# Bonhams

MAGAZINE WINTER 2018 ISSUE 57

#### **Diamonds**

Get that ice, or else no dice

## Henry Moore Behind the mask

#### Goya

Death in the afternoon

#### **Star Wars**

The man who created an empire

and Glenn Gould His key piece

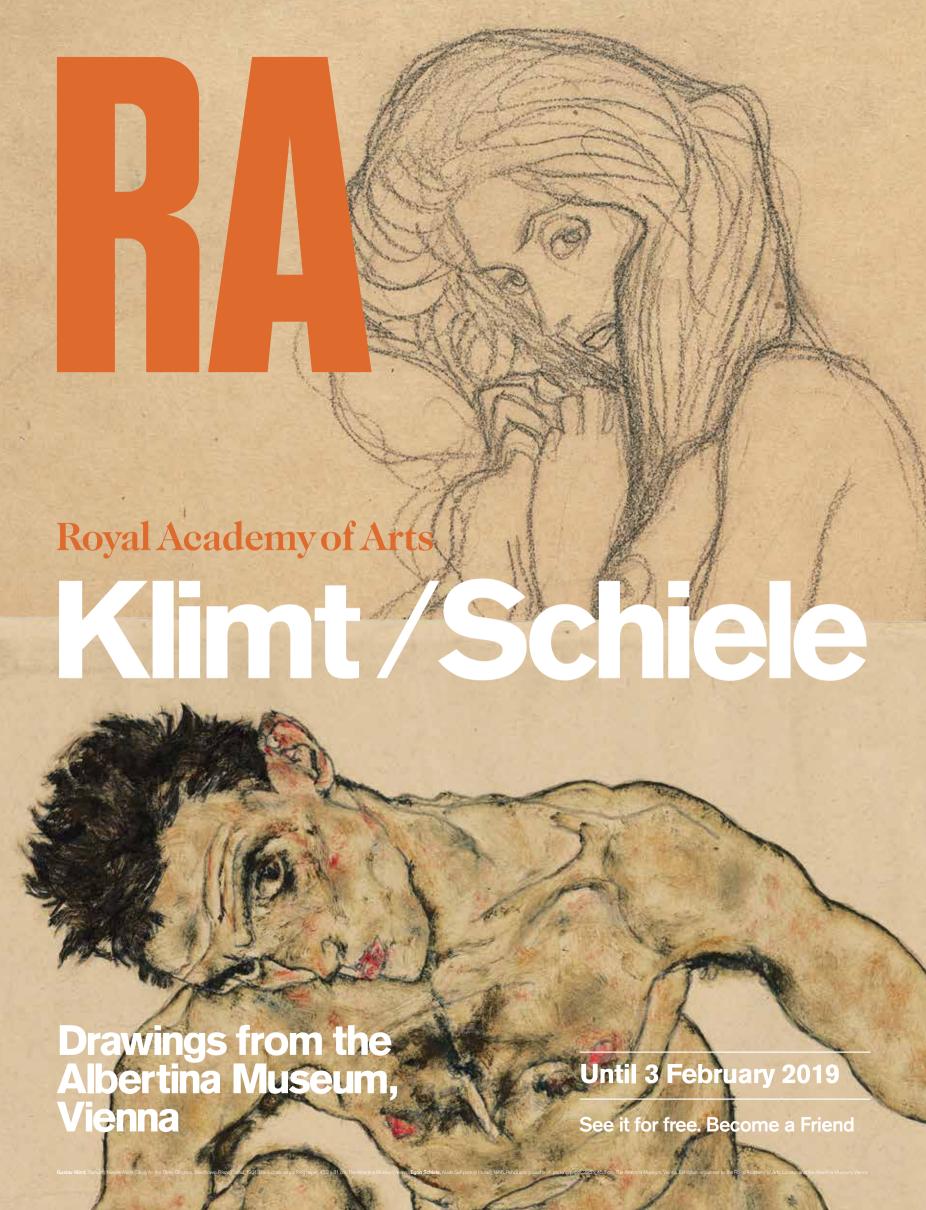






and Southampton Boat Show 14th - 23rd September





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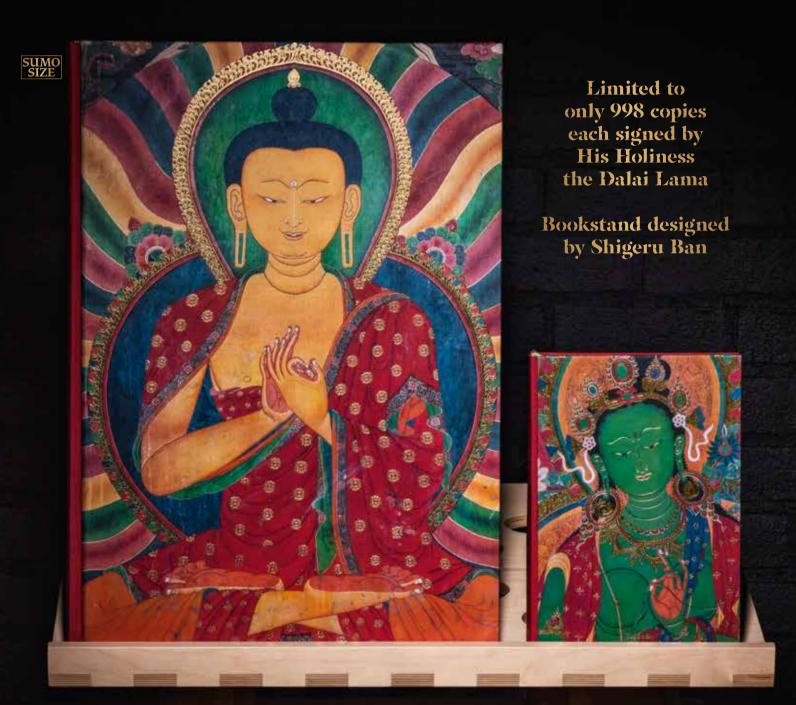
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FRONT COVER Step-cut diamond ring, weighing 24.31 carats Estimate: £1,300,000 - 1,800,000 (\$1,700,000 - 2,400,000)

Fine Jewellery London Wednesday 5 December at 2pm

MOTORING EDITION See inside for details

# Murals of Tibet



**TASCHEN** 

## Editor's letter



In September, Bonhams staff gathered to say farewell to Robert Brooks, who had, as Chairman, transformed the auction house from three salerooms – Knightsbridge, Lots Road... and Honiton – to a global operation with thriving salerooms in New Bond Street, New York, Los Angeles, Hong Kong and Sydney. As Matthew Girling, the Global CEO, said, "It is the end of an era."

It is also the ushering in of a new era, as the company welcomed our new Executive Chairman, Bruno Vinciguerra. In this issue, Bruno reveals that he has been struck by how the passion for connoisseurship and working with clients underlies everything at Bonhams. As he says, "For everyone here, it's much more than a job – it's their way of life!"

And, indeed, what a privilege it is to be surrounded by extraordinary works, the enthralling stories of how they were created – and the extraordinary people who have owned them. In this issue, the Pulitzer Prize-winning author Tim Page writes about his friend, the pianist Glenn Gould, whose annotated score of the Goldberg Variations is offered in New York in December. Just looking at

Gould's score, with its angst-ridden criss-cross of lines, one can sense the electricity of his definitive recording.

Another unique creation that's coming up for auction is Henry Moore's alabaster *Mask*. As Claire Wrathall writes in her story about the work, Moore was plunged into depression until he found his creative voice by looking past Renaissance sculpture and connecting to Pre-Columbian art. The mask is stylised and yet, at the same time, full of humanity.

Just as Moore's story allows one to see behind the mask, there are some astonishing drawings offered in December that reveal the workings of another creative mind. These are the sketchbooks of John Mollo, the great British costume designer, who was contacted by George Lucas to conjure up a universe for the young director's low-budget film, *Star Wars*. (Mollo was bang on the money when he described it as a "sort of space western, and one of the heroes is a dustbin".) Turn to page 34 to read Matthew Sweet's account of how Darth Vader came to life.

Enjoy the issue.

#### Contributors





#### Emma Crichton-Miller

Emma Crichton-Miller is a writer and producer who specialises in art and design. She is a regular columnist for Apollo magazine and a contributor to the Financial Times. On page 22, she describes the innovations of the master craftsmen of Murano – and admires the alchemical brilliance of their glassware.





#### Tim Page

In this issue, Tim Page gives the story of Glenn Gould's seminal recording of Bach's Goldberg Variations. He became friends with the eccentric piano virtuoso after interviewing him. Music critic for *The Washington Post*, Page was awarded the Pulitzer Prize for his 'lucid and illuminating music criticism', and was the editor of *The Glenn Gould Reader*.





#### Rosie Boycott

First female editor of a national broadsheet, Rosie Boycott began her career – aged only 21 – as co-founder of feminist magazine *Spare Rib*. She remains active as a journalist and campaigner from her seat in the House of Lords. Fascinated by Ernest Shackleton's attempts on the South Pole, she describes the ill-fated expeditions and a sledge that survived.



munda Gredin'



#### Zhang Tielin

Zhang Tielin has made his career portraying Chinese emperors on film and television. Here, Zhang describes his favourite room – the hall in the Forbidden City where his favourite ruler, the Qianlong Emperor stored his most valued treasures. Not only has Zhang portrayed this emperor a number of times, they also share a love of traditional calligraphy.





#### Philip Norman

After starting at the Sunday Times Magazine aged just 22, Philip Norman quickly gained a reputation for his Atticus column. Now the world's pre-eminent rock and roll biographer, Norman's account of the Beatles rise to fame, Shoutl, has sold more than a million copies. On page 50, he retells the story of Elton John and Bernie Taupin's unlikely first hit.



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## Fine Chinese Ceramics & Works of Art

Hong Kong Tuesday 27 November 2pm

The Tang Shaoyi vase An exceptionally rare Imperial Ming-style underglaze blue and copper-red vase, Hu Qianlong seal mark and of the period 34.3cm (13½in) high Estimate: HK\$6,000,000 - 9,000,000 (\$765,000 - 1,150,000) Enquiries: Asaph Hyman +44 (0) 20 7468 5888 asaph.hyman@bonhams.com bonhams.com/chinese

## News

## In and out of Bonhams' salerooms

#### \*

#### Spot on

The artistic antecedents of Yayoi Kusama's famous pumpkins lie in disturbing visions that the Japanese painter experienced when she was growing up in rural Nagano. In her biography, Kusama talks about these hallucinogenic experiences, where her view of the landscape, and the people within it, was clouded by spots. Spotty patterns emerge as a motif in her first mature works of art, made soon after she finished art school in Kyoto. These were then retained through the early 1960s in the Infinity Net paintings that first established her position in the New York art firmament. Pumpkin (1982), a work completely fresh to the market, having been gifted by Kusama to the present owner in 1983, will be offered at Bonhams Modern & Contemporary Art sale in Hong Kong on 26 November, estimated at HK\$1,500,000-2,500,000.

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#### Congo beat

On the eve of the Africa Now sale in October, Bonhams New Bond Street welcomed artists, politicians and royalty to celebrate the explosion of interest in African modern and contemporary art and to support two charities, AMADE and Malaika which were benefiting from a sale of works by Congolese artists. Among the guests were the two presidents of charities: Her Royal Highness Princess Caroline of Hanover and Noella Coursaris Musunka, and Ben Okri, who wrote for Bonhams Magazine last year on the startlingly rediscovery of Ben Enwonwu's masterpiece Tutu. As well as some heart-stopping African traditional music, guests enjoyed art from a multitude of African cultures, with notable works by El Anatsui, Ben Enwonwu, Yusuf Grillo, Yinka Shonibare, Bruce Onobrakepeya, and Chéri Samba on display.



## News

#### Painting up a storm

It was Anton Chekhov who coined the phrase 'worthy of Aivazovsky's brush' to describe something particularly fine and beautiful. The playwright was referring to Ivan Konstantinovich Aivazovsky, one of the most popular Russian painters of the Romantic era. He was admired not only within the Russian Empire but also, thanks to numerous international exhibitions of his work, all over the world. Aivazovsky is now revered as a master of the seascape, and it is easy to see why when you consider a work such as Shipwreck on a Rocky Shore, which is being offered in the Russian Sale in New Bond Street in November. Here is captured, on one magnificent canvas, all the painter's uncanny ability to capture the ever-changing

translucent quality of water and the majestic power of the sea.

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Below: Ivan Konstantinovich Aivazovsky (1817-1900) Shipwreck on a Rocky Shore signed in Latin and dated '1872' (lower right) 47 x 72cm (18½ x 28½in) Estimate: £150,000 - 200,000 (\$195,000 - 260,000)

Right: Louis Léopold Boilly (1761-1845) La Jarretière (detail) signed 'boilly.' (on box, lower right) oil on panel 27.6 x 21.9cm (10¾ x 8½in) Estimate: £50,000 - 70,000 (\$65,000 - 91,000)





#### **Maiden France**

Sir Richard Wallace, illegitimate son of the 4th Marquess of Hertford, inherited his father's fortune out of the blue in 1871. Many visitors have had cause to be grateful for the drinking fountains he installed in Paris, while the Wallace Collection, bequeathed to the nation by his widow, is one of London's finest galleries. A discerning art collector, Sir Richard had a passion for 18th-century French painting, particularly the works of Louis Boilly. He owned at least 15 Boillys, most of which remain in the Wallace Collection, but La Jarretière was part of a seperate, later bequest by Lady Wallace. Now offered in the Old Master Paintings sale in New Bond Street in December, the work is a perfect example of Boilly's delight in textiles and slightly risqué subjects.

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#### On watch

Anyone who wears a watch should give thanks to 18th-century British watchmaker Thomas Mudge, whose invention of the lever escarpment was the major breakthrough for precision time-keeping. Hot on his heels was Josiah Emery, the first watchmaker to put Mudge's idea to practical use. Emery made 33 lever watches in his career - Nelson was wearing one when he was mortally wounded at Trafalgar - and they were highly prized, embodying fantastic skill and exquisite workmanship. The Emery pocket watch that belonged to Francis, 1st Baron Churchill, is to be offered at the Watches and Wristwatches sale in Knightsbridge in November – the first time it has appeared at auction. Lord Churchill's father, the 4th Duke of Marlborough, is said to have commissioned it directly from Emery.

Enquiries: Jonathan Darracott +44 (0) 7447 7412 jonathan.darracott@bonhams.com



Fine Jewelry New York Monday 3 December 2pm

An important diamond ring 18.04 carats Estimate: \$400,000 - 600,000 (£300,000 - 450,000)

Enquiries: Camille Barbier +1 212 644 9046 camille.barbier@bonhams.com bonhams.com/jewelry





#### Map of the mind

In January, Bonhams Knightsbridge hosts 'Voyages: Treasures from Eton College Library', which draws on the school's phenomenal holdings of manuscripts, printed books and literary archives to explore historical travels. Working from documentary evidence, the exhibition reflects on travel as an act of the imagination as much as the body. Exhibits include a manuscript of Homer's *Odyssey* that belonged to the uncle of Italian navigator

Amerigo Vespucci, pilgrim badges, the voyages of Captain Cook, and a travelling library. The exhibition is hosted with support from Martin Randall Travel, leading experts in cultural tours. This exhibition will run 7-18 January 2019 at Bonhams Knightsbridge. Admission free.

valuable that the Emperor mainly used it

for gifts to other rulers and members of his family. The most precious objects – such as

the bowl cover and stand to be offered at the

Enquiries: Matthew Haley +44 (0) 20 7393 3817 matthew.haley@bonhams.com



#### Golden touch

In 1718, Holy Roman Emperor Charles VI issued a special privilege. With the aim of toppling the Meissen porcelain factory near Dresden, he granted permission to Claudius du Paquier to found a rival factory in Vienna. The porcelain it produced was so rare and

Fine European Ceramics sale in New Bond Street in December - were gold-mounted by The porcelain it produced was so rare and the Court goldsmiths. This lavish set, finely painted with Viennese Baroque ornament, was given by the Emperor to one of his two daughters - probably the future Empress Maria Theresa – and installed in the Imperial chapel in the Hofburg as a Holy Water Stoop. Most gold-mounted du Paquier porcelain is now in museums, making these historic pieces very rare indeed. Enquiries: Nette Megens +44 (0) 20 7468 8348 nette.megens@bonhams.com







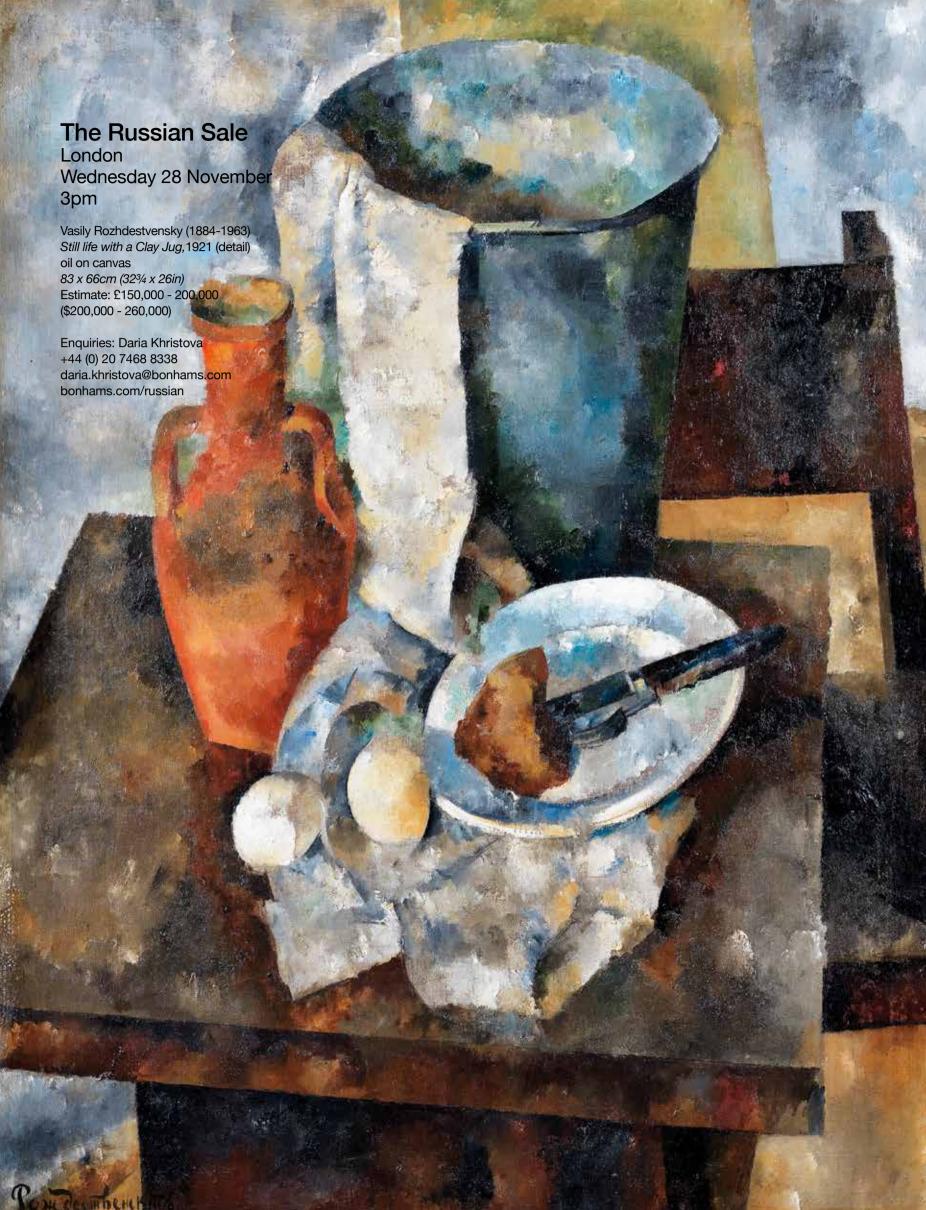
#### End of an era

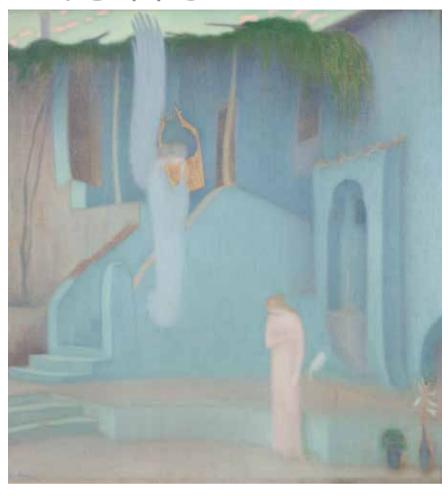
At Bonhams New Bond Street in October, staff, friends and former colleagues gathered to toast Chairman Robert Brooks on his retirement. Brooks – who was born into the auction business – created the modern Bonhams in 2000, through the merger of the company with his eponymous auction house. He followed this with the acquisition of Phillips in 2001 and Butterfield in 2002. Under Brooks' leadership, Bonhams went from strength to strength, unveiling a state-of-the-art saleroom in New Bond Street in 2013, as well as in New York, Los Angeles and Hong Kong.











#### ¥

#### Greek icon

Constantinos Parthenis (1878-1967) is universally acknowledged as the founder of modern Greek painting. The creative freedom he brought to his work encouraged Greek artists to move away from the academic tradition, and to look at the nation's culture and history through contemporary eyes. His own paintings are spiritually uplifting and poetic. Annunciation, which is offered in the Greek Sale in London in November. was executed in 1910. When he painted it, Parthenis had just returned permanently to Greece from his studies in Vienna (where he also found time to take music lessons at the Conservatory). Among Parthenis' most famous compositions, it is a mesmerising work of dazzling virtuosity and timeless elegance. A masterpiece of early 20th-century European symbolism, Annunciation is one of the greatest pictures ever painted by a Greek artist.

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#### What happened next...



#### A very happy birthday Appearing at auction for the first time, Léonard Foujita's 1949 masterpiece La fête d'anniversaire sold for a new world record price

for the artist of £7,096,250 at the Impressionist and Modern Sale at New Bond Street in October.



**Seal of approval**The Islamic and Indian Art sale in New Bond Street in October saw a Mughal emerald seal made for the wife of Warren Hastings, Governor General of India, achieve £181,250.

#### Dram fine result

At the Whisky Sale in Edinburgh in October, a bottle of The Macallan Valerio Adami 1926 60 year old sold for a new world record of £848,750, beating the record set in our Hong Kong saleroom just six months earlier.



#### X

#### **Brothers in arms**

The First World War casualty statistics are so overwhelming (2.4 million soldiers from Britain alone were either killed or wounded) that sometimes it takes a real-life example to make sense of them. The story of the five Maclear brothers, whose gallantry medals are offered in the Coins and Medals sale in Knightsbridge, certainly brings the point home. From a distinguished family their astronomer great-grandfather has a crater on the Moon named after him all five served as officers in the Great War; three of them died leading their troops in battle. Four of the brothers were professional soldiers, the three eldest - Harry and Percy (both of whom perished) and Roland attained the rank of Lieutenant Colonel. Like Roland, Arthur, the fifth and youngest brother, survived the war, but the fourth, Captain Basil Maclear, fell in the 2nd Battle of Ypres in 1915. His name is recorded in the Hall of Memory at the Menin Gate as missing in action, but lives on elsewhere too. Exactly 100 years later, during the 2015 Rugby World Cup, Basil was inducted into the World Rugby Hall of Fame as one of Ireland's greatest international rugby players.

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#### Modern & Contemporary Art

Hong Kong Monday 26 November 4pm

Yayoi Kusama (Japanese, born 1929) Infinity-Net 1959, circa 1979 (detail) acrylic on canvas 45.5 x 38cm (18 x 16in) Estimate: HK\$3,000,000 - 5,000,000 (£300,000 - 500,000)

Enquiries: Dorothy Lin +852 2918 4321 dorothy.lin@bonhams.com bonhams.com/contemporary

# The future is now

As Bruno Vinciguerra takes the reins as Executive Chairman of Bonhams. he talks to **Lucinda Bredin** about his passion for the world of auctions

Photograph by Joseph Warren

#### **Below**

Léonard Foujita's 1949 masterpiece La fête d'anniversaire sold for a new world record price for the artist of £7,096,250 at New Bond Street in October



he auction business is full of unexpected excitement - as Bruno Vinciguerra knows well. The Impressionist and Modern Sale had been progressing in an encouraging fashion. But the big test was Lot 18 - Léonard Foujita's La fête d'anniversaire (1949), which had an estimate of £900,000 to £1,300,000. It was a full room, but Patrick Meade, the auctioneer, was fielding all the bids from the banks of telephones. As bidding climbed to £4m, there were only

"It's a moment when you can witness the value of a masterpiece being transformed"

two left in the game: one talking to India Phillips, the department's Global Director; the other on the line to Dorothy Lin from Bonhams Hong Kong. After 15 minutes, India's client capitulated and

Patrick brought down the hammer. The painting sold for £7,096,250, a new world record for the artist. "It is that thrill of the auction that you can't beat," said Vinciguerra. "It's the duel between people, both set on possessing something they cannot live without - and it's a moment



"It's that thrill of the auction that you can't beat" - Bruno Vinciguerra, **Executive Chairman of Bonhams** 

when you can witness the value of a masterpiece being transformed."

Vinciguerra is steeped in the world of auctions. Formerly the Chief Operating Officer of Sotheby's, Vinciguerra joined Bonhams as Executive Chairman, after the private equity company Epiris acquired the auction house from Robert Brooks and Evert Louwman in September. He didn't need much persuasion, he says. "Bonhams is one of the very few auction houses in the world with an 18th-century heritage and a global reach across a wide range of departments and categories. Since I arrived, there have been at least three major world records achieved in Bonhams salerooms: in jewellery with the pink diamond, pictures - the Foujita - and a bottle of whisky that sold in Edinburgh for more than \$1 million. We are achieving extraordinary prices and engaging with the biggest clients in the world.

"Building this platform is a testament to the great work that Robert, Matthew Girling and everyone at Bonhams has done over the last 15 years. We are growing our core business in traditional categories and in all sections of the market, which is certainly something we want to build on." Sitting in his office in New Bond Street – Vinciguerra is based in New York, but spends half his time in the other salerooms in London, Los Angeles and Hong Kong – he says that the constant pleasure and most important element of the job is being surrounded by the people at Bonhams. "For everyone here, it's much more than a job... it's their way of life. I am so impressed by the enthusiasm, the creativity and the entrepreneurial spirit of our teams."

Vinciguerra was born and brought up in Paris – his Corsican name is courtesy of his grandfather – but his desire to explore the world came from a stint at a Jesuit boarding school, Mount St Mary's in Sheffield, when he was 13. The school is notable for the poet Gerard Manley Hopkins having taught there. Was going to the school a shock? "Food was not a highlight, but I loved everything else. And this experience away from home gave me the desire to travel around the world and to discover other cultures and other people." His next move after school was to spend a summer in Japan, working in a lithography studio cleaning the plates. "That was my first real encounter with the art world. The artists who worked there were so kind to me – they used to take me out to lunch."

Vinciguerra says he has had 17 addresses since he left home, but has now settled in Westchester, New York, with his wife, Emmanuele, the President of Vilebrequin,

Americas, and their three teenage sons. He arrived in the United States 25 years ago as a strategist for Bain, the management consultancy, specialising in consumer goods and technology, before becoming a Senior Vice President at Disney in Los Angeles. Vinciguerra had an executive role at Dell for six years, before joining Sotheby's in New York in 2007. As COO, he was responsible for the global management of the company's business. "After the banking crisis of 2008, we worked very hard to return Sotheby's to alltime high levels of profitability and to build the structure and teams that allowed the company to grow." He also played a major role in the auction house's expansion into

Beijing – the company was the first international fine-art auction house in mainland China – and, drawing on his long immersion in strategising for new technology, he played a key role in the development of digital initiatives.

As Vinciguerra only arrived in September, the blueprint for the next stage of Bonhams is still being crafted. "We will be investing heavily in online technology. Bonhams has a particular affinity with collecting areas that allow new buyers to acquire at an affordable level, and a remarkable capability to hold successful auctions across price points

## "I am very excited about the future at Bonhams"

and categories. By allowing the entrepreneurship and creativity of our team to thrive, we will expand what Bonhams offers so that every collector can find their passion. Using

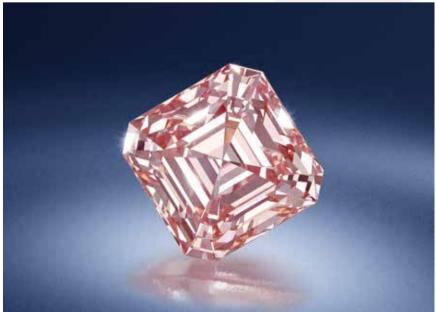
the new tools that are now available will make that process more efficient and enjoyable for everyone.

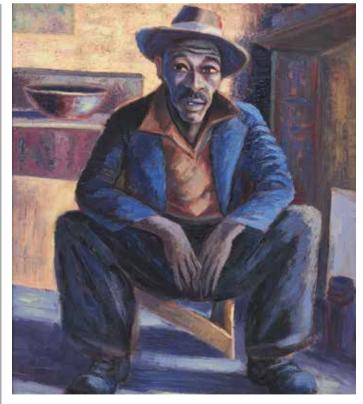
"We will also be developing the Bonhams brand, especially in the US and mainland China, through innovative marketing, and we will invest in expertise to drive the business forward. I have already found an astonishing depth of knowledge and passion at Bonhams that sets the specialists and staff apart from their rivals. Their thirst for connoisseurship, and their pride in

valuing clients and for imaginative initiatives has really energised me. I am very excited about the future here."

Lucinda Bredin is Editor of Bonhams Magazine.







Top In Edinburgh in October, a bottle of The Macallan Valerio Adami 1926 60 year old sold for a new world record of £848,750.

**Left** The Fine Jewellery Sale in New Bond Street in September saw a new world record of

\$583,551 per carat for a fancy pink diamond. The 5.03 carat gem sold for £2,228,750.

Above Gerard Sekoto's Portrait of a Man (Lentswana) sold for £380,750 at London's South Africa Sale in September.





#### Opposite

Soon after arriving in Antarctica, the *Endurance* was frozen solid in the ice

#### Right

Sledge used on the British Antarctic Expedition, 1907-9 Estimate: £60,000 - 100,000 (\$80,000 - 130,000)



## Sled astray

Shackleton's expeditions won him a reputation for valour. But, in truth, bungles with boats, motors, ponies and dogs led them to within an inch of disaster, says *Rosie Boycott*. At least they had sledges...

bout 30 years ago, I boarded an overnight flight from New York to London, with one book in my bag: Roland Huntford's biography of Shackleton. I was reading the final pages when we pulled up at the gate at Heathrow. Until then, I had known very little about Shackleton beyond the fact that he was involved in Scott's disastrous expedition to the South Pole in 1910, when they thought that motor cars and small ponies would be a good way to travel.

Shackleton would also make a failed attempt to get to the South Pole in a motor car, but that did nothing to obscure his heroism. He became famous for making a journey so dangerous that even today, with modern high-tech kit, no one would repeat it. And, because his men loved him and trusted him to a fault, he was able to step from the mountains of South Georgia, not just into legend, but into the ranks of superhero whose name would forever be associated with the highest qualities of leadership, ones that seminars have laboured to teach students ever since.

Ernest Shackleton was born in County Kildare in 1874, into an Anglo-Irish family. After school, where he did not excel, he joined Mercantile Marine and in 1901 signed up to Scott's expedition to Antarctica, the first official British exploration of the Antarctica since James Ross's voyage 60 years earlier. They took huskies, but left the dog-handlers behind. None of the party knew how to ski. Their lack of skill with the dogs meant they made mistakes about feeding them. The animals were all soon killed and eaten by the men, who struggled with scurvy, snow blindness

and frostbite. Christmas Day 1902 was only enlivened by a Christmas pudding Shackleton had kept hidden in his socks. He was eventually invalided home with scurvy.

Nonetheless, in 1907, he launched his own expedition on the *Nimrod*. Money was tight, but Shackleton had high hopes of rewards when he got back. In 1907, he wrote to his wife, "I have already made arrangements with Heinemann to publish a book on my return, and it means 10K if we are successful. That is quite apart from all the newspaper and news which we hope to fix up tomorrow. ... I think it will be worth 30,000 in the way of lectures alone, judging by what the lecture agency said today. Then, sweetheart, we will settle down to a quiet life with the little ones." Was this what he really wanted? His granddaughter, Alexandra Shackleton, whom I met while recording an episode of *Great Lives* on her valiant forebear, doubts it: "His long-suffering wife just said one must not try to tame an eagle in a barnyard."

One of the sponsors for the *Nimrod* expedition was the Arrol-Johnston motor car company, but the mechanised transport was a disaster. Fellow explorer Sir Raymond Priestley – expedition geologist – later reported, "For several miles we went at 15mph and, over a fair surface, we kept to an average pace of 7mph to 8mph until engine trouble necessitated a stoppage; the carburetor got stopped. McKay, who was officiating at the handle, staved in his wrist and broke one of the small bones. After this stoppage, the surface became considerably worse... We had to hold ourselves ready to jump off the car at a moment's notice and shove her through drifts. At the

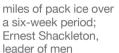






Clockwise from top left
The Nimrod Expedition
(left to right): Wild, Shackleton,
Marshall and Adams, 1909;
Antarctic conditions were
brutal on the men and the
animals they took there;
The Endurance battled

her way through a thousand





worse ones, it was necessary to swing out by catching hold of the spokes of the front wheel and rocking the car backwards and forwards, to heave the wheels out of the holes they had got into. About 13 miles from home, I caught my fingers between the front-wheel spokes and the brake mechanism, tearing the skin off... The blood came out in streams and I was forced to borrow the professor's handkerchief to bind them up."

The *Nimrod*'s objective had been to reach the South Pole. They failed, but Shackleton and his men at least manage to travel "the furthest south". Indeed, the sledge offered by Bonhams at the Travel and Exploration Sale in London was part of this expedition. It was owned by surgeon, cartographer and photographer Eric Marshall, one of the four-man party who reached 88°23S 162°00E with Shackleton in January 1909.

They were to be trumped within three years by the Norwegian expedition led by Roald Amundsen, but the party returned home to a hero's welcome. Shackleton duly received a knighthood from Edward VII, but Marshall's *Nimrod* diaries frequently expressed irritation – much later, Marshall would call him "the biggest mountebank of the century".

It is hard to imagine that Shackleton cared. He had immediately begun to plan his next journey to Antarctica. Certain that others would soon succeed in reaching the South Pole, he decided to cross the Antarctic continent from coast to coast via the South Pole, a distance of about 1,800 miles. His plan was to

set out from the Weddell Sea region (south of South America) to the Pole across a completely unexplored region of Antarctica. He would return via the Ross Sea/McMurdo Sound area (south of New Zealand). His ship, the *Endurance*, was newly built in a Norwegian shipyard, and had been intended for tourist cruises in the Arctic.

The First World War was looming. On 4 August 1914, Shackleton read in a daily newspaper the order for the general mobilisation of troops and supplies, along with calls for volunteer soldiers. He immediately returned to the ship, stationed in Southend, gathered all hands, and told them that he would telegram the Admiralty

## "Shackleton's journey was so dangerous that even today... no one would repeat it"

offering the ships, stores and services to the country. Within an hour, he received a reply from the Admiralty: it said "Proceed". Within two hours, another arrived in which Winston Churchill thanked them for their offer but desired that the expedition go on. That night, at midnight, war broke out.

The misfortunes of the *Endurance* are well known. Soon after arriving in Antarctica, the ship was frozen solid in ice. Over the next year, it drifted 1,186 miles, trapped in ice floes. On Sunday 23 October 1915, the grip of the ice became too strong and the ship started to break up. Shackleton ordered the boats, gear, provisions and sledges lowered onto the ice. The men pitched five



Shackleton went to Christiania (now Oslo) in Norway in April 1907, and commissioned L.H. Hagen and Company to produce 18 sledges "of the Nansen pattern" in seven-, eleven- and twelve-foot lengths. For their attempt on the Pole, the team took four eleven-foot sledges, each tethered to a pony. Eric Marshall, (1879-1963), a surgeon, who owned the sledge offered at Bonhams in February, was one of the three men who accompanied Shackleton, the others being Jameson Adams and Frank Wild. Marshall, a keen rower and rugby player who had studied at Cambridge, met Shackleton at a party in 1906, and volunteered on the spot. Shackleton was keen to have the surgeon on the expedition

- with the proviso that Marshall also take charge of surveying and photography. On 9 January 1909, the team had to abandon their attempt to reach the Pole just 100 miles short. Nevertheless, they set a record for reaching the furthest bearing south yet recorded. By late February, the four explorers were in a frantic race to return to Nimrod by 1 March, the date Shackleton had set for the ship to set sail with or without the Southern Party. Shackleton and Wild went ahead and made it to Nimrod. A sledging party from the ship went back for Marshall and Adams, and with sea conditions worsening, the party made it back to the ship in the nick of time. M.W.



tents 100 yards from the ship, but were forced to move when a pressure ridge started to split the ice beneath them. 'Ocean Camp' was established on a thick, heavy floe about a mile and a half from what was fast becoming the wreck of the *Endurance*. Five days before Christmas, deciding that there would be no rescue, they began to walk, pulling the life rafts behind them – boats they would soon need to reach Elephant Island.

They made it to Elephant Island, but it was no safe landing. Some 800 miles from the tip of South America, it was as isolated as any place on earth. Shackleton set off with six crew members to reach South Georgia. In the 23-foot *James Caird*, they attempted a crossing through the wildest and most dangerous seas on earth.

The other men, left behind to their fate, "never doubted him", said Alexandra. Landing in South Georgia, Shackleton's party had to scale high, windswept cliffs, then walk across snow-covered cliffs towards the whaling station. Shackleton undertook the walk with two crew members, Frank Worsley and Tom Cream. I watched the Kenneth Branagh film about Shackleton from a sofa in Alexandra's cosy living room in Hammersmith. She gave me the tin cooking pot that had accompanied her grandfather on this historic walk. The tin was battered and thin, weighing almost nothing, yet it had been in this container that the three men had boiled snow to make drinking water. All three men later talked of the 'fourth person who walked beside them' during that journey, a fact that has moved me greatly

ever since. A guiding hand at least offers an explanation for their extraordinary survival.

Having made three frantic attempts to rescue his men, Shackleton finally reached Elephant Island at the fourth attempt on 13 August 1916. George Marston spotted the *Yelcho* through the mist. He yelled, "Ship O!" – but the men thought he was announcing lunch. The steamer soon approached close enough for Shackleton, who was standing at the bow, to shout to Frank Wild, "Are you all well?" Wild replied "All safe, all well!" and the Boss replied, "Thank God!". They had survived on Elephant Island for 137 days. It was three months since Shackleton had left with his small crew on the *James Caird*.

"We tried to cheer but excitement had gripped our vocal cords. Marston rushed for the flagstaff, ... but the running gear would not work and the flag was frozen into solid compact mass, so he tied his jersey to the top of the pole for a signal. The ship stopped... and we were able to recognise Shackleton. We gave a cheer with more feelings from the heart that I can express words. We said to each other, 'Thank God, the Boss is safe'."

Rosie Boycott is a journalist, publisher and campaigner.

Sale: Travel & Exploration
Knightsbridge, London
Wednesday 6 February at 1pm
Enquiries: Matthew Haley +44 (0) 20 7393 3817
matthew.haley@bonhams.com
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#### Left

Left
Antonio da Ros
Important sasso vase
1960
101/4in (26cm) high
Estimate: \$15,000 - 20,000
(£12,000 - 16,000)
Exhibited at the Venice
Biennale, 1960

Right Antonio da Ros Two sasso vases 1965 Estimate: \$2,000 - 3,000 each (£1,500 - 2,000)

# Heart of glass

Murano has been the crucible of glass-making innovations for centuries. *Emma Crichton-Miller* welcomes some 20th-century masterpieces

he exquisite quality of Murano glass is well known, yet there is a shyness about many of the greatest Venetian glass workshops. The source of this reticence lies deep in their history. From its earliest times, Venice and the islands of the lagoon were a refuge for people fleeing violence. Among them were the glass-makers of Aquileia, chased onto the remote marshy islands by Attila the Hun in AD 452. These artisans had been making fine Roman glass for centuries, drawing on influences from across the eastern Mediterranean. As luck would have it, the islands carried a rare ingredient: an almost pure silica sand derived from the local quartz pebbles. Mixed with oxides, colouring agents and soda ash, this sand enabled them to create a particularly pure vitreous material, founding an industry that became one of the most fiercely defended trades of the powerful Venetian Empire.

In 1291, the Republic ordered the glass-makers to move their foundries to neighbouring Murano. Some say it was for fear of fire destroying the city's mostly wooden buildings, but it was also a canny means of preventing the spread of Venetian glass-making expertise to other parts of Europe. Glass-makers were forbidden to leave the island, already an hour by rowing boat from Venice, without permission; revealing technical secrets was punishable by death. In return, the glass-makers were accorded extraordinary privileges. By the 14th century, they were allowed to wear swords, enjoyed immunity from prosecution by the Venetian state, and their

#### "Glass-makers were allowed to wear swords and enjoyed immunity from prosecution"

daughters were permitted to marry into Venice's most prominent families. On this concentrated patch of seven linked islands, families, organised into guilds, built up dynastic businesses, innovating and experimenting for an expanding international market.

Today, the industry is still alive – thriving, in fact, with Venice Glass Week and the opening, in 2012, of the



Stanze del Vetro by collector David Landau and his wife, the glass-maker, Marie-Rose Kahane. Some workshops can trace their descent back through the centuries – and something of a tradition of secrecy remains. When, in December, a special single-owner sale in New York, Fire & Light: Highlights from the Cenedese Archive, offers more than 150 lots from the Cenedese workshop, many of the pieces will not have been seen in public since they first appeared to great acclaim.

One of the five leading glass manufacturers on the island, Cenedese was founded in 1946. Like many Muranese children, Gino Cenedese – born in 1907 – began working in the foundries young: at the age

of nine. During his apprenticeship as a glass-blower, his most influential master was the great glass-master Giacomo Cappellin. And Cappellin, by establishing a glass-making company in Murano in 1921 with young Milanese lawyer Paolo Venini, kick-started a radical reinvention of Murano glass. As well as returning glass to a purity of line and delicacy of colour characteristic of the Renaissance, Cappellin and Venini encouraged artists like Vittorio Zecchin and a young Carlo Scarpa to take the medium and run with it, introducing new processing techniques, new colours and a range of startlingly simple, rigorous shapes. As well as the possibilities, Cappellin and Venini's venture illustrated the perils of this strategy – the only one available to the glass-makers of Murano. They had to make a play for high artistic quality, since cheap decorative glass was easily manufactured elsewhere. Cappellin split from Venini in 1925 and went

out of business in 1931, unable to balance profitability with artistic achievement, but Venini's business flourished under a different name, surviving the war with its reputation enhanced for daring and technical brilliance.

It was in the chaotic exuberance of the aftermath of the Second World War, with many companies vying for the best glass artists, that Gino Cenedese set up his own company. In 1946 he entered into partnership with the maestri Alfredo Barbini, Gino Fort, Angelo Tosi and Pietro Scaramal, establishing his furnace on the Fondamenta Venier where once Casanova had waited in disguise for his lover, a nun from the local nunnery. Although the business partnership lasted only a short time, it produced highly original works. Three of the pieces here, for instance, come from a series of outstanding sculptures created by Alfredo Barbini (1912-2007) for the 1948 Venice Biennale, finished in the corroso style, where the surface is textured with acid, mimicking natural corrosion. These won such great acclaim that Barbini was able to open his own factory.

Cenedese himself was "a convinced exponent", as the Venetian glass historian Rosa Barovier Mentaste has written, "of glass experimentation". In 1953, he embarked on a highly fruitful collaboration with the revered Napoleone Martinuzzi (1892-1977), considered one of the greatest 20th-century artist-designers in Murano. Martinuzzi, who trained as a sculptor, produced entire series of sleek and surreal pieces, using a variety of glass techniques. With Cenedese, Martinuzzi produced a range of consistently inventive pieces from solid glass female figures and bas-relief tiles to splendid chandeliers. The sale features a strikingly abstract vase from 1952, one of only a few vases he executed at Cenedese, with a rough,

pale, opaque *scavo* surface – looking as though it had only recently been excavated from the sand.

The next turning point for the company was the arrival in 1960 of Antonio da Ros (1936-). Da Ros specialised in the beautiful, intensely colourful sommerso technique, first popular in the 1930s, where layers of clear glass and transparent glass are superimposed, still attached to the blowpipe, and then repeatedly immersed during the process in pots of molten coloured glass, to create a fluid, dreamy multi-layered effect. As Bonhams specialist Dan Tolson puts it, "These became incredibly iconic works for the 1960s." The Sasso vase - among those offered by Bonhams - is one of the first Da Ros made, winning the glass art prize at the Venice Biennale in 1960.

Another star through this later period was Ermanno Nason (1928-2013), who, often inspired by ancient European cultures or African or Asian art, made *scavo* 

his own, producing highly individual glass vessels with abraided, textured surfaces. He also offered a clue to what lay behind Cenedese's success. In his memoirs, he reports being given great artistic freedom, frequently spending more time fishing on the lagoon, in search of inspiration, than working in the furnace. Cenedese would simply say to him, "Maestro, for me it is enough that you make two masterpieces a week." Bringing these masterpieces to auction, as Cenedese's grandson (also called Gino) has said, is a unique chance to celebrate "the artistic achievement of the company and the stories of the people, including my grandfather, behind it".

Emma Crichton-Miller writes about art and design for Apollo and the FT.

Sale: Fire and Light: Highlights from the Cenedese Archive New York Friday 14 December at 1pm Enquiries: Dan Tolson +1 917 206 1611 dan.tolson@bonhams.com bonhams.com/glass



"Casanova once waited there in disguise for his lover, a nun from the local nunnery"





Glenn Gould's first interpretation of Bach's Goldberg Variations sold millions – but he hated his performance. Years later, the pianist went back to the score, now offered at Bonhams. *Tim Page* examines this musical Holy Grail

lenn Gould emerged from Canada in 1955, a fresh young genius from the North, brimming over with energy, ideas and intelligence. By the time of his fatal stroke in 1982, only a few days after his 50th birthday, this daring outsider had challenged many of the most cherished conventions of classical music. Even today, he remains a vital presence in our musical and intellectual life.

The pianist's recordings continue to sell steadily, with many millions of copies purchased throughout the world; his life, performances and philosophies have been examined in more than a dozen books; he has been the subject of a quirky novel (Thomas Bernhard's *The Loser*), several documentary films and one full-length feature (*Thirty-Two Short Films about Glenn Gould*). And the internet is full of sites devoted to him, ranging from official repositories to idiosyncratic – and often deeply touching – private homages.

I was honoured to call Glenn my friend, although our friendship was purely telephonic – until August 1982. We had originally agreed to a brief interview on the phone in October 1980; instead, it lasted four hours. The following day, my subject (who, to my amazement, had insisted that I call him 'Glenn') rang me again, and we picked up where we left off. And so it went: for the next 22 months, we spoke several times a week, always at Gould's instigation, and often for several hours at a time. In August 1982, I went

to Toronto to work intensively for three days with Gould on a radio interview about his two commercial recordings of Bach's Goldberg Variations; after his death, I edited the first collection of his published articles, *The Glenn Gould Reader*, which appeared in 1984.

My expectations were not high when I heard, in February 2018, that Gould's performing score of the Goldberg Variations had turned up. For Gould-ians, it might be likened to the Holy Grail – the last thoughts of a musical genius on the work with which he was most closely associated. So its recovery 35 years after his death surprised me, as the vast majority of Gould's papers and other effects are carefully housed in the National Arts Centre in Ottawa, where they have been for many years. But I agreed to examine the document and – from Glenn's inimitable scrawls and calculated timings down to the little splashes of tea and food stains on the paper itself – came away with no doubt whatsoever of its authenticity.

It was a modern edition, published by the C.F. Peters Corporation, that Gould chose in 1981 to make this final recording of his signature work – an event that was simultaneously filmed by Bruno Monsaingeon. Elaborately (and sometimes all but indecipherably) marked by Gould, mostly with one of his beloved black Flair pens, the score contains Gould's own evaluations of the various takes of the performance. Four additional pages of notes on white lined paper are also included, with the pianist's thoughts





## What are the Goldberg Variations?

Johann Sebastian Bach's *Aria mit verschiedenen Veränderungen (Aria with Diverse Variations)*, BWV 988, was published in 1742 as the final part of his Klavierübung series. Popularly known as the Goldberg Variations, the work comprises a set of 30 contrapuntal variations beginning and ending with an aria. Johann Nikolaus Forkel's 1802 biography of Bach popularised the story of the piece's commission by an insomniac Dresden nobleman. The Count, who was often sickly and suffered from sleepless nights, once asked Bach for some clavier pieces for evenings when he could not sleep. The Count's personal musician, Johann Gottlieb Goldberg, was a former student of Bach.

For a long time, the work remained in relative obscurity. It was always considered esoteric and technically demanding, requiring awkward hand-crossing when played on the piano. Glenn Gould first played the Goldberg Variations in concert in 1954, and the composition became a staple of his performances. But it was Gould's 1955 recording of the piece that launched his career as an international pianist, and became one of the world's best-known piano recordings. It was reported to have sold 40,000 copies by 1960, and more than 100,000 by the time of Gould's death in 1982.

In 1981, a year before his death, Gould made a new recording of the Goldberg Variations, sales of which had exceeded two million by 2000. **M.W.** 





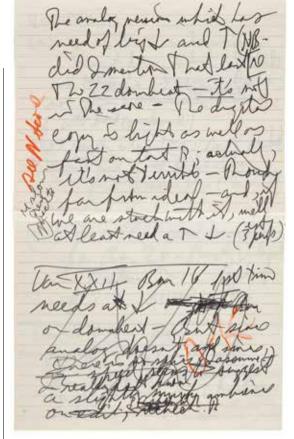
on the final 13 of Bach's 30 variations, which he could not fit onto the score itself.

The score – offered by Bonhams in the Fine Books and Manuscript sale in New York – might be considered the 'map' to Glenn Gould's great final recording of the Goldbergs, brought to life after 25 years of meditation on Bach's music. It is necessarily one of a kind and therefore priceless, both as a physical document and a contribution to musical history.

"The score might be considered the 'map' to Gould's great final recording of the Goldbergs, brought to life after 25 years of meditation"

Gould made his name with his first recording of the Variations – a brilliant and exhilarating dash that he recorded in 1955 at the age of 22. It has never gone out of print and is one of the most beloved and influential piano discs of all time. It brought the clean, stately clarity of the harpsichord together with the tonal colour and dynamic range available from the modern piano. Never before had the composer's music been played with such dazzling and incisive virtuosity: Gould made Bach seem brand-new.

However, looking back on this recording a quartercentury after he had made it, Gould found one central problem: he hated the performance. So he decided to revisit the score. The result – taped in April 1981 and issued almost simultaneously with the pianist's death in



#### **Opposite**

Gould made his name with his first recording of the Variations, made in 1955 when he was just 22 years old

#### Above & right

By the time Gould took up the Goldberg Variations again in 1981, he had not played a note in public for 17 years



October 1982 – was much more sober and introspective than the earlier performance, with generally slower tempos. Moreover, Gould chose to repeat some of the variations (or portions of variations) that he particularly favoured. Longer by 15 minutes than the 1955 performance, the result was one of Gould's most personal and contemplative statements – a summing up of an extraordinary life.

By the time Gould took up the Goldberg Variations again in 1981, he had not played a note in public for 17 years. Instead, in 1964, after nine years of international acclaim, he had given up live performances to concentrate only on recordings, radio and television. No famous musician had done anything like it before: Gould had reached the pinnacle of a concert career – rave reviews, high fees and sold-out engagements worldwide – and he was simply walking away from it all.

Had anybody bothered to listen, Gould had plausible explanations for his decision to quit the stage. He hated to travel. He pointed out that most creative artists were able to tinker and perfect, but that a live performer had to recreate work from scratch in every concert. The result, in Gould's view, was a "tremendous conservatism" that made it difficult for an artist to learn and grow. Instead, Gould put his faith in what he called 'The Prospects of Recording' (to borrow the title of the essay that is his most thorough explanation of the subject). "Technology has the capability to create a climate of anonymity and to allow the artist the time and freedom to prepare his conception of a work to the best of his ability," he wrote.

In essence, Gould thought that playing concerts got in the way of making music. The whole idea seemed opposed to his creative credo: "The purpose of art is not the release of a momentary ejection of adrenaline but is, rather, the gradual, lifelong construction of a state of wonder and serenity."

Wild legends circulated in the years after his retreat to his native Toronto. It was suggested that Gould had gone mad, that he could no longer play the piano, and that his later recordings were filled with hundreds of splices and completely unreliable as any accurate representation of his pianism. In fact, Gould retained his astonishing digital mastery to the end and, in the dozens of recordings he made after he left the stage, there was always something deeply personal about his playing that transcended mere virtuosity. No matter how one chose to define that extra, *ur*-Gouldian dimension – as spiritual seeking, brainy intensity, expressive urgency, nervous drive or some combination of all these and more – it was ever-present in his best performances, which could have been by no other artist.

Tim Page is a Pulitzer prize-winning music critic. He was editor of The Glenn Gould Reader and wrote the introduction to Glenn Gould: A Life in Pictures.

Sale: Fine Books and Manuscripts New York Wednesday 5 December at 10am Enquiries: Ian Ehling +1 212 644 9094 ian.ehling@bonhams.com bonhams.com/finebooks



ike most modern residents of the West,
I am a transplant, drawn there by its elusive,
romantic past. I arrived in 1988 in a town
called Livingston, Montana. I didn't know a
soul. I'd read a lot of Thomas McGuane and I wanted
to see what the fuss was about. I pulled up at a real
estate office and in the window was a picture of a very
run-down "original homestead" for sale. So I bought
the place. I guess, I wanted to be a cowboy – or at least
to play at it. Most of us have done at some point and
to be a cowboy, you have to go West.

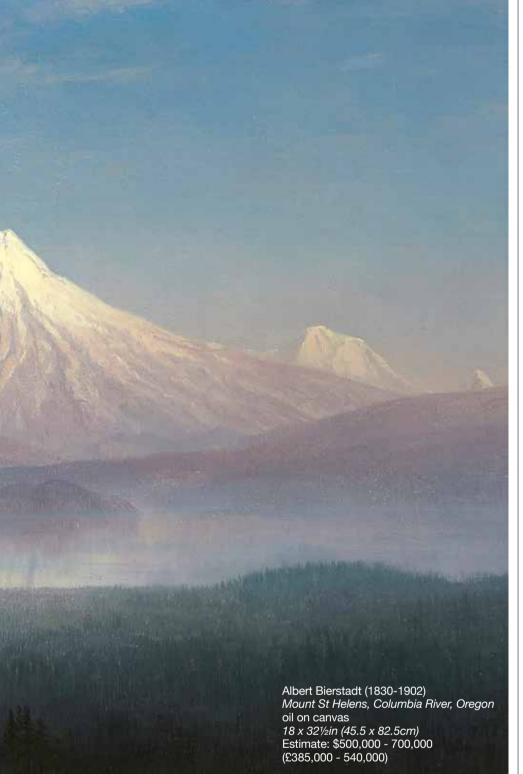
The cowboy – our notion of the cowboy, that is – was invented to heal the schism of the American Civil War. The United States, post Civil War, was a maze of paradoxes. On the one hand, it was driven by restless energy and a burgeoning work ethic. The East was an industrial powerhouse. Among its workers there was a sense of mission, but most of these workers were trapped in a cycle of monotony and forced discipline. The word 'employee' did not exist in the 1860s. Factory workers

were called 'operatives'. Farm workers were called 'hands'. Servants were called 'help'. All of these were evasive labels. But cowboys were called 'cowboys'.

The first mention of the term was in Wilkes' *Spirit of the Times* magazine in 1866. By 1877, only 11 years later, his day was pretty much over. The same

#### "When we look at Western Art, we are looking at the core of America's identity: exceptionalism"

journal lamented: "The cowboy... how often spoken of, how falsely imagined, how greatly despised, how little understood!" The cowboy was made over by pulp novels and window-dressed by Hollywood. He has been reinvented and reinterpreted a hundred times, then pretty much vanished after George Lucas turned him into Han Solo and put him in space. But the paintings on these pages still capture him







**Top right** Frank Tenney Johnson (1874-1939) *Alphonso Bell*, 1928 oil on canvas 32 x 40in (81 x 101.5cm) Estimate: \$250,000 - 350,000 (£190,000 - 270,000)

**Bottom right** Gerard Curtis Delano (1890-1972) *Menominee Hunter* oil on canvas  $30 \times 36in (76 \times 91.5cm)$ Estimate: \$150,000 - 250,000 (£115,000 - 190,000)

in a plein-air luminescence. He is heroic, self-reliant, migratory. The sense of distance in the paintings is disconcerting and non-angular: anything that moves in a straight line is an invitation to predators. Argue, if you want, that the cowboy wants for female companionship; that the vast, seemingly insurmountable distances are an alternative to the peer pressure, human competition and status struggles that consume most Americans. These are men motivated by renewal and a mastery of their own lives. Who still lives that way? No one. Practically no one.

When we look at Western Art, we are looking at the very core of America's identity: exceptionalism. It is the belief, espoused by the historian Frederick Jackson Turner, that America's individualism, its dominant character and its coarse energy derived from frontier expansion. His 'Frontier Thesis', first delivered to a gathering of historians at the 1893 World's Columbian Exposition in Chicago, didn't kick up too much dust at the time. But, as it gained

distribution and influence, it eventually became America's prevailing origin myth. Westward migration explains America's distinctive character.

It is notable that a good number of modern U.S. presidents – Truman, Eisenhower, Reagan, Clinton, both Bushs – when asked to name their favourite movie have all named Westerns. George W. Bush, for example, cites *High Noon*. Gary Cooper standing tall against a gang of thugs come to terrorise an innocent town. First Cooper tries to muster a posse (or "coalition of the willing", as Bush might call it). Ultimately, he has to go it alone. When George W. Bush used the phrase "you're either with us or against us", he knew exactly how that vernacular would resonate with Americans. At its core, *High Noon* is a simple black-and-white morality play. A man alone, trying to do the right thing.

In 1890, three years before Turner's historical lecture, the U.S. Census Bureau announced the disappearance of the contiguous frontier line.





#### L.D. 'Brink' Brinkman Cowboy style

Born in 1929, Lloyd 'Brink' Brinkman grew up in Mississippi, but adopted Texas as his home. He became a renowned entrepreneur, cattleman, philanthropist and art patron, embracing all things Western, assembling one of the greatest collections of Western art in the US. Bonhams is offering some 400 works from a lifetime of collecting.

Brinkman had attended the Pearl River Community College in Poplarville, Mississippi, on a scholarship arranged by his highschool football coach Dobie Holden (Mississippi Sports Hall of Fame), and served in the U.S. Army, before completing his education at the University of Southern Mississippi in Hattiesburg, Mississippi, with a Bachelor's degree in marketing. Brinkman was tremendously successful in all of his business ventures, including Mr Gatti's Pizza, which expanded to more than 350 locations

However, Brinkman also immersed himself in the lore of the West. He became the pre-eminent breeder of Brangus cattle, and was the first to syndicate a bull.

Brinkman began collecting art in the 1960s, and was an early patron of G. Harvey. He developed lasting friendships with many of the artists he collected, including Joe Beeler, Ken Carlson, Douglas Van Howd and Olaf Wieghorst as friends. Brinkman was an honorary member of the Cowboy Artists of America (CAA), and served on the board of the National Cowboy & Western Heritage Museum in Oklahoma City. S-H.K.

Turner used this "closing of the frontier" as an opportunity to reflect on the influence it had exercised. He pointed out that America was a succession of generations that constantly faced "primitive conditions on a continually advancing frontier line". He called it "the meeting point between savagery and civilisation". Is this honest? Not particularly. But it is romantic.

No country has been better at romanticising its tumultuous past than America. And its most distinctive image is the horseman, wrangler, chevalier, drifter, cowboy. He inhabits a period, frozen in amber, between the early traders/trappers of the 19th century and the hordes of advancing settlers who parcelled out the land and fenced it in. In 1869, only three years after the cowboy had been defined, the Transcontinental Railroad was completed. When cattle began to be moved predominantly by boxcar, the cowboy lost his purpose.

But if the rails heralded the end of the cowboy, they also brought newcomers. The trains brought young artists from the East coast and Europe to the West. They discovered a pristine beauty ripe for painting. The Grand Canyon, Yosemite Valley, the California Coast, the volcanoes of northern California and the Northwest all became perfect images to capture and bring home to an audience dazzled by such previously unknown wonders.

From an artistic standpoint, the ethos of American exceptionalism – or, as it was often called, 'Manifest Destiny' – is far too vast a concept for a single oil canvas to encompass, but artists such as Prussian-born Albert Bierstadt, whose serene oil painting of Mount St Helens is offered as part of the L.D. 'Brink' Brinkman Collection in Los Angeles in February, captures the pioneering spirit of the times.

### "The West is an old myth that always represents a new start"

These Technicolor landscapes strive to depict the magnificence of the West: glassy lakes, over which Gerard Delano's Native American glides in his canoe, cascading waterfalls, thunderous skies seemingly meant to prove that American nature was grander than anything in Europe.

Now there is an added dimension to the way in which we view these paintings. The landscape that Alphonso Bell surveys in Frank Tenney Johnson's 1928 painting is a pristine wilderness. Three generations ago, the West was home to 250,000 people. Now, it has 50 million, an increase of 20,000 per cent. By 2050, four million people will be living in Phoenix, Arizona, a town that was originally a small patch of farmland in





Howard Terpning (born 1927)

Coffee Coolers Meet the Hostiles, 1982
signed, dated and inscribed '© Terpning 1982 CA'
oil on canvas

32 x 52in (80 x 132cm)
Estimate: \$600,000 - 800,000
(£460,000 - 600,000)

#### Opposite bottom

Ken Carlson (born 1937) Prairie Showdown, 1999 oil on canvas 42 x 84in (107 x 213cm) Estimate: \$80,000 - 120,000 (£60,000 - 90,000)

an otherwise inhospitable desert. This, of course, is sheer lunacy. Without proper stewardship and a sustainable land ethic, the West, as we like to think of it, will soon be completely gone. Any actual semblance of the thing Turner described as "the essence of our national character" sits way off the Interstate – and probably has a souvenir shop attached to it. The Western painter is left to figure out how to claim or reclaim his emotional homeland. Call it overtly masculine, or old-school. But you cannot deny Western Painting stands for something: renewal.

The West is an old myth that always represents a new start. It's a way of looking at the world that begins with a leather saddle and a vast distance to be solved.

Rich Hall writes about the history of the West and made the BBC's documentary, How the West Was Lost. He lives on a ranch in Montana.

Sale: The L.D. "Brink" Brinkman Collection Los Angeles Friday 8 February at 12 noon Online sale: 8-15 February Enquiries: Scot Levitt +1 323 436 5425 brinkmancollection@bonhams.com bonhams.com/brinkmancollection





#### Top left

Gerald Harvey (1933-2017) Hill Country Cowhands, 1984 oil on canvas 36 x 48in (91.5 x 122cm) Estimate: \$120,000 - 160,000 (£90,000 - 120,000)

#### Top right

Ernest Martin Hennings (1886-1956) *The Taos Twins* oil on canvas  $45 \times 50in (114 \times 127cm)$  Estimate: \$500,000 - 700,000 (£380,000 - 540,000)

#### Above

Robert Elmer Lougheed (1910-1982) Scattering the Bell Riders, 1970 oil on canvas 36 x 66in (91.5 x 167.5cm) Estimate: \$100,000 - 150,000 (£75,000 - 115,000)

tithings Shootin Feb nonsters March Hick Penebutan make helmets, masks, belt et types tradice designs make costumes tock. tillys Lecurero select Stock Bernes ototer make stam troopes But dept. -make munsters. Finduse make helmets dr. Desgue make + for continue Stock select + alta stode shooting & - make stormtrooper THE PERSONS



#### Opposite

Star Wars Episode IV - A New Hope: John Mollo's Personal Sketchbook Estimate: £100,000 - 150,000 (\$130,000 - 195,000)

John Mollo directing operations on set of The Charge of the Light Brigade

George Lucas and the cast and crew of Star Wars on location



It is hard to imagine, but Star Wars was seen as a minor release in 1977. Matthew Sweet looks at the genius of John Mollo whose costumes helped create a universe

n the summer of 1977, 20th Century Fox thought it had a hit on its hands. A project with a largely unknown cast, but with sufficient buzz to justify a lavish promotional campaign and one of those sneaky policies that studios sometimes force on exhibitors. Any theatre that wanted to screen the film was obliged to book another, more doubtful Fox movie, sight unseen. The title of the sure-fire success? *The Other Side of Midnight* – a melodrama extracted from a novel by Sidney Sheldon. The name of the other film that formed the less attractive half of this twofer? You've probably guessed it already.

It's hard now to recapture that moment when Star Wars (1977) was not a world-spanning cultural phenomenon,

## "It all seems a long time ago in a galaxy far, far away. Until you open the sketchbooks of Mollo"

but a cranky idea in which even its director's friends had little faith. When George Lucas projected an early cut of the film to a small invited audience at his home, Brian De Palma told him: "Nobody will get it. It's just a void with stars and some silly ships moving around."

It all seems a long time ago in a galaxy far, far away. Until, that is, you open the sketchbooks of John Mollo, the costume designer of Star Wars and The Empire Strikes Back (1980) and see, on their pristine pages, familiar characters being summoned into being. Princess Leia Organa without her Danish pastry hair. Chewbacca the Wookie in a prototypical form, a hulking neckless

bipedal coypu. Han Solo with fair hair and a slight, boyish physique. Luke Skywalker when he was called Luke Starkiller. (The name survived into the first days of filming.) Most fascinatingly of all, Mollo's sketches show the dark carapace of Darth Vader, coalescing on paper from a variety of sources - samurai armour, German militaria, the control panels of 1970s transistor radios.

John Mollo was six years old when he decided on a career in the movies. The film that bit him was Clive of India (1935), starring Ronald Colman and not insignificant, this - a large cast representing the uniformed colonial forces of Britain and France. It was the beginning of a lifetime spent examining and reproducing epaulettes, helmets, the cut of military capes and greatcoats. This enthusiastic boy, however, had to wait until his thirties to see this passion registered on the big screen. In 1967, his brother Andrew – co-director of It Happened Here (1964), a low-budget dystopian drama set in a Nazi-occupied Britain – secured him his first film gig, as historical adviser on Tony Richardson's historical anti-epic The Charge of the Light Brigade (1968). Mollo's responsibility was to make 4,000 soldiers from the Turkish army pass plausibly as the forces of both sides in the Battle of Balaclava. He took pains far beyond the call of duty.

"He was absolutely in charge of delivering the costume operation on set," says his son, Tom Mollo, who, as a boy, watched Luke Skywalker get his hand sliced off at Elstree Studios, and joined the 400,000 extras in Delhi for the funeral sequence for Gandhi (1982) – still the most populous scene in film history. "He was good at crisis



the modest money is running out. In his precise little hand, Mollo tallies the budget, constructs urgent to-do lists and makes appointments to visit the costume stores at Angels and Bermans. (On one of these visits, he tested the principles of dressing Darth Vader by putting a volunteer in a motorcycle suit, an opera cloak, a Nazi steel helmet, a gas mask and a medieval breastplate.)

These notes would keep a film scholar busy for years. Near a sketch of Chewbacca, Mollo has added the aidememoire "Ring SK re: monkey suits." A delicious scene presents itself: did Mollo call his friend Stanley Kubrick to seek wisdom gathered while filming those hairy hominids on the set of 2001: A Space Odyssey?

When Mollo accepted his Oscar for *Star Wars*, his speech was typically understated. "As you've seen," he said, "the costumes in *Star Wars* are really not so much costumes as a bit of plumbing and general automobile engineering." In one sense that was literally true. When he was assembling the uniforms of the X-Wing starfighter pilots, he decided that they needed more oxygen apparatus attached to their jackets, and sent an assistant to a local bathroom fittings shop for armfuls of black plastic tubing.

But perhaps he was also referring to the solid materiality that characterises his work. Ridley Scott's *Alien* (1979) owes much of its power to the utterly convincing nature of its deep-space working environment. Thanks to Mollo, its space suits have an almost architectural weight. In Richard Attenborough's *Chaplin* (1992), Robert Downey Jr seems to be dressed in exactly the attire its subject wore in life. That's because Mollo studied photographs of Chaplin at work and at play, and reproduced what he saw. The cinema audience would probably never notice that the rebel forces in *The Empire Strikes Back* possessed a complex and coherent system of ranks and badges, but Mollo worked one out, because he believed that a science-fictional army deserved the same level of detail as a real one.

"My mother", recalls Tom Mollo, "always said that no matter how weird the characters were, they never looked like fancy dress. They always looked believable – and that was his hallmark." That hallmark is imprinted on every page of his sketchbooks, and every frame of the films he helped to make.

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

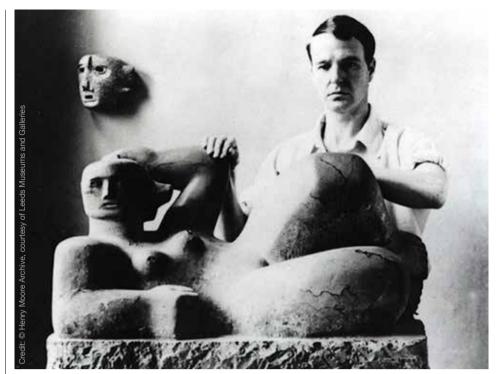
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Sale: Designing an Empire: The John Mollo Archive London
Tuesday 11 December at 4pm
Enquiries: Katherine Schofield +44 (0) 20 7393 3871 katherine.schofield@bonhams.com
bonhams.com/mollo





Above
Henry Moore (British, 1898-1986)
Mask, 1929
alabaster
19.2cm (7½in) high
Estimate: £1,000,000 - 1,500,000
(\$1,300,000 - 1,950,000)



Left Henry Moore (c.1929-30) with Reclining Figure (1929) and Mask (1930)

## Behind the mask

Henry Moore almost cracked after being surrounded by Renaissance statues in Italy. It was only when he discovered Mayan art, says *Claire Wrathall*, that the sculptor found his true material

gliness is in the eye of the beholder. When in 1931 the Museum für Kunst und Gewerbe in Hamburg became the first institution to acquire work by Henry Moore (1898-1986), buying Head (c.1931), the British press were savage. The Evening News wrote of the "vulgar and repulsive distortion" in his work. Another paper headlined its story: "The All-Ugly Show of Sculpture". Understandably, Moore was crushed, resigning from his job at the RCA.

To our eyes, such judgments are unfathomable. One of Moore's *Masks*, the only one carved from white alabaster, will be offered at Bonhams sale of Modern British and Irish Art in November, the first to come up at auction in more than two decades. By most standards, this calm and mysterious face, neither obviously masculine nor feminine, speaks of beauty. Its eyes are closed, resembling those on a death mask; its demeanour is one of repose, serenity and refinement. It is more obviously symmetrical

## "The Evening News wrote of the 'vulgar and repulsive distortion' in Moore's work"

than Moore's other masks – though, if you look closely, the eye on the right is fractionally higher than other, and the planes of the face are subtly unbalanced.

The white alabaster *Mask* was exhibited in the April of that year at London's Leicester Galleries, which represented Moore till the 1950s. This was the first (of eight) one-man shows the gallery staged of his work. Jacob Epstein, who had bought work by Moore at his very first solo exhibition at the Warren Gallery in 1928 (as had Augustus John), wrote the preface to the catalogue.

"New shapes, growths of our subconsciousness, fill the atmosphere... This sculpture is filled with the spirit of research and experiment," he wrote, praising Moore's "vision", which he found "rich in sculptural invention", thus "avoid[ing] the banalities of abstraction".

Moore's talent had been evident even as an art student. Having graduated from the Royal College of Art in 1924, he was immediately hired to stay on as a tutor. He also won a scholarship to spend on travel to Italy to see the great Renaissance masterpieces. It was not a success. "For six months after my return", he recalled of that time, "I was never more miserable in my life".

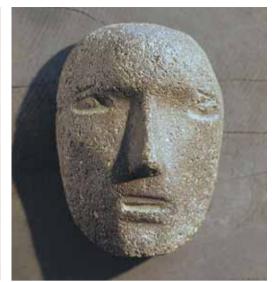
Yet he was no stranger to suffering. Moore – the son of a Yorkshire miner, the seventh of eight children – was, at 19, gassed during the Battle of Cambrai, causing him to spend two months in a military hospital. Nonetheless, "six months' exposure to the master works of European art which I saw on my trip had stirred up a violent conflict with my previous ideals," he said. "I found myself helpless and unable to work."

In time, "I began to find my way out of my quandary in the direction of my earlier interests," he told *The Sunday Times* in 1961. "I came back to ancient Mexican art at the British Museum. I came across an illustration of the chacmool discovered at Chichén Itzá in a German publication – and its curious reclining posture attracted me – not lying on its side, but on its back with its head twisted around."

Moore was already familiar with the 10th-century Maya limestone sculpture, which had been excavated on the Yucatán peninsula in southern Mexico about half a century earlier. A recumbent male figure, head turned, knees raised, it was believed to represent either







Above Moore worked in more than 40 types of stone over the course of his career

Moore carving at No.3 Grove Studios, Hammersmith, 1927

**Opposite** 

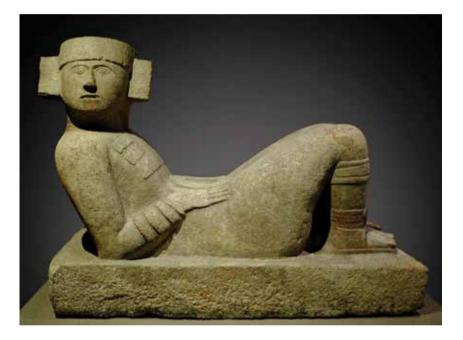
Right
The chacmool from
Chichén Itzá.

a dying god or, more likely, a messenger to the gods cast as a sacrificial altar. Indeed, Moore had seen a plaster model of this chacmool at the Musée d'Ethnographie du Trocadéro in Paris on his first visit to France in 1922, in the company of his close friends, the painter Raymond Coxon and Barbara Hepworth. One need look no further than the *Reclining Figure* he made in 1929, now in Leeds Art Gallery, to see how the chacmool came to influence his distinctive supine forms.

Scrutinise the chacmool's highly stylised face, and the other pre-Columbian works Moore would have seen in the British Museum's ethnographical galleries, however, and it is clear where he drew inspiration for most of the dozen sculptures he called *Masks*, made during the second half of the 1920s. "Nine-tenths" of his knowledge of sculpture, he said, he had acquired at the museum: "One room after another... took my enthusiasm", but "after the first excitement, it was the art of ancient Mexico that spoke to me most."

Arguably the best known of the series is the one in the Tate collection (it originally belonged to Coxon). Made from gneiss, a green metamorphic stone with dense veining, its eyes and mouth are hollow, its nostrils formed with two not quite parallel lines, as though at right angles to the gouged eyebrows. It is a captivating face, and – for something so stylised – extraordinarily expressive. In contrast, a slightly larger *Mask* that is also at Leeds Art Gallery (to which the alabaster *Mask* was, until recently, on loan) is made from cast concrete. It too has hollow eyes, but this time the nose is shown in profile.

If much of Moore's work from this period reveals the influence of what he called "the new friendship between art and anthropology", the long narrow nose here calls to mind a Cycladic head (Moore would have been familiar with the British Museum's antiquities too) or one by Brancusi, whose work Moore may have



encountered in Paris. He would also almost certainly have been familiar with the much larger-than-life-size limestone *Head* (*c*.1911-12) by Modigliani, whom Brancusi had encouraged to turn his hand to sculpture. It was presented to the Victoria and Albert Museum the year after Moore enrolled at the Royal College of Art, which at the time shared a site with the museum. (Modigliani's *Head* is now in Tate Modern.)

The unusual contour of the alabaster *Mask*'s sloping brow and the highly stylised protuberances above the

## "It is a captivating face, and – for something so stylised – extraordinarily expressive"

drilled 'ear' on its left (the spectator's right) temple, however, allude to Maya carvings – as did Moore's method of direct carving, which involved cutting straight into the stone or wood without first either making a maquette or modelling what he envisaged in clay. Through his commitment to direct carving, Moore obliged himself to make a virtue of any imperfections or flaws he encountered: hence the area of caramel-coloured veining on the left jaw and chin, which subtly unbalances the otherwise perceived symmetry of the



features and suggests capillaries under the skin, so enhancing the humanity of the sculpture.

Though his 1931 exhibition featured a small Seated Figure also carved from white alabaster (now in the Art Gallery of Ontario), it was a stone he rarely used. (Darker Cumberland alabaster, from which he carved at least eight works and to which he was introduced by Barbara Hepworth's first husband, the sculptor John Skeaping, was another matter.) Just as Moore and his contemporaries rejected white marble for its neoclassical associations, so he favoured more rugged materials than alabaster, working in more than 40 types of stone over the course of his career. In his youth, Moore had been a regular visitor to London's Geological Museum (now part of the Natural History Museum). But in those days his choice of materials for sculpture was often determined by what he could find and, more pertinently, afford rather than his innate fascination for different types of rock.

As Sebastiano Barassi, Head of Collections and Exhibitions at the Henry Moore Foundation, and his colleague James Copper, a conservator there, point out in their 2015 essay *Henry Moore and Stone: Methods and Materials*, Moore often "had to settle for whatever was available, occasionally using marble and alabaster blocks, which he acquired from stonemasons and salvage yards in the form of offcuts, old church statuary or discarded architectural features." But he didn't always "find the... forms suitable" to the stone at his disposal. In a letter to his friend, the sculptor Jocelyn Horner in 1923, he refers to two alabaster torsos he made that he is thought to have destroyed, a fate that befell at least 10 of the 215 stone carvings in his catalogue raisonné.

This makes the alabaster *Mask* all the rarer and perhaps explains why – in his oft-spoken-of commitment to be "true" to his materials – he imposed on it a lovelier and more delicate aesthetic.

Claire Wrathall writes on culture for The Telegraph and the Financial Times.

Sale: Modern British and Irish Art London Wednesday 14 November at 3pm

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## Diamond mine

Everybody wants to own a diamond – so what is the secret of the stone's enduring allure? *Nicholas Foulkes* has a few suggestions

e live at the cutting edge of the sharpest blade of technological development. Our lives are enmeshed with technology that until a generation ago belonged between the covers of science-fiction novels. So sophisticated have we become, that we seem intent on making ourselves extinct: artificial intelligence can beat chess grand masters and will soon perform surgery better than human hands. Fortunately, intelligence is only part of what it is to be human. Only if we ever perfect artificial emotion will our demise be complete. To put it another way: as long as we have our emotional response to diamonds, we have our humanity.

Our fascination with, love of, and lust for diamonds is one of the splendid illogicalities that makes us human.

## "Our lust for diamonds is one of the splendid illogicalities that makes us human"

After all, mere intelligence tells us that the 24.31-carat step-cut gem, set as a ring, offered at Bonhams New Bond Street is the product of geological forces. But to the human imagination there is something majestic about the elemental nature of those forces. Diamonds were crystallised from carbon under immense pressure and heat thousands of millions of years ago, at depths of 100 miles and more. Encased within younger, less noble rocks, they were then thrust through the earth's mantle during intense volcanic activity, until they arrived close to the surface of our planet. Some diamonds are almost as old

as the earth itself. They have waited patiently through unimaginable aeons for the magic of evolution to create a species capable of unlocking and understanding the fire that blazed unseen within. Only mankind can understand the allure of a stone that seems to have been made of solid gleaming light, and only the human imagination can endow such accidents of geology with metaphysical significance.

William Blake, the poet who could see a world in a grain of sand, descried heaven in a diamond "which tho' cloth'd/In ragged covering in the mine, is open all within/And in his hallow'd centre holds the heavens of bright eternity". For any poet, the diamond is the Swiss Army knife of metaphors: brightness, hardness, unbreakability and eternity, all bound in the cubic crystal structure of the timeless stone.

It is in ancient Sanskrit texts that we find the first mention of diamonds. Almost 2,500 years ago, the diamond was already "the jewel above all others" and a talisman of supernatural power for the wearer. "He who wears a diamond will see dangers recede from him, whether he be threatened by serpents, fire, poison, sickness, thieves, flood or evil spirits." While diamonds no longer demonstrate those miraculous powers of protection, they still retain the power to enslave the emotions and imagination.

"As a protector and benefactor," wrote Ian Balfour, the great historian of these intoxicating gems, "the diamond had no equal and came at the very forefront of ancient Indian desire." If swallowed, powdered diamonds were

# Opposite, from left to right Lauren Bacall, just brilliant; A Harry Winston diamond singlestone ring of 15.52 carats, sold at Bonhams in London for £1,094,500 (\$1,460,000); Marilyn Monroe, proof that diamonds are a girl's best friend

Below

The step-cut diamond ring, weighing 24.31 carats
Estimate: £1,300,000 - 1,800,000 (\$1,700,000 - 2,400,000)



#### **FINE JEWELLERY**

#### Right

This rare unmounted diamond, weighing 17.82 carats, was sold by Bonhams New York for £1,607,000 (\$2,629,000)

#### **Below left**

An 17.97 carat diamond solitaire ring sold by Bonhams New York for £1,139,000 (\$1,447,500)

**Below** Rita Hayworth











believed to be a panacea and, of course, they were a connection to the higher power and divine wisdom of the heavens: "White octahedral diamonds were sacred to the god Indra, the deity of violent weather. Black diamonds were sacred to Yama, god of death, and all crystal shapes of an unknown 'kadali' colour were dedicated to Vishnu, god of the heavens."

It was little wonder that very few of these remarkable stones – hoarded by kings, consecrated to deities and blessed with magical life-prolonging powers – made their way as far as Europe, so it is only from the time of Jean-Baptiste Tavernier, the intrepid 17th-century French traveller and jeweller, that our modern relationship with diamonds dates. Since then, our history has been illuminated by the light from these stones, with diamonds held responsible – in part – for the fall of at least one president and the beginning of a revolution.

Just as they were once prized by the rulers of ancient India, they remain one of the most potent symbols of royalty. According to Balfour, "it has been said that whoever owned the Koh-i-Noor ruled the world". In a manner of speaking, he was right, as it was during the period of the highest prestige of the British Empire, the reign of Queen Victoria, that this most famous of gems became the most dazzling of the Crown Jewels.

Its first facet was cut by no less a man than the Duke of Wellington. Even now the Empire is gone, geology's gift and the Duke's handiwork continue to dazzle at the centre of the Maltese cross at the front of the Queen Mother's Coronation Crown, which rested on her head in life and her coffin in death.

For those rulers shorn of their thrones and powers, betrayed and in mortal peril, diamonds remain loyal to the last. Such was the quantity of jewels sewn into the clothes of the Russian royal family that bullets ricocheted

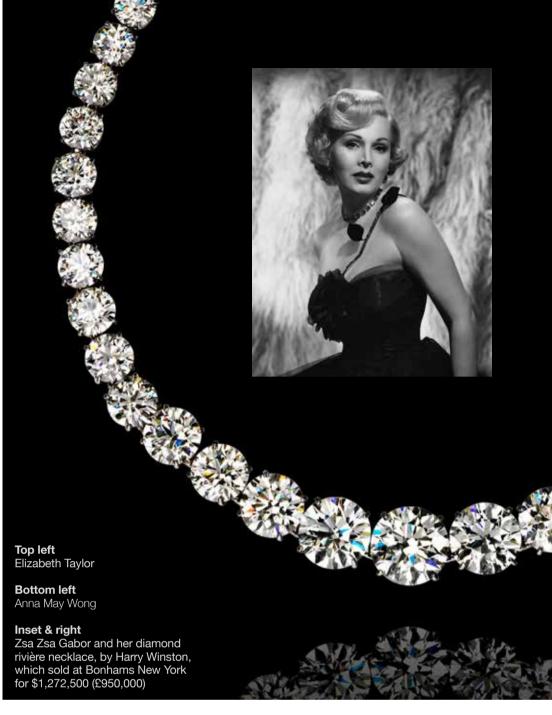
## "They no longer protect against serpents, but diamonds do offer immortality of a kind"

around the Yekaterinburg basement where they met their grisly end. When Emperor Maximilian I of Mexico went in front of the firing squad – the event that inspired Manet's famous painting – he had a diamond, bought in happier days in Brazil, tied around his neck.

While his empire may have crumbled, his name lives on – not least thanks to that diamond, now known as the Emperor Maximilian. Thus, even though they no longer protect against serpents and other dangers as they once did, diamonds do offer immortality of a kind. On their journey through history, these hypnotic stones acquire







the names of those who might once, with all too human hubris, have considered themselves a diamond's 'owner'.

It is worth noting that the most enduring thing about some of the last century's most famous and tempestuous love affairs has often been the diamond, whether the Taylor–Burton, or the Niarchos – the stone bought by the shipping tycoon for his then wife Charlotte Ford, whose family sniffily referred to it as the Skating Rink.

Paradoxically, given its hardness, a diamond is a great softener, tapping unknown generosity of spirit and emotion. Diamonds really bring out the best in us. As that veteran of many marriages and amours Zsa Zsa Gabor, whose diamond necklace Bonhams sold last year for nearly \$1.3 million, observed in 1957, "I never hated a man enough to give him his diamonds back."

Nicholas Foulkes is a contributing editor to Vanity Fair and the author of more than 20 books, including Nardi, celebrating the eponymous Venetian jeweller.

Sale: Fine Jewelry New York Monday 3 December at 2pm Enquiries: Camille Barbier +1 212 644 9046 camille.barbier@bonhams.com bonhams.com/jewelry Fine Jewellery
London
Wednesday 5 December at 2pm
Enquiries: Emily Barber
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### A Cut above A few facets of diamonds

Diamonds are on average between 1 billion and 3 billion years old

Writing in the 1st century AD, the Roman naturalist Pliny argued that the diamond is "the most valuable, not only of precious stones, but of all things in this world."

Diamonds are mined in India, Brazil, South Africa, Angola, Botswana, Namibia and Congo.

Approximately 80 per cent of the diamonds from the world's mines go towards industrial use.

To produce a single one-carat diamond, an extraordinary 250 tonnes of earth needs to be mined.

The largest diamond yet discovered was called the Cullinan Diamond, found in South Africa. It weighed an astonishing 3,106 carats, or 1.33 pounds.

The first man to propose with a diamond ring was Archduke Maximilian of Austria. He sought Mary of Burgundy's hand in 1477 with a ring encrusted with thin, flat pieces of diamond in the shape of an 'M'. It did the trick, of course.

Re-cutting the Koh-i-Noor diamond in 1852 took 38 days and reduced the size of the gem from 191 carats to its current weight of 105.6 carats.



Goya's self portrait, 1815

#### Francisco José de Goya v Lucientes (1746-1828) Proverbios (The Proverbs) A fine set of 18 etchings with aquatint and drypoint, before 1824, from Harris's 1st edition, published by the Real Academia de Nobles Artes de San Fernando,

Estimate: £30,000 - 50,000

(\$40.000 - 65.000)

Madrid, 1864

## Spanish inquisition

War, starvation, torture - Goya turned his terrible era into visceral, visionary art, writes Jonathan Jones

n 1812, the Duke of Wellington posed in Madrid for a portrait by Spain's most eminent artist. Wellington had recently led a British army into the city, driving the hated regime of Napoleon's brother, Joseph Bonaparte, out of the capital. Over the next two years, he would complete France's defeat in Spain. Wellington had an eye for art and could hardly have been unaware of the fame of Francisco de Goya, court painter since 1789. Goya's portrait captures the magnificence of the Duke's medals and insignia, while passing over them in a blur: they are not his focus. Instead he concentrates on Wellington's moist blue eyes. They stare out of the painting

Disasters of War, one series of which is offered at Bonhams Prints & Multiples sale in December. Goya produced the prints between 1810 and 1820. War has an official face, regimented, strategic, disciplined - the face of a general lining up his troops like toys. Behind that mask is madness. Wellington must know this as surely as Goya. He must have seen horrors at least as hideous as those witnessed and imagined by the artist. From what he saw of the Spanish Peninsular War between Napoleonic France, a ragged Spanish resistance and an ultimately victorious Britain, Goya etched 80 scenes of war that have no equal in art for their unbearable honesty.

## "Goya etched 80 scenes of war that have no equal in art for their unbearable honesty"

guardedly, at once cold and full of secrets. They are the eyes of a man who has seen too much.

What has the Iron Duke seen? A berserk man hewing at French soldiers with an axe, perhaps. A French soldier complacently looking at hanged Spanish corpses. Fragments of flesh strung out on a tree. A naked man being held upside down as a hussar takes a sword to his groin to bisect him.

Wellington does not blink. And nor did Goya. For these are all scenes in The

The things that soldiers see but must never tell; the war crimes, atrocities, rape and desecration that make a mockery of medals, speeches and even history books that treat conflict as something rational – Goya lays them all bare. The Disasters are a great blasphemy. It is not just that one of the prints portrays a corpse that has managed to write with its last strength the word "Nada" ("Nothing"), implying that the afterlife is a lie. Goya's entire series blasphemes against the Christian idea of



















Hell by showing how easily we can outdo it for ourselves on earth.

The second and third scenes in the series lay bare the particular savagery of the Peninsular War. Mutual hatred led to fighting without limits. A French firing squad, hunched with their faces invisible, aim their bayoneted guns at rebels at point-blank range. In the adjacent scene, the French are falling under a remorseless close-quarters attack by Spanish civilians. It is a paradigm of war with which we have become familiar in the 21st century: an asymmetric struggle between uniformed soldiers and impassioned insurgents.

The descent into chaos that Goya charts began in Madrid in 1808. Two early plates in The Disasters closely resemble his history paintings The Second of May, 1808, and The Third of May, 1808, both painted in 1814. In the first, he recreates a furious popular rising against Napoleon's troops that revealed the depth of Spanish popular opposition. The violence of the crowd is not glorified. For Goya, this revolt is sheer mob violence. Yet the deaths of the defeated rebels by firing squad in The Third of May are worse. Dragged before faceless soldiers in the light of a lantern, the patriots must look death in the eye.

Worse – but not the worst thing that will happen in the bloody war unleashed by those two days in Madrid in 1808. The impossibility of reaching war's 'worst' is one of Goya's themes. "Esto es peor" ("This is worse") says the inscription on Plate 37 of *The Disasters*. It shows a man impaled by his anus on a tree branch, his left arm severed. Despair of reaching the bottom of the pit of horrors, of revealing yet viler recesses of human malevolence, is what makes these prints so compelling, so astonishing and so distressing.

Why don't we turn away, run away, from such sickening sights? No one forces us to look, yet it is hard to stop. Not many people are haunted by the possibility of being cut in two or impaled on a tree. You just don't think about such things. The shock of *The Disasters* is that someone has done so – because they really happen.

Bonhams is offering a complete set of Goya's Disasters of War, together with his Proverbs, in the winter that sees the centenary of the Armistice that ended the First World War. Horrors akin to those etched by Goya were captured in photographs of skeletal soldiers in the trenches and in Otto Dix's 1924 print series Der Krieg - a conscious homage to Goya – yet our current image of 1914-18 is gentler and less direct. We know it was horrific, but cannot face the detail as Goya did. Nor do we see, in current war art, the rapes, tortures and dismemberments of the Isis caliphate or the immediate consequences of bombing civilians in Syria. Perhaps we do not need to make such art today, because we need only look at Goya's etchings.



Desastres de la Guerra (Disasters of War)
An early, superb set of 80 etchings with burnished aquatint, drypoint and engraving, 1810-20, from Harris's 1st edition 1a, before corrections to the titles of plates 9, 32, 33, 34, 35, 36, 39 and 47, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, bound as originally issued in eight groups of ten impressions with pink paper covers numbered in stencil on the front 1 to 8 Estimate: £70,000 - 100,000 (\$90,000 - 130,000)









The Disasters chronicles the destruction of reason itself. His early art, from his joyous tapestry cartoons to his portraits of The Clothed and The Naked Maja, are full of hope and good humour. Spain was changing for the better when he made his name in the late 18th century. The European Enlightenment, a movement inspired by Newtonian physics that preached the power of science and technology to improve life, reached Madrid and Goya breathed its fresh air. The tragedy of the Napoleonic Wars ended that optimism. Goya's late art broods on a world gone mad. His Proverbs reflect the deranged universe of the Black Paintings he created at home. His print of men on bat-like machines is a despairing image of reason's failure. The sick humour of the Proverbs mocks a world without reason. The Disasters shows how this Bedlam came to be.

The apparent chaos of Goya's war has a terrible logic. The tit-for-tat

## "By comparison, Picasso's *Guernica* is idealised and evasive"

atrocities deepen in their evil from heat-of-the-moment violence to more calculated cruelties. Sexual abuse by the French leads to reprisals. Finally, dead bodies are sported in a psychotic carnival: "A Great Deed! With the dead!" proclaims Plate 39, in which desecrated corpses are tied and speared on a tree. By comparison, Picasso's *Guernica* is idealised and evasive.

Artists had portrayed war atrocities before, from a house being burned by the Normans in the Bayeux Tapestry to Baroque illustrations of brutality by Rubens and Callot. But Goya goes so much further there is no comparison. The Disasters has less in common with previous war art than with depictions of Hell by Bosch and Bruegel, both of whom were well represented in the Spanish royal collection. Today, Bosch's Garden of Earthly Delights and Bruegel's Triumph of Death can be compared, in the Prado, with Goya's works. His unique achievement is to match their imaginary horrors in scenes we accept as essentially true records of real events.

Today artists struggle to move the world to pity for Syria's refugees. Goya's unfolding nightmare leads inevitably to scenes of people fleeing across barren landscapes. From there his pulverised Spain descends into starvation. Is that the worst? No, there will be worse.

Jonathan Jones is art critic for The Guardian.

Sale: Prints & Multiples
New Bond Street, London
Tuesday 18 December at 2pm
Enquiries: Lucia Tro Santafe
+44 (0) 20 7468 8262
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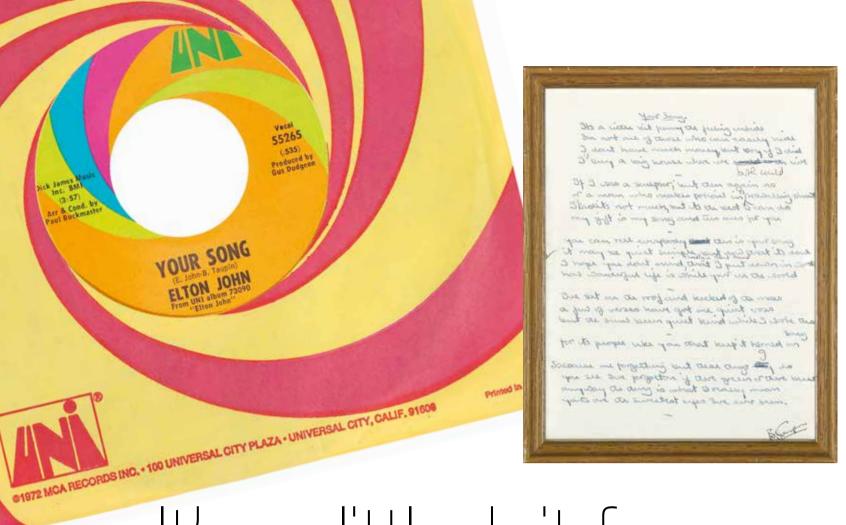












It's a little bit funny...

Almost no one thought 'Your Song' was a hit – least of all its creators. **Philip Norman** tells the story of Elton and Bernie's greatest song

t was the wistful, innocent four-minute ballad that changed everything for its struggling singer and his lyricist. 'Your Song' dates from 1970, when Elton John and Bernie Taupin were penniless and living with Elton's mother, Sheila, in a maisonette in Pinner, Middlesex.

A down-at-heel London session musician in January 1970, Elton was the toast of New York radio by December, with two American top five albums and an impending gold disc, acknowledging \$1 million sales of the *Elton John* album. Any American promoter who wanted to book him had now to be thinking ahead – to 1972.

Things had changed for Bernie, too. Engaged to Maxine Feibelman, he was making plans for their wedding with all the heady haste of his 20 years. She was a catch: blonde and willowy, with the warm-voiced cool

## "A down-at-heel session musician in January, Elton was the toast of New York by December"

of the classic Valley Girl. Her father was an inventor, making scientific breakthroughs such as a microphone that worked by 'ear-tones'. She had a barefoot, earthmother folksiness that appealed to Bernie's romantic nature. She was a seamstress: always on hand to do running repairs on badly stitched gig clothes. Thanks to the largesse of Dick James – boss of Elton's record label, DJM – Bernie suddenly owned a car. "It was a silver Mini, which I loved. The trouble was, I hadn't yet passed my driving test. Maxine used to have to drive me around."

It is thanks to Maxine that Bonhams is offering the original manuscript lyrics of 'Your Song', the most important of all John and Taupin's many collaborations, at November's Rock & Roll sale in New York.

Elton – in those days having only recently discarded his real name, Reg Dwight – had been touted by James, the Beatles' former song publisher, as a 'thoughtful' singer/songwriter. None of his flamboyant stage showmanship was yet in evidence. Nonetheless, the opening track on his eponymous second album had initially not been thought good enough for a UK single. It only achieved notice on the back of Elton's surprise success in America at the end of 1970.

In Britain, Elton was just another new attraction, alongside Dave Edmunds, Mungo Jerry, Pickettywitch, Hawkwind and Ashton, Gardner and Dyke. For all the BBC2-ish critical success of Elton's albums, only one had left the faintest mark on the charts. Nor had he yet made the hit single by which, in Britain, pop success was then still ultimately judged.

The disparity between abroad and home was underlined by the American and British record press end-of-year popularity polls. In *American Record World* magazine's poll, Elton was named Top Male Vocalist. On the basis of several important US cover versions – notably Aretha Franklin's version of the first single from the *Elton John* album, 'Border Song' – Elton and Bernie were named Best Composers of 1970 by the New York-based Circle of International Music Critics. Yet in the annual





New Musical Express poll, Elton was only number 14 in the categories for World Male Singer and World Musical Personality, behind obvious giants such as Elvis Presley, Cliff Richard, Tom Jones and Paul McCartney, but also less obvious ones like Andy Williams and Glen Campbell. Even in the British Vocal Personality section, he was rated only ninth. His solitary win was in the New Disc Singer category, pipping Dave Edmunds, Cat Stevens, Gilbert O'Sullivan and Led Zeppelin's Robert Plant.

What had eluded him in Britain for almost three years happened in America, almost while nobody was looking.



As part of the runup to his second tour, Uni Records decided to put out a second track from *Elton John*. This was the pensive ballad 'Your Song'. Bernie Taupin had written the lyrics in 15 minutes around the breakfast table in Pinner. Though an integral part of Elton's stage show, charming all who heard it, no one at DJM had ever considered it remotely chart material.

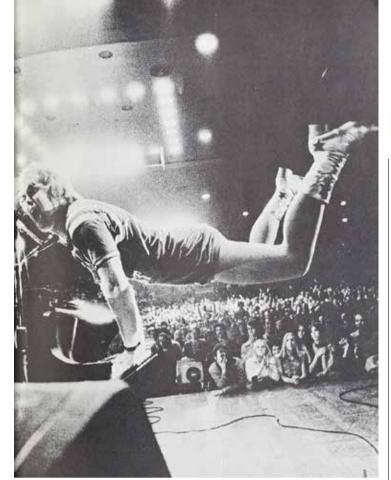
'Your Song' was released in America in October 1970 and, at first, attracted little notice. The impact of Elton's second tour, however, pushed it into the Top 40 in time to be a farewell present on his return to London in mid-December. By January 1971, it was number eight.

Though Elton badly needed to put out a British single – not having done so since the disastrous 'Rock and Roll Madonna' six months earlier – Stephen James (Dick James's son and the man who gave Elton his stage name) still baulked at 'Your Song'. It seemed no part of current taste, with its quiet mood, downcast eyes and tone of tongue-tied bashfulness.

Elton has always claimed it was about a rather serious girl with glasses whom Bernie briefly worshipped from afar in Lincolnshire. Bernie himself insists he had no one specific in mind. "It was just an idea that came to me one morning at Elton's mum's place. I remember writing it in the kitchen, after a plate of bacon and eggs, with Elton in the bath in the next room. The original lyrics have got an egg-stain on them."

The song had been among a batch of album tracks sent out by Stephen James to the various BBC radio disc jockeys. There was an instant and surprising response from Tony Blackburn, host of Radio One's hugely influential breakfast show. Blackburn said that if DJM put out 'Your Song' as a single, he would make it his Record of the Week.

The uphill work was in convincing Elton who, with such a stack of failed British singles behind him, still did not believe this could be the one. Dick James prevailed, and 'Your Song' was released in Britain on 8 January.



you can test enypoody and the is your song to may be quiet single from the song is agan to book in name trug & tant, brinn trak son segan & how word to may shinks is eful helphone and



Tony Blackburn kept his word and made it Record of the Week. On 23 January – a year and a day after its recording – it entered the British Top 50. By early February, it was number seven. This overlooked little track would turn out to be Elton and Bernie's longest-lived success, their equivalent to the Beatles' 'Yesterday'. Over the following two decades it would generate some 45 cover versions by, among others, Andy Williams, the New Seekers, Cilla Black, Lena Horne, Jack Jones, Sacha Distel, Roger Whittaker and Buddy Greco.

Few songs have so perfectly suited their moment. After the long era of psychedelic pretentiousness, Bernie Taupin's simple lyric was a breath of fresh air that seemed almost revolutionary. So, indeed, the greatest of all pop revolutionaries considered it. John Lennon later remembered hearing 'Your Song' in New York, where he had sought refuge from the Beatles' terminal lawsuits and Britain's persecution of Yoko Ono. Lennon was typically open and generous to the new performer who, in future years, would prove a staunch friend. "There was something about his vocals that was an improvement on all the English vocals till then. When I heard it, I thought 'Great! That's the first new thing that's happened since we [the Beatles] happened."

Many other people shared this sense that a new musical era was taking shape at last. No longer clanging guitars, but a quiet piano. No longer clichés being sung in chorus, but individual, intelligible thoughts.

By pure coincidence, 'Your Song' ushered in a new pop genre. The sound of piano keys, a quiet voice in an empty room, became a recurring feature of both British and American charts. By the end of 1971, John Lennon had released his own piano soliloquy, 'Imagine'. The songwriter Carole King had emerged from Brill Building anonymity with her solo album *Tapestry*.

'Your Song' also gave Bernie Taupin his first serious public recognition. It intrigued the music press to discover that the shy hits did not spring from the head of

#### Top left

A typically explosive Elton John performance from the 1970s

#### Top right

A signed print of Elton John at Dodger Stadium, Los Angeles, 1975, 32.25 x 44in Estimate: \$6,000 - 6,500

#### Right

One of two rare original Elton John promotional jackets
Estimate: \$1,200 - 1,500

their shy-sounding vocalist, but from a separate lyricist with a name almost as unhip as Reg Dwight. Not since Lorenz Hart and Ira Gershwin had there been someone famous for writing lyrics only. And neither Hart nor Gershwin had ever been taken round by the performers they

supplied, and proudly shown off as '50 per cent of the music'. 'Your Song' introduced the world to the do-it-yourself geniuses of pop.

Philip Norman is author of the definitive Elton John biography. His latest book is Slowhand: the Life and Music of Eric Clapton (Weidenfeld & Nicolson).

Sale: Rock & Roll Memorabilia
New York
Monday 19 November at 10am
Enquiries: Catherine Williamson +1 323 436 5442
catherine.williamson@bonhams.com
bonhams.com/entertainment



## Lust for life

Le Pin is regarded as the courtesan of the wine world. *Lucinda Bredin* is seduced. Portrait by Bea Uhart



"The terroir of Pomerol is a patchwork. It is made up of Jurassic soils, mainly washed down from the glaciers, and so one of the anomalies of Pomerol is that very different wines, which are predominantly Merlot, can be produced from vineyards that are only 1km apart. So you have Pétrus, which is produced in a basin of blue clay, and Le Pin from a hillock of pink pebbles. It gives Le Pin a roasted taste that is reminiscent of coffee beans and chocolate truffles – it is that register of flavours."

The pair appropriately met during Bordeaux's En Primeur week in 1997 – Fiona says she was desperate

"The great thing about Jacques's wine-making style is that he calms the exuberance of the courtesan"

to taste Le Pin – and they have run the operation ever since. They have made it, in the words of Richard Harvey, Bonhams' Director of Fine Wine, "one of the most remarkable wines in the world". Fiona, who has just published a book about the Great Wine Families of Europe, agrees. "It is very exuberant, a courtesan wine. But the great thing about Jacques's wine-making style is that he calms the exuberance of the courtesan, so that she becomes more interesting and more elegant. You can have a conversation with her." It's a conversation that looks set to continue.

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Fine Wine London Thursday 29 November at 10.30am Enquiries: Richard Harvey +44 (0) 20 7468 5813 richard.harvey@bonhams.com bonhams.com/wine





**Matthew Wilcox** on the private museums waking up Tokyo's art scene

he gaudy temple of the Golden Pavilion was built in 1397 and has always sat oddly with the cliché of Japan as an altar to minimalism – the Japan of monks, gravel gardens, unglazed stone ware and tatami flooring.

Perhaps the country's sobriety is that of a lush after an epic bender, who lies groaning on the sofa and swears that this really will be the last time.

Take the 1980s, for example, when fuelled by green-tea lattes and rumours that Japan was about to overtake America as the world's largest economy, the yen went into overdrive. As the bubble inflated, property values skyrocketed to the extent that, at the heart of Tokyo, the land occupied by the Imperial Palace was estimated to be worth more than the whole of the state of California. The art market followed suit. Letting off steam as if it had spent 50 years straight on the job, and not a

day's holiday, the formerly buttoned-up directors of Tokyo's mega-corporations went on a massive spending spree. World records tumbled. All three of the world's most expensive paintings were soon in the hands of Tokyo investors. Then it was over. Decades of stagnation followed. At times, it has felt that Japan was frozen at that moment.

In the aftermath of the crash, the Japanese art world folded in on itself. Two-thirds of the galleries went bankrupt overnight. Amid the skyscrapers of Shinjuku, you can still tour these monuments to excess. In the 42-storey headquarters of an insurance company tower is the Seiji Togo Memorial Yasuda Kasai Museum, where some of the greatest treasures of Western art – van Gogh's Sunflowers is here – hang in glass cabinets, collecting dust, forgotten.

But looking down from this folly, you can see the shoots of revival. The all-white Yayoi Kusama Museum has risen like a slender sprout above the grey city blocks below.

The launch of this museum was an eye-opener. The tower houses rotating exhibitions of the artist's own work and includes an installation of her *Infinity Mirror Room*, but, more than that, the opening in such a prominent location feels significant. Unlike the 1980s, when Japan slavishly imported culture from

abroad, Tokyo is finally nurturing its own scene. The new museum, designed by Kume Sekkei, heralds the arrival of a number of other private museums that celebrate this brave new Japan.

Last year, photographer Hiroshi Sugimoto opened his own museum, the Enoura Observatory, just outside Tokyo, while Yusaku Maezawa has his own mega gallery in the pipeline. Maezawa, the billionaire owner of Zozo Town, is bankrolling a group of artists to fly around the moon with Elon Musk.

Part of this resurgence is being driven by the optimism generated ahead of the Olympic Games, which is being used as an excuse to tackle some of the city's long-standing problems. Someone has even had a go at making sense of the city's tangled subway maps, which had hitherto resembled one of Kusama's *Infinity Net* paintings.

Not far from the financial centre of Shinjuku, in the brassy Roppongi neighbourhood, is the Mori Museum, another skyscraper gallery, on the 52nd floor. On the ground floor outside, lurks Louise Bourgeois's giant spider, *Maman*. Here artists such as Takasahi Murakami have enjoyed major retrospectives, while home-grown architectural movements such as Metabolism are receiving the kind of acclaim domestically that they long enjoyed abroad.



Despite those 30 years of economic woe, visitors do well to remember that Japan is the world's third-largest economy. This wealth is apparent in the Nezu Museum in Minami Aoyama. Reopened in 2009, Kengo Kuma's refined building is a tribute to the country's more reserved architectural traditions. Inside the railroad dynasty's treasure box is an outrageously opulent private collection. Among the museum's 7,000 artefacts are seven so-called 'national treasures', among them Korin

## "The city's tangled subway map resembles one of Kusama's *Infinity Nets*"

Ogata's *Irises*, an 18th-century set of goldfoil screens. It was copies of this screen that are believed to have influenced the Impressionist paintings of Vincent van Gogh, not least his *Irises*.

The screen harks back to the Genroku era, another period of maximalist excess. This was high point of the cultured Edo period, during which the famous kabuki plays of Chikamatsu Monzaemon were performed, the erotic fiction of the floating world written by Ihara Saikaku, and the poetic essays and haiku of Matsuo Basho composed.

The city is finally climbing off that hungover sofa. A new golden age awaits. *Matthew Wilcox is an arts journalist and film-maker.* 



## When in Tokyo...

#### Where to stay

The place to stay when you are in Tokyo is the Palace Hotel. While most of Tokyo's luxury hotels are high-rise, the Palace is in a conservation zone, adjacent to the park that contains the Imperial Palace. In this Japanese-run hotel, the country's legendary attention to detail and obsession with good service come together. The **Aman Hotel Tokyo** is a newcomer to the scene, and a relatively unusual project from a hotel group that usually focuses on lavish retreats. By contrast, the **Mandarin Oriental** has long been a benchmark for excellent service. It is next to Mitsukoshi, Japan's oldest department store, in Nihonbashi, the original centre of Tokyo. Next door, Saruya has done nothing but make toothpicks since the Shogun first ordered one, delicately handwhittled from fragrant laurel wood some 300 years ago.

An option in trendy Roppongi is the *Ritz-Carlton*. The hotel is a little dated, but the levels of service remain extremely high and the location is perfect for art lovers – the hotel is next to the National Centre for Modern Art, as well as the Mori Museum and the Suntory Museum of Art, an area known as the Tokyo Art Triangle.

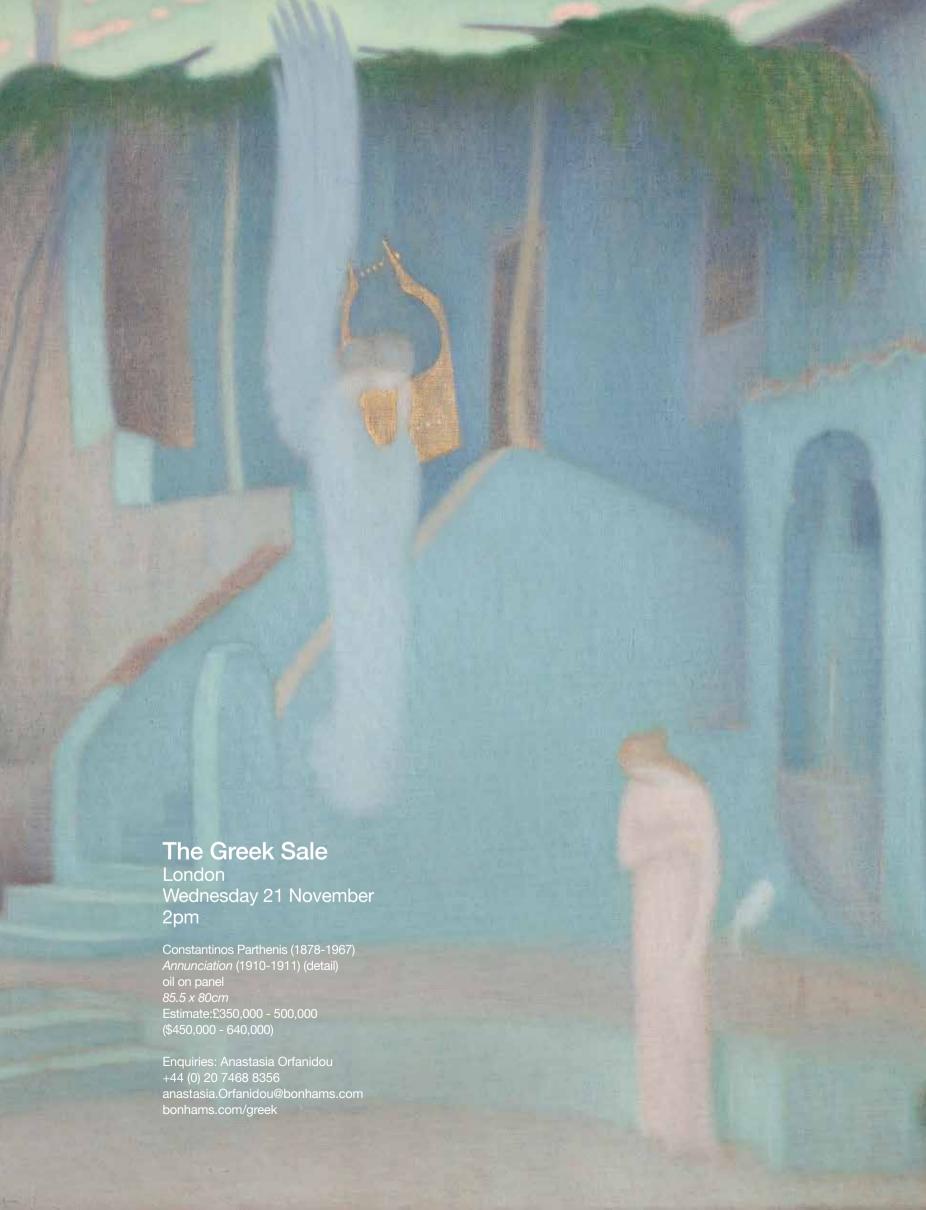
#### Where to eat

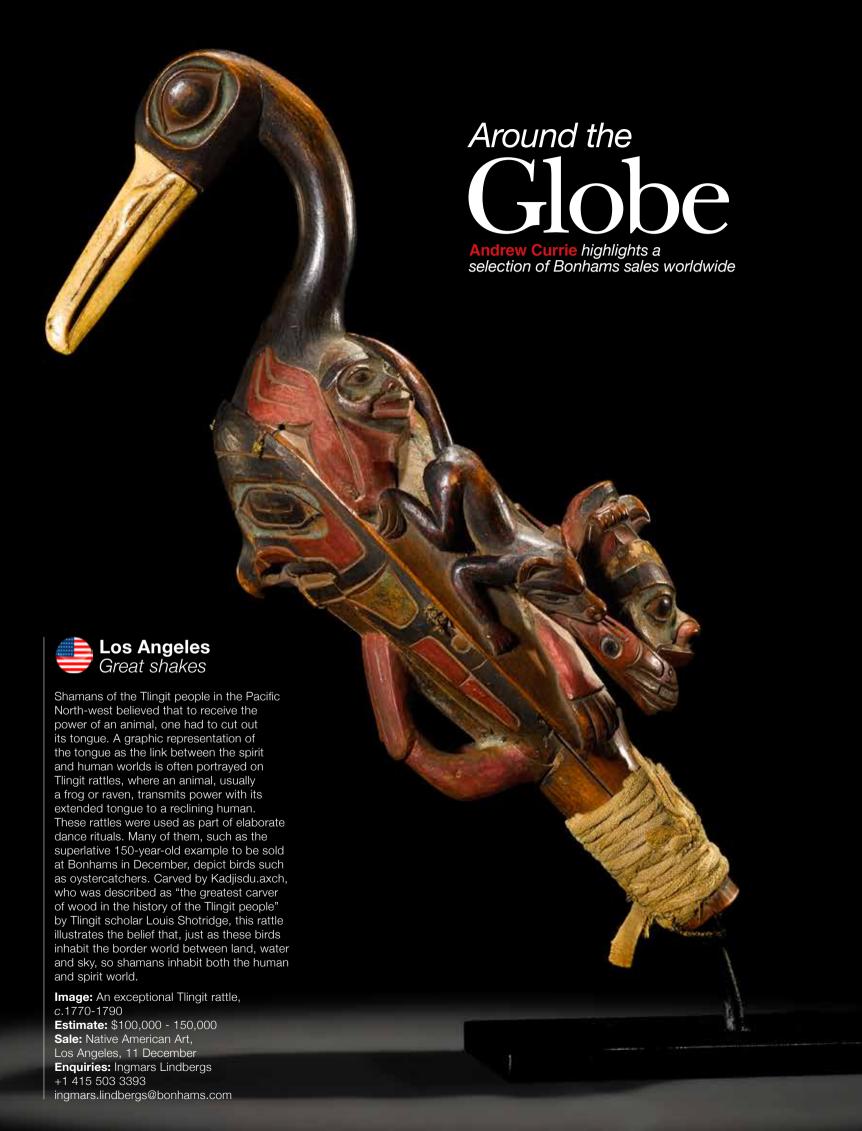
Few restaurants in the world command the prestige of a seat at the counter of Sushi Jiro. This means getting a reservation can be very difficult, unless you ask the concierge of your hotel, who should be able to get you a seat in advance with a little (several months) forewarning. Do not, however, expect service with a smile. One of the most eagerly awaited new restaurants in Tokyo is Inua, which opened earlier this year. Run by Thomas Frebel, the former head of development at Noma, this innovative eaterie makes accessible the supreme quality of Japanese seasonal produce, but combines it with Western know-how. Sushi Sora, on the 46th floor of the Mandarin Oriental, is run by Yuji Imaizumi, who is steeped in Tokyo food culture. It has an elegant interior.

For simpler fare, head to *Afuri Ramen* in Roppongi, which is in a former brewery and has a lovely rooftop balcony.

No visit to Tokyo is complete without a 5am visit to the fish market, formerly in Tsukiji, but now relocated to a 40-acre complex in Toyosu. It has special platforms from which guests can watch the tuna auctions and 70 shops where you can sample the superb sashimi. M.W.







## Fine Jewellery London

London Wednesday 5 December 2pm

A sapphire and diamond ring, the step-cut sapphire weighing 18.32 carats Estimate: £140,000 - 180,000 (\$180,000 - 230,000)

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





#### **New York**

#### Princess of the Plaza

Over the years, New York's landmark Plaza Hotel has welcomed the world's great and good. But one of its most famous residents didn't actually live there: Eloise, the six-year-old whose mischievous exploits in the Plaza won the hearts of American children - and adults - in the mid-1950s, was entirely the creation of writer and cabaret-artist Kay Thompson, and artist and illustrator Hilary Knight. In 1956, Thompson loaned a portrait of Eloise and her menagerie a birthday gift from Knight - to the Plaza, where it hung in the lobby until its mysterious disappearance in 1960. (Some say Thompson had grown tired of her creation and took the painting herself.) Two years later, an anonymous tip-off led Knight to a dumpster and a reunion with his – rather dented – painting. After decades in storage, this wonderfully evocative piece of American cultural history has now been restored by Hilary Knight to its former glory, and will be offered in the Fine Books and Manuscripts sale in New York in December.

Image: Portrait of Eloise by Hilary Knight Estimate: \$100,000 - 150,000 Sale: Fine Books and Manuscripts

New York, 5 December **Enquiries:** Darren Sutherland

+1 212 461 6531

darren.sutherland@bonhams.com









Long-term Portland resident Sheryl Acheson has been Bonhams representative in Oregon and Idaho for the past 12 years. Earlier in her life, a deep love of Asian culture took her to the Far East, where she studied Japanese art at the prestigious Sophia University in Tokyo. When she is not relaxing by playing the koto, Sheryl serves as a member of the Asian Art Council at the Portland Art Museum and is on the board of directors for the White Bird Contemporary Dance Company. Often on the road, crisscrossing the vast territory for which she is responsible, she rates the personal contact with her many interesting clients, and the wide variety of consignments, the great pleasures of her job.

**Enquiries:** Sheryl Acheson +1 503 312 6023 sheryl.acheson@bonhams.com





## **New York**Cape fear

Of all the cinema incarnations of Count Dracula, who sprang from the pen of Bram Stoker in 1897. none is more memorable than that of Bela Lugosi. The Hungarian-born star is synonymous with the role, though he only ever bared his fangs in anger on screen twice. (He did, however, play the part to great acclaim on Broadway.) The cape in which he stalked his way through Abbott and Costello Meet Frankenstein in 1948 is to be offered at Bonhams New York in November. Unlike most Hollywood props, which were made in multiples to guard against wear and tear, the cape is unique, and was even recycled for a later horror movie. The film cost a small fortune to make, but paid off at the box office, with fans lapping up the chills and laughter concept. It is now the top horror comedy film of all time with Quentin Tarantino a big fan.

**Image:** Bela Lugosi's Count Dracula cape from Abbott and Costello Meet Frankenstein

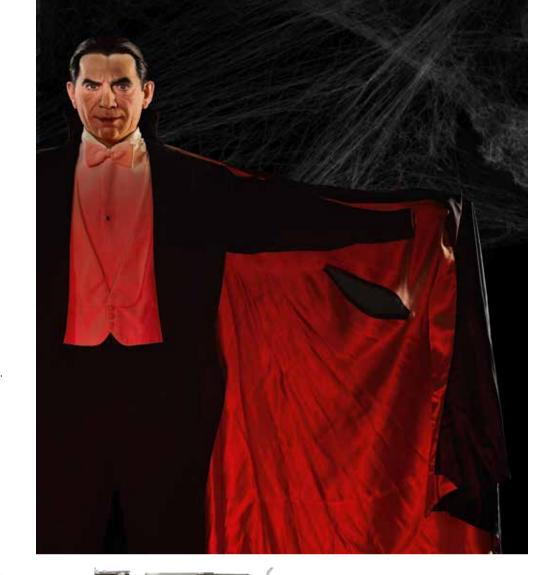
Estimate: Refer Department

Sale: TCM Presents... the Dark Side of Hollywood

New York, 20 November

Enquiries: Catherine Williamson +1 323 436 5442

catherine.williamson@bonhams.com





Three distinguished collections of firearms will be offered at Knightsbridge in November. Daniel Williams' lifelong fascination with and encyclopaedic knowledge of - firearms culminated in a superb collection of antique English and Irish flintlock and percussion weapons, while Richard Garrett built up one of the most historically representative collections of 17th- and 18th-century wheellock and flintlock guns in private hands, with rare and prized examples from all over Europe. Finally, the Max Gau Collection features an exceptional range of American lever-action repeating rifles, including Henry rifles from New Haven Arms, a Volcanic carbine, Marlin Firearms and a great selection of Winchesters.

Image: Ulrich engraved 'Model 1873' lever-action saddle-ring carbine by

david.williams@bonhams.com

patrick.hawes@bonhams.com

Winchester, no. 93927A

Estimate: £20,000 - 30,000

Sale: The Daniel Williams Collection of Antique Firearms & Edged Weapons, Knightsbridge, 28 November; The Richard Garrett Collection of Antique Firearms & Related Items, Knightsbridge, 28 November; Antique Arms, Armour and Modern Sporting Guns including the Max Gau Collection (Part I), Knightsbridge, 29 November

Enquiries: David Williams and Patrick Hawes +44 (0) 20 7393 3807/3815





Pablo Picasso's encounter with the abstract sculpture of the Kota people from north-east Gabon in the early years of the 20th century, revolutionised his art, and that of many of his contemporaries. More importantly, perhaps, it led to an appreciation of the aesthetic and cultural value of African tribal art that has lasted and, indeed, grown ever since. When the African and Oceanic Art Sale returns to New York from the West Coast after a fiveyear absence, it brings with it an exceptional Kota Reliquary Guardian Figure - Picasso had two statues like it in his collection and a Dogon Standing Female Figure that was once in the collection of Tristan Tzara, the Romanian-French avant-garde poet, performance artist and founder member of the Dada movement.

Image: Kota Reliquary Guardian

Figure, Gabon

Estimate: \$300,000 - 500,000 Sale: African and Oceanic Art, New York, 13 November

Enquiries: Fred Backlar +1 323 436 5416

fred.backlar@bonhams.com

## London

New Bond Street

NOVEMBER

Tue 20 November 10am (until Wed 5 December) Islamic & Indian Art Online Sale

Tue 20 November 10am (until Wed 5 December) South Asian Art Online Sale

Tue 20 November 10am (until Wed 5 December) Modern & Contemporary Middle Eastern Art

Wed 21 November 1pm Important Design

Online Sale

Wed 21 November 2pm The Greek Sale

Wed 28 November 10.30am Antiquities

Wed 28 November 3pm The Russian Sale

Thu 29 November 10.30am Fine & Rare Wines

DECEMBER

Sat 1 December 1pm The Bond Street Sale

Wed 5 December 2pm Old Master Paintings

Wed 5 December 2pm Fine Jewellery Thu 6 December 2pm
Fine European Ceramics

Tue 11 December 12pm Entertainment Memorabilia

Tue 11 December 4pm
Designing an Empire:
The John Mollo Archive

Wed 12 December 2pm Fine Clocks

Wed 12 December 2pm Fine Watches & Wristwatches

Tue 18 December 2pm Prints & Multiples

**JANUARY** 

Thu 31 January 11am
The Olive Collection

FEBRUARY

Tue 5 February 9am
Middle Eastern Art Exhibition

Wed 20 February 2pm 19th Century European, Victorian & British

Impressionist Art

Thu 21 February 10.30am Fine & Rare Wines

Thu 28 February 5pm Impressionist & Modern Art Knightsbridge

NOVEMBER

Tue 20 November 1pm Watches & Wristwatches

Wed 21 November 10.30am Medals, Bonds, Banknotes & Coins

Wed 21 November 11am Jewellery

Tue 27 November 1pm Fine Books, Manuscripts, Atlases & Historical Photographs

Wed 28 November 10.30am The Daniel Williams Collection of Antique Arms

Wed 28 November 1pm
The Richard Garrett
Collection of
Antique Firearms

Thu 29 November 10.30am Antique Arms & Armour & Modern Sporting Guns

DECEMBER

Tue 4 December 1pm Modern British, Irish & East Anglian Art

Wed 5 December 1pm Prints & Multiples Tue 11 December 1pm HOME & Interiors

Wed 12 December 11am Jewellery

**JANUARY** 

Wed 30 January 10am
The Gentleman's Library Sale

FEBRUARY

Wed 6 February 11am Jewellery

Wed 6 February 1pm Travel & Exploration

Tue 19 February 1pm Watches & Wristwatches

Wed 20 February 1pm A Private Collection of Lalique Glass









The Art of Time New York Wednesday 6 December 1pm

A highly important South German astronomical table clock from the group known as 'The Orpheus Clocks', c.1570 Estimate: \$250,000 - 450,000 (£200,000 - 350,000)

Enquiries: Jonathan Snellenburg +1 212 461 6530 jonathan.snellenburg@bonhams.com bonhams.com/clocks



## Regions

#### NOVEMBER

#### Tue 27 November 2pm

19th & 20th Century Pictures Edinburgh

**JANUARY** 

Edinburgh

Wed 16 January 11am

**HOME & Interiors** 

#### Wed 28 November 11am

Jewellery Edinburgh

#### DECEMBER

#### Mon 3 December 11am

London Olympia: Collector's Motor Cars, Motorcycles & Automobilia London, Olympia

#### Wed 12 December 11am

Whisky Sale Edinburgh

## Europe, Hong Kong & Australia

#### NOVEMBER

#### Fri 16 November 10.30am

Fine & Rare Wine & Whisky Hong Kong, Admiralty

#### Sat 24 November 5pm

Hong Kong Watches 1.0 Hong Kong, Admiralty

#### Sun 25 November 2pm

Rare Jewels & Jadeite Hong Kong, Admiralty

#### Mon 26 November 4pm Modern & Contemporary

Hong Kong, Admiralty

#### Tue 27 November 2pm

Exceptional Chinese Rhinoceros Horn Carvings from the Angela Chua Collection: A Lifetime's Pursuit (Part I) Hong Kong, Admiralty

Tue 27 November 3pm Fine Chinese Ceramics & Works of Art Hong Kong, Admiralty

#### Tue 27 November 4pm

Tang's Hall of Precious: The Durwin Tang Collection of Chinese Jades Hong Kong, Admiralty

#### DECEMBER

Mon 24 December 9am Whisky Online Sale Hong Kong, Admiralty

#### **FEBRUARY**

Mon 18 February 9am (until Sun 24 February) Exhibition Australian Art Sydney















## North America

#### **NOVEMBER**

#### Mon 19 November 10am

Rock & Roll Memorabilia, featuring the Original Handwritten Lyrics to 'Your Song' New York

#### Mon 19 November 10am

California Jewels Los Angeles

#### Mon 19 November 4pm American Art

American Art New York

#### Mon 19 November 6pm

California & Western Paintings & Sculpture Los Angeles & San Francisco

#### Tue 20 November 1pm

TCM Presents... the Dark Side of Hollywood New York

## Wed 21 November 10am (until Wed 28 November)

TCM Presents... the Dark Side of Hollywood, Part II – Online Los Angeles

#### DECEMBER

## Sat 1 December 10am (until Sat 8 December)

Gemstones Online Sale Los Angeles

#### Mon 3 December 10am (until Tue 11 December)

Prints & Multiples Online Sale New York

## Mon 3 December 10am (until Tue 11 December)

Photographs Online: A Private Collection New York

#### Mon 3 December 2pm

Fine Jewelry New York

#### Tue 4 December 10am

Natural History Los Angeles

#### Wed 5 December 10am

Lapidary Works of Art, Gemstones & Minerals Los Angeles

#### Wed 5 December 11am

History of Science & Technology New York

#### Wed 5 December 1pm

Fine Books & Manuscripts New York

## Thu 6 December 10am (until Thu 13 December)

Fine Books & Manuscripts
Online Sale
New York

#### Thu 6 December 1pm

The Art of Time New York

## Fri 7 December 10am

Fine & Rare Wines San Francisco

#### Mon 10 December 11am

The Alan & Bronnie Blaugrund Collection of Native American Basketry Los Angeles

#### Tue 11 December 10am

Coins & Medals

#### Tue 11 December 11am

Native American Art Los Angeles

#### Fri 14 December 1pm

Modern Decorative Art & Design New York

#### Fri 14 December 1pm

Fire and Light: Highlights from the Cenedese Archive New York

#### Mon 17 December 10am

Snuff Bottle Sale San Francisco

#### Mon 17 December 10am California Jewels

California Jewels Los Angeles

#### Mon 17 December 10am Fine Asian Works of Art

Fine Asian Works of Art San Francisco

#### Tue 18 December 10am

Furniture & Decorative Arts Los Angeles

#### Tue 18 December 10am

Asian Decorative Works of Art San Francisco

#### **JANUARY**

## Mon 14 January 10am (until Tue 22 January)

Fine Photographs Online New York

#### Thu 17 January 11am

The Scottsdale Auction Scottsdale, the Westin Kierland Resort & Spa

#### Thu 24 January 1pm

The American Presidential Museum Auction New York

#### Thu 24 January 12pm

The Las Vegas Motorcycle Auction Las Vegas, Rio All Suite Hotel & Casino

#### Mon 28 January 10am

Coins & Medals Los Angeles

#### **FEBRUARY**

#### Fri 8 February 12pm

The L.D. 'Brink' Brinkman Collection Los Angeles









## **Antiquities**

London Wednesday 28 November 10.30am

An Egyptian basalt bust of an official Late Period, late 26th Dynasty-30th Dynasty, circa 550-334 B.C. 33cm high (13in) Estimate: £40,000 - 60,000 (\$50,000 - 80,000)

#### Provenance:

Maurice Antoine Francoise Montguillot (1874-1945) and Marie Antoinette Boullard-Devè (1890-1970) collection, by repute acquired in Egypt in the 1920s; and thence by descent. Leon Serfaty collection, Gibraltar, acquired from the above in the mid-1980s; and thence by descent to the present owner.



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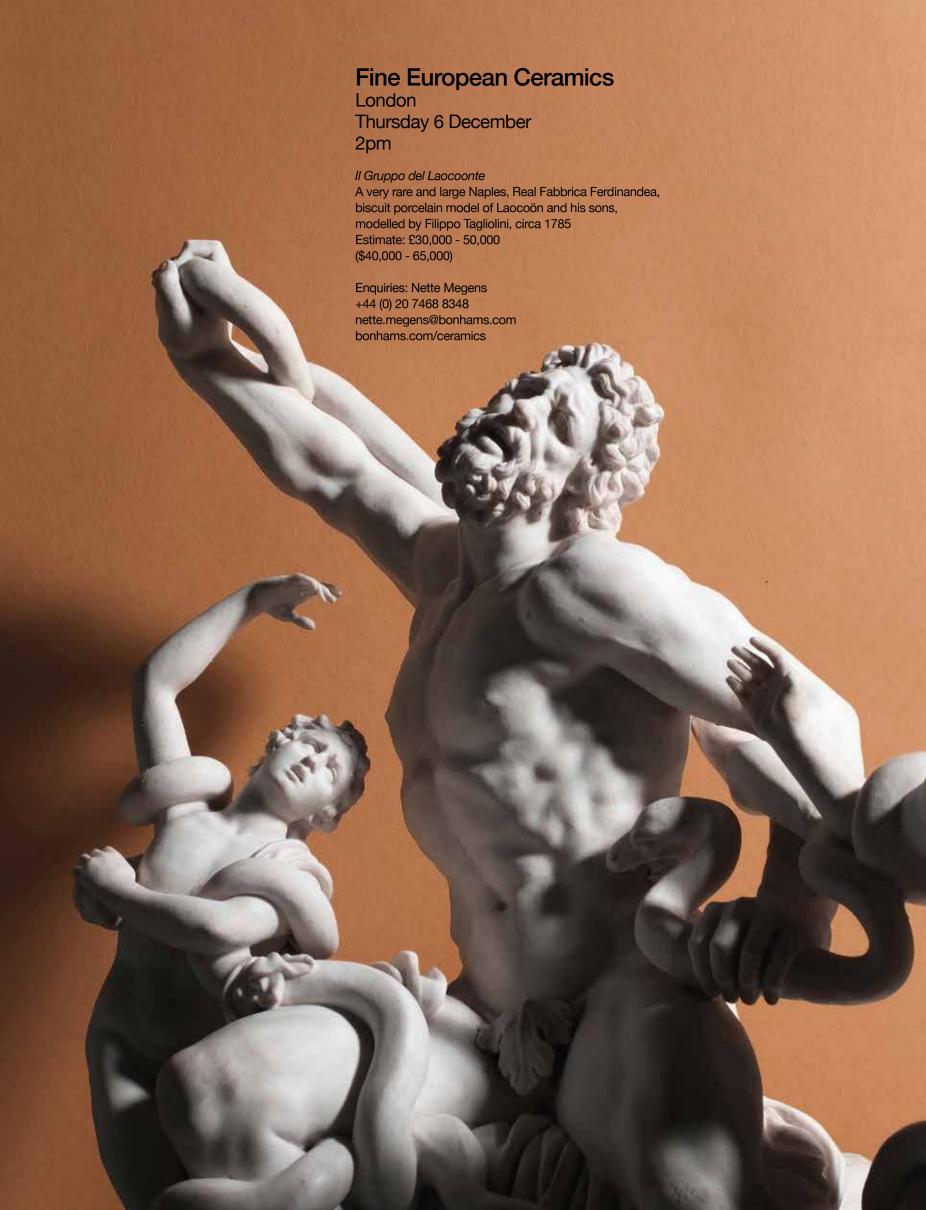
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A modest retreat in the Forbidden City enchants **Zhang Tielin** 



y favourite room is a tiny little space, but it is very well known. Tucked behind the walls of Beijing's Forbidden City, it is known as the Hall of the Three Rarities, so-called because it housed the Qianlong Emperor's favourite pieces of calligraphy. Despite its grandiloquent name, the room seems very modest for an emperor, but that's the point: there is a tradition in China of small bedrooms, as no one wants to leave too much space for the ghosts to swirl around in. However, the art objects and the treasures he kept in that tiny room were anything but humble. Everything would have been specifically made for him, to his exact specifications, and what was kept here would have been the emperor's personal favourites.

The Qianlong Emperor is a hero of mine. Like him, I am a calligrapher and collector – I have just published a big book

"Every time I play the Qianlong Emperor, I become dizzy with power" about my collection – and I've played him in 3,000 episodes for television shows. He wasn't the only emperor I have portrayed – I have played 40 or 50 different emperors from across Chinese history – but he

is my favourite. Every time I play him, I become dizzy with power, especially when I am in costume and sitting on a throne with several hundred people around me shouting "Long live...". One of the reasons why I love this room was that I was allowed to live in the Forbidden City while we were making *My Fair Princess*, so we could imbibe the atmosphere. After five o'clock, there's a very strange atmosphere – when all the tourists have disappeared and the temperature drops, you feel ghosts gather around you.

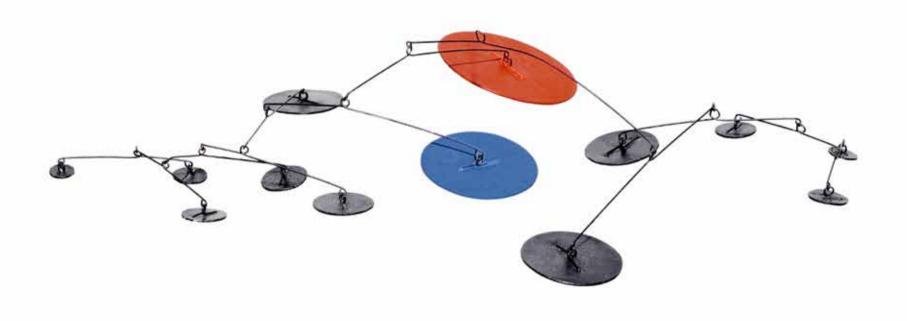


I first played an emperor on film in 1982, so my imperial qualities were recognised quite young. People began to stop me on the street and ask, "Your Majesty, could I have your autograph please?" It hasn't stopped since then. I sometimes think I would rather play someone a little closer to home, a little more colourful and free – but then they ask me to put the imperial robes on again.

I didn't intend to become an actor at all. I graduated from a film academy in Beijing and came on a scholarship to the National Film & Television School in England in 1986. Then Tiananmen Square happened... and I found my calling as a serial emperor in the Taiwan film industry. I have often wondered why. Perhaps simply because people think that an emperor should be powerful, should sound powerful, and the way I act can be powerful. Honestly, I think that when they look at me I'm as close to an emperor as they can imagine.

Zhang Tielin has starred as the Qianlong, Jade, Shunzhi, Kangxi and Yongzheng Emperors, as well as Chairman Mao, and published a book on his art collection.

The Hall of the Three Rarities, The Palace Museum, Forbidden City, Beijing. en.dpm.org.cn



## Post War & Contemporary Art

New York Wednesday 14 November 5pm

Alexander Calder (American, 1898-1976)

Red, Black and Blue (American Airlines Maquette), 1968
hanging mobile - sheet metal, wire and paint
3 x 15½ x 8in (7.6 x 39.4 x 20.3cm)

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