



Bonhams

MAGAZINE | AUTUMN 2017 ISSUE 52

George Clausen
The face of
British Impressionism

Giacometti
Tortured figure

Herbert Read
The man who made modernism

A glittering set
The world of Andrew Grima

and
Twiggy's
Favourite room



Princess 75 Motor Yacht

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Images of Devotion

Hong Kong

Tuesday 3 October

6pm

A turquoise inset gilt copper alloy figure
of Akshobhya, Tibet, 15th century
33cm (13¼in) high
Estimate: HK\$15,000,000 - 20,000,000
(£1,500,000 - 2,000,000)

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George Clausen (1852-1944)
A Peasant Girl of Quimperlé, 1882

19th Century European, Victorian
and British Impressionist Art
London
Wednesday 27 September
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MOTORING EDITION
See inside for details

**19th Century European,
Victorian and British
Impressionist Art**

London

Wednesday 27 September

2pm

Joaquin Sorolla y Bastida (Spanish, 1863-1923)

Viejo pescador en una barca (detail)

signed

oil on canvas

50 x 70.7cm (19³/₄ x 27³/₄in)

Estimate: £150,000 - 200,000

(\$195,000 - 260,000)

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Editor's letter



Philip Hollis

'Spirit of the age' is a phrase that's too often, perhaps, accompanied by a rolling of eyes or a contemptuous snort. And while we latch onto symbols that seem to reflect the contemporary grotesque – I'm thinking of fidget spinners, rainbow bagels and avocado lattes – the obverse of the coin is the people and objects that encapsulate the optimism of an era.

These thoughts came to mind when putting together this issue, as it contains some towering figures that defined their epoch. Take Andrew Grima, the jeweller. To mark a single-owner collection of Grima's avant-garde designs coming to auction in September, Nicholas Foulkes has revisited the 1960s to discover why Grima's pieces were worn by Bond girls and royalty – and why Grima's Jermyn Street shop (designed by Ove Arup, no less) resembled the lair of a Bond villain.

Grima's designs reflected the 'white heat of technology', to use Harold Wilson's slogan for a time when space travel sprung from Marvel Comics to the front pages of the broadsheets. Anything seemed possible in those days. Roll backwards to the Thirties,

however, and Britain was a very different place: pessimistic, parochial and with the threat of impending war hanging over it. Looking at a photograph of Herbert Read, the art critic who did so much to import European modernism to England, shown scrutinising the teeth of a surreal sculpture in his suit and bowtie, reminded me how one man can make such a difference. On page 32, Herbert's son Piers Paul Read, the novelist and biographer, writes about how his father created an artistic network – he founded the ICA with Roland Penrose – to link British artists with the European movements. He was rewarded with gifts from artists with whom he had worked, and some of these pieces are being offered at Bonhams this autumn.

Finally, the life of M.F. Husain in itself sums up our current times. The artist, whose major work *Untitled (Blue Black Horse)* is offered in October's Modern and Contemporary South Asian Art sale, was one of the most feted in India... until religious extremism caught up with him. Turn to page 22 to find out what happened.

Enjoy the issue.

Lucinda Bredin

Contributors



Piers Paul Read

Over a period of 40 years, Read has written numerous award-winning books, including a biography of Alec Guinness (2003) and a history of the Dreyfus Affair (2012). On page 32, he looks back on the life and art collection of his late father, the critic Sir Herbert Read, who helped launch the careers of many of the biggest names of British 20th-century art.



Nicholas Foulkes

A contributing editor to *Vanity Fair*, Foulkes is also the author of more than 20 books, including *Dancing into Battle*, a social history of the Battle of Waterloo; *Nardi*, a celebration of the eponymous Venetian jeweller; and *The Carlyle*, a history of the celebrated New York hotel. On page 22, he salutes Andrew Grima, the doyen of modern jewellery.



Jancis Robinson

A British wine writer, critic and journalist, Robinson shot to fame with her BBC2 series. She has a weekly column in the *Financial Times* and is an adviser for the Queen's wine cellar. *The Oxford Companion to Wine*, which she edited, is the industry bible. On page 54, she discusses what it took to be the first Master of Wine from outside the wine industry.



Twiggy

Becoming the face of London's fashion scene in the Swinging Sixties while she was still a teenager, Twiggy is seen as the world's first supermodel. More recently, she has launched her own collection with Marks & Spencer, and been a judge on *America's Next Top Model*. On page 72, she reveals her favourite room.



John Kasmin

Born in 1934, Kasmin was the leading British art dealer of the 1960s, launching the careers of David Hockney, Anthony Caro and Howard Hodgkin from his gallery in New Bond Street. In recent years, he has taken to collecting and publishing books of rare postcards. On page 56, he discusses the dolorous appeal of the Italian port city of Trieste.



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**Impressionist
& Modern Art**
New York
Wednesday 8 November
5pm

Giorgio de Chirico (1888-1978)
Apparizione della ciminiera
signed and inscribed 'G. de Chirico 1917' (upper left)
oil on canvas
31½ x 21¾in (80 x 50cm)
Painted circa 1939-1944
Estimate: \$250,000 - 350,000
(£190,000 - 270,000)

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Robert Brooks, Torsten Müller Ötvös and Lord March



News

In and out of Bonhams' salerooms



Emily Canham



Peter Schwarzenbauer



Jack Lowden



Elliot Gleave aka Example



Diipa Khosla



Vanessa White



Danielle Peazer



Alex Innes



Jo Wood

* Roll up, Rolls up

Rolls-Royce Phantoms are a rare sight, with only a few built each year. But the unveiling of the eighth generation of Phantom – the first new model in more than a decade – at Bonhams New Bond Street HQ in July was a one-off opportunity for car aficionados to pay homage. Lord March, Jack Lowden and Jo Wood were among those attending the automotive extravaganza, which also marked the launch of *The Great Eight Phantoms*, a Rolls-Royce exhibition celebrating 92 years of the illustrious model. It included historic examples owned by John Lennon, Sir Malcolm Campbell and Fred Astaire, as well as the Phantom VI owned by HM The Queen.

Photographs © Dave Benett

Fine Jewellery
London
Wednesday 20 September
4pm

A fancy-intense blue diamond, weighing 4.03 carats
Accompanied by a report from GIA
Estimate: £1,200,000 - 1,500,000
(\$1,500,000 - 2,000,000)

Enquiries: Jean Ghika
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News

★ Walker on the wild side

Missouri-born Walker Evans moved to New York as a young man with dreams of becoming a writer. He even found work in bookstores and New York Public Library in a bid to enhance his literary credentials. However, his real gifts were as a photographer, as two early shots taken with his Vest Pocket Kodak – *Wall Street Windows* and *Brooklyn Stoop* – testify. Contact prints of both images are being offered at the Fine Photographs sale in New York in October, and they represent important stepping stones in Evans' career: examples of a highly experimental

use of shadow and light. More moderately priced work, by established and emerging photographers, will feature in Bonhams' inaugural Fine Photographs Online sale, which is being held over the same period, running live on the company website for ten days from 29 September.

Sale: *Fine Photographs, New York, 2 October; Fine Photographs Online, bonhams.com, 29 September to 9 October*
Enquiries: Laura Paterson +1 (917) 206 1653
laura.paterson@bonhams.com



It's great, Iznik

Sir Alan Barlow (1881-1968) was a distinguished civil servant, who – among other roles – served as Private Secretary to Ramsay MacDonald when the latter was Prime Minister. He was also a connoisseur and an avid collector of ceramics from China and the Near East. Iznik pottery – made between the 15th and 17th century in the Ottoman town of Iznik – was a particular favourite. These wares account for some of the most colourful Islamic pottery ever produced, often enhanced with decorative tulips, roses and carnations. A group of six objects from the Barlow collection (four jugs and two dishes) will feature in the Indian and Islamic sale on 24 October.

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Left An Iznik pottery jug, Turkey, circa 1590-1600
 Estimate: £15,000 - 20,000

Right An Iznik pottery dish, Turkey, circa 1575
 Estimate: £20,000 - 30,000



South African Art

London

Wednesday 13 September

2pm

Jacob Hendrik Pierneef

(South African, 1886-1957)

Hartbeespoort Dam (detail)

oil on board

43.5 x 59cm (17 1/8 x 23 1/4 in)

Estimate: £120,000 - 180,000

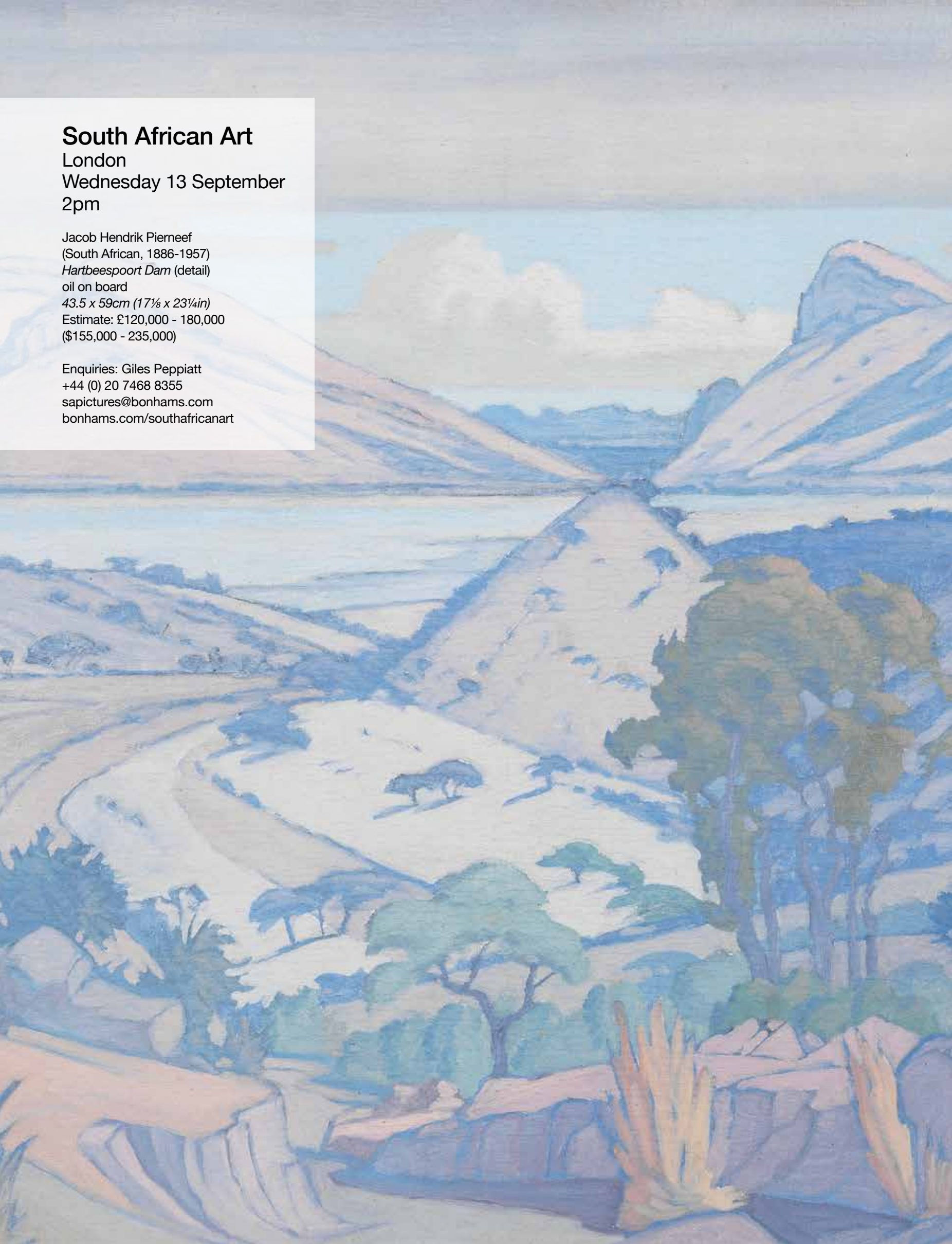
(\$155,000 - 235,000)

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News

✧ Sparkling settings

You might expect the wife of a former owner of Cartier Paris to have a pretty impressive jewellery collection. And so it proves, in the case of Gigi Guggenheim Danziger. Her husband, Edward J. Danziger, a successful American film producer, bought the French section of jewellery house Cartier in 1968, which he kept for four years. In that time and afterwards, Gigi brought together an enviable collection, 32 pieces from which will be offered at Bonhams New York in September's Fine Jewelry sale. These include a number of signed Cartier pieces from the 1960s and 1970s.

Sale: Fine Jewelry from the Personal Collection of Gigi Guggenheim Danziger New York

19 September

Enquiries: Susan Abeles

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Right A diamond and 18K gold necklace, Cartier
Estimate: \$30,000 - 50,000

Far right A ruby and diamond brooch, Cartier
Estimate: \$30,000 - 50,000

Below right A diamond three-stone ring
Estimate: \$30,000 - 50,000



On his metal

Sir Alfred Gilbert R.A. is best known for his 1893 statue in Piccadilly, known popularly – but mistakenly – as Eros. However, his breakthrough work came a few years earlier. In Rome in 1880-1881, the artist created his first plaster model of *Perseus Arming*, which depicts the Greek hero in a vulnerable moment of introspection. The following year, Gilbert cast his sculpture in bronze and exhibited it at the Grosvenor Gallery, to great acclaim. A cast will be offered in the Important Design Sale in London on 25 October where it is estimated to fetch £40,000-60,000.

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Members of the London Philharmonic Orchestra at Bonhams



Erté party

Internationally renowned opera singer Dame Felicity Lott was the star guest at a cocktail party at Bonhams in May to launch an exhibition of costume and set designs by Erté. The 92 original works in gouache and watercolour were made for the 1980 Glyndebourne production of Richard Strauss's *Der Rosenkavalier*. Some 250 people crowded into Bonhams' main saleroom to hear the soprano – star of the Glyndebourne production – in conversation with private collector Elizaveta Meshkviceva, the curator of the exhibition. To round off a glittering evening, members of the London Philharmonic Orchestra played the famous string sextet from Strauss's final opera *Capriccio*.



Felicity Lott and David Burke



Elizaveta Meshkviceva



Natalia Moskaleva, Timothy Walker, Olga Makharynsky

Modern British & Irish Art

London

Wednesday 22 November

2pm

Lynn Chadwick R.A. (British, 1914-2003)

Pair of Sitting Figures I

stamped and numbered

bronze with a black patina

63.5cm (25in) high

Conceived in 1973

Estimate: £100,000 - 150,000

(\$130,000 - 195,000)

Enquiries: Matthew Bradbury

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News



High caste

On 3 October, Bonhams will hold the sequel to its market-leading sale of Indian, Himalayan, and Southeast Asian Art in Hong Kong, entitled 'Images of Devotion'. Last year, the auction achieved HK\$114 million (\$14.5m) and broke several records, including the highest price paid at auction for Tibetan sculpture.

This year, the gilded line-up includes a glorious gilt copper-alloy figure of Buddha Akshobhya, from 15th-century Tibet, adorned with a luxurious patchwork robe of finely incised patterns and inset turquoise. The figure is estimated at HK\$15,000,000-25,000,000 (\$2,000,000-3,000,000).

Meanwhile, as the National Palace Museum in Beijing prepares this winter to hold the first landmark show devoted to Indian art under the Pala dynasty, the sale also offers the most important Pala bronze to come to auction in almost ten years. This is a canonical copper and silver inlaid copper-alloy figure of the Crowned Buddha, estimated at HK\$8,000,000-12,000,000 (\$1,000,000-1,500,000). It comes from 11th-century Kurkihar, which was a pivotal site of pilgrimage and Buddhist learning in the medieval Asian world.

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West wing

Over the summer, the Leeds branch of Bonhams moved to a grand new home: Bowcliffe Hall in Bramham. Offices in the Grade II-listed building's West Wing will be open from 8.30am to 5pm Monday to Friday for specialist valuations, consignments and advice on buying and selling at auction. The telephone number for all enquires and to arrange home visits remains +44 113 234 5755. Bonhams' Regional Director for Yorkshire, Simon Mitchell, said, "We look forward to welcoming customers to our new home in the beautiful setting of Bowcliffe Hall. With plentiful car parking and easy access, we're perfectly situated to meet the needs of clients across the county."



Brave new world

On 15 February 1493, as Christopher Columbus was heading home in the *Niña* after his epoch-making journey to the New World, he set down his exploits in a letter to his patrons, Isabella I and Ferdinand II of Spain. Arriving in Lisbon on 4 March, he dashed off a postscript and sent two copies post-haste to the Court. Within days, news of his discoveries was circulating far and wide, aided by printed copies of the letter. A Latin translation was published in Rome in May 1493, and versions of the Roman edition quickly appeared in Paris, Antwerp and Basel – the first to carry illustrations. An astonishingly rare and fine second edition of the Basel Columbus Letter – it is one of the few ever to reach the market – is to be offered in September's New York Sale of Fine Books and Manuscripts, estimated at \$700,000-1,000,000.

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What happened next...



Aussie rules

Sidney Nolan's 1966 painting Ned Kelly – a subject to which he obsessively returned – sold for AUS\$524,600 at the Bonhams in Sydney in June.

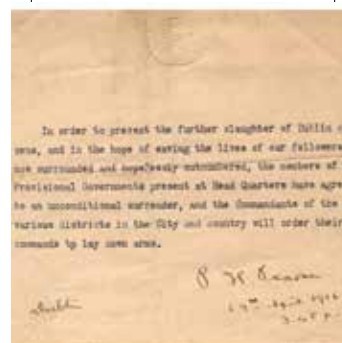


Moves like Jagger

At Bonhams' Modern British Art auction in June, the confrontational 1928 *Self-Portrait* by David Jagger was bought for £221,000, nearly ten times its estimate.

Post production

The typed Order of Surrender from the Dublin Rising of 1916, signed by the leader of the rebellion, Patrick Pearse, sold for £263,000 at Bonhams Fine Books sale in June. It had been estimated at £80,000-120,000.





Africa Now
London
Thursday 5 October
2pm

Benedict Chukwukadibia Enwonwu M.B.E.
(Nigerian, 1917-1994)
Negritude on Red
oil on board
98 x 72cm (38½ x 28¾in)
Estimate: £60,000 - 90,000
(\$80,000 - 120,000)

Enquiries: Giles Peppiatt
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BEN ENWONWU
1970

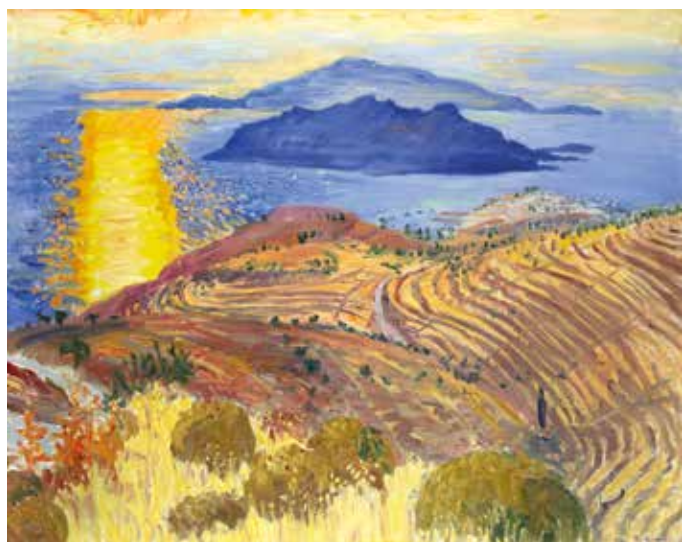
A life in pictures

Veronique Scorer describes the thrill of making discoveries and meeting new people to **Lucinda Bredin**

Photograph by Joe Warren

Right Veronique Scorer, Head of Pictures at Bonhams Knightsbridge, with Vu Cao Dam's *Le printemps*

Below Frederick Gore's *Aegina: Before Sunset*, to be offered at Knightsbridge in November
Estimate: £8,000 - 12,000



“remember visiting a retired couple at their bungalow in Buckinghamshire,” recalls Veronique Scorer, Head of Pictures at Bonhams Knightsbridge. “The gentleman had inherited a painting after his father’s death a few years previously and was keeping it under the bed. It turned out to be a Montagu Dawson that ended up selling for £50,000.”

Discoveries like that are at the heart of her work for Scorer. She joined Bonhams in 2009 as a specialist in marine paintings – still one of her great loves. Now Head of Pictures, she oversees everything from Victorian paintings to contemporary prints; topographical paintings to modern British art. Once a year, she presides over the ever-popular East Anglian Picture Sale.

Scorer was born in Bournemouth, on the south coast,

to an English father and French mother – who used to dabble in antique-dealing at weekends, something that Scorer describes as a “nice taster” for the buying and selling that lay ahead in her own career. “I used to enjoy helping out, hopping between the antiques shops in different country towns and the fairs in different hotels.”

Veronique went on to study medieval history at the University of St Andrews, before taking an internship – and then a job – for the Royal Collection at Windsor Castle. “My job was essentially to put the Queen’s entire collection onto a database for the first time,” she says. “So I was cataloguing a cache of Michelangelo and Leonardo drawings – which, as first jobs go, could have been a lot worse.”

A move to London followed, and shortly afterwards Scorer joined Bonhams Knightsbridge. Located on Montpelier Street, a stone’s throw from Harrods, Knightsbridge holds around 140 sales a year that are renowned for their broad range and appeal.

As she says, “What struck me from day one here was the friendliness of the place: the way that, despite the central

London location, the specialists were so passionate to share their knowledge with the public. For me, Bonhams Knightsbridge has never lost that ambience. We set out to be approachable, so that people dipping their toe into the auction waters don't feel intimidated – I'd like to think we've been pretty successful."

House visits have long been an important part of the job for Scorer, though they hold the odd unwelcome surprise. "There was an old lady in Deal I went to see once," she says. "She was a champion hoarder who had 50 paintings and much else besides in her house, including a world-beating quantity of dust and quite a lot of cats. The carpets clearly hadn't been hoovered for a very long time, yet she still insisted I take my shoes off before crossing the threshold. Mind you," she adds, "the paintings went on to sell for £800,000, so it was a small price to pay."

House visits are one of the great excitements of the job, but because of the internet, images tend first to be shared over email. Does she think there'll come a day when the web removes the need for a physical auction space like Montpelier Street altogether?

"I don't think so. Online certainly has its place. As a means of bringing in new clients, for instance. But most potential buyers – whether they prefer to bid in person, by phone or online – like to see the work in the flesh beforehand. You can understand why: they could be about to spend a lot of money. So we've created a light, modern space where people can look at the works, ask us questions, examine the paintings up close. We get people calling in from all parts of the world, so we know how much the opportunity means to them."

"From my point of view, it's really important to meet our customers face to face, forming relationships with them and building trust through personal contact. There are certain things you can't do with a mouse."

What do you tell people who are new to buying paintings at auction? "I'm always very careful not to offer investment advice – much better to buy with your heart – but Victorian paintings are affordable, the subject matter tends to be accessible, and they're often very beautiful. Pre-Raphaelite works on paper and Victorian landscape

paintings, in particular, have been overlooked for a long time and are overdue a revival."

As well as bringing new people into the world of auctions, there is the thrill of uncovering the stories behind the artworks. "I'm very excited by a wonderful and very rare topographical painting *The Castillo de San Juan de Ulúa, Veracruz, Mexico* by the British landscape painter Daniel Egerton coming up in the Travel and Exploration Sale in Knightsbridge next February. It's estimated at £200,000-300,000, so it's a major work, but it also has a

"There are certain things you can't do with a mouse"

great back story. Egerton was a first-rate painter, but he was also a first-class rogue. He spent much of the latter part of his life in Mexico – he'd eloped

with his teenage lover, then eight months pregnant, after abandoning his family back in England. They were mysteriously murdered in 1842 over – it's rumoured – a dodgy business deal that went wrong." Pictures plus artists equals never a dull moment.

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Old Master Paintings
Knightsbridge
Wednesday 25 October
Enquiries: Veronique Scorer +44 (0) 20 7393 3962
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bonhams.com/knightsbridge



Left Daniel Egerton's *The Castillo de San Juan de Ulúa*, offered at Knightsbridge in February. Estimate: £200,000 - 300,000

Above Laura Knight's *Portrait of Heather Ealand*, sold for £68,500 at Bonhams Knightsbridge in 2014

Collectors' Motorcars and Automobilia

Simeone Foundation Automotive
Museum, Philadelphia

Monday 2 October
12pm

1913 Rolls-Royce London to Edinburgh

Silver Ghost

Coachwork by Reuters

Chassis no. 2380

Engine no. 99.B

Estimate: refer to department

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Opposite The Phantom VIII is unveiled at Bonhams

Right Ready for its close-up



Rolls of honour

If you want to stage the motoring event of the decade, where better to hold it than Bonhams? **Mark Beech** reveals what happened when Rolls-Royce unveiled its new Phantom

It is the evening of 27 July and, in a hushed room at Bonhams, a black-tie audience await what many have called the automotive event of the decade. The lights dim, music surges. In front of us, a spangled cage rises... and there is the first sight of the iconic Rolls-Royce radiator grille, now bigger and more imposing than ever, blending seamlessly into the front of the New Phantom. There are gasps, then applause from the onlookers.

This was Rolls-Royce's biggest announcement in 14 years: that is how long it has been since the marque last updated its flagship limousine. The maker sees

"A spangled cage rises... and there is the New Phantom. There are gasps, then applause from the onlookers"

Mayfair, with its associations with luxury, as a spiritual homeland, so Bonhams was the obvious location for the grand unveiling.

The new car is spectacular, with huge presence and a plush interior. It has a new all-aluminium 'Architecture of Luxury' spaceframe that will be used on all future Rolls-Royces. The 6.75-litre twin-turbocharged V12 engine has an 8-speed ZF automatic transmission. The quality

and good breeding are something to shout about, yet the car is reputed to be even quieter than its predecessor.

The new car is certainly built without compromise, but then it stands on the shoulders of giants, which is why The Great Eight exhibition displayed it along with notable examples of each of the seven previous generations of Phantom – a breath-taking look at automotive history. These huge, imposing machines are simply the finest iterations of the best car in the world.

From its debut in 1925, the Phantom has played its part in history's defining moments, from the signing of treaties to occasions of state. Each Phantom is unique, and many have illustrious owners – the wealthy, the famous, the heads of state. The riot of colours says it all, with every owner bringing their own personality to their vehicle: there are some 44,000 paint colours on offer.

John Lennon's Phantom V started in Valentine Black – it was the car that took the Beatles to Buckingham Palace to collect their MBEs. He had wanted it all black, even the radiator grille, but that was not possible. So he had it repainted in a swirling yellow and floral pattern. Sir Malcolm Campbell, famous for his Bluebird speed records, preferred a pale blue for his Phantom II Continental, while Field Marshal Montgomery stuck to a simple black for the Phantom III on display. Her Majesty



Queen Elizabeth II's Phantom VI State Limousine has a royal claret and black livery, and the Phantom IV commissioned by the Aga Khan III is in a deep green.

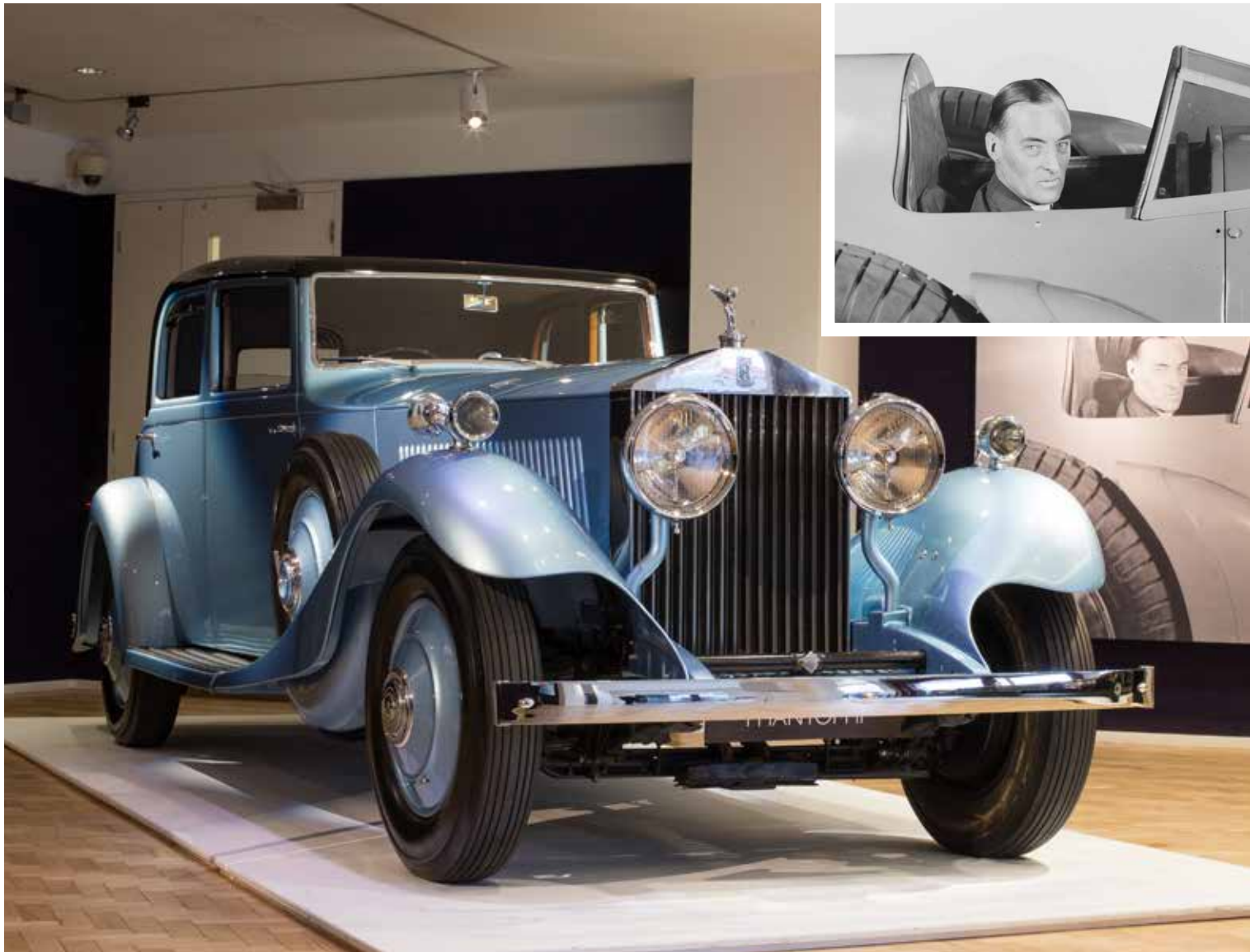
"Mr Lennon decided the original paintwork needed a change," says Dr Lorne Hammond, Curator of History at the Royal British Columbia Museum, where Lennon's Phantom is now kept. "Rumour has it he was trying to get one up on his manager, Brian Epstein. The car then moved to the United States and it later sold for \$2.29 million to Jim Pattison, who owned the Ripley's Believe It Or Not! franchise." The inspiration for the paintwork is variously credited to a fairground visit and even the poster that inspired the song, 'Being for the Benefit of Mr Kite'. The interior is dark, with its blackened windows; the Sony television set has been removed – it is the same sort of portable TV as can be seen on the sleeve of *Sgt. Pepper's Lonely Hearts Club Band*, the album now celebrating its 50th birthday.

Over at the Sir Malcolm Campbell display, Don Wales – the grandson of the speed-record holder – puts on white gloves to open the door for admirers. He proudly points to the lustrous bodywork. That pearly glow? Apparently it was achieved, he notes with a smile, by

"Rolls-Royce's use of ground herring-scales in the paint." Wales adds that the car is capable of 95mph – very modest by Campbell's standards, but head-spinning for a car weighing almost two-and-a-half tons.

These cars tell the history of Rolls-Royce. The Phantom was developed in secrecy, with the project code-named 'Eastern Armoured Car'. This suggested it was intent on producing the kind of military vehicles used in the First World War, most famously by Lawrence of Arabia. Sections of armour plate were left lying around to confuse curious competitors. The Phantom I was an instant success. The new 7.668-litre straight-six engine put a spring in the car's step. An example is the 1927 Phantom I Towncar, originally owned by Fred Astaire. In these early days, customers would buy the car and get the coachwork added – in this case, Astaire commissioned Hooper of London. He also asked for a travel trunk, and this was specially created for him by Louis Vuitton.

The Phantom III was to be Sir Henry Royce's last project. He died in 1933, aged 70, about 12 months into development. The finished model, with its V12 engine, was unveiled two years later and production lasted from 1936 until the Second World War.



Clockwise from top left
John Lennon's Phantom V;
Phantom VI State Limousine;
'Spirit of Ecstasy'; Aga Khan III's
Phantom IV; Montgomery
with his Phantom III

Above The pearlescent
Phantom II that belonged
to Sir Malcolm Campbell

One Phantom of this era on display was owned by Field Marshal Montgomery. He was known as 'the Spartan General' because of his ascetic lifestyle, but there was one area in which he demanded the very best: his personal transport. His preference was for Rolls-Royce, and used his cars to communicate

"The Queen's Phantom features the kneeling version of the 'Spirit of Ecstasy' mascot"

"permanence, solidity, reliability and, naturally, Britishness". The Rolls-Royces were a signal to his men that he was "there to stay". Monty's cars were used to drive both Churchill and Eisenhower.

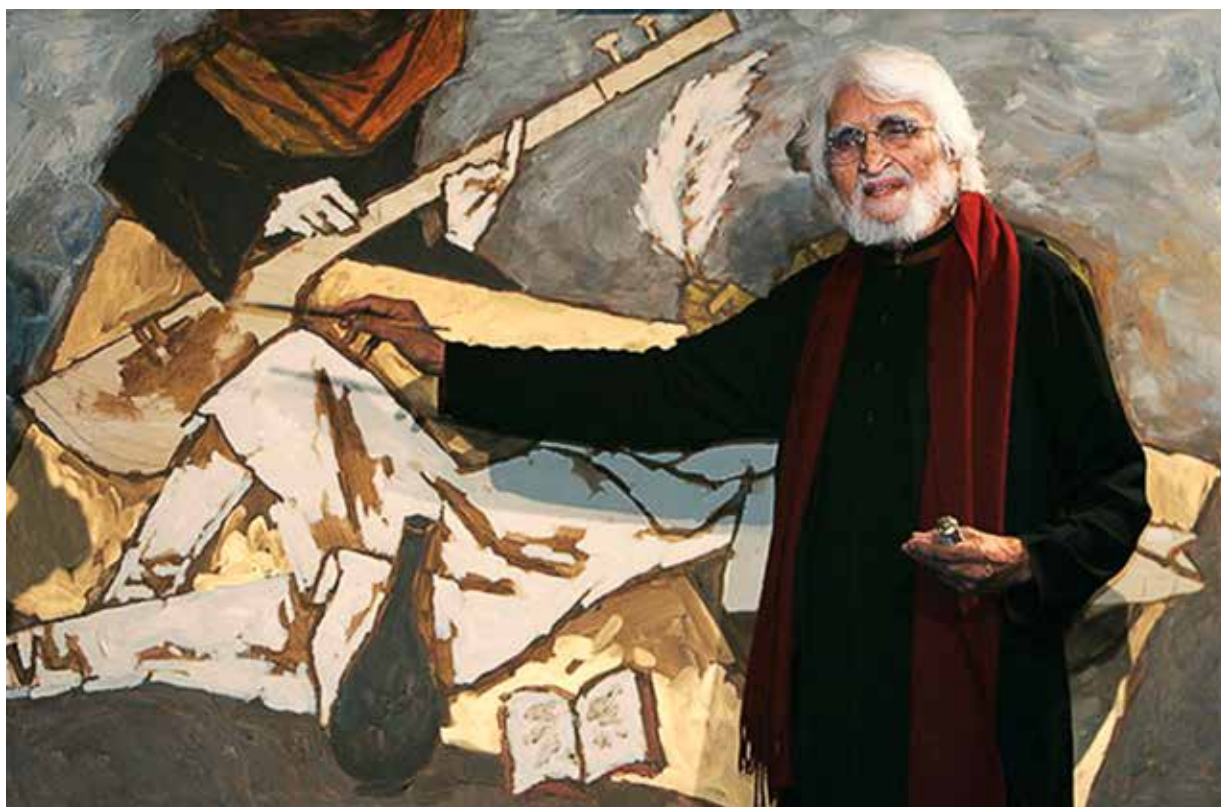
The Phantom IV of 1950 was intended as one-off for Prince Philip and the then Princess Elizabeth. However, it was such a success, a further 17 were produced, exclusively for other royal families and heads of state around the world. Fitted with a straight-eight engine, it performed superbly at low speeds – essential for taking part in ceremonial parades – and featured the kneeling version of the famous 'Spirit of Ecstasy' bonnet mascot.

The royal connection continued with the Phantom VI (1968-1990), notably with the Silver Jubilee Car that was presented to the Queen in 1977 by the British motor industry to celebrate her 25 years on the throne, and later used at the wedding of the Duke and Duchess of Cambridge. This is also on show – a car remarkable for its raised roof, which supports an enormous expanse of toughened glass. It is a state car, so it needs no number plate.

The story continues with the first Goodwood Phantom, the Phantom VII, marking the revival of the model name in 2003. It was made at the Rolls-Royce site in West Sussex near to the motor-racing circuit.

Which brings us back to the New Phantom. One final impressive detail is the instrument panel, where owners can add any piece of art they desire. The car looked perfectly at home at Bonhams during the launch, as the flashbulbs popped and video cameras zoomed in. Queues quickly formed of guests keen to sit behind the wheel of a most remarkable vehicle, perhaps imagining what masterpiece they would display on its polished dashboard.

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



Left The mane man: M.F. Husain, adds layers of colour to an unfinished painting

Opposite M.F. Husain (1913-2011)
Untitled (Blue Black Horse), 1969
 (detail)
 oil on canvas
 152.4 × 76.2cm (60 × 30in)
 Estimate: £70,000 - 90,000
 (\$90,000 - 120,000)

Wild horses

He was India's most significant modern painter, but he died in exile. **Alastair Smart** explores the life of M.F. Husain, a rock-star artist who captured the spirit of a new nation

One of India's most important artists of the 20th century, M.F. Husain was also undeniably its most flamboyant. With his mane of white hair, fondness for sports cars and Hermès suits, and habit of going barefoot with a cane-length paintbrush in hand, Husain was something of an artist rock-star. On his many travels, he would turn hotel suites into an artist's studio, splatter them with paint – and then settle the bill for redecoration on check-out.

In 2008, one of Husain's diptychs inspired by *The Mahabharata* fetched \$1.6 million, the highest price ever paid for a work by an Indian artist. Other accolades that came his way included three of the four highest civilian awards offered by the Indian state (the Padma Shri, Padma Bhushan and Padma Vibhushan). In the 1980s, he was even invited by Prime Minister Rajiv Gandhi to take a seat in the upper house of India's parliament.

What was it that made Husain so special? And how on earth did he end

up spending his final years in exile, fearing for his life and renouncing his Indian citizenship?

Maqbool Fida Husain was born in 1915 into a lower-middle-class family in Pandharpur in the western state of Maharashtra. His love of art manifested itself early, and as a youth he contributed to his town's annual procession marking the death of Husayn ibn Ali, Prophet Muhammad's grandson, by designing the equine effigies (or *tazia*) that represented ibn Ali's beloved horse. Horses would become the most significant of the recurrent motifs in his work – one example of which, *Untitled (Blue Black Horse)*, is offered at Bonhams' Indian & Islamic Art October sale in London.

Husain's father pushed his son towards an apprenticeship with a local tailor, but Maqbool dreamed of becoming an artist. Aged 20, he moved to Mumbai. He studied at the prestigious Sir J.J. School of Art, taking jobs as a toy designer and a painter of cinema billboards to make ends meet.

The most crucial year of Husain's career was 1947, when – together with artists such as Francis Newton Souza and S.H. Raza – he co-founded the Progressive Artists' Group (P.A.G.), India's first movement to engage seriously with European modernism. Rejecting the British colonial influence of

“Husain turned hotel suites into an artist's studio, splattering them with paint”

academic realism and the Bengal School tradition of miniature painting, these artists created a bold, new art that aimed to reflect the bold, new India. (Indeed, the P.A.G. was formed only months after Independence.) Broadly speaking, P.A.G. painters combined modernist style (Fauvist colours, Cubist forms and/or Expressionist brushwork) with Indian subject-matter.

The trouble with avant-garde groups is that, by definition and for all the reverence





Left Husain's *Untitled (Horse)* was sold by Bonhams for £47,500 in 2015

Above The artist, his trademark long paintbrush in hand

Opposite (top) Husain's *Two Women with Elephants* was sold by Bonhams for £288,000 in 2007

Opposite (bottom) M.F. Husain (1913-2011)
Horse Blue Black D-65, 1969
Estimate: £70,000 - 90,000
(\$90,000 - 120,000)

they gain from posterity, they aren't widely popular in their own time. Raza and Souza emigrated to Europe in the early 1950s, marking the P.A.G.'s official end. Another now-famous member, V.S. Gaitonde, soon turned to abstraction. Husain moved tentatively and very briefly in that direction, but never with commitment – he argued that in a land with a population of more than 500 million, it seemed preposterous not to paint the human form. He and the unassuming Gaitonde might be considered polar opposites. The latter was a keen advocate of Zen Buddhism, with a slow, meditative approach to painting that resulted in, on average, just five canvases a year. Husain, by contrast, was impetuous and quick-fire, painting by instinct and trusting on instinct enough never to re-do a section. He completed some 20,000 paintings in his career.

In the 1950s, Husain travelled extensively across India – from evergreen Kerala to the deserts of Rajasthan. In the Himalayan foothills, he encountered the blazing colours of late 17th-century Basholi paintings, and in Mathura, Uttar Pradesh, saw the ancient stone sculptures of Yakshi – female figures with pneumatic breasts.

All the while, he was gaining a richer understanding of his nation. This certainly helped when it came to his series based on the two epic Hindu poems of old India: *The Ramayana* and *The Mahabharata*. By this time, Husain had become, in a number of ways, the quintessential Indian artist of the 20th century: aware of his country's vast history and geography, yet capturing it in a contemporary idiom.

“Husain was impetuous and quick-fire, working by instinct... He completed some 20,000 paintings”

But of his many subjects, it seemed to be horses that most captured his imagination. He painted hundreds in his career – including *Untitled (Horse)*, which sold at Bonhams in 2015. Usually they're galloping beasts of wonder, with swaying manes and dilated nostrils, with Husain's rapid, expressive brushwork reinforcing the sense of movement. Otherwise – as is the case for *Untitled (Horse)* – they prance on their hind legs, full of zest and vigour.

The work about to come to auction is rather different. The brushwork is still aggressive, the impasto impressive, but the animal seems restrained, subdued, perhaps even coming to rest. It looks utterly penned in by the edges of the canvas. Husain's choice of a cool blue as his predominant colour merely increases the painting's sense of restraint.

Much has been made of what horses meant to Husain. He himself attributed his fondness for them, in part, to those *tazia* of his youth – though he also said, more enigmatically, that “my horses, like lightning, cut across many horizons”.

One wonders if the animal was a shorthand symbol for the artist himself – as the bull was, say, for Picasso. Certainly Husain's horses are generally as theatrical as he was. The year that *Untitled (Blue Black Horse)* was painted, 1969, is also perhaps important. It was a time of considerable uncertainty and anxiety in the subcontinent, between the two Indo-Pakistani wars of 1965 and 1971. Might this explain why Husain's horse suddenly looks impotent? Has the animal come to represent India itself?

As a Bohra Muslim in a Hindu-majority nation, Husain was as conscious as anyone



of the religious complexity of domestic politics. But we shouldn't try to reduce any one painting to a single interpretation. Husain was an artist so worldly he soaked up influences from all sides, and let's not forget either that horses have inspired artists since the Lascaux cave paintings of the Ice Age.

However, it wasn't horses, but two seemingly innocuous depictions of nude Hindu goddesses – Durga and Saraswati – that caused Husain's downfall. Although completed in the 1970s, these works came back to haunt him in the politically charged 1990s, as Hindu extremists accused him of besmirching their faith. They ransacked his home, destroyed his canvases nationwide, and put a £7m bounty on his head. In 2006, having faced multiple charges in court for offending religious sentiments, he left India. He acquired Qatari citizenship and thereafter split his time between the U.A.E. and London, never to return home.

Speaking from exile, he said "I don't feel betrayed. This is about a few people who've not understood the language of modern art. Art is always ahead of time. Tomorrow, they will understand it." Husain died in 2011, aged 95 – and, sadly, that 'tomorrow'

has not yet arrived, certainly if the reaction to the Google Doodle honouring the centenary of his birth in 2015 was anything to go by. Hindu hardline group Rashtriya Swayamsevak Sangh demanded that Google take down the webpage on the grounds of having "insulted a nation".

Husain had kept painting till the end, his reputation among the vast majority of observers intact – and, if anything, enhanced for his equanimity. The final hurrah was to be a 32-work series called *Indian Civilisation*, capturing his homeland's rich mythology, history and festivals. In the end, he completed just eight canvases, which were shown posthumously at an acclaimed 2014 exhibition at the Victoria & Albert Museum in London. They were proof that you could take the artist out of India, but never India out of the artist.

Alastair Smart is a freelance art critic and journalist.

Sale: Modern & Contemporary South Asian Art
London
Wednesday 18 October at 10am
Enquiries: Tahmina Ghaffar
+44 (0) 20 7468 8382
tahmina.ghaffar@bonhams.com
bonhams.com/southasian





Left Andrew Grima in his Jermyn Street showroom

Below A gold and diamond 'pencil shavings' brooch, by Andrew Grima, 1968
Estimate: £4,000 - 6,000
(\$5,000 - 8,000)

Opposite A gold, diopside and diamond pendant, by Andrew Grima, 1973
Estimate: £12,000 - 18,000
(\$16,000 - 25,000)



Jewel personality

Even among the film stars and aristocrats of Swinging London, Andrew Grima was a celebrity. **Nicholas Foulkes** tells his story

At the distance of half a century it is difficult, if not impossible, to appreciate the excitement that surrounded 80 Jermyn Street, where Andrew Grima opened his eponymous jewellery shop in 1966.

Until that point, a smart jeweller's shop was a sepulchral place with a grandeur approaching that of a stately home, a place as formal and dignified as the merchandise that sparkled demurely in its vitrines and under glass. Andrew Grima changed all that.

"The interior, with its futuristic showcases and shimmering translucent spiral staircase, was pure Barbarella meets Bond villain lair"

The shop's exterior was a foretaste of the revolutionary designs inside. It featured a screen of asymmetrical paving slabs and tombstone-sized planes of slate bolted to a welded skeleton of oxidised metal, which was wrapped around the building. It did, however, leave peepholes through which curious passers-by could glimpse strangely shaped confections of textured gold and huge rainbow-hued stones. Beyond the screen and through

the automatic aluminium door, the interior, with its futuristic showcases and shimmering translucent spiral staircase – "a helix of light", recalled one customer – was pure Barbarella meets Bond villain lair. In a case of life imitating art, this film set of a shop could even boast its own Bond girl: Ursula Andress was just one of the beautiful people who wore the jewels that were sold there.

The shop is no more, but this September, Bonhams Fine Jewellery Sale in London will offer 55 exquisite pieces, all from a single-owner collection, that range in date from 1966 to 2007, covering the landmarks of Grima's oeuvre.

Born in Rome in 1921 to a Maltese father and Italian mother, Grima was unconventional. He had moved to England when he was four, growing up to be an artistic child who could spend all day happily sketching; rather less idyllic were the years from 1941 to 1945, when he fought in the British Army in Burma. Demobbed, he would have liked to study at art school, but took a secretarial course instead. He was the only man in a class of women, one of whom he married. He went to work in his father-in-law's jewellery business. There, in 1948, he experienced an epiphany when two stone dealers turned up at his office. As Grima remembered, they





“I persuaded my father-in-law to buy the entire collection and I set to work designing”

had “a suitcase of large Brazilian stones – aquamarines, citrines, tourmalines and rough amethysts in quantities I had never seen before. I persuaded my father-in-law to buy the entire collection and I set to work designing.” Untrained as a jeweller, he designed instead as an artist. “This”, he later said, “was the beginning of my career.” And 18 years after that encounter with the Brazilian stones, Grima was famous for the avant-garde designs he created and sold from what was then the West End’s most exotic shop.

It was the year that *Time* magazine declared London ‘The Swinging City’, likening it to Paris in the Twenties. The cliché may have long staled in our minds, but once in a while something happens that enables us to reach across the chasm of five decades to understand the true spirit of the time. One such moment was when I

was shown tray after glittering, gleaming tray of Grima jewellery. I adore the work of Andrew Grima, and when I ran my fingertips over the textured surfaces and allowed my eyes to gorge on the saturated colours of these major pieces from the key periods of their creator’s life, I was transported to an England very different from our own. It was an England in which Grima, a pipe-smoking, Aston Martin-driving habitué of Annabel’s (he would sketch designs on the backs of the menus), was one of the most daring and creative talents of a daring and creative time.

Often the 1960s is reduced to just a few mental snapshots: Carnaby Street, the King’s Road, miniskirts, mini cars and Mick Jagger in a smock. But the London of that time was rather more complex. It was a time of social mobility, but also a time when aristocracy and royalty still mattered. Grima’s jewels may have looked like the quintessence of *Time*’s ‘swinging city’, but they were worn by women who did not appear in Bond films, but rather between the covers of *Burke’s* and *Debrett’s*. It was the time of Tony and Maggie Jones – as the Earl of Snowdon and Princess Margaret were affectionately known – and they presided over a parallel court of actors, musicians, artists and bohemians, as well as noblemen.

Indeed, it could be argued that Tony Snowdon gave Grima his big break. Snowdon’s status as a royal consort and success as a photographer have eclipsed his other accomplishments, and it was in his role as a designer that he wrote an article bemoaning the lack of excitement in modern jewellery. Grima read

Top A gold and diamond necklace, by Andrew Grima, circa 1966
Estimate: £4,000 - 6,000
(\$5,000 - 8,000)

Top left An 18-carat gold, amethyst, emerald and diamond ring, by Grima, 1995
Estimate: £4,000 - 6,000
(\$5,000 - 8,000)

Left A pair of gold and amethyst pendant earrings, by Andrew Grima, 1971
Estimate: £6,000 - 8,000
(\$8,000 - 10,000)



The beautiful people:
top to bottom Andrew
and Jojo Grima in
Zurich – Jojo wearing
an African ruby
and zoisite crystal
slice from Andrew's
1976 Rock Revival
collection; Andrew
Grima greets Peter
Sellers and Miranda
Quarry; Princess
Margaret wears a
Grima brooch



© Photographs courtesy Jojo Grima

the article and invited Snowden to visit his workshop. The two men became friends: Grima created a gold model of the Snowden-designed aviary at London zoo – Snowden complained the model was missing one vital cable, without which it would have collapsed. As well as bedizening the Snowden set, Grima was awarded a royal warrant by Her Majesty the Queen, who remained a loyal admirer of his work. In 2007, for instance, Her Majesty wore one of his brooches for her televised Christmas address. Back in 1966, royal recognition positively showered down on him: he won the Queen's Award for Industry and the Duke of Edinburgh's Prize for Elegant Design. Later, Grima's work would even be presented to visiting heads of state as royal gifts.

Grima's fame increased, and in 1969 the leading Swiss watchmaker Omega commissioned him to make a collection of 80 unique timepieces called *About Time*, creating some of the most remarkable watches in the history of timekeeping, such as the extravagant bird nest-like 'cerini' watch. He was soon as much of a star as the people who wore his jewels. As well as in London, he opened shops in New York, Zurich and Sydney, and Grima and his work were the subject of films.

Grima did not need celebrity endorsement, instead he bestowed it: Canada Dry felt his suave charm was perfect for its ginger ale and featured him in its advertising. In a style reminiscent of Peter Stuyvesant cigarette advertising, the turtleneck-wearing Grima was presented as an international man of taste and action: boarding a plane, sketching at his drawing board, contemplating an egg-sized diamond poised between thumb and index finger, and, of course, smoking his pipe. In the words of the copy writers at Canada Dry, "Few would dispute that this designer has made more impact in Britain (and probably the world) than any other jeweller in the last ten years."

To view Grima's work as 'just' jewellery, however magnificent, is to place an unwarranted restriction on



© Getty Images

A life in brief

1921 Andrew Grima born on 31 May in Rome.

1926 Moves to England aged four with his family.

1940 Volunteers for the British Army, serving on the North West Frontier and in Burma with the Royal Warwickshires.

1945 Ends the war as a Major in the Royal Electrical Mechanical Engineers (REME).

1946 Joins H J Company working for Franz Haller, adopted father of Helène, whom Grima marries in 1947.

1951 Andrew takes over H J Company on the death of his father-in-law.

1961 Andrew Grima and his craftsmen at H J Company cast designs for various artists for the first international exhibition of modern artists' jewellery at the Goldsmiths' Hall.

1964 Wins three De Beers Diamonds International Awards and is elected as a Freeman of the Worshipful Company of Goldsmiths.

1966 Prince Philip gives the Queen a Grima carved ruby and diamond brooch. Lord Snowdon opens the first Grima shop in Jermyn Street.

1967 Designs lichen brooch for HRH Princess Margaret.

1969 Commissioned by Omega to design the groundbreaking *About Time* watch collection.

1970 Receives Royal Warrant from HM Queen Elizabeth II. Launches *Opal and Pearl* collection.

1971 Opens New York gallery in Georg Jensen, Madison Avenue. Launches *Rock Revival* collection.

1972 Opens shop in Sydney. Designs brooch given by HM The Queen to Madame Pompidou on a state visit to France. Launches *SuperShells* collection.

1973 Launches *Sticks and Stones* collection.

1974 Opens Grima shop in Zurich. Launches *A Tale of Tahiti* collection.

1975 Meets Jojo, who begins making jewellery in the Grima workshop.

1976 Designs a collection of digital watches for Pulsar.

1977 Marries Jojo.

1980 Francesca Grima is born.

1986 Moves to Switzerland.

1991 The Goldsmiths' Hall hosts a retrospective for Andrew's 70th birthday.

1998 Francesca joins the family business.

2006 Bonhams holds an auction of Andrew Grima pieces: the first ever to be devoted to a single jeweller.

2007 On Christmas Day, the Queen wears her Grima ruby and diamond brooch during her Queen's speech; on 26 December, Andrew dies in Gstaad.

2012 Jojo and Francesca move back to London and continue the Grima business, selling vintage pieces as well as designing new creations.



Clockwise from top left An 18-carat gold, citrine and diamond ring, by Grima, 1971
Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Exterior of Andrew Grima's shop in Jermyn Street; the shop featured the world's first Perspex spiral staircase designed by Ove Arup; the seductive, Space Age interior

its significance. Its modernity was a great part of its appeal and his body of work must be set, not just in the context of the jewellery of the times (and it was ahead of its times), but in the wider span of creativity and design. In architecture, this was the era of Basil Spence and Denys Lasdun. By 1969, the decade's great Franco-British engineering project Concorde had taken its

"It took 250 hours to make, and yet it appears as though the stones have been scattered carelessly around the wearer's throat"

first flight. Richard Hamilton was challenging received notions of what constituted art, while fellow Canada Dry laureate Terence Conran was busy introducing the nation to the duvet and the chicken brick at his epoch-defining shop, Habitat.

Grima's jewellery made just as strong an impression as Brutalist architecture, sleek supersonic aviation, pop art and design-led retail. Importantly, he undermined the convention that the value of a piece of jewellery resided primarily in its stones. Instead, Grima saw the work of the jeweller as an art, with stones and precious metals the materials the artist used for self-expression. The collection at Bonhams includes such classics of the Grima oeuvre as his 'pencil shavings' brooch. As well as such characteristic elements as a textured surface and

asymmetrical shape, here seasoned with a few brilliant cut diamonds, the piece is animated by its pop-art sensibility. By elevating quotidian wooden shavings and inviting their re-examination, Grima does what Warhol and Caulfield were doing with their paintings.

Grima's artistic approach was first revealed in 1961, when Graham Hughes, art director of the Worshipful Company of Goldsmiths, curated what he called the "world's first international exhibition of modern artists' jewellery", in which he enlisted Andrew Grima. There had been a paucity of pieces by British artists and to rectify this, Grima cast and assembled work by Elisabeth Frink, Kenneth Armitage, Bernard Meadows and others. He also designed a series of new pieces of his own, and – as Hughes points out – he was perhaps "influenced by these painters and sculptors to be ever more theatrical and dramatic".

Everywhere the eye alights in this collection, there is delight and variety, demonstrating the versatility and virtuosity of Grima's work. One of the earliest pieces on offer is a gold textured wire necklace, which at first appears to be rigid in design. But, rather brilliantly, each wire is painstakingly soldered to the next with hinges discreetly integrated into the back, so that the work has a lightness and flexibility that embraces the wearer.

Texture is, of course, a characteristic richly appreciated by collectors of Grima, and it can be enjoyed in so many of the pieces at Bonhams. Take a ring featuring a 20-carat pink tourmaline encircled



© Photographs courtesy Jojo Grima

Top right A unique gold, citrine and diamond watch/bangle, 'cerini', no.80 from the About Time Collection, by Grima, 1969
Estimate: £15,000 - 20,000 (\$20,000 - 25,000)

Right A gold and green beryl 'stepping stones' watch bracelet, by Grima, 1972
Estimate: £18,000 - 25,000 (\$25,000 - 35,000)



by Colombian emeralds, and brilliant cut diamonds, all set in tactile yellow gold wire. Or the almost minimalist, tribally stark necklace of four citrine crystals set in roughened gold and mounted on a gold rod.

Grima was also a master of what one might call the 'power stone'. His artistry is magnificently expressed in the Boulder opal and diamond pendant, a fist-sized rough-hewn example of Grima's favourite stone, that was, he said, the largest and most exciting opal he had ever seen. Another pendant, part of the *Sticks and Stones* collection, places a large green diopside crystal within a 'scattered' border of overlapping gold squares of matt and textured finish, with eight square-cut diamond highlights, mounted in 18-carat yellow gold.

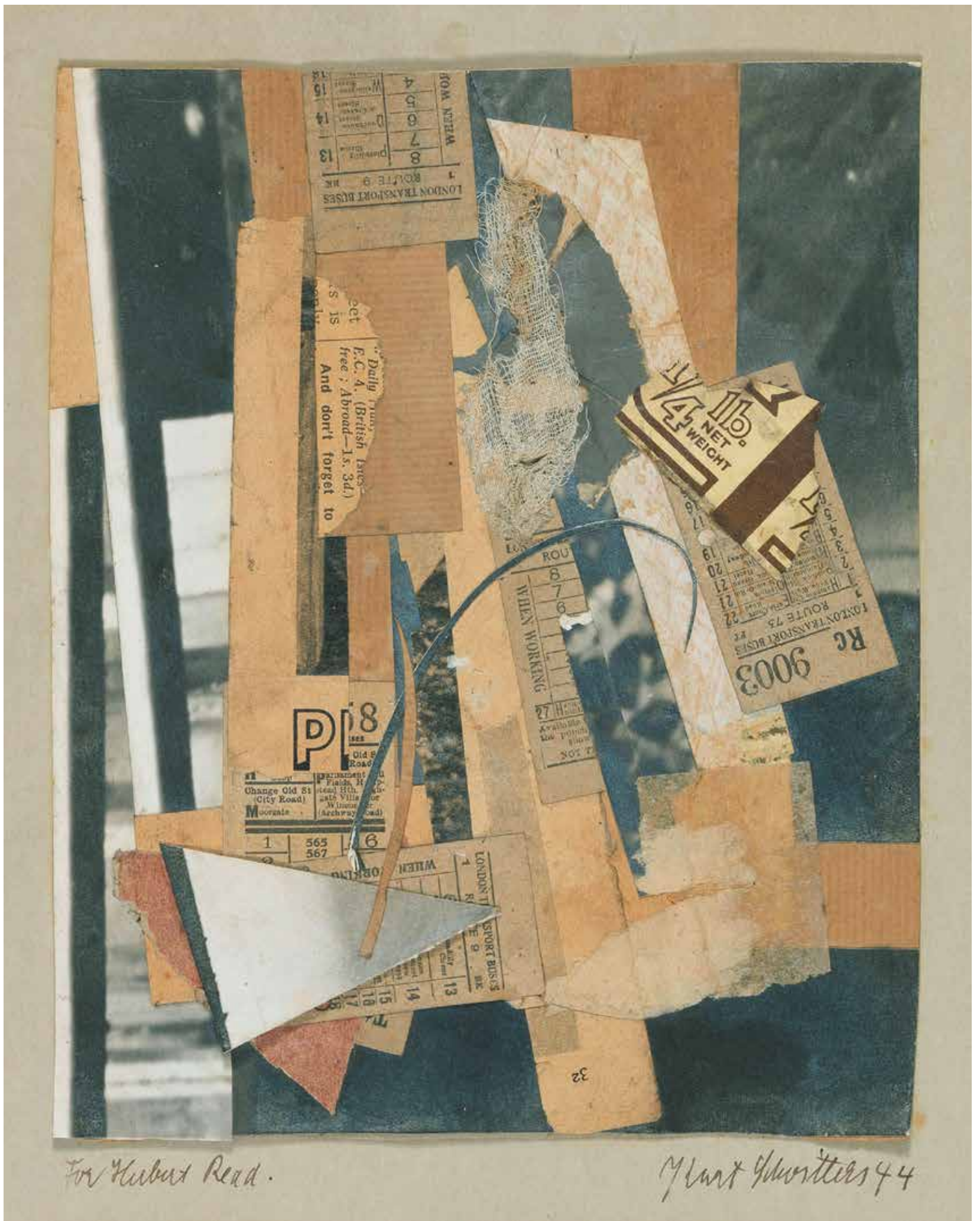
One magnificent gold citrine and diamond necklace from 1974 exemplifies a further aspect of Grima's work. It took almost 250 hours to make, and yet it appears as though the stones – 41 diamonds and 68 triangular citrines – have been scattered carelessly around the wearer's throat, exhibiting the cleverly contrived quality of apparent haphazard nonchalance that is one of his leitmotifs.

In 2007, Andrew Grima died in Gstaad, where he had lived with his second wife, Jojo, and their daughter, Francesca, since 1986. But through his family, the Grima legacy lives on. Jojo and Francesca have continued to design jewellery and look after Andrew's vast archive, which includes thousands of sketches, designs, and gouaches. Thanks to these records, and the existence

of the superb single-owner collection on offer at Bonhams, one can grasp Grima's extraordinary contribution – not just to jewellery, but to the world of art.

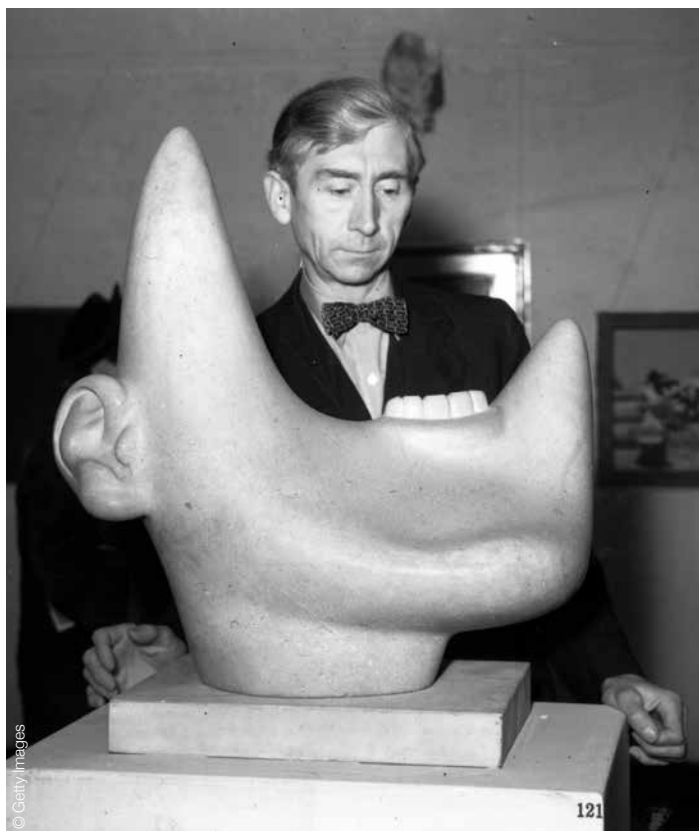
Nicholas Foulkes is the editor of the Watch supplement for Vanity Fair and author of Bernard Buffet: The Invention of the Modern Mega-artist (2016).

Sale: Fine Jewellery
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Wednesday 20 September
Enquiries: Emily Barber +44 (0) 20 7468 8284
emily.barber@bonhams.com
bonhams.com/jewellery



For Herbert Read.

Max Gorkovitch 44



Left Herbert Read at home in Hampstead, 1934

Above Drawing by Barbara Hepworth of Herbert reading to (from left to right) Piers, Sophie – holding Spitzi the cat – and Tom in 1948. Ben, three years old at the time, was out with his nanny

High priest of modernism

Friend to the greats of modern art when they were poor and unloved, Herbert Read kept the works artists showered on him in gratitude. **Piers Paul Read** introduces works from his father's stellar collection to be offered at Bonhams

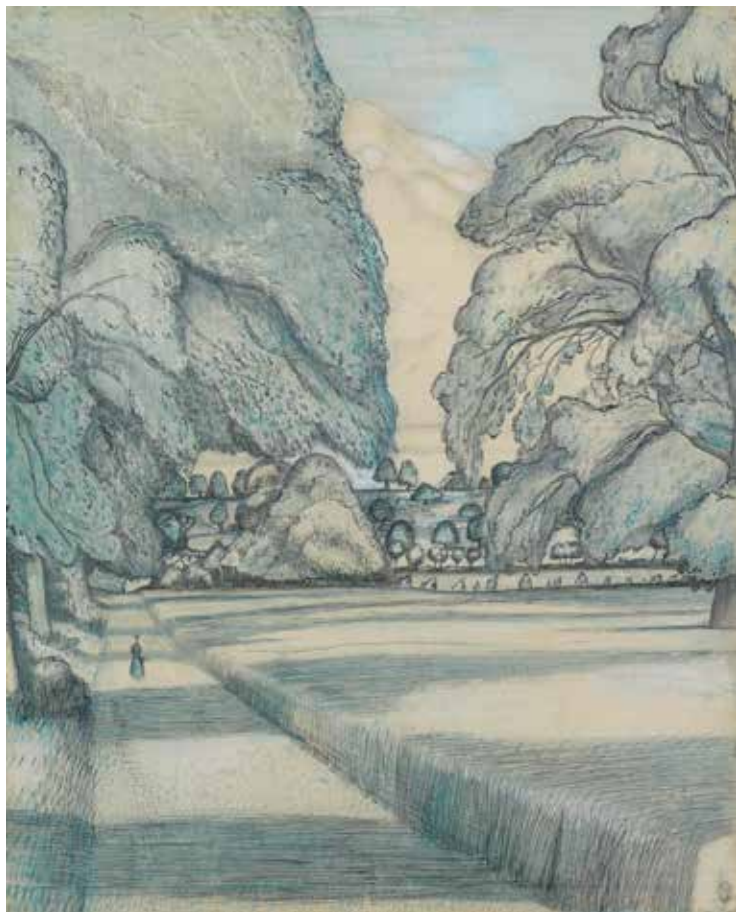
Opposite Kurt Schwitters
(1887–1948)
Für Herbert Read
signed, dated 'Kurt Schwitters 44'
and inscribed 'For Herbert Read.'
collage on card laid down on the
artist's mount
24.3 x 20.3cm (9 5/8 x 8 in)
Estimate: £70,000 - 90,000
(\$90,000 - 120,000)
To be offered in Impressionist
and Modern Art at Bonhams in
February 2018

In September 1949, my father, Herbert Read, realised a long-cherished ambition of returning to his roots in rural North Yorkshire. He bought a large Queen Anne rectory in the village of Stonegrave, three miles or so from the farm where he had been born, and had spent the first ten years of his life. He remained a director of the publishers, Routledge & Kegan Paul, and would spend every other week in London. He was then at the height of his fame in the world of arts and letters: in the four years since the end of the war, he had made 15 trips abroad, lecturing in the United States, Denmark, Switzerland, France, Sweden, Greece, Italy, Czechoslovakia and Germany. As a publisher, he was pestered by would-be authors and, as a pre-eminent art critic who could make or break an artist's reputation, he was importuned by painters and sculptors to endorse their work.

Thus the move to Yorkshire was not just a return to his roots, but an escape from harassment in London. He compared himself to a Celtic monk who had withdrawn to a monastery like Lindisfarne to escape the barbarian invasion of the Dark Ages; and,

seeing himself primarily as a poet, he hoped that monastic solitude in beautiful countryside would liberate his muse. Many of his friends thought that buying such a large house at a time of rationing and shortages was an act of folly. The costs of running a house like Stonegrave were considerable: wages for a gardener, a housemaid and a cook, oil for the generator (it was not connected to the grid) and coke for the central heating. Then there were the school fees: in the 1920s, my mother, a professional musician, had played at the nearby Benedictine Abbey of Ampleforth, and had resolved that if ever she had sons they would be educated by the monks. My father had agreed to this as a *quid pro quo* for the move to the cultural desert of Ryedale.

If buying Stonegrave, then, was a folly, it was a *folie à deux*. In a recently discovered letter to my mother from T.S. Eliot, one of my father's closest friends, the poet strenuously denied that he had said that she was against the move. "I am sure I could not say anything to lead anyone to believe that you did or would prevent Herbert from retiring to Yorkshire or anywhere else, because such a thought has never crossed my mind."



Left Paul Nash (1889-1946)
The Peacock Path, 1912
 signed 'Paul Nash' and with
 monogram (lower right)
 pen and ink, watercolour
 and chalk
 45.7 x 38.1cm (18 x 15in)
 Estimate: £70,000 - 100,000
 (\$90,000 - 130,000)

Below Dame Barbara Hepworth
 (1903-1975)
Mother and Child
 ironstone
 carved in 1934, BH.60
 Estimate: £150,000 - 200,000
 (\$195,000 - 260,000)

Opposite Ben Nicholson O.M.
 (1894-1982)
 1936 (*gouache*)
 signed three times, initialled,
 inscribed and dated twice
 gouache on card
 38.1 x 50.2cm (15 x 19¾in)
 Estimate: £150,000 - 200,000
 (\$195,000 - 260,000)

What Eliot had perhaps understood was that the move to Stonegrave, far from making space for my father's muse, would itself divert his creative energies and become itself a work of art.

My parents had met in Edinburgh in the autumn of 1931, at the house of André Raffalovich, a Russian Jew devoted to a Catholic priest, John Gray. My father was then the Professor of Fine Art at Edinburgh University, and my mother a lecturer in music. My father was married with a son. They fell in love and in 1933 both resigned their positions at the university and ran off to London, living in one of the Mall Studios in Hampstead belonging to the painter Ben Nicholson and sculptor Barbara Hepworth. In his writing, my father had defended Gauguin and Shelley for having the courage to leave their wives for the sake of their art. Of Shelley he wrote: "He earned immediate opprobrium and more than a century of calumny but he lifted himself out of a premature old age of exhaustion, into a brighter element of intellectual vitality, and a new lease of poetic inspiration." No doubt Read hoped his own scandalous elopement would do the same. In the garden of the Mall Studio he wrote his novel, *The Green Child*, which was admired by many but did not solve the problem of earning enough to pay for two households: his first wife and their son John had remained in Edinburgh.

It was at this time that my father was given works of art by some of the artists he had promoted in his writing – notably Ben Nicholson, Barbara Hepworth and Henry Moore. He never thought of himself as a collector as such, and though Piet Mondrian



"My parents met in 1931 in Edinburgh... My father was married with a son"

was at one point a neighbour in Hampstead, it never occurred to my father to scrape together enough money to buy one of his works. In 1936, he curated the Surrealist exhibition in the Burlington Galleries, and was given, as tokens of appreciation, works by Yves Tanguy, Paul Klee, Paul Delvaux, Max Ernst, René Magritte, Graham Sutherland, Joan Miró, Jean Cocteau, Alexander Calder and – a gift from his friend Roland Penrose – a small Picasso.

By the time we moved to Yorkshire, there were around a hundred works of art in his collection – some, it has to be said, by lesser artists such as Peggy Guggenheim's daughter, Pegeen, but almost all of it given to my father by artists whom he had encouraged and defended at a time when modern art was widely despised. To visiting

Ben Read his father's son

Jane Winfrey describes the legacy of Herbert Read's scholar son, Benedict Read

The paintings and sculpture offered at Bonhams were inherited by Benedict Read (1945-2016) from his father and mother – Margaret, known as Ludo, a forceful character and very ambitious for her youngest son. The works were much loved by Ben, particularly the painting by Ben Nicholson, a powerful blast of colour, inscribed on the back 'For Herbert and Ludo Xmas 1938'. It was given to the Reads when Barbara Hepworth, Nicholson and Henry Moore were all living in Hampstead. Hepworth's carved ironstone, *Mother and Child* (1934) also belongs to the Hampstead period, about which Herbert coined the phrase 'a gentle nest of artists'. Ben's knowledge of German art was extremely good, which must have originated from Herbert. The 1944 Kurt Schwitters collage inscribed 'For Herbert' is seemingly a gift of gratitude: he felt Herbert had understood exactly the way he worked, and gave him two collages in appreciation.

I first met Ben Read when I was interviewed for his MA Sculpture course at University of Leeds. It was far from terrifying: Ben was a great scholar – his 1983 book *Victorian Sculpture* is the 'bible' in its field – and he wanted his students to enjoy his subject as much as he did.

He was also a staunch champion of his father's legacy – and impressed upon us the importance of Herbert's influence. Before Stonegrave was sold, for instance, he took the opportunity to invite a number of us for Sunday lunch – I think his sister, Sophie, ended up cooking for 20 and I'm not sure if Ben had mentioned we were coming. After an MA at Leeds, I was offered a job and mentioned to Ben that I couldn't face the daily commute over the Pennines. He offered to pay me to put his photographic slides in order instead, not an easy task as Ben's office was chaotic – although he always knew where everything was. It was exciting because you never knew if a Christmas card from Ben Nicholson or a Kurt Schwitters might be propped on a filing cabinet.

I miss emailing Ben, who sadly died in October 2016. I would send images of sculptures or paintings I thought he would like or wanted his opinion about. I feel immensely privileged to have known him.

Jane Winfrey is Senior Valuer at Bonhams' Leeds office.



neighbours, whose works of art were either portraits of ancestors or scenes of fox hunting, the art at Stonegrave was quite astonishing. The first work to greet them was a gouache by Congo, the chimpanzee, and among the modernist paintings there were Piranesi prints, bought by my mother at country-house sales, and more to her taste. In the drawing room there were still lifes by Patrick Heron, the only two works ever bought by my father. The painting by Miró also hung in the drawing room, together with a translucent stringed figure by Naum Gabo. Over the mantelpiece in my father's study was *Studies for Sculpture* by Henry Moore. On one end of his desk, there was a charming mobile by Calder, supposedly a grasshopper but with, to our embarrassment, a mammal's private parts; on the other end, he had a beautiful wooden *Single Form* by Barbara Hepworth. In addition, there were works on display in the house by Ben

selling them to alleviate the financial anxiety he felt until his death. In the event, they were to provide my mother with the means to remain at Stonegrave for a quarter-century or so after he died. One by one, they would be removed from the wall, to be replaced with convincing replicas, but a residue of the collection remained in the possession of us five children. Three of these works – the works by Ben Nicholson, Barbara Hepworth and Paul Nash – are to be offered at Bonhams New Bond Street in November's Modern British Art sale. The collage by Kurt Schwitters and a painting by Japanese artist, Yayoi Kusama, will be in two February sales: Impressionist & Modern and Post-War & Contemporary, respectively.

In a sense, my father's vision of himself as a Celtic monk was accurate, but it was contemporary art, not the Christian religion, that was preserved at Stonegrave. The conversion was complete: Ryedale is now thick with cultural events. The sadness is that my father's return to his roots did not liberate his muse as he had hoped.

Piers Paul Read FRSL is an award-winning English novelist, historian and biographer.

“To neighbours, whose works of art were portraits of ancestors or scenes of fox hunting, the art at Stonegrave was quite astonishing”

Nicholson, Victor Pasmore, Kurt Schwitters, Paul Nash, William Scott, Reg Butler, Alfred Wallis, Paul Klee and Oskar Kokoschka.

Strangely, although my father lived to see the struggling artists he had championed become millionaires, he never considered the value of the works of art he possessed, nor thought of

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



Field of vision

George Clausen's paintings conjure a peaceful, sun-drenched world, but were met with astonishing hostility. **Kenneth McConkey** explains why

It is midsummer. The mowers are active in the field beyond a row of trees. A child who has been clearing the hay props her rake against a tree, doffs a shabby straw hat decorated with meadow flowers, and slumps onto the grass. She leans forward to engage the viewer. In this moment of respite, the sunlight, broken and scattered through overhead foliage, strikes her sleeve, the edge of her skirt and the side of her brow. And this is all there is – save for the fact that the condensing of numerous preparations are distilled in the picture, not to mention the arguments waged in parliament and the press about the proper place for a country child, whether in the schoolroom, or borne on an inexorable tide to the industrial metropolis, or, as here, leading a labourer's life in the open air.

In 1897, George Clausen returned to a painting he had begun several years before, in a moment of upheaval. Six years earlier, he had been looking for a new house and new inspiration. The rural naturalism he had pioneered with works like *The Girl at the Gate*

had reached its limit, and with the unexpected purchase of the painting by the Trustees of the Chantrey Bequest for the National Collection, it seemed as though the battles for what Clausen called 'modern realism' were won. As often occurs in moments of success, he hesitated and took stock, looking back to that heroic decision in 1881 when he and his wife decided to leave London and live in the country. Seeing fieldworkers doing 'simple things under good conditions of lighting', had been a 'liberation', even though, as he later wrote, 'nothing was made easy for you: you had to dig out what you wanted'.

The move had been prompted by the need to reconnect art with real life. Living in the slipstream of the Pre-Raphaelites, there was no point in repeating the medieval romances of Millais, Rossetti and Burne-Jones, as others were doing. However, in Paris there was a new movement that was all for naturalistic representation of contemporary conditions, whether in field or *faubourg*, and the hero of the hour was a young painter, just four years older than Clausen: Jules Bastien-Lepage. This artist had taken the innovations of the Impressionists and applied them in the fields around his home village. His message – that one should seek out one's own *coin de terre* or 'corner of the earth' – was inspiring many young artists to quit the city for the more primitive life of the fields and fishing ports on the Breton coast.

"Young artists quit the city for the more primitive life of the fields and fishing ports"

Clausen was one of their number. In 1882, he travelled to join an artists' colony in the picturesque Breton town of Quimperlé. His time there was brief and he painted only two known works, the Victoria and Albert Museum's *Peasant Girl carrying a Jar* and *A Peasant Girl of Quimperlé*, which Bonhams has recently rediscovered and is offering at the 19th Century European, Victorian & British Impressionist Art auction in London in September. One

Left Sir George Clausen (1852-1944)
A Peasant Girl of Quimperlé, 1882
oil on canvas
34.3 x 30.5cm
(13½ x 12in)
Estimate:
£60,000 - 80,000
(\$80,000 - 104,000)

Below George Clausen,
Building a Rick, 1907





Left Clausen, *The Girl at the Gate*, 1889

Above Clausen's watercolour *Idleness* (1891) emerged from sketches that also led to his major work *Noon in the Hayfield*

might think of this as a portrait like any other, were it not for the fact that the unidentified model addresses us directly and in a way that is almost challenging. Others would be coy, would trap the viewer in furtive 'come hither' glances, but this young girl is presented as she is, unadorned, in an even, open-air light. Clausen's approach, eschewing artifice, was that of the cool recorder.

After little more than a month, Clausen left Brittany to study at the Académie Julian in Paris. This also lasted no more than a few weeks. Ten years into his career, it was more

"For labourers' children, posing for an artist must have seemed lucrative and undemanding"

about checking what others were doing than returning to student life. By December 1882, he was back on the Childwickbury estate, cracking the ice under foot and sketching local labourers preparing winter feed for a flock of sheep. Clausen's entire production was now given over to representing the life of the fields.

If there was a message in this, it was that of social reformers attacking primitive working conditions, promoting agricultural unions, or lobbying for the compulsory education of country children – playing against a backdrop of observations by authors such as Thomas Hardy whose essay on 'The Dorsetshire Labourer' characterised the 'English Hodge' as 'degraded' and 'uncouth'. Although life

was hard for labourers' children, there were moments of respite for the chosen few, when posing for an artist must have seemed like a lucrative and undemanding alternative. However, in just over a year, a change of landlord meant that Clausen was looking for another house, followed by a permanent move in 1885 to Cookham Dean in Berkshire.

At the same time, his objective reporting continued to raise concerns among contemporary newspaper critics who were wedded to the literary formulae of the Pre-Raphaelites. The alliance with French art was

highly suspect – it was actively undermining what were perceived as stable British traditions. Scandal broke when Clausen and like-minded contemporaries, as members of the New English Art Club, tried to upstage the Royal Academy by organising their own exhibition in April 1886. Battle lines were drawn and factions within the avant-garde – the Newlyn School and the Glasgow Boys – began to emerge.

Clausen was in the middle of a maelstrom, but owed no allegiances. A growing family and good country models in Polly Baldwin, who posed for *The Girl at the Gate*, and little Rose Grimsdale, who sat for the early studies for *Noon in the Hayfield*, kept his feet on the ground. Working with Rose sitting at the edge of a field,

A life in brief

1852 Born in London to a Danish father and Scottish mother. Attends a school in Chelsea, followed by the Government Art Training School, South Kensington.

1876 Exhibits for the first time at the Royal Academy with a painting of Dutch women kneeling in prayer at the door of a church.

1881 Marries Agnes Mary Webster, a fellow student, and moves to Childwick Green in Hertfordshire.

1882 Travels to the artists' colony at Quimperlé in Brittany in the autumn, where he meets Stanhope Forbes and other followers of Jules Bastien-Lepage's naturalism.

1886 Having abandoned attempts to show his work at the Academy, he becomes a founder member of the New English Art Club and defends the new movement in British art against attacks by Ruskin and others.

1888-1890 Publishes his manifesto article on 'Bastien-Lepage and modern realism'. *The Girl at the Gate* is purchased by the Chantrey Bequest for the National Collection of British Art.

1891 Moves to Widdington in Essex and returns, as an artistic reformer, to exhibiting at the Royal Academy.

1904 Appointed Professor of Painting at the Royal Academy Schools. Moves back to London to a studio in St John's Wood the following year.

1913 His Royal Academy Lectures are collected and published.

1917 Appointed Official War Artist. Paints *In the Gun Factory* at Woolwich Arsenal. Purchases Hillside, a cottage on Dutton Hill in Essex, as a country studio.

1926 Paints *The English People gathering secretly to read Wycliffe's Bible* for St Stephen's Hall in the Palace of Westminster and is knighted by King George V for his services to British art.

1930s Spends an increasing amount of time working at Hillside, painting landscapes and garden pictures.

1944 Dies at Cold Ash in Berkshire, seven months after the death of his wife.



he began studies that would emerge as a major work. Like most important compositions this began with notes in a sketchbook. Preparatory drawings, pastels and an oil sketch led him to a finished watercolour entitled *Idleness*, but this occurred when his current lease was coming to an end in 1891, and another move was necessary. Setting up home, finding new motifs and establishing a separate studio at Widdington in Essex delayed its completion. Only with the assistance of a new model, Emmy Wright, was *Noon in the Hayfield* eventually resumed.

The intervening years had been ones in which Clausen fully embraced Impressionism. His palette was now richer, and he no longer hoped for grey days in which the light would be consistent. With *The Girl at the Gate*, he realised that he had been 'facing a dead wall' but, as he told the writer George Moore, and as is clear from *Noon in the Hayfield*, 'a change has taken place...'. It was one that would take him forward to magisterial compositions such as the 'harvest' sequence of 1901-1904 and the dappled shade that envelops the heroic labourers in *Building a Rick* (1907).

In an interview, Clausen spoke of the difficulties of painting *en plein air*. Quoting Manet's dictum, that 'in a picture the principal person is the light', he would confess that working under trees, when the patches of sunlight were constantly changing, had its difficulties. He might wait a year or more for the right conditions to return. Other challenges lay ahead in a career that spanned



an incredible 70 years, but little would surpass those midsummer days at the end of the 19th century, when men with scythes strike out into a hayfield and a young girl removes her hat and sinks in the shade for her noonday rest.

Kenneth McConkey is Emeritus Professor of Art History at Northumbria University. His book, George Clausen and the Picture of English Rural Life, was published in 2012 by Atelier Books.

Sale: 19th Century European, Victorian and British
Impressionist Art, London
Wednesday 27 September at 2pm
Enquiries: Charles O'Brien
+44 (0) 20 7468 8360
charles.obrien@bonhams.com
bonhams.com/19thcentury

Above left Photograph of Clausen, probably taken by his wife Agnes Mary in 1884

Above Sir George Clausen
(1852-1944)
Noon in the Hayfield, 1890-1898
oil on canvas
116.8 x 83.8cm (46 x 33in)
Estimate: £500,000 - 800,000
(\$660,000 - 1,050,000)



This page Alberto Giacometti,
photographed by Gordon Parks,
Paris, 1951

Opposite
Alberto Giacometti (1901-1966)
*Figurine (Femme debout
au chignon)*
signed and numbered
'A. Giacometti 2/8'
painted bronze
8 7/8 in (22.3 cm) high
Conceived circa 1953-1954
Estimate: \$500,000 - 700,000
(£400,000 - 550,000)

Go figure

The more Giacometti looked, the less he could see. But even as his sculptures shrank, **Martin Gayford** says, his influence grew

Much of the greatest figurative art of the 20th and 21st centuries – by Freud, Auerbach and Bacon – has come from repetition: depicting a few familiar models, again and again and again. Van Gogh, who was greatly admired by all those painters, noted that “one and the same person may furnish motifs for very different portraits”. But Giacometti, another idol of the so-called ‘School of London’, went yet further.

Alberto Giacometti (1901-1966) might be regarded as at least a mentor, if not the godfather of Bacon, Freud and their circle. This perhaps begins to explain why so much attention has been paid to him, critically and by the art market in recent years. He was the person, more than anyone else in post-war art, who revived the notion of working from life, who made it seem filled with existential mystery.

This was why he was just as much a model for certain painters as his great rival, Picasso. “Giacometti was very hostile to Picasso,” recalled Lucian Freud, who knew both men. “Of course, Picasso was stimulated by people disliking him.” The tiny, spartan studio Giacometti maintained on rue Hippolyte-Maindron, it has been suggested, was the model for the equally cramped and messy working spaces favoured by Auerbach, Bacon and Kossoff.

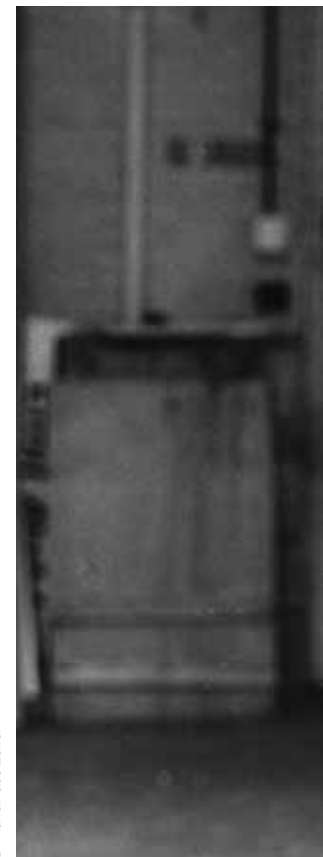
“Giacometti was very hostile to Picasso... who was stimulated by people disliking him”

In this tiny, cold room, splattered with plaster, Giacometti worked with astonishing frequency over many years from certain sitters, particularly his brother Diego and his wife Annette. He estimated that the former might have sat for him “ten thousand times” and yet “when he poses, I don’t recognise him”. It was the same with Annette: “after three days, she doesn’t look like herself”.

Such varying reactions to familiar individuals might seem strange, even deranged; but they take us to the heart of Giacometti’s contribution to art. He insisted on the sheer difficulty of representing the things and the people around us.

This is, of course, the opposite of what most people in the 20th century instinctively believed – and still believe now. They think, as David Hockney has put it, “that the world looks like a photograph”, all the artist has to do is copy. Giacometti disagreed,





Clockwise from above
A towering figure; *Self Portrait*,
1921; Giacometti photographed
at the Tate Gallery by Pierre
Matisse, 1965; Giacometti
makes finishing touches

Far right *Figurine (Femme debout
au chignon)*, cast in 1960



and also believed that representing what we see in other ways – through drawing, painting and sculpture – was so hard as to verge on the impossible.

Giacometti, like Picasso, was born into art. His father, Giovanni (1868-1933) was an accomplished though not very adventurous post-Impressionist painter. The young Alberto was a little virtuoso. But early on, he was troubled by discrepancies between his vision and the way objects were usually presented in pictures.

A celebrated moment of insight occurred shortly after the war in a cinema on Boulevard du Montparnasse. Before this, he

“Born into art, the young Alberto was a little virtuoso – but he was troubled”

had accepted, as almost all of us do, the photographic image as ‘reality’. However, that day on the screen, instead of a person, he just saw a “vague blob”. Giacometti stepped out onto the Boulevard, and found everything – depth, objects, colours, the silence – different and completely new. Reality had become “a marvellous unknown”.

He had had another instant of revelation one midnight in 1937 on the Boulevard Saint-Michel. In the far distance, Giacometti

spotted a young Englishwoman, Isabel Nicholas (better known by her later married name, Rawsthorne), with whom he was in love. This was the basis of the numerous *Standing Woman* sculptures he made during the war and afterwards. Giacometti wrote to her, “the figure is you, when I caught a momentary glimpse of you”.

Famously, Giacometti returned to Paris after spending the war years working in a hotel room in Geneva with his total sculptural output stored in a few matchboxes. He wrote to his dealer of his “terror” at the way his figures always shrank. That, however, was the result of his desire to capture the experience of Isabel standing with “an immense amount of darkness above her”. He was trying, in other words, to sculpt an experience of remoteness.

Of course, this was impossible, but Giacometti found that every attempt to depict his experience of the world was impossible. However, he was driven to try. In the late 1920s and early '30s, he had worked in a Surrealist idiom and never made any piece that he had not imagined – complete – in advance. This left him dissatisfied, so in the mid 1930s, to the horror of the Surrealists, he returned to working from life. For the rest of his career, Giacometti continued to paint, sculpt and draw either from models or from memories of actual experiences, such as the sight of Isabel on Boulevard Saint-Michel that night.



“Giacometti was, according to Lucian Freud, impotent except with prostitutes”

Giacometti's sense of human fragility and the vastness of the space surrounding them might have come in part from his early years. He was brought up in deep, narrow valley in the Alps, a place where the sun was not seen for three months of the year; naturally people seemed minute creatures engulfed in vastness there. His sense of reality may also have been related to his psychosexual problems (he was impotent except with prostitutes, according to Lucian Freud). But, whatever its origins, this was what made him a unique artist.

A work such as *Femme debout au chignon* (1953-1954) – to be offered by Bonhams at the Impressionist & Modern Art sale in New York – is a frozen moment from a process that might in principle have continued indefinitely.

There were variations in the ways Giacometti worked, but not in his tendency to protract the process almost endlessly. In the case of works done before a model, the critic David Sylvester noted, the changes Giacometti made were gradual and continuous, “he obliterated a part, rebuilt it, sharpened it, softened it”. Those done from memory – a category to which most of his female nudes belong – “oscillated violently”, being repeatedly stripped down to the armature and then rapidly rebuilt. In either case, this activity was repeated for weeks or months.

Asked if he thought a sculpture was likely to be better after the 50th remaking than after the first, Giacometti replied, “Absolutely not”. Since the goal was unattainable, it was the journey that interested him. In a poem he wrote, “I run and run and stay in the same place without stopping”, and another concluded with the words: “Trying is everything, how marvellous!”

Martin Gayford is an art critic for The Spectator and co-author of A History of Pictures: from Cave to Computer Screen, with David Hockney.

Sale: Impressionist & Modern Art
New York
Wednesday 8 November at 5pm
Enquiries: William O'Reilly +1 212 644 9135
william.oreilly@bonhams.com
bonhams.com/impressionist





Grand National

The life of Gabriele Finaldi, the Director of the National Gallery, changed when he saw a Rembrandt. He tells **Lucinda Bredin** what happened next...



Opposite Gabriele Finaldi, Director of the National Gallery, in its Central Hall

Left Walking through Western civilisation: the vista through the gallery to Ingres' portrait *Madame Moitessier*, 1856

Above Giovanni da Rimini's *Scenes from the Lives of the Virgin and Other Saints*, acquired by the NG in 2015

The day that I saw Gabriele Finaldi, the Director of the National Gallery, had not got off to an easy start. The terrorist attack on London Bridge had occurred three days before and the gallery was on all-systems red alert. Security arches had been put in place, so to enter was a bit like going through departures at Gatwick.

There's an element of irony here, because one of the aims of Finaldi since he succeeded Nicholas Penny as Director in 2015 has been to encourage the world to walk through the doors, perhaps on a whim after having attended a happening or a protest in adjoining Trafalgar Square. As he says about the current security situation, "It's depressing, because we've always been very proud of the fact that you can just sweep in from the streets."

We are sitting at a vast mahogany table in Finaldi's expansive office, and it feels a world away from the anarchy of mime artists and tourists at the fountains in Trafalgar Square. We are here to talk about the age-old problem of why studying history of art is viewed as elitist. In 2016, a mere 800 pupils took the subject at A-level, almost all of whom attended a private school. The examination board, AQA, then announced that it was axeing the subject – although subjects such as dance and media studies were retained. There was, not surprisingly, an outcry. In fact, such a fuss that another exam board, Edexcel, has now stepped up to the plate to fill the gap by creating its own qualification.

But it is baffling that, in a society in which images are paramount, schools remain so resistant to teaching history of art as a subject – especially when it encompasses history, literature, economics, science and, in dealing with the invention of perspective, mathematics as well. As Finaldi also points out, "There's a code in the understanding of images, which is just as important as the code for reading or writing, or understanding the code for mathematics. It's very much part of our daily experience – indeed, the society we live in is increasingly visual.

"I don't think Michelangelo was that interested in landscape"

People tell me that it's not easy to see how studying the Renaissance is going to make you a more productive citizen, but you could

say the same applies to history. Both subjects are part of that same understanding of where we come from, of what has been important to our society in the past, and gives us interpretative keys for understanding where we are now."

Finaldi is not speaking as someone who was raised in a rarified world with ancestral portraits on the wall. Born in 1965, he grew up in an Italian family in Catford, south London, at a time when the area was not the *demier cri*. He went first to a comprehensive school, had a couple of years being educated in Naples – the home



Above Golden Age: a display of the National Gallery's Netherlandish paintings

Left Jan van Eyck, *The Arnolfini Portrait* (1434), one of the gallery's great favourites, will be displayed alongside Sir John Everett Millais' *Mariana* (1851) in this autumn's exhibition of Pre-Raphaelites



be a place where works by titans of the history of art – in this case, Rubens and Rembrandt – can be displayed opposite each other, rather than being confined to their national schools.

The National Gallery also has to deal with crowds – which is a nice problem to have, as there's nothing like being a popular attraction. In 2010, attendance figures hovered around 4m; since then, visitor numbers have soared to 6m a year, an average of 50,000 visitors a day – and Finaldi wants to make sure that they see more than *The Arnolfini Portrait*, *The Rokeby Venus* and *The Hay Wain*.

We walk upstairs to look at one of the NG's treasures – Michelangelo's *The Entombment* – a painting that allows Finaldi to return to his argument about how pictures can act as jumping-off points for virtually every subject in the National Curriculum. "I mean – look...", he says, feasting his eyes on the canvas, "one could really approach this painting in so many different ways." The work, which shows Christ's body being carried to his tomb by a series of figures, came from a collection in Rome. It is thought to have been an altarpiece for Sant'Agostino – a commission that Michelangelo failed to deliver. "Which explains why it's unfinished," says Finaldi. "But this state means that the viewer is very conscious of its materiality, and the technical challenge involved in the composition. Then there's the question of the subject matter and how it connects to a biblical text. There's the history of faith to be examined. There are the sociological questions about how artists travel and what they learn in different places... which leads onto how Classical and Christian elements are combined, as well as how this interacts with the notion of the body, and what is considered

city of his father – before transferring to intellectually rigorous Dulwich College for sixth form. Before he arrived at Dulwich, he didn't even know history of art was a subject: "I only chose it because I loved the idea of being taught in a museum." His first lesson didn't disappoint: it was in Dulwich Picture Gallery, and given by the late and great Giles Waterfield (who was the Director) who stood in front of the gallery's masterpiece, Rembrandt's *Girl at a Window*. Finaldi remembers finding it "absolutely thrilling. That sense of standing in front of the pictures and talking about them is one of the things I most enjoy in life. In fact, let's go to look at some pictures..."

As we move at a cracking pace into the galleries, Finaldi warms to his theme about giving visitors "the opportunity to flow through the building", allowing for different pathways through the gallery – rather than finding yourself at a dead end or channelled along a well-worn route to see the same old favourites. To this end, a new gallery – the first at the NG in 26 years – has been created out of a store room and it means that visitors can now walk through the building from Trafalgar Square to Orange Street. But providing fluid navigation is only part of it. The point of the new gallery is to

"We've always been very proud that you can just sweep into the gallery from the street"



Clockwise from left
 Michelangelo, *The Entombment*, c.1500-1501;
 Chris Ofili, *Balotelli (Sweet Cocktail) 1*, 2014;
 Sebastiano del Piombo with designs by Michelangelo, *The Raising of Lazarus*, 1517-1519



beautiful at different times over the course of history. I think there's a lot of psychology in this painting, in terms of human relationships, and emotions, the sense of grief... of love and loss. It's all there. Just in the very short time we've spent talking about it, we've already covered four or five major topics."

I ask if the background setting is unfinished or deliberately ambiguous. Finaldi pauses for a moment. "I don't think Michelangelo was that interested in landscape, but this painting has a deliberate barrenness, which psychologically coincides with the theme of the picture. Christ's body is physically being carried off for burial, and you have a sense of the narrative running through the picture. The two female figures – one largely painted and one unpainted – are there to encourage contemplation of the subject matter, so it's one of those pictures that has, placed within it, its own instructions about how you should look at it and how you should think about it."

After spending an hour with Gabriele Finaldi, I was reminded that even if schools abrogate their responsibility for teaching pupils how to decode a painting, more and more people – over 34 per cent of the population – visit museums every year to work it out for themselves. That's 1 in 3 people across the UK. As Finaldi says, "Everyone can come here to learn, to enjoy, to transform their experience of seeing works of art into whatever it is they want to do. They can make a painting themselves or compose a piece of writing, or simply have a conversation... I mean, it's *exciting*."

Lucinda Bredin is Editor of Bonhams Magazine.

The exhibition *Reflections: Van Eyck and the Pre-Raphaelites* is at the National Gallery in London from 2 October 2017-2 April 2018.



All images courtesy National Gallery, London

On a plate

Europeans used carcasses to decorate tables – until trade between the Spanish and the Chinese presented a more elegant solution. **William Sargent** stands back in admiration





At first glance, these exquisite, sculptural porcelains might seem bizarre, even useless. They come from China, but illustrate a complicated story of 18th-century dining habits in Spain: what was eaten, how it was eaten, and what it reveals about economic, social, cultural and religious forces.

Trade links between China and Spain had been established for centuries. In fact, developing direct sea trade with Asia had been the goal of many European countries, eager to acquire a range of luxuries that only Asia could offer. The Portuguese were the first to discover such a route, although they were quickly followed by the Dutch, English and Spanish, among others. In 1565, a direct trade route was established between Manila and Acapulco, which provided Chinese goods throughout New Spain and Spain, a trade that continued for 250 years until 1815.

These animal-form tureens – part of an exhibition at Bonhams that will be held at New Bond Street saleroom from 5-8 November – were used at meals, so they can be understood only when you

“These exquisite, sculptural porcelains might seem bizarre ... even useless”

look at European dining traditions. By the 17th century, fish and meat were often served in pies. Sometimes the crusts were surmounted by a carcass that represented the contents, usually various fowl. Around 1745, pies began to be replaced with realistic European ceramic replicas.

The earliest known reference to ordering animal-form porcelain tureens from China is from the records of the Dutch East India Company (V.O.C.) in 1763, when 25 boar’s-head and 25

Left A monogrammed ‘Carp’ tureen, cover and stand, Qianlong (1736-1795)

Right A famille rose armorial 'Carp' tureen, cover and associated stand, Qianlong (1736-1795), the arms of Juan Bautista de Uztáriz y Gaztelu, 1st Count de Reparaz

Below

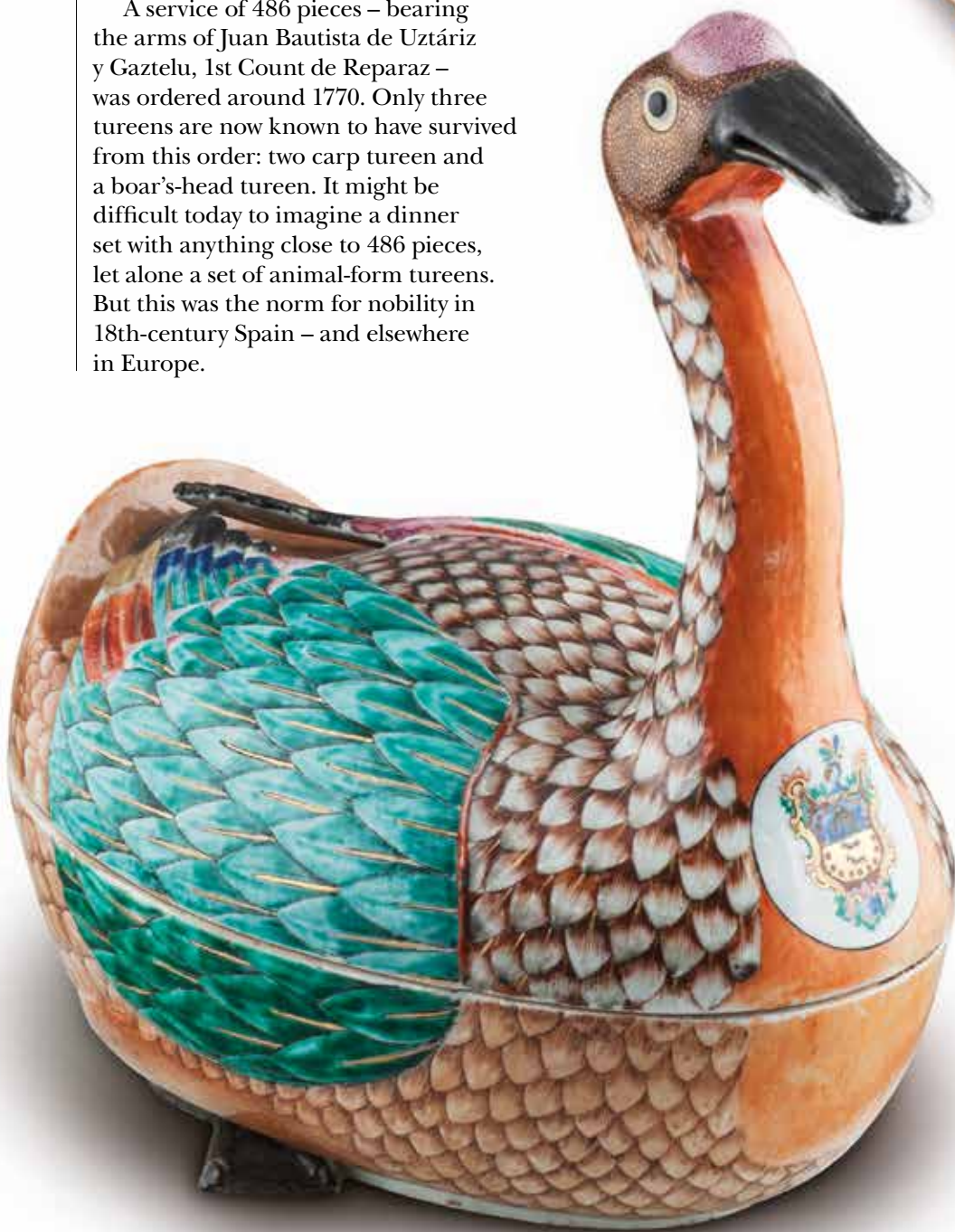
A famille rose armorial 'Goose' tureen, cover and stand, Qianlong (1736-1795), with the arms of Ochoa de Olza

Opposite

A famille rose 'Boar-head' soup tureen, cover and associated stand, Qianlong (1736-1795)

goose tureens were commissioned. The high expense and low profit for such wares meant that they were more often acquired as private trade by ships' captains, merchants and officials, or as supplementary cargoes.

A service of 486 pieces – bearing the arms of Juan Bautista de Uztáriz y Gaztelu, 1st Count de Reparaz – was ordered around 1770. Only three tureens are now known to have survived from this order: two carp tureen and a boar's-head tureen. It might be difficult today to imagine a dinner set with anything close to 486 pieces, let alone a set of animal-form tureens. But this was the norm for nobility in 18th-century Spain – and elsewhere in Europe.



The first ceramic fish tureens made in Europe represented plaice. Not having European models to copy, it would be natural for the Chinese to use carp when asked to produce fish tureens. Carp made up a significant part of the Chinese diet, especially in southern China. In addition, the word for fish (*yu*) is a homonym for abundance and carp (*li*) is a homonym for advantage, with each symbolising a variety of desirable outcomes: wealth, harmony, marital happiness. Of course, this complex web of associations would have been lost on European customers.

A goose tureen and stand, dated to 1775, was ordered for Domingo Esteban de Olza y Domezain (1723-1816), the first commissioner of the Royal Company of the Philippines from 1785 until 1797. The company was founded for the promotion of direct trade between Spain and the Philippines. Originally there were two goose and two carp tureens – generally tureens were ordered in sets of two, for balance on a grand table.

Boar's heads are now a familiar subject from Dutch still-life paintings of



been made by verbal descriptions rather than by providing physical models. But it would have been easy enough for Chinese potters to create something to meet European requirements from their experience making other artefacts. For example, duck-form metal incense burners would have lent themselves well to porcelain versions. One such 17th-century incense burner is in the collection of the Queen. Both the metal burner and ceramic tureens are divided horizontally along the mid-section of the body, so the top can be lifted from the neck and under the tail.

As these extraordinary objects make plain, Spain's rich decorative arts culture owes a major debt to Asia, a wonderful consequence of the long and productive trading partnership they shared from the 16th century.

William Sargent is a Senior Consultant in Chinese art for Bonhams.

Dining in Comfort and Prosperity: Chinese Tureens for Spanish Nobility is at Bonhams, 101 New Bond Street, London W1S 1SR on 5-8 November. Admission free. Enquiries: Asaph Hyman +44 (0) 20 7468 5888 asaph.hyman@bonhams.com

game, but actual boar's heads had been placed on the table during medieval banquets in England, a tradition that survives today at some colleges. And while the first boar's-head tureens produced in Europe were realistic, the Chinese versions are stylised.

By this point, China already had a long history of figural ceramics, known as *xiangsheng*, or 'porcelain made in the shape of living forms'. Father François Xavier d'Entrecolles (1664-1741) described the production of moulds for some of these at Jingdezhen. His description suggests the great difficulty the makers experienced in producing such large pieces, the complexity of

"It is hard to imagine a dinner set with 486 pieces – let alone a set of animal-form tureens"

moulding, and the problems of firing. This drove up prices and ensured the rarity of such objects, then and now.

No direct replicas of large European tureens are known, so orders may have





Opposite
Spanish society portrait painter
Federico Beltrán Masses

This page
Federico Beltrán Masses
(1885-1949)
Pola Negri y Rudolph Valentino
signed 'F. Beltrán Masses'
(lower left)
oil on canvas
162 x 129.5cm (63¾ x 51in)
Estimate: £10,000 - 15,000
(\$13,000 - 20,000)

Beltrán Masses

Pola star

Last lover of silent-screen idol Rudolph Valentino, Pola Negri mourned him in characteristically flamboyant – and public – style. **Laura Watts** describes their afterlife together

On 23 August 1926, news broke that Hollywood heart-throb Rudolph Valentino had died, due to complications from peritonitis. He was 31 years old. Tens of thousands of fans took to the streets of New York, and riots broke out at the funeral home where his body lay, the frenzied masses clawing and trampling each other as they fought for a glimpse of the actor's mortal remains. Two fans committed suicide.

At his memorial service, Valentino's lover – vampish actress Pola Negri – arranged for her name to be spelled out in white blossoms among \$2,000-worth of blood-red roses. Her dramatic display of grief – wailing audibly, weeping and fainting over his coffin – made global news. She later rode alongside Valentino's body from New York to California, on a train that stopped at dozens of major stations so his adoring public could pay tribute, sharing her anguish with journalists on demand.

After the actor's death, Negri commissioned the Spanish artist Federico Beltrán Masses to paint *Pola Negri y Rudolph Valentino* (which is being offered at Bonhams, New Bond Street, on 27 September). Beltrán Masses had built a successful career as a portraitist, his wide network of patrons and supporters including royalty and high society in Paris and Madrid. He was introduced to Valentino on the French Riviera during the summer of 1924 by a mutual friend, the novelist Vicente Blasco Ibáñez.

Beltrán Masses created an ethereal double portrait, with Negri the femme fatale, gazing wistfully into the distance while her saturnine lover serenades her from a darkened corner. Negri was unhappy with the way she looked in the finished picture and refused to pay the artist. He promptly sued her for \$5,000.

Born in Poland, Negri was an acclaimed actress during Hollywood's silent and golden eras, whose off-



connected to a high-profile murder case; arrested during a raid on a brothel; and faced countless accusations about his sexual proclivities, all of which he denied. He and Negri had met at a fancy-dress party and, according to her memoirs, became lovers after their second meeting. They remained so for a year, until his death.

Valentino has lived long in legend. For 30 consecutive years, on the anniversary of his passing, a mysterious 'Lady in Black' left a rose at his grave. (This was later discovered to be a publicity stunt carried out by Ditra Flame, the daughter of a friend of Valentino's – though a veiled woman in black continues the tradition to this day.) And then there's the myth surrounding the ring, reportedly cursed, that Valentino wore in his final film. Negri kept it after his death, and soon fell seriously ill. Having recovered, she passed on the ring to a Valentino lookalike, who died shortly after. Each of the next four people who owned or wore the ring died suddenly or in mysterious circumstances. Even a Los Angeles bank, where it was housed for a short time, was victim to the curse, suffering a series of break-ins and fires. Then the ring inexplicably disappeared – never to be seen again.

Laura Watts is Editorial Assistant of Bonhams Magazine.

“Among \$2,000 worth of red roses, she spelled her name out in white blossoms”

screen romances made her the regular subject of gossip columns. She married and divorced two noblemen; became the mistress of Charlie Chaplin, then his fiancée (before jilting him); and allegedly charmed Adolf Hitler into revoking an order which, on the incorrect grounds she was part-Jewish, forbade her to work in Germany.

Valentino, who was born in southern Italy but moved to the US at 18, was adored for his fine looks and easy charm. Nicknamed the 'Latin Lover', his private life was as eventful as those of the characters he played. He was

Sale: 19th Century European, Victorian and British Impressionist Art
London
Wednesday 27 September at 2pm
Enquiries: Charles O'Brien +44 (0) 20 7468 8360
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Master class

Jancis Robinson's proudest moment was when she became a Master of Wine. In November, Bonhams holds an auction to help others achieve the same accolade

I've been writing about wine for so long – more than 40 years – that a certain number of awards and decorations have come my way. I'm flattered by all of them, but perhaps the achievement of which I am most proud is having the letters MW after my name – because I feel I really earned it.

This is probably the rarest of my distinctions. Only 356 people in the world today have managed to pass the notoriously stiff Master of Wine exams, even though the initials MW are so keenly sought that 346 hopefuls from 40 countries are currently signed up to the Master of Wine study programme. Studying for the week-long Master of Wine exams, held every June in London, San Francisco and Sydney, effectively means bidding farewell to a social life for at least three years, and transforming the liquid that most people regard as a relaxant into a study aid.

The MW truly is the Mount Everest of wine qualifications. Many aspire, few achieve, and those who do can bask in the exhilaration of serious accomplishment.

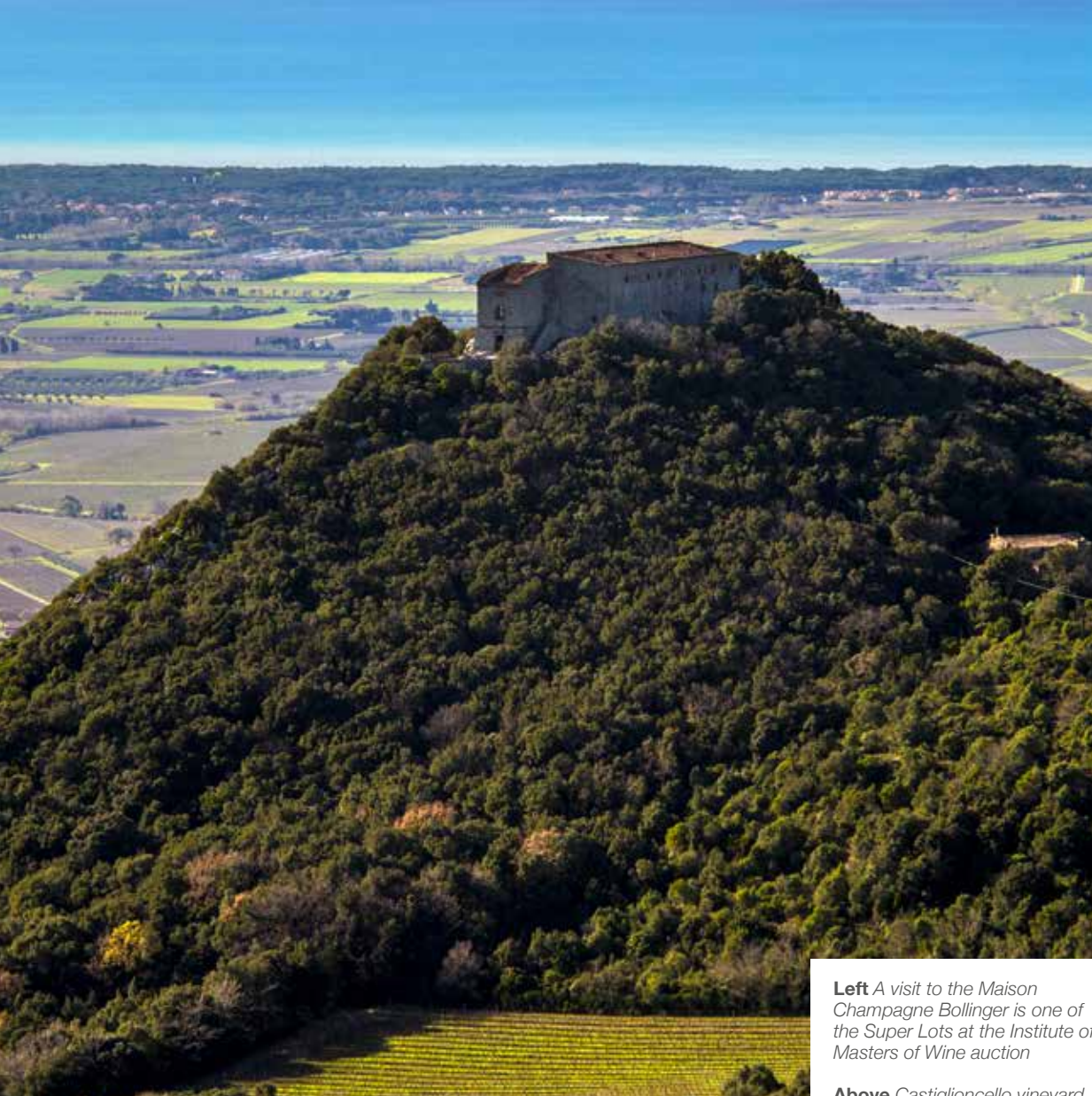
Since the MW exams were first held,

in London in 1953, they have always had a theoretical and practical element – the practical one involving three terrifying blind-tasting papers, in each of which candidates are presented with a dozen mystery glasses of wine and asked various questions about them which involve assessing and identifying their contents. When I took the exams, I remember training for the tasting papers like an Olympic athlete: trial blind-tastings of mystery wines every week for the months beforehand, every day for weeks beforehand, early in the morning and in the evening for the week immediately beforehand, so that I was in peak condition for the exams themselves.

The theory papers test seriously detailed knowledge of vine-growing, winemaking, selling wine, wine law, fine-wine market movements – a breadth of topics that can be overwhelming. There are tertiary degrees and courses in oenology and viticulture that may be scientifically more specific than the MW syllabus, but it is the intellect and sheer range of knowledge required in a Master of Wine that can be daunting for students.

Those few who do manage to pass both practical and theoretical exams, also have to pass a third stage, nowadays an original written 6,000- to 10,000-word research paper on an approved subject. Recent topics have included 'An analysis of the impact of declining farm labour immigration on vineyard operations in Sonoma and Napa counties over the last decade' and 'What is the effect of serving temperature on the sensory attributes of Tawny Port and Ruby Port?'. MWs have to sign a Code of Conduct, promising to uphold the highest standards in the wine industry.

The fact that literacy is an important element in the theoretical exams has been a significant brake on applications from non-anglophone countries. On 16 November, Bonhams is holding an evening dinner and auction for the Institute to boost the endowment fund. The aim is to provide support for international students, allowing the Institute to increase its reach to prospective MWs, which will, with any luck, make the Institute even more international than it already is.



Left A visit to the Maison Champagne Bollinger is one of the Super Lots at the Institute of Masters of Wine auction

Above Castiglione vineyard

The exam was initially restricted to members of the UK wine trade. In 1984, I was the first MW from outside the trade. As someone who had come top of the WSET Diploma exams that lead up towards the MW summit, I was encouraged to try the MW when they relaxed the rules. I was extremely busy making television series, writing books, and moving house, as well as the small matter of expecting a baby. But a magazine article comparing different wine writers to various grape varieties in which I was described as a Gamay of Beaujolais (at the time, I was perhaps best known as a populariser of wine via my television work) propelled me to have a go and show I was made of sterner stuff.

I had a fair wind behind me and managed to pass first time, but only thanks to fellow candidate Jane Hunt, who reminded me in the exam room of the existence of Beaujolais. I had, ironically, omitted it from my list of possible wines in the red-wine paper in which the first wine was... a Beaujolais.

In 1988, Michael Hill Smith of Australia was the first MW from outside the UK. Today there are MWs in 29 different countries, including India, Norway, Greece, Israel, China and Japan. The single biggest national group are still the

Masters of Wine based in the UK, but there are already 42 in the US and 23 in Australia. The aim is to ensure that anyone, anywhere, who has a good chance of becoming a Master of Wine is able to study to take the exam.

Masters of Wine enjoy unrivalled standing in the world of wine. The MW qualification may be thought to be typically awarded to supercilious males of a certain sort, but I can assure you that the Institute of Masters of Wine is now a thoroughly democratic institution, run substantially by women. A total of 122 women have qualified as MWs over the years, and the female pass-rate is increasingly impressive. As an Englishwoman, I am proud that this is a world-famous institution whose roots are British, but I would very much like to make it even more international. By bidding in the auction on 16 November, you can help us achieve that aim.

Jancis Robinson OBE MW writes for the Financial Times.

Institute of Masters of Wine Auction
Bonhams, 101 New Bond Street,
Thursday 16 November
Enquiries: Penny Richards
prichards@mastersofwine.org

Institute of Master of Wine in numbers

355 Masters of Wine in 29 countries

151 MWs live outside the UK, the vast majority of whom are not British

The youngest MW is Victoria Burt MW, who passed her exams in 2015; the oldest is Vincent Larvan MW, who became an MW in 1957

There are 118 female MWs, with Sarah Morpew Stephen having become the first female MW in 1970

18 new MWs were announced in 2016 and a record-breaking 24 MWs announced in 2015

346 students are on the MW study programme from 40 countries

Largest proportion of students are based in the USA (23%) and the UK (23%)

It takes a minimum of three years in total to complete the MW Study Programme, although it can take up to ten years

Examination Centres are in London, Sydney and San Francisco

More than 3,500 bottles of wine are procured for students to taste on Seminars and Course Days

The Institute organises an international Symposium every four years. In 2018, it will be held in La Rioja, Spain

Best cellar

The benefit dinner and auction to raise money for the Endowment Fund of the Institute of Masters of Wine, building international support for the Masters of Wine of the future, takes place on Thursday 16 November at Bonhams, 101 New Bond Street.

Guests at the dinner will be served rare and exceptional wines – including a Château d'Yquem 2005 – and the auction features some extraordinary Super Lots including:

A deluxe trip to Bollinger with a private dinner at Bollinger's House and a private tour of the cellars and vineyards;

An exclusive stay at Le Pin and Cheval Blanc, with visits to and meals at the acknowledged five greats of the Right Bank: Le Pin, Pétrus, Lafleur, Cheval Blanc and Ausone.

An all-inclusive 14-day tour of New Zealand for two people, including return Business Premier tickets from Air New Zealand, special dinners and lunches with winemakers, plus free time for the guests to explore the country.

More than 100 further lots will be offered online from 1 November.

Enquiries for tables should be sent to the Institute's Executive Director, Penny Richards
prichards@mastersofwine.org.





Bonjour Trieste

John Kasmin is beguiled by the city's exquisite melancholy

It was Jan Morris who defined the ‘Trieste effect’. In the only book you need to read about the place, she summed up the city thus: “This opaque sea port of my vision, so full of sweet melancholy, illustrates not just my adolescent emotions of the past, but my lifelong preoccupations too.” Once you’ve arrived, the Trieste effect is something you find everywhere you go. There is something tangible about the past glory and quiet romance here, haunting a city that has shifted allegiance so many times it has now become its own state.

No one ever really decided to which country the city belonged. It was settled by the Romans – the walls were built under Augustus, while the theatre, still an evocative sight, dates at least to Trajan – but Trieste changed hands constantly, with Byzantines, Lombards and Franks all sweeping through.

The city was, and is, home to a staggeringly mixed population. After the First World War, Trieste was handed over to Italy, but the neighbouring Slavic countries of Slovenia and Croatia are only a bus-ride away.

Yet it is the mark of the Habsburgs that remains indelible: the city was the most important sea port for the Austro-Hungarian Empire and the streets are still lined with Viennese-style coffee houses: I like Caffè San Marco, on via Battisti, so much that I even keep a napkin from the place. It has the classic Trieste air of very recently departed elegance.

One of my favourite facts about the city is that Illy coffee is made here – indeed, Riccardo Illy has served twice as the mayor. His contributions to the world of art include commissioning Jeff Koons and Louise Bourgeois to decorate coffee cups. There’s modern art – Arnaldo Pomodoro, Burri, Lucio Fontana – in a more familiar

setting on the top floor of the excellent Museo Revoltella.

One of the most tragic relics from the Habsburg era is the Castello Miramare, a Neo-Gothic castle overlooking the Adriatic. It was built by Ferdinand Maximilian, the younger brother of Emperor Franz Joseph, as a love nest for himself and his wife, Carlota. It is a truly dotty monument. Designed by Carl Junker, it fuses Scottish Baronial with a dash of medieval and a soupçon of the Renaissance. Unfortunately, as so often happens with obsessive patrons, Maximilian never saw his vision completed. He was forced by his brother to become Emperor of Mexico, where – after a brief reign – he was shot in June 1867. But the castle is still standing a few kilometres outside Trieste, and is well worth a visit.

Because of the Karst, a huge limestone plateau to the north,

“No one ever really decided to which country Trieste belonged. It changed hands constantly”

Trieste is small and it simply can’t get any bigger. The countryside is wild there, and the contrast of that uncompromising stretch of nature with the regimented streets and architecture of 19th-century Austro-Hungary is another reason I adore being here.

The city is quiet. I love to sit out in the Piazza dell Unità d’Italia – the main square, it’s thought to be the biggest sea-facing piazza in Europe. Trieste is a place for contemplation, for wandering the streets, for sitting in a café to read. The bookshops here are low key, but there is always something wonderful in them.

Indeed, this is a city lodged in the mind of anyone who loves to read. I was first attracted here because of the number of my



Clockwise from left

Miramare: Ferdinand Maximilian was shot before it was finished; the theatre built by Emperor

Trajan; the glittering main façade of the Serbian Orthodox Cathedral; the Borsa Vecchia

favourite writers connected to it. Rilke was inspired to write the *Duino Elegies* by a voice he heard in his head as he walked the cliffs near Trieste. James Joyce lived here while working on *Dubliners* and *Ulysses*, and *Confessions of Zeno*, one of my favourite books, is by Italo Svevo, born in the city and a pupil of Joyce.

The little James Joyce museum feels like a shrine, and there's a distinct melancholy to the opulent 19th-century drawing rooms of Museo Morpurgo, and the reconstructions of vanished telegraph offices and railway ticket kiosks in the Museo Postale e Telegrafico della Mitteleuropa and the Museo Ferroviario. Trieste is a great place to feel sad – not an unpleasant sadness, because nothing in Trieste is unpleasant; rather, a delicious wistfulness.

Enhancing that air of wistfulness, I always stay in the Duchi D'Aosta, an old-fashioned hotel on the main piazza that's suitably expensive and very comfortable. You can imagine Joyce dropping in for an *aperitivo* or a coffee. I like the rituals of Trieste – the pre-dinner stroll onto the Molo, for instance. This great old pier, stretching into the Adriatic, is a legacy of the mercantile past that made Trieste great in the late 1800s. Walking along it to look back at the city is the first thing I do when I arrive, morning and evening, thinking all the while about how comfortable it would be to amble through Trieste and think about civilisation for the rest of my life. The city has a population of about 200,000, my favourite size – the same as Oxford my home city, and Trieste is just as civilised.

At the moment I always seem to be scurrying everywhere. Trieste is the place I want to go to when the scurrying stops.

Art dealer John Kasmin discovered David Hockney in the 1960s, giving him his first solo show. Kasmin's Postcards is published by Trivia Press on 19 September.



When in Trieste...

Where to stay

Trieste maintains an aura of Mitteleuropa despite its Mediterranean location. Set on Italy's largest sea-facing square, Piazza dell'Unità d'Italia, the city's grand old lady is the **Grand Hotel Duchi d'Aosta** (grandhotelduchidaosta.com; pictured above). Opened in 1873, it remains relatively intimate, with only 71 rooms and suites, enhanced with Turkish baths, an indoor heated swimming pool and antique furnishings. Harry's Grill, its signature restaurant, is part of the famous Cipriani family group. There is also a 19-room annex on the opposite side of the road, which is slightly cheaper and has more of a boutique feel. The Duchi d'Aosta's chief rival is the **Savoia Excelsior Palace** (starhotels.com) which is right on the seafront, with views over the Gulf of Trieste. Double the size of its competitor, it was opened in 1912. Emperor Franz Joseph kept a private apartment here, which has been fully preserved. For more contemporary accommodation, the best option is the **Urban Hotel Design** (urbanhotel.it), comprising four converted 18th-century buildings. Although the fixtures are all cutting edge, there is a view of Roman ruins from the hotel's breakfast room.

Where to eat

Local cuisine shows a strong Austro-Hungarian influence, with a number of so-called *buffets*. These usually have a counter bearing pork cut straight from the joint. Opened more than a century ago, **Buffet da Pepi** (buffetdapepi.it) is an old-fashioned establishment specialising in fresh and cured ham, cotechino

sausage, ribs, and ham hocks, all with lashings of sauerkraut, mustard and horseradish. Very popular with the locals, it is open from breakfast until late evening. For coffee and a pastry, head to **Caffè San Marco** (caffesanmarcotrieste.eu), one of the city's oldest cafés, with a cosy library and a sensational Linzertorte. There is superb seafood too, both in Trieste and neighbouring villages. One of the best is **Al Bagatto** (albagatto.it), owned by the Marussi family for more than half a century. The menu is dependent on what is available in the market, but often includes cuttlefish, squid, octopus, scallops, amberjack and sea bass. The cellar has more than 350 wines. Only a few miles north of Trieste, **Ristorante da Slauko** has an amazing terrace with views over the Gulf of Trieste. Everything is pared back, with no written menu and only a handful of local wines, but the location, food quality and reasonable pricing more than make up for that. If you have time to venture even further north, visit **Hiša Franko** (hisafranko.com; pictured below), the most famous restaurant in neighbouring Slovenia. Chef Ana Ros was recently crowned as the best female chef in 2017 by the World's 50 Best Restaurant Awards. Hemingway wrote some of *A Farewell to Arms* in one of the rooms here. **Bruce Palling**



© Suzan Gabrijan

The Oak Interior

London

Wednesday 20 September

11am

An important George II polychrome-painted chest-on-stand, circa 1750, Channel Islands

Estimate: £30,000 - 40,000

(\$40,000 - 50,000)

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bonhams.com/oakinterior



Around the Globe

Alastair Smart highlights a selection
of Bonhams sales worldwide



Edinburgh

Home of brave art

With a pedigree that reaches back to their work on steamships and in early aviation, the Glasgow-based Weir Group is an engineering firm famous all over the world. Yet far fewer people know of the Weir family's superb collection of Scottish pictures, a selection of which will be offered at the Scottish Art sale in October. Leading the group is *The Hour Glass*, a late Edwardian masterpiece by George Henry, a pioneering member of the Glasgow School and, later, a successful society portrait painter. Other highlights include John Bellany's *The Rainbow* – a beautifully spare and restrained depiction of a couple strolling in the countryside, which gives a witty nod to Grant Wood's well-known painting *American Gothic* – and a charming *Still Life with Flowers* by Thomas Dow. There are also several works by George Houston, who roamed Argyll, Ayrshire and Iona making the landscapes his own – and indulging his other great passion: fishing.

Image: *The Rainbow* by John Bellany (1942-2013)

Estimate: £12,000 - 18,000

Sale: Scottish Art, Edinburgh, 11 October

Enquiries: Chris Brickley +44 (0) 131 240 2297
chris.brickley@bonhams.com



Knightsbridge

Tunnel vision

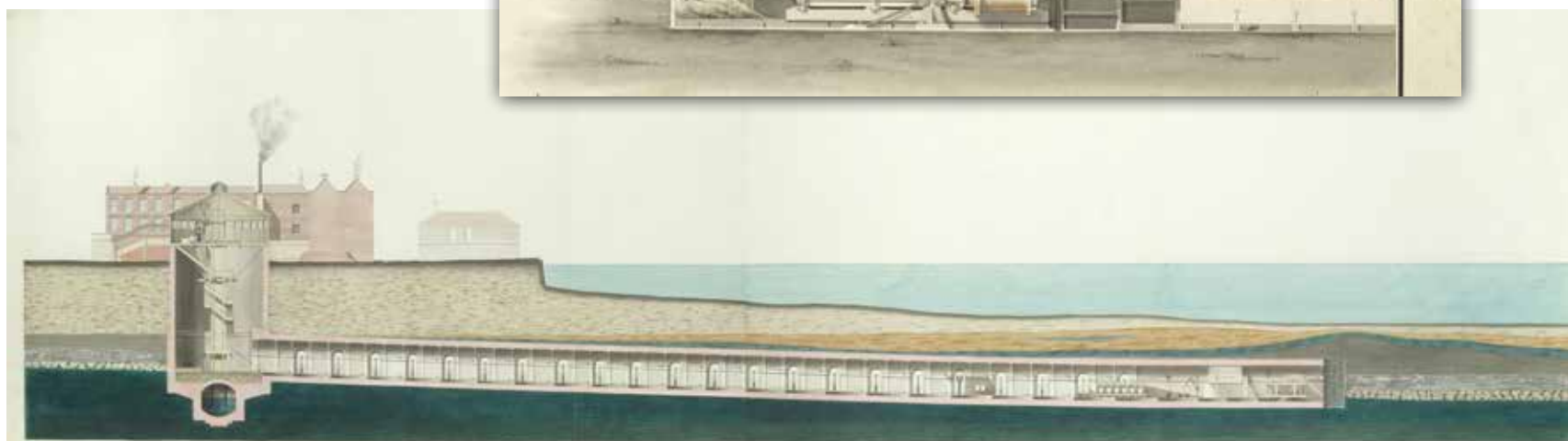
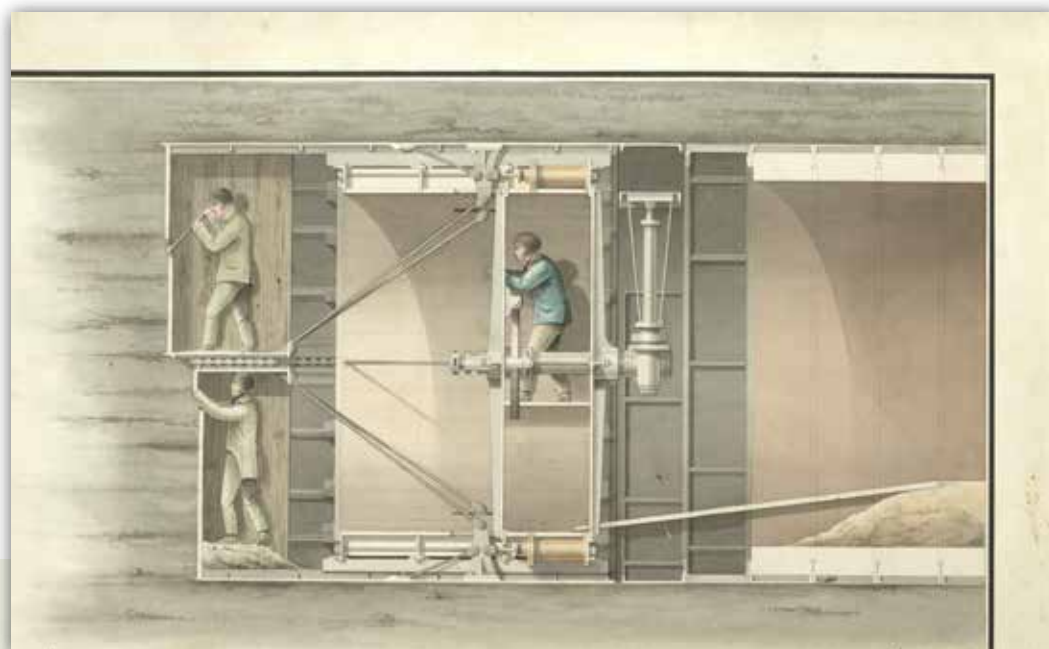
He wasn't even the most famous engineer in his own family, but Sir Marc Isambard Brunel was – like his son, Isambard Kingdom – a transformative figure in 19th-century Britain. A royalist, he'd been forced from his French homeland after the Revolution, and experienced his fair share of lows on moving to England – including three months in debtor's prison in 1825. He did, however, invent a method of digging with a 'tunnelling shield' that enabled him to build the first sub-aqueous tunnel. His Thames Tunnel opened to fanfares in 1843. A collection of Brunel's original plans and drawings for it will be offered for sale in November.

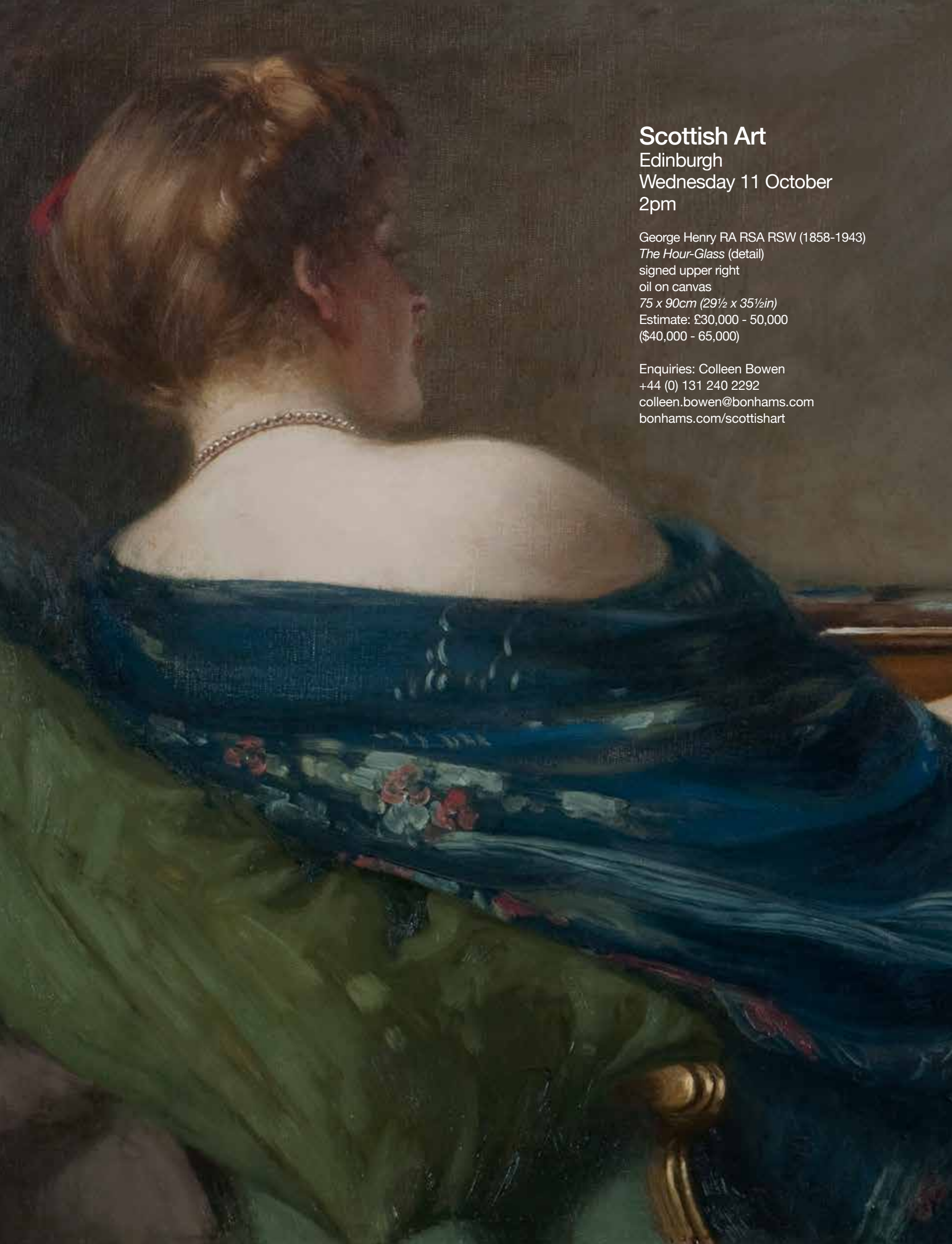
Images: Brunel's plans for the Thames Tunnel

Estimate: £60,000 - 80,000

Sale: Fine Books & Manuscripts,
Knightsbridge, London, 15 November

Enquiries: Simon Roberts
+44 (0) 20 7393 3834
simon.roberts@bonhams.com





Scottish Art

Edinburgh

Wednesday 11 October

2pm

George Henry RA RSA RSW (1858-1943)

The Hour-Glass (detail)

signed upper right

oil on canvas

75 x 90cm (29½ x 35½in)

Estimate: £30,000 - 50,000

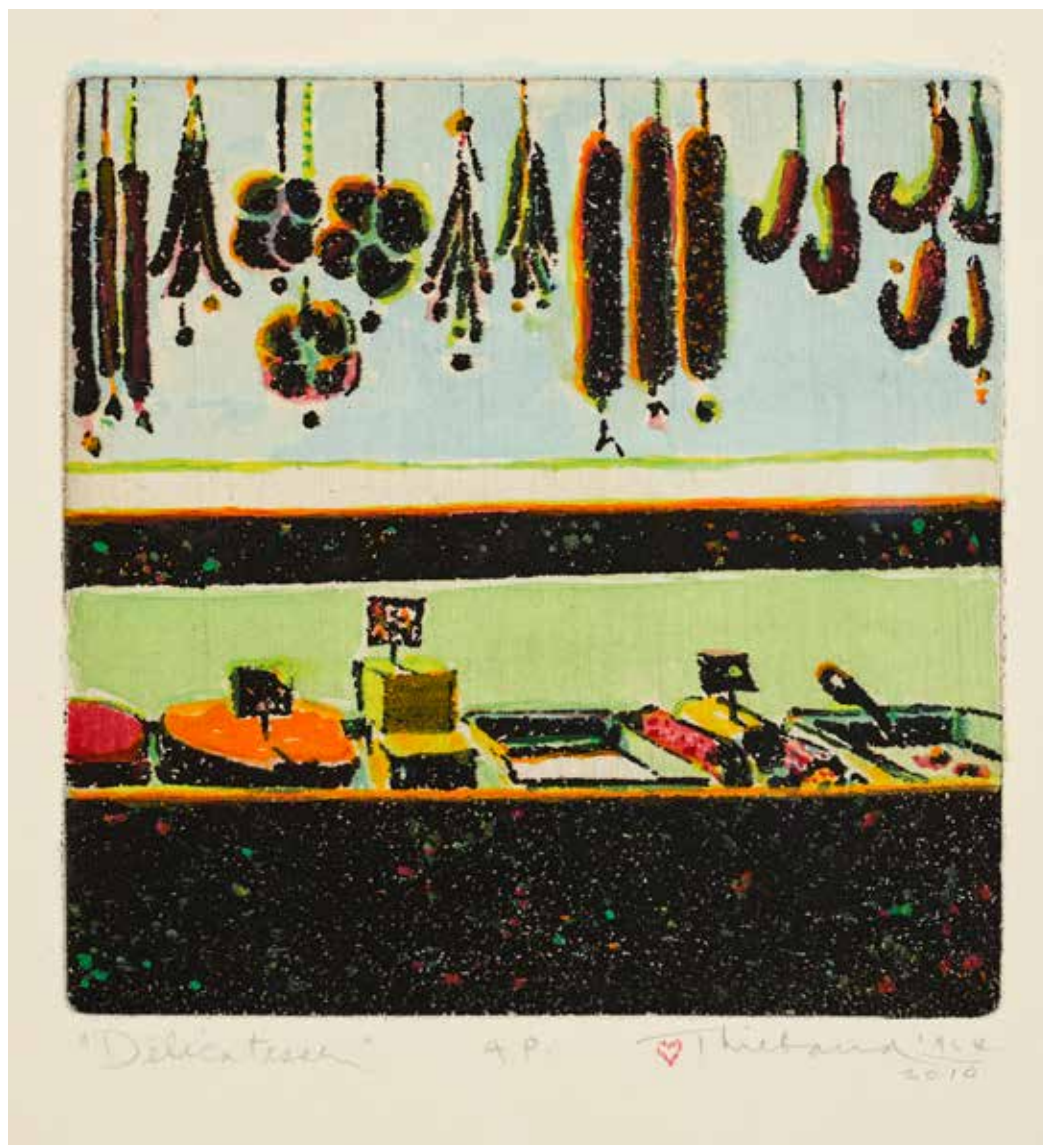
(\$40,000 - 65,000)

Enquiries: Colleen Bowen

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colleen.bowen@bonhams.com

bonhams.com/scottishart



Los Angeles

Cooking up a masterpiece

Aged 96, Wayne Thiebaud (born 1920) is the Grand Old Man of American Art. He is a Pop Artist *avant la lettre*, even though he has always rejected the term, preferring to describe himself as “just an old-fashioned painter”. Thiebaud’s vivid depictions of everyday objects – pies, lipstick, paint cans, ice-cream cones, pastries and hot dogs – have made his oeuvre among the most recognisable of contemporary artists, with the heavy pigment and vivid colours challenging viewers to look at their familiar world anew. Bonhams’ Prints and Multiples Sale in Los Angeles in October has five works on typical Thiebaud themes – *Gumball Machine*, *Peppermints*, *Pie Slice*, *Sorbet* and *Suckers* – as well as *Delicatessen*, which is a very rare artist’s proof, signed and overlaid in watercolour by the master himself.

Image: *Delicatessen* by Wayne Thiebaud (born 1920)

Estimate: \$60,000 - 80,000

Sale: Prints & Multiples, Los Angeles, 24 October

Enquiries: Judith Eurich +1 415 503 3259
judith.eurich@bonhams.com



New York

Sphere of influence

A single pressurised alloy sphere, only 58cm in diameter, sparked a crisis that led to the founding of NASA and the start of the Space Race. The sphere in question, Sputnik 1, was the first artificial Earth satellite, launched by the Soviet space programme on 4 October 1958. Its release into orbit triggered immense public anxiety in America about the perceived threat to national security and the growing technological gap between the Cold War rivals, provoking an intense period of scientific research and development that peaked with the 20 July 1969 landing of Apollo 11 by the United States. Only four full-scale vintage replicas exist of Sputnik 1 – one is in a private collection and two are in museums, but the fourth will be offered at Bonhams in September.

Image: Full-scale vintage replica of Sputnik 1

Estimate: \$100,000 - 150,000

Sale: The Air and Space Sale, New York, 27 September

Enquiries: Tim Tezer

+1 917 206 1647

tim.tezer@bonhams.com





Hong Kong

Blue Ming marvellous

The Chinese refer to their famous blue-and-white ceramics as *qing-hua*, which literally translates as 'blue flowers' – appropriately enough for this extremely rare bowl, being offered at the Fine Chinese Ceramics auction in Hong Kong in November. Dating back to the Ming dynasty, when *qing-hua* was at its peak, the vessel was brought to England from China in the 1930s. It is decorated with eight large peonies amid leaves and lotus. A very similar bowl is among the Qing Court collection in the Palace Museum in the Forbidden City in Beijing.

Image: Ming dynasty blue and white 'lotus scroll' bowl

Estimate: HK\$800,000 - 1,200,000

Sale: Fine Chinese Ceramics and Works of Art, Hong Kong, 28 November

Enquiries: Xibo Wang +852 3607 0010
xibo.wang@bonhams.com



Knightsbridge

Global influence

So renowned was globe-maker Vincenzo Coronelli that he was headhunted by Louis XIV in the 1680s and spent two years in Paris. On his return to Venice, he wasn't short of work either: he divided his time between publishing the *Atlante Veneto* atlas series; a new job as Official Cosmographer to the Venetian Republic; and running his own, predictably successful, globe-making workshop. A rare pair of matching Coronelli globes, on stands, from 1696 – one terrestrial, the other celestial (showing the

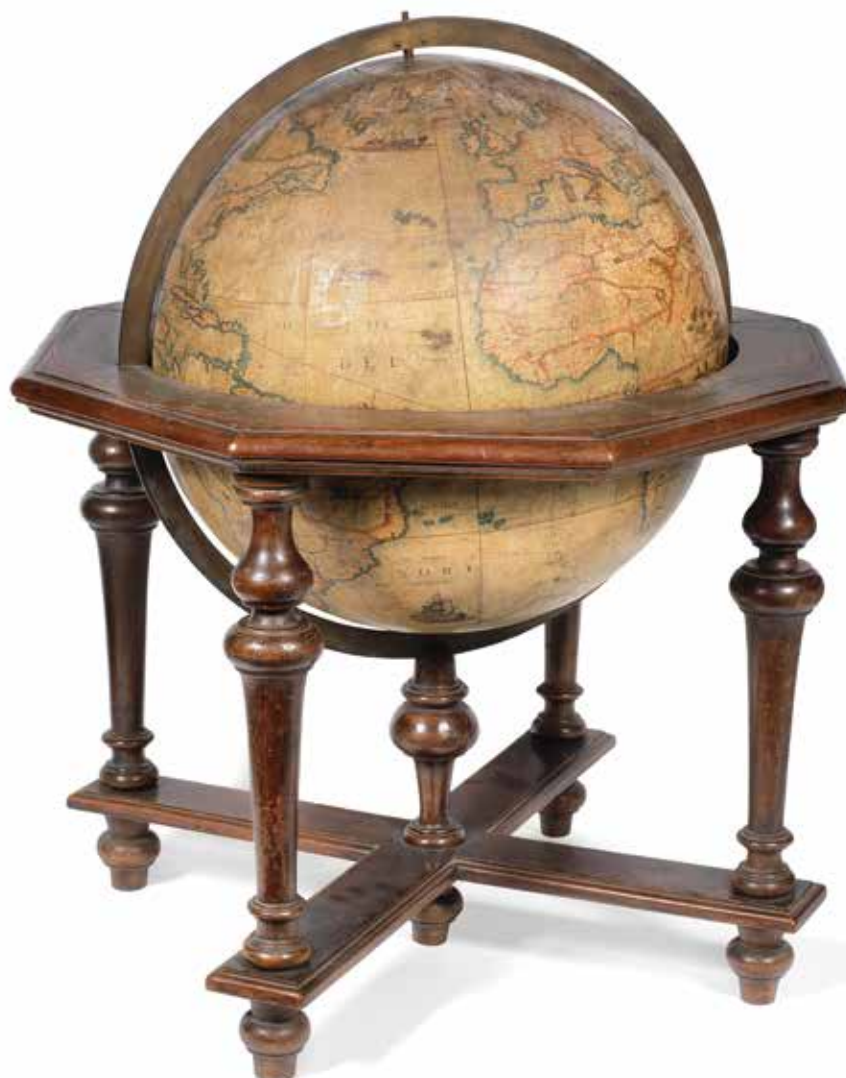
position of stars) – feature in the Science & Technology sale in Knightsbridge in October.

Image: A pair of Vincenzo Coronelli terrestrial and celestial globes, 1696

Estimate: £100,000 - 150,000

Sale: Important Instruments of Science & Technology, Knightsbridge, 31 October

Enquiries: Claire Tole-Moir
+44 (0) 20 7393 3984
claire.tolemoir@bonhams.com



Arizona

Rising Phoenix

Bonhams Arizona Regional Representative Terri Hardy, an Estes Park Colorado native, began her post-college life in television, radio and advertising. She changed careers when joining Bonhams in 1989. Based in Scottsdale, Terri has acquired an astute visual memory in the 28 years of working with Bonhams specialists and with clients' historic objects. As she says, "Our goal is to bring property to the international marketplace so that it receives global exposure." She looks forward to the new stories and objects that lie ahead.

Enquiries: Terri Hardy +1 602 684 5747
terri.hardy@bonhams.com

Fine Jewelry
New York
Tuesday 19 September
3pm

A Fine Classic Kashmir sapphire and diamond ring
Estimate: \$150,000 - 250,000
(£115,000 - 195,000)

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



London

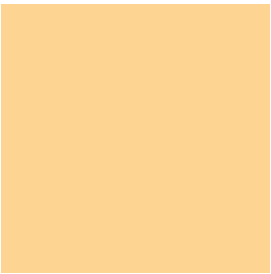
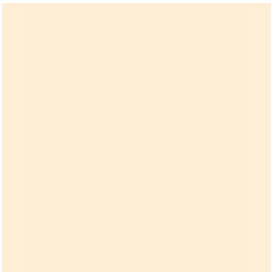
New Bond Street

SEPTEMBER	NOVEMBER
Wed 10 May 2pm The Julius and Arlette Katchen Collection of Fine Netsuke: Part II	Fri 3 November 4pm London to Brighton Run Sale, Veteran Motor Cars and Related Automobilia
Wed 13 September 2pm South African Art	Tue 7 November 2pm The Julius and Arlette Katchen Collection of Fine Netsuke: Part III
Wed 20 September 11am The Oak Interior	Wed 8 November 2pm The Misumi Collection of Important Works of Lacquer Art and Paintings: Part III
Wed 20 September 4pm Fine Jewellery London	Thur 9 November 10.30am Fine Chinese Art
Wed 27 September 2pm 19th Century European, Victorian and British Impressionist Art	Thur 9 November 11am Fine Japanese Art
Thur 28 September 10.30am Fine and Rare Wines	Wed 15 November 2pm The Greek Sale
OCTOBER	Wed 15 November 2pm The Art of the Maghreb
Thur 5 October 2pm Africa Now - Modern & Contemporary African Art	Thur 16 November 9pm Masters of Wine Endowment Auction (online only)
Sun 15 October 11am The Autumn Stafford Sale: Important Collectors' Motorcycles and Spares Stafford, Staffordshire County Showground	Wed 22 November 1pm Prints and Multiples
Wed 18 October 10am Modern and Contemporary South Asian Art	Wed 22 November 2pm Modern British and Irish Art
Tue 24 October 11am Islamic and Indian Art	Thur 23 November 10.30am Fine and Rare Wines
Wed 25 October 10am Important Design	Tue 28 November 10.30am Antiquities
	Tue 28 November 2pm Modern and Contempora Middle Eastern Art
	Wed 29 November 2pm The Russian Sale



Knightsbridge

SEPTEMBER	Wed 15 November 10.30am and 2pm Fine Glass and British Ceramics
Tue 12 September 1pm Watches and Wristwatches	Wed 15 November 11am Jewellery
Wed 13 September 11am Jewellery	Wed 15 November 1pm Fine Books, Atlases, Manuscripts and Photographs
Tue 26 September 10am Decorative Art and Design	Tue 21 November 1pm Watches and Wristwatches
OCTOBER	Tue 21 November 1pm British and European Art
Wed 4 October 10am London Collections Sale	Wed 22 November 10.30am Medals, Bonds, Banknotes and Coins
Wed 11 October 11am Jewellery	Wed 29 November 1pm Prints and Multiples
Tue 17 October 1pm Decorative Arts Single Owner Sale	Wed 29 November 1pm Antique Arms and Armour
Wed 18 October 2pm The Marine Sale	Thur 30 November 2pm Modern Sporting Guns
Wed 25 October 10.30am Old Master Paintings	
Tue 31 October 1pm Important Instruments of Science & Technology	
NOVEMBER	
Mon 6 November 10.30am and Tue 7 November noon Asian Art	
Tue 7 November 2pm Modern British and Irish Art	



Autumn Stafford Sale

Staffordshire Showground,
Stafford

Sunday 15 October
11am

The ex-works, Jorge Lorenzo,
World Championship-winning
2006 Aprilia 250cc RSW Grand
Prix Racing Motorcycle
Estimate: £100,000 - 140,000
(\$130,000 - 182,000)

Enquiries: James Stensel
+44 (0) 20 8963 2818
james.stensel@bonhams.com
bonhams.com/motorcycles



Regions

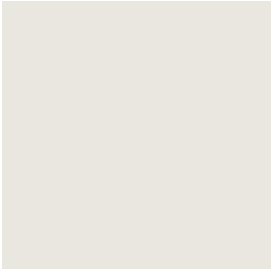
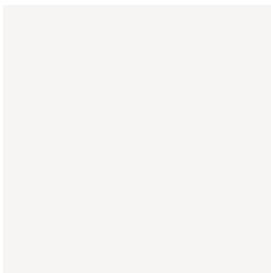
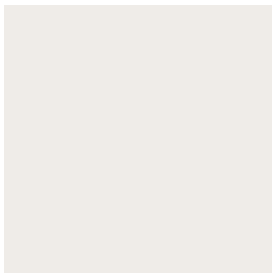
Europe, Hong Kong & Australia

SEPTEMBER
Sat 2 September 11am The Beaulieu Sale Beaulieu National Motor Museum, Hampshire
Sat 9 September 11am Goodwood Revival Chichester, Goodwood
OCTOBER
Wed 4 October 11am Whisky Sale Edinburgh
Wed 11 October 2pm Scottish Art Edinburgh
Sun 15 October 11am The Autumn Stafford Sale: Important Collectors' Motorcycles and Spares Stafford, Staffordshire County Showground
Wed 25 October 11am The Sporting Sale Edinburgh

NOVEMBER
Wed 15 November 11am Home and Interiors Edinburgh
Tue 28 November 11am Jewellery Edinburgh
Wed 29 November 2pm 19th and 20th Century Pictures Edinburgh

OCTOBER
Sun 1-Tue 31 October 9am The Works of Inoue Yuichi (A Selling Exhibition) Hong Kong, Admiralty
Tue 3 October 6pm Images of Devotion Hong Kong, Admiralty
Fri 6 October 6pm The Zoute Sale Belgium, Knokke Heist
Wed 25 October 6.30pm Asian Art Sydney
Sat 28 October 12pm The Padua Auction Italy, Padua
NOVEMBER
Wed 1-Thur 30 November 9am The Spirit of Burai: The Works of Key Hiraga (A Selling Exhibition) Hong Kong, Admiralty
Fri 17 November 6pm Fine & Rare Wine, Cognac and Single Malt Whisky Hong Kong, Admiralty
Mon 20 November 5pm Prints, Photographs and Works on Paper Hong Kong, Admiralty

Tue 21 November 3pm Modern and Contemporary Art Hong Kong, Admiralty
Tue 21 November 6.30pm Australian Art and Aboriginal Art Sydney
Thur 23 November 10am Fine Chinese Paintings and Southeast Asian Art Hong Kong, Admiralty
Tue 28 November 10am Fine Chinese Ceramics and Works of Art Hong Kong, Admiralty
Tue 28 November 10am Fine Chinese Paintings and Southeast Asian Art Hong Kong, Admiralty
Wed 29 November 3pm Rare Jewels & Jadeite Hong Kong, Admiralty
Wed 29 November 4pm Fine Watches and Wristwatches Hong Kong, Admiralty





**19th Century
European Paintings**

New York

Tuesday 14 November

2pm

Sir Alfred Munnings

Pigs in a Farm Yard (detail)

Estimate: \$80,000 - 120,000

(£60,000 - 90,000)

Enquiries: Mark Fisher

+1 (323) 436 5488

mark.fisher@bonhams.com

bonhams.com/19thcentury

North America

SEPTEMBER

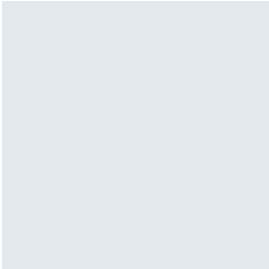
- Tue 5 September 10am
Coins and Medals
Los Angeles
- Mon 11 September 2pm
California Watches
Los Angeles
- Mon 11 September 1pm
Chinese Works of Art
New York
- Tue 12 September 10am
California Jewels
Los Angeles
- Wed 13 September 10am
Japanese Works of Art
New York
- Fri 15 September 10am
Fine and Rare Wines
San Francisco
- Tue 19 September 3pm
Fine Jewelry
New York
- Tue 19 September 10am
European and Asian
Furniture, Decorative and
Fine Arts
Los Angeles
- Tue 26 September 1pm
Fine Books & Manuscripts
featuring Exploration and
Travel
New York
- Wed 27 September 1pm
The Air and Space Sale
New York
- Fri 29 September 10am
(until 9 Oct)
Photo online auction
New York

OCTOBER

- Mon 2 October 12pm
Collectors Motorcars and
Automobilia: Philadelphia
Simeone Foundation
Automotive Museum
Philadelphia, Simeone
Foundation Automotive
Museum
- Mon 2 October 1pm
Photographs
New York
- Wed 4 October 10am
Asian Decorative Works of
Art
San Francisco
- Tue 24 October 10am
Prints and Multiples
Los Angeles
- Wed 25 October 10am
Made in California:
Contemporary Art
Los Angeles
- Wed 25 October 1pm
The Modern House
Los Angeles
- Mon 30 October 10am
Chinese Works of Art
New York
- Mon 30 October 10am
Arts of the Samurai
New York

NOVEMBER

- Wed 1 November 2pm
19th Century European
Paintings
New York
- Wed 8 November 4pm
Impressionist and Modern Art
New York
- Thur 9 November 4pm
Post-War & Contemporary
Art
New York
- Mon 13 and Tue
14 November 10am
The Elegant Home:
Select Furniture, Silver,
Decorative and Fine Arts
Los Angeles
- Mon 13 November 10am
Fine Chinese Snuff Bottles
New York
- Tue 14 November 2pm
19th Century European
Paintings
New York
- Tue 14 November 10am
Antique Arms & Armor and
Modern Sporting Guns
San Francisco
- Wed 15 November 2pm
American Art
New York
- Mon 20 November 6pm
California and Western
Paintings and Sculpture
Los Angeles
- Mon 20 November 1pm
TCM Presents...
Entertainment Memorabilia
New York
- Tue 21 November 10am
California Jewels
Los Angeles
- Tue 21 November 10am
TCM Presents... Vintage
Movie Posters featuring the
Collection of Ira Resnick
New York



Goodwood Revival

Goodwood, Chichester,
Sussex

Saturday 9 September
11am

The ex-Georges Fillipinetti
(in current ownership since 1975)
1952 Bentley R-Type Continental
Sports Saloon
Chassis no. BC10A
Estimate: £500,000 - 700,000
(\$650,000 - 910,000)

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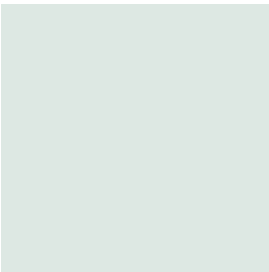
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(* Indicates saleroom)

Please note:

All sale dates are subject to change. Readers are advised to contact the department concerned for exact details. For information and details of sale dates about the objects and paintings pictured, please contact Customer Services at Bonhams New Bond Street on +44 (0) 20 7447 7447.



Modern & Contemporary Middle Eastern Art

London

Tuesday 28 November

2pm

Nasser Assar

(Iran, born 1928)

The Sunset (detail)

oil on canvas, framed

194.5 x 96cm (76½ x 37¾in)

Estimate: £14,000 - 18,000

(\$20,000 - 25,000)

Enquiries: Nima Sagharchi

+44 (0) 20 7468 8342

nima.sagharchi@bonhams.com

bonhams.com/mea



My Favourite Room



When she's looking for glamour, **Twiggy** knows just where to go...

Brasserie Zédel has one of the most beautiful dining rooms in London, possibly in the world. It was created in the mid Thirties, in the basement of the glamorous Regent Palace Hotel, and is entirely evocative of the period. Its fortunes declined after the Second World War, and the hotel was demolished, but the spaces now occupied by the brasserie and Bar Américain were saved and reopened about five years ago.

It really has the 'Wow!' factor from the moment you enter. Leigh Lawson, my husband, and I have a favourite table in the corner, from which you can see the whole room. You almost expect to see Fred and Ginger walk – or rather dance – down the stairs. I eat simple things: I love their grated carrot and Dijon mustard starter, for example. And I like the pepper steak hache. On certain evenings they have a quartet playing – lovely.

Back in 1966, my favourite place was San Lorenzo in Knightsbridge. It was like a home from home, and is still one of my favourite restaurants. When I was a kid we didn't go out to eat at night. We might go to Lyons Corner House for a treat. But most restaurants in London in those days were Italian. Some of them are still around. Leigh and I had our

first date in La Famiglia in Chelsea. That was 32 years ago...

I love art deco and art nouveau. Deco became fashionable again in the Sixties thanks largely to Barbara Hulanicki. She was a huge influence on me and my taste. I did loads of photos in Biba's landmark store in the old Derry & Toms building. She is my style icon on every level. She changed our style ethos.



© Brian Aris

I feel more connected to the Twenties than the Sixties, funnily enough. My first film *The Boyfriend*, directed by Ken Russell, was set in the Twenties. And so was the Gershwin musical *My One and Only*, which I did on Broadway. I think the period is completely romantic. And the fact that Brasserie Zédel is below ground means you are encapsulated in this incredibly wonderful ambience, lit by deco lamps and lights. It's like being in Paris. It transports you back to a different era.

I did go to La Coupole in the Sixties. I was 16 and a half when I made my first trip to Paris – I think it was for *American Vogue*. They photographed the clothes at night, so we always went to dinner first at 8pm before going to the studio. I remember going to one restaurant where the waiters were a bit stuck up. They asked what me what wine I wanted. We didn't drink wine in Neasden, so I asked for a Coca-Cola. The waiter looked at me and said: "What vintage, madame?"

Twiggy was the world's first supermodel and one of the faces of the Swinging Sixties. Twiggy's Collection for Marks & Spencer and her range for Specsavers are now in store

Brasserie Zédel, 20 Sherwood Street, London, W1F 7ED. Open 11.30am-midnight Mon-Sat; 11.30am-11pm Sun. +44 (0) 20 7734 4888, brasseriezedel.com



Lai Fong.

Chinese Actress and Actor.

Albumen silver print, 1870s



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