cruiser C-57D as it makes landfall on the planet Altair IV.

It is a strange and magnificent environment – soaring mountains, turquoise skies, purple flowering trees – but some members of Adams' crew have become overfamiliar with the wonders of outer space. "Another one of them new worlds," grouses the ship's cook. "No beer, no women, no pool parlors, nothin'. Nothin' to do but throw rocks at tin cans, and we gotta bring our own tin cans."

Except he's wrong. Altair IV, as the audience watching in the cinema knows, is the Forbidden Planet. It is home to Robby the Robot, one of the most memorable creations in science fiction. He is a being with metal claws, a domed

"'Another one of them new worlds,' grouses the cook. 'No beer, no women... nothing'"

head alive with whirring mechanisms, and a silhouette as recognisable as Marilyn over the air vent. Robby is an accomplished figure. He can speak 188 languages, perform physical labour with Stakhanovite tirelessness, and use his internal chemical plant to synthesise anything – precious stones, 60 gallons of bourbon, or a nice new frock. "It's the housewife's dream," says Adams. At this point we notice that his 23rd-century space crew is entirely male and white. The audience of 1956, it seems, could imagine travel between the stars, but not an African-American astronaut, or a woman who was more than a domestic labourer yearning for labour-saving tech.

Robby's smooth black flanks and gleaming diodes were crafted by Robert Kinoshita, an MGM draughtsman who

spent part of World War II in a Japanese internment camp. He built his most celebrated creation from wood, Plexiglas and a rigid thermoplastic material called Royalite, for a final bill that amounted to 7 per cent of the film's huge \$1.9 million budget. At that price, there was little chance of Robby gathering dust in the props store. Almost instantly, MGM gave him his own star vehicle: a child-friendly Cold War melodrama, The Invisible Boy (1957), in which a roomsized supercomputer develops a taste for world domination and overrides Robby's benevolent attitude to humans. After that, MGM sent him on tour. For two decades, Robby clicked and chuntered his way through appearances on *The* Twilight Zone, The Man from U.N.C.L.E. and Mork and Mindy, like a once-great star obliged to play smaller and smaller venues. Now Robby is once more back in the limelight. He is offered, along with his car, control panel, MGM packing cases and spare parts - including an alternative head - by Bonhams New York in November.

Forbidden Planet is famous as a sly sci-fi version of Shakespeare's *The Tempest*. Walter Pidgeon plays Dr Morbius, its Prospero-like scientist; Anne Francis its miniskirted Miranda. Commander Adams – embodied with blank certitude by Leslie Nielsen, future star of *The Naked Gun* – is the Ferdinand figure. Robby fulfils a dual role: his miraculous catering skills fit him for the air-spirit Ariel; his lumbering subservience reveals him as cousin to the muscular beast-man Caliban. But Robby's Jacobean past shouldn't obscure our view of his own historical moment: not the 23rd century, but the 20th.

Robby is a servant. The kind that doesn't get paid. He may have the dry wit of P. G. Wodehouse's Jeeves, but his electronic brain has been programmed to obey the Three Laws of Robotics that were dreamed up by science-



Best friends forever: How his current owner, William Malone, met Robby the Robot Roger Fristoe reports

"We've been pals for a long time now," movie director William Malone says of Robby the Robot, the lovable machine first seen in MGM's 1956 science-fiction film Forbidden Planet. Owned by Malone since 1979, Robby is now considered by some to be "the most important sci-fi artefact of all time".

Malone, recognised as the world's foremost Forbidden Planet collector, first saw the film as an impressionable eight-year-old in his hometown of Lansing, Michigan. "At that age, I loved robots already," he recalled in a recent telephone interview. "When Robby stepped out in the movie, I thought it was the coolest thing I'd ever seen. If you had told that little boy someday he'd own Robby the Robot, he would've said, "No way!"

Produced in Eastmancolor and CinemaScope, Forbidden Planet was MGM's first big-budget sci-fi film, and its state-of-the-art special effects were nominated for an Academy Award. Directed by Fred M. Wilcox and written by Cyril Hume from a story by Irving Block and Allen Adler, Forbidden Planet is arguably the most imaginative, influential and endearing science-fiction film of the 1950s. Its impact may be seen in such later sci-fi epics as the Star Trek and Star Wars series.

"Asked about his gender, Robby replies, 'In my case, that question is totally without meaning'"

Developed from ideas and sketches by author Block, production designer Arnold Gillespie and art director Arthur Lonergan, Robby's design was refined by production illustrator Mentor Huebner and implemented by Japanese-American industrial designer Robert Kinoshita. The MGM prop department manufactured the robot at a cost of \$125,000 (more than a million in today's money).

Robby is 7'6" tall and weighs about 300lbs. In Forbidden Planet, stuntmen Frankie Darro and Frankie Carpenter took turns inside the suit, and the robot's voice is provided by actor/announcer Marvin Miller – the perfect vehicle for a surprisingly dry sense of humour: asked about his gender, Robby responds, "In my case, that question is totally without meaning."

After his debut, Robby had a busy career – his 'actor' page on imdb.com has more than 30 credits. Among them is a follow-up film from MGM, *The Invisible Boy* (1957); such TV series as *Lost in Space*, *Columbo*, *The Thin Man*, *The Twilight Zone*, *The Addams Family*, *Mork and Mindy* and *The Twilight Zone*.

Eventually, Robby was sold to entrepreneur Jim Brucker and put on display in his Movieworld/Cars of the Stars Museum in Buena Park, CA. Fred Barton restored the famous relic after it was vandalised by museum visitors. In December 1979, Malone got a phone call from a friend who was in Buena Park saying, "You'd better get down here, because they're selling everything, including Robby!".

Malone purchased Robby, along with MGM storage crates containing spare parts for the machine that had been put away in case it needed repairs during promotional tours arranged by the studio. Robby was once again in a state of disrepair, but Malone was able to do his own restoration using the spare parts and his skills as an expert in costuming and special effects.

Under Malone's ownership, Robby has made appearances including events organised by the Academy of Motion Picture Arts and Sciences. But Malone finds such appearances "impractical" to arrange on a continuing basis, and lack of public exposure for the robot is one of the reasons he has reluctantly decided to let go of his prized possession.

"I think it's time Robby finds a place where he can be displayed, and someone who can look after him in the future," Malone wistfully remarked. "Of course, he will leave an empty spot in my house." And, undoubtedly, in Malone's heart.



Far left 'Robby is a servant. The kind that doesn't get paid'

Above Forbidden Planet cost \$1.9m to make, a colossal sum in 1956

fiction writer Isaac Asimov. These state that a robot may not injure a human being; that a robot must obey orders given to it by humans – except where such orders would conflict with the First Law. And, finally, that a robot must protect its own existence as long as such protection does not conflict with the First or Second Law. These were devised to prevent mechanical beings from harming their flesh-and-blood masters and starting a robot revolution.

Robby's struggles with these rules provide one of the great plot twists of Forbidden Planet. When the humans are attacked by strange crackling monsters, Robby fails to come to their aid – because, it turns out, those monsters are projections from the mind of Dr Morbius, and therefore also human. The quirks of Asimov's Laws are even more important to the plot of The Invisible Boy. In this picture, Robby is no longer (in the words of Dr Morbius) "beyond the combined resources of all Earth's physical science". Instead, he's the pet project of a US government scientist, who uses Robby as butler and nanny to his son, Timmie. In one scene, Timmie climbs aboard a prototype flying machine designed by his father. As the boy zooms up above the family's antebellum mansion, Robby flaps and protests like a transistorised version of Hattie McDaniel in Gone with the Wind.

The long career of Robert Kinoshita's prop ensured that, for a whole generation of viewers, most robots didn't just look like Robby, they actually were Robby, who could be seen toddling beside the Addams Family, Columbo or Napoleon Solo. Kinoshita's work on the long-running TV series, *Lost in Space*, meant that another high-profile screen

robot – the Robinson family's ever-reliable helpmate, B-9 – bore a strong family resemblance. Those characteristics then reappeared in designs by others – the cheerful, chunky little B.O.B. and V.I.N.CENT of Disney's *The Black Hole* (1979), for instance, or the various mechanical adversaries of Doctor Who – and, finally, in the shapes we find in the real-world robots produced in Korea and Japan.

The Greek philosopher Aristotle was the first to dream of robots: "If every instrument could accomplish its own work, obeying or anticipating the will of others, chief workmen would not want servants, nor masters slaves." We owe the word, however, to the Czech dramatist Karel Čapek. He coined it for his 1920 play *R.U.R.*, which describes a revolt among the synthetic labourers moulded

"The Three Laws of Robotics were devised to prevent a robot revolution"

in the workshops of Rossum's Universal Robots.

Like those manufactured beings, Robby was born to serve. But on the screen, he seems as thoughtful and sentient as the humans who surround him (sometimes more so, particularly when he's standing next to Commander Adams). As a crafted object, Robby is thrilling. As a character, he carries the weight of history, and the hint of a future in which he – and the housewives of the universe – might find freedom.

Matthew Sweet is a broadcaster and film and television critic, whose books include Shepperton Babylon: The Lost Worlds of British Cinema (2005).

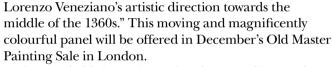
Sale: TCM Presents... Out of This World! New York Tuesday 21 November at 1pm Enquiries: Catherine Williamson +1 323 436 5442 catherine.williamson@bonhams.com

Sublime aura

A newly discovered work by the great 14th-century artist, Lorenzo Veneziano, shows the crucial move from the flat Byzantine style to the flesh-and-blood figures of Giotto, says Andrew McKenzie

magnificent, newly discovered devotional altarpiece has come to light. For the last century, it had been the property of the same Italophile English family and concealed from the eyes of the world's art historians. Unsurprisingly, it has caught the attention of leading scholars. In a recent essay, Professor Gaudenz Freuler of Zürich University states: "Not only is this painting an astonishing addition to the oeuvre of the most innovative Venetian painter of the 14th century, it also allows a new insight into

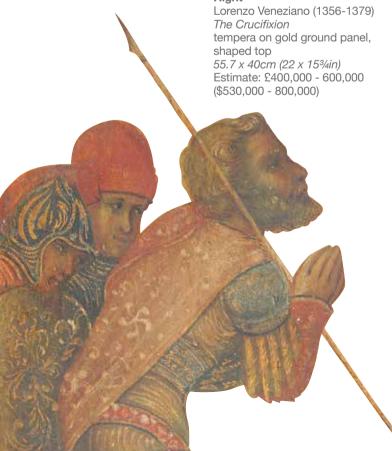
> The Crucifixion tempera on gold ground panel, shaped top 55.7 x 40cm (22 x 153/4in) Estimate: £400,000 - 600,000 (\$530,000 - 800,000)

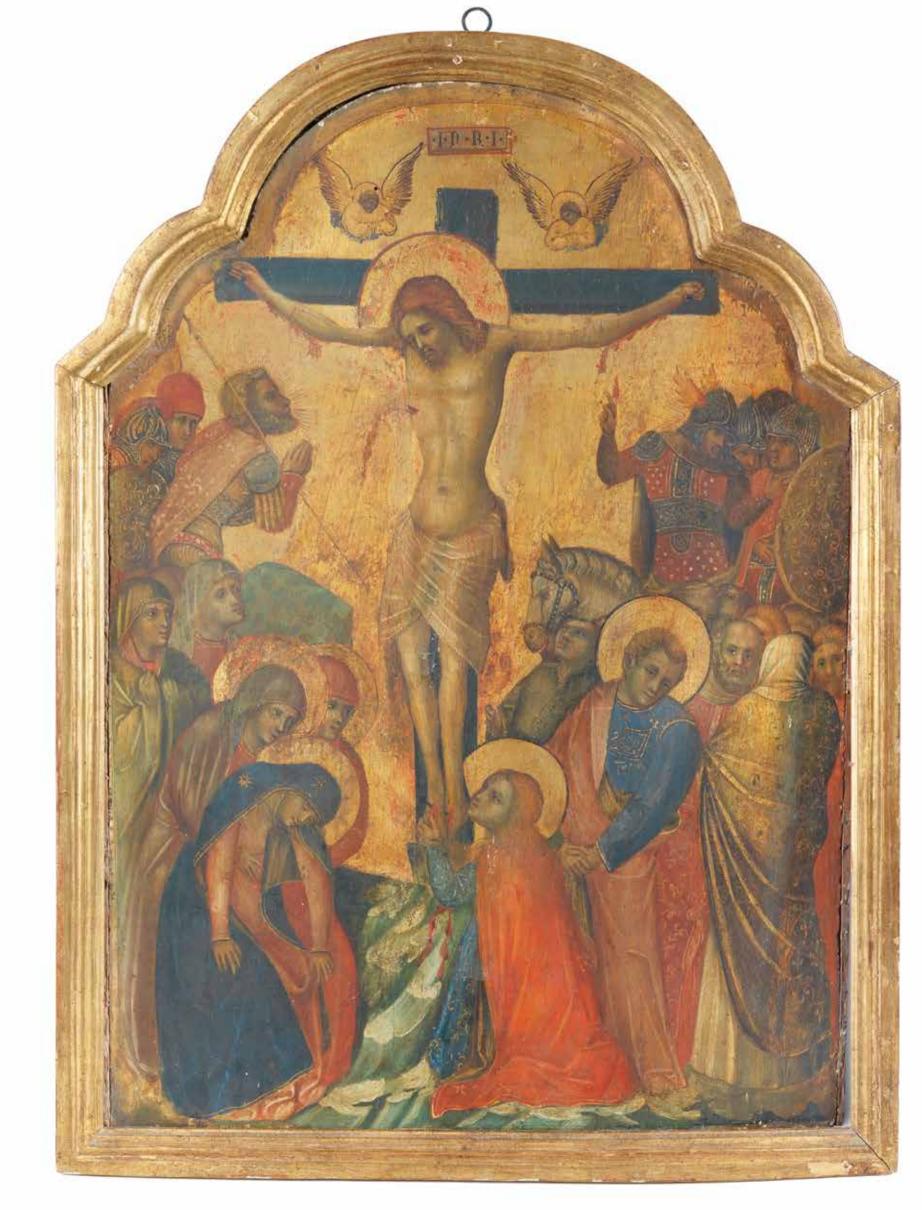


A remarkably inventive artist of extraordinary talent, Lorenzo Veneziano was indisputably the leading Venetian painter of the second half of the 14th century. His impact on later Venetian painting was both profound and widespread. He was instrumental in instigating the significant move in Venetian art towards the Gothic style, turning away from those old-fashioned Byzantine models that had previously dominated the culture of La Serenissima. Having gathered inspiration from his travels in mainland Italy, his work was in as much demand there as it was in Venice. Significantly, Lorenzo introduced a naturalism, a fluency of draughtsmanship and a vitality in his figure poses that had never before been seen in Venetian art. All of these elements are emphatically evident in this ornate and animated panel.

"This painting is an astonishing addition to the oeuvre of the most innovative Venetian painter of the 14th century"

The style of the Crucifixion is derived from the tradition of the great founder of Venetian 14th-century painting, Paolo Veneziano, who preceded Lorenzo as the leader of the city's painters in the first half of the century. An awareness in Venetian art of the revolutionary innovations introduced by Giotto to northern Italy in the first decade of the 1300s was first discernible in Paolo's work. However, as is apparent in this altarpiece, Lorenzo employed a more progressive artistic response to his







Venetian precursor, based, it would seem, on the Paduan interpretations of Giotto's novelties. It was Giotto's ability to render three-dimensional form and space, the simplicity of his compositions and his effective portrayal of human emotions that explain why his works have been dubbed the first modern paintings. Lorenzo's response to these innovations was to be developed by the next generation of Venetian painters, such as Guariento and later Altichiero, whose paintings executed for the Doge's Palace from around 1408 established the International Gothic style in Venice.

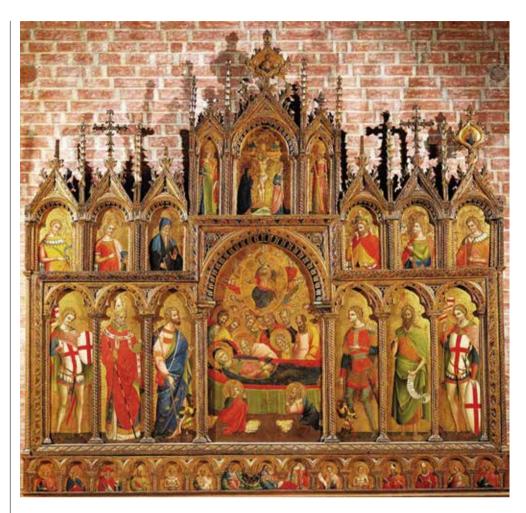
This freshly discovered panel crucially displays a number of the more modern elements that Lorenzo had come to adopt by the 1360s. These can be seen, for example, in the painting of the figures, which display a more physical presence. This is coupled with the artist's growing interest in elaborate decoration, as is visible in the ornate garments of the figures and on the soldier's armour. The Saviour's body on the Cross is constructed with meticulous care and with the most delicate of brushstrokes, underlining the

artist's capacity to render minute anatomic details to perfection, while also conveying the tension of a hanging body. The interaction between the figures in this panel has now moved away from the earlier, almost violent manner in which Lorenzo had tended to arrange them.

"This new emotional intensity was Lorenzo's gift to Venetian art"

They engage in a more subtle fashion, united here in groups: on one side a family in its common grief; on the other an assembly of unbelievers amazed by Christ's sacrifice. This new emotional intensity was Lorenzo's gift to Venetian art.

The panel to be offered at Bonhams incorporates a number of subtleties that convey this heightened emotion. These include the mourning St John, who is turned to the viewers in order to engage them in his grief, and the imposing figure of the high priest seen from behind as he converses with his companions, whose face is foreshortened.



Left Paolo Veneziano's *Crucifixion*, National Gallery, Washington. Lorenzo based his version on the older master's composition Above Lorenzo Veneziano's Proti altarpiece, Vicenza cathedral, and (right) detail from his rediscovered The Crucifixion

These features can be accounted for by Lorenzo having witnessed on the mainland – in the Po valley in particular – those artists who attempted to refashion the art of Giotto and create more modern artistic solutions.

It seems that through Lorenzo's continuous contact with the artistic currents and cross-currents in the Po valley and the north Italian mainland, he was prompted to return to a new reflection of the artistic possibilities of Giotto's innovations of the first third of the Trecento. The emergence of this important work by Lorenzo Veneziano allows us a clearer understanding of this significant period in the artist's eventful career.

Andrew McKenzie is Director of Bonhams Old Master Paintings.

Sale: Old Master Paintings London Wednesday 6 December at 2pm Enquiries: Andrew McKenzie +44 (0) 20 7468 8261 andrew.mckenzie@bonhams.com bonhams.com/oldmasters

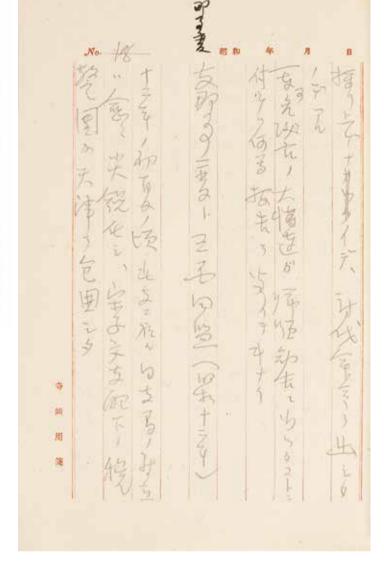






The man who fell to earth

Emperor Hirohito's explosive war confession revealed the private thoughts of the man who was born a god. **Barak Kushner** investigates



1九亿年楼在一件(四下中

he Japanese Emperor Hirohito died in January 1989. Discussion about his responsibility for WWII had waned over the decades of peace that followed. However, within a year, everyone was talking about his 'monologue', *Dokuhakuroku* as it is known in the Japanese language.

Dokuhakuroku is the only known extant memoir, in the emperor's own words, that details his beliefs and unease just after the end of the war, while he was reflecting on his participation in the expansion of empire and the evolution of the conflict. Over several days in March 1946, Emperor Hirohito sat down with a handful of his closest advisors and spoke directly and frankly. At this point, he was still not sure whether he would be pursued as a war criminal; in some ways, these interviews were designed to help any later potential defence.

"He was not sure whether he would be pursued as a war criminal"

Of the three Axis leaders during WWII, only Hirohito survived long into the 20th century. When he died, he was still vilified by those who believed he played a decisive role in Japan's aggressive war on the Chinese continent and then against the West. Others chose to focus on his postwar activities as the 'people's emperor'. This title was bestowed on him for having abandoned his divinity at the behest of the American Occupation authorities. During frequent visits around the ravaged countryside, he would just mumble "Oh, is that so?" in response

to any query, thereby earning himself the sobriquet of the 'ah so' emperor.

Ultimately, Hirohito was not arrested, nor was he ever called to testify in court, and these memoirs never saw the light of day because no close confidant believed it was right to air such potentially incriminating material.

Hirohito showed no sign of becoming a military dictator at the start of his reign. During the 1910s and early 1920s he was the toast of imperial Europe, especially during his trip abroad as Crown Prince in 1921. His fondest memories of this era, when he took over the reins of the imperial house due to his father's ill health, were travelling to Britain and enjoying an English breakfast with ham and eggs. It was a momentous occasion, not least because he was the first member of the imperial family to leave Japan and travel to a foreign land.

Ironically, given the escalating conservatism of Japanese politics through the 1930s, in some of his behaviour the emperor stayed anglicised – he continued to request that beloved English breakfast for the rest of his life. At the same time, he transformed the sexual politics of his palace, choosing not to sleep with one of the dozens of potential concubines, as his grandfather, the Meiji Emperor, had done to make sure the royal bloodline would continue. Hirohito remained faithful to his wife and, for that reason among others, he was a very modern and internationally minded leader.

Regardless of his supposed post-war transformation – from military savant leading Japan toward victory in its 'sneaky' attack on Pearl Harbor in 1941 to humbly bowing







Clockwise from top
"A date which will live in infamy":
7 December 1941; Hirohito
inspects his troops, 1941; The
Emperor with Major General
William Marquat, a key member
of MacArthur's staff; Meeting the
common people, Hirohito's first
post-war tour of Japan



to foreign dignitaries on their visits – Emperor Hirohito remains a deeply enigmatic figure. In part, he represents Japan's shift from militarism to economic powerhouse over the 70 years that followed the country's sudden surrender in August 1945. However, perplexing questions remain over the crucial role of the emperor in Japan's opening of hostilities, as well as whether or not he influenced the army to support his push to end the war during the hot summer days of 1945.

The Americans were wary of further antagonising the Japanese after the horror of subduing the islands of Okinawa in the spring of 1945. There Japanese civilians chose to throw themselves and their children off cliffs rather than surrender. American soldiers walked slowly around a landscape virtually denuded even of plant life, aiming long streams of fiery gas from flamethrowers into caves where Japanese soldiers had dug in for suicidal last stands. General Douglas MacArthur, leader of the Occupation, was loath to pursue the Emperor for war crimes, anxious that the Japanese would never lay down arms under such provocation. It meant that the actual influence the Emperor wielded remained veiled in mystery.

While Japan's empire had supposedly been acquired in the name of the Emperor, the early post-war period was built on protecting his image. One group of Japanese former naval officers banded together to assist those who testified at the Tokyo War Crimes Tribunal to falsify evidence, obscure the truth, and avoid at all costs implicating the Emperor. For these reasons, delving into the actions of the Emperor during the war became a taboo wrapped in an enigma and stored in a hermetically sealed historical coffin. That was until 1991.

The monologue – which is to be offered by Bonhams

New York in December – comprises the Emperor's unembellished, personal responses to questions. It was transcribed by Terasaki Hidenari. Terasaki was a career diplomat, fluent in English from spending a decade in the United States, and married to an American woman from Tennessee, Gwen Harold. When Terasaki died in 1951, he entrusted his papers to his wife and his daughter Mariko, neither of whom could read Japanese.

A 1961 film, *Bridge to the Sun* – which tackled the issue of an interracial marriage when it was widely frowned upon – was based on Gwen's idealised memoir of their whirlwind romance and life together. Terasaki was incarcerated when the war began, and Gwen chose to return with him to Japan, enduring the hardships of the war.

Gwen and Mariko did not realise the significance of the historical manifesto they had been handed. Terasaki's papers remained under family lock and key for almost half a century before a series of scholars informed the family of what they possessed, and a Japanese publisher used them to produce a bombshell of a book that immediately became a bestseller in 1991. Releasing it on the Emperor's death, almost at the same time as Japan's economic bubble burst, meant that everyone was suddenly paying attention once again to the Emperor and his role in WWII.

What the Emperor's personal thoughts ultimately reveal is still being debated decades later, especially as a new official diary by the Emperor has recently been released from the Imperial Household Agency. But in this monologue the Emperor's own voice demonstrates that he was neither a puppet of the military, nor entirely pleased with being their toady as military power expanded. Rather, he felt trapped in an imperial position that afforded much prestige but little actual ability to

transform that into effective political or even military authority.

That the Emperor was rarely allowed to speak openly and in public shows what a different world the Japanese imperial family inhabited, compared to their UK counterparts. The Japanese royal leaders never learned to contend with political opposition or even the media, a fact that remains relevant to this day. Even the Emperor's voice during the surrender was not played live – it was recorded – but to hear it at all was shocking to most Japanese, since his utterances were previously sealed off from the common man or woman, as well as being mostly incomprehensible since he used a rather archaic form of Japanese.

In effect, it was really only in 1991, through the Emperor's monologue, that the first glimpse could be caught of the true emperor as an individual struggling with Japan's decision to create and then abandon an empire. After Japan's surrender and the Emperor's transformation into a 'symbolic monarch', public appearances increased, but so did the distance between the Emperor and investigations into what he had actually done during the war. The monologue revealed the inner workings long, long after the events had finished, suggesting that Japan's post-war reckoning did not actually end in 1945, in tandem with the conclusion of hostilities. Arguably, it dragged on for decades until Emperor Hirohito's death in 1989 and then, more importantly, the revelations made by his aides and those around him concerning his actual apprehension about Japan's future.

When Hirohito died, most Japanese no longer revered the throne as they had during the war, but insight into

"At the Tokyo War Crimes Tribunal they falsified evidence to avoid implicating the Emperor"

the imperial house is still in very short supply. It remains a topic that is mostly off limits. Those in Japan who venture towards that subject fear retribution from the right-wing, and even TV stations have to follow unwritten prohibitions concerning how one broadcasts and edits commentary and scenes about the imperial family. Some people still speculate that, although this version of the monologue is pretty much complete, the Imperial Household Agency holds further volumes of interviews that have never been opened to the public. Whatever the case, Terasaki's version of the Emperor's monologue remains to date the closest we can come to hearing directly from Hirohito himself about his most personal thoughts on the war and its denouement.

Barak Kushner is an expert in modern Japanese history, whose books include Men to Devils, Devils to Men: Japanese War Crimes and Chinese Justice.

Sale: Voices of the 20th Century New York Wednesday 6 December at 1pm Enquiries: Tom Lamb +1 917 206 1640 tom.lamb@bonhams.com bonhams.com/books



Terasaki Hidenari, the transcriber of *Dokuhakuroku*, was an elite Japanese diplomat who played a pivotal role in maintaining relations between his country and the United States, first in 1941 and again in 1946. In 1931, Terasaki had married Gwen, an American from eastern Tennessee, and following postings in Shanghai (where their daughter Mariko was born in 1932), Havana and Beijing, he was appointed head of Western

intelligence in 1941 and transferred to the Washington embassy. In Washington – despite his official position – Terasaki is thought to have made a desperate failed attempt to have a cable sent directly from President Roosevelt to the Emperor, appealing for peace. After the attack on Pearl Harbor on 7 December 1941, the family was interned and repatriated. By 1945, they were clinging to survival in a mountain village, but, after Japan's unconditional surrender in August, Terasaki's experience of American affairs and fluent command of English earned him a position as liaison between Emperor Hirohito and



After Terasaki's premature death at the age of 50, his family's story gained global fame thanks to Gwen's memoir *Bridge to the Sun* (1957), which was made into a film in 1961.

In addition to *Dokuhakuroku*, Bonhams Voices of the 20th Century sale (to be held in New York on 6 December) will offer Terasaki Hidenari's diary from August 1945 to February 1948, Mariko's diary (in English) of the occupation years, and a dinner menu from the liner *Asama-maru*, which took the family back to Japan from Singapore in August 1942.

Above Hidenari ('Terry') Terasaki with his wife, Gwen, and daughter Mariko ('Mako'), c.1940

General Douglas MacArthur.



n their mission statements, most national museums use the lofty term: 'encyclopaedic'. If anything, Manuel Rabaté, the 41-year-old director of the Louvre Abu Dhabi, ratchets things up a notch. He claims it will be "the world's first universal" museum, arguing it is a place that will allow us "to see humanity in a new light" and gain "enlightenment through art".

That's no small ambition, especially as the museum – which opens this November and is said to be the most expensive ever built – is the first major cultural offering in what was quite literally a desert. It is on a triangular island – until recently uninhabited – 500m off the coast of the Emirati capital, attached to the mainland by the ten-lane Sheikh Khalifa Bridge.

But then Rabaté is on a mission, not just to bring the best of 5,000 years of global civilisation to the United Arab Emirates, but to shake up the often inward-looking world of museology by showcasing works of art from all over the world as part of a bigger picture. A Frenchman who has lived in Abu Dhabi since 2010, Rabaté argues that, too often, "museums are overcompartmentalised". His approach "will be to reconnect the works, to stress our common values. Our aim is to tell the story of humanity

from its earliest days to the present, because all the world's cultures have something in common."

It's an idea that stems in part from the museum's Middle Eastern location, historically the bridge between Europe, Asia and Africa. As Jean-Luc Martinez, the overall president-director of the Musée

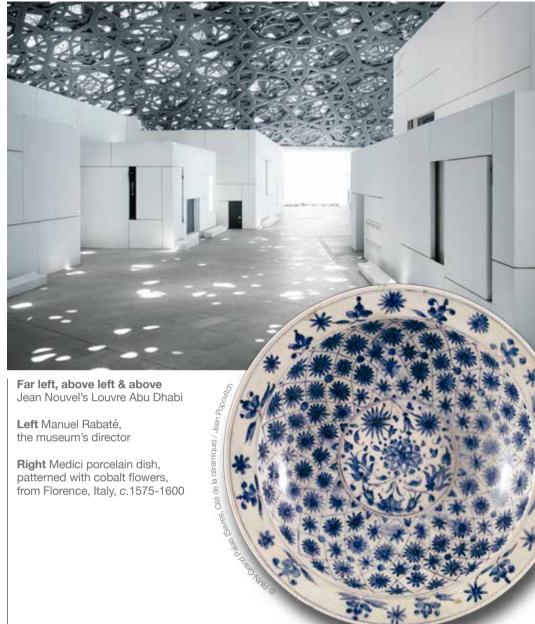
"Our aim is to tell the story of humanity from its earliest days to the present"

du Louvre in Paris, observed, "In today's globalised world [the Gulf] has become the transport crossroads of the planet, linking East and West. At the Louvre in France, we take a French view of

the world. In Abu Dhabi, we have a global view."

I meet Rabaté at London's Mayfair Hotel, where he has just arrived from New York on a whistle-stop international tour of press conferences. Despite his 'if it's Tuesday it must be Belgium" schedule, Rabaté's enthusiasm for the project has the press hanging on his every word. Bespectacled and lightly bearded, he has the air, indeed the genes, of an academic: his father was a professor of comparative literature, his mother a head teacher. But it turns out he has an unconventional background for a museum director. His





first degree was from Sciences Po, the Grande École (as France's elite universities are known) that specialises in politics. This was followed by postgraduate study at the HEC Paris business school, after which he joined first the Louvre and then the Musée du Quai Branly in Paris, in administrative roles. He then moved to Agence France-Muséums, the organisation that oversees France's 17 national collections, embracing most of the major institutions in Paris, as well as the Château de Chambord in the Loire and the Cité de la Céramique – Sèvres et Limoges. Thirteen of these collections have lent works to the Louvre Abu Dhabi for its inaugural exhibitions.

In some ways, the Louvre Abu Dhabi's title is misleading. It has paid an undisclosed but reportedly ten-figure sum for a 30-year licence to use the Louvre's name. But in fact only about 100 of the 600 or so objects and paintings in the inaugural exhibition have come from the Louvre itself. Half of them belong to the Emirate, which, under guidance from the Louvre, has been amassing quite a collection of its own.

The first acquisition for the new museum was Piet Mondrian's 1922 *Composition avec Bleu, Rouge, Jaune et Noir*, previously owned by Pierre Bergé and Yves Saint Laurent, who used it as the inspiration

for his 1965 collection of sack dresses. The painting was bought at auction in 2009 for €21,569,000. Since then, 620 works have been added to the collection. These range from an ancient Egyptian turquoise faience hippopotamus from around 1850 BC to a chinoiserie commode by the 18th-century Parisian cabinet-maker Bernard van Risamburgh. Other exhibits include a portrait of George Washington by Gilbert Stuart, a rare 15th-century Aq Qoyunlu steel-with-silver-inlay turban helmet that once belonged to the Orientalist French painter Jean-Léon Gérôme, a bronze Oba head from Benin, and the striking abstract painting *Bindu* (1986), showing a black circle within a square, by the Indian artist Syed Haider Raza, who died last year.

There are stellar paintings, too, by Caillebotte, Hakuin Ekaku, Gauguin, Liotard, Magritte, Manet, Picasso, Shiraga, Cy Twombly, Utamaro and Yan Pei-Ming... and site-specific commissions from Emirati, Indian and Syrian artists, as well as well-known Americans and Europeans. There is the large-scale site-specific piece by Jenny Holzer, for instance. It consists of three stone walls, engraved with texts from *The Muqaddimah*, 14th-century Arab scholar Ibn Khaldun's Islamic history of the pre-modern world, from the Atıf









Efendi Library in Istanbul; with a Mesopotamian creation myth from a tablet in the Vorderasiatisches Museum in Berlin; and with an essay by the French philosopher Michel de Montaigne, published in 1588. Another commissioned artist is Giuseppe Penone, of the Italian Arte Povera movement, whose four tree-based works include *Leaves of Light*, a towering bronze model of a trunk and branches that, thanks to mirrors among its branches, will reflect the dappled light that permeates the museum's landmark dome.

Indeed, it is reasonable to assume that the museum's architecture will prove as much of an attraction as its contents. The museum was designed by the French architect Jean Nouvel, whose first great project, the Institut du Monde Arabe in Paris, established his reputation in 1987 as the go-to designer of buildings with an Arabian sensibility. It consists of 55 low, white buildings, above which a gigantic dome appears to float.

The dome is huge – 180m in diameter, 36m tall at its highest point and supported by four gigantic piers, each 110m apart, that seem to disappear into it - the boxy structures beneath containing 8,600sq m of exhibition space. There are 12 main galleries, space for temporary exhibitions and a children's museum, as well as a 200-seat auditorium, a restaurant, café and shop, all clustered to form a sort of stylised medina, cross-hatched by cooling channels of water reminiscent of falaj irrigation. As Nouvel told The Art *Newspaper*: "I wanted the place to be more of a neighbourhood than a building, with streets, squares and terraces, where the works of art

are shown outside the galleries as well as inside. [So] I began with interconnected blocks of differing proportions inspired by white Arab cities. This concept allowed us the flexibility we needed."

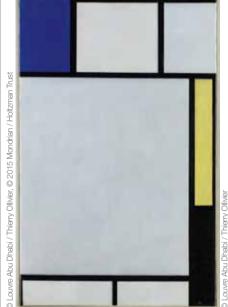
It is its perforated dome, however, that is the museum's crowning glory - an eight-layer structure, its form deliberately reminiscent of a mosque, composed of geometrically complex star-like arrangements of thousands of angular shapes, evocative of the fretwork on a mashrabiyya screen. During the day, what Nouvel calls "a rain of light" will be filtered through them, casting an ever-changing pattern of rays on the white walls and pale floors of the museum, an effect inspired by the sunbeams that penetrate the palm-frond roofs of a souk. At night, by contrast, the building will emit light, shining like a giant filigree lantern, at once a beacon of learning and a radiant symbol of enlightenment.

As to what you'll find inside, there will be a concentration of works familiar to anyone acquainted with Paris's main art galleries: for example, Leonardo da Vinci's La Belle Ferronière from the Louvre; Jacques-Louis David's Napoleon Crossing the Alps from the Château de Versailles; Van Gogh's 1887 self-portrait and Manet's Fife Player, from the Musée d'Orsay; and Matisse's Still Life with a Magnolia from the Centre Georges Pompidou. But seeing them here in unfamiliar surroundings will, Rabaté told me, enable visitors to see them anew, to look at them with what Marcel Proust called "new eyes".

Not every work is well known, however. He points to the presence of Francesco Primaticcio's bronze Apollo Belvedere (1540-1543), which









Opposite, clockwise from top left Da Vinci's *La Belle Ferronière*, 1495-1499; the Monzon Lion, 12th-13th century; Van Gogh's self-portrait, 1887; Constantin Brancusi, *Cock*, 1935

Clockwise from top Osman Hamdy Bey, A Young Emir Studying, 1878; an eagle-shaped fibula from Domagnano, 5th century AD; Giovanni Bellini, Madonna and Child, c.1480-1485; Piet Mondrian, Composition avec Bleu, Rouge, Jaune et Noir, 1922

"The museum's architecture will prove as much of an attraction as its contents"

hitherto stood in the Galerie des Cerfs at the Château de Fontainebleau, where it was all too easy to miss.

Its prominence here is evidence that nudes have not been proscribed – a Fang reliquary of a female

figure from Equatorial Guinea, a fertility figurine from Mali, and a rococo fête galante by Louis-Jean-François Lagrenée are also on display. Neither has overtly Christian imagery been avoided: witness Giovanni Bellini's *Madonna and Child* and a Northern Renaissance figure of Christ "showing His wounds"; nor allusions to liquor (Rodin's *Bacchus in the Vat*). But then, just as unexpectedly, the museum's restaurant is licensed to serve wine.

There are loans as well from other important international institutions, among them the National Gallery of Art in Washington and the Kimbell Art Museum in Fort Worth, Texas. The result is a wide-ranging survey of international art from the lower palaeolithic era to the present, embracing work not just from the West, but right across Asia, the whole collection seeking, says Rabaté, to "tell the story of global civilisation".

To this end, golden funeral masks from Egypt, China and Central America are displayed alongside one another, drawing parallels not just between different peoples' funerary rites but the eternal, international veneration of gold. Another display will look at fertility symbols across different cultures and ages. By grouping objects chronologically in terms of their aesthetics and type, visitors will be able both to find a commonality between people the world over and "to walk through time".

Of course, Abu Dhabi is not the first Gulf state to begin repositioning itself as a knowledge economy and tourist destination, lest the world become less reliant on oil and gas, or its resources begin to dwindle. (Qatar already has a clutch of fine museums, notably the I.M. Pei-designed Museum of Islamic Art, which is very much worth a layover if you're flying via Doha.) Nor is it the first nation to want to assert its place in the world with a museum. Rabaté points out that, in 1793, the Muséum Central des Arts – the basis of what we know as the Louvre – was opened as a symbol of the First Republic and new French nationhood. The union of seven semi-autonomous sheikhdoms that comprise the United Arab Emirates has existed as a nation only since 1971, and wants, as he puts it, "a museum of their own... even if it has been developed in collaboration with France". It's not, he stresses, a satellite, like the Louvre Lens that opened 200km north of Paris in 2012. Rather, it is the first "national museum of the United Arab Emirates".

Claire Wrathall is an award-winning writer for the FT and other publications.

Louvre Abu Dhabi, Saadiyat Cultural District, Abu Dhabi, United Arab Emirates. +971 600 56 55 66, louvreabudhabi.ae. Entry 60 AED, free under-13s.





Zeid geist

The privileged Fahrelnissa Zeid lived her life with the history-makers of the 20th century. But her legacy is these bold paintings of great vibrancy. *Rachel Spence* tells her story

or Fahrelnissa Zeid, the turning point of her career came with a rejection. Just 27 years old, studying in Paris, the Turkish painter watched in horror as her teacher, Cubist artist Roger Bissière, threw her life drawing on the floor. "You are not a photographer! You will never be able to imitate nature," he declared, before adding that the model was only a means. "If you have something to say – if you have an interior song – you will say it through these means."

Afterwards, Zeid acknowledged that Bissière's fury spurred her towards the vision that made her one of Turkey's most significant modernist artists. Today, nearly 30 years after her death in 1991, she is receiving more international recognition than ever, with a solo exhibition at London's Tate Modern this year having preceded her current retrospective at the Deutsche Bank KunstHalle in Berlin.

Now two of her portraits are offered by Bonhams in its Middle Eastern sale on 28 November. Made in 1973 and 1982 respectively, the paintings are significant not only as late works in a distinguished oeuvre but as a precious visual chronicle of Jordan's royal family. One, made in 1973, captures King Hussein dressed in traditional Arab costume. The second shows his daughter Princess Alia, a close friend and informal student of Zeid, in 1982.

By the time Zeid made these pictures, she was in the autumn of a tumultuous life. Born in 1901 on the island of Büyükada in the Sea of Marmara, she grew up in a well-to-do family during the swansong of the Ottoman era, as Turkey shifted towards its final incarnation as a republic in 1923.

Her youth was gilded by privilege and tainted by suffering. Her father Şakir Pasha had served as ambassador to Greece; her uncle rose to the post of Grand Vizier. Zeid was herself schooled in the Francophile ways common to high society. Educated partly at a French convent school, her teenage reading included Voltaire, Balzac, Zola and Dumas. Little wonder she found Paris, with its bold, experimental stamp, enormously nourishing when she arrived in the 1920s.

By then, she had known tragedy. In 1914, when she was 13 years old, her brother Cevat shot her father dead in mysterious circumstances. Cevat received 14 years for manslaughter, of which he served seven.

The trauma must have been dreadful for Zeid: she and Cevat were close. Indeed, she credited him for setting her on her path as an artist. As a little girl, she was encouraged to draw by Cevat. The time during his

"When Zeid was 13 years old, her brother Cevat shot her father dead"

holidays from university were etched in her memory. She would sit at his feet and listen to the sound of his quill pen as he drew portraits of the young women he desired. "I think I have been a painter since that time," she said.

From the outset, she was single-minded in pursuit of her career. After Şakir's death, when the family was plunged into hardship, she sold hand-painted postcards to buy art







Clockwise from top left
"Working with small, polygonal
shapes, she created breathless,
ecstatic puzzles of enamel-bright
colours and fierce, unyielding
contours"; Zeid's youth was
gilded by privilege but tainted
by suffering; Zeid's family before
Cevat's patricide

Opposite left

Fahrelnissa Zeid (1900-1991)
Portrait of King Hussein of Jordan (Eternal Youth), 1973
oil on canvas, framed
173 x 123cm (68 x 48½in)
Estimate: £50,000 - 70,000
(\$65,000 - 90,000)

Opposite right

Fahrelnissa Zeid (1900-1991)

Portrait of Princess Alia of Jordan, 1982
oil on canvas, framed

227 x 147cm (89½ x 58in)

Estimate: £50,000 - 70,000

(\$65,000 - 90,000)

materials. Always her talent shone. A 1915 watercolour of her grandmother, one of few surviving juvenile works, shows an elderly lady whose hooded eyes, high-toned cheeks and deep crevasses either side of her nose are rendered with remarkable sensitivity.

At the end of the First World War, the high-spirited Zeid demanded permission to attend art school, even though conservative mores expected well-born young women to stay at home. In 1919, she enrolled at the Academy of Fine Arts for Women. She learnt to draw female nudes from life and copy Classical statues, and practised perspective.

Stunning, vivacious and clever, she attracted dozens of suitors but, in 1920, she accepted the hand of Izzet Melih Devrim, president of the Imperial Tobacco Company and an acclaimed writer. Their marriage was troubled by Devrim's infidelities and, tragically, the loss of their two-year-old son Faruk to scarlet fever in 1924. So grief-stricken was Zeid, that she said she was "immunised" from further agony afterwards. Bouts of depression, which she described as "waves of spleen", were to dog her life.

The advantage of her marriage was the opportunity for travel. Throughout the 1920s, Zeid voyaged through Europe: Venice, Florence, the Netherlands, Paris. Everywhere she found herself inspired by the masters who had preceded her. On seeing the frescoes of Fra Angelico, for example, she nearly "lost my mind".

Also significant was the period she spent in Paris in 1928 at the Académie run by painter Paul-Elie Ranson. One of the Nabis group, which included Pierre Bonnard and Maurice Denis, Ranson's championing of shallow space and decorative chromatism fed Zeid's imagination.

Back in Istanbul in the early 1930s, Zeid fell in love with Prince Zeid Al-Hussein, the youngest son of the Sharif and Emir of Mecca. In 1934, she divorced Devrim and married the Prince in Athens.

The mid-1930s saw the couple in Berlin, as the Prince carried out ambassadorial duties. (Zeid took tea with Hitler and, she recalled, talked about painting with him.) By 1938, the couple were recalled to Baghdad, a trip that brought epiphany in

the form of the view from her plane window. "The world is upside down," she wrote later. "A whole city could be held in your hand: the world seen from above." Many of her later works possessed the distant, intricate patterns of a bird's-eye perspective.

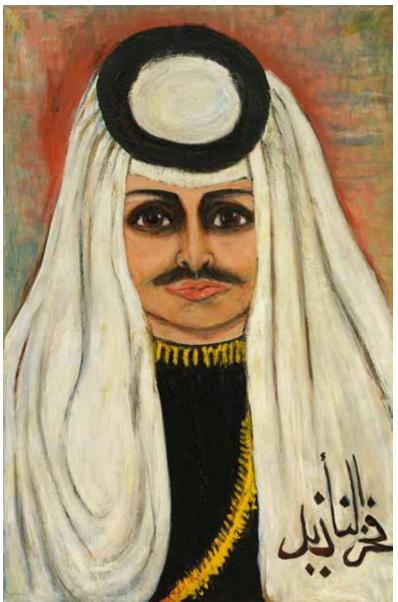
With little to do save keep house in the Iraqi capital, Zeid fell into severe depression. In 1939, she went back to Paris, then to Budapest and finally settled again in Istanbul. Here, though still afflicted by dark moods, she worked prolifically. Indeed, she once said, "Painting has saved my life."

In her work from the 1940s, Zeid grapples with figuration in ways that recall Bonnard and Vuillard, but also possess a vibrant energy. Crowded scenes blend a fluid Expressionist contour with collations of colours that veer from murky browns and blues to Fauvist-bright scarlet and blue. Space is shallow, sometimes vertiginous, and not an inch of the surface is left bare.

If these paintings seem uncomfortable, it is because Zeid was moving towards the abstraction that was her forte. In the 1950s, based between London, where her husband was the Iraqi ambassador, and Paris, she

"Zeid took tea with Hitler and, she recalled, talking about painting with him"

finally found her most profound, organic voice. Working with small, polygonal shapes, she created breathless, ecstatic puzzles of enamel-bright colours and fierce, unyielding





contours. As modern as any Abstract Expressionist work from New York, owing much to the Pointillism and Divisionism of post-Impressionist Paris, their potent, seething anti-symmetries bring to mind the fractured radiance of Byzantine mosaics.

The critic, Maurice Collis, wrote about her life and art for her show at London's ICA gallery in 1954. He said her painting was "a more authentic unfolding of personality" than any "style which is chiefly the result of study", since it came from "a wider personal experience of life and thought than could be found in any one country".

But the gods of turmoil had not finished. In 1958, while she and her husband were on holiday in Ischia, a coup d'état saw the royal family assassinated in Iraq. Only Zeid's husband remained. Within 24 hours, the couple were forced to abandon the embassy and move into an apartment in Kensington.

The trauma kept Zeid from her studio for two years. At one point, she admitted that her "brilliant kaleidosope" had been extinguished by a "maze of sorrow".

In 1969, with her practice re-established,

Zeid suffered the loss of her husband. Yet she continued to work, increasingly concentrating on the portraits that marked the final chapter of her oeuvre.

On balance, her subjects were those

"The gods of turmoil had not finished with her: there was a coup d'état in Iraq"

whom she enjoyed a certain intimacy. "The point is to discover the model's interior life," she said. "The one that lies behind his forms and features, and in going that far you also go deep inside yourself."

She finds profundity within the portraits of King Hussein and Princess Alia. "I painted with Fahrelnissa in the early 1980s," recalled the Princess of the time after Zeid made her final move, in 1975, to Amman, where her son Prince Raad lived. "She was married to my great-grandfather's brother. I knew her from childhood. ... She was a delight to be around, always interesting and positive."

King Hussein's portrait came about

after he dressed in Hashemite style to escort Prince Faisal of Saudi Arabia, who was on a state visit, to the airport. "King Faisal had not realised it was my father and walked straight past him! It was actually the only formal time that I recall him wearing that."

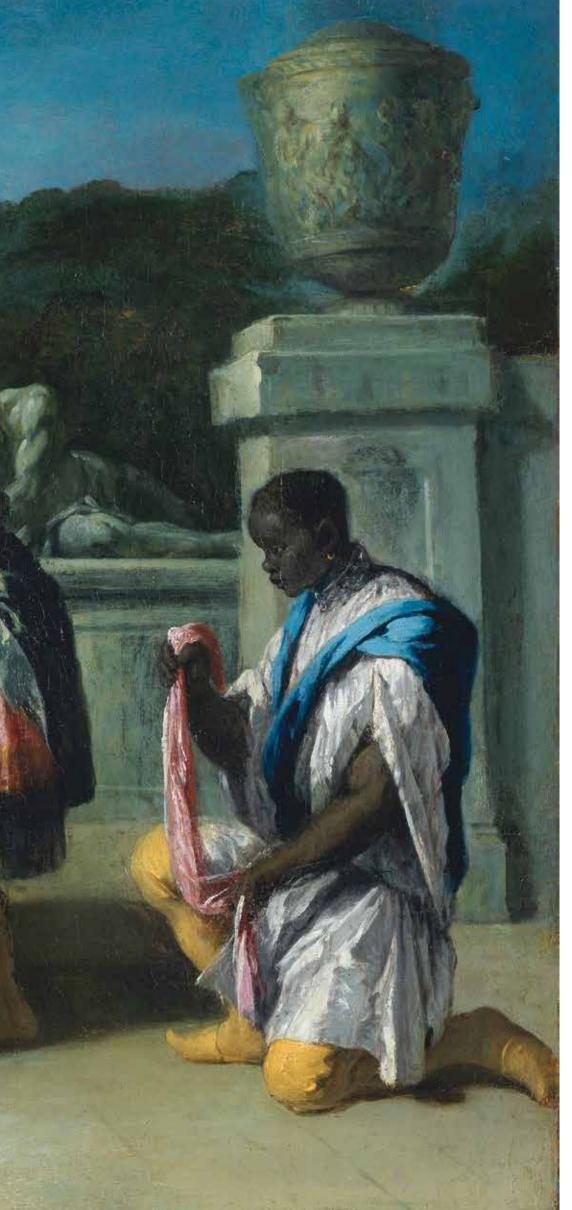
Static, radiant and stylised as icons, the portraits refer back to Zeid's early interest in the Fauvist painter Kees van Dongen. Of this late style, she once said: "To give life to a portrait, I intentionally make some slight mistakes... if the faces are shown exactly as they are, the portraits will be void of dreams, of soaring, of their own language."

For Zeid, who lived to the age of 90, the wealth of her own life ensured neither she nor her painting ever suffered such a fate.

Rachel Spence writes for the Financial Times.

Sale: Modern & Contemporary Middle Eastern Art London Tuesday 28 November at 3pm Enquiries: Nima Sagharchi +44 (0) 20 7468 8342 nima.sagharchi@bonhams.com bonhams.com/mea





Poisoned chalice

Sentenced to death – twice – Sebastiano Ricci was the bad boy of Baroque art.

Susan Moore explains how a brush with the law was the making of the Venetian master

y the time Sebastiano Ricci died in
Venice in 1734, he was one of the most
celebrated painters in Europe. He had
also been one of the most peripatetic,
constantly on the move as a result of disastrous
romantic liaisons and flights from the law. Adept
at making a virtue out of necessity, Ricci used
these travels as opportunities to hone his skills
– studying the works of a wide range of earlier
masters and seeking commissions in which to use
what he had learned. It could not have been a
better preparation for an illustrious career, for in
his day Venice was a cultural backwater.

Ricci had fled to Bologna in 1681, after attempting to poison the young woman he had made pregnant – a nobleman had intervened and secured his release from prison. Once in the city, he looked to the tradition of Classical monumentality introduced the century before by the Carracci family. Then, in Parma, he found important patrons and the novel perspective of Correggio's soaring illusionistic frescoes. It was here that the artist began to produce the decorative frescoes for churches and palaces that were to be the mainstay of his career.

Having abandoned his wife and daughter in Bologna and run off with the daughter of a fellow painter to Turin, he was again imprisoned, and sentenced to death. This time he was saved by the intercession of Ranuccio II Farnese, Duke of Parma. The Duke sent him to Rome, lodging him in the Palazzo Farnese. Here, Ricci evidently immersed himself in the great fresco cycle by Annibale Carracci, and admired the invention and airy luminosity of Pietro da Cortona's ceiling in the Palazzo Barberini. Both provided primary inspiration for his vast and vividly coloured *Allegory of the Battle of Lepanto* in Palazzo Colonna. With the death of his protector, Ricci was obliged



Left Detail from Ricci's early fresco of the Battle of Lepanto for the Palazzo Colonna in Rome

Below Ricci's *The Continence of Scipio*, c.1705 in the Royal Collection,

Windsor

to abandon Rome for Milan. Here he may have come into contact with the idiosyncratic Alessandro Magnasco whose swift, nervous brushwork perhaps played a part in forming Ricci's later style.

It was Venice, however, that was arguably the most enduring influence. Returning to La Serenissima in 1696, he was commissioned to restore the badly damaged frescoes by Paolo Veronese in the church of San Sebastiano. Veronese's frescoes cover the walls and ceilings in this church, and the artist himself is buried here, so it is tempting to view this experience as critical. Ricci's rediscovery of the 16th-century colourist – he made many copies of his works - certainly had a profound effect, not only on his own painting, but on later Venetian masters, not least Giovanni Battista Tiepolo. Ricci's subsequent work in another church on the Dorsoduro, San Marziale, comprising three oval canvases set into the nave ceiling, is a bold synthesis of Veronese, Bolognese



"To spare her the humiliation of Roman captivity, Masinissa sent Sophonisba a bowl of poison. She drank it without hesitation"

Classicism and Lombard art. It also marks a break with the late Baroque traditions and anticipates the Rococo.

Ricci was never exclusively a painter of decorative frescoes, and the influence of Veronese spills over into his mythological, biblical and history paintings on canvas. Ricci reimagines the elder artist's theatrical settings and lavish costumes. His *Continence of Scipio*, for instance, now in the Royal Collection at Windsor Castle, looks back to Veronese's comparable tale of military clemency, *The Family of Darius before Alexander* (in the National Gallery, London), the main protagonists of which similarly form a pyramidal group in the shallow foreground. In the slightly later canvas of around 1710 on offer in Bonhams' December sale, the subject is the beauteous and accomplished Sophonisba. The

daughter of a Carthaginian general, she married the Numidian king Masinissa. Her father's ally, Scipio, heartily disapproved and insisted on the surrender of Sophonisba. To spare her the humiliation of Roman captivity, Masinissa sent her a bowl of poison which, according to Livy, she drank without hesitation. Here, the stoic Sophonisba, whose pose and appearance bear a striking resemblance to Scipio's young prisoner in Ricci's earlier painting, is being offered the bowl as her attendants weep.

By this time, Ricci had received commissions from both Louis XIV and the imperial family in Vienna, for whom he painted a monumental *Allegory of the Princely Virtues* in Schloss Schönbrunn. His work for the Medici at the Pitti Palace in Florence only added to his international fame. In 1711, Ricci set sail for England with



AboveSebastiano Ricci (1659-1734) *The Holy Family*oil on canvas
76.9 x 91.1cm (301/4 x 36in)
Estimate: £60,000 - 80,000
(\$80,000 - 100,000)

his nephew Marco, who was following in his uncle's footsteps in more ways than one. Having murdered a gondolier in a tavern brawl, he had spent four years apprenticed to a landscape painter in Dalmatia. The notebooks of the English antiquary George Vertue suggest that the rivalry between Marco and Giovanni Antonio Pellegrini, who had worked together in Britain, prompted the trip.

Richard Boyle, the 3rd Earl of Burlington, was Ricci's first patron during his four-year sojourn in England, initially commissioning four canvases for Burlington House – works still in the building, now the Royal Academy of Art. Other paintings probably also associated with Burlington remain at Chatsworth House. Among them is *Rest on the Flight into Egypt* (1713), one of a number of works that make an English date likely for Bonhams' second Ricci in the sale, a Holy Family. Joseph, the Christ Child and even Mary look as though they were painted using the same models, and all

three are swathed in warm reds, blues and golds. Rather than a rest on the flight, this painting is more like a Nativity, with the Christ Child asleep on pillows in the manger. That said, the pose of the Madonna, particularly her left hand, suggests a comparison with *The Triumph of Wisdom* in the Louvre, sent by Ricci from Venice to Paris in 1718 as his *morceau de réception* for the Académie Royale.

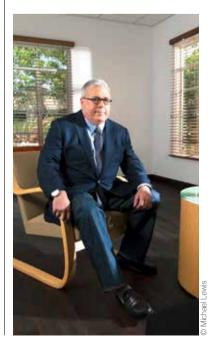
Sebastiano Ricci was the first of many artists who, in different fields, regained an international voice for Venice. Without him, the art of Tiepolo would be unthinkable.

Susan Moore writes for Apollo Magazine and FT.

Sale: Old Master Paintings London Wednesday 6 December at 2pm Enquiries: Andrew McKenzie +44 (0) 20 7468 8261 andrew.mckenzie@bonhams.com bonhams.com/oldmasters



Bruce Berman – movie mogul behind *The Matrix* and *Ocean's Eleven* – has a passion. *Hugo Daniel* hears about his enduring love of American photography



he first-time visitor stepping into the headquarters of Village Roadshow Pictures might find themselves pausing to double-check the address. Where are all the glossy film posters? The walls are hung instead with dozens of striking images of American life by some of the most-celebrated photographers of modern times.

The career of the company's CEO, Bruce Berman, has given him plenty to boast about – he has overseen more than 100 Hollywood movies, from the *Ocean's* series and *Matrix* trilogies to children's hits *The Lego Movie* and *Happy Feet*. But instead of trumpeting his success through movie posters, his office and home are much-needed extra gallery space for the fine-art photographs he has spent decades curating, a selection of which will be offered at Bonhams Los Angeles in December.

"I'm surrounded by images I love," he

explains. "I probably take for granted the richness of the visual surroundings, but if I took them down I think I'd feel very empty.

"At our prior headquarters on the Warner Lot in Burbank, I think we had 170 of my pictures up ... Curating the offices is a lot of fun. It just gives it a nice atmosphere."

Berman's passion for photography began during his childhood in New York, when he was given a Kodak Brownie camera. "My parents took photos and 8mm movies like every other suburban parent. They did give me a Brownie camera when I was eight and that was something that got a lot of use. They also gave me a gift when I was a teenager of a Pentax SLR, and that's when I really started to take what I think were some interesting pictures."

Berman moved to California for high school, returning to New York each summer. He then went to college in Vermont, sparking a habit of making epic road trips across America with his twin brother and friends – inspired by Jack Keroauc's novel *On The Road*. "I really loved driving cross-country. I had a 1969 Saab 96 that had a stick shift on the steering wheel. I'd stop



Opposite Joel Sternfeld, *Highway* 101, *Petaluma*, *California*, 1993



"I had a 1969 Saab 96 with a stick shift. I'd stop by the road and take photographs"

by the side of the road and take photographs." During his college years, Berman did a stint as a cab driver in Chicago, keeping his camera in the back to take photos between fares.

With such a passion for photography, Berman considered it as a career. But showing the judgment that has proved so fruitful in Hollywood, he realised the movie business had better prospects: "I didn't see fine art photography as being able to pay the rent." Berman took his first film-industry job in 1978.

After a decade in the business, a producer friend gave him an Edward S. Curtis print of an Indian tepee as a Christmas present. Having long nurtured a passion for the artform, it was a revelation. "I realised then I could buy pictures I always thought were untouchable or unaffordable. As my career progressed, I found that I could buy certain photographers – those I would call blue-chip photographers – whose work I loved and I never thought I could afford. Like Diane Arbus or William Eggleston."

As well as buying at galleries and auctions, Berman would directly commission emerging photographers, often university teachers who used their summers to do their



Clockwise from top
Dorothea Lange, Funeral Cortege,
End of an Era in a Small Valley
Town, 1938; Stephen Shore, South
University Drive, Fort Worth, Texas,
June 4, 1976, Chris Jordan, Piano in
Church, Ninth Ward Neighborhood,
New Orleans, 2005, from In
Katrina's Wake

own work. He explains, "For not a lot of money you can send a photographer out on the road and negotiate a print price that is advantageous. I'd say, 'I'd like you to travel the Midwest' or 'I'd like you to travel in the South'. I didn't say take pictures of this or that – it was just a general region of the country. Then you get to look at maybe 100 images and select 20, whatever you've negotiated." Some of these pictures are among those on display in his office today.

He drew great satisfaction from nurturing artists early in their career: "There's a young photographer named Christian Patterson – I have several of his. Birney Imes was a photographer I discovered early, and there's this guy David Husom, who is in the auction. He took a lot of pictures of county fairs focusing on the Midwest and Minnesota and Wisconsin... the photos are just gorgeous. These are all photographers that I commissioned."

A dazzling photo of plastic bottles by Chris Jordan sits behind Berman's desk. "It's one of my favourites. It's striking, it feels like it could be a painting but it isn't. I've had that in my home, I've had it at the office." Also in the office are shots by Camilo José Vergara and Lisa Kereszi.

We sit for the interview in a white conference room. The plain walls would be totally unremarkable, but for a fascinating pair of photos by Kereszi taken inside the abandoned Governors Island military base in New York. Enthused, Berman remarks: "I love these two photographs because they feel like paintings too. I love the photo that can do that. They're very minimalist. I love Kereszi's work."

"There are some pictures that can lift my mood. They have a power of drawing you into







"There's a certain space in your brain when you're looking at art – a pleasure centre starts buzzing"

the picture every time you look at it." He thinks for a moment. "There aren't any pictures I own that depress me, let's put it that way."

One of Berman's friends once asked him why he had collected hundreds of photos, rather than buying one or two "very important paintings" for the same amount of money. His answer? "That just didn't appeal to me for some reason. The person was right, but to me it wasn't about investment. It had a lot to with my background as a still photographer.

"I'm very fond of painting, though. I go to Tate Modern every time I take a business trip to London, as if it were a church or synagogue. There's a certain space in your brain when you're looking at art – there's a pleasure centre that starts buzzing."

His advice to someone who wants to start a collection? "Do your homework about the field, try to learn as much as you can from going to a number of galleries and looking at images and

monographs, but then go with what strikes you, with whatever hits that button in you."

Interestingly, Berman considers his love of photos and of films as separate: one doesn't much influence the other. "I stopped still photography to work in movies. I think it's like tennis and paddle tennis. Movies and photography are related, but in a lot of ways they're really different, because a still has to arrest you in that one shot."

He says his taste has "evolved" since he first started collecting in 1989. He no longer "shuns" portrait photography, as he once did, in favour of his main love, which was for images of "structures, buildings, places that you knew weren't going to be around forever". Asked why he thinks photos of America remain captivating, Berman says: "There's something about our culture that, mixed with the landscape, is very interesting. There's a lot of irony in the American social landscape."

Indeed, his work on two films – *Gran Torino* and *A Time to Kill* – have taken him right into the landscapes of the photographs he loves. "When we filmed *Gran Torino* in Detroit, the outskirts of the city looked like the Bronx. They were condemning houses and you could probably just acquire them for nothing." He goes on to say, "I think that imagery of these places can be beautiful. It memoralises something that's not alway going to be around."

Berman cites another of his favourite photographers to explain what he means. William Christenberry's work focused on the Deep South. Opposite clockwise from top William Christenberry, Red Trailer, Livingston, Alabama, 1976; Birney Imes, The Out of Sight Club, Yazoo City, 1989; John Humble, Sepulveda Dam Recreation Area, from the series The LA River, 2001

Right clockwise from top right Manuel Alvarez Bravo, Sistema Nervioso del Gran Simpatico, 1929; William Eggleston, Untitled (A doll in the house), no date; Chris Verene, Untitled (Galesburg 9), Don Cantrell's Big Christmas Party. 1996







Estate of Manuel

"I bought a Robert Polidori photograph and sold it, but I felt so bad about not having it that a year later I re-acquired it"

"There are a couple of his Brownie images in the auction. He was a southern photographer who did the landscape, structures, gas stations, shacks – nothing out of the ordinary for him, but they seem pretty out of the ordinary to us now. When I went to the movie set of *A Time to Kill*, which was a John Grisham book, I would drive from wherever I was staying to the location, and I thought I was in a William Christenberry world, or an Eggleston world, because I would go past some of the same type of buildings that were in my collection. Only it's a real world, not a photograph."

The long-time collector says he no longer gets sad when he sells or donates his work, which he puts down to being at a different phase in his life. By 2007, the movie mogul had amassed 2,600 photos – he now describes himself ruefully as "totally addicted". Many of these were donated to the Getty Center in Los Angeles, which mounted the exhibition *Where We Live: Photographs of America from the Berman Collection* that year.

Ten years later, Berman's collection numbers a more workable 700 images. He is happily married to art-collection manager Lea Russo, the mother of the younger two of his three children, and no longer collects photos. "I've made my peace with de-accessioning," he says. "When you're younger, material things have more importance than they do when you're older – at least for me.

"I am having this auction because, as I get older, I don't feel the compulsion to hold onto photographs that just sit in storage. I love gifting to museums and sharing the opportunity for people to see them."

Berman does admit, however, to missing one of the pictures he sold at auction. "There was a Robert Polidori picture from his series on New Orleans and [Hurricane] Katrina," he explains, laughing. "I bought that image and sold it, but I felt so bad about not having it that a year later I bought another version from the same edition at auction. So effectively I reacquired it."

Hugo Daniel is a freelance journalist based in Los Angeles.

Sale: The Producer's Cut:
Photographs from the Berman Collection
Los Angeles
Thursday 14 December at 4pm
Enquiries: Laura Paterson +1 917 206 1653
laura.paterson@bonhams.com
bonhams.com/photographs



Left Zao Wou-Ki with his second wife May, in Hong Kong, 1958

Right
Zao Wou-Ki (1921-2013)
Dordogne, 1954
oil on canvas
46 x 61cm (18 x 24in)
Estimate:
HK\$4,000,000 - 6,000,000
(£400,000 - 600,000)

One painter, two countries

Zao Wou-Ki only began to feel truly Chinese when he left his homeland. This was the secret of his success, argues *Matthew Wilcox*

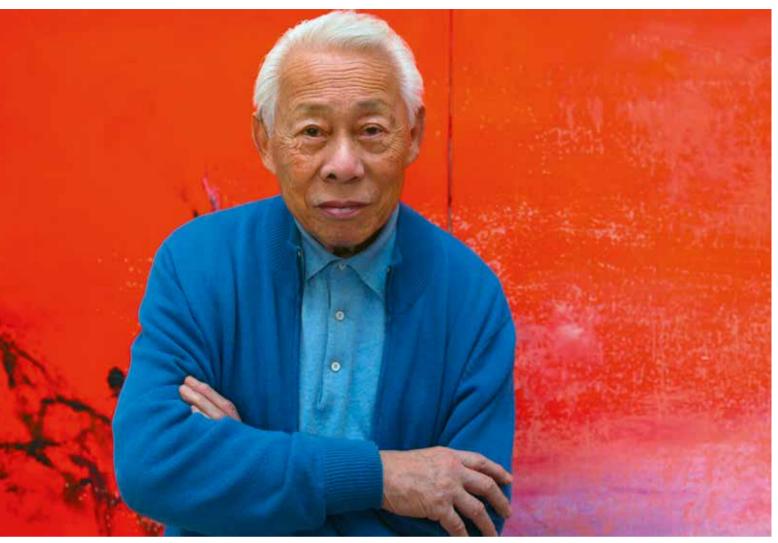
ho is the most successful Chinese artist? You might think of radical dissident Ai Weiwei, you might consider the merits of the pyrotechnic pioneer Cai Guo-Qiang, or you might reach further back, perhaps as far as the sublime landscape painter Fan Kuan, supreme master of the Song era. Wrong, wrong and wrong again: the answer is Zao Wou-Ki (1921-2013), whose relentless experimentation and complex layered works are the perfect riposte to anyone who still thinks Chinese modern art began in the 1990s.

Surprisingly, Zao spent more than 60 years at the forefront of the international avant-garde, yet still managed to become one of the few Chinese artists to reach a pitch of commercial success that anticipates the present market for contemporary Chinese art. So Zao not only has paintings in the collections of the Museum of Modern Art, the Guggenheim and Tate Modern, but his work now routinely sells at auction for significant sums – as at Bonhams Hong Kong in May 2012, where his 2004 painting *La Mer* sold for HK\$8.2 million.

Impressive numbers are part of the picture, but Zao has won serious critical praise too. In 2009, *The New York Times*, for instance, described the Paris-based painter as









"China's most important living artist". An earlier review in the same paper by John Russell had praised his "rare gift for metamorphosis" and quoted approvingly from an exhibition catalogue that Zao's paintings achieved "a sort of quantum duality, seeming to occupy two places at once".

Russell was on to something there. Take a look at Zao's biography. He was born in Beijing in 1920 into a wealthy family. His father, a banker, encouraged Zao's interest in art, sending him to study at the Hangzhou School of Fine Arts under Lin Fengmian, a respected

"In Paris, Zao was befriended by Miró, Alberto Giacometti and the poet and painter Henri Michaux"

artist who became a pioneer of modern painting in China. But after five years making a living as a teacher and increasingly frustrated with the formal limitations of the Chinese academy, Zao moved to Paris in 1948. It was an astute decision. Soon afterwards Mao's communists swept to victory in the Chinese Civil War, and many of Zao's former colleagues and teachers, including Lin Fengmian, suffered terribly in the Cultural Revolution.

Zao, meanwhile, was being embraced by artists and influential cultural figures in Paris. He became close friends with Miró, Alberto Giacometti and the poet and painter Henri Michaux; Pierre Matisse acted as his dealer. And it is in this fertile period that he creates *Dordogne* (1954), to be offered at Bonhams Hong Kong November sale of Modern and Contemporary Art. The work is strongly reminiscent of *Avant l'Orage* (*Before the Storm*) (1955), one of Zao's paintings held by the Tate.

The key point about these works was summed up by Zao himself, as he reflected on this period of his life. "Between 1953 and 1956, I was influenced by archaic Chinese signs ... I can say that I have never had any intention to make a Chinese landscape or painting; if my painting looks like a landscape, this is completely accidental, as for the Chinese influence, it is, I think, in spite of myself."

His ambivalent attitude towards Chinese art reflected a new uncertainty as to the value or relevance of his previous training in classical landscape painting and calligraphy. He recalled, instead, discovering and falling in love with the work of the Impressionists, as well as contemporary artists such as Jackson Pollock, Joan Miró and Franz Kline.

But it was in reconciling these two traditions and reasserting his own identity as a Chinese artist that Zao would discover his métier. As he said in an interview with the French cultural magazine *Preuves* in 1962, "Paradoxically, perhaps, it is to Paris I owe this return to my deepest origins." He continued, "Although the influence of Paris is undeniable in all my training



as an artist, I also wish to say that I have gradually rediscovered China." Speaking about this complicated inheritance, he said: "Everybody is bound by a tradition. I am bound by two."

Asian demand for Zao's work duly took off in the 1970s and '80s in Taiwan and Hong Kong, and in 1983 he held a major exhibition in Beijing at the National Museum of China. When in 1998 he was awarded his first ever full-career retrospective in China, his friend Jacques Chirac – former president of France and a noted Asian art enthusiast – wrote the preface to the catalogue. In 2006, Chirac appointed Zao to the Légion d'Honneur, France's highest military and civil award. By now, newly affluent Chinese collectors had began to take interest in Zao's work, and the market for his paintings soared.

Towards the end of his life, Zao returned to landscape painting, largely as a way of further asserting his Chinese roots. By then, he had long been signing his paintings both in Chinese and in the romanised form of his name: Wou-Ki, 無極 – his given name. It means 'no limits'.

Matthew Wilcox writes on art for national publications.

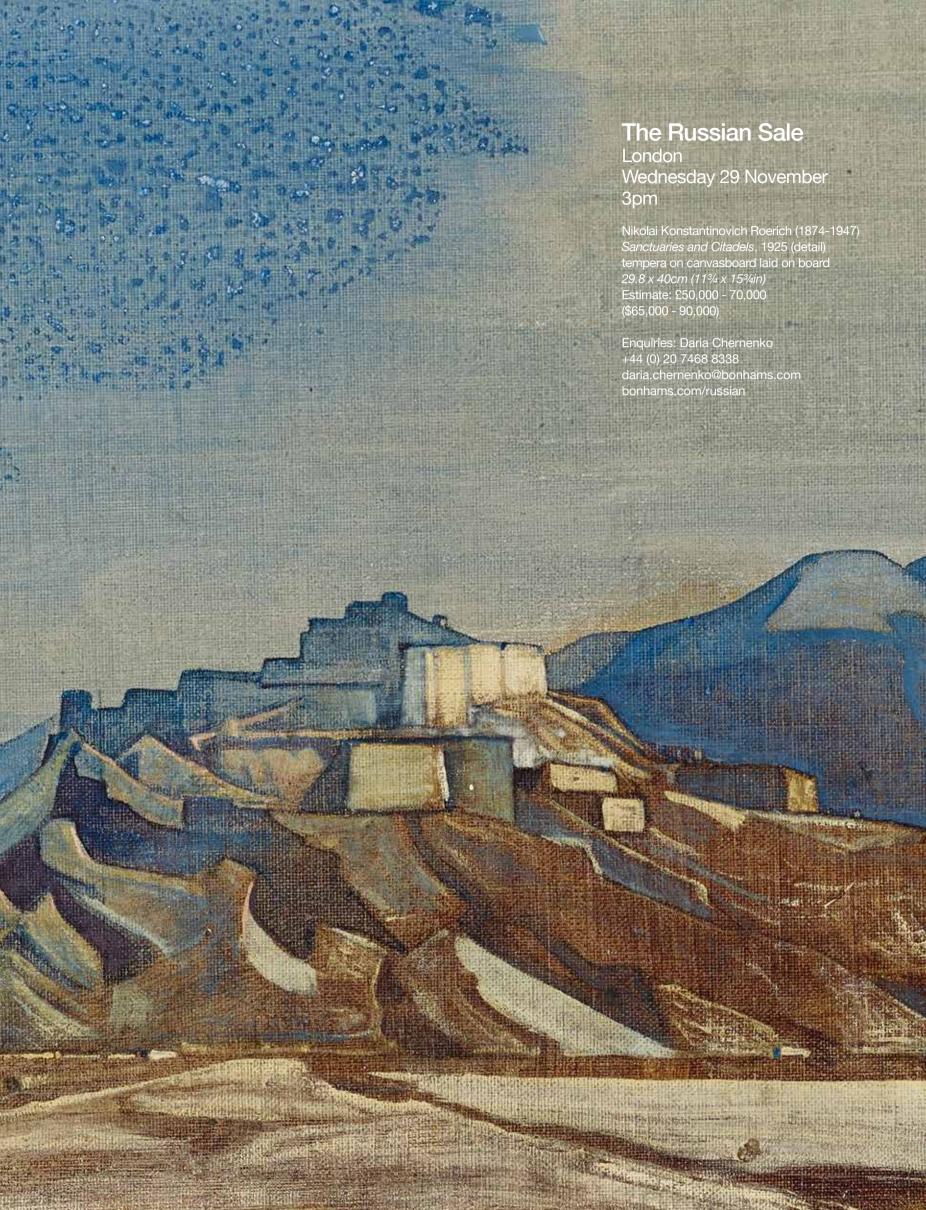
Sale: Modern and Contemporary Art Hong Kong Tuesday 21 November at 3pm Enquiries: Dorothy Lin +852 2918 4321 dorothy.lin@bonhams.com bonhams.com/modernart



Far left Zao Wou-Ki in his studio in 2003

Top *La Mer,* 2004 sold at Bonhams for HK\$ 8,180,000

Above Zao's 14.11.2002 - 02.07.2003 sold at Bonhams for HK\$ 4,580,000 in 2012



Hail, Burgundy!

The harvest finally turned in Burgundy's favour this year. Good news for the vintners, says *Roy Richards*, but not necessarily for drinkers



here is a smile back on the face of the
Burgundian vigneron. After five years of harvests
deficient in volume, Nature has finally been
generous in 2017. Other parts of viticultural
France, hit by frost damage, are complaining bitterly of
shortages and its economic impact, but the Côte d'Or has
respectable yields of Chardonnay and prolific amounts
of Pinot Noir – the largest, according to Vosne-Romanée
grower Étienne Grivot, since 1999.

The last vintage akin to 'normal' was 2011. Since then: 2012 (damaged by hail), 2013 (hail), 2014 (hail again), 2015 (vines so exhausted that they concentrated on survival rather than fruit production) and 2016 (frost). Of course, hail rarely falls on the entire surface of a vineyard, and

"When it hails in Volnay, prices rise in Vosne-Romanée – a remark which is actually true"

between 2012 and 2014 the Côte de Nuits was largely spared at the expense of the Côte de Beaune, with the communes of Beaune, Pommard, Volnay and Meursault being singled out for particularly severe punishment. Frédéric Lafarge, one of the top Volnay producers, told me that over these five years, his estate had made rather less than the equivalent of two conventional vintages. Not surprisingly, this catastrophic state of affairs has brought economic hardship, a shortage of supply and inflated prices, although not necessarily where one might expect.

A celebrated wit said some years ago that when it hails in Volnay, prices rise in Vosne-Romanée – the remark is all the more trenchant for being true. Apart from the top wines of a handful of estates, prices have remained remarkably stable in the Côte de Beaune, as growers have understood that there is a limit to what consumers will pay for a bottle of Pommard or Beaune, and they have sought, above all else, to retain the fidelity of their customer base. It is, however, quite a different story in the Côte de Nuits, where prices seem to rise inexorably for the wines of the most famous domaines, especially in the more sexy villages of Vosne-Romanée, Chambolle-Musigny and, to a lesser extent, Gevrey-Chambertin.

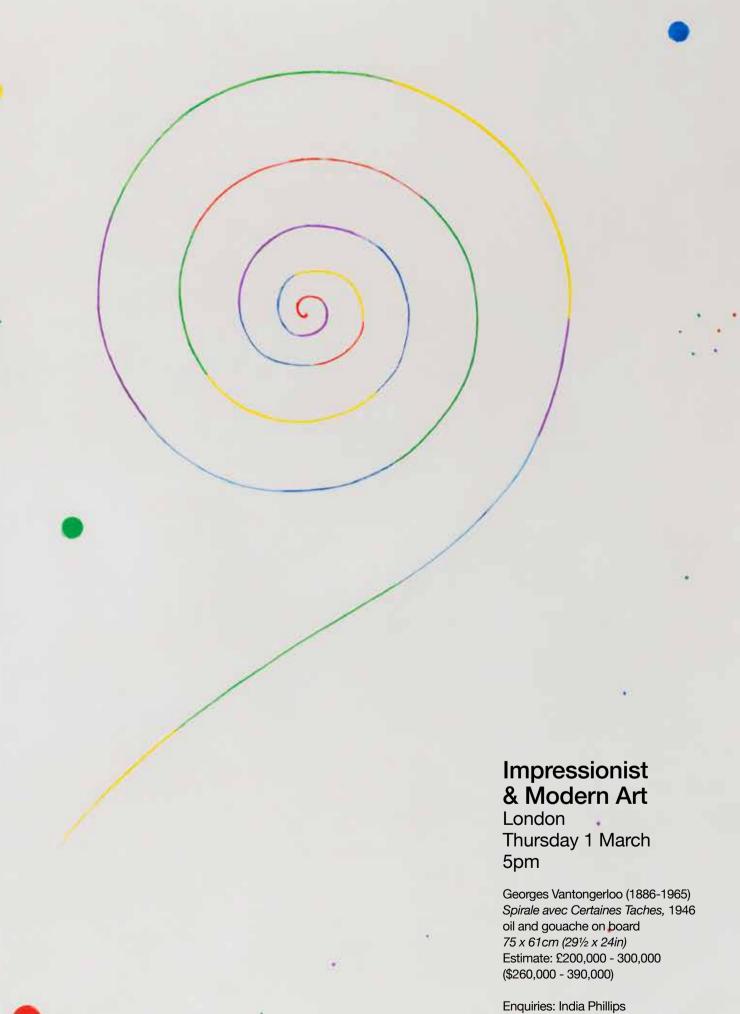
How does one explain what appears to be an illogical phenomenon? However much one might protest to the contrary, it is buyers who create demand and price inflation, and the buyers in Burgundy have changed. Twenty-five years ago, the wines were bought by continental Europeans, reluctant and insular Europeans (the British!), and knowledgeable Japanese and Americans. Now every advanced economy is scrabbling around to get allocations, none more so than the Asian tigers. Once their love affair with Bordeaux ended after the 2009 and 2010 vintages failed to generate the expected added value, these countries turned to Burgundy, looking for the same kind of brand recognition and speculative growth that Bordeaux had hitherto provided. The vineyards of Burgundy, however, are relatively tiny and often fragmented between many owners. Thus label- and grower-recognition became the driving market force: DRC, Henri Jayer and so on. There are 30 or so estates that are relentlessly pursued, with the result that their value shows growth on the secondary, broking market. So why should the vignerons not increase price at source?

In a nutshell, everyone is after the same wines, and there is no elasticity of supply to assuage the speculative thirst – although the 2017 crop may help on that front. Richard Harvey MW, Bonhams' Fine Wine Director, has never known a period of such intense demand for Burgundy at auction, and this despite the well-reported problems of premature oxidation in the whites.

Faced with all this, what does the lover of Burgundy do to continue drinking it? Do not despair: there is plenty of good wine out there. Even better, there is no trickle-down from the pricing of the speculated estates to lesser names and indeed lesser-known appellations. The communes of Saint-Aubin, Auxey-Duresses and Pernand-Vergelesses in white, and those of Marsannay, Fixin and Monthélie in red, when carefully chosen, can offer superb wines. In Burgundy, sensory curiosity pays dividends.

Roy Richards is a retired wine importer who lives in Beaune.

Sale: Fine & Rare Wines London Thursday 23 November at 10.30am Enquiries: Richard Harvey MW +44 (0) 20 7468 5811 wine@bonhams.com bonhams.com/wine



+44 (0) 20 7468 8328

india.phillips@bonhams.com bonhams.com/impressionist





In the 1920s and '30s, the humble table-clock was given a glitzy overhaul. Its days as an instrument that simply rested on a flat surface and told you the time were gone in this new era of Art Deco. Now clocks were to be works of art, fashioned from precious metals and gemstones. Four particularly fine, recently discovered clocks are being offered at Bonhams' Art of Time sale in New York in December. Two of them bear more than a hint of Chinese inspiration: one by Cartier (of diamond-set jade, onyx and coral), the other by the American jewellers Black, Starr and Frost (of 18-carat enamelled gold, rock crystal and diamond; pictured left).

Image: A very fine Art Deco chinoiserie desk clock by Black, Starr & Frost, 1930s Estimate: \$30,000 - 50,000 Sale: The Art of Time: Fine Watches, Wristwatches and Clocks, New York, 4 December Enquiries: Jonathan Snellenburg

+1 212 461 6530 jonathan.snellenburg@bonhams.com

Around the Globe

Alastair Smart looks at a selection of Bonhams sales around the world



"I felt the whole world on my shoulders, and if I lost it was going to put women back 50 years." So said tennis great Billie Jean King, after playing the former Wimbledon and U.S. Open Champion Bobby Riggs in an exhibition match that has gone down in legend as 'The Battle of the Sexes', now the subject of a major motion picture. More than 30,000 fans packed into the Houston Astrodome on 20 September 1973 – with another 90 million tuning in on televisions worldwide - to see King claim a 6-4, 6-3, 6-3 victory. In the build-up to the match, Riggs had been more than a little disparaging about women's tennis: a reflection of the times, in which male tournament winners routinely earned five times as much as female players. The result is regarded as a milestone in public

appreciation of the women's game. King used a Wilson racket during the 'Battle'. In December, that racket is being offered at Bonhams.

Image: The tennis racket used by Billie Jean King during her match against Bobby Riggs Estimate: \$100,000 - 200,000 Sale: Voices of the 20th Century, New York, 6 December Enquiries: Darren Sutherland +1 212 461 6531 darren.sutherland@bonhams.com



Bonhams 61

Hong Kong The white stuff

Though not entirely successful in his military endeavours, Qianlong – emperor of China from 1736 to 1795, the fourth of the Manchu Dynasty – was a supreme patron of the arts and letters. For instance, he ordered all the major writings of China's history to be united into a vast (36,000-volume) encyclopedia called the *Siku Quanshu*. The emperor also loved ancient ceramics, particularly those from the Song Dynasty – which inspired two extremely rare white-glazed vases that are to be offered at Bonhams Hong Kong this November. Made by the pre-eminent potters of Jingdezhen, these vases are noteworthy for the impeccably precise, shallow-relief carving of lotus blossom and flying bats.

Image: Pair of Imperial white-glazed relief-carved

bottle vases, Qianlong

Estimate: HK\$1,500,000 - 2,000,000 **Sale:** Fine Chinese Ceramics & Works of Art,

Hong Kong, 28 November **Enquiries:** Xibo Wang +852 3607 0010 xibo.wang@bonhams.com







Knightsbridge *Life on the edge*

For connoisseurs of the bohemian lives of painters, the short and turbulent existence of the elusive topographical artist Daniel Egerton (1797-1842) does not disappoint. Born in London, and trained by Turner's tutor Thomas Munro, he spent five years sketching in Mexico. On his return to Britain, he created a series of exquisite oils and watercolours of his travels, but found himself smitten with the teenage daughter of a fellow artist. Egerton promptly abandoned his long-suffering wife and family, and ran back to Latin America with the girl. A few months later, he and his lover – by now pregnant – were

murdered in Mexico City, victims of a property deal gone wrong. Among the spectacular body of work he left was *Vera Cruz and Castle of San Juan D'Ulloa*, a oil painting to be offered in London in February.

Image: Vera Cruz and Castle of San Juan D'Ulloa by Daniel Egerton
Estimate: £200,000 - 300,000.
Sale: Travel and Exploration

Knightsbridge, 7 February **Enquiries:** Rhyanon Demery
+44 (0) 20 7393 3865
rhyanon.demery@bonhams.com





Cologne *About Schmid*

Katharina Schmid joined Bonhams in Cologne in 2015, quickly becoming a key member of the fine art team in north Germany. A degree in Art History and Arts Management, and experience at the von Bartha galleries in Basel and S-chanf, drew her into the international auction world, where she enjoys using her knowledge to advise clients. "It's a great pleasure to spend time with collectors and see their collections through their eyes," she says. "I always learn something new and, I hope, give fresh insights and perspectives." She covers Cologne, Frankfurt and Stuttgart.

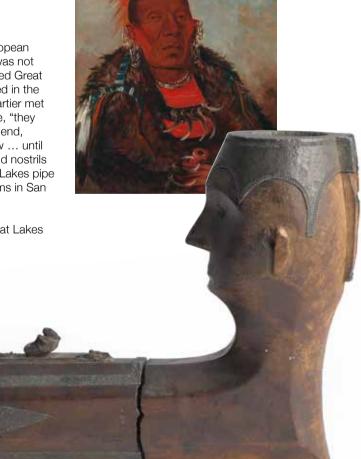
Enquiries: Katharina Schmid Tel: +49 221 2779 9650 katharina.schmid@bonhams.com





Tobacco features in the earliest European accounts of the New World, but it was not until French missionaries encountered Great Lakes Indians that the pipe appeared in the written record. In 1535, Jacques Cartier met natives about whose pipes he wrote, "they pulverise a herb and place it at one end, lighting it with a fire brand, and draw ... until smoke comes out of their mouth and nostrils as from a chimney". An early Great Lakes pipe and stem is to be offered at Bonhams in San Francisco this December.

Image: An early and important Great Lakes figural pipe and stem
Estimate: \$20,000 - 40,000
Sale: Native American Art,
San Francisco, 4 December
Enquiries: Ingmars Lindbergs
ingmars.lindbergs@bonhams.com





New York *Kahn beat it*

Fleeing Nazi Germany in 1939, Stuttgartborn Wolf Kahn emigrated first to Great Britain and then the United States. After stints in the U.S. Navy and working as a lumberjack, he ended up becoming perhaps the most respected American landscape painter of the past 50 years. The area around his New England home has frequently been his inspiration, though one of Kahn's chief skills (triumphantly demonstrated in 1984's *Imaginary Beaver Pond*, on offer at Bonhams American Art sale in November) is to make his scenes seem both timeless and placeless through a combination of simplified forms and broad passages of warm, brilliant colour.

Image: Wolf Kahn, Imaginary Beaver Pond,

oil on canvas

Estimate: \$30,000 - 50,000

Sale: American Art, New York, 20 November

Enquiries: Elizabeth Goodridge

+1 917 206 1621

elizabeth.goodridge@bonhams.com

London

New Bond Street

NOVEMBER

Fri 3 November 3pm London to Brighton Run Sale

Wed 8 November 2pm

Misumi Collection of Lacquer Art and Paintings: Part III

Thu 9 November 10:30am Fine Chinese Art

Thu 9 November 11am & 2:30pm

Fine Japanese Art

Wed 15 November 2pm The Greek Sale

Wed 22 November 2pm Modern British and Irish Art

Thu 23 November 10:30am Fine and Rare Wines

Tue 28 November 10:30am Antiquities

Tue 28 November 3pm Modern and Contemporary Middle Eastern Art

Wed 29 November 3pm The Russian Sale **DECEMBER**

Sat 2 December 1pm The Bond Street Sale

Wed 6 December 2017 3:30pm

Old Master Paintings

Thu 7 December 12pm Fine Jewellery

Thu 7 December 2pm Fine European Ceramics

Wed 13 December 2pm Fine Clocks

Wed 13 December 2pm Fine Watches and

FEBRUARY

Anton Casamor

Wristwatches

Thur 15 February 10:30am Fine and Rare Wines

Wed 21 February 12pm
The Contents of a Catalonian
Villa: The Collection of

Wed 28 February 2pm Africa Now - Modern Africa Knightsbridge
NOVEMBER

Mon 6 November 10:30am Asian Art

Tue 7 November 12pm Asian Art

Wed 15 November 10:30am & 2pm

Fine Glass and British Ceramics

Wed 15 November 11am Jewellery

Wed 15 November 1pm Fine Books, Manuscripts and Photographs

Tue 21 November 1pm Watches and Wristwatches

Tue 21 November 1pm British and European Art

Wed 22 November 10am Medals, Bonds, Banknotes and Coins

Wed 29 November 1pm Prints and Multiples

Wed 29 November 1pm Antique Arms and Armour

Thu 30 November 2017 2pm Modern Sporting Guns DECEMBER

Tue 19 December 10am & Wed 20 December 10am Home and Interiors

Mon 11 December 11am Jewellery

Wed 13 December 12pm Entertainment Memorabilia

JANUARY

Wed 17 January 10am
The Gentlemen's Library Sale

Wed 24 January 11am Jewellery

FEBRUARY

Wed 7 February 1pm
Travel and Exploration

Tue 20 February 1pm Watches and Wristwatches









Antiquities London

Tuesday 28 November 10.30am

An Attic black-figure amphora (Type B) Attributed to Group E, circa 540 B.C. Estimate: £40,000 - 70,000 (\$50,000 - 90,000)

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

bonhams.com/antiquities



Regions

NOVEMBER

Wed 15 November 10am Homes & Interiors Edinburgh

Tue 28 November 11am Jewellery Edinburgh

Wed 29 November 2pm 19th and 20th Century Pictures Edinburgh

DECEMBER

Tue 5 December 11am Asian Art Edinburgh

Wed 6 December 11am Whisky Sale Edinburgh

Wed 6 December 11am Collector's Motor Cars, Motorcycles and Automobilia London, Olympia

FEBRUARY

Wed 21 February 10am Home and Interiors Edinburgh

Europe, Hong Kong & Australia

NOVEMBER

Sun 19 November 4pm Australian Art and Aboriginal Art Sydney

Mon 20 November 5pm Prints, Photographs and Works on Paper Hong Kong, Admiralty

Tue 21 November 3pm Modern and Contemporary Art Hong Kong, Admiralty

Sun 26 November 2pm Rare Jewels and Jadeite Hong Kong, Admiralty

Mon 27 November 10am Fine Chinese Paintings and Southeast Asian Works of Art Hong Kong, Admiralty

Tue 28 November 2pm Fine Chinese Ceramics and Works of Art Hong Kong, Admiralty

FEBRUARY

Fri 2 February 4pm Fine and Rare Wine, Cognac and Single Malt Whisky Hong Kong, Admiralty

Wed 7 February 7pm Fine Watches Paris, The Grand Palais

Thu 8 February 12pm Les Grandes Marques du Monde au Grand Palais Paris, The Grand Palais









Fine European Ceramics including the Collezione Fiordalisi

London Thursday 7 December 2pm

The Collezione Fiordalisi includes more than 130 pieces of the very best 18th-century Capodimonte and Neapolitan porcelain Estimates range between: £1,000 - 30,000

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



North America

NOVEMBER

Wed 8 November 2pm 19th Century European Art New York

Sat 11 November 10am The Bothwell Collection

The Bothwell Collection Los Angeles, Bothwell Ranch

Mon 13 November 10am The Elegant Home: Select Furniture, Silver, Decorative and Fine Arts Los Angeles

Mon 13 November 10am Fine Chinese Snuff Bottles New York

Tue 14 November 10am

Antique Arms and Armor and Modern Sporting Guns San Francisco

Tue 14 November 5pm Impressionist and Modern Art New York

Wed 15 November 5pm Post-War and Contemporary Art

Contemporary Art New York

Mon 20 November 10am California Jewels Los Angeles

Mon 20 November 10am American Art New York

Mon 20 November 6pm California and Western Paintings and Sculptures Los Angeles and

Tue 21 November 1pm

San Francisco

TCM Presents... Out of this World! Vintage Movie Posters Featuring the Ira Resnick Collection New York

DECEMBER

Mon 4 December 10am Fine Writing Instruments Los Angeles

Mon 4 December 10am The Art of Time New York

Mon 4 December 11am Native American Art San Francisco

Mon 4 December 3pm Fine Jewelry New York

Tue 5 December 10am Natural History Los Angeles

Tue 5 December 1pm Modern and Contemporary Prints and Multiples New York

Tue 5 December 1pm African and Oceanic Art Los Angeles

Wed 6 December 10am Lapidary Works of Art, Gemstones and Minerals Los Angeles

Wed 6 December 11am History of Science and Technology New York

Wed 6 December 1pm Voices of the 20th Century New York

Thu 7 December 10am Fine and Rare Wines San Francisco

Fri 8 December 9am Photographs Online Sale Online, Los Angeles

Mon 11 December 10am Coins and Medals New York

Tue 12 December 10am California Jewelry Los Angeles

Thu 14 December 1pm Modern Decorative Art and Design New York

Thu 14 December 6pm & Fri 15 December 10am Photographs Los Angeles

Mon 18 December 11am Fine Asian Works of Art San Francisco

Tue 19 December 11am Asian Decorative Works of Art San Francisco

JANUARY

Thu 18 January 11am The Scottsdale Auction Scottsdale, The Westin Kierland Resort and Spa

Thu 25 January 11am The Las Vegas Motorcycle Auction Las Vegas, Rio Hotel and Casino

Tue 30 January 10am Chinese Works of Art New York

FEBRUARY

Sun 11 February 9am Fine Books and Manuscripts Pasadena, Sheraton Pasadena Hotel







The Las Vegas Sale Las Vegas, Rio Hotel & Casino

Las Vegas, Rio Hotel & Casino Thursday 25 January 11am

The ex-Tony McAlpine, Jack Ehret, Australian Land Speed Record Breaking, 4 owners from new 1951 Vincent 998cc Black Lightning Estimate: Refer Department

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(* Indicates saleroom)

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All sale dates are subject to change. Readers are advised to contact the department concerned for exact details.

For information and details of sale dates about the objects and paintings pictured, please contact Customer Services at Bonhams New Bond Street on +44 (0) 20 7447 7447.



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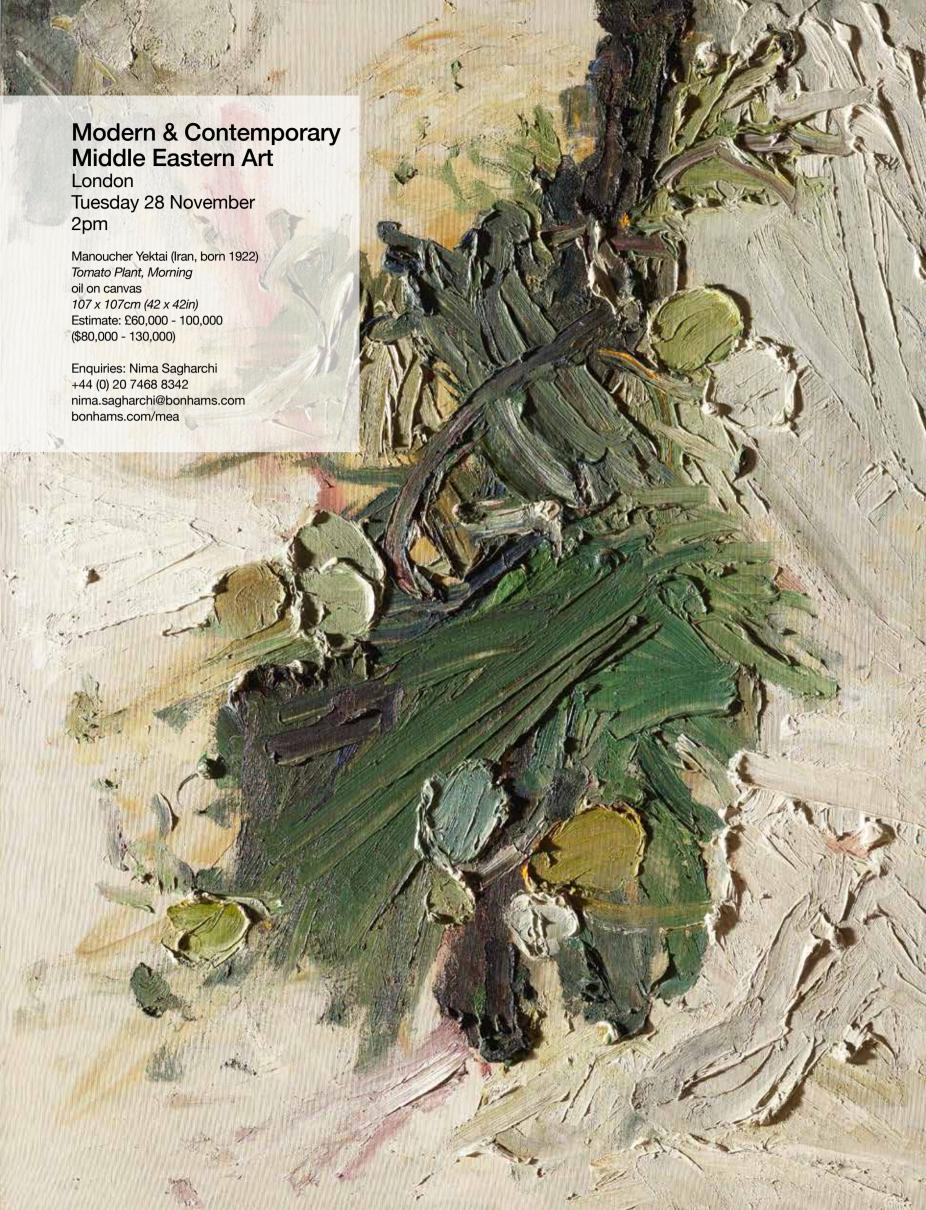
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Eloise lived on the top floor of the Plaza Hotel in New York, with her dog Weenie and turtle Skipperdee, and had a glorious time calling room service from the bath, causing chaos in the elevators and generally being "a nuisance in the lobby". I have always thought that Claridge's was similar to the Plaza – and that Eloise would have loved it.

Built in the closing years of the 19th century, the lobby at Claridge's is a candidate for the most glamorous transit lounge in the world. It is a place that you pass through on your way to another activity: beyond lies the glistening foyer for tea or cocktails, the restaurants, the Ballroom, the darkened Fumoir, the cossetting Ladies Room. On the floors above it are bedrooms and suites with a constantly changing cast of inhabitants and their many stories.

"The lobby at Claridge's is a candidate for the most glamorous transit lounge in the world"

But the Claridge's lobby is also a place to linger as an end in itself. How often I have sat in the leather chairs beside the blazing fire on a dark winter afternoon and wished that I could simply stay there, watching the activity, rather than meeting one of the many fashion designers who love to stay in the hotel.

The varied proceedings taking place on the black-and-white chequered marble floor are presided over by a 19th-century painting of Marianne Claridge, who in a black lace dress and with her matriarchal gaze, is both commanding and knowing. She has seen Winston Churchill, a former resident of the hotel, enter though the revolving glass-and-metalwork doors. She has watched Mick Jagger, who, like Churchill, had a suite, hover by the softly lit alcoves with their displays of orchids and amaryllis. She no doubt disapproves of the 21st-century businessmen, busy with their iPhones as they slump in the comfortable armchairs, and I hope she enjoys listening to the head concierge advising guests on which West End play they should see while in town.

But these guests would do far better to stay in and hang out in the lobby. With the flickering candles, Lalique glass, wide sweeping staircase and decorative mirrors, there could be no more glittering stage on which to watch the life and times of the hotel and its visitors play out in dramatic elegance.

Alexandra Shulman is the former editor of Vogue. Her book, Inside Vogue, a diary of the magazine's centenary year is published by Fig Tree.

Claridge's, Brook Street, Mayfair, London W1. +44 (0) 20 7629 8860, claridges.co.uk

BONHAMS RESTAURANT WINTER WINE DINNERS 2017

DOMAINE TOLLOT-BEAUT WITH NATHALIE TOLLOT-BEAUT Tuesday 21 November

Domaine Tollot-Beaut is a 50-acre domaine, based in Chorey-lès-Beaune, which began estate bottling in 1921. Best known for its vineyard holding in Chorey itself, the domaine also produces Savigny, Beaune, Aloxe-Corton, Corton and Corton-Charlemagne.

The estate is run today by Nathalie Tollot Beaut who will host the dinner.

CHÂTEAU BRANAIRE-DUCRU WITH FRANCOIS-XAVIER MAROTEAUX Tuesday 5 December

Château Branaire-Ducru is a 120-acre estate with vineyards scattered across the commune of St Julien and designated a Fourth Growth in the 1855 Classification of the wines of Bordeaux. The quality of the wine has increased dramatically over the past 20 years, directly as a result of the hard work of Patrick Maroteaux and his son, Francois-Xavier, who will host the dinner.

7pm start with Champagne and canapés, a 5-course meal to include paired wines, coffee, service and petit fours.

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