

# Bonhams

MAGAZINE | SUMMER 2019 ISSUE 59

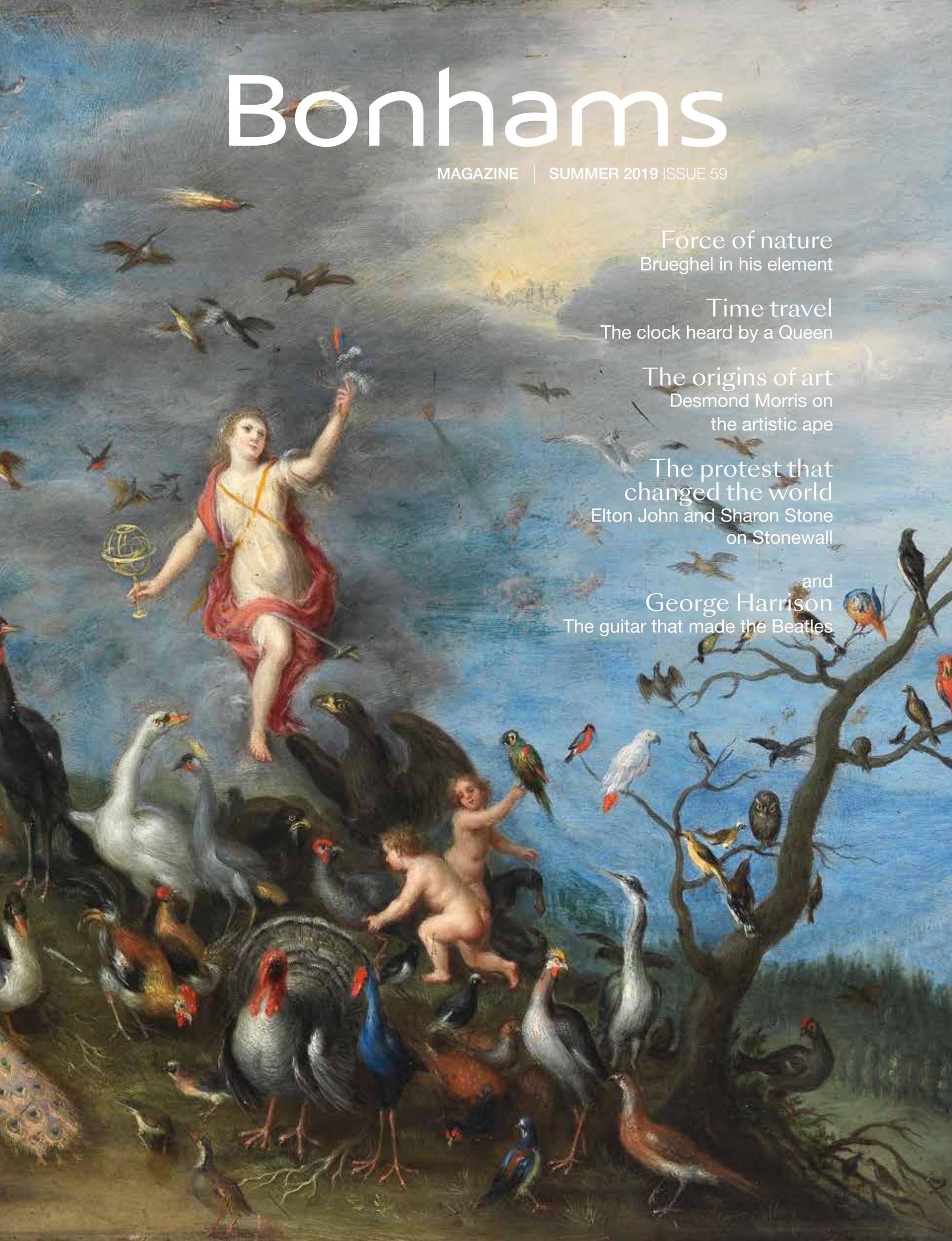
Force of nature  
Brueghel in his element

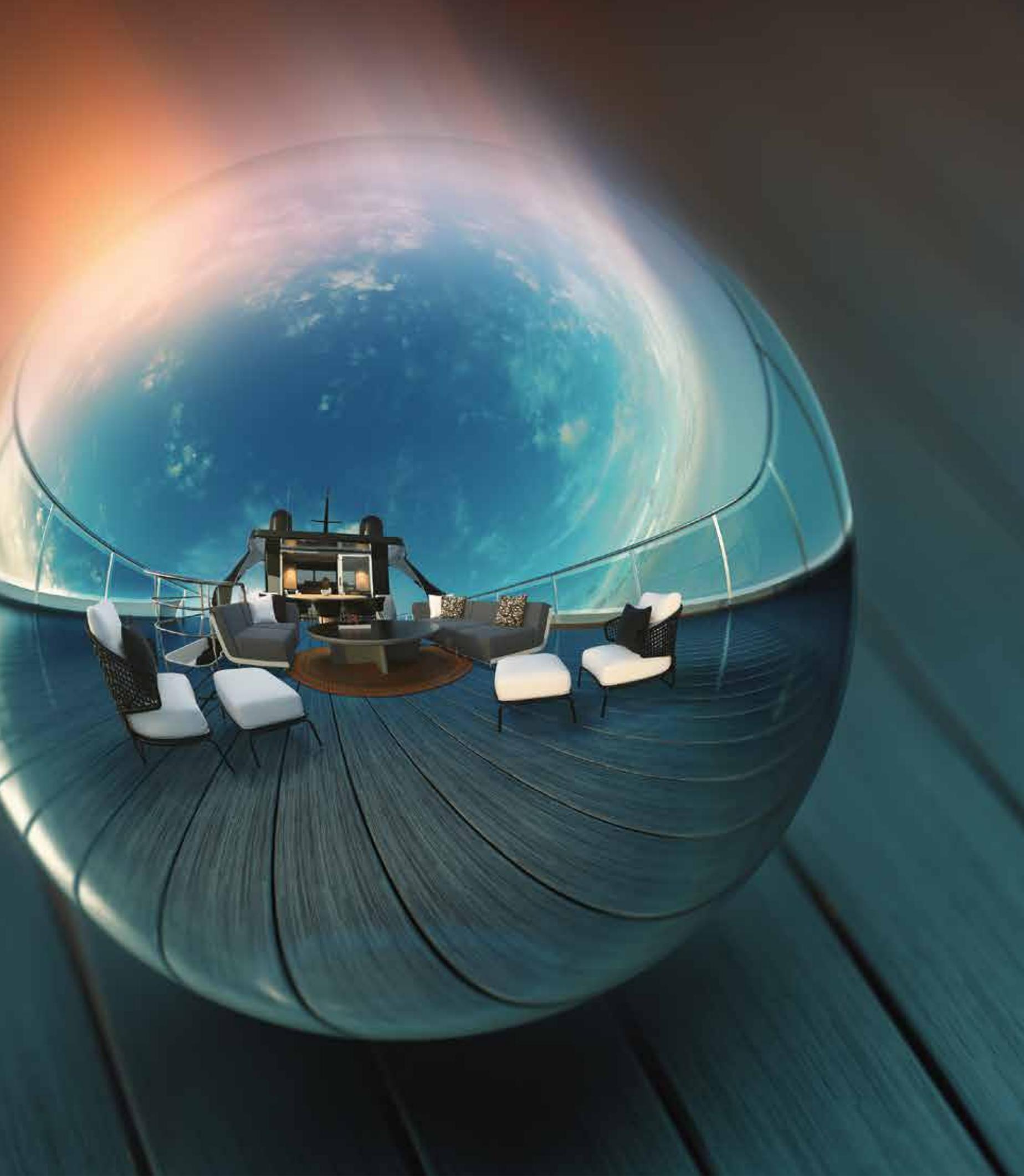
Time travel  
The clock heard by a Queen

The origins of art  
Desmond Morris on  
the artistic ape

The protest that  
changed the world  
Elton John and Sharon Stone  
on Stonewall

and  
George Harrison  
The guitar that made the Beatles

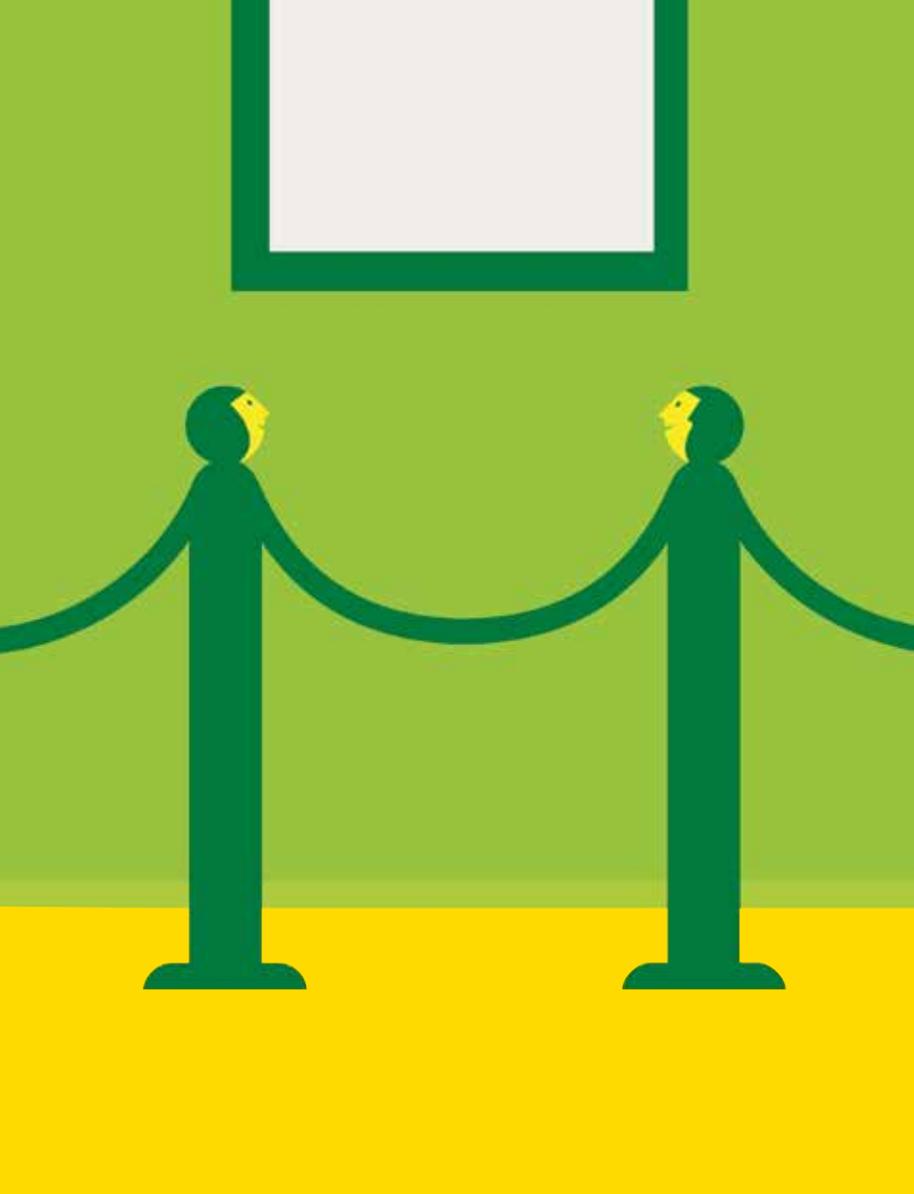




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London  
Wednesday 3 July at 2pm

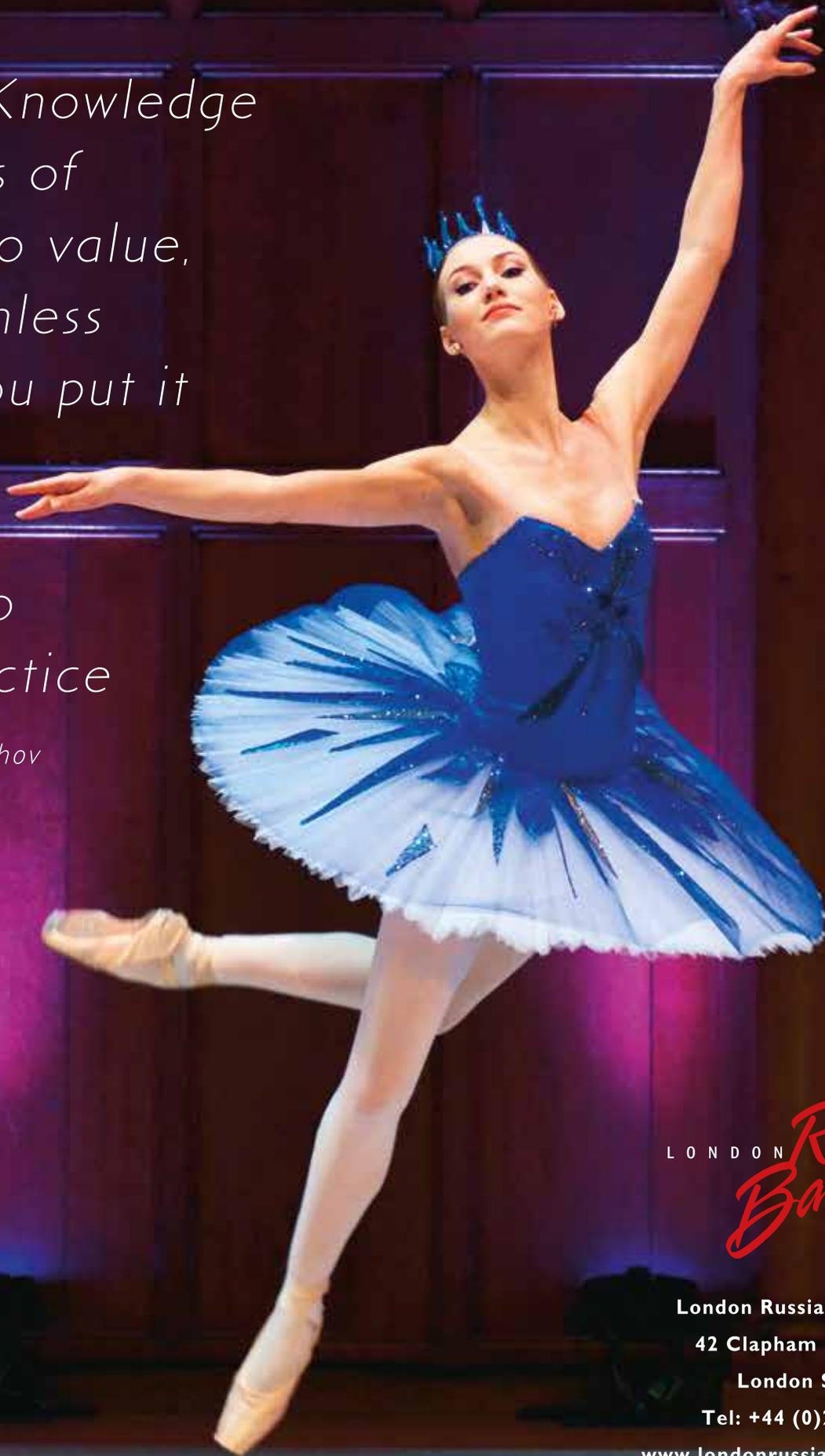
# London Russian Ballet School

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*Knowledge  
is of  
no value,  
unless  
you put it*

*into  
practice*

*A. Chekhov*



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# Editor's letter



One of the most thrilling moments for me this year was meeting the author, Surrealist artist and broadcaster Desmond Morris. This was the man who wrote *The Naked Ape*, gave Yoko Ono her first show, and introduced the world to Congo the painting chimpanzee. Morris also put together one of the finest collections of ancient Cypriot art, a

selection of which is being offered in the Antiquities sale in London. Our conversation ranged from why, in his view, most ancient art was probably made by women to why he found Cypriot art so irresistible ("It's like a strip cartoon of ancient life"). But one of the key developments of culture was, he argued, the move from eating fruit and nuts to animals. This encouraged feasting, which in turn eventually required vessels – and then decoration.

Shifts in the tectonic plates of civilisation happen slowly – until there is an earthquake. One such cultural earthquake was Stonewall, an uprising of the LGBTQ community when a Greenwich Village bar was shut down by the New York police. To celebrate the half-century of this remarkable event, Bonhams is holding Stonewall@50, an online auction of photographs including

pieces by Herb Ritts, Annie Leibovitz, Nan Goldin and Dennis Hopper, works that highlight the enduring legacy of Stonewall.

One element that binds us all is time. And one of the achievements of the English Renaissance was the development of clocks. The master clockmaker Thomas Tompion (1639-1713) worked for four monarchs and created timepieces that were revolutionary in every sense of the word. In June, Bonhams is offering one of Tompion's most-famous clocks: it was made for Queen Mary, to sit on her bedside table at Kensington Palace, and one can still listen today to the chimes she used to hear, an aural sensation that links us to past centuries.

But then, that is one of the purposes of art. It gives us a window on the moments when those tectonic plates shift. When one looks at Dr Morris's small Amlash figurines, for example, it gives an inkling that, however much civilisation has moved on, the basics of human nature – love, humour and the innate desire to show off – haven't really changed at all.

Enjoy the issue.

*Lucinda Bredin*

## Contributors



### Simon Thurley

Simon Thurley is an English academic and architectural historian. He served as Chief Executive of English Heritage from April 2002 to May 2015. A former Director of the Museum of London, and curator of the Royal Palaces, he is an author, public speaker and broadcaster. On page 36, he tells of William and Mary's love affair with clocks.



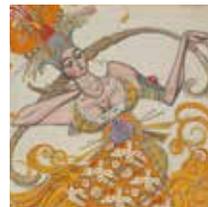
### Will Self

Television personality, journalist, political commentator and author, Will Self has published 11 novels, the latest of which is *Phone*, and is a regular contributor to *The Guardian*, *Harper's*, *The New York Times*, the *London Review of Books* and the *New Statesman*. He explains on page 72 why the balcony of the atrium at the Reform Club is his favourite room.



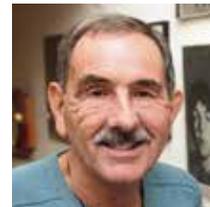
### Susan Moore

Susan Moore is the art market correspondent and associate editor of *Apollo* magazine. She is a regular contributor to the *Financial Times* and has written for many other publications, including *The Spectator*. In this issue, she considers Jan Brueghel the Younger's intriguing quartet of paintings, *The Four Elements*.



### Rupert Christiansen

Rupert Christiansen has been the dance critic of *The Mail on Sunday* since 1996, as well as the opera critic of *The Daily Telegraph* since 1997. He is currently writing a book about Diaghilev's legacy for Faber and Farrar Straus Giroux. On page 20, he delves into the maelstrom of passion and creativity of the revolutionary Ballets Russes.



### Hunter Davies

Author of the only authorised biography of the Beatles, Hunter Davies is the perfect man to describe the journey of George Harrison's guitar (page XX). A journalist and broadcaster, Davies published his first novel in 1965, and has since written books on Tottenham Hotspur and fell-walker Alfred Wainwright, as well as his autobiography.



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# Antiquities

London

Wednesday 3 July

10am

The Hope Hounds:

two Roman marble figures of Celtic hounds

Circa 2nd Century AD

Estimate: £200,000 - 300,000

(\$260,000 - 390,000)

Enquiries: Francesca Hickin

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[francesca.hickin@bonhams.com](mailto:francesca.hickin@bonhams.com)

[bonhams.com/antiquities](http://bonhams.com/antiquities)



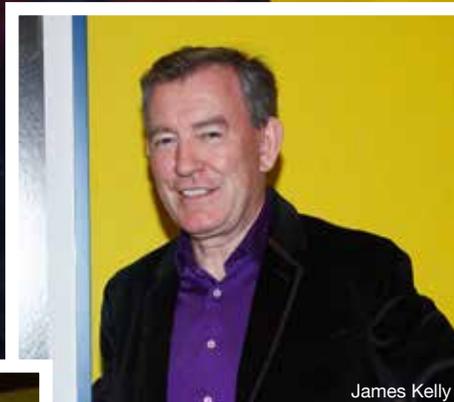
# News

*In and out of  
Bonhams' salerooms*

Andreas Kronthaler and Vivienne Westwood



James Kelly



Matthew Girling and Juergen Teller



Emma Salahi



Bridget Skelton and Ryan Campbell



Charles Aboah and Camilla Lowther



Juergen Teller and Sharleen Spiteri



\*

## Kids party

In April, Juergen Teller, one of the most influential art and fashion photographers today, unveiled his new series of photographs, *Demelza Kids*, at Bonhams New Bond Street. Dressed from head to toe in neon – a good match for the brightly coloured walls of the exhibition – Teller explained how his pictures told the visual story of the children cared for by the Demelza Hospice. He spoke passionately of his ambition to raise awareness and

fund for this fantastic charity, before Escala, the British electronic string quartet, gave a surprise performance. Some of the biggest names in the fashion industry, including Dame Vivienne Westwood, Charles Aboah, Camilla Lowther and Emma Salahi, as well as rock star Sharleen Spiteri, attended the event to support this brilliant cause.

[demelza.org.uk/appeals/juergen-teller](http://demelza.org.uk/appeals/juergen-teller)



Modern British  
& Irish Art

London

Wednesday 12 June

3pm

Laurence Stephen Lowry R.A. (British, 1887-1976)

*Old Dwellings*

signed and dated 'L.S. LOWRY.1961'

oil on canvas

50.7 x 40.6cm (20 x 16in)

Estimate: £400,000 - 600,000

(\$520,000 - 780,000)

Enquiries: Matthew Bradbury

+44 (0) 20 7468 8295

[matthew.bradbury@bonhams.com](mailto:matthew.bradbury@bonhams.com)

[bonhams.com/modernbritish](http://bonhams.com/modernbritish)



✧  
**Picasso's tears of a clown**

Towards the end of the period between 1904 and 1906 – what is known as his Rose Period – Pablo Picasso produced a body of work that focused on clowns, harlequins and carnival performers. He was fascinated by itinerant acrobats or *saltimbanques*, and explored this theme in several key works that are now seen as having been crucial to his future artistic development. Alongside paintings such as the masterpiece *La Famille des Saltimbanques* (1905), Picasso – then in his 20s and living in bohemian Montmartre at the Bateau-Lavoir – worked on a series of 15 etchings and drypoints that showed acrobats and gypsies behind the scenes, caught in private moments. Some are shown rehearsing; others simply eat with their families or take a bath. These were to become Picasso's most celebrated series of prints: *La Suite des Saltimbanques*. A rare complete set of 15 will be offered in the next Prints & Multiples sale in London on 13 June.

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lucia.trosantafe@bonhams.com



✧  
**Watch this space**

In Hong Kong, Bonhams brings together the largest collection of multi-brand timepieces ever offered at auction in Asia. The 1,500 pieces were gathered over 40 years by a single collector, who began the collection as a teenager. The wristwatches, clocks and vintage collectibles span every decade of the last 100 years, with Patek Philippe, Rolex, Omega, Heuer, Longines, Movado and Universal all represented. Among the many highlights is the 'Moon Watch', a very rare, limited edition 18k yellow gold Omega Speedmaster Professional chronograph wristwatch. It marks the first moon landing in 1969: Buzz Aldrin and Neil Armstrong both wore Omega Speedmasters during their moonwalk. The Centennial Collection will be offered in a series of sales at Bonhams Asia, starting with 'Hong Kong Watches 2.0' on 12 June, which will feature 318 pieces from the collection alongside another 188 lots.

*The Centennial Collection will be displayed to the public in its entirety from 31 May to 12 June at Bonhams Hong Kong Gallery at One Pacific Place.*



✧ **A beast of a Bentley**

It is fitting that, in Bentley's centenary year, one of the top lots at the Goodwood Festival of Speed sale will be 'Mother Gun', the pre-war Le Mans and Brooklands racing legend and first-ever 4½-litre Bentley. Delivered to 'Bentley Boy' Captain Woolf Barnato, Mother Gun broke the circuit record on its ambitious debut in the 1927 24 Hours of Le Mans race, leading for 35 laps until it got embroiled in the notorious White House Corner crash. It came back with a new bodyshell and 6½-litre Speed Six engine to win that year's Grand Prix de Paris and to dominate Brooklands. Later, with a new custom-made

chassis with longer wheelbase and aluminium body by Brooklands engineer R.R. Jackson, it achieved an official top speed of 148mph. After Brooklands was closed, this historic racer was sold on and later dismantled, languishing in a barn for nearly two decades, before Bentley enthusiast Vaughan Davis bought it in the 1960s. Following restoration, the car was fired up in 1989, and set a new 1,000-mile record in 1992.

Enquiries: Malcolm Barber  
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malcolm.barber@bonhams.com



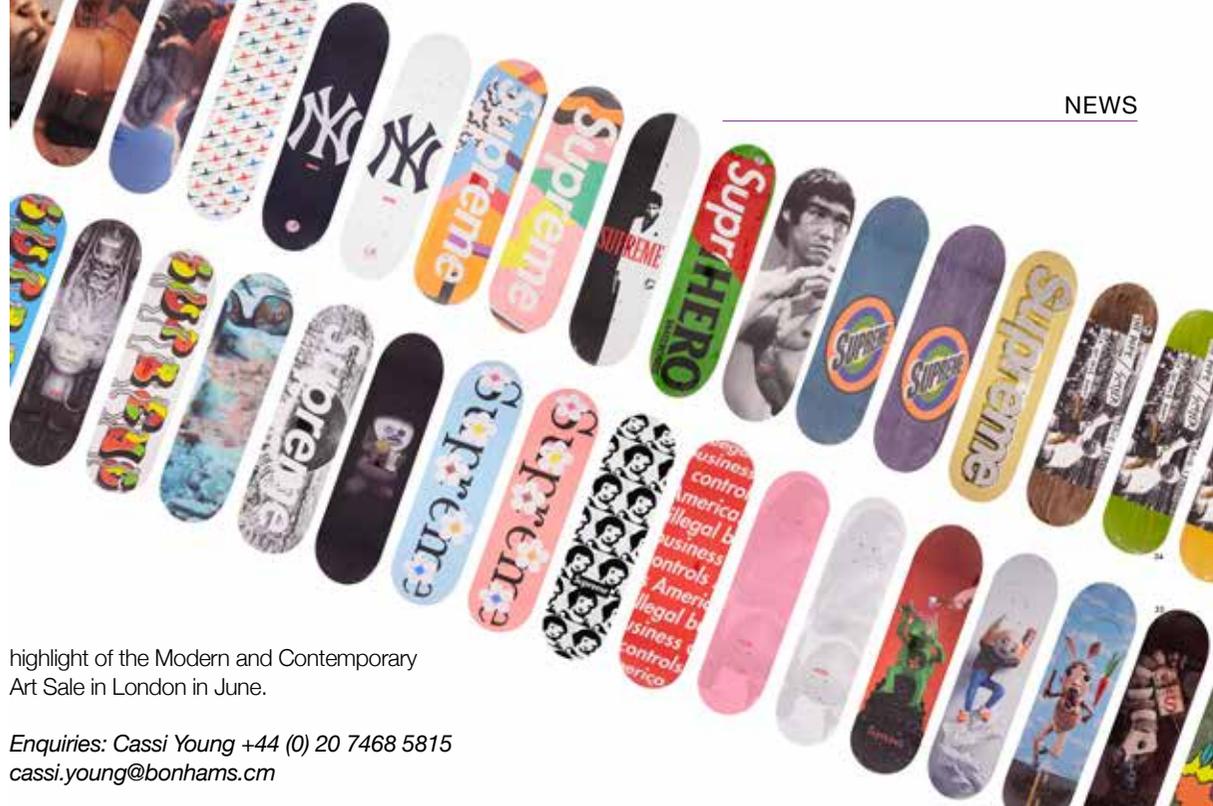
Fine Watches  
London  
Wednesday 19 June  
1pm

Patek Philippe,  
A very rare and fine 18K gold manual wind perpetual  
calendar chronograph wristwatch with moon phase,  
Size 35mm  
Estimate: £250,000 - 300,000  
(\$325,000 - 390,000)

Enquiries: Antonia Bechmann  
+44 (0) 20 7447 7413  
watches@bonhams.com  
bonhams.com/watches

### ★ Wheely good

Skateboarding is so much a part of urban life that it is little surprise to find it has acquired its own distinctive culture. Starting in 1940s California, where surfers were looking for a way to pass the time when waves were flat, it has grown into a multimillion-dollar industry and, in Tokyo next year, will make its debut as an Olympic sport. The decks (the part of the skateboard the skater stands on) made by celebrity American lifestyle brand Supreme have achieved cult status: featuring contemporary artists such as Cindy Sherman, the Chapman brothers, Raymond Pettibon and Nan Goldin, as well as icons of popular culture – Bruce Lee, *The Godfather* and *The Cat in the Hat*, for example, as well as the New York Yankees, of course – Supreme's skate decks are the epitome of New York City cool. A rare complete collection comprising the 126 skateboard decks produced by Supreme between 2011 and 2019 is a



highlight of the Modern and Contemporary Art Sale in London in June.

Enquiries: Cassi Young +44 (0) 20 7468 5815  
cassi.young@bonhams.com



Olivia Colman and Carolin von Massenbach



### ★ Thrilling Eve

Bonhams Knightsbridge hosted a star-studded preview of the Prints and Multiples sale in support of the Eve Appeal, a charity raising awareness and funding research into gynaecological cancers. Olivia Colman – fresh from her Oscars triumph – Jo Brand, Natalie Rushdie and Jemma Redgrave were among the guests. A selection of works in the auction were donated to the charity by renowned British artists, including Grayson Perry, Patrick Hughes, Bambi, Marc Quinn, Julian Opie, and Sara Pope, who gave a live print-making demonstration.



Sara Pope



Jo Brand



Deborah James and Natalie Rushdie



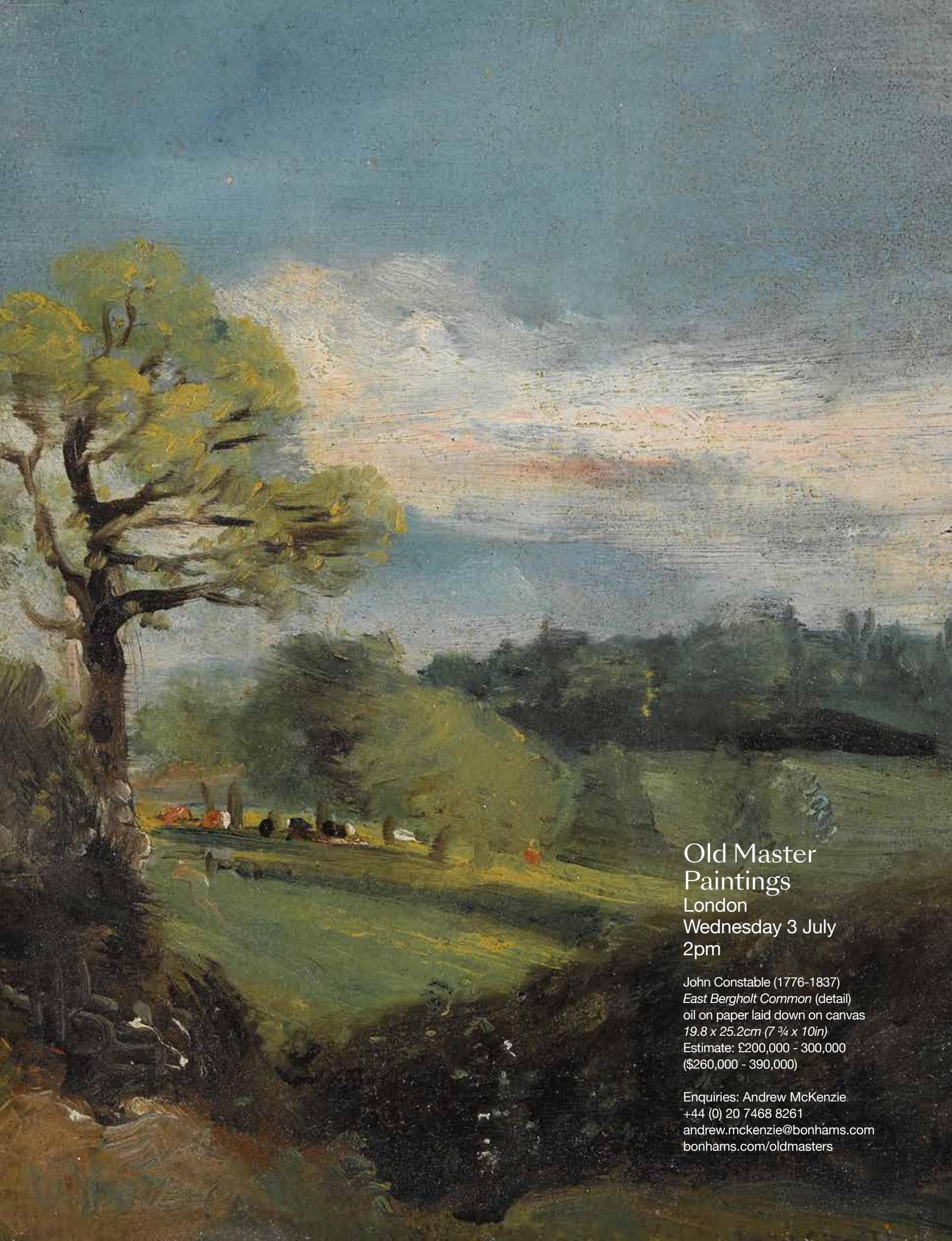
Helen Lederer and Joan Armatrading



### \* A dogs' life

When the bustle of Imperial Rome got too much for its emperors, they repaired to the coastal city of Laurentum, south-west of Rome. There, in 1795 in the ruins of the luxury villa of Antoninus Pius (ruled AD 138-161), excavators made an extraordinary discovery: two marble figures of Celtic hounds. They were snapped up by the fabulously wealthy art collector, novelist and interior designer Thomas Hope, an English aristocrat on an extended Grand Tour, who gave them pride of place in his statue gallery in London. On his death, his widow – anxious to distance herself from her husband's flamboyant reputation – had the house demolished, but kept the hounds. They will be offered at the Antiquities sale in London in July.

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



Old Master  
Paintings  
London  
Wednesday 3 July  
2pm

John Constable (1776-1837)  
*East Bergholt Common* (detail)  
oil on paper laid down on canvas  
19.8 x 25.2cm (7 ¾ x 10in)  
Estimate: £200,000 - 300,000  
(\$260,000 - 390,000)

Enquiries: Andrew McKenzie  
+44 (0) 20 7468 8261  
andrew.mckenzie@bonhams.com  
bonhams.com/oldmasters

What happened next...



#### A cut above

A sapphire and diamond ring, beautifully mounted by Boucheron and weighing 14.53 carats, was sold at the Fine Jewellery sale in London in April, achieving £125,062.



#### Saddle up

Demas Nwoko's lost masterpiece *The Bicyclists* made \$225,075 at the Modern & Contemporary African Art sale in New York in May.

#### Rodin to riches

At the Impressionist & Modern Art sale at New Bond Street in February, a rare casting of Rodin's 2ft-tall figurine *The Age of Bronze* was sold for £260,750.



#### ★ Long-lost Gill

A major carving – never before seen in public – by Eric Gill has come to light: *Girl with Comb in Her Hair* is offered at the Modern British and Irish Art sale in London in June. It was commissioned in 1928 as a 21st-birthday present for Desmond Flower, son of Sir Newman Flower, whose firm Cassell & Co would publish Gill's essays. *Girl with Comb* was known to exist – it is mentioned in the memoirs of Desmond Flower and in Robert Speaight's biography of Gill, and appeared in the artist's own meticulously maintained ledgers of his work – but was only seen on private visits. Gill is best known as a sculptor – his *Prospero* and *Ariel* adorn Broadcasting House in London – but the typefaces he invented have also been very influential: his elegant Gill Sans is used on the covers of Penguin Books.

Enquiries: Christopher Dawson + 44 (0) 20 7468 8296  
christopher.dawson@bonhams.com



#### \* Top guns

Carrying firearms is now so unusual in Britain that it's easy to forget that guns were part of everyday life 200 years ago – and that designing them was big business. One of the greatest London gunmakers was Robert Wogdon. His life and work are now the subject of a major study. *Robert Wogdon, Wogdon & Barton, John Barton: London Gunmakers, 1764-1819* is written by John O'Sullivan and De Witt Bailey and published by Bonhams. There are lavish illustrations of the firearms made by Wogdon and his apprentice, partner and successor John Barton, with lively accounts of all the known duels using Wogdon pistols – not least that in 1804 when US Vice-President Aaron Burr killed Alexander Hamilton, one of the Founding Fathers.

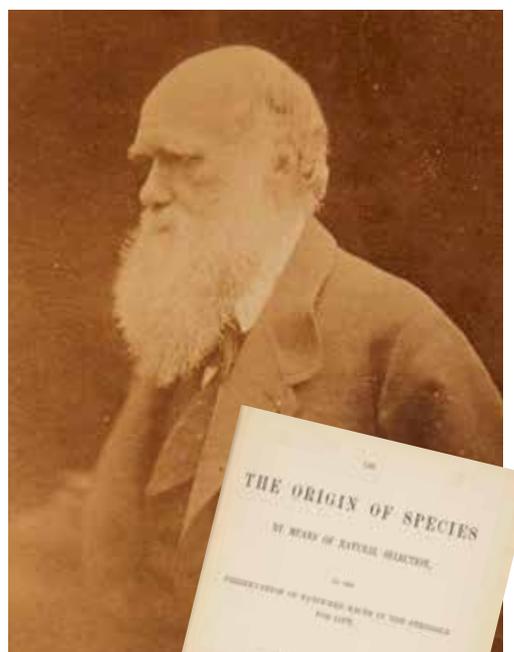
Enquiries: David Williams + 44 (0) 20 7393 3807  
david.williams@bonhams.com



#### ★ A rare breed

Charles Darwin's *On the Origin of Species by Means of Natural Selection* of 1859 is one of the few books that can be truly described as a turning point in the history of ideas: the modern concept of humanity and its place in the universe starts with this groundbreaking work. A very few presentation copies of the first edition of *The Origin of Species* were sent by the publisher on the author's behalf to friends and fellow scientists. One of these is offered in the Book Sale in New York in June. Presented to German botanist – and frequent Darwin correspondent – Professor Robert Caspary, the book has been in the same private collection for the past 100 years. Partially unopened, with its original cloth cover, the book has been lovingly cared for and is in excellent condition.

Enquiries: Ian Ehling +1 212 644 9094  
ian.ehling@bonhams.com



Australian Art  
Sydney  
Wednesday 26 June  
6pm

Ian Fairweather (1891-1974)  
*Spring*, 1964 (detail)  
synthetic polymer paint and gouache  
on cardboard on hardboard  
96 x 67cm (37¾ x 26½in)  
Estimate: AU\$200,000 - 280,000  
(£110,000 - 150,000)

Enquiries: Merryn Schriever  
+61 2 8412 2222  
merryn.schriever@bonhams.com  
bonhams.com/australianart



# Jewel purpose

Brett O'Connor, International Jewellery Director at Bonhams, explains to *Sung-Hee Kim* how a childhood fascination became his job

Photograph by Stefania Curto

Right

Brett O'Connor, Bonhams' International Jewellery Director

Below A Van Cleef & Arpels diamond and emerald brooch, which sold in May at Bonhams New York for \$31,325

“A truly superb piece of jewellery is no different from a piece of art hanging on the wall. It’s just wearable art,” says Brett O'Connor, Bonhams' new International Jewellery Director. “It is all about the design, the time it took to source the right stones – the right size and the right colour.” What was the most remarkable stone he has seen? “I fell in love with the Beau Sancy diamond,” he says. “And not because of its looks, but its history. It was first worn by Marie de Medici in 1610. It wasn’t a high colour stone or a great cut, but it was unbelievable to know that kings and queens have had this in their possession.”

O'Connor has been even closer to contemporary aristocracy, through the Bourbon-Parma Collection. “I met the consignor, the Princess of Parma in Vienna, and she was just an absolutely adorable, heart-warming woman,” he recalls. “Over many years I went many times to her apartment. Sometimes we didn’t even look at the jewellery, just talked – she was always very keen to offer me champagne and oysters.”

Born and raised in Michigan, O'Connor's passion for jewels started when he was around eight. “One particular memory is when my family went out to Arizona for a holiday. I found geodes and other stones. You could crack them open and find wonderful amethyst or rock crystals. I was just fascinated, and tried to learn as much as I could about them.”

Before becoming an auctioneer and leading jewels specialist, O'Connor owned restaurants in Florida. “I was working 120 hours a week and just got completely burned out. I sold my restaurants and decided to take a break and went out to Los Angeles.” He remembered his joy and passion for stones and gems, so he attended the Gemological Institute of America.



O'Connor took every class they offered – and graduated in the top 1 per cent of his class. “I learned how to look at a diamond and say this is high quality, to say this is a synthetic sapphire or real sapphire. I also met my wife at the GIA.”

After graduation, O'Connor was recruited by an international auction house as a cataloguer. “Growing up in the Midwest, I was only familiar with house auctions where they would sell beds, mirrors etc. This was a whole new world.” He immediately fell in love with auctions, especially jewels at auction. He catalogued 11 sales per year. “It was a fantastic training ground for me. I learned the difference between a good piece of jewellery, and a bad piece of jewellery, and all the variations in between.”



## “The Princess of Parma was always very keen to offer me champagne and oysters”

Is that a real signature or is it a fake signature? Is it 1925 or is it 1955?”

His profession led O’Connor to top international auction houses in Los Angeles and New York, then abroad for more than 20 years in Hong Kong and Geneva. “It was an amazing experience. My wife and I became foodies, travelled, developed a shared passion for antiques.”

He also had the chance to meet Gina Lollobrigida: “She is a powerhouse!”, he says. “Not many people know that she is a sculptor, who makes beautiful and creative works. She also loves Italian sports cars and came to the sale of her jewellery in a Pagani car, dressed to the nines. But she was incredibly friendly, signing autographs and letting everybody who wanted to, have a picture with her. She really is a lovely, down-to-earth woman.”

“I never got to meet Maria Callas,” he continues, “but she had a lovely collection, particularly one

beautiful necklace, with a matching bracelet and fantastic earrings. It was almost like a paved road of rubies, undulating around the necklace.”

After working in Switzerland for 16 years, O’Connor decided it was time to come back to the United States. Now based in Bonhams’ New York office, he is looking forward to increasing the Bonhams profile in the North American jewellery world. “I have worked for several auction houses, but Bonhams is unique because we treat our clients with one-to-one care, not just as another client number.”

When it comes to advice for a novice jewel collector, O’Connor says you don’t have to know the intricacies of what you’re buying. “Use the specialist’s trained eye for your benefit. Bonhams doesn’t own the jewels that we’re selling, so we can be honest about them. Always demand a certificate for diamonds and, if it’s a coloured stone, make sure it is an untreated coloured stone. But, most importantly, buy what you like. Come on in – the doors at Bonhams are always open.”

He does have some hints for buyers. “The 1960s and 1970s jewellery – lots of big gold chains with big pendants – is currently very popular and there is a new generation who definitely see that as the bee’s knees! However, there is a new trend emerging which is seeing an 80s revival: big, bold, colourful gemstones with lots of yellow gold.”

What is it about jewels that O’Connor enjoys so much? “When you hold a true gemstone, you can feel its energy. It has come from Mother Nature. Jewels are a gift, and we maximise their beauty to create these wonderful adornments that are prized throughout history and, frankly, throughout the world.”

*Sung-Hee Kim is Bonhams Head of Press, US.*

*The next Fine Jewelry sale is in New York on 17 September.*



**Top left**  
Bonhams New York achieved \$68,825 for this fine emerald and diamond ring

**Left**  
An openwork diamond bracelet, sold for \$75,075 at Bonhams New York

**Above**  
This diamond ring achieved \$387,575 at Bonhams New York

Quail Lodge Auction  
Carmel, California  
Thursday 15 & Friday 16 August  
5pm

1932 Auburn 12-160A Boattail Speedster  
*Pebble Beach Award Winner*  
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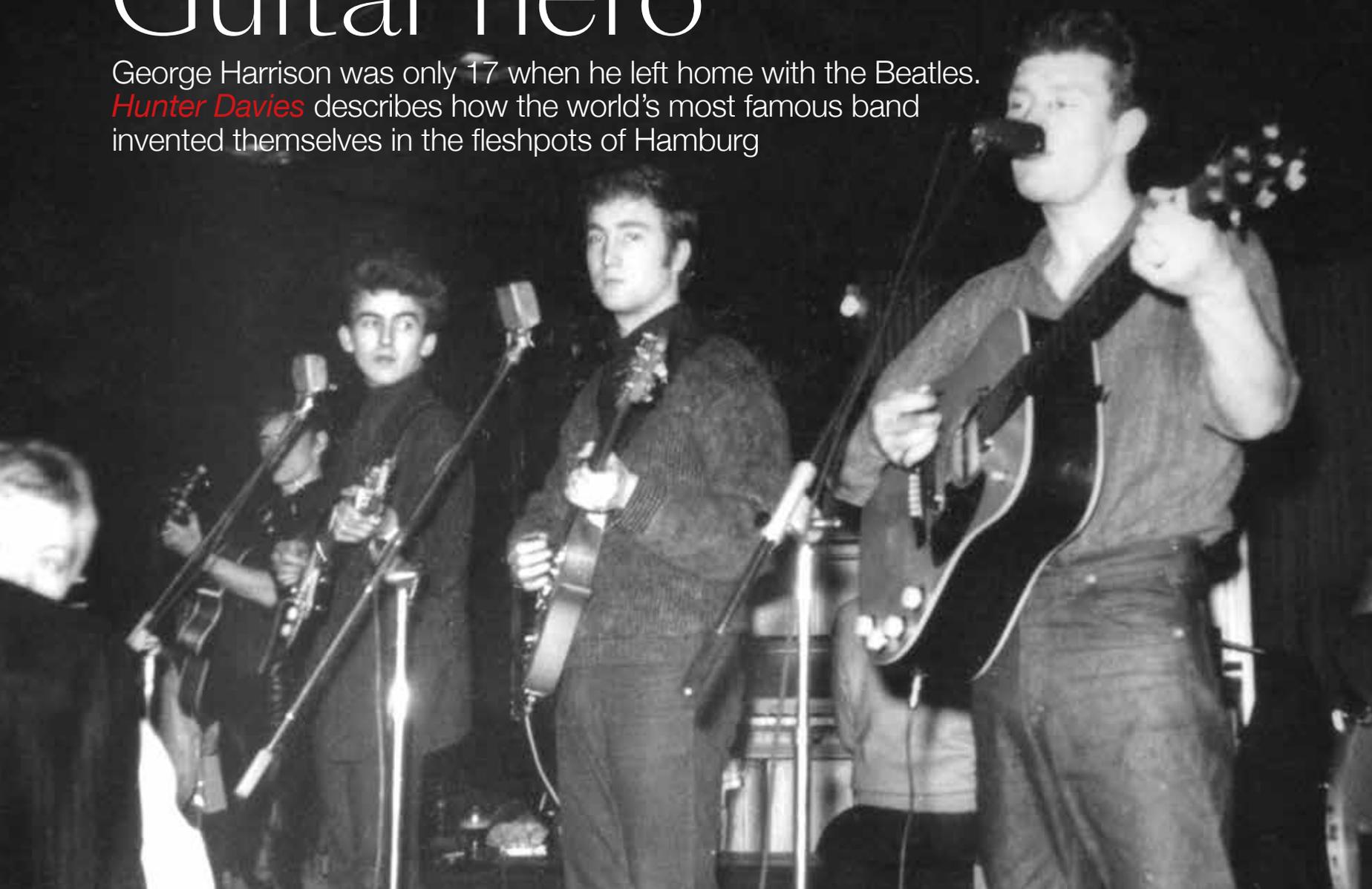
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# Guitar hero

George Harrison was only 17 when he left home with the Beatles. *Hunter Davies* describes how the world's most famous band invented themselves in the fleshpots of Hamburg



George was practically still in nappies when the Beatles made their first trip to Hamburg. OK, slight exaggeration. But it is easy to forget just how young the Beatles were, still in their late 20s, when in 1970 they packed up being Beatles, having created around 200 songs which will be sung by people on this planet as long as there are any left with the breath to hum the tunes.

George was just 17 in 1960 when they first arrived in Hamburg, a very young 17, hardly been kissed, fresh faced and innocent. Hamburg was looked on as one of the wicked cities of Europe, known for its sex life. The Reeperbahn, the main street in the dodgy area, was said to have more strip clubs than any other city.

In Liverpool, George had looked so young that John, two-and-a-half years older, was a bit embarrassed to be seen out with him. He would stride ahead as if not with him, while George trailed behind like a little lapdog.

George was born in 1943. His father was a bus driver. There was little trace of any music ability in the family, compared with Paul's, whose father could turn his hand to almost any instrument. John's family was the same.

His father sang, mostly while drunk on ships, and his mother could strum the banjo.

George passed the eleven-plus and went to the Liverpool Institute, where he was in the year below Paul. Paul heard about George's prowess on the guitar, so when Paul was invited to join the Quarrymen – a skiffle group led by John, who was at another grammar school, Quarry Bank, hence the name of the group – Paul took George along. John thought at first George was too young at 15, but was impressed by his playing. Unlike John and Paul, George did not show off on stage, or play to the audience. He took himself very seriously, concentrating on getting the chords right.

It is surprising that his parents allowed him to go off to Hamburg, but by the time the offer came up, George had left school, aged 16. He had grown bored with school work, was only interested in his guitar. He had bought a Futurama at Hessy's music shop in Liverpool (to be offered in the Entertainment Memorabilia sale in June). For about four months he had worked as an apprentice electrician, then gave it up to go to Hamburg with the Beatles.

The first club where they played, in August 1960, the

**Opposite**

Rocking the guitar: the Beatles on the German tour, with George far left

**Above and left**

George Harrison's Futurama electric guitar, c.1958, 38½ inches, played on the Beatles' Hamburg tours

Estimate:

£200,000 - 300,000

(\$260,000 - 390,000)

Indra, was a total dump. Their dressing room turned out to be the men's toilets. Their sleeping quarters was a room at a fleapit cinema which they all had to share. They then moved to a slightly better club, the Top Ten. "At all the clubs," George remembered, when I was writing the Beatles biography in 1967, "they used to read out a notice saying anyone under 18 had to leave. It was eventually discovered I was only 17, with no work permit. I had to leave, at once. I had to go home on my own. I felt terrible."

**“They also brushed their hair forward, giving up their teddy boy grease”**

Over the next couple of years, the Beatles made further trips to Hamburg. They played long hours, every day, to drunken sailors or local students, taking pills to keep going. But they improved dramatically. It was in Hamburg that they discovered they were from Liverpool, who they were, finding their own voice. They also brushed their hair forward, giving up their teddy boy grease.

It was in Hamburg, too, that they got their first recording contract – which makes it sound better than it was – as a backing group to singer Tony Sheridan.

In Liverpool, in 1959, they had cut a record – just one copy, paying 17/6 in a backroom studio. On one side they played Buddy Holly's 'That'll be the Day'. On the other side was an original composition, 'In Spite of All the Danger', which was credited to McCartney and Harrison. It is interesting that George got a credit, not John, but he was their lead guitarist, and helped create the tune. For many years, George was still rather undervalued, considered not as clever or as talented as John and Paul, quiet, unpushy. He did eventually emerge as a proper composer in his own right with songs like 'Something', 'While My Guitar Gently Weeps', 'Within You Without You'. For a time, in the mid-Sixties, he was leading the Beatles, taking them into Indian music and spirituality.

Now we all know that the Beatles contained three musical geniuses, not just two. And that George was more than just their best guitarist. And we all recognise that over those two years back in their Hamburg days, slogging it out in those sleazy clubs, John, Paul and George created what became the Beatles' sound.

And that guitar? In 1964, George gave the Futurama from the Hamburg years to *Beat Instrumental Magazine* as a competition prize. But the winner opted for cash, and the guitar stayed in a cupboard in the magazine's offices. Now that relic from those formative years can be yours.

*Hunter Davies is the author of The Beatles, the only authorised biography of the Fab Four.*

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# Succès de scandale

A century ago, a Russian law student made his ballet company the talk of Paris. As an exhibition of their costumes opens at Bonhams, **Rupert Christiansen** revels in the glories of the Ballets Russes

**Opposite**

Léon Bakst's costume design for *The Firebird*, 1910

**Above**

Valentin Aleksandrovich Serov's portrait of Sergei Diaghilev (1872-1929)

**Top**

Costume for a knight, designed by Alexander Golovin for the première of *The Firebird*, using silver-gold fabric to imitate chain mail

**Left**

One of Natalia Goncharova's *Firebird* designs – typically bolder than those of Golovin – which would have been worn by a guard

It is no exaggeration to claim that Diaghilev's Ballets Russes changed the course of European culture. In 1909, when the company was formed, ballet was routinely written off as pretty but infantile nonsense, fit only for pantomime. By 1929, when Diaghilev died, the splendour and originality of its performances had astounded and enchanted audiences throughout Europe and the Americas.

Diaghilev's genius was not a matter of outstanding artistic or creative ability. His gifts were those of an impresario, shrewdly commissioning, producing and managing. As his close friend Alexandre Benois put

## “Diaghilev's relationships with his dancers were tempestuous”

it, “he knew how to *will* a thing, and he knew how to carry his will into practice... If he wanted something it was scarcely possible to gainsay him.” Among the artists he bent to his will were the painters Picasso and Matisse, the composers Debussy, Stravinsky and Prokofiev, and the choreographers Fokine, Massine, Nijinska and Balanchine. The great dancers he had at his disposal included Nijinsky and Karsavina, Markova and Dolin. Diaghilev's relationships with them were often tempestuous, but they invariably paid tribute to his

unique skills: his force of personality empowered them. More than a century after the company's debut – in conjunction with Russian Art Week and alongside the Russian Art sale in May – Bonhams New Bond Street will host a celebratory exhibition of Ballets Russes costumes.

Born in 1872, Sergei Diaghilev came from an upper-middle class family that had gained and lost a fortune through a vodka distillery. As a boy, Sergei Pavlovich showed modest talents as a musician, and briefly nursed dreams of becoming a composer. But as a half-hearted law student in St Petersburg, he fell in with a crowd of cultured young men who were infatuated with the opera and ballet. Diaghilev had soon set up the lavish monthly magazine *The World of Art*, dedicated to expanding Russian taste beyond the dreary realism fashionable at the time. In the process, he educated himself in western European trends. Using this as a springboard, he began to curate exhibitions of Russian art, first in St Petersburg and then in Paris. Their success led him, step by step, to the idea of exporting the great traditions of Russian



**Left** Costume by Goncharova for one of Koschei's entourage

**Top left to right** Productions of *The Firebird* featured Vera Fokina with Mikhail Fokine, Lydia Lopokova, and Felia Doubrovskaya



### The *Firebird* soars

One of Diaghilev's most valuable and durable achievements was introducing the work of Russian artists to the West. Over the 20 years that the Ballets Russes existed, he commissioned most of his generation's great talents, with Alexandre Benois, Léon Bakst and Mikhail Larionov probably the best known.

However, one ballet – *The Firebird* – was of particular importance to him, due to its purely Russian creative team. It was created from a conflation of Russian folk tales, with music by Igor Stravinsky (the composer's first significant composition), choreography by Mikhail Fokine and a title role danced by Tamara Karsavina. And the ballet, which had its première in 1910, was designed by Alexander Golovin in a richly detailed, almost art nouveau style. His designs were not intended to be authentic Russian folk dress, but an imaginative recreation well-suited to Fokine's enchanted world. For Russian Art Week in May, several of these costumes will be on display when Bonhams hosts *In Pursuit of the Firebird: A Ballets Russes Exhibition* (28 May-5 June).

*The Firebird* was an enduring success, so much so that the sets and costumes for it wore out after the First World War. Thus, in 1926, Diaghilev commissioned a new version from Larionov's partner, Natalia Goncharova. Her designs had a more naive look than those of Golovin – they are perhaps reminiscent of the illustrations in a book of children's fairy tales, as you can see for yourself: a number of them are also included in the Bonhams exhibition. The new production was every bit as successful as its predecessor.

A version of *The Firebird* survives today, and it will be performed this summer at the Royal Opera House, London (4-14 June), coinciding with a retrospective of Goncharova's work at Tate Modern (6 June-8 September).

**Opposite, top to bottom** Tamara Karsavina as the Firebird in a costume designed by Bakst; Golovin-designed costumes from *The Firebird* for (top to bottom) an extra in the final procession, for one of Koschei's guards and for a knight



© Joan Craven, left and Lipnitski, right

opera and ballet. He was fortunate to catch the crest of two waves – one being the flowering of a new generation of extraordinary theatrical, musical and artistic talent in Russia; the other was a vogue in the West for exotic and ethnic dance, whether Isadora Duncan performing barefoot or Indian and Japanese styles.

In 1909, Diaghilev's first season of Russian ballet opened in Paris at the Théâtre du Châtelet. The audience had never seen anything to match the technical skill or emotional intensity of these superbly trained dancers, while Léon Bakst's vibrantly coloured sets and costumes, Stravinsky's primitivist music, and Fokine's imaginative choreography for such ballets as *The Firebird*, *Carnaval* and *Scheherazade* made the Ballets Russes the biggest artistic sensation of the years before the First World War – not only in Paris, but soon in London too.

At the heart of the enterprise in these first years was Diaghilev's infatuation with Vaslav Nijinsky, a dancer of astonishing strength and grace. Nijinsky's onstage partnership with the supremely elegant and soulful Tamara Karsavina in Fokine's *Le Spectre de la Rose* and *Petrushka* captured the imagination of a generation, but he was almost as influential as a daringly avant-garde choreographer who scandalised audiences by presenting unambiguous masturbation in *Prélude à l'Après-midi d'un Faune* and wildly stamping peasants in *Le Sacre du Printemps* – the latter ballet, with its ferocious score by Stravinsky, caused a riot at its première in Paris in 1913.

But Nijinsky was doomed: painfully sensitive, he deserted Diaghilev to marry the Hungarian aristocrat Romola de Pulszky. In furious revenge, Diaghilev fired him. After abortive attempts to run his own ballet troupe, Nijinsky sank into psychotic madness from which he never emerged. He would be succeeded in Diaghilev's affections by Léonide Massine, a much cooler character. His dancing was inferior to Nijinsky's, but he was a choreographer of fertile invention and versatility, who created a series of knockout box-office hits, including the Surrealist romps *Parade* and *La Boutique Fantasque*, designed respectively by Picasso and Derain.

Diaghilev's enterprise barely survived the First World War: two tours of the United States proved financially disastrous and many of the dancers returned to Russia, only to be fatally embroiled in the Revolution. In 1918, the dregs of the company were left wandering through neutral Spain, where Massine became obsessed with flamenco – a form of dance that opened a new phase for the company when its fortunes revived in London in 1919. A brilliant gypsy called Félix García was marketed by Diaghilev as 'the Spanish Nijinsky' and briefly became all the rage. Alas, he too ended up mad, one night breaking into St Martin-in-the-Fields church – not far from London's Royal Opera House – and dancing stark naked on the altar. He was incarcerated.

Diaghilev had now turned his back on his homeland. The post-war Ballets Russes became more cosmopolitan and populist in outlook, yet the biggest show it ever staged was a throwback to pre-Revolutionary Tsarist Russia in the form of a lavish reconstruction of *Sleeping Beauty*, a traditional ballet with a score by Tchaikovsky that Diaghilev had adored in his student days. With a cast of hundreds, and sets and costumes of jaw-dropping



© Photo Bert



## “Like Nijinsky, Félix García ended up mad, dancing naked on the altar of a church”

magnificence by Léon Bakst, it ran in London's West End for three months in 1921-1922. Despite rave reviews, it did not cover its costs and brought Diaghilev – not for the first or last time – close to bankruptcy.

A move in 1923 to a base in Monte Carlo, where the ballet served as an adjunct attraction to the casino, happened in the nick of time. At last the company had something like a permanent base for rehearsal and administration, and the result was work of a more daringly experimental nature. Some of it was choreographed by Nijinsky's formidable sister Bronislava Nijinska, who created the stunning evocation of a Russian peasant wedding *Les Noces* and, in complete contrast, two witty critiques of the Roaring Twenties: *Les Biches* and *Le Train Bleu*.

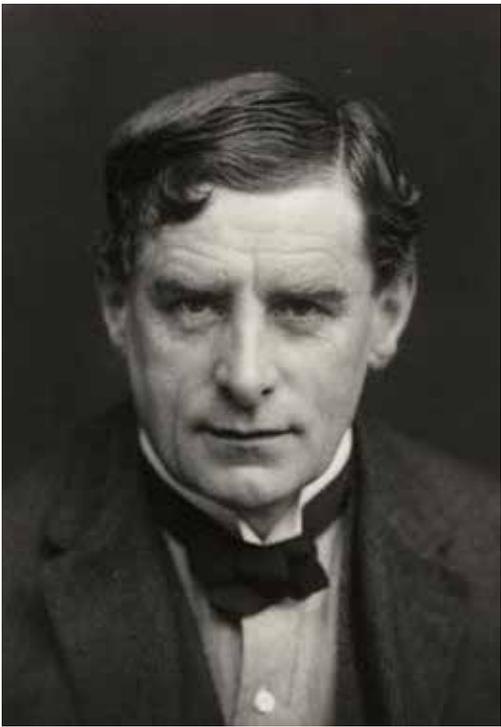
A further wave of young Russian émigrés – including Serge Lifar, who created the title role in George Balanchine's *Apollo*, the dazzling ballerina Alexandra Danilova, and the composer Sergei Prokofiev – brought the Ballets Russes a final lease of life. But Diaghilev was by now a sick man. He died from complications related to diabetes in his beloved city of Venice in 1929. He had made no money, cared little for worldly possessions and had as many enemies as he had friends. But his legacy was immense – and for the next half-century, every balletic enterprise in the world dreamed about his achievements and lived in the shadow of their glory.

Rupert Christiansen is opera critic for The Daily Telegraph and currently working on a book about the Ballets Russes.

*In Pursuit of the Firebird: A Ballets Russes Exhibition* runs at Bonhams, 101 New Bond Street, London W1S 1SR from 28 May to 5 June. Admission free.



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**Above**  
Walter Sickert (1860-1942): a decidedly international outlook

**Right**  
Mornington Crescent, c.1905 – Sickert worked at no.6, the fourth house



**Opposite**  
Walter Richard Sickert (1860-1942)  
*Seated Woman, Mornington Crescent*, c.1908  
oil on canvas  
52 × 40cm (20½ × 15¾in)  
Estimate: £150,000 - 250,000  
(\$200,000 - 330,000)

# Dark arts

Cosmopolitan and debauched, Sickert found inspiration amid the poverty and prostitutes of grimy London. **Matthew Sturgis** sees the light that gleams from the shadows of his art

“London is spiffing!”, Walter Sickert declared. “Such evil racy faces and such a comfortable feeling of a solid basis of beef and beer. O the whiff of leather and stout from the swing doors of the pubs! Why aren’t I Keats to sing them?” Sickert underestimated his own talent and unique sensibility. He *was* a Keats – a Keats in oils. His paintings, particularly those done in the first decade of the 20th century, fixed a vision of London – grimy, striving, vital – that was novel and compelling. It has proved enduring too.

His pictures of north London lodging-house rooms, of figures in dim interiors, of nudes on rumpled bedsheets, of fleeting social encounters and unspecified domestic dramas, still enthrall. They are scenes illumined by pale sunlight muffled by dirty windowpanes and worn lace curtains: quotidian yet mysterious. *Seated Woman, Mornington Crescent* (offered at Bonhams Modern British Sale in June) takes us into the heart of that world. The figure of the young woman, her breasts bared, gleams among the heavy furniture and faded prints of the dingy interior, as she looks out through a tall first-floor window.

Sickert had returned to London in 1905, at the age of 44, after some five years of self-imposed exile, following his divorce from his first wife, Ellen Cobden. From his

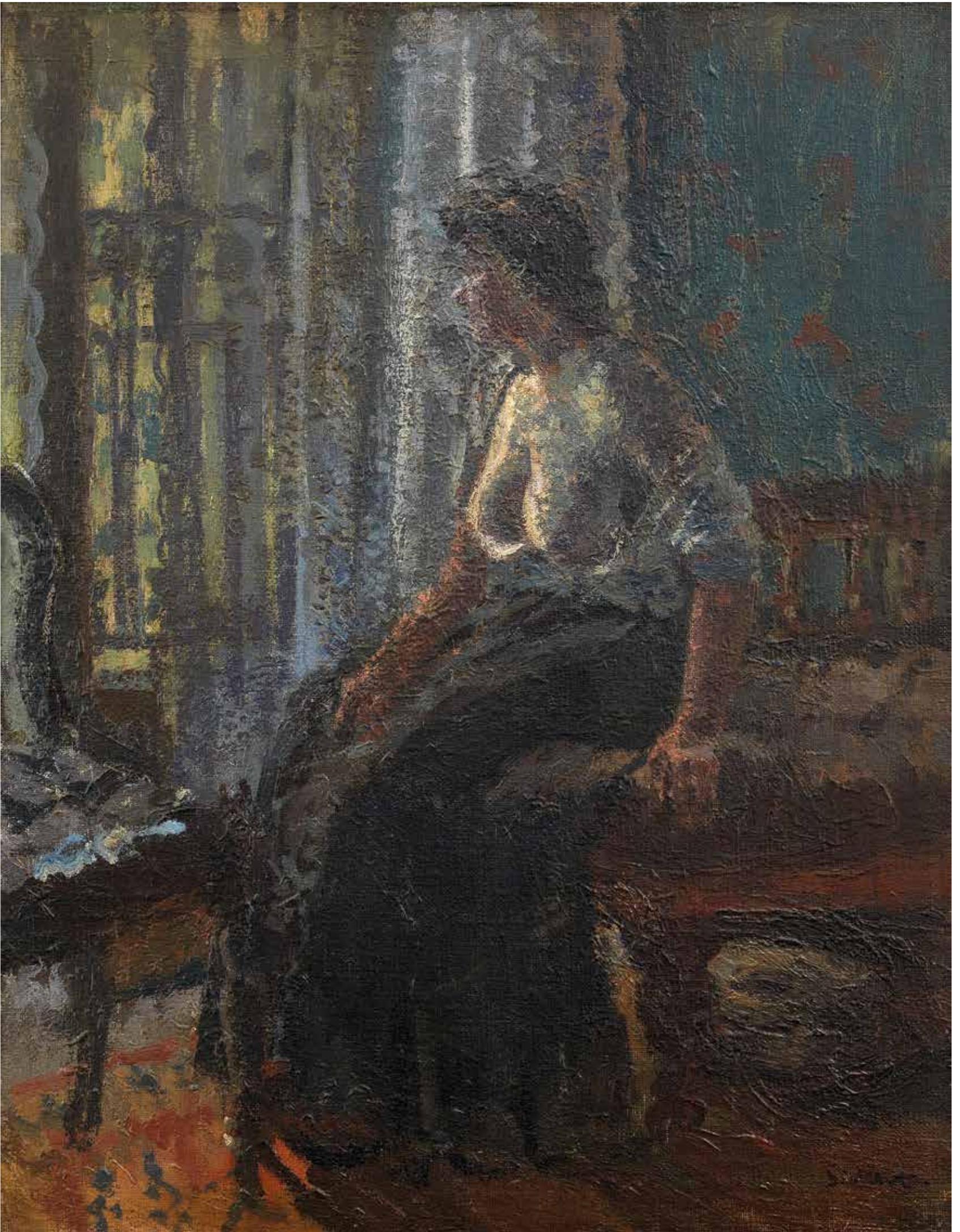
bases at Dieppe and Venice, he had established himself as a noted figure on the progressive Parisian art stage. Born in Munich to a Danish father and a French-educated mother, Sickert had a decidedly international outlook and recognised Paris as the centre of the cultural universe.

His original thought was to stay in London only a short while, but he found many reasons to detain him. There was a small coterie of ambitious young artists to teach and inspire. There was the beautiful and talented Mrs Swinton to flirt with and paint. And there was that special flavour

**“He found much to detain him in London... there was the beautiful Mrs Swinton to flirt with”**

of Camden Town life to be enjoyed and depicted.

Sickert was conscious that scenes of London low life might appeal to the French – indeed, might be “a unique weapon for the Paris market”. Since the days of Géricault and Gustave Doré, the French had been fascinated by the seedier aspects of the English capital; and Sickert was ready to be coarse – or, as he put it, “canaille”. He wanted to be able to make a splash at the Salon d’Automne, the





**Left**  
Walter Sickert,  
*Mornington Crescent  
Nude, contre-jour, 1907*

**Opposite**  
*Le Corsage Violet*  
(1907), sold by  
Bonhams in November  
2013 for £290,500,  
a world-record price  
at auction for a work  
by Sickert

new exhibiting body, where the boldest young talents vied with each other. He wanted to impress Félix Fénéon, the brilliant poet-cum-curator, who had opened a cutting-edge art-space for the Parisian dealers Bernheim-Jeune. Fénéon planned to show Sickert there, alongside Bonnard, Vuillard, Signac and the young Matisse.

So Sickert lingered in London, working and having fun. He took lodgings in a pair of rooms on the first floor at 6 Mornington Crescent, on the edge of Camden Town. The rooms were modest, but the semi-circular communal garden in front of the houses was still intact. (It was only later that the Mornington Crescent freeholders sold their communal garden to developers, who built a mock-Egyptian cigarette factory on the site.) Sickert was delighted that, from his front door, he could see not only the Tube station, but also the statue of Richard Cobden (his former father-in-law) that stood before it.

Although he had rented a studio in his old painting ground of Fitzrovia, just south of Camden Town, he soon began using the Mornington Crescent rooms as a workspace, charmed by the effects of the light; by the pattern of the iron balcony outside the window; and by the ready-made ambience of domestic life.

After his time in France, Sickert was struck by the politeness of British art. It was a world dominated by fashion and money. There seemed little inclination for experiment, and little knowledge – among either artists or collectors – of the advances made by the French Impressionists and Post-Impressionists just across the Channel. Sickert resolved to address the situation. He wanted to assert the importance of painting, of the figurative tradition, of truth in art.

He found a small band of willing disciples – Spencer Gore, Robert Bevan, Sylvia Gosse, Harold Gilman, Charles Ginner, Ethel Sands and Nan Hudson – and preached to

them his new gospel of painting – over lunch at L'Étoile on Charlotte Street, at the Saturday receptions in his Fitzroy Street studio, on the tram coming along the Hampstead Road, in letters dashed off at the end of the day, and in the example of his own work.

*Seated Woman, Mornington Crescent* is alive with those concerns. Beneath the broken touches of colour, it is a carefully constructed image, not painted from life but based on long observation and numerous drawings. This way of working was endorsed by the French tradition, particularly by the example of Degas, Sickert's great hero and friend. On his visits to Paris, Sickert was a regular visitor to the French artist's studio. They shared a love of Ingres and of marmalade.

Degas taught Sickert much – about art and about life.

## “Sickert was never afraid to shock”

He influenced Sickert's choice of subjects. Although it is less apparent to us now, most of the chosen subjects of the French Impressionists – the modern city, the ballet stage, the racecourse, the bathroom – were shocking to contemporary audiences. And Sickert was never afraid to shock. As he gleefully explained to his young English confrères, “The more our art is serious, the more will it tend to avoid the drawing room... the plastic arts are gross arts, dealing joyously with gross material facts. They call, in their servants, for a robust stomach and a great power of endurance, and while they will flourish in the scullery, or on the dunghill, they fade at a breath from the drawing room.” The front room at 6 Mornington Crescent, if not quite the “dunghill”, was far-removed from the glamour of any fashionable drawing room, and the suggested form of a chamber pot beneath the bed on which the woman is perched was certainly a “gross material fact”.



From Degas, Sickert had imbibed a belief that the human figure – the female nude, above all – was the great subject of art. He had also come to understand that the subject should be treated with unflinching objectivity. It should be drained of sentimental associations and too obvious narrative. At one level, it should be merely an excuse for a composition of light and shade.

The motif of the woman with bared breasts was one to which Sickert often returned. It reached back to the Renaissance portraits of courtesans he had seen in Venice, but he argued that the nude worked best in conjunction with the clothed. Indeed, he considered that “the chief source of pleasure in the aspect of a nude is that it is in the nature of a gleam – a gleam of light and warmth and life. And that it should appear thus, it should be set in surroundings of drapery or other contrasting surfaces.” It is an idea brilliantly illustrated by the painting of the partially clothed girl at the Mornington Crescent window. It introduces, too, a note of sexual tension into the scene. Is the woman waiting for a lover, a husband, a client?

For Sickert, painting was always tinged with a sexual element. He described the starting point of any picture as the painter’s ‘lech’ to record a particular scene – and the success of the painting could be judged on the extent to which it communicated that ‘lech’ to the viewer. Certainly the artist’s yearning desire pulses through this little canvas of gleaming light and patterned shade.

*Matthew Sturgis is the author of an award-winning biography of Walter Sickert (HarperCollins, 2005).*

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### Sickert: life in brief

Walter Richard Sickert was born in 1860 in Munich. His father was an unsuccessful Danish artist, his mother the illegitimate offspring of an Irish dancer on the London stage and a Cambridge professor of mathematics, who had previously trained both in the law and as a clergyman. The family moved to England in 1868, with Sickert going to school in London. Although Walter had early ambitions to be a painter, his father forbade it, and it was only when – at the age of 21 – he became engaged to the independently wealthy Ellen Cobden that he was able to devote himself to painting.

After a brief stint at the Slade, he went to work in the studio of his artistic hero, James McNeill Whistler. Through Whistler, Sickert was introduced to the most advanced ideas in contemporary art. He also met Degas, who became his mentor. Under Degas’ influence he began a remarkable series of paintings of London music halls: rich low-toned scenes of low-life revelry. These he exhibited to almost universal derision. Only slightly less unpopular were his Impressionistic portraits and his deliberately unpicturesque views of Dieppe and Venice.

After getting divorced in 1899, he lived for six years in France (much of the time with his Dieppeoise fishwife mistress). Chance brought him back to London in 1905, and – excited by the young painters he encountered – he decided to stay and introduce some much-needed French rigour into the effete English art world. He began a vigorous campaign: founding exhibiting societies (notably the Fitzroy Street Group and the Camden Town Group), writing articles, and giving art classes.

In 1911, Sickert married one of his pupils, Christine Angus, and in the years around the First World War they spent much of their time in – or near – Dieppe. But, after Christine’s early death in 1920, Sickert returned permanently to England. He followed an increasingly idiosyncratic artistic path, making paintings from photographs, Victorian prints and even press cuttings. High-toned and often deliberately anti-naturalistic in their colouring, these works oddly prefigured Andy Warhol’s Pop Art experiments. Sickert remained an innovator to his death, in 1942, at the age of 81.

Oh, and the notion that Sickert was Jack the Ripper – put forward with such vehemence by the crime writer Patricia Cornwell – is absolute tosh.

M.S.



# Force of nature

The Four Elements provided Renaissance artists with a canvas for unfettered flights of the imagination, says *Susan Moore*

From the ancient Greeks came the notion that the universe was formed of the Four Elements: Earth, Water, Air and Fire. Along with those other foursomes of the cosmological imagination – the Four Seasons, the Four Winds and the Four Temperaments – the subject proved particularly appealing to the artists of the 16th and 17th centuries, who rejoiced in the limitless pictorial possibilities, and symbolism, of allegorical figures as personifications of abstract ideas or concepts.

These fours also had their practical uses. Just as the Four Evangelists served as convenient – as well as fitting – subjects for the decoration of the pendentives supporting a dome above the rectangular crossing of a church, so the Four Elements and their like provided ideal subjects for secular cycles decorating entire rooms. That said,

Giorgio Vasari's grandiose frescoes lining the Sala degli Elementi in the Palazzo Vecchio in Florence, executed between 1555 and 1557, have the element of Air separated from the four walls and placed in the heavenly realm of the ceiling above.

Here we find Saturn deposing his father Uranus, the ruler of the universe and the personification of the sky, by castrating him with a sickle. Below, Venus emerges from the foam produced when his testicles hit the sea. We also find 'The First Fruits of the Earth Offered to Saturn' and 'Vulcan's Forge', the most popular conceit for representing the element of Fire. It is probably no coincidence that the highly complex iconography of Vasari's scheme representing the universe or cosmos was created for Duke Cosimo I de' Medici, the play on his name appropriately flattering.



**Above and right**  
 Jan Brueghel the Younger  
 (Antwerp 1601-1678)  
*The Four Elements: An Allegory  
 of Air* (above); *An Allegory  
 of Water* (top right); *An Allegory  
 of Fire* (bottom);  
*An Allegory of Earth* (overleaf)  
 A set of four, oil on copper  
 33 x 48cm (13 x 18 7/8 in)  
 Estimate: £800,000 - 1,200,000  
 (\$1,000,000 - 1,600,000)



Giuseppe Arcimboldo's fantastical composite profile heads representing the Four Elements may similarly be read as obsequious imperial allegories. They are also imperial portraits, however, painted for the Holy Roman Emperor Maximilian II in 1566. This is revealed by the texts presented along with the artist's series of Seasons and Elements, as well as by the images themselves. *Air*, for instance, now only known through copies, has an imperial eagle at its breast, its shoulders formed by a peacock – this is a Habsburg heraldic device. *Fire* wears the Order of the Golden Fleece and an imperial double eagle.

This is perhaps the most bizarre and ingenious of all compositions, combining an eclectic variety of objects that relate to fire in some way or other. The cheek is a large firestone, the chin an oil lamp, the nose and ears delineated by two fire steels, the forehead a wound-up

fuse, kindling for a moustache and a stubbed-out candle for the eye. Flames form the hair, flickering from a crown of burning logs. The Emperor had a passionate interest in the natural world, and we know that the animals making up the physiognomy of *Earth* were taken from life, drawn from the beasts in Maximilian's menagerie. One of the four anthropomorphic portraits, *Water*, appears to depict a female Habsburg, her fishy frame enhanced by a string of pearls and a pearl earring.

It is clear that nothing is ever quite what it seems. The four monumental canvases of 1569-1570 by the Flemish artist Joachim Beuckelaer in the National Gallery in London, for instance, may simply appear to depict typical (albeit highly unusual) genre scenes of markets and a kitchen. A closer inspection reveals that they too represent the Four Elements – the bounty of



**Above**  
La Sala degli Elementi (The Apartments of the Elements), in the Palazzo Vecchio, Florence, completed in 1557

**Below**  
Rustic scene from Joachim Beuckelaer, *The Four Elements - Earth* (1569) in London's National Gallery



the earth, sea and air represented by mounds of fruits and vegetables, baskets of fish and fowl, and how the transformative medium of fire turns them all into our 'daily bread'. These are not allegorical personifications but images of hearty everyday folk, and yet even here there is more than meets any first glance.

On the distant bridge beyond the country vegetable market and its life-size figures close to the picture plane,

## “Paintings capture heaven and earth in the smallest of spaces”

we see a diminutive Mary and Joseph on their Flight into Egypt. A watery vignette glimpsed through an arch behind the fish market presents the Miraculous Draught of Fishes. In *Air*, the Prodigal Son squanders his inheritance, while through the kitchen door Christ rebukes Martha and praises Mary. Like his contemporary, Pieter Brueghel the Elder, Beuckelaer is choosing to place



**Above and left**  
Giuseppe Arcimboldo's fantastical composites from his *Seasons* and *Elements* series, *Air* (left), *Fire* (above)

biblical narratives into familiar contexts. Perhaps he saw a parallel between the elemental balance of an ordered universe and a harmonious Christian life – a Christian humanism – as a means of ensuring man's corporeal, as well as spiritual, well-being.

Brueghel also had a penchant for working in series, creating as a room decoration his highly original and celebrated *Seasons*, commissioned in 1565, and producing more cycles for graphic works – including the Seven Deadly Sins and Seven Virtues. It was his most gifted son, Jan Brueghel the Elder, however, who developed series into something of a speciality. Like his father, Jan spent several years in Italy, where Cardinal Federico Borromeo – later Archbishop of Milan and founder of the Biblioteca Ambrosiana – became a lifelong patron and friend. Among the Cardinal's commissions were allegories of the Four Elements, small gems executed between 1608 and 1621 in oil on copper, a support which allowed both for refined and delicate detail and for a luminosity of surface.

These landscape paintings allowed the artist to display his extraordinary technical mastery in depicting the flora and fauna of the natural world (the figures here were probably painted by Hendrik van Balen) but they should also be seen as expressions of a 'devout naturalism'. For Cardinal Borromeo, the contemplation of God's creation



– real and painted – was a spiritual exercise. “Paintings capture heaven and earth in the smallest of spaces”, he wrote, “and we wander around inside them, undertaking long spiritual journeys, while standing still in our room.” We know, however, that Brueghel also executed a set of *Four Elements* for Cardinal Borromeo’s agent, Ercole Bianchi, and his version included naked figures. Philip IV of Spain is known to have distributed sets among the ladies of his court.

These series continued to be produced in the family workshop by Jan Brueghel the Younger, who had rushed back from Italy at the death of his father in 1625, during a cholera epidemic in Antwerp, and set about selling his father’s paintings, completing those left unfinished and producing his own. A complete set of oil on copper *Four Elements* with Spanish provenance, a highlight of Bonhams Old Master Paintings sale in July, dates from these first years after the artist’s return. Not only have they survived *en suite* and in a remarkable state of preservation, but the paintings are also unusual in having been executed without the help of collaborators.

While the iconography remains familiar – *Air*, for instance, is represented by a personification of Astronomy with her orrery and flocks of exotic birds, *Water* by a nymph surrounded by an extraordinary array of aquatic

creatures – Brueghel has subtly subverted his *Allegory of Earth*. Dispensing with the usual Ceres, goddess of agriculture and fertility, he has produced instead a paradise landscape. Such gatherings of beasts had become a hugely popular genre, whether ostensibly representing mythological subjects such as Orpheus charming the animals or biblical scenes. Here, a closer inspection suggests the latter, a sense of a procession of creatures making their way two by two towards a tiny ark visible in the background. The charm of these paintings lay in the detail, and Brueghel delights in presenting the creations of both nature and man. In *Fire*, Vulcan’s furnace produces not only arms and armour, but also the luxuries of modern life. There are brass chandeliers, jewels and gold plate, but here too are the Chinese porcelains – fired at supremely high temperatures – that in the early 17th century were more valuable than gold itself.

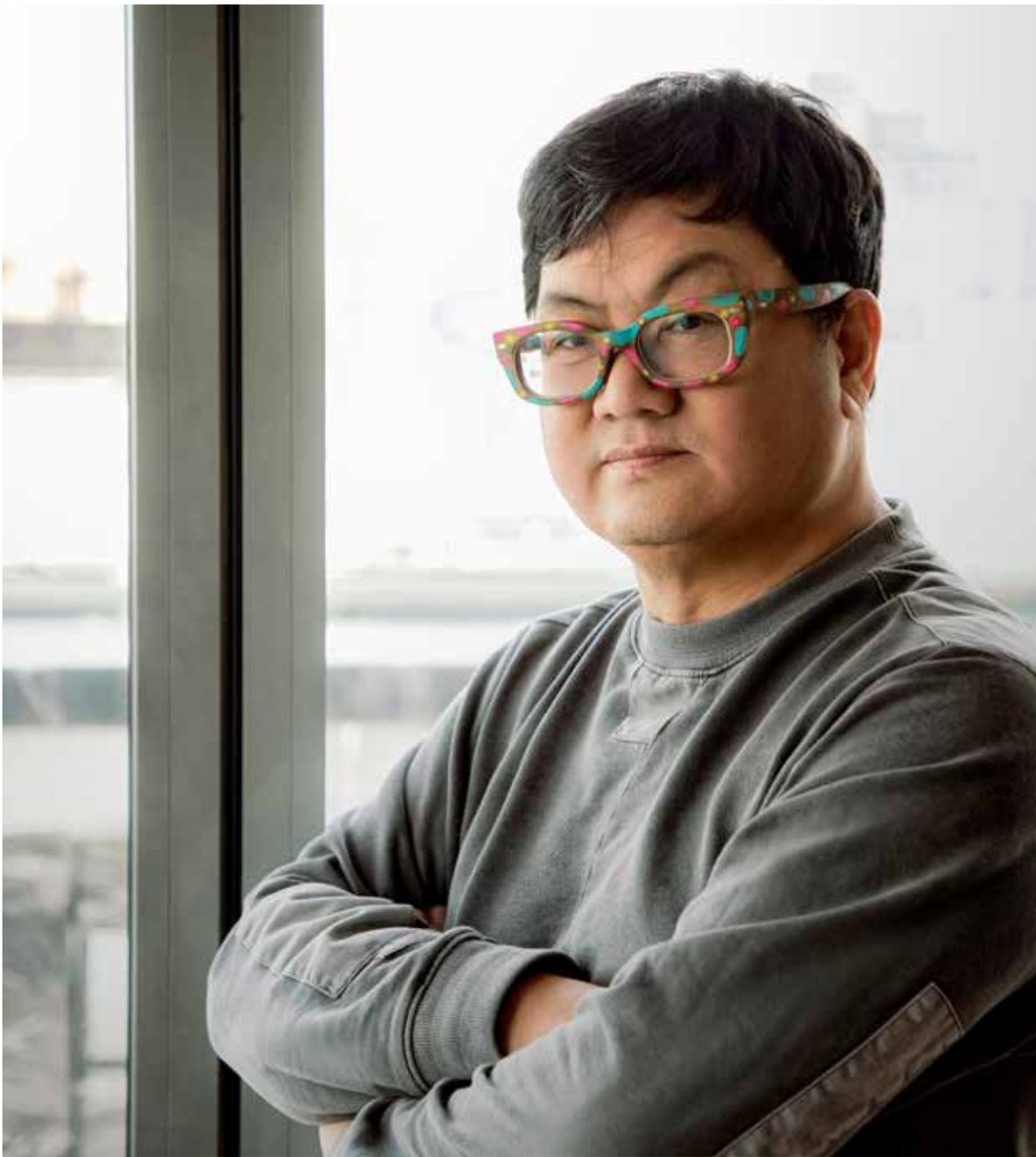
*Susan Moore is an art historian and critic, who writes for Apollo, The Financial Times and The Spectator.*

Sale: Old Master Paintings  
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# Go west

He turned his car business into a stunning collection of contemporary art.  
*Ralph Taylor* talks to Yang Bin about bringing Europe to China

**Far left**

Cecily Brown, *The Sleep Around and the Lost and Found*, 2014

**Left**

Yang Bin, Chinese businessman and art collector

**W**e are chatting in the busy Grand Hyatt in Hong Kong when Yang Bin breaks into laughter. At this point, he no longer needs his translator. “No, too tired,” he says firmly. The question that so amused him? Does he think he will open an art space to display his extraordinary collection of contemporary art to the public. “The easy life,” he grins from behind his colourful glasses. “I’m just having fun collecting, you know.”

Yet Yang Bin has put together a contemporary collection of exemplary seriousness and impressive taste. As well as work by Liu Xiaodong, Fang Lijun, Yue Minjun and Zeng Fanzhi, he has pieces by leading Western artists such as Anselm Kiefer, Louise Bourgeois, Jörg Immendorf, Antony Gormley and Nam June Paik.

How, for example, did he end up with work by such an intellectual artist as Mario Merz? “It was my wife, Yan Qing, who chose it,” he deadpans. “She has better eyes. She knows which artworks are good and is good at remembering artists’ names. So we collect together.”

Even in the brief time we have together, it is clear that Yang Bin is a man who enjoys life – and does not take himself too seriously. He’s keen, for instance, to discuss the relative merits of wine and whisky – his preference is whisky, though he says he can drink far more red wine – and recommends attending a whisky fair: “You can drink the whole day for free,” he chuckles.

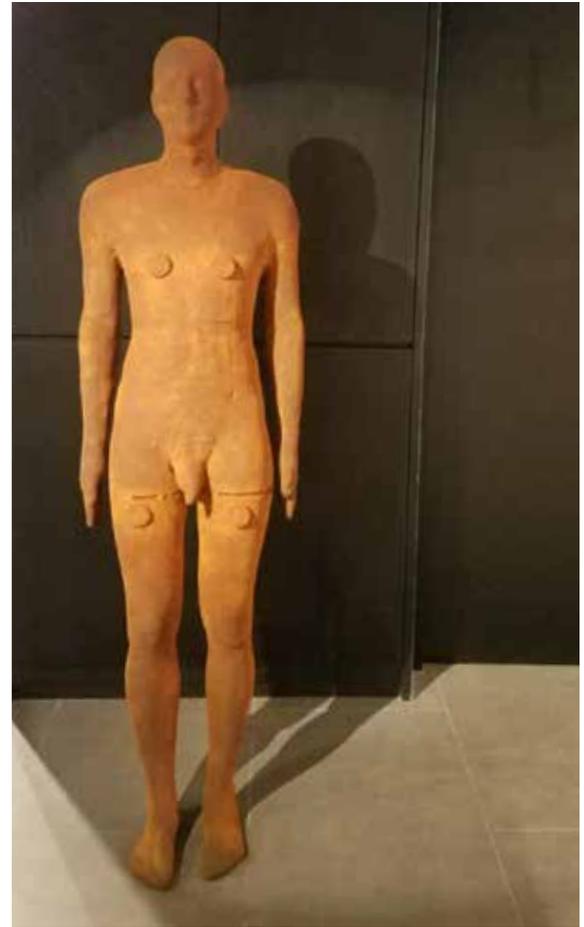
Born in Beijing and educated at Peking University, Yang Bin had started a company in Shanghai in the 1980s, importing American cars into China. When it was a success, he bought “a big house” – and, he says self-deprecatingly, needed something to decorate the walls. Yang Bin started by reading up on art history and visiting galleries, and began to attend art fairs and auctions. His first purchases – in 2001 – were traditional Chinese ink paintings, but his attention was soon drawn to the West.

What made you decide to look at Western artists: was it a recommendation, a growing interest of your own, or a feel for the market? “Collecting is like eating,” Yang Bin says. “People choose what they like and



**Left**  
Manders Mark, *Dry Clay Head*, 2016-2017

**Below**  
Antony Gormley, *EDGE III*, 2012



All images Courtesy Collection of Yang Bin

know. Nowadays, China is no longer closed, so Chinese collectors have access to all the information globally, right? They get a chance to see Western art and develop an interest in collecting it. For the younger generation of Chinese, they study abroad and they live abroad, which means they are more into Western culture. It's all because of globalisation.

“For me, it was in, I think, 2005 that I started to go to Europe – to Basel – and that opened my eyes to Western artists. Compared with Chinese art, there are a lot of artists of global standing, artists who are important in art history. And, compared to the craziness of the Chinese contemporary art market at that time, they were well priced.” But his collecting has always been as much a matter of the heart as the head. “I don't exactly buy the work for myself, you know, or for the investment. I think it's a kind of act of faith.”

Did the opening of Art Basel Hong Kong help bring Chinese collectors to Western contemporary art? “Art Basel is really developing fast, and it's better and better each year. At the beginning, the booths were all very much local artists. It felt like Western galleries didn't bring their best works – it was as if they don't care about China. But now it's quite a change: you see all the best galleries bring the top-quality works to Hong Kong.”

Yang Bin is a keen visitor to art galleries on his travels – picking out the Tates in London, MoMA in New York, the Louis Vuitton Foundation in Venice and UCCA in Beijing as particular favourites – but the influence of Chinese curators on Western exhibitions is also now beginning to show: in Shanghai, Zendai MOMA had a group exhibition of Immendorff, Markus Lüpertz, A.R. Penck and Georg Baselitz a decade ago, then last year there was a Penck retrospective at the Fosun Foundation – which is now going to be picked up back in Britain.

Yang Bin smiles: he has just bought a painting by Penck. “When I started collecting in Europe, the other artists' prices were rising, but German Expressionists were undervalued – that's the reason Chinese collectors started to look at them again. There's a similar thing going on with Abstract Expressionism, with many critics, curators and artists – I think like Cecily Brown – starting to look at those artists again. I think that Chinese collectors, they're really buying with their brains: they're actually looking at the investment. And they think this group is undervalued, so they like it too. I believe the German Expressionists will be appreciated for a really long time.”

Personal relationships have been fundamental to Yang Bin as he built up his collection. “Soon after I



**Left**  
Mario Merz, *Snake*, 1983



**Right**  
Phyllida Barlow, *untitled: folded hoarding*; 2018, 2018

**Below left**  
Liu Wei, *Swimming Beauty No.3*, 1994



started getting interested in art, I got to know a dealer from Beijing who had opened a Shanghai gallery. Around 1999, 2000, they started to recommend some works, and I already had a RMB1,000,000 budget [around £100,000] so I bought dozens – starting with Ai Xuan, a very important contemporary Chinese realist. I guess I started at the right time.”

So that was when he caught the collecting bug? Yang Bin laughs again. “Yes: because I was buying work, I got to know artists. Then I found myself involved in artistic circles, participating in events... I was well on the way.” He pauses for a moment. “But another reason I got to know people was because I started to help them. For example, there was one lady who works for a major Shanghai auction house now. But 20 years ago, she was just a young girl working in a gallery. I bought a lot of works from her – but I was just helping out: I didn’t really expect for the collection to increase in value. Somehow it all comes back round.”

Are there any collectors that you admire? “There’s this Chinese collector, Lu Bang and he’s a lawyer. He’s a huge collector, but what appeals to me is that his collections are all completely different. He has his own ideas about what he’s doing. And Eugene Yao: he’s a pioneer. I am so impressed by his concentration on

**“I don’t exactly buy work for the investment... I think it’s a kind of act of faith”**

collecting, the way he combines a spiritual response to art with all his knowledge. I’m more casual about it, you know, but I really admire their hard work.”

*Ralph Taylor is Bonhams Global Head of Post-War & Contemporary Art.*

*The next Modern & Contemporary Art sale at Bonhams Hong Kong is on 30 November.*





**Opposite** A late 17th-century silver-mounted ebony miniature table clock, with royal provenance Thomas Tompion, London, No.222 Estimate on request

**Left** William and Mary, as depicted on the ceiling of the Painted Hall in Greenwich



# Time lord

When William and Mary were furnishing their new palace, they went straight to master clockmaker Thomas Tompion. *Simon Thurley* describes beautiful innovations at the close of the Stuart era

**W**hat looks like a map of north-western Europe in a gilded frame is placed over the chimney in the King's Gallery at Kensington Palace. It is, in fact, an anemoscope – a wind dial – that gave up-to-the-minute information on the wind and atmospheric conditions to King William III, who used it to inform his naval strategy. Its maker? Thomas Tompion (1639-1713), a

'Mostyn clock', an ebony, silver and gilt year-going table clock, and the King and Queen's pair of exquisite table clocks, the latter of which is offered at Bonhams Fine Clock sale in London in June, as part of the Clive Collection of Exceptional Clocks & Watches.

Despite the magnificence of these instruments, Kensington was a new sort of royal residence. The simple fact was that William disliked the

William's residences in the Netherlands were far more domestic than their English counterparts. He did not need a vast residence like the 60-acre Whitehall Palace: William had no fawning nobility, no hungry heir, no demanding mistresses, no pensioned-off royal family, not even a royal council. The traveller Edward Southwell noted that, at William's Dutch country hunting seat, Het Loo, he had "hindered any increase of building, that soe the company may have noe accommodation or inclination to stay".

Kensington was thus a private royal palace, a place that enabled William and Mary to escape the vast crumbling halls of Whitehall, with its liveried servants and jostling courtiers. And they were in a hurry to do so. Within ten months of ascending the throne, they had not only bought a house in Kensington from the Earl of Nottingham, but extended, altered and furnished it – and moved in.

At first, furniture had to be moved there from other royal houses, but in time specially commissioned pieces did

**“It was a private royal palace, a place to escape Whitehall's jostling courtiers”**

village blacksmith's son who became clockmaker to royalty.

The wind dial is not Tompion's only work at Kensington Palace – then King William III and Queen Mary II's country retreat, but now thought of as being in central London. We know that there were many clocks and barometers, including some of the most magnificent ever made by Tompion: the so-called

stuffy grandeur of the English Court. Although he had stayed with his uncle, Charles II, on three occasions and was fully conversant with the cumbersome formality of Whitehall Palace, he had never attempted to replicate it in the Netherlands. In fact, during his visit in 1677, Charles II forced a larger entourage on William to enable him to fulfil ceremonial functions.

Tuesday 16 May 1693

*“Calld at Tompions:  
draught of  
Q. Marys clock”*

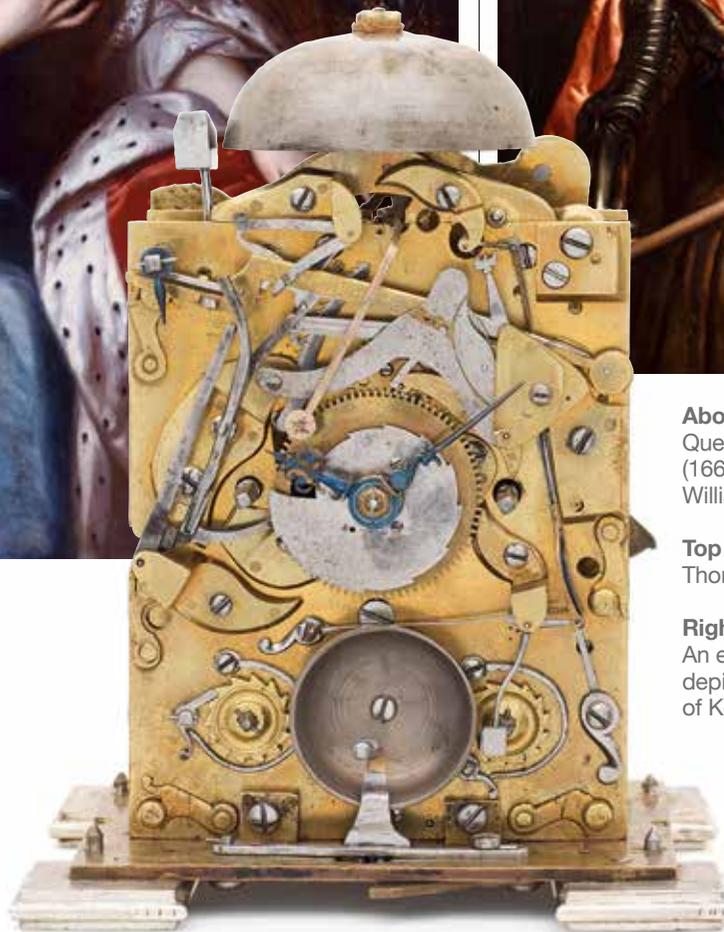
Robert Hooke's diary



**Above**  
Queen Mary II  
(1662-1694) and King  
William III (1650-1702)

**Top right**  
Thomas Tompion (1639-1713)

**Right**  
An early 19th-century  
depiction of the grand interiors  
of Kensington Palace



arrive, especially for the Queen's rooms. William's rooms at Kensington were manly and austere; Mary's quarters were a complete contrast. The Queen was in charge, directing the royal architect, Sir Christopher Wren, and her personal decorator, Daniel Marot. At first her bedchamber, dressing room, closets, withdrawing room and eating room were in a small pavilion, but after her first summer in residence she ordered the construction of a gallery, which appeared rapidly in spring 1691.

The Queen's Gallery was a showcase for her Chinese and Japanese export porcelain, lacquered furniture, needlework panels, rich silks and damasks, and books. Caged songbirds hung in the windows and, as the queen and her ladies sat and embroidered, hot chocolate and tea were brought up to them from the kitchens below.

The modesty of the architectural tastes of William and Mary should not conceal their passion for the very finest furniture and objets d'art. They were

connoisseurs of craftsmanship and employed the very best cabinetmakers, upholsterers and, of course, clockmakers to furnish their apartments.

Tompion had been introduced to King Charles II by Robert Hooke, the brilliant scientist, architect and sometime curator of experiments at the Royal Society. As a result of being presented with one of Tompion's experimental watches, Charles II invited him to make a pair of clocks for the Royal Observatory to aid the accuracy of the King's astronomical observations there; later he made him at least one striking clock.

Charles II was fascinated by astronomy, by mechanics, architecture and scientific enquiry – he had his own laboratory. His nephew, William III, however, has no such reputation. Nonetheless, he seems to have had an unbounded fascination for clocks and barometers – whether as works of mechanical genius or just gorgeous objects we do not know. Whatever the case, Tompion also worked for William and Mary, and, finally, Queen Anne.

Indeed, Tompion was so favoured by kings and queens that he felt confident enough to award himself a sort of Royal Warrant: above his Fleet Street



## Like clockwork

### The tale of Tompion's extraordinary creations

It is often overlooked that when an historic clock is heard to tick and to strike, it gives a direct connection to our predecessors: when today we listen to the clock from the Clive Collection that is on offer at Bonhams in June, what we are hearing is the exact sound that Queen Mary II would have heard on the day it was delivered to her in summer 1693.

A beautiful example of his craft, it is the smallest ebony clock ever created by Thomas Tompion. Despite its miniature size, he has managed to create a movement that runs for a week and strikes every hour – more than 1,000 hammer blows from a single wind. An additional feature is the quarter repeating system, which gives the time to the nearest 15 minutes simply by pulling a cord to one side of the clock, an invaluable feature when waking in the dark. That all this can be achieved in a clock that is half the usual size is testament to Tompion's exceptional skill and craftsmanship.

Indeed, Tompion made technically outstanding clocks – right at the cutting edge of contemporary innovation – throughout his career. But no one knows how this son of a Bedfordshire blacksmith was able to imagine and create such machines.

Within five years of reaching London in 1671, he had been commissioned to supply the two main clocks for the new Royal Observatory at Greenwich, and he achieved something incredible with the 'Mostyn clock' – now in the British Museum and made shortly before the Queen's clock. The springs of this table clock only need winding once a year: that's 63,000

hammer blows on the hour bell from a single wind. Other innovative clocks by Tompion include one longcase with a working astrolabe on its dial (now in the Fitzwilliam Museum), and another with an alarm and a dial that lights up at night. He also created a longcase that has a calendar which automatically resets the date to 29 February every leap year.

As well as these 'rocket science' clocks, however, he produced 'ordinary' clocks of outstanding quality for those who could afford them. Some say that his high standards and workmanship have never been bettered – he insisted on the very best from his workmen.

Every piece by Tompion displays incredible levels of finish. In clock No.222 from the Clive Collection, this can be seen in the exquisitely engraved scrolling foliage decorating the brass backplate, a part of the clock usually hidden from sight. The beautiful silver mounts, only seen on royal clocks, bear the royal heraldic supporters of the Lion and the Unicorn, exactly matching those on the travelling clock delivered to King William III in 1693.

An insight into how his peers rated Tompion is given by John Carte, a contemporary clockmaker, who wrote shortly after his death:

*He had likewise the just quality of always paying his workmen a good price of their work when they performed it well... in my opinion it is not possible for any other Modern Watches to exceed those of his workmanship, so that he has always very well deserved the price he sett on his work...*

workshop, his sign bore a dial and three crowns, one for each monarch whose patronage he had enjoyed.

When William and Mary had come to the throne, Tompion's workshop was operating in what we would perhaps call a Carolean style: his clocks were embellished with applied ornament, most commonly scrolling acanthus forms. But as Mary established herself at Kensington, Tompion was sucked into the orbit of the craftsmen and designers of her court. As a result, Tompion's clocks for William and Mary exhibit an entirely new decorative vocabulary: they take a more sophisticated approach, integrating the decorative carapace fully with the clock's carcass.

In May 1693, Robert Hooke noted in his diary that he visited Tompion in Fleet Street and saw plans for a clock for Queen Mary; visiting again, one month later, he saw that it was one of a pair, a project for 'his and hers' table clocks. We can identify these clocks with two that survive, one of which (No.222) is a

highlight of the Clive Collection. They are of great beauty, adorned with royal badges and beasts, and demonstrate extraordinary skill; the King's clock bears the date 1693. The design of their

chambers at Kensington Palace hauntingly empty and her husband bereft. Her clock does not simply epitomise the extraordinary attention to detail, the outstanding craftsmanship

**“Her life was brutally short: in 1694, the 32-year-old Queen died of smallpox”**

exquisite cases would have sat well within the royal closets at Kensington.

In addition to the great anemoscope in the gallery at Kensington, seven of Tompion's clocks remain in the Royal Collection today, as well as two barometers. Many others – including the King's and Queen's table clocks of 1693 – left the collection as perquisites, the tradition whereby senior household officials were entitled to certain goods on the sovereign's death.

In Mary's case, her life was brutally short. In 1694, the 32-year-old Queen died of smallpox, leaving her beloved

and the richness that accompanied the Queen's life. Seeing it today also brings us face to face with the queen in her private apartments.

*Simon Thurley has published books on Hampton Court and Whitehall Palace. He was Curator of Historic Royal Palaces (1989-1997) and Chief Executive of English Heritage (2002-2015).*

Sale: Fine Clocks  
London  
Wednesday 19 June at 2pm  
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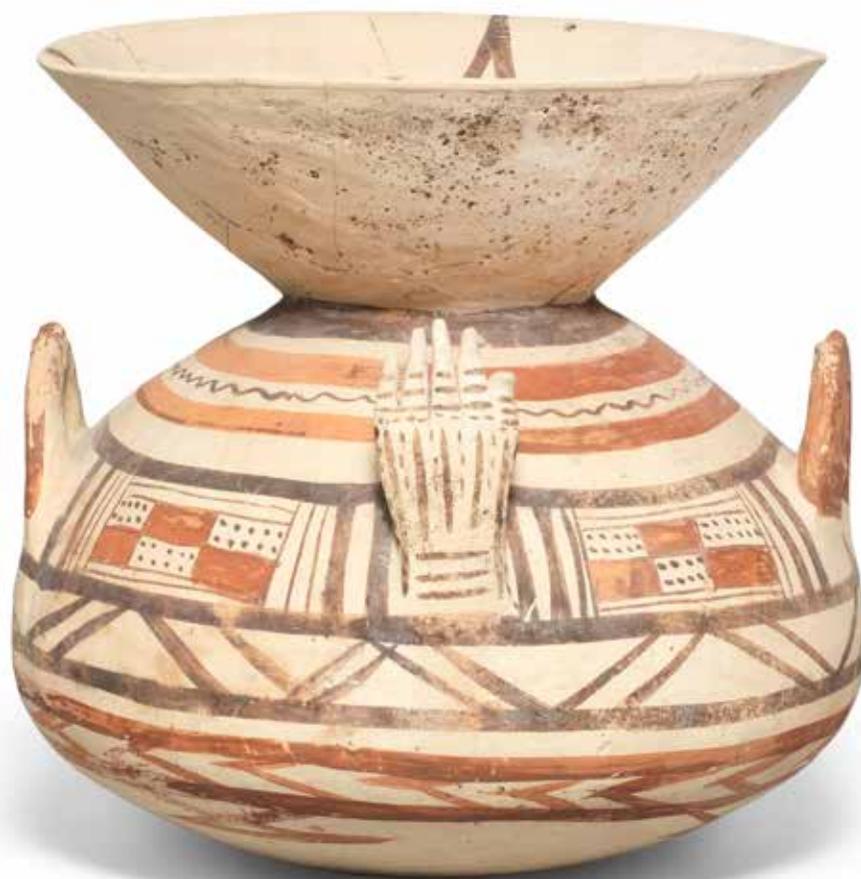


# Animal magic

Surrealist painter, zoologist and broadcaster, Desmond Morris has always challenged received notions of art. *Lucinda Bredin* meets a polymath

**Left**  
Desmond Morris, 1981

**Right**  
A large Daunian pottery olla  
Estimate: £2,000 - 3,000  
(\$2,500 - 4,000)



According to Desmond Morris, it was a coup de foudre. “I walked into Room 2, the early Bronze Age room, in the Cyprus Museum in Nicosia, and saw these amazing pieces of pottery, extraordinary shapes that were so creative and imaginative that I fell in love with them instantaneously. It was the inventiveness of the way in which they would put little figures all the way around the rim of a bowl, which were all doing things such as making bread. It was like a strip cartoon of ancient life.”

Now aged 91, Morris has been, variously, a zoologist, broadcaster, author and Surrealist painter – at one

**“They were all doing things such as making bread. It was like a strip cartoon of ancient life”**

point, he was the director of London’s Institute of Contemporary Arts, where he put on the first show of Yoko Ono’s work. But it all began when, during a doctorate at Oxford on the reproductive behaviour of fish, he took a fork in the road and joined Granada TV to make programmes about animal behaviour.

One of Morris’s most famous films, exploring the origins of art, involved looking at the picture-making

abilities of chimpanzees. One particular chimp, Congo, proved to be especially gifted and was given his own exhibition. As Morris explains, “The chimpanzee brain was just capable of making controlled patterns and doing it for no reason other than the pleasure in making a pattern. When artists such as Miró saw the paintings, they realised that the chimpanzee was struggling to create a visual pattern, and that this was the birth of art, not the images in the Lascaux caves. They were the adolescence of art. When Salvador Dalí was shown one of Congo’s paintings, he famously said, ‘The hand of the chimpanzee is quasi-human; the hand of Jackson Pollock is totally animal.’”

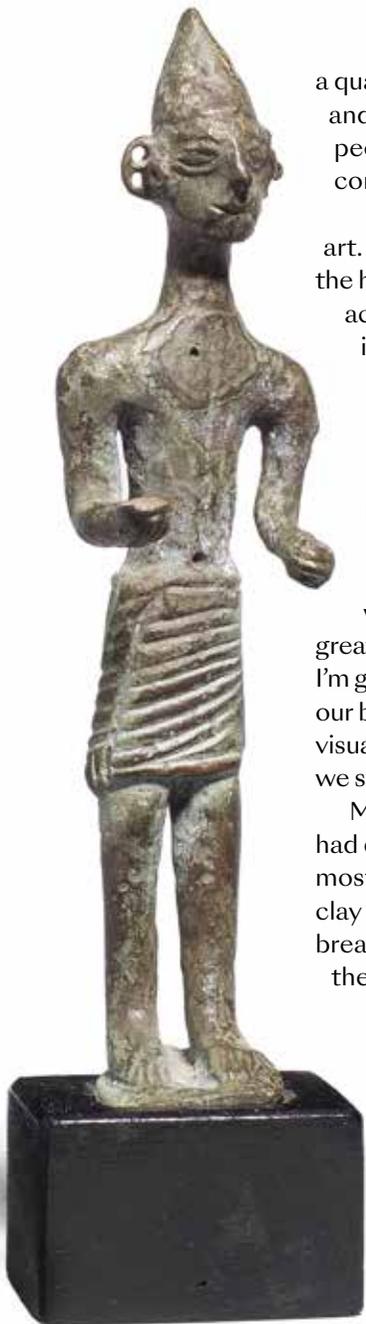
Morris is sitting in a near-empty sitting room in North Oxford, in a house previously occupied by James Murray, the celebrated Victorian lexicographer. Three comfortable sofas remain, but Morris’s fabled library of 11,000 books has been packed and the final pieces of his celebrated collection of antiquities are being catalogued to be offered in the Bonhams Antiquities sale in July. But it doesn’t take much imagination to see what the room would have looked like. There are still a few glass cabinets remaining, filled with serried ranks of small figurines, as well as the first Cypriot work he bought: a statue that he describes as a “very strange shape”. As Morris recalls, “I saw it in a window – I didn’t even know you could buy things this ancient – and it took



**Left**  
A large Persian pottery bowl  
Estimate: £20,000 - 30,000  
(\$25,000 - 40,000)

**Left, below**  
A Canaanite bronze figure  
Estimate: £7,000 - 10,000  
(\$9,000 - 13,000)

**Below**  
An Amlash terracotta  
steatopygous figure  
13cm high  
Estimate: £2,000 - 3,000  
(\$2,500 - 4,000)



a quarter of our entire bank account. But we bought it and that started my interest. I thought, what kind of people, living 1,500 years BC, with none of our modern conveniences, produced this fascinating work of art?"

It started Morris off on a long study of the nature of art. This culminated in *The Artistic Ape*, which looked at the history of art and why people are creative. Where his account differs from Ernst Gombrich's *The Story of Art* is that a trained zoologist such as Morris had never before examined the development of art from an anthropological angle. So, how did art begin? Morris leans forward enthusiastically: "It's all because we switched from eating fruits and nuts, which is a boring, repetitive job – it's munch, munch, munch – to hunting large animals. When we made that big leap forward, we had a new element: a social life, which was the feast. Suddenly there is a moment for great celebration. And the very first thing that happened – I'm guessing, of course – was that we started to decorate our bodies and the things around us. Out of that grew the visual arts and, of course, all the decorative objects that we still have, such as bowls and cups."

Morris's other revelation was that anthropologists had discovered that, before the pottery wheel arrived, most pottery was almost certainly made by women, as clay shards show that it was baked in the ovens alongside bread. As he points out, "It's absolutely typical, but as the pottery wheel was a piece of equipment, the men took over. So, pre-wheel pottery is female and post-wheel pottery is male. When I published my book, I actually referred to the artist as 'she', which got me into all sorts of trouble – archaeologists thought I'd gone crazy. But, as I pointed out, this art was made by a woman because the men were busy doing other things."

It was this fascination with expressions of humanity in clay pots that led Morris to

**"It's absolutely typical, but as the pottery wheel was a piece of equipment, the men took over"**



put together a major collection of ancient Cypriot art. As he says, "I began collecting in 1967 and, for the next 20 years, my collection grew and grew. The head of the Cyprus Museum came to see me and asked me to publish it – a *big* challenge, as I'm not an archaeologist. But I set about it. I spent a couple of years doing nothing but archaeology, learning the jargon and the technical stuff, and produced this book which I'm still very pleased with. I did a thousand original drawings, took every photograph and designed every page – even the cover. It really was a labour of love."

Morris describes how the decoration of pottery provides insight into a whole world: "I even had a vessel that had a scene on it in which people were milking a deer – which is perfectly plausible." One vase or jar in particular that caught my attention has three painted

Courtesy Desmond Morris



**Left**  
Desmond Morris with a selection of Amlash figures, many of which are offered by Bonhams in the July sale

**Below**  
A Cypriot incised red polished ware pyxis  
Estimate: £2,000 - 3,000  
(\$2,500 - 4,000)

**Bottom**  
An earthenware dog, part a group  
Estimate: £800 - 1,200  
(\$1,000 - 1,600)

panels – the aforementioned strip-cartoon effect – showing hunting scenes. A line of bearded goats are walking up a mountainside with a figure holding a crossbow and what looks like a dog on a leash. “Oh, my wife, Ramona, loved that bowl! When we bought it, it was covered in deposit. But as the restorer uncovered these marvellous scenes, I realised how important it was. I think this is the earliest depiction of the domestication of the dog. He is shown with a lead, collar and a curly tail, and he is in competition with the shaggy-coated wolf, which is bristling on the other side of the vase with a characteristically horizontal tail. It gives us an insight into how these people went hunting – with a herding dog and a hunting dog.” What about the round spiral forms dotted around? “Those are *horror vacui* – fear of the void. Artists like to fill in everything. But isn’t it astonishing that 6,000 years ago the domestication of the dog was being recorded on this pot...”

In the sale, there is also a series of Iranian Amlash female figures, which look like fertility objects with broad hips and pronounced buttocks – rather like the Venus of Willendorf in shape. “Yes, they display steatopygia, which you might today call the Kardashian syndrome. Some tribes did have this feature but, by and large, it died out as it became an encumbrance, and in the main was confined to Africa. It was a fatty deposit that protected the females from starvation. But it was also visually very dramatic. The strange thing is: why do these figures, found in Iran, have steatopygia? I’m guessing it’s a feature of the prehistoric mother goddess and that they were used as lucky charms, carried to ensure pregnancy.”

Morris is clearly reluctant to let some of the pieces go, but with his wife having died last year, he is off to Ireland to live near his son, Jason. And at least one piece will be going with him – that very first Bronze Age figure, bought in 1967. He sighs. “I find it completely fascinating, the way in which the human figure has been completely modified by the artist. I hope it doesn’t sound pompous,



but these figures alert my aesthetic sense. If you don’t have interesting objects around you, it doesn’t extend your curiosity about creative shapes and patterns and colours and designs – and about the motivations behind ancient and tribal art being produced in the first place. We all need art around us.”

*Lucinda Bredin is Editor of Bonhams Magazine.*

Sale: Antiquities  
London  
Wednesday 3 July at 10am  
Enquiries: Francesca Hickin  
+44 (0) 20 7468 8226  
francesca.hickin@bonhams.com  
www.bonhams.com/antiquities





All images © Getty Images

# We shall not be moved

Bonhams marks the half century since revellers at a NYC gay bar fought back against a police raid with an auction, Stonewall@50. *David Carter* describes the riots that changed history. *Elton John, Sharon Stone* and *Bruce Roberts* talk about its social and cultural legacy

It had been a hot summer night in Greenwich Village. In the small hours of the morning of 28 June 1969, New York City police raided a seedy, Mafia-owned gay bar. That was the spark.

As we reach the 50th anniversary of the Stonewall Riots (or Uprising, or Rebellion), it is a good moment to reflect on this pivotal event in LGBTQ history. Certainly none of the people who joined the spontaneous popular revolt could have imagined that it would become so celebrated. But then the same could be said of the artisans and shopkeepers who stormed the Bastille: they had no idea they were starting a revolution, let alone one that would profoundly change the world.

So what exactly happened at the Stonewall Inn that June morning, what triggered the Riots, and what is their legacy?

While the 1960s are well known as a time of freedom, this was not the case for American homosexuals. Indeed, the repression of the LGBTQ community had been increasing since the Great Depression and accelerated, in particular, after World War II. The negative view of homosexuality was intensified by the warping of Freud's theories by his American followers. This group came to see homosexuality as a pathology of such seriousness that they felt justified in putting gay people into mental

hospitals and performing electroshock 'therapy', even lobotomies, on them. When this medical view of homosexuality combined with both the religious condemnation of gay people as sinners and the legal condemnation of them as criminals, the existence of the LGBTQ community in Cold War America became very bleak indeed.

In New York City, police entrapment of gay men had reached a high point in 1966, when more than 100

**“The Stonewall lasted... in part because its owners paid the police very handsomely”**

men were entrapped weekly for 'homosexual solicitation'. Gay bars were also de facto illegal, which meant that the only public spaces that most gay men and lesbians had to socialise in were controlled by the Mafia, increasing the precariousness of the community's legal situation. In these bars, gay men and lesbians were served drinks at greatly inflated prices and prohibited from dancing.

It is no wonder, then, that when a large new gay bar



They shall not pass: the LGBTQ community stands firm against the thin blue line



opened in 1967 that not only allowed gay men to dance but even allowed slow dancing, as well as having the best jukebox in town, it soon became the city's most popular. At a time when it was rare for a gay bar to last as long as a year, the Stonewall lasted for more than two years, in part because its owners paid the police very handsomely.

Its Mafia owners not only made large profits by overcharging their patrons; they also ran a prostitution ring that drained the bank accounts of some of their clients by blackmailing them. That ring also gathered information that was used to pressurise patrons who worked on Wall Street into stealing from the brokerage houses that employed them. Still, the club remained popular because, for most of its clients, it was a unique place of rare camaraderie and freedom.

When an honest police officer, Inspector Seymour Pine, was appointed in 1969 to head the morals division for the section of Manhattan that included the Village, he was ordered to close the Stonewall because of its blackmail operation. But this was such a closely held secret that Pine did not even tell the men he commanded the reason for the raids he led on the Stonewall, leaving the LGBTQ community to assume that the only purpose of the raids was to harass them.

And so it happened that, when the morals police led

a large raid on the Stonewall club at the end of June 1969, clubgoers spontaneously resisted them. Not only was the club popular within the community and viewed as a special place, but the aggressive raid made the lesbian and gay populace feel as if the few square feet in New York City where they felt some degree of ownership and liberty was being taken away from them.

Thus began a six-day mass uprising, the first time – and, still to this day, the only time – in history that thousands of homosexuals took to the streets day after day to fight the police in defence of their rights. It is no surprise that the gay people who participated in and witnessed the event were stunned and exhilarated by it. But the most perspicacious members of the community realised that not only had they been handed a very rare opportunity, but if something was not quickly made of it, that potential would evaporate as quickly as dry ice left in the open air.

As activists talked about and debated what should be done, a very radical organisation, the Gay Liberation Front (GLF), quickly came into being. But with its Marxist and confrontational approach to 'liberation', the GLF soon became distasteful even to many of its founders. Another organisation in the mould of the New Left was founded five months later: the Gay Activists Alliance (GAA). This group eschewed violence, emphasised democratic



**Sir Elton John**  
**Founder, Elton John AIDS Foundation**  
 welcomes Bonhams contribution to the ongoing  
 fight against discrimination across the globe:

“Stonewall is a symbol of our community’s determination to stand tall in the face of enormous challenges, bravely demand dignity and justice, and relentlessly fight to make the world a better place for all. Fifty years after the Uprising, we’ve made remarkable strides toward equality both in the laws and in the eyes of our brothers and sisters. But this progress is incomplete. Homosexuality is still illegal in over 70 countries around the world, in some even punishable by death. Our fight for gay rights today is also part of the fight against HIV. Almost half of all new HIV infections globally occur in people who are marginalised because of who they are or who they love: people who lack access to lifesaving healthcare; people who don’t know about the importance of getting tested and knowing your status. I’m delighted that Bonhams’ sale will help support the Elton John AIDS Foundation’s efforts to save lives of some of the most vulnerable LGBT groups in the world. It is a very fitting part of Stonewall’s legacy.”

**Above**  
 Annie Leibovitz  
*Keith Haring, New York, 1986*  
 Dye-bleach print, signed, titled,  
 dated and numbered in the  
 margin; edition of 40  
 Sheet: 11 x 14in (35.6 x 28cm)  
 Estimate: \$10,000 - 15,000

**Opposite top left**  
 Herb Ritts  
*Malaika – Manyaca Salt Lake,  
 Africa, 1993*  
 Gelatin silver print; signed,  
 titled, dated and numbered  
 ‘19/25’  
 Sheet: 20 x 24in (50.8 x 61cm)  
 Estimate: \$5,000 - 7,000

**Opposite top right**  
 Nan Goldin  
*Misty Doing Her Make-up,  
 Paris, 1991*  
 Dye-bleach print,  
 signed, titled, dated and  
 numbered ‘3/25’ on the  
 flush-mount verso  
 Sheet: 17 x 25in  
 (43.2 x 63.5cm)  
 Estimate: \$3,000 - 5,000

**Opposite bottom left**  
 Herb Ritts  
*Man with Chain, Los Angeles,  
 1985*  
 Gelatin silver print, signed,  
 dated ‘4/90’  
 and inscribed on the verso  
 Sheet: 14 x 11in (35.6 x 28cm)  
 Estimate: \$2,500 - 3,500

**Opposite bottom right**  
 Nan Goldin  
*Three Queens on Stage, Toon,  
 So and Yogo, Bangkok, 1992*  
 Dye-bleach print,  
 signed, titled, dated and  
 numbered ‘1/25’ on the verso  
 Sheet: 17 x 25in  
 (43.2 x 63.5cm)  
 Estimate: \$5,000 - 7,000

decision-making, and adopted a policy of working only for gay equality. The GAA was politically astute and media savvy. Soon they created a new kind of protest, ‘the zap’, the purpose of which was to attack hardcore opponents of gay equality in unexpected, creative and humorous ways that were tailored for public consumption through the media. Soon these demonstrations were being reported nationally. Such brash assertions of gay pride and militancy electrified the gay community, and the previously tiny movement – to use today’s language – went viral. Soon sodomy laws were being overturned and legislation that outlawed discrimination against gay men and lesbians was being passed.

What is Stonewall’s legacy? First, Stonewall created a mass movement by inspiring the creation of a new phase of the ‘gay liberation movement’. It was because this became a mass movement that almost all of the gains of the last half-century were made possible. Second, Stonewall has become an international symbol of LGBTQ pride and freedom. Finally, the history of the gay liberation movement began to be recognised as a legitimate – indeed, significant – part of national and international history, as well as a legitimate civil rights movement with its own distinct story. And Bonhams is proud to help celebrate this history with Stonewall@50, offering an

**“They created a new kind of protest: unexpected, humorous... and tailor-made for the media”**

exceptional collection of photography at the New York Photographs online sale in June, which will raise money for the Elton John AIDS Foundation.

The Stonewall Uprising site has now been made into the nation’s first National Monument based on LGBTQ civil rights history. And so Stonewall’s fame continues to grow, planting the seeds for a more general interest in the rich and fascinating history of gay liberation – a history that is on its way to being seen as part of the world’s common political and cultural heritage.

*David Carter is a social historian and author of the definitive account Stonewall: The Riots that Sparked the Gay Revolution (2004)*

Sale: Stonewall@50  
 Online sale: 28 June-10 July  
 Enquiries: Laura Paterson  
 +1 917 206 1653  
 laura.paterson@bonhams.com  
 bonhams.com/stonewall@50



## Stonewall@50: a legacy of liberation



Sharon Stone

Hollywood actress **Sharon Stone** on Stonewall's significance:

"The 1969 Stonewall riots opened the world's eyes to the injustice and discrimination of targeted police brutality against the gay community like no other act of violence before. While there is much movement within police education, with recent mass shootings and ongoing attacks against the LGBTQ community, Stonewall's 50th anniversary highlights the importance of enduring social justice and evolving activism to protect civil rights and the basic humanity in us all".

**Bruce Roberts**, songwriter for *Donna Summer*, *Dolly Parton* and *Whitney Houston*, describes the freedoms and cultural shifts opened up by the Riots:

"Stonewall paved the way for artistic freedom and acceptance that is now considered mainstream but was taboo 50 years ago,

allowing artists, musicians and especially photographers – Robert Mapplethorpe, Helmut Newton, Bruce Weber and Herb Ritts, as well as David Bowie and Freddie Mercury – to have creative expression regarding their sexuality.

"Herb's images are timeless; I was there when he shot many of them. He made his subjects feel extraordinarily comfortable, so that they were emboldened to be themselves when they posed. Herb always had the final image in his head even before he set up the shot, but the actual magic happened in the moment. His vision was about beauty within sexuality, which he captured photographing some of the most prominent gay icons in the world. Herb didn't start his career with nudes because it was difficult and controversial as a young photographer to get them placed. He was very fortunate to have had

© Bruce Roberts Collection



Bruce Roberts, right, with Herb Ritts and Elton John

early supporters such as Alain Perrin, President of the Cartier Foundation, who believed in his work and exhibited it internationally.

"My Herb Ritts photographs included in Stonewall@50 were not his most famous images, but his favorites, and he knew how much I loved them and wanted them in my life. After living with these for decades, I feel that the timing is now right to release them to collectors who will not only cherish them, as I did, but who will also relish the fact that their acquisitions are supporting the Elton John AIDS Foundation, especially as Herb was on their board. Herb's photographs are everlasting."

# The myth maker

For many, Sidney Nolan defines modern Australian art.  
*Candice Bruce* describes his life of struggle and triumph

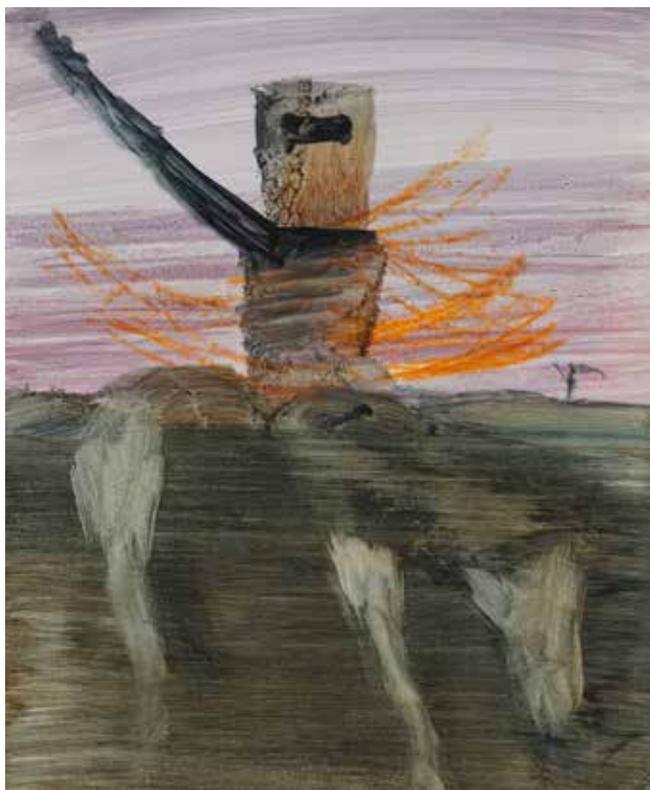


**Opposite**

Sidney Nolan (1917-1992)  
*Kelly*, c.1964  
 mixed media on paper  
 63.5 x 52.0cm  
 (25 x 20½in)  
 Estimate:  
 AU\$20,000 - 30,000  
 (£10,000 - 15,000)

**Below**

Sidney Nolan (1917-1992)  
*Self Portrait, Ballarat*,  
 c.1973  
 crayon on paper  
 69.5 x 62.5cm  
 (27½ x 24½in)  
 Estimate:  
 AU\$10,000 - 15,000  
 (£5,000 - 8,000)

**Above**

Sidney Nolan (1917-1992)  
*Kelly on Horseback*,  
 c.1965  
 mixed media on paper on card  
 30.5 x 25.5cm (12 x 10⅙ in)  
 Estimate: AU\$15,000 - 20,000  
 (£8,000 - 10,000)

**S**idney Nolan was an extraordinary individual. A man of remorseless curiosity and multitudinous talents, many thought him as capable of being a writer, poet or composer as an artist. A clever boy from a working-class family of Irish immigrants, Nolan was devouring Blake, Baudelaire, Verlaine, Proust, D.H. Lawrence, Dostoevsky, Kierkegaard, Nietzsche, Joyce and Marx at the local library by the time he was 17.

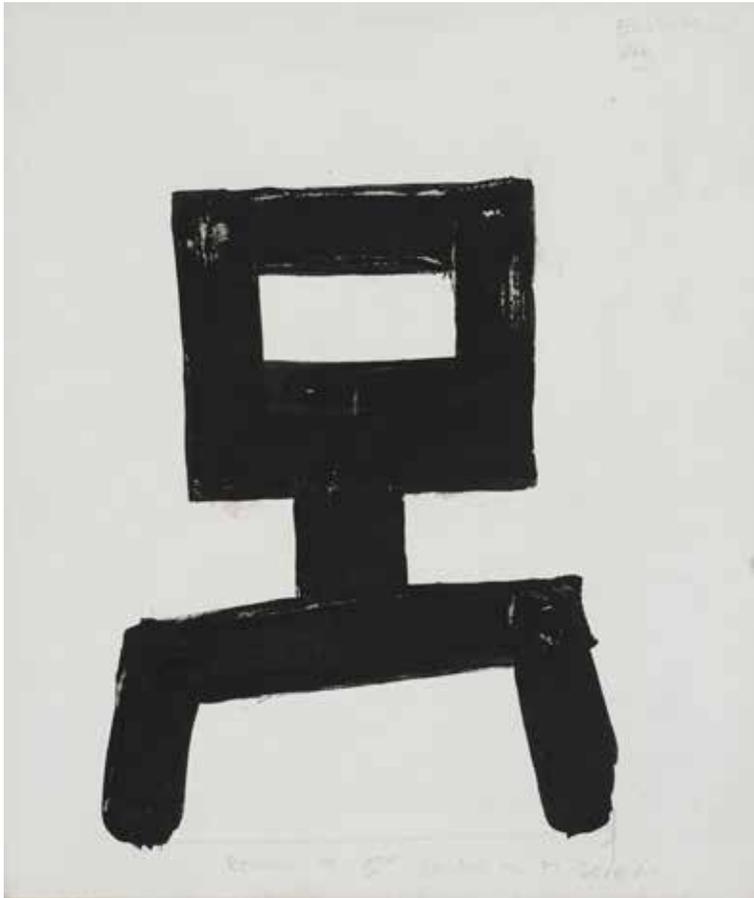
Nolan soon moved beyond his peers at evening classes at the National Gallery School in Melbourne, gravitating to the bohemian circle of artists and intellectuals at Heide, a former dairy farm at Templestowe on the outskirts of Melbourne, where Cambridge-educated solicitor John Reed and his heiress wife Sunday held court. With the Reeds' encouragement, Nolan pushed the boundaries of both his art practice and his studies, experimenting with different materials and thirstily searching for subject matter; with their support, he began to exhibit at the Contemporary Art Society and in other group shows, while becoming increasingly entangled in their complex and unorthodox marriage. During this tumultuous time, Nolan's own marriage foundered, and he left his wife Elizabeth and their infant daughter Amelda.

In 1942, to his immense frustration, he was conscripted into the Australian Army. After accidentally blowing off the tops of the fingers on his left hand, and with active service in New Guinea imminent, Nolan went AWOL in July 1944. He spent the rest of the war living at Heide

under an assumed name (he received a dishonourable discharge in 1948) and an intensely intimate relationship with Sunday Reed developed.

In many ways, it was an idyllic life. Although the relationships between everyone there (including Albert Tucker, Joy Hester, Arthur Boyd, Danila Vassiliev and John Reed's sister Cynthia) were immensely convoluted, Heide offered Nolan an environment in which he could pursue his art without the usual hindrances. Here, in 1946, he immersed himself in the first of his Ned Kelly works, experimenting with pencil, crayon, charcoal and monotype, painting on the dining room table while life and laughter carried on around him. The inspiration for the series had probably begun when, as a child, Nolan heard the tall-but-true tales of his great-grandfather, an Irish migrant from Cork and, at the time of the infamous Kelly gang, a mounted policeman. Nolan spun the myth into works now considered masterpieces of Australian art.

By 1947, however, the situation at Heide had become untenable and Nolan set off for far north Queensland. For the rest of his life he would spend as much of his time (when not furiously working) criss-crossing remote parts of the world in search of subjects to feed his "contumacious inquisitiveness" (as his friend Edmund Capon described it). Several series of works followed: *Mrs Fraser, Burke and Wills, Eureka Stockade, Central Australia*. As with Ned Kelly, Nolan chose the fallen heroes of Australian history and myth, fatally flawed and



**Above left**

Sidney Nolan (1917-1992)  
*Kelly*, 1960  
 mixed media on paper  
 30.5 x 25.5cm (12 x 10<sup>1</sup>/<sub>16</sub>in)  
 Estimate: AU\$12,000 - 18,000  
 (£6,000 - 9,000)

mixed media on paper  
 52 x 63.5cm (20<sup>1</sup>/<sub>2</sub> x 25in)  
 Estimate: AU\$10,000 - 15,000  
 (£5,000 - 8,000)

**Above**

**Left** Sidney Nolan (1917-1992)  
*Gallipoli Soldiers on Horseback*,  
 c.1961

Sidney Nolan (1917-1992)  
*Blue Bird*, 1984  
 mixed media on paper  
 76.0 x 61.0cm (29<sup>7</sup>/<sub>16</sub>in x 24in)  
 Estimate: AU\$6,000 - 8,000  
 (£3,000 - 4,000)



rebellious outsiders who secretly desired fame, success and acceptance. Perhaps Nolan was painting from the inside out, exorcising his own ghosts and misdeeds, washing them clean in watercolour, oil and Ripolin.

In 1953, with his second wife Cynthia (née Reed, Sunday's sister-in-law), Nolan set off for London, their

## “Nolan spun myth into works now considered icons of Australian art”

base for the rest of their lives. In the next few years, they travelled around the world. They had a knack for making friends, many of them influential, such as Kenneth Clark, Benjamin Britten, Patrick White, Robert Lowell and Stephen Spender.

In 1957, Nolan was given his first large-scale survey show, which toured Britain and was seen by huge crowds. No other Australian artist ever received such

overwhelming recognition. By 1960, his work had been purchased by the National Gallery of Victoria and the Tate, among others, and by well-known writers and celebrities, including Agatha Christie, Vincent Price and Rod Steiger.

Back in Australia, the contemporary art world was in the grip of a fierce struggle between figurative artists (centred around Melbourne) and abstract painting (in Sydney). This internecine war would rage through the next decade, but Nolan managed to keep himself above the fray – mainly because he had managed to establish himself, with Clark's help, as the quintessential Australian painter. In many people's minds he was more closely associated with the Melbourne figurative artists, but it is at about this time that his depictions of both people and landscapes broaden; forms are simplified, compositions pared back. They are looser, freer.

Nolan once said that his paintings were “composite impressions”: landscapes, animals, people and narratives, based on real observation but, significantly, images altered by the imagination – altered, too perhaps, by emotion. In this way, *Eliza Fraser* is rendered half-human, half-animal, emerging from the bush debased and barely alive, and the head of an Antarctic explorer, lost in the vastness of the icy continent, dissolves into a puddle of snow and flesh; while another combusts into orange flames as his terrified pinhole eyes disappear into the pigment. There is also humour, of course, for Nolan



Sidney Nolan (1917-1992)  
*Antarctic*, 1964  
 oil on composition board  
 121.5 x 121.5cm (47 7/8 x 47 7/8in)  
 Estimate: AU\$70,000 - 90,000  
 (£35,000 - 45,000)

could be whimsical: giant cockerels traverse the land and horses fly upside down through the sky.

Life was not always easy for Nolan: Cynthia, after years of mental and physical ill-health, took her own life in 1976, and Nolan's decision 18 months later to marry their friend Mary Perceval led to an acrimonious split with his friend, Nobel Prize-winning novelist Patrick White. In his last years with Mary, however, Nolan found contentment – and it is from Lady Nolan's estate that the works offered by Bonhams in June have come. In 1981, Sidney Nolan was knighted; in 1988, he was awarded the Order of Australia; and in 1991, he was elected to the Royal Academy.

All his life Nolan enjoyed reading poetry, and it was the human condition – the subject of most poetry – that largely concerned him. He knew the Moderns as well as

the Classics, once basing a series of drawings on his close friend Robert Lowell's 1966 poem 'The Vanity of Human Wishes'. Just as Lowell did, Nolan entwined his life with his art, interrogating humankind's frailties and the world's inability to offer "a genuine or permanent satisfaction".

*Dr Candice Bruce is an art historian, curator and writer, whose novel The Longing was published in 2012.*

Sale: Sir Sidney Nolan: Works from the Estate of Lady Nolan, Part II  
 Sydney  
 Wednesday 26 June at 7.30pm  
 Enquiries: Merryn Schriever  
 +61 2 8412 2222  
 merryn.schriever@bonhams.com  
 bonhams.com/australia

# Drive of his life

Even in pre-season testing, Nigel Mansell had a feeling it would be his year. *Lynnie Farrant* describes a record-shattering World Championship



Who could forget that sunny Sunday in July 1992 when the track at Silverstone, home to the British Grand Prix, was invaded by a crowd waving Union flags? This rather un-British outpouring of emotion – greeting another win by their hero Nigel Mansell – literally stopped his car in its tracks: it was the very peak of ‘Mansell-mania’.

It was to be Mansell’s final victory in his home Grand Prix (and indeed his final appearance there). It was the win that made him the most successful British driver of all time, with 28 victories under his belt, a record he would hold until it was taken by a certain Lewis Hamilton in 2014 – and yet this was just one highlight of a remarkable year. A veteran of 12 Formula 1 seasons, and runner-up in three Drivers’ Championships, Mansell went on to take the crown as the first driver in the history of Formula 1 racing to win nine World Championship-qualifying Grand Prix races within a single season.

Mansell’s performance was only

matched by that of his car. The Williams-Renault FW14B had evolved from the FW14, which made its debut in 1991. The car was designed by Adrian Newey, widely celebrated today as one of the most successful Formula 1 designers of all time. For FW14B he produced one of the most sophisticated and complex Formula 1 chassis, introducing active suspension to the grid.

**“The win at Silverstone made him the most successful British driver of all time”**

The Canon Williams Team fielded two cars for the 1992 season. For the first seven races, Mansell was paired with chassis ‘08’, which carried him to pole position and subsequent victory in the opening five races: in South Africa (where he set the fastest lap), Mexico (where one of the corners has since been named the Nigel Mansell Turn), Brazil, Spain and at Imola for the San Marino Grand Prix. Mansell’s five victories broke another

record: for the most consecutive wins by a driver in a season – it had previously been four, set by the legendary 1991 champion Ayrton Senna.

Still resplendent in its original yellow-and-blue livery, the car will be offered by Bonhams at the Festival of Speed sale at Goodwood on 5 July – a rare opportunity to secure a hugely significant piece of racing history.

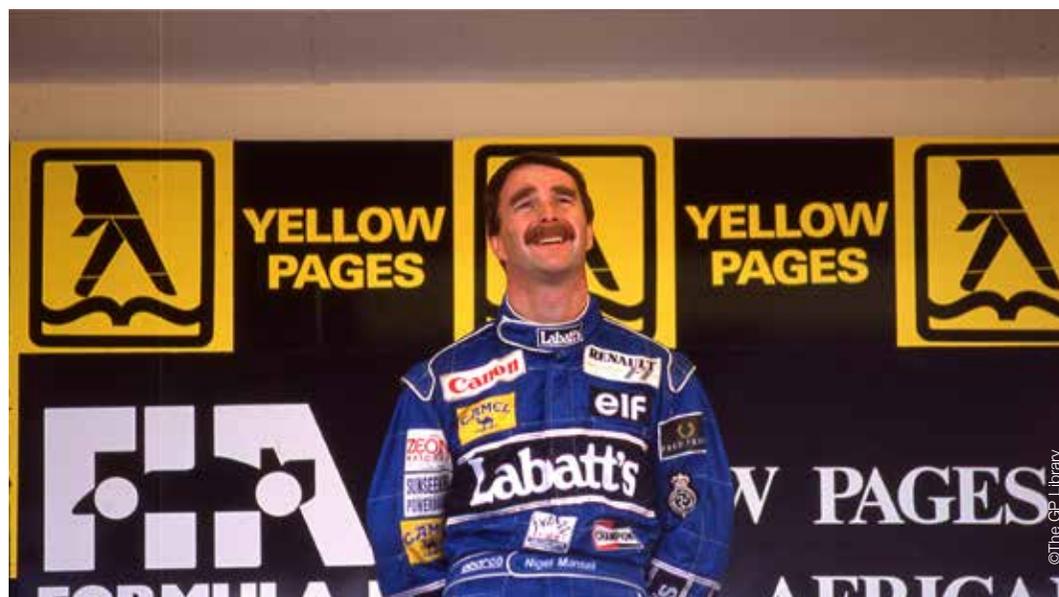
Known as ‘Red Five’ when it was under the Worcestershire-born driver’s command, ‘08’ took another pole at Monaco, where victory had hitherto eluded him. Mansell then led the way through the twisting road circuit until lap 71, when a loose wheel nut forced him into the pits for a tyre change and Senna snatched the lead from second place. A thrilling battle ensued during the final three laps, with Mansell setting the fastest

**Left**

'Red Five', Nigel Mansell's Williams FW14B '08', in which he raced to the 1992 Formula One world championship

**Top right** Nigel Mansell on the podium after his opening victory of 1992 in South Africa

**Right** Mansell on his way to winning the 1992 Brazilian and San Marino Grands Prix



## Nigel Mansell talks to Bonhams about 1992

"It was during the winter testing before the 1992 season that I felt FW14B was 'right'. Before that, in 1991, we knew that the car definitely had potential... it was just a case of how much we could trust it. We had to make a judgement between the passive and active suspension programme.

The car didn't have power steering – so the driver had to literally hang onto the car in the corners. But I reckoned that if you could push the car to its limits, it was a winner.

I felt that we could win, because we had an incredible team, with Patrick Head and Adrian Newey – for me, Adrian is the greatest F1 designer of all time. We also had two fabulous and totally committed drivers, the engineering excellence of Paddy Lowe and, of course, Renault came up with that incredible engine. All the bases were covered,

but the secret ingredient was the commitment of everyone involved.

David Brown [Mansell's engineer] was very instrumental to our success too. I had to trust him with my life: in those days and on those tracks, racing was incredibly dangerous. You had to hustle the car round the racetrack. It was a very physical time. You put your life on the line.

The highlight of that year was getting the first place on the board [he won the season's opening race]. What people don't realise is that I knew it was my last chance – it was almost a perfect storm.

When you look at winning the Championship, you realise just how difficult it was. It was an incredible season, because of the intense competition between drivers such as Piquet, Prost and myself... It was just a fantastic year, with a fantastic car."

ever lap time at the Principality's race in his effort to catch his rival. However, Senna crossed the finish line first – a mere 0.215 seconds ahead.

After the seventh round in Canada, '08' was entrusted to Mansell's Italian team-mate Riccardo Patrese, and became known as 'White Six.' Patrese contested a further six Grand Prix races in the car, scoring World Championship points in three of them. It would give Williams-Renault victory in the Constructors' Championship – and Patrese finishing as runner-up to Mansell in the Drivers' Championship.

In the sister FW14B, Mansell won another four races – for an unprecedented total of nine in a single season, which again broke one of Senna's records. Mansell clinched the championship at the Hungarian Grand Prix, with five rounds to go.

It was an extraordinary achievement – even more so, when you consider the competition: Mansell was battling the cream of motor racing, with reigning

world champion Senna, and two future champions Michael Schumacher and Damon Hill among his opponents.

Instrumental in his victory was what he describes as a "perfect storm" – the unbeatable combination of driver, team and machine. Working with Newey was Patrick Head, the technical director, supported by control-systems engineer Paddy Lowe, who oversaw the development of the active suspension, and David Brown, Mansell's personal race engineer.

The Williams-Renault FW14B design proved to be one of the most dominant Grand Prix racing cars of all time. In addition to its 3.5-litre V10-cylinder Renault RS3 racing engine, car FW14B/08 features Williams Grand Prix Engineering 6-speed semi-automatic transmission and Williams GPE ride-levelling active suspension. Combined with the car's cutting-edge aerodynamic form, these produced a kind of alchemy: a car that consistently outperformed rivals pitted by racing royalty such as Ferrari,





## ‘Mansell mania’: Nigel’s *annus mirabilis*

Nigel Mansell’s 1992 season was extraordinary. He began with five straight victories – a record that would stand for more than a decade – then, with his first place at Silverstone, surpassed Jackie Stewart’s record of 27 wins to become the most successful British driver. Mansell won the Drivers’ Championship in the fewest races since the competition was expanded to a 16-race format, secured the most wins in a single season (nine) and the most pole positions in a season (14). Mansell also became BBC Sports Personality of the Year – for the second time.

- |                                              |                                                                                                                        |
|----------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| 1 March <b>South Africa GP, Midrand</b> 1st  | 26 July <b>German GP, Hockenheim</b> 1st                                                                               |
| 22 March <b>Mexican GP, Mexico City</b> 1st  | 16 August <b>Hungarian GP, Budapest</b> 2nd –<br><i>Mansell secures the Drivers’ Championship with five races left</i> |
| 5 April <b>Brazilian GP, Interlagos</b> 1st  | 30 August <b>Belgian GP, Spa</b> 2nd                                                                                   |
| 3 May <b>Spanish GP, Barcelona</b> 1st       | 13 September <b>Italian GP, Monza</b> retired                                                                          |
| 17 May <b>San Marino GP, Imola</b> 1st       | 27 September <b>Portuguese GP, Estoril</b> 1st                                                                         |
| 31 May <b>Monaco GP, Monte Carlo</b> 2nd     | 25 October <b>Japanese GP, Suzuka</b> retired                                                                          |
| 14 June <b>Canadian GP, Montreal</b> retired | 8 November <b>Australian GP, Adelaide</b> retired                                                                      |
| 5 July <b>French GP, Magny-Cours</b> 1st     |                                                                                                                        |
| 12 July <b>British GP, Silverstone</b> 1st   |                                                                                                                        |

## “Red Five is a motor racing legend”

McLaren-Honda, Benetton, and Lotus.

Twenty-seven years later, FW14B ‘08’ is offered in running order, having been meticulously preserved, initially by Williams Grand Prix Engineering and subsequently by a single private owner. Both its V10-cylinder engine and the sophisticated hydraulic active-suspension system have been exercised in time for Goodwood.

Mark Osborne, Global Director of Motorsport at Bonhams, said: “Chassis ‘08’ was the best of the breed. The FW14B

was then, and remains today, one of the most sophisticated cars to compete in Formula 1, and we are honoured to have been entrusted with such a motor racing legend.”

*Lynnie Farrant is Bonhams press officer and former journalist for the Evening Standard.*

Sale: The Festival of Speed  
Goodwood, Chichester  
Friday 5 July  
Enquiries: Mark Osborne +1 415 503 3353  
mark.osborne@bonhams.com  
bonhams.com/motorcars



This page  
Nigel Mansell’s 1992 F1 World  
Champion Williams-Renault  
FW14B ‘08’ (‘Red Five’)  
Estimate on Request



Riccardo Patrese competes in FW14B '08' at the Italian Grand Prix – he finished fifth



Patrese drives the FW14B sister car to second place at the Mexican Grand Prix – behind Nigel Mansell in chassis '08'

All images ©The GP Library

# Tech spectacular

**Doug Nye** talks to Adrian Newey, Formula 1 design guru and creator of the FW14B '08' one of the all-time great motor-racing cars

Fllick a switch here, a button there and this toweringly historic, landmark-technology Grand Prix car will start up, it will run – it will come to life, just as it did for Nigel Mansell, powering this world-class driver to his record-shattering Formula 1 World Championship title.

'Red Five', as it was known when Mansell leapt to his five consecutive wins in spring 1992, is a stupendously sophisticated Formula 1 car, which was created by renowned Formula 1 designer, Adrian Newey. As he recalls, "The FW14B is my first World Championship-winning car, so obviously it holds very fond memories for me. The level of domination it achieved makes it special."

But during the winter of 1991-92, it was a case more of hope than certainty. As Newey

braking, slashes the time lost in cornering. Every split-second saved improves lap times; taking the least time wins races. To provide maximum aerodynamic advantage, the car's shape must be presented consistently to the fluid airstream. Newey's innovative active suspension achieved exactly that.

As Newey says, "The more Nigel drove with the active suspension, the more his confidence grew. It plainly felt odd from the driver's perspective, with a lag between steering input, and reaction, but he would just pitch it into a corner, with the confidence he could sort it out from there. Team-mate Riccardo [Patrese] never matched Nigel's sheer bravado.

"But one unsung hero was our head of electronics, Steve Wise. Active suspension

by the driver's left hip – is an aluminium plate identifying this individual car as Williams 'FW14/08': the British-built eighth chassis of its type. And on that same panel are five faded stickers – applied in 1992 – bearing five red stars and five gold.

The stars commemorate '08's staggering achievements during the opening phase of the 1992 F1 World Championship, when Mansell qualified fastest – on pole position – for five consecutive opening races. Those five pole positions are signified by the red stars. He went on to win each of those Grand Prix races.

As Newey says, the car dominated from the off: "The opening South African Grand Prix was the outstanding race of the year. We went there knowing we had good pace, but you never know how much your rivals have also found. In fact, from the start of practice, the FW14B just dominated."

"By mid-season it was obvious we were heading for a World Championship win, and then Nigel realised his only serious rival for the title was his team-mate, driving the sister car."

When one notes that, in the two FW14B cars, Mansell broke Senna's record for most wins in a single season, the Williams-Renault FW14B design has surely proved itself to be one of the most outstandingly dominant Grand Prix racing cars of all time.

Newey comments: "Once we realised we had that dominant advantage we just concentrated absolutely on making the cars reliable – not making too many changes, painstakingly correcting everything, ensuring absolute hydraulic cleanliness – being meticulous, really. That part at least isn't rocket science."

## “Nigel realised his only serious rival was his team-mate, driving the sister car”

says, "We just worked to improve upon the preceding FW14A. The big innovation was active suspension."

This Williams-Renault car did not have a traditional suspension system. It featured a computer-controlled 'active suspension' system in which the springing medium did not merely react to impacts from track surfaces, bumps and kerbs, but actively pushed back against them.

All motor cars fly through fluid air. Ingenious aerodynamicists harness the flow of that fluid around, over and under the modern-era Formula 1 car to force it down against the track, to enhance the otherwise tenuous grip of its tyres. Enhanced grip improves acceleration, cuts the time spent

would never have worked without an adequate onboard electronic control unit – but there wasn't one on the market. Over a two-year period, Steve just made one for us, in-house..."

Imagine you're in the figure-hugging carbon composite cockpit. Your head is just high enough to look over the car's lean 'Roman nose'; control buttons stud the tiny steering wheel, with finger paddles tucked just behind it to control the forward gears.

Behind your shoulders is the FW14B's complex, frontier-technology Renault RSO3 10-cylinder racing engine. Press the throttle-pedal with your right foot and it produces more than 700 horsepower.

On the interior left-side panel – hard



# It's cuckoo

Rowland Ematt was a madcap genius who wanted to share his eccentric vision. His method? Magical – and slightly dotty – machines, says *Ivan Macquisten*

Everyone remembers Skylon, the futuristic sculpture that dominated London's South Bank during the Festival of Britain in 1951. Arguably more popular was the Far Tottering and Oyster Creek Branch Railway, a madcap train ride in Battersea Park, which brought its creator, the artist and inventor Rowland Ematt (1906-1990), instant fame. The train welcomed more than two million passengers, earning back its construction costs in under three weeks.

Ematt was heir to Heath Robinson in celebrating the eccentric, whimsical and gently humorous. London-born and schooled in Birmingham, where he also trained at the School of Arts and Crafts, Rowland caught the inventing bug early, after his father registered a patent on behalf of his teenaged son for a gramophone volume control. During World War II, he worked as a draughtsman in the

Air Ministry, contributing to the design of bombers, but it was his cartoons and humorous drawings that got him noticed, first by publishers, then by the British government who, eager to raise war-wearied spirits, approached him with the Festival of Britain commission.

Ematt is now best known in Britain for designing Chitty Chitty Bang Bang, the magical flying car, and for the crackpot inventions of Caractacus Potts, as played in the film by Dick Van Dyke, but he has remained a star in North America, where he was first acknowledged as a serious artist in a *Life* profile of 1954. The Smithsonian and the Chicago Museum of Science and Industry house his works, and no institution owns more Ematt machines than the Ontario Science Centre.

Even the names Ematt gave his works were inspired: *The Featherstone-Kite Openwork Basketweave Mark*



Photography by James Bostable.co.uk and CloudCuckooValley.com



**Left**  
*A Quiet Afternoon in the Cloud Cuckoo Valley*, Rowland Emett's astonishing automata on offer – and display – at Bonhams New Bond Street. Estimate on Request

**Above**  
 Rowland Emett – crazy machine, crazy guy

## “On the train, the driver toasts revolving teacakes on the firebox”

*Two Gentleman's Flying Machine*, *The Honeywell Forget-Me-Not Computer* and *The Aqua Horological Tintinnabulator*; a water-powered musical clock installed in a Nottingham shopping mall in 1973.

Another commission from town planners was to prove his last and largest great work, as well as – in Emett's own opinion – his finest. By the time *A Quiet Afternoon in the Cloud Cuckoo Valley* was complete in 1984, local authority restructuring meant there was no longer a place for it, and it was sold privately to the current owner.

The work shows Emett's imagination at its ambitious best in a creation comprising eight separate machine sculptures. *Wild Goose*, a train on which the driver toasts revolving teacakes on the firebox, is the centrepiece, surrounded by a farmer serenading his cows on a harp, a water wheel, a fisherman catching a mermaid in a net, an elderly gent diving into the sea from a bathing hut, a cycling birdwatcher disguised as a tree, and a wishing well. First exhibited in 1992 in Spitalfields Market in London, it

went back into storage until it 'disappeared' seven years later, nearly meeting its end at a scrapyards.

The entire sculpture underwent expert restoration, with the addition of a digital control system, prior to going on display in 2014 at the Birmingham Museum and Art Gallery in the exhibition *Marvellous Machines: The Wonderful World of Rowland Emett*. It boosted visitor numbers by 70 per cent over expectations for the period.

Now *Cloud Cuckoo Valley* comes to Bonhams, first for a summer exhibition at Bonhams, 101 New Bond Street, from 12 August to 3 September, then for auction on 3 September, where it promises to light up as many faces as it did in Birmingham. Wouldn't it be wonderful if it ended up on permanent public display, where Emett's magic could deservedly continue to cast its spell?

*Ivan Macquisten is a writer and art-market analyst.*

Sale: Rowland Emett's Masterpiece:  
*A Quiet Afternoon in the Cloud Cuckoo Valley*  
 London  
 Tuesday 3 September at 1pm  
 Enquiries: Claire Tole-Moir +44 (0) 20 7393 3984  
 claire.tolemoir@bonhams.com  
 bonhams.com/scientific

# Antiquities

London

Wednesday 3 July

10am

A Roman marble head of Minerva

Circa 2nd Century A.D.

42.5cm high

Estimate: £40,000 - 60,000

(\$50,000 - 80,000)

Enquiries: Francesca Hickin

+44 (0) 20 7468 8226

[francesca.hickin@bonhams.com](mailto:francesca.hickin@bonhams.com)

[bonhams.com/antiquities](http://bonhams.com/antiquities)





# A vine place

An English winegrower is making New Zealand Pinot Noir to rival the grape's heartland in Burgundy. **Bruce Palling** orders a case

**Above**  
Felton Road vineyard,  
in the rolling countryside  
of Central Otago

**T**wenty years ago, the only New Zealand wine that had instant international recognition was Cloudy Bay, the hyperactive Sauvignon Blanc once described by an enthusiast as “fruit salad on speed”. A lot has changed since then. New Zealand’s Pinot Noir wines, which then hardly existed, are now acknowledged as perhaps the finest expression outside Burgundy of this temperamental grape. The most acclaimed are from Felton Road, owned by Englishman Nigel Greening, whose involvement with winemaking only began in 1999. A former events manager with a passion for Burgundy, he fell in love with New Zealand after visiting a few times, then decided to find the best potential vineyard site in Central Otago, a spectacular region of lakes and mountains on South Island. Aged 50, Nigel purchased a 20-acre apricot orchard called Cornish Point but, even before his first grapes were ready for harvesting, nearby Felton Road came up for sale too.

Nigel sold his house in Britain and sank every penny he had into expanding his holdings. His four vineyards now total 75 acres, producing 12,000 cases of wine a year. “We were soon on the radar, almost embarrassingly early, thanks to excellent reviews by Robert Parker and Jancis Robinson. We export 75 per cent of our wines to more than 40 countries, but the top ones are all on allocation, as demand is so high. They are widely, but thinly,

distributed, so it is impossible to find even three or four cases of the top wines, which is how I like it – I grow wines to be drunk, not used as financial bargaining chips.”

Since going completely organic and reaching what he and his winemaker, Blair Walter, considered their optimum size back in 2006, they have rigidly stuck to a policy of zero growth. “We are at a really comfortable size and can concentrate on improving everything without any distraction about expansion. Now our planting policy is based on a 30-year

**“I grow wines to be drunk, not used as bargaining chips”**

timeframe. If we want to plant something new, we have to rip up existing vines, which makes you think a great deal harder.” Many international companies have tried to purchase Felton Road, but it is categorically not for sale. Even the pricing of the wines has been kept the same for a decade, barring small increases to cover inflation: the market price would be far higher.

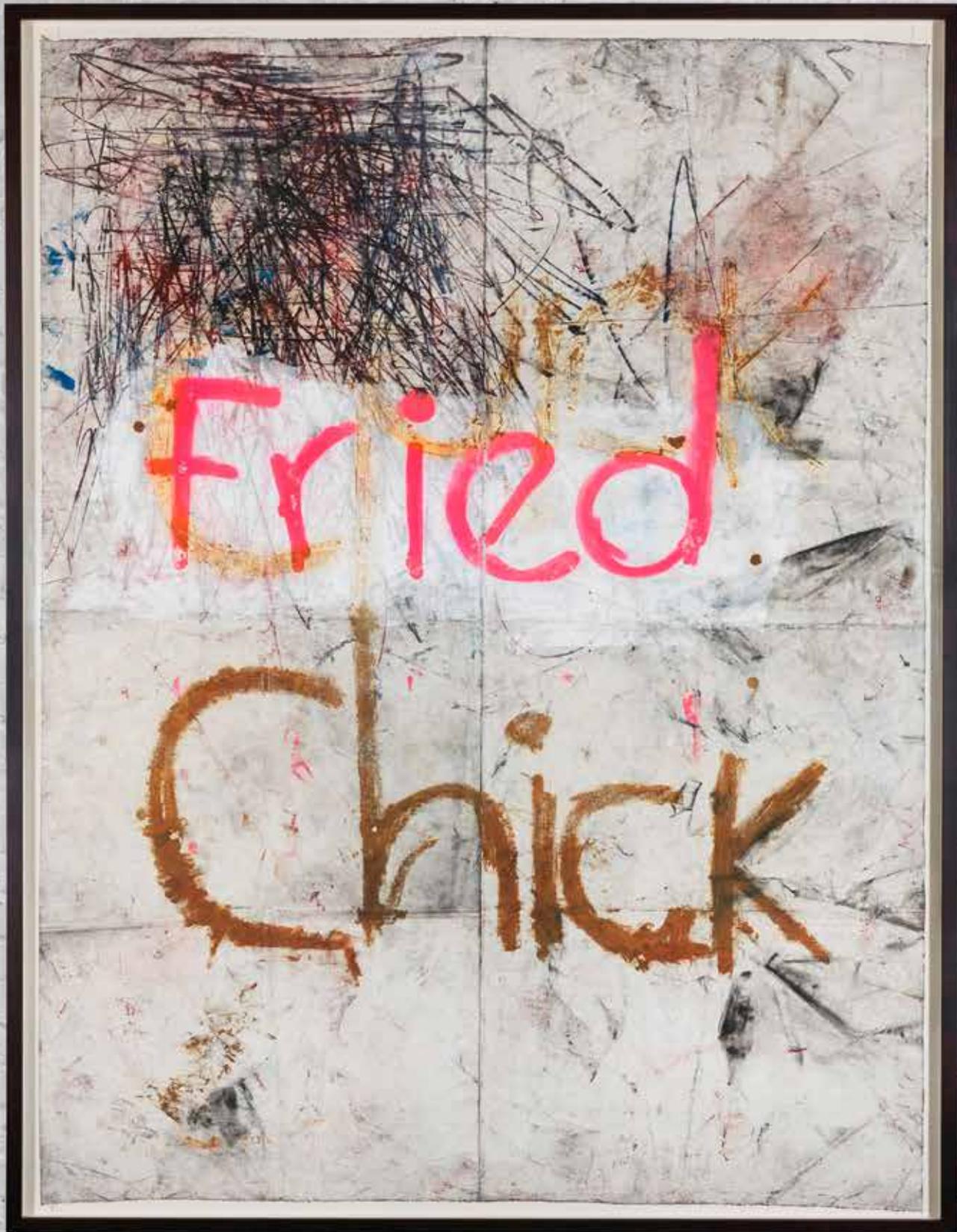
Nigel has smaller amounts of Riesling and Chardonnay for sale, but his passion remains Pinot Noir. He is striving to produce the equivalent of Grand Cru Burgundy, with the same high standards but without the exorbitant price.

Interestingly, his wines are sold in Michelin-starred restaurants in France, as well as hip Parisian wine bars. “We have always had strong recognition from French critics and sommeliers who want to expose customers to the best wine outside France.”

Nigel has not become a permanent expatriate – he now spends more time in his Devon farmhouse than in New Zealand. His other passion is making guitars and furniture, which he does during the New Zealand winter, when not a lot is happening in the vineyards. He attempted to be a professional guitarist earlier in life, but has found his niche as a winemaker and farmer. “Wine has been way more fulfilling than anything else I’ve ever done. When you are a farmer, you unconsciously move into this 12-month cycle of the seasons and your life is dictated by how things are growing and harvested. It changes your life and you perceive the passing of time in a very different way. It is the cycle that human beings were designed to live by. I don’t count my lifespan in any other terms apart from growing seasons and it is a lovely way to live.”

*Bruce Palling is Wine Editor of The Week and a wine columnist for Spectator Life.*

Sale: Fine & Rare Wines  
London  
Thursday 4 July at 10.30am  
Enquiries: Richard Harvey +44 (0) 20 7468 5813  
richard.harvey@bonhams.com  
bonhams.com/wine



Modern &  
Contemporary Art  
London  
Thursday 27 June  
4pm

Oscar Murillo (b.1986)  
*Untitled (Fried Chick)* 2012  
oil, oil stick, spray paint and dirt on canvas  
247 by 182cm (97¼ by 71½in)  
Estimate: £80,000 - 120,000  
(\$105,000 - 160,000)

Enquiries: Cassi Young  
+44 (0) 20 7468 5815  
cassi.young@bonhams.com  
bonhams.com/contemporary

# Around the Globe

**Andrew Currie** highlights a  
selection of Bonhams sales worldwide



## Los Angeles Special vessel

The Native American Art auction in June includes nearly 100 pots from the Estate of Bertram J. Malenka, who, along with his wife Ruth, was a dedicated collector of Pueblo pottery. The quality of the collection was highlighted in a feature in *Traditional Home* magazine, which covered many of the pieces to be offered at Bonhams. Highlights include a beautifully decorated Acoma/Laguna polychrome jar and a monumental blackware storage jar, with traditional bear paw decoration, by Santa Clara artist Margaret Tafoya (1904-2001; estimate: \$15,000-25,000). While the Malenkas focused on Pueblo pottery, the couple also collected items from the Pacific Northwest, among them a gorgeously patinated Northwest Coast carved wood oil bowl with two-dimensional form-line decoration at each end (estimate \$12,000-18,000).

**Image:** Boldly decorated Acoma/Laguna polychrome jar  
**Estimate:** \$7,000 - 10,000  
**Sale:** Native American Art  
Los Angeles, 17 June  
**Enquiries:** Ingmars Lindbergs  
+1 415 503 3393

## Los Angeles Fun of the fair

Who can forget the childhood joy of riding on a funfair carousel? But who thinks about the extraordinary skill and creativity that went into creating the carousel animals during the golden years of the art? It was in the United States that carousels hit their peak – from around 1890 to 1925, when the new concept of the weekend was fuelling demand for new kinds of entertainment. Carousels were big business and rival owners used to compete for the top carvers, who would create increasingly intricate and appealing animals for the rides. In more recent years, dedicated collectors – most famously the Freels family of California – have played a key role in preserving these wonderful creations. Five animals from the Freels Collection, including a unique camel made for the Allan Herschell Company, are offered at The Elegant Home sale in June.

**Image:** A rare camel carousel animal made by the Allan Herschell Company  
**Estimate:** \$110,000 - 120,000  
**Sale:** The Elegant Home  
Los Angeles, 24 & 25 June  
**Enquiries:** Brooke Sivo  
+1 415 215 7353  
brooke.sivo@bonhams.com





## Los Angeles *Carmel get it*

The early 20th-century Californian painter August 'Gus' Gay was one of that select band of artists to whom fame came posthumously. Although a founding member of the influential Society of Six and a regular exhibitor at the Oakland Art Gallery, he struggled to make a living from his work. During the Depression, he took a job in the Monterey fish factories to make ends meet and, for the last ten years of his life (he died in 1948), he designed furniture and custom-made frames for the Monterey Guild. Today his Cubist-inspired depictions of the Carmel Valley, coastal scenes and the fishing fleets of Monterey Bay – many of them painted on the tops of cigar boxes – are recognised as masterpieces.

**Image:** *Fishing Boat Aground*  
by August Gay

**Estimate:** \$60,000 - 80,000

**Sale:** California & Western Paintings & Sculpture, Los Angeles, 6 August

**Enquiries:** Scot Levitt

+1 323-436-5425

scot.levitt@bonhams.com



## Houston *Houston, we have a solution*

The familiar city of glass-clad skyscrapers is not the place Lindsay Davis, the new representative for Bonhams in Houston, knows best. "We have a thriving arts scene here," she says, proudly. "It is such a unique cultural mix – we have museums of everything from science and space to art and history." Lindsay especially loves the Bayou Bend Collection and Gardens – 1920s ornamental and wild gardens, now part of the Museum of Fine Arts, Houston – where she has volunteered for nearly a decade. Prior to joining Bonhams, Lindsay worked for commercial and public projects as co-founder of a consulting and appraisal firm of fine and decorative art. Lindsay received her MA in Arts Administration from Columbia, having studied Art History at the University of Texas at Austin.

**Enquiries:**

Lindsay Davis  
+1 713 855  
7452  
lindsay.davis@  
bonhams.com



## New York *Shell out*

The married French duo, François-Xavier and Claude Lalanne, are known simply as Les Lalanne, as they saw themselves as co-creators rather than collaborators. They produced pieces based on naturalistic forms with a distinctive dash of Surrealism. Courted alike by the art world and Le Tout-Paris – Yves Saint Laurent and Pierre Bergé were fans, as was the cult singer Serge Gainsbourg – they drew inspiration from the natural surroundings of their home in Versailles. Their work often features animals – in the case of François-Xavier – and plants, which were favoured by Claude. François-Xavier's *Tortue Topiaire*, in the Modern Decorative Art + Design sale in

New York in June, is a perfect example of his oeuvre, the patinated copper tortoise sporting a whimsical topiary shell. It has been in the same French private collection ever since it was acquired direct from Les Lalanne in the late 1980s.

**Image:** *Tortue Topiaire*

by François-Xavier Lalanne

Estimate: \$80,000-120,000

Sale: Modern Decorative Art + Design

New York, 7 June

Enquiries: Benjamin Walker

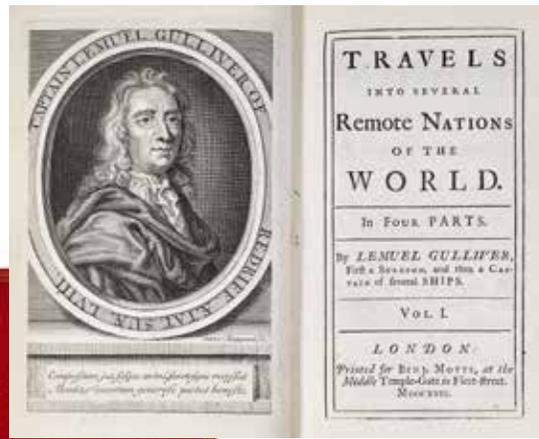
+1 212 710 1306

benjamin.walker@bonhams.com

## New York Literary giant

When Jonathan Swift's satirical masterpiece *Gulliver's Travels* was published in October 1726, it sold out within two weeks, and it has rarely been out of the limelight since. Arguably the best-known and most-read book of the 18th century, it acquired a new life with the coming of cinema, starting with a French silent film as far back as 1902. Most screen adaptations avoid replicating the book's satirical bite (though a 1970 Czech version was all too pointed for the liking of the Communist authorities, and was quickly shelved), but the savage wit that delighted Swift's contemporaries still packs a powerful punch. A first edition of the best-loved work by the 'Prince of Pamphleteers and Satirists' comes to the Fine Books Sale in New York in June.

**Image:** *Gulliver's Travels* by Jonathan Swift  
**Estimate:** \$15,000 - 25,000  
**Sale:** Fine Books  
 New York, 11 June  
**Enquiries:** Ian Ehling +1 212 644 9094  
 ian.ehling@bonhams.com



## Edinburgh From the vaults

The Bowmore distillery, on the Hebridean island of Islay, is so proud of its 1955 40-year-old whisky that it keeps 12 of the strictly limited edition of 306 bottles on display in its vaults. These are the same vaults in which the whisky lay for 40 years, after having been distilled on 22 November 1955 and put to mature, first in an ex-bourbon hogshead for 20 years, before being transferred to a sherry butt. This no doubt contributed to the elegant character and subtlety of the whisky, which has secured it a stellar reputation among connoisseurs. The bottle offered in Edinburgh in June is numbered 18, and comes in a hand-blown Caithness glass crystal decanter in a padlocked wooden presentation case. The key is provided.

**Image:** Bowmore 40-year-old, 1955  
**Estimate:** £15,000 - 17,000  
**Sale:** The Whisky Sale  
 Edinburgh, 5 June  
**Enquiries:** Martin Green  
 +44 (0) 7777 842 626  
 martin.green@bonhams.com



## Carmel Making its marque

Forget the diminutive Cinquecento. At Quail Lodge in August, Bonhams will offer a rarer and more exotic Fiat: the Ottovu (V8). This high-performance coupé with an avant-garde aerodynamic body was unveiled at Geneva in 1952. Powered by a 1,996cc engine, it was successful in the Mille Miglia and Targa Florio. Too expensive for the Italian market, only 114 V8s were produced, but Italian coachbuilder Ghia took 15 of the chassis to create an exclusive Supersonic version. Briggs Cunningham – America's Cup-winning sailor and racing driver – bought chassis number 43, in white with red trim, for his wife. After a full professional

restoration, this supermodel Supersonic was at the Pebble Beach concours in 2017. The Fiat will be joined by the factory-correct restoration of a one-off Siata 8V Berlinetta, powered by the same V8 engine, with coachwork by Bertone (estimate: \$850,000-950,000).

**Image:** 1953 Fiat V8 Supersonic by Ghia  
**Estimate:** \$1,750,000 - 1,950,000  
**Sale:** Quail Lodge Auction, Quail, Carmel, California, 15-16 August  
**Enquiries:** Jakob Greisen  
 +1 415 503 3284  
 jakob.greisen@bonhams.com



# London

## New Bond Street

### MAY

Sun 19 May 10.30am  
The Aston Martin Works Sale

Wed 22 May 2pm  
Important Design

### JUNE

Tue 4 June 1pm  
Modern and Contemporary  
South Asian Art

Wed 5 June 3pm  
The Russian Sale

Wed 12 June 2pm  
Modern British and Irish Art

Thu 13 June 2pm  
Prints and Multiples

Wed 19 June 10am  
Single Owner Clock Sale -  
the Clive Collection

Wed 19 June 1pm  
Fine Wristwatches

Wed 19 June 2pm  
Fine Clocks

Thu 27 June 2pm  
Modern and  
Contemporary Art

### JULY

Tue 2 July 2pm  
Fine European Ceramics

Tue 2 July 2pm  
Important Meissen  
Porcelain, from a Private  
Collection: Part II

Wed 3 July 10.30am  
Antiquities

Wed 3 July 2pm  
Old Master Paintings

Thu 4 July 10.30am  
Fine and Rare Wines

### SEPTEMBER

Tue 3 Sept 12pm  
Rowland Emmett's  
Masterpiece: *A Quiet  
Afternoon in the Cloud  
Cuckoo Valley*

Tue 24 Sept 2pm  
London Jewels

Thu 26 Sept 10.30am  
Fine and Rare Wines

Thu 26 Sept 2pm  
19th Century European,  
Victorian and British  
Impressionist Art

## Knightsbridge

### MAY

Tue 21 May 1pm  
Watches and Wristwatches

Wed 22 May 10.30am  
Antique Arms and Armour

Thu 23 May 2pm  
Modern and Sporting Guns

### JUNE

Wed 5 June 10.30am  
Fine Glass and British  
Ceramics

Wed 12 June 11am  
Jewellery

Wed 12 June 12pm  
Entertainment Memorabilia

Wed 19 June 10.30am  
Medals, Bonds, Banknotes  
and Coins

Wed 19 June 1pm  
Decorative Arts

Wed 26 June 1pm  
Fine Books and Manuscripts

### JULY

Wed 3 July 1pm  
Modern British and Irish Art

Wed 10 July 11am  
Jewellery

Wed 10 July 1pm  
British and European Art

Wed 17 July 10am  
Home and Interiors

### SEPTEMBER

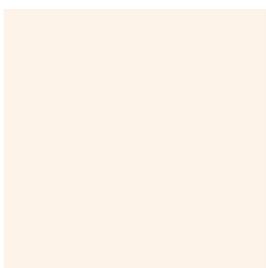
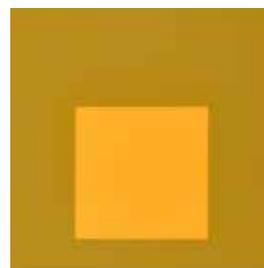
Tue 3 Sept 10am  
Decorative Arts and Design

Tue 10 Sept 1pm  
Watches and Wristwatches

Wed 11 Sept 11am  
Knightsbridge Jewels

Thu 19 Sept 1pm  
Prints and Multiples

Wed 25 Sept 1pm  
Scientific Instruments



Native American Art  
Los Angeles  
Monday 17 June  
11am

An early and important NorthWest Coast Rattle  
Estimate: \$200,000 - 300,000  
(£150,000 - 230,000)

Enquiries: Ingmars Lindbergs  
+1 (415) 503 3393  
ingmars.lindbergs@bonhams.com  
bonhams.com/nativeamerican



# Regions

# Europe, Hong Kong & Australia

## MAY

Thu 23 May 11am  
Jewellery  
Edinburgh

## JUNE

Wed 5 June 11am  
Whisky Sale  
Edinburgh

Wed 26 June 11am  
HOME and Interiors  
Edinburgh

## JULY

Fri 5 July 2pm  
Goodwood Festival of Speed  
Chichester, Goodwood

Thu 11 July 11am  
Asian Art  
Edinburgh

## SEPTEMBER

Sat 7 Sept 11am  
The Beaulieu Sale:  
Collectors' Motor Cars  
& Motorcycles and  
Automobilia  
Beaulieu, National  
Motor Museum

Sat 14 Sept 11am  
Goodwood Revival  
Chichester, Goodwood

Wed 18 Sept 11am  
The Oak Interior  
Oxford

Wed 25 Sept 11am  
HOME & Interiors  
Edinburgh

## MAY

Sun 26 May 2pm  
Rare Jewels and Jadeite  
Hong Kong

Mon 27 May 4pm  
Modern & Contemporary Art  
Hong Kong

Tue 28 May 2pm  
Fine Chinese Ceramics  
& Works of Art  
Hong Kong

Tue 28 May 2pm  
Fine Chinese Jade Carvings  
Hong Kong

Fri 31 May 1pm  
Watches (online)  
Hong Kong

## JUNE

Wed 12 June 2pm  
Watches and Wristwatches  
Hong Kong

Wed 26 June 6pm  
Important Australian  
and Aboriginal Art  
Sydney

Wed 26 June 7.30pm  
Sir Sydney Nolan:  
Works from the Estate  
of Lady Nolan, Part II  
Sydney

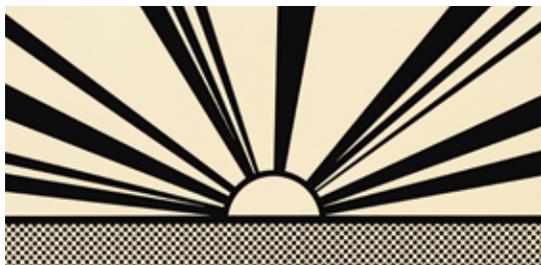
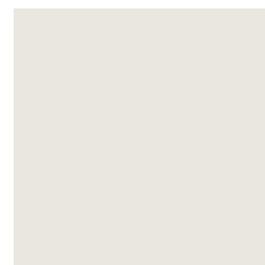
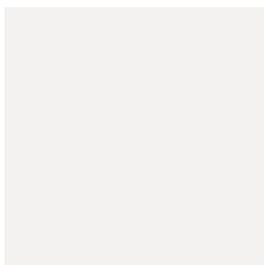
Sun 30 June 11am  
The Chantilly Sale  
Chateau de Chantilly

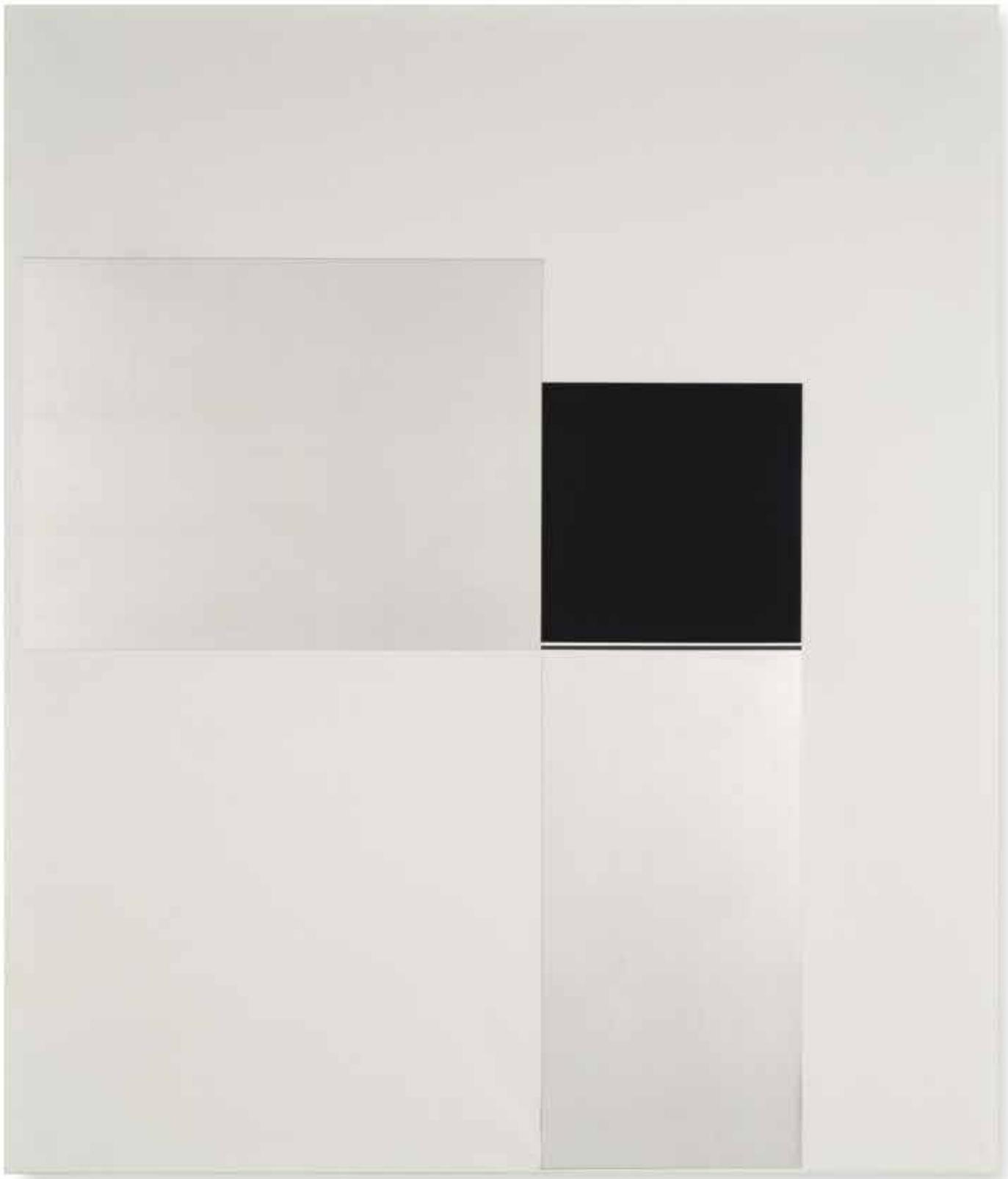
## AUGUST

Fri 16 Aug 6.30pm  
Whisky  
Hong Kong

## SEPTEMBER

Wed 18 Sept 2pm  
Jewels and Jadeite  
Hong Kong





Modern &  
Contemporary Art  
Hong Kong  
Monday 27 May  
4pm

Richard Lin (Lin Show-Yu, 1933-2011)  
*1.3.1964 - Painting Relief, 1964*  
oil, aluminium and perspex on canvas  
*137.1 x 116.9cm (54 x 46 in)*  
This work was executed in 1964  
Estimate: HK\$4,500,000 - 6,500,000  
(\$570,000 - 830,000)

Enquiries: Dorothy Lin  
+852 3607 0034  
dorothy.lin@bonhams.com  
bonhams.com/hongkong

# North America

MAY

**Mon 20 May 10am**  
The World of Gold, Opals & Other Phenomenal Gems  
Los Angeles

**Tue 21 May 10am**  
Lapidary Works of Art, Gemstones & Minerals  
Los Angeles

**Tue 21 May 2pm**  
Modern & Contemporary Prints & Multiples  
New York

**Wed 22 May 10am**  
Natural History  
Los Angeles

**Wed 22 May 2pm**  
American Art  
New York

JUNE

**Sun 2 June 10am**  
Greenwich Concours d'Elegance Auction  
Greenwich

**Mon 3 June 10am**  
Coins and Medals  
Los Angeles

**Mon 3 June 10am**  
The Connoisseurs Collection of Fine Art and Exquisite Furnishings  
Los Angeles

**Tue 4 June 1pm**  
The Art of Time  
New York

**Wed 5 June 9am**  
Prints & Multiples Sale (online)  
New York

**Thu 6 June 2pm**  
Modern Decorative Art & Design  
New York

**Tue 11 June 10am**  
California Jewels  
Los Angeles

**Tue 11 June 1pm**  
Fine Books  
New York

**Thu 13 June 1pm**  
Fine Books and Manuscripts  
New York

**Fri 14 June 10am**  
Fine & Rare Wines  
San Francisco

**Mon 17 June 11am**  
Native American Art  
Los Angeles

**Mon 24 June 10am**  
The Elegant Home  
Los Angeles

**Tue 25 June 11am**  
Fine Asian Works of Art  
San Francisco

**Wed 26 June 10am**  
Asian Decorative Works of Art  
San Francisco

**Fri 28 June - 10 July online**  
Stonewall@50  
New York

JULY

**Fri 19 July 1pm**  
The Air and Space Sale  
New York

AUGUST

**Thu 1 Aug 10am**  
Prints and Multiples (online)  
New York

**Tue 6 Aug 6pm**  
California and Western Paintings and Sculpture  
Los Angeles

**Thu 15 Aug 10am**  
Quail Lodge Auction  
Carmel, Quail Lodge & Golf Club

SEPTEMBER

**Mon 9 Sept 10am**  
Chinese Works of Art  
New York

**Tue 10 Sept 10am**  
California Jewels  
Los Angeles

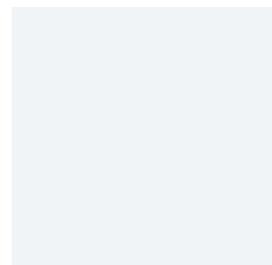
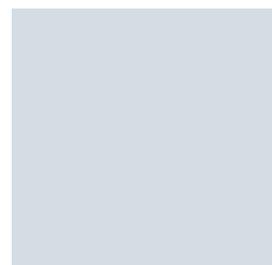
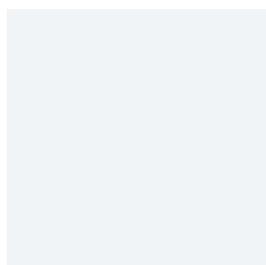
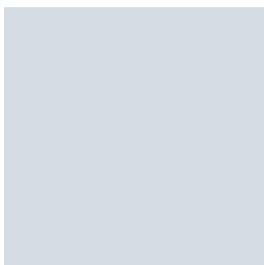
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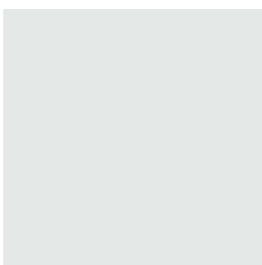
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## Will Self on lost afternoons at his father's club

# My Favourite Room

More tedious weekend afternoons than I care to think about were spent, by me and my late father, on the balcony of the Reform Club's atrium. In chairs so easy it was facile, we reclined, my dad drinking coffee, me what he'd call 'pop'. And, as soon as I was old enough (around 15), both of us puffing on panatellas.

Why? Why were our father-son rendez-vous conducted in these grandiose circumstances? The Reform Club, founded for so-called 'Radicals' in 1836, was designed by Charles Barry (of Palace of Westminster fame) and retains an air of parliamentary privilege in its sumptuous decoration, including porphyry columns, huge mirrors, and abundances of gold leaf and flock wallpaper. The centrepiece was to have been a courtyard, but in the event this was covered over with a vaulted glass ceiling.

In my memory, the rain is always drumming on this costly resonator, and my dad and I puff while he prates on, mansplaining well *avant la lettre*. Why were we there? Because my parents were separated and he was a member. Yet how incongruous his presence was, in among the hunched and supernumerary bishops who seemed to constitute the bulk of the Reform's membership in the 1970s. Dad was of the Left, a professor at that notorious nest of latter-day radicals, the London School of Economics, but mostly he seemed to me, as a child, to be a creature of suburbia, of small semi-detached houses and endless privet hedging. Yet there he was, only a few paces

from the Club's smoking room, where – at least fictively – Phineas Fogg made his world-girdling wager.

In order to enjoy the atrium to the full, I have to airbrush Dad out, and imagine that this is my own vast reception room. It is as if I am awaiting some suppliant or other, who will come crawling up the wide, red-carpeted staircases from the tiled ground floor, and, bearing a bundle of tickertape just disgorged from the machine by the Porter's cubbyhole, grovel his way towards me.

This ambience of hushed empowerment has been noted by many location scouts – and the atrium of the Reform Club is to be seen in the backdrop of many a film, including no fewer than two outings by that self-important spook, James Bond. Yet for me, its opulence always seems commonplace, my familiarity with it having bred not contempt, but a bizarre sort of cosiness.

*Will Self is a writer and critic, whose latest novel is Phone.*

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