Bonhams

MAGAZINE AUTUMN 2018 ISSUE 56









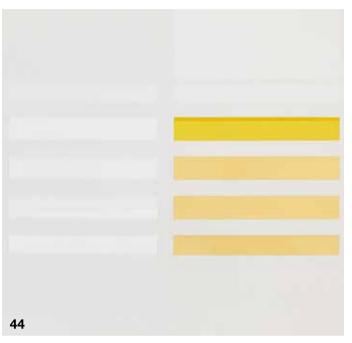




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FRONT COVER Fu Baoshi (1904-1965) Spring Morning at Mount Shaoshan, 1961 ink and colour on paper, framed

Fine Chinese Paintings Hong Kong Wednesday 3 October at 4pm

MOTORING EDITION See inside for details



Editor's letter



I have recently endured moving back into my house. The worst bit - obviously was when everything came out of storage. Having lived without all this stuff for more than a year, I wondered why I needed it. I began recklessly to load it into bin bags, accompanied by my family's endless refrain: 'You can't throw that away - they go for millions on eBay'. If only.

The boys do have a point. Yesterday's treasures: textiles from Burma, 1980s ceramics, clothes by Yohji Yamamoto, a vast collection of Pokémon cards (shiny ones, too)... they might well be tomorrow's masterpieces. But, at the moment, their time has not yet come.

In this issue, a number of articles touch on the vageries of taste and fashion. Take the works of Richard Lin. This Taiwanese artist, who lived in Britain for 30 years, experienced early success with his minimalist masterpieces. Then the pendulum swung. He endured years of hardship in Wales, before returning to Taiwan where he had a retrospective that proved a revelation. This October, Bonhams is holding the first European retrospective of work from his estate; two pieces from the exhibition will be offered at Bonhams Hong Kong.

Another artist whose career was a rollercoaster was Léonard Foujita. The toast of Paris in the 1920s - his great friends were Soutine and Modigliani, Picasso was an admirer - Foujita returned to Japan and was forced to provide propaganda images for the invading Japanese army. He narrowly escaped being branded a collaborator, and his work was derided. Counter-intuitively, as Matthew Wilcox writes on page 34, Foujita then embarked on his Second Act: he moved to New York, threw everything he owned into the Hudson river (I can relate to that) and painted an astonishing work inspired by La Fontaine's fables. Hailed as an instant masterpiece, it is offered in October's Impressionist and Modern Art sale.

In New York's Fine Jewelry, there is a very special collection by David Webb, doyen of 1980s statement pieces. It belonged to the Olympic swimmer and Hungarian refugee, Katherine Domyan, who bought them to celebrate her life in the United States. The 1980s seems almost a different country, but there is no doubt that - with the jewellery, at least - its time has come.

Xmnda Gredin'

Contributors





Charles MacLean MacLean is an acknowledged whisky expert, completing his first book on the drink in 1981. His Whisky: A Liquid History was Wine and Spirit Book of the Year in 2005, and in 2009 he was elected Master of the Quaich He has tasted some of Macallan's most distinguished whisky - and writes about the most valuable bottle on page 56





Princess Ira von Fürstenberg Descended from Swabian nobility, Princess Ira has worked as a model, designer and actor. bringing a touch of aristocratic glamour to such films as 1968 spy spoof Matchless. Born in Rome, she socialised with the international iet set, but her favourite room - see page 72





Nicholas Foulkes A contributing editor to Vanity Fair, Foulkes is also the author of more than 20 books, including Swans: Legends of the Jet Society, Nardi which is a celebration of the eponymous Venetian jeweller and The Carlyle, a history of the celebrated New York hotel. On page 18, he admires the treasures of Hungarian Olympic swimmer Katherine Domyan





Ruth Guilding An enthusiast for Walpole's eccentric Strawberry Hill (see page 38), architectural historian Dr Ruth Guilding's academic interest in connoisseurship comes together with more personal enthusiasms on her blog bibleofbritishtaste.com. In 2014, she published Owning the Past: Why the English Collected Antique Sculptures, 1640-1840.





Louise Nicholson Nicholson is an art historian and writer, who has built up a deep understanding of South Asia since the 1970s. She wrote her first guide to the country in 1980s, shortly before founding the Save a Child charity there. She is a regular contributor to Apollo. On page 48, she writes on precious artefacts from the apogee of the Sikh Empire.



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Fine Jewelry
New York
Friday 21 September 1pm

A pair of diamond earrings, Harry Winston Estimate: \$150,000 - 250,000 (£115,000 - 200,000)

Enquiries: Camille Barbier +1 212 461 6526 camille.barbier@bonhams.com bonhams.com/jewelry



*

For whom the bell tolls

The Qianlong Emperor (reigned 1735-1796; pictured) was a master of political psychology. With a nation of 150 million subjects to unite, he well understood the PR value of invoking the past to legitimise the present. By reviving a centuries-old court ritual, he established a claim to continuity with his predecessors as the Son of Heaven. The magnificently cast imperial bronze bell (estimate HK\$6-9 million) is a case in point; it will be previewed in New York's Asia Week (6-9 September) before being offered in Hong Kong in November. For more than 2,000 years, similar bells had played a key role in state ceremony, and during the Emperor's reign the bell would have been used only at the most important court functions. This symbol of imperial authority one of a set of 16 - differed from its ancient counterparts, however, in one important respect: the lavish gilding. It was a glittering reminder of just who held the money and the power.



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V for Victor

The Churchill name has resonated across British history – from the great military commander John Churchill, First Duke of Marlborough, to Sir Winston Churchill, whose resilience saw Britain through the Second World War. Victor Spencer, First Viscount Churchill, is a less familiar figure, but he too served his nation with distinction. He was Page of Honour to Queen Victoria, Lordin-Waiting in the Royal Household during both of Lord Salisbury's Governments, and acted as Lord Chamberlain for the Coronation of Edward VII in 1902. Items associated

with his life – including a silver warming dish inscribed 'From the Queen, Xmas 1900', and the inkwell and pen used by Edward VII to sign the Coronation Oath – will be offered at the Private Collections sale in London in October.

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★ Designs on greatness

As a curtain-raiser to Russian Week, Bonhams New Bond Street staged *Music, Magic and Flight*, an exhibition of costume designs by Alexander Golovin for Stravinsky's first opera, *Le Rossignol*. The Philharmonia Orchestra performed part of the score during the evening. It was the first time that the designs – which belong to the Engmann family – had been on display as a collection.

























Champion boxers

At Bonhams New Bond Street, 80 big names in art and architecture - among them Anish Kapoor, Mariko Mori, Jake and Dinos Chapman and Foster + Partners - will exhibit works created for the Cure Parkinson's Trust (CPT), all of which are contained within a Perspex box. Cure³ 2018 is a tribute to the determination of the charity's co-founder Tom Isaacs, who described his own experience of living with the disease as being 'boxed in'. Sadly Tom died shortly after last year's inaugural show. Cure³ 2018 follows that ground-breaking selling exhibition which raised £350,000. Cure³ 2018 runs from 25 to 28 October, with the art offered at cure3.co.uk on 26 October. Bonhams Magazine readers are welcome at the private view (25 October) at 101 New Bond Street. Please contact caroline@cureparkinsons.org.uk

Rana Begum Float £3,000

Julian Perry 5 Metres a Year £4,000

Claire Morgan Whisht £6,000

Nigel Hall Diving for Pearls £8,000

Peter Blake Robin Hood Came to the Picnic £15,000

Lothar Götz Salsa Square £2,200

Conrad Shawcross Perforation study for 'From That Which Is Came' £7,000

Adeline de Monseignat Quarry Sample £1,150

Jonathan Yeo Study for a Portrait Sculpture £6,000

Fine Jewellery
London Wednesday 26 September 2pm

A square-cut diamond ring, weighing 5.03 carats Accompanied by a GIA report stating Fancy Pink colour, VS1 clarity Estimate: £600,000 - 800,000 (\$800,000 - 1,000,000)

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







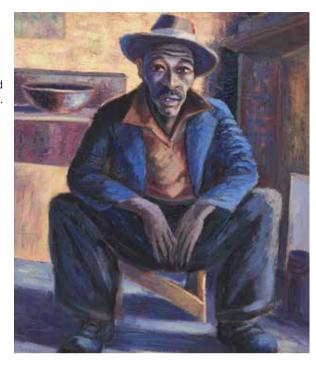
News

X

South African master

Like so many 20th-century artists, South African painter and musician Gerard Sekoto (1913-83) gravitated towards Paris. His move there in 1947 was not, however, only motivated by art. For Sekoto, this was an act of (self-imposed) political exile. Although now seen as the father of black art in South Africa, Sekoto suffered from the oppression experienced by all black artists – indeed all black citizens – at the time. Having arrived in France, he never again lived in his native country. Sekoto enjoyed great international success from the late 1940s onwards, but it is the paintings from his pre-exile years that are in greatest demand. Two of these works – *Three School Girls* and *Portrait of a Man Seated* – lead the South African sale in London in October. They radiate the energy and vibrancy of the townships where Sekoto lived, which in many cases have now disappeared.

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What happened next ...



Joie de 2 VEV

At the Goodwood Festival of Speed sale in July, 2 VEV – a 1961 Aston Martin 'MP209' DB4GT Zagato – achieved a staggering £10,081,500, making it the most valuable British car ever sold at European auction.



Brut force

Jean Dubuffet's 1983 work Mire G 13 (Bolivar) sold for an impressive £296,750 in Bonhams Post-War & Contemporary Art sale in London's New Bond Street in June.









War and peace

Everyone has heard of the Battle of Waterloo, and Wellington's role in the defeat of Napoleon in 1815 remains a source of pride in Britain. Fewer people, however, will know of the charity Waterloo Uncovered, which Bonhams has supported since its inception. For two weeks each year, this organisation brings veteran servicemen and -women, several of them carrying physical and mental injuries, together with archaeologists and serving military personnel. They all work side by side on the battlefield to excavate the focal point of the battle – the area of fierce fighting at Hougoumont farm.

The defence of Hougoumont by British Guardsmen and Allied troops played a crucial role in the victory. Finds this year have included the ruins of farm buildings destroyed in the battle, as well as uniform buttons and a large haul of musketballs and grape or canister shot. This evidence demonstrates the close-quarter nature of the fighting – and how near the French were to taking the farm.

Many of the injured personnel find that Waterloo Uncovered helps build their confidence on what can be a long road to recovery. For some, it has sparked an interest in archaeology that led to study and new careers. For all, it



provides companionship and a shared sense of purpose. Waterloo Uncovered has also worked hard at building links with the local community. This year, hundreds of visitors were entertained at the Archaeology Open Weekend at Hougoumont with exhibitions, finds handling, model wargaming, guided tours and a demonstration of musket volley-firing by a group of Napoleonic re-enactors.

To find out more about the activities of Waterloo Uncovered, visit waterloouncovered.com



We'll always have Paris

Catherine Yaiche talks to **Lucinda Bredin** about the French way of doing things

Photograph by William Mees

Right Catherine Yaiche, Director of Bonhams France, in front of a work by Victor Vasarely that achieved £112,500 in last June's Post-War and Contemporary Art Sale

Below A Diamond 'Volutes' bracelet, by Van Cleef & Arpels, circa 1955, to be offered in September's Fine Jewellery Sale in London

atherine Yaiche, the Director of Bonhams
France, has a real distinction: she owned her
own auction house. The house was called
Auction Event, had rooms on the Left Bank,
and began with sales in jewellery and Russian art.
"It was the most extraordinary time," Catherine says,
laughing. "A friend of mine wanted to start one and,
as I had passed the qualifying exams to be an auctioneer,
I said, 'Why not?'"

The first auction that Catherine conducted was of a collection of perfume bottles by artists such as Niki de Saint Phalle, but the schedule quickly developed to include house sales, special collections of objets d'art and single-owner collections such as an estate that belonged to the mother of a renowned writer. "I enjoyed the experience very much, but it was a small operation. I found that I missed being part of a team."

This was why Catherine arrived at Bonhams in 2012 – where she hit the ground running. In the past six years, the office has increased consignments by 1,000 per cent.

Together with the Paris

Together with the Paris office specialists – a team

that has doubled in size since her arrival – her mission is to find everything from Fine Chinese works of art to motor cars (Catherine herself is one of the auctioneers at Bonhams Monaco Sale). "What I adore about my job", she explains, "is working with collectors, finding how to fulfil their wishes and to achieve the best result for them." A recent triumph was a painting by Pan Tianshou, which was sourced by Catherine from a Chinese client living in Paris. "The estimate was between €100,000 and €150,000, but it sold at Bonhams Hong Kong for more than €1 million. When my client heard the result, she was almost crying with joy. And because she loved the painting so much, we gave her a facsimile of it."

Works of art are in Catherine's DNA. She is the



daughter of two antique dealers, who had a shop in the south of France near Antibes. However, as a teenager, she was not enamoured of her parents' métier. "The pieces they sold were of wonderful quality – my father particularly loved furniture – but they spent all day waiting for customers to appear. That wasn't what I wanted to do." Instead, she studied for a degree in marketing at the university of Toulouse, before moving to Paris, where she studied law and performed in a dance company, as well as working for Tajan, one of France's most venerable auction houses.

Catherine's apprenticeship at Tajan was, as it turned out, the most extraordinary opportunity to learn about a broad range of artefacts. "I was placed in the 'magasin' – the warehouse – where everything was stored," she recalls. "Even though I was only 20 years old, I was expected to catalogue everything from Islamic art to contemporary ceramics. Working with the specialists there was as good as studying for another degree."



Above A painting by Pan Tianshau (1897-1971) Fowl and Rocks, that sold in Bonhams Hong Kong for \$9,760,000 (£973,254)

Below Small pleasure: the wooden netsuke of a tiger from the Katchen Collection, the third part of which comes to auction in November

One of Catherine's great strengths is the range and sheer volume of objects she has handled. Partly this is a result of the French system of auctioneering. When Catherine was seeking to qualify as an auctioneer, she had to pass exams demonstrating her knowledge of major art movements and techniques - much as in the US and the UK. However, the French system also requires that candidates show their skill in valuing equipment such as farm machinery, factory parts and bread ovens. The emphasis is on process and craftsmanship, as well as all-round knowledge. As Catherine says, "When I took the exam, I was shown a picture of a tree - and then a photograph of a commode. I had to identify the species of tree, and then explain the process by which it was transformed into a piece of 18th-century furniture. It's an approach that has given me a real

"When my client heard the result of the auction, she was almost crying with joy" Her training has stood her in good stead. One of the auctions she worked on was the estate of the last pasha – Hussein Pacha – which took place in his house in St Jean in Cap-Ferrat. The sale took

depth of knowledge."

eight days – "we spent months cataloguing it", Catherine says – and the lots comprised everything from furniture to arms and armour. "It was the craziest sale. I remember having to arrange his collections of silverware and cloisonné on the stairs. But the top lot was a pair of commodes that achieved €8 million."

One of the joys of the job, according to Catherine, is that you never know what will happen next. Among the major single-owner collections she has worked with were the late Arlette and Julius Katchen's netsuke. "I initially went to the house to value some jewellery. However, Arlette's second husband asked me to take a look at another collection. I still recall the moment when he opened up a series of drawers to reveal this wonderful world of exquisite small figures." The sale total for the first two parts was £2,279,501 – including an 18th-century ivory netsuke of a shaggy dog by the Japanese master, Gechu, that sold for a world-record £221,000. The final sale of the collection will be held in Bonhams London in November.

One of the major developments at Bonhams Paris has been the headquarters itself. Set in the heart of the city in a 19th-century *hôtel particulier* near Place Vendôme, it has recently been redesigned to include an exhibition space. This will display highlights of Bonhams auctions, as well as hosting events and dinners for clients. Catherine is enthusiastic: "We want to show what we have and what we can do. The auction business is about objects. But it is the people who love those objects that are the most important element in what we do."

Lucinda Bredin is Editor of Bonhams Magazine.

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Swimming in jewels

Katherine Szoke Domyan won Olympic golds swimming for Hungary. But in 1956, she fled to the US. There she embraced the American dream – and acquired *lots* of jewellery. *Nicholas Foulkes* admires her magnificent collection

t had been a long journey, and they were weary, but, as they stepped from their plane onto Australian soil, the 60 Hungarian athletes were smiling. Their mood swiftly took a sombre turn: "B efore they left the airport," reported *The New York Times*, "many of them broke down and wept like children."

It was 10 November 1956, and the Olympics were about to begin in Melbourne, but geopolitical events a hemisphere away cast a shadow over the sunny Antipodes. In the Middle East, the British and French were mired in the post-imperial fiasco known to history as the Suez Crisis. Meanwhile, Soviet tanks rolled into Budapest and a demonstration mushroomed into a full-scale uprising with fierce and bloody fighting, fighting in which some of the athletes now sobbing on Australian soil had participated. When they left their homeland, they had been optimistic. As *The New York Times* put it, "They thought they had won."

"Before the 60 athletes left the airport, many of them broke down and wept like children"

But the crowd of Hungarian expatriates gathered to greet them at the airport welcomed them with the red, white and green flag of Hungary draped in black; soon the news became known that the Soviets had put down the rebellion and were now in control of Budapest. Even before buses took them to the Olympic Village, some athletes were overheard discussing seeking asylum.

From Conrad Schumann, the East Berlin border guard photographed hurdling the nascent Berlin wall,

to Nureyev's dance to freedom from Le Bourget airport, the Cold War witnessed many dramatic defections, but when it comes to drama, emotional intensity and sheer quantity of high-profile refugees seeking asylum against a background of heightened international tension, the mass defection of the 1956 Hungarian Olympic squad stands out. At the end of a Games at which their minds were understandably not always focused on the sporting competition, the athletic elite of an entire nation chose not to return home. Instead, with nothing more than they had packed, they decided to make new lives for themselves in the West. As the remarkable jewels offered at Bonhams in September's Fine Jewelry sale in New York testify, some of those lives would go on to be quite remarkable.

Among the 42 athletes who applied for political asylum in the United States was glamorous young swimming star, Katalin Szőke. Child of a champion swimmer and champion water-polo player, she was a competitive swimmer by the age of six, and a double Olympic and European gold medallist before she was out of her teens. Now, aged 21, she was stranded in Melbourne, stateless and with no hope of reaching the US, as the immigration quota for Hungarians had been filled. Living in a deserted Olympic Village, it was a tense time for the young woman and her compatriots, among whom was water-polo player and gold medallist Arpad Domyan – later her husband.

Then *Sports Illustrated* took up the athletes' cause. It appears that among the ardent readers of *SI* was President Eisenhower, who was so moved by their plight that a way was found to offer them asylum.

Far left Katherine Szoke Domyan (1935-2017) – double Olympic gold medallist for Hungary, friend of presidents in the United States

Left An emerald and diamond necklace by David Webb Estimate: \$80,000 - 120,000 (£62,000 - 92,000)











Above Two diamond fringe necklaces by Harry Winston, approx. 86.00 carats, Estimate: \$350,000 - \$550,000 (£270,000 - 425,000) approx. 66.00 carats, Estimate: \$250,000 - 350,000 (£190,000 - £270,000)

Recalling that long-distant December, Arpad says, "Sports Illustrated sent over a Pan American Clipper and airlifted us to the United States. We arrived in San Francisco in 1956, on Christmas Eve, and spent a couple of days there, moved on to New York, and from there went with the Greyhound bus up to Boston, down to Miami, and all over the country, as they had organised a tour for us through the entire country to raise money for the Hungarian refugees who were coming out of Hungary."

For three months, they travelled the United States on what became known as the Freedom Tour, during which they were fêted as heroes. "It was a very exciting, interesting time. We raised a lot of money. And it gave us an opportunity to see the country, to decide where we would like to settle down."

Arpad and Katherine (as she became in the States) decided to begin their new life in Los Angeles, where – after the most dramatic six months of their young lives – they settled into a routine, he as a draughtsman in an architectural office, while she worked in a bank and made extra money as a model. Life may not have been exciting, but times were good enough for Arpad to be in a furrier's

shop looking for a wrap for the woman who was now his wife, when he heard a real-estate broker discussing a plot of land. Arpad got talking to him, and together they decided to build a house on the site: after finishing work in the architect's office, Arpad then put in a six- or seven-hour shift as a builder.

The Domyans' American dream had begun. By the 1970s, Arpad was head of a property-development company, employing hundreds engaged on ever-larger projects all around the country. The Domyans supported the opera, they were donors to the successful presidential campaigns of Ronald Reagan and George Bush Snr, and were invited to the White House. They would buy jewellery... *lots* of jewellery.

"Spending summers on the Côte d'Azur, their new life 'involved a lot of black tie'"

The collection the Domyans assembled speaks of a unique time in America's history, a time that took two refugees on a rags-to-riches ride from facing Soviet tanks in war-torn Budapest to presidential inaugurations, fundraising galas, White House dinners, summers on the Côte d'Azur and first nights at the opera – a life that, as Domyan deftly puts it, "involved a lot of black tie".

It was a life they could never have imagined, growing up in 1930s and '40s Budapest. They embraced it with enthusiasm, an enthusiasm reflected in the ebullience of the jewellery coming to auction. Katherine was a striking woman throughout her life; having won Olympic golds, survived a revolution, taken part in one of the defining





Left Swimming her way to success: Katherine clutching a gold medal in Helsinki, where her 4×100m relay team broke the world record

Above An Art Moderne diamond clip attributed to Paul Flato circa 1935 Estimate: \$60,000 - 80,000 (45,000 - 60,000)

Right An enamel, diamond and ruby bangle bracelet by David Webb Estimate: \$25,000 - 35,000 (£20,000 - 30,000)

Below A 23.13 carat Diamond Ring by Harry Winston Estimate: \$250,000 - 350,000 (£200,000 - 300,000)

moments of the Cold War, and helped her husband build a business empire on the other side of the world, she was a powerful character who wore jewellery to match.

"I think the first significant piece was a diamond ring from Tiffany," recalls Arpad today. It ignited Katherine's passion for fine jewellery. "It was about 11 carats, a yellow diamond, which she had her eye on, and we got it."

The collection is shaped by a patriotism for the land that took Katherine in as a penniless refugee, and it is anchored by the work of the most famous American artist in diamonds: Harry Winston. His style is perfectly articulated in two diamond-fringe necklaces, weighing approximately 86.00 carats and 66.00 carats. Another highlight of the collection is a ruby and diamond bracelet made by the New York workshop of Van Cleef & Arpels around 1940, when the United States provided shelter to the Arpels family, who were forced from Paris by the Nazis.

This bracelet was bought at auction in New York: in the Domyan household, no visit to New York was complete without a souvenir in gold and precious stones. Over the years, Katherine developed a pronounced taste for one particular New York jeweller. "I don't remember exactly when she started buying his jewellery, but I know every time we went to New York, which was quite frequently, the first stop she made was David Webb's store."

An autodidact, Webb dominated American jewellery in the 1960s and early '70s, becoming famous for his faunal motifs and his striking use of colour and shape, mixing precious stones and enamel as bright as a hummingbird. The Domyan collection includes 36 dazzling examples of his work: particularly well represented are the animalier

bangles, including a double jaguar enamel bracelet and a carved rock-crystal chimera bracelet. They wrap around the wrist unencumbered by either selfdeprecation or false modesty.

Unafraid of effect, Webb's jewellery reflected a confident America and was worn by such confident women as Elizabeth Taylor, Diana Vreeland, the Duchess of Windsor, Jackie Kennedy and, of course, Katherine herself.

"No visit to New York was complete without a souvenir in gold and precious stones"

Ruth Peltason, author of *David Webb: The Quintessential American Jeweler*, described his biography thus: "Rags-to-riches, making it here, coming to New York, hiring a crew of people from all over the world and working with them to make this one vision. I think that is such an American story.' Every bit as American is the story that is told by the jewels of Katherine Szoke Domyan, who died in 2017.

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

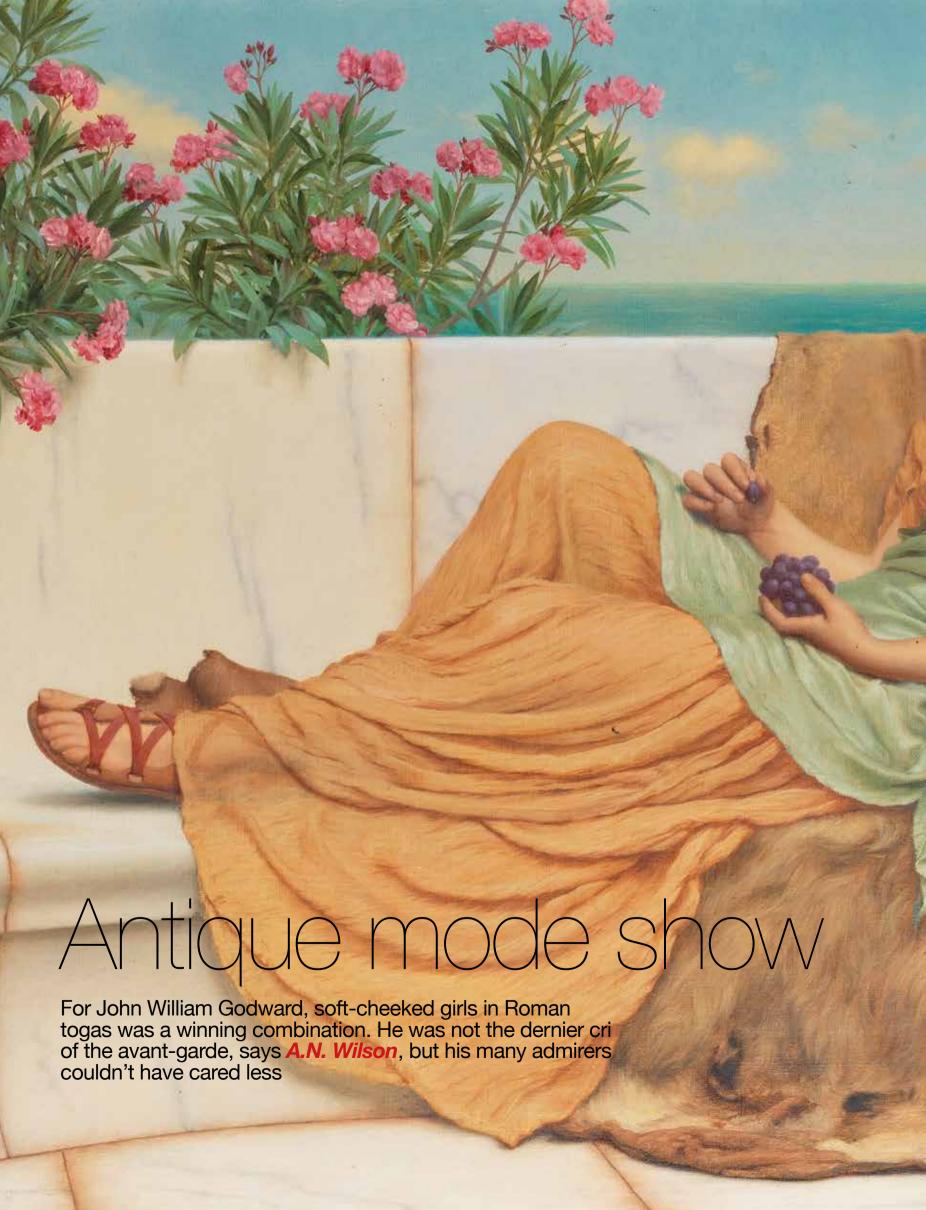
Sale: Fine Jewelry New York

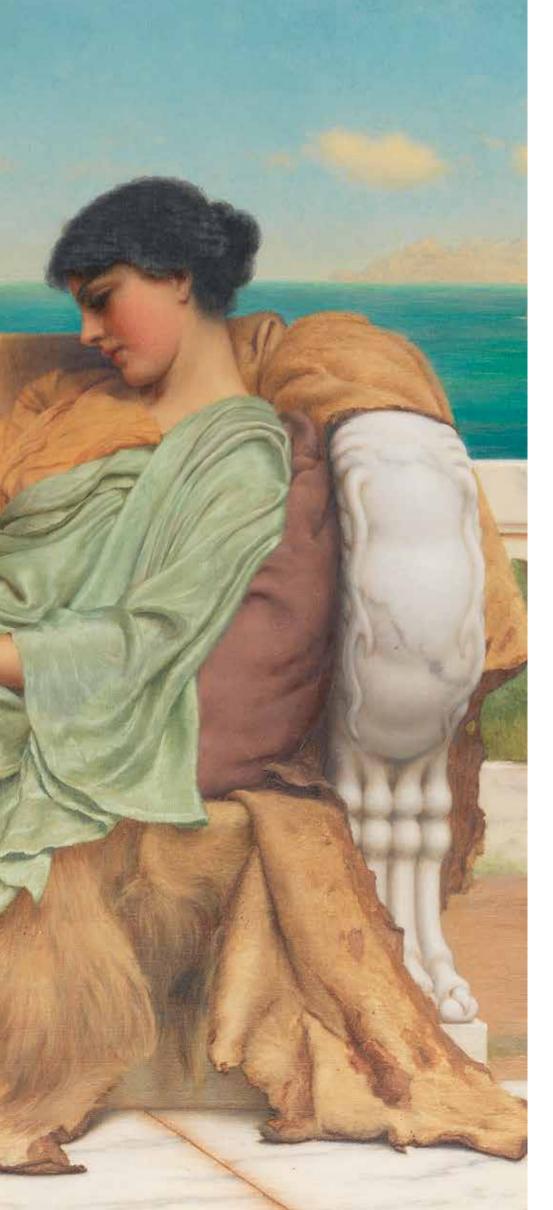
Friday 21 September at 1pm

Enquiries: Caroline Morrissey +1 212 461 6526

caroline.morrissey@bonhams.com bonhams.com/finejewelry







Left John William Godward (1861-1922)

Dolce Far Niente, 1907
oil on canvas
51.4 x 76.2cm (201/4 x 30in)
Estimate: £200,000 - 300,000 (\$260,000 - 390,000)

ou would be forgiven for thinking that the sumptuous *Dolce Far Niente* (1907), offered by Bonhams in September's 19th Century sale in London, was painted by Sir Lawrence Alma-Tadema. The young woman, so obviously a late Victorian, lolls in neo-classical costume on a white marble bench, her lovely feet sandalled as for a fancy-dress ball, every hair and whisker of the animal skin beneath her punctiliously captured.

Certainly, the painter displays extraordinary skill in rendering the textures of cold cut stone and warm draped fabric, and a gift for arresting colour. But this is the work of a much-less-famous artist, then as now. John William Godward was sometimes spoken of as a disciple of 'Alma Tad', but he ploughed an independent and lonely furrow. Indeed, this serene scene has only recently come to light, having been recorded as "present location unknown" as recently as 1997.

Much more about Godward is lost or obscure, with little trace of his earthly existence – 1861-1922 – left behind. He died, aged 61, by gassing himself in a garden studio at 410 Fulham Road in west London. This shaming death only compounded, in the eyes of his respectable family, the disgrace of his life. His father had been an investment clerk in a life-assurance company, and John William had followed his father's profession until the age of 25, before undertaking rudimentary training as an architect.

Godward appears to have had no formal artistic training. He attended no art school, but must have studied, with obsessive care, the works of his older contemporaries Frederic, Lord Leighton, and Alma-Tadema. When the young Godward began to paint, it was to evoke, as his masters in the art were doing, a neo-classical fantasy land built of marble, where usually ravenheaded semi-clad women took their leisure beside pools, or stood in gardens from whose white balustrades and terraces could be glimpsed the vivid azure of the Mediterranean.

Was it, though, the Mediterranean? The waters Godward knew intimately were the sluggish brown of the Thames. Had he, at this



time, even seen the country that so inflamed his work? Godward's first recorded visit to Italy was an extended sojourn from 1905 – interestingly, about the time he must have been painting his girl with the grapes, one of seven pictures Godward entitled *Dolce Far Niente* ('carefree idleness').

"Godward's shocked family said that he had eloped... they destroyed any records of his life"

He may have been forced out of his home by building noise from the new-fangled Chelsea Football Club. Certainly, he visited Naples, since he sketched the city and its antiquities; his family claimed he lived in Capri.

While it is hard to argue the real Italy made much impact on Godward's work – which remained a shimmering Mediterranean fantasy – his love of the country was sustained and profound. When he returned to Italy in 1910 or 1911, he stayed for more than a decade.

In a similar way, Godward's women were painted from life – he favoured large-jawed Italian women – yet reduced to fabric and alluring skin. On rare occasions his neo-classical maidens are naked, but even then they have no pubic hair. Anatomically improbable, they possess a different manner of life. It is the life of lust pulsating through the brains of the men who yearn for them.

Comparing their faces to the masklike pallor of the contemporaneous angels and Arthurian maidens of Sir Edward Burne-Jones is instructive. In his great windows, screens and canvases, we see girls who are, in their androgyne, unpredictable way, filled with their own thoughts. Burne-Jones' angels were going to go up to Girton College Cambridge. They would campaign to get the vote, and they - or at least their daughters - would qualify as doctors and barristers. Godward's girls are far less serious. They accept, in their placid way, a role as objects of male fantasy.

Godward was a fast worker, able to produce as many as 20 pictures a year, selling them for as much as £100 each. They generated an income that, in light of his family's modest earnings from the insurance company, was prodigious.

But then came a minor scandal that, to the introspective painter, doubtless felt like a catastrophe. It was said by Godward's shocked family that he had eloped to Italy, when he was in his mid-forties, with one of his models. We will never know if that is true, because they destroyed any records of his existence.

We do know that he lived in Rome, and that his commercial success on the Continent matched that of his English career up to that point. He was awarded the Gold Medal at the Rome International Exhibition for his painting *The Belvedere* in 1913; he was also fêted at the Brussels Exposition Internationale and Paris Universal Exhibition. In Italy, such neo-classicist painters as Augusto Bompiani, Luigi Bazzani and Giulio Sartorio dealt





Far left Sarah Godward, with her children. John William is on the right – the only known photograph of him

Left John Godward, the artist's father, in 1898

Below Godward's *Dolce* Far Niente



"Godward's subjects are as unreal and compelling as the starlets of the silent screen"

in similar themes, and they admired Godward's work. This must have been gratifying to the Englishman, who was regularly hung in the Royal Academy Summer Exhibition until his first departure for Italy, but would receive no other honours in Britain. He was not even elected as an Associate of the Royal Academy, let alone being made a full Academician.

The flavour of his paintings is very similar to that so vividly evoked in the poetry of Swinburne, which, was in its own time so startling and so popular, but which, after the arrival of modernism in literature, vanished from the English-speaking consciousness. In a comparable way, the carefully crafted young women of Godward's imagination, smiling to themselves lightly from their marble balustrades, have little in common

with *Les Demoiselles d'Avignon*, even though the real-life models for both types of painting would have followed the same profession.

Throughout the First World War, as the world descended into its violent, revolutionary chaos, the reclusive Godward faithfully went on painting works that reflected none of the darkness of his times. Nice, pliable, young Italian women posed for him, and were given names from the ancient world – *Callirrhoe*, daughter of a river god; *Clymene*, mother of the sungod Phaeton; *Cassotis*, naiad of a sacred spring; and the Greek poet *Corinna*.

Godward remained abroad for the entirety of the war, only coming home in 1921 – without his companion. His productivity had waned, perhaps due to declining health. He returned to his house in the Fulham Road, now occupied by one of his brothers, who had a wife and family. So Godward lived in the garden studio for a year.

The family legend was that he believed the world did not have room

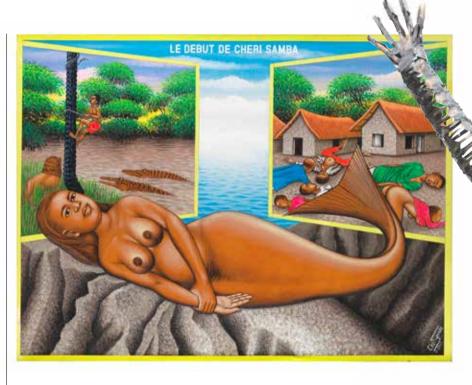
enough for both him and Picasso. He suffered from dyspepsia and insomnia, and the man who shut himself in the studio and turned on the unlit gas ring was, in the judgement of the coroner, of unsound mind.

Certainly, his particular brand of neo-classical dreaming had gone out of fashion. Yet, where his family saw in his canvases a scandalous raffishness, our eyes see something more innocent. Godward's subjects are as unreal and compelling as the starlets of the silent screen, whose greatest director, Cecil B. DeMille, was so deeply indebted to the Graeco-Roman fantasists of late Victorian art.

A.N. Wilson is an award-winning novelist, biographer and journalist.

Sale: 19th Century Paintings London Wednesday 26 September at 2pm Enquiries: Charles O'Brien +44 (0) 20 7468 8360 charles.obrien@bonhams.com bonhams.com/19thcentury





oday, Congolese artists are among the hottest on the international market for African art. Their reputation had been boosted by exhibitions such as Beauté Congo 1926-2015 at the Fondation Cartier in Paris (which ran until January 2016), but really it is the immediacy of their art that is making an impact. Congolese art "speaks to people who don't necessarily know about the art canon or art history: they're able to enjoy it," explains Eliza Sawyer, the Bonhams specialist in modern and contemporary African art. From 30 September to 4 October, Bonhams is staging an exhibition of the most striking Congolese art at its London headquarters, featuring established stars such as Chéri Samba and Aimé Mpane alongside gifted emerging artists such as Freddy Tsimba. The works will then be offered at Bonhams Africa Now sale on 4 October, with the proceeds benefiting two charities: Malaika, founded by the supermodel and philanthropist, Noella Coursaris Musunka, and AMADE, of which HRH Princess Caroline of Hanover is the president.

That the Democratic Republic of Congo should have become a powerhouse of African art is all the more remarkable when you consider its history: few nations endured as many traumas. Between 1885 and 1908, the vast territory was the private domain of King Leopold Opposite Maurice Mbikayi (b. 1974)
The Guardian 1, 2017
C-Print
184 x 184cm (72% x 72%in)
Estimate: £3,000 - 5,000
(\$4,000 - 6,500)

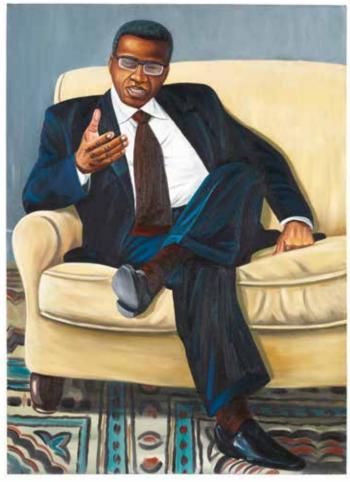
Above Chéri Samba (b. 1956) *Le début de Chéri Samba*, 2001 acrylic on canvas 81 x 108.5cm (31 % x 42 % in) Estimate: £20,000 - 30,000 (\$30,000 - 40,000)

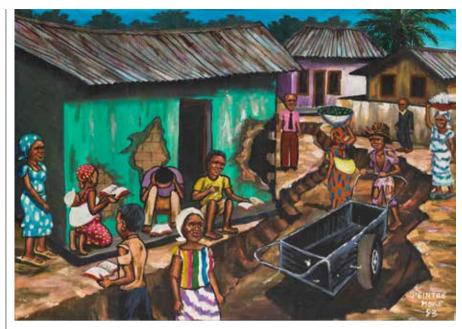
Right Freddy Tsimba (b. 1967) *Centre fermé, rêve ouvert*, 2017 welded spoons and recovered metal 278 x 147 x 92cm (109% x 57% x 361/4in) Estimate: £7,000 - 10,000 (\$9,000 - 13,000)

"Through a turbulent century, the Congolese consistently produced fine works of art"

II of Belgium, who ruthlessly exploited the population. Millions starved or were worked to death to provide him with ivory, copper and rubber. Congo remained a Belgian colony until it won its independence in 1960, then came under the iron rule of dictator Mobutu Sese Seko for three decades. Parts of the country are still mired in civil war.

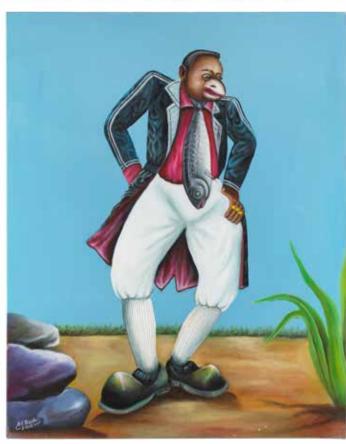
Yet, all through that turbulent century, the Congolese consistently produced fine works of art, with colonialism, tyranny and violence providing inspiration for generations of painters and sculptors. "There isn't a long history of formal art education in Congo," Sawyer explains, "so many of these artists are more heavily influenced by the music





Left Luzamba Zemba (b. 1973) *In the Mood*, 2017 oil on canvas 111 x 80cm (43% x 31½in) Estimate: £3,000 - 5,000 (\$4,000 - 6,500)

Above Monsengwo Kejwamfi 'Moke' (b. 1950) *Untitled*, 1993 oil on canvas 62.5 x 88cm (24% x 34%in) Estimate: £3,000 - 5,000 (\$4,000 - 6,500)



Above Camille-Pierre Pambu Bodo (b. 1953) *Sapeur* oil on canvas 92 x 73cm (36¼ x 28¾in) Estimate: £2,500 - 3,500 (\$3,500 - 4,500)

scene or by advertising or by television." This goes some way to explaining their popular appeal, she notes, pointing also to the artists' "very vibrant" colour palette and use of "thick black outlines, almost like a comic strip".

The paintings of Samba are a case in point. The eldest son of a blacksmith, he moved to Kinshasa when he was only 16, starting work first as a sign painter, then as a magazine illustrator. As a result, his paintings have the spectacular colours and sunny tones of billboard advertising – even when the theme is serious. *Le Début de Chéri Samba* (*The Beginning of Chéri Samba*), one of the paintings on offer, pictures a smiling mermaid reclining at its centre; behind her, alligators have chased a man halfway up a tree, while bodies lie outside a row of huts.

Even while the country was under Belgian domination, an exhibition in Brussels of watercolours by the Congolese painter Albert Lubaki made a huge splash in 1929, and Coco Chanel – tastemaker par excellence – was said at that time to be collecting Congolese art. Yet the country's artists have, historically, avoided emulating artistic styles that prevailed in Belgium. "When you look at Belgian art from, say, 1960 and work created in Kinshasa at the same time, they are light years apart," Sawyer says.

After independence, Mobutu worked hard to promote a Congo art scene. He commissioned murals and public sculptures that are still visible in the capital. And he insisted everything be authentically African – a reaction against colonialism. The same logic underpinned his decision to ban Western-style suits and ties. When Mobotu finally lifted that ban in 1990, he spawned a cultural movement known as 'La Sape' – men wearing flamboyant Western-style suits and dressing like colonial-era dandies in defiance of the old order.

One of those men was the painter Zemba Luzamba (born in 1973). His paintings – including the one in the sale – often represent Congolese men in suit and tie, a

quiet emblem of political resistance. As he explained in 2016, "In Congolese society, there are certain things that we never actually talk about – big issues kept beneath a surface façade. So I went with that flow, and a sense of only what can be seen on the surface has influenced some of the works that I've been doing."

Another highlight at Bonhams is *La Ramasseuse de Mains Coupées* (*The Gatherer of Cut Hands*) by Mpane, a subtle evocation of the widespread practice, under King Leopold, of cutting off workers' hands when they had not produced enough rubber. Mpane's mosaic-like painting shows a young woman with arms crossed; she casts a sorrowful look at a pair of ghostly hands hung above her head.

"I break things down to put them back together," explains the artist, who was born in Kinshasa in 1968 and attended art schools there and in Brussels. "I had the idea of reinventing the mosaic, a technique dating back to antiquity which existed across civilisations, when I was looking at the wall made of small bricks that I stand across from in my studio in Brussels."

"Freddy Tsimba's true masters are the blacksmiths who taught him how to weld"

Mpane is, unlike many Congolese artists, represented by a US gallery – in his case, the prestigious Haines Gallery in San Francisco, which also has Ai Weiwei on its roster. Mpane has work in the collection of the Brooklyn Museum in New York and the Smithsonian Institution in Washington, D.C.

Another artist of that generation, Tsimba, is gaining a following outside the DRC. Though educated at the Académie des Beaux-Arts in Kinshasa, Tsimba argues his real school is the street, and that his true masters were the blacksmiths who taught him how to weld.

The sculpture to be shown at Bonhams is a figure represented from the back, with hands raised in surrender. It was inspired by "an experience he had personally in Belgium, when he didn't have the correct travel permit and was detained for a few days in the airport," says Sawyer.

Congolese art has a solid future. For one thing, the country plans to stage a biennale in Kinshasa. More importantly, a new art museum for contemporary Congolese art is opening in Kinshasa later this year – the building is already complete and the search is now on for curators and collections.

"We've tended to find that the first point for making an artist well known is to have collectors from that country take an interest in them. You need local patrons," Sawyer notes. "These initiatives will help foster interest on the ground in the DRC. The next ten years promise to be very exciting."

Amina Abbas writes about African art for national publications.

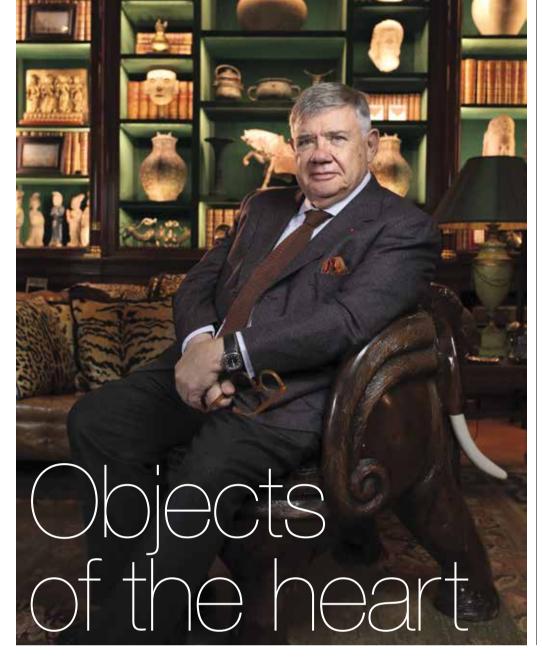
Sale: Africa Now London Thursday 4 October at 5pm Enquiries: Giles Peppiatt + 44 (0) 20 7468 8355 giles.peppiatt@bonhams.com bonhams.com/africanow





Top Chéri Cherin (b. 1955) *Les tenants du titre*, 2017 oil on canvas 118 x 99.5cm (46% x 391/sin) Estimate: £3,000 - 5,000 (\$4,000 - 6,500)

Above Aimé Mpane (b. 1968) La ramasseuse de mains coupées, 2014 wooden mosaic 208 x 158cm (81% x 621/8in) Estimate: £15,000 - 20,000 (\$20,000 - 30,000)



Left Jean-Yves Ollivier with his superb collection of Asian art

Right A magnificent Sancai-glazed model of a Bactrian Camel Tang Dynasty 82cm (321/4in) high Estimate: £300,000 - 400,000 (\$385,000 - 520,000)

Jean-Yves Ollivier was the linchpin in negotiations that helped end apartheid. *Lucinda Bredin* talks to him about how art changed his life

n the 2013 film *Plot for Peace*, a thrilling documentary about how South Africa inched towards the end of apartheid and the release of Nelson Mandela, a shadowy figure flies around Africa in a private jet, knitting together negotiations and deals in rooms fogged with clouds of cigar-smoke. This man, whose

"The man, whose nom de guerre was 'Monsieur Jacques', seems to have stepped from the pages of a Frederick Forsyth novel"

nom de guerre was 'Monsieur Jacques' and who seems to have stepped from the pages of a Frederick Forsyth novel, was revealed to be Jean-Yves Ollivier, a French businessman. Until that point, he had been known as a commodities trader, but used his day job to create a network of contacts across the continent that enabled him to act as a secret envoy brokering the 1988 Brazzaville Protocol. This agreement paved the way for the withdrawal of Cuban troops from Angola. In return, South Africa removed its forces from Namibia, which allowed that country to become independent. Ollivier's

role in these negotiations only came to light when archive footage showed him being honoured both by the white former South African leader P.W. Botha and by Nelson Mandela.

The subject of this astonishing story is sitting across from me on a well-upholstered sofa in one of his many European properties (it wouldn't be a proper thriller, of course, if I actually told you where). Why? Because, on top of being an international man of mystery, Jean-Yves Ollivier has an astonishing collection of early Chinese art, which is being offered at Bonhams London in November.

The works have been carefully arranged on display shelves or stand on tables and plinths around the room. They include a superb collection of Chinese archaic bronzes from the early Western Zhou dynasty, and a sculpture of a Bactrian camel from the Tang dynasty. The pieces – which were assembled with the help of leading art advisors, such as the Brussels-based dealer Gisèle Croës – are of museum quality. "I am not going to ask myself whether the works will go well with the carpet," says Ollivier, looking around his apartment with a smile. "Everything will go well

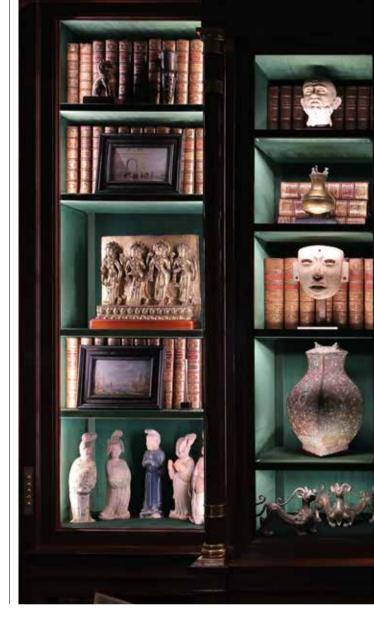


Right A figure from an unusual pair of carved wood figures of Bodhisattvas Song Dynasty 44cm (171/4in)
Estimate £120,000 - 150,000 (\$150,000 - 200,000)

Below An extremely rare and large Archaic Bronze Ritual Vessel, Fang Hu Eastern Zhou Dynasty 68cm (26¾in) Estimate: £250,000 - 350,000 (\$350,000 - 450,000)







together, in my view, because I have chosen them."

Ollivier did not come from a long line of art collectors. Indeed, the very opposite was true. He was born in Algiers "into a household where art was not present", as he puts it. "My mother would never even buy a second-hand chair. Because for her to sit on a chair that had been used by somebody was not proper. It had to be new, as she wanted to be sure there were no bad spirits."

During the Algerian War of Independence, Ollivier's family fled the country, arriving in Paris in 1962. Having found himself in what he terms "difficult circumstances" - he was arrested and imprisoned for running messages for Algérie Française, a resistance group opposing Algerian independence - Ollivier wanted a clean slate. Aged 17, he left for London. A bright boy, he landed a job at the stockbrokers Strauss, Turnbull & Co, and was taken under the wing of Robert Strauss, the fabled art collector. As Ollivier recalls, "Robert invited me to his country house in Sussex, and it was here that I really discovered art. In one room, there was a collection of majolica; in another, Renaissance bronzes; then, in the third room, there was a Tibetan collection, some Chinese works, plus a painting, a carpet, and a major collection of Fabergé. These were things I had never paid attention to elsewhere, but - this was the most important thing, and what started me collecting – I

was able to touch these treasures. I think those objects passed something to me." On cue, Ollivier motions me towards a marble Qi dynasty head. "Touch it," he commands. "Touch it, and you touch skin. It doesn't feel like marble."

This is a theme to which Ollivier returns several times. Although he is clearly a pragmatist – no one could crunch out a deal with a clutch of African states without an incisively forensic mind – Ollivier's descriptions are almost mystical when he talks about touching objects, something that he does instinctively, as he moves towards a beautiful figure. "I have the privilege of being able to touch this Renaissance bronze – to look at it, to move it and to change its position in my house. No object is static, they move."

Although Robert Strauss introduced Ollivier to a world where you can live with masterpieces, he was not the inspiration behind Ollivier's collection of Chinese art, which features some astonishing archaic bronzes. What drew Ollivier to these works? "I think it was because I felt touched, for the first time, by the craftsmanship. The shape is almost always the same, but I feel as if each piece is infused with a human spirit. It is as if the unknown human who made it has transmitted his soul into the material."

Ollivier first saw archaic bronzes while visiting the





Left A display cabinet houses antiques from Ollivier's exquisite collection including: an Archaic Ritual Bronze food vessel, Gui from the Western Zhou Dynasty (estimate: £350,000 - 500,000); Tang Dynasty painted pottery figure of a prancing horse (estimated £60,000 - 80,000), and a pair of silver 'Carp' bowls from the Liao Dynasty (estimate: £120,000 - 150,000)

Above A rare white marble head of a bodhisattva Northern Qi Dynasty *34cm* (*131/4in*) *high* Estimate: £250,000 - 300,000 (\$315,000 - 380,000)

National Palace Museum in Taipei. "I was going to China in 1969 – the early days, even before Nixon's visit – so I took the short trip to Taiwan to see the collection of jade, which is one of the wonders of the museum. But while I was there, I saw these magnificent pieces." One bronze – a ritual food vessel that is one of nine featuring in the Bonhams sale – is particularly prized, as it has a dragon

"I feel as if each piece is infused with a human spirit. It is as if the unknown human who made it has transmitted his soul into the material"

coiled below the rim with two bodies emanating from its single head. It is an astonishingly sophisticated design; the fact that it was made in the 11th century BC inspires awe.

For Ollivier, this art is all the more powerful because it has not been created as merchandise, but for ritual. "For me, each piece now carries my soul." He says he believes that all works of art are infused with the spirits of their previous owners. Touchingly, whenever Ollivier sees a work at auction that belonged to Robert Strauss, he tries to acquire it.

Ollivier also has a strong collection of Tang

sculptures, the most memorable being an imperious Bactrian camel that presides over the drawing room. Dating from the 9th century, the camel is especially remarkable because it has fur. "Very rare," says Ollivier approvingly. "I bought this piece in Hong Kong, first because the size was impressive and the expression. It's quite dragon-like, don't you think?"

I ask Ollivier if there is one object that he would like to be buried with. He pauses, and then says, "There is one I will keep. It's a ceramic Ming statue. I want to keep it because it is the first Chinese piece I ever bought. Being in contact with so many civilisations in the world, I end up inheriting many of the superstitions as well. I believe objects carry good spirits or bad spirits. So I will keep this piece because I think of it as part of the house. He has entered my life and he will go when I go."

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: The Ollivier Collection of Early Chinese Art: A Journey Through Time London Thursday 8 November at 10.30am Enquiries: Asaph Hyman +44 (0) 20 7468 5888 asaph.hyman@bonhams.com bonhams.com/finechinese

Feast or famine

Foujita caused a sensation in 1920s Paris, says *Matthew Wilcox*, but could the painter survive the war in Japan?

n 1949, former painter Fujita Tsuguharu was down on his luck. All around Tokyo was evidence of the war – food shortages, political turmoil, the maimed and wounded. Japan was in ruins. Fujita's personal state of affairs was little better.

This grey, exhausted man, who seemed older than his 50 years, had spent the war attached as an artist to the Japanese army – and it was rumoured the occupation authorities were now rounding up collaborators.

Time magazine, scratching around for stories amid the rubble, went to visit the former painter. The magazine noted that the war years, which Fujita had spent painting "hack combat pictures" for the Japanese government (at \$33.76 per month), "had turned his grey bangs a snowy white".

Why did this man merit their attention? It must have been a stretch to connect Fujita Tsuguharu, who trudged the burnt-out streets snapping at people in broken French, with Foujita, the bon vivant who scandalised pre-war Paris and whose painting enthralled the world.

It must have been harder yet to imagine that he was on the brink of a comeback. A painting to be offered

"Married five times, Foujita traded girlfriends with Modigliani"

at Bonhams New Bond Street sale of Impressionist and Modern Art in October encapsulates the moment that the Japanese master launched this most unlikely return.

But Foujita spent his life defying expectations. Indeed, very little about him was believable at all. The idea that a man who cultivated a look somewhere between Adolf Hitler and Charlie Chaplin was once a sex symbol would seem preposterous, were it not so well documented – most thoroughly, if not consistently, by the artist himself.

Married five times, Foujita was a black belt in judo. He traded girlfriends with his close friend Modigliani, took dance lessons with Isadora Duncan, and was asked to paint the Pope. Champs-Élysées mannequins sported his unmistakable bowl cut, moustache and hoop earrings. For a moment, he was the most famous man in France.

When Foujita arrived in the country in 1913, he was a complete unknown. "It was predicted that I would be the







best painter in Japan," he wrote later. If that is true, it must have required enormous foresight. When the painter, the wayward son of an army medic, disembarked at Marseilles, he was 27 years old, an unprepossessing and myopic art student who had failed to have a single work accepted in the Tokyo Salon.

Unusually among the Japanese expat community in Paris, Foujita was an extrovert, and he fitted easily into cheerful carnality of Montparnasse at the time, quickly ingratiating himself with artists such as Diego Rivera and Picasso. Nevertheless, the early years in Paris were hard. "I saved only 15 of my works and used about 500 others that I felt would embarrass me in the future to fire up my stove and cook my rice," he recalled in his memoirs. "I burned my table and my chair in the fire too. One day, when I ran out of things to burn, I threw my shoes in."

Having taken a job as a copyist at the Louvre, Foujita worked relentlessly to refine his style until he hit on his métier, a classic blend of East and West. Marrying oil paint with oriental ink, he took up the techniques of traditional Japanese painting – flat surfaces, black outlines, the juxtaposition of texture – and applied them to modern Western composition and form.

Despite his often astonishing appearance, Foujita was not a committed avant-gardist. Rejecting the colour of Matisse and the Fauves, and the intellectualism of the Futurists, his nudes offered the pure sensuality of ivory flesh. He combined flaxseed oil, crushed chalk, white lead and magnesium silicate to produce a mesmerisingly luminous effect which had never been seen before.

To these sensuous nudes, Foujita began to add cats as a kind of signature. Soon, these were as famous as his nudes, perhaps even more so. Even now, a Foujita with a cat is considered far more desirable that one without, and first editions of his *A Book of Cats* sell for tens of thousands of pounds. These cats, paradoxically both aloof and fully integrated into the compositions perhaps hint at Foujita's view of himself within Parisian society.

Foujita's first solo exhibition, at Gallery Chéron in 1917, was a triumph. His 110 paintings sold instantly. Picasso left with as many as he could carry. The work – featuring the Queen of Montparnasse, Kiki, and Foujita's third wife, Youki – had just enough of a hint of Japonisme to send the French critics wild.

Foujita received the Belgian Order of Leopold, the French Légion d'Honneur and even a position in the



Above left One of Foujita's illustrations from *A Book of Cats*, 1930

Opposite Léonard-Tsuguharu Foujita, *Self Portrait*, 1936

Above André Kertész captures Foujita in his Parisian studio, 1931

Pax Mundi – the League of Nations' ill-fated attempt to promote peace through art. As Michel G. Vaucaire wrote in his 1925 biography of the painter, "There are not a lot of artists who have reached a remarkable situation: of passing for a French painter in the eyes of the Japanese and for a Japanese in those of Westerners."

Success suited Foujita's outsized personality, an inveterate self-mythologiser. But he was as marked by his

"The Japanese artist's vice was scandal: he was addicted to notoriety"

fastidiousness as his excesses. Perhaps his greatest luxury – more notable even than his enormous yellow Rolls-Royce with a Rodin mounted on the hood – was to have a private bathroom installed at his studio in Montparnasse.

Modigliani, who lived in the studio below, had no such pretensions. Foujita recounts in his autobiography taking the Italian to task for his lamentable hygiene. Meanwhile, their friend Chaïm Soutine had never owned a toothbrush until Foujita, unable to stand the stench of rotting teeth, gave him one – and showed him how to use it.

How did the solvent, sober and punctilious Foujita fit in with this grubby set? The Japanese artist's vice was scandal: he was addicted to notoriety. He once wore a lampshade as a hat to the Paris Opera, claiming it was national dress in



Japan, and on another occasion arrived at a ball wearing only a loincloth. Strapped to his muscular back, a naked tart sat in a cage bearing the sign 'woman for sale' – she was his wife. Such antics did not play well back home, where he was derided for 'dressing like a gigolo'.

As quickly as success had arrived, Foujita's life in Paris collapsed like soufflé: a tax scandal threatened his savings and Surrealist poet Robert Desnos eloped with Youki. Foujita fled to South America, with a new love interest in tow, before returning to Tokyo a few years later. His timing couldn't have been worse. It was 1933, the year that Japan annexed Manchuria. In desperate financial straits, Foujita took the only paid work available – he became an official artist for the Japanese army.

While Foujita's pre-war oeuvre had specialised in delicate pictures of cats, by the late 1940s, as the head of the Japanese War Artists Association, the formerly committed internationalist had undergone a change in style. His new favourite theme was Japanese soldiers bayoneting American GIs, with his historic paintings *The Last Day of Singapore, Battle in New Guinea* and *Raid on Pearl Harbor* winning prizes from the militarist government. Then, in the post-war reckoning, Foujita was labelled a collaborator and a fascist.

When it was eventually announced by the occupation authorities that Foujita was not on the purge list, it was front-page news. Whatever the truth of his complicity, his mid-career oeuvre seemed unlikely to win friends and admirers in America – so it was all the more shocking when, on 10 March 1949, he boarded a plane for New York.

On arriving in America, Foujita threw all he owned into the Hudson river and set to work in a frenzy, preparing his comeback show at the Mathias Komor Gallery.

The work offered at Bonhams, *La Fête d'Anniversaire*, is an homage to Jean de La Fontaine, one of the great figures of French literary tradition. The light-hearted nature of the tales provided Foujita with the sense of fun he had so sorely missed during the War. He said of this period, "As a

reaction to the violent times, I conjured the sweetest of subjects."

But, like all fairy tales, closer inspection reveals a dark undercurrent of sensuality and violence. With the insensate nude on the wall, and cats hungrily clawing at the tablecloth, the painting nods to Foujita's darker side. And the packed and tangled figures surely echo his taut and terrible depictions of suicidal infantry charges.

The extremely complex composition has been created using very fine layers of glaze, applied on a typically fine canvas reminiscent of Japanese porcelain or lacquerwork. The animals' hair and clothes have been depicted using the finest of paintbrushes. The result is one of Foujita's most important paintings, a strange and powerful work placed at the very moment of the artist's rebirth, hinting at the turmoil of this period of the artist's life.

The critics were unanimous: *Time* called the exhibition "one of the year's slickest shows", while *Art Digest* praised Foujita's highly realised, elaborately delineated compositions that reveal "not only amazing dexterity but suggest a new direction for him".

The benediction of the American establishment allowed Foujita to return to France, where he promptly converted to Catholicism, taking the baptismal name Léonard after Da Vinci. For the French, Foujita remains as inextricably intertwined with *les années folles* as Josephine Baker, Gertrude Stein and Scott Fitzgerald. Foujita may have predicted that he would become the best painter in Japan, but in actuality he became the greatest Japanese painter of the 20th century.

Matthew Wilcox writes about Japanese art for numerous publications.

Sale: Impressionist and Modern Art New Bond Street, London Thursday 11 October at 5pm Enquiries: India Phillips +44 (0) 20 7468 8328 india.phillips@bonhams.com bonhams.com/impressionist







Strawberry Hill forever

Walpole's mansion was the talk of 18th-century society – but it barely survived him. *Ruth Guilding* describes how his fabulous objets d'art have been brought together again

hen Horace Walpole bought a knocked-together pair of old houses on the banks of the Thames in 1749, he was thrilled to have landed in such a fashionable spot. Just two hours carriage drive from London, Chopp'd Straw Hall stood on the road to Hampton Court, close to Richmond Hill, Marble Hill and Ham House. Lord Burlington's Chiswick House made a wayside marker, Alexander Pope's villa stood 300 yards off and "Dowagers as plenty as flounders" were his other new neighbours.

Over the next 50 years, Walpole transformed this unassuming building, rechristened Strawberry Hill, into the most famous destination of them all. The fantastic sham-Gothic castle was now a fabulous montage of books, antiquities, paintings, prints, furniture, china, coins and enamels, and he could not resist showing it off. His treasures were not just valuable, rare or finely made, but each came with a glorious pedigree. In his catalogue, he called them "the spoils of many renowned cabinets; as Dr Meade's, Lady Elizabeth Gremaine's, Lord Oxford's, the Duchess of Portland's... Such well attested descent is the genealogy of the objects of virtu – not so noble as those of the peerage, but on a par with those of racehorses." Walpole was determined that Strawberry Hill and its contents should survive him as his monument, but he was also perpetually anxious for its future, lamenting, "My buildings are paper, like my writings, and both will be blown away in ten years after I am dead."

In 1842, just 40 years after his death, Walpole's fears were horribly realised. Every item inside Strawberry Hill, including some of the old painted glass in the windows, was dispersed during a 32-day sale in a wooden auction hall erected on its lawns. A steamer service brought gawpers and would-be bidders up the Thames twice a day. By the end of the auction, the huge sum of £33,000 was raised and the unique collection that had given Strawberry Hill its meaning was separated and scattered for ever. Somehow the house stayed up, presenting its icing-sugar Gothic frontage to the busy A309 in

"My buildings are paper, like my writings, and both will be blown away in ten years after I am dead"

Twickenham. Run as a clergy college from the 1920s, it had joined the ranks of English Heritage's Buildings at Risk Register and the World Monuments Fund Watch list when the newly formed Strawberry Hill Trust began fundraising for its renovation in 2004.

Since then, as each of the rich, allusive decorative schemes that Walpole had devised for his objets d'art was reinstated, the hunt to identify and reconnect with its missing contents was stepped up. Some have been in museums or galleries for decades – such as the cabinet that Walpole designed for his miniatures and enamels,

Bonhams 39







Far left John Giles Eccardt (1720-1779) and John Wootton (c.1681/2-1764) Portrait of Sir Robert Walpole and Catherine Shorter, c.1754

Left John Carter, The Tribune at Strawberry Hill, c. 1789.

Left below Hunting horn by Léonard Limousin (c.1505-c.1575/7), 1538

Right Roman Eagle dating from 1st century

Far right Joshua Reynolds (1723-1792), Portrait of the Ladies Waldegrave, 1780-1781

which had been housed in the Victoria and Albert Museum since 1925. Many more, including Peter Oliver's exquisite *Portrait Miniature of Venetia, Lady Digby, on her Death Bed* (after 1633), now at Sherborne Castle, have been traced to other private cabinets or country houses. However, the jewelled Ottoman dagger with a blade damascened with gold – successively owned by Henry VIII, the Earl of Arundel and celebrated Shakespearian actor-manager Charles Kean – is one of hundreds of objects that are still proving elusive, despite painstaking trawls though sale records and archives by Strawberry Hill's research curator Silvia Davoli.

This autumn – almost two centuries after Walpole's death – his cabinet and the magic mirror (an obsidian disc) that Dr

"Vulgar people...

see with the ends

of their fingers"

Dee, Queen Elizabeth I's necromancer, used to conjure spirits, are coming back to the house, along with 150 more curiosities from his collection. These are part of the exhibition *Lost Treasures of Strawberry Hill*, which is sponsored by Bonhams, and runs

from 20 October 2018 to 24 February 2019. To see these works of art reassembled in the precious casket that Walpole so lovingly created for them, will be to share in and understand the pride he felt for Strawberry Hill, as well as the thrill and envy that the house roused in its visitors.

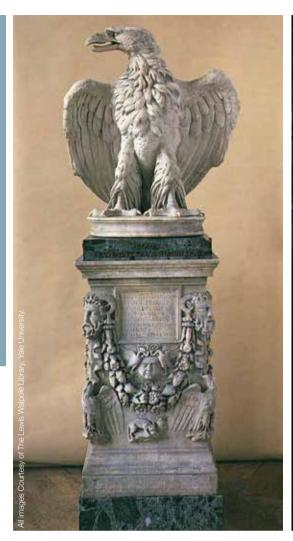
Horace Walpole had been born into a world of money, power and government sinecures. He was the second son of Sir Robert Walpole, England's first Prime Minister, a great beast of a man whose newly built Palladian house, Houghton Hall, was full of pompous dynastic pictures and the Roman marble sculptures that the 23-year-old Horace had bought for his father while in Rome on his Grand Tour. Horace was a different creature altogether: pale, slight, and effeminate; a socialite, gossip, art historian and the author of *The Castle of Otranto*, a novel that made a huge contribution to the then-fashionable 'cult of the Horrid'. But, in common with his status-obsessed father, Horace cared deeply about his legacy. Modest references to his "little plaything house" were disingenuous, for, in spite of his bachelor status, he regarded Strawberry Hill as his own particular ancestral

seat, his patriotic counter-manifesto for the English Gothic. Strawberry Hill's seemingly unplanned jumble of rooms with their small, low proportions lent it an ancient feel, and its new architectural elements all had genuine medieval prototypes. A ridiculously pretty marble fireplace inlaid with scagliola in the Round Drawing Room was designed by Robert Adam but inspired by the tomb of Edward the Confessor at Westminster. Most Gothic of all was the Staircase Hall, its walls painted in trompe l'oeil with a light stone fretwork from the screen of Prince Arthur's tomb in Worcester Cathedral, its gloom deepened by coloured and painted glass. Here (and everywhere) the ancient artefacts that he had so assiduously collected played key interpretative

roles. On the half-landing of the staircase, a tiny Armoury presented martial trophies, old coats of mail, broad-swords, quivers, longbows, arrows and spears. Discerning viewers might have wondered why such exotically fashioned mail coats and rhinoceroshide shields – actually Asiatic in origin – were here.

But Walpole fostered the conceit that these might be booty captured by one of Walpole's Crusader ancestors by introducing the Saracen's Head motif from his coat of arms everywhere on ceilings, glass and newel posts, thus flagging up his family's part in the Holy Wars.

Ambitious younger collectors wanted to be associated with the Strawberry Hill project. Sir William Hamilton sent Walpole two exquisite tournament shields painted with the heads of Perseus and Medusa; William Beckford coveted Walpole's little bronze bust of Caligula, with its silver eyes, that had been excavated at Herculaneum. Sometimes, when Walpole entertained, he dressed up as a living exhibit, appearing before a surprised party of high-born guests from France in a Venetian needlepoint lace cravat that had, in fact, been intricately carved from limewood by Grinling Gibbons, teamed with a pair of gloves embroidered up to the elbow that had belonged to James I. He had a weakness for historic clothing, displaying Cardinal Wolsey's red silk hat in the Tudor-themed Holbein Chamber and bidding (unsuccessfully) for Oliver Cromwell's nightcap at auction. Aware that he might





seem ridiculous, he joked of passing it all off as "the personal estate and moveables of my great-great-grandmother".

Strawberry Hill was so swiftly famous that Walpole found himself the victim of his own success. "I keep an Inn," he complained, and had to limit the crowds who arrived by issuing tickets for a guinea each to be shown around by his housekeeper. Children were banned, and he discovered to his cost that "vulgar people... see with the ends of their fingers". Half of the beak of his superb marble Roman Eagle excavated from the Baths of Caracalla in Rome, the pride of his collection, was broken off and then pocketed by the guilty party. "It almost provoked me to shut up my house," he wrote to a friend. When crowds throng Strawberry Hill again this autumn, Walpole's Eagle will return, loaned by the Earl of Wemyss and March.

In a proper Gothic spirit, the ghost of Horace Walpole will surely be back too, caught between ecstasy and gibbering despair at the sack and glorious, temporary restitution of his romantic treasure box, Strawberry Hill.

Dr Ruth Guilding is author of Owning the Past: Why the English Collected Antique Sculpture, 1640-1840 (Yale). She also writes the blog bibleofbritishtaste.com

The Lost Treasures of Strawberry Hill, sponsored by Bonhams, runs from 20 October to 24 February 2019. For admission prices and opening hours, please visit strawberryhillhouse.org.uk

Strawberry Hill House & Garden, 268 Waldegrave Road, Twickenham, TW1 4ST Telephone: +44 (0) 20 8744 1241

Have you seen this?

The curator of Strawberry Hill, Silvia Davoli, is hunting for the lost treasures in her bid to restore Walpole's collections to the legendary Gothic room<u>s</u>.

For the past three years, I have successfully traced more than 150 objects from Horace Walpole's collection. My investigation has led me around the world, gathering clues from Walpole's correspondence, inventory and drawings of his collection, as well as the catalogue of the Great Sale in 1842. However, hundreds of lost treasures of Strawberry Hill remain at large. Can you help find them?

Top of the list is the *Portrait of Henry Carey, Lord Falkland*, the painting that inspired the scene in Walpole's Gothic novel, *The Castle of Otranto*, in which a portrait comes to life. It was described by Walpole as hanging on the window side of

as hanging on the window side of the Great Gallery. It was sold during the 1842 sale to John Tollemache of Helmingham Hall in Suffolk. It then resurfaced being offered in 1970 by famous art dealers, the Leggatt Brothers. The catalogue from the Leggatts' archive shows the picture annotated with the name 'Thorburn' and 'bi' (supposedly 'bought in'). But here the trail goes cold.

If anyone can shed light on where the picture might be, please do contact us. You can also follow the search for Walpole's treasures on my blog: strawberryhillhouse.org.uk/ strawberry-hill-treasure-hunt/. **S.D.**







Right Theodore Earl Butler (1861-1936)
Flag Day, 1918
oil on canvas
39½ x 31½in (100 x 80cm)
Estimate: \$500,000 - 700,000
(£380,000 - 540,000)

Left A sombre Theodore Earl Butler in middle age

Far left Sailors marching along New York's 5th Avenue during the Fourth Liberty Loan Drive in 1918

Ensign of the times

America's great Impressionist was in New York in 1918. His painting, says *Andrew Currie*, flies the flag in the face of the shadows of war

hen America entered the First World War in April 1917, US President Woodrow Wilson faced two immediate challenges: he needed money, and he had to unite a hesitant country behind his decision to declare war on Germany. To raise both funds and morale, the US Government came up with the idea of selling Liberty Bonds – effectively loans from citizens to the state to be repaid with interest once the war was over.

There were four issues of the Liberty Bonds between 1917 and 1918, each authorised by Liberty Loan Acts, and accompanied by massive publicity campaigns to whip up enthusiasm and remind the public of what was at stake. Boy – and Girl – Scouts were enlisted to sell the bonds door to door and in the streets; Hollywood stars were drafted in to address mass rallies (the Anglo-American Charlie Chaplin was particularly popular);

"The overwhelming impact of this spectacle is perfectly caught by Butler"

and patriotic parades – the quintessence of American community spirit – were staged in their hundreds.

The meticulously planned 5th Avenue celebration in New York in October 1918 to promote the Fourth Liberty Loan was especially spectacular. The gigantic, colourful display of the flags of all the Allied nations from the largest to the smallest was designed, in the words of the organisers, "to be a source of new hope and inspiration among all the people fighting against autocracy and brute force". Special red Liberty Loan banners provided a backdrop, and the street lights were covered with amber shades to provide soft evening-time glow.

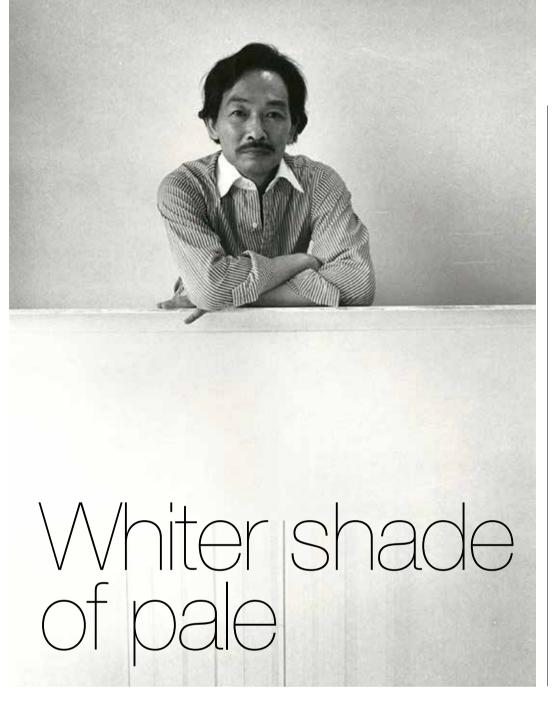
The overwhelming impact of this spectacle is perfectly caught in Theodore Earl Butler's *Flag Day*, which is offered at the American Art sale in New York in November. The artist's viewpoint is 53rd Street and 5th Avenue looking south, the spires of St Patrick's Cathedral in the background. With a touch of artistic licence, Butler reversed the order of the flags of Brazil and the United Kingdom, but otherwise the painting is a faithful depiction – as borne out by contemporary photographs.

Butler (1861-1936), one of the great American Impressionists, was building on a tradition of 19thcentury paintings of streets adorned with patriotic flags, from Monet and Manet to the New York scenes of the artist's compatriot, Childe Hassam. Indeed, Butler had met Monet while studying in Paris in 1885, and shortly afterwards moved to Giverny in Normandy, where the French artist had lived since 1883. Monet was a decisive influence on Butler's artistic development. The two men became close personal friends, and, when Butler married Monet's stepdaughter in 1892, relatives. Although Giverny was home to Butler for the rest of his life, he was in America when the war broke out. He was in New York on that October day in 1918 when he captured so memorably the city's tribute to the spirit of sacrifice that would secure victory for the Allies just a few weeks later.

Andrew Currie is Deputy Director of Press.

Sale: American Art
New York
Monday 19 November at 2pm
Enquiries: Jennifer Jacobsen +1 917 206 1699
jennifer.jacobsen@bonhams.com
bonhams.com/americanart





Left Richard Lin left behind his Taiwanese family's wealth to embrace the struggles of life as an artist

Opposite Richard Lin (1933-2011) *The Black Sun*, 1958-1960 oil on canvas 127 x 152.4cm (50 x 60in) Estimate: HK\$850,000 - 1,250,000 (£85,000 - 125,000)

With a ground-breaking exhibition due to open at Bonhams, Richard Lin's minimalist masterpieces will finally get the attention they deserve, says *Gareth Harris*

n the world of white, you are without equal," said Joan Miró. One might imagine Miró was showering such praise on Robert Ryman, or perhaps Robert Rauschenberg. He was, however, addressing an under-the-radar Taiwanese artist called Richard Lin, who had lived and worked in Britain for more than 30 years. Lin created masterly minimalist, geometric abstractions, and was the first Taiwanese practitioner to show works at the quinquennial Documenta exhibition in Kassel. It took a while, but the world has now caught up with Miró's assessment: the work of the late, often overlooked Lin is gaining recognition globally. This October, an exhibition at Bonhams London will cement Lin's standing as a leading artist of the 20th century.

Lin's life story reads like a riveting work of fiction. He was born in 1933 into one of the wealthiest families in Taiwan. The eldest of four children, he was rarely disciplined, according to one of his daughters. His cosseted life was like that of the untouchable emperor in the film *The Last Emperor.* Then, aged six, he was sent to live with a Japanese family, before being sent to Hong Kong to an Anglican school.

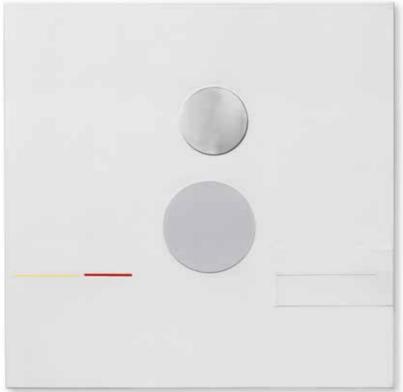
His next stop, in 1952, was Millfield, an exclusive independent co-educational school in Somerset, England. Taking A-levels and then proceeding smoothly to Oxford or Cambridge was part of the family plan, but Lin knew

"Lin's cosseted life was like that of the untouchable emperor in the film The Last Emperor"

better. He moved to London to study fine arts and architecture at the fashionable Regent Street Polytechnic (now the University of Westminster).

Exposed to Western music and art – the backdrop was a mix of Pop Art and Abstract Expressionism – Lin thrived. And the confluence of different cultures underpinning his approach, which encompasses Japanese, Taiwanese





Above Richard Lin (1933-2011) *Untitled*, 1961 oil on canvas with metal relief elements 101.6 x 101.6cm (40 x 40in) Estimate: HK\$1,000,000 - 2,000,000 (£100,000 - 200,000)



his studio





and Western elements, made the man. Lin, who also exhibited under his Taiwanese name Lin Show-Yu, soaked up styles and influences. Le Corbusier had an impact on his approach and aesthetics, along with Ben Nicholson, Mark Rothko and Piet Mondrian. The paintings of J.M.W. Turner also seeped into his psyche.

After graduating in 1958, career milestones were quickly racked up, including Lin's first show in London (at the Institute of Contemporary Arts) and his inclusion in Documenta III in 1964, where he represented Britain with works from his *Painting Relief* series. In 1959, a solo show at Gimpel Fils gallery in London showed how quickly Lin had made his mark.

René Gimpel of the long-running family art business says: "I remember meeting Richard when I was still in my teens and I know that my parents admired his work. He would have been that double rarity, an Asian artist working in Britain, in a style of geometric abstraction that few people followed at the time."

Lin's stylistic evolution is a compelling, and at times complex, narrative. Lin began making semi-abstract landscape paintings in the late 1950s. His subsequent early oils on paper and canvas – for example, *Water I* (1958) – drew on traditional Chinese and Taiwanese ink-and-wash painting. Indeed, Lin was well-versed in Chinese calligraphy and grounded in Chinese philosophy (he once quoted the founding father of Taoism, Laozi, who said that the "five colours dull one's eyesight").

"You could say that 1960 was the year he gave Chinese landscape painting a new interpretation," said Lin's daughter Katya. "For me, it was the birth of what would become his unique style. Quite a few of these pieces were in black, or black and Persian blue. The white era emerged

concurrently with those coloured works, and then overtook them." The *White* series stands as a significant art-historical marker. It incorporates different depths and shades of white, resulting in precise, accomplished compositions that are both fluid and energetic. Katya adds, "My father would have told you that the *Whites* were 'full of colour!' Consider the colours in a spectrum of light. Nothing is missing. One colour is everything, if you like."

White Ascending (1968-1969), on show in Bonhams' exhibition, demonstrates Lin's manifold use of the one colour, creating a nuanced and multi-textured piece.

"My father would have told you that the Whites were 'full of colour!"

Daffodils (1971) comprises yellow and white parallel strokes, meticulously arranged on a stark, startling canvas. Meanwhile, slender aluminium sheets are delicately layered in *Metal Relief* (1961).

A turning point came when Lin joined Marlborough New London Gallery, as it was known, in 1966. The gallery offered Lin a retainer, which was a lifeline for the artist and his young family (his Taiwanese family had discontinued his allowance). A catalogue for his 1970 show there confirms that 20 works were displayed, many of them – including *Three Forms* (1970) – incorporating aluminium.

The same year saw another seismic move. The Lins relocated to Gwynfryn Hall in west Wales, where a selection of the works included in the Bonhams exhibition were made. "My father continued to paint throughout most of his life in Wales; this exhibition shows some stunning works from that period, hitherto not seen, which reflect our life there," says Katya.





Left The oil painting *Daffodils* (1971) demonstrates Lin's steady reintroduction of colour after his mould-breaking white pictures

Above Katya, Richard Lin's daughter, watches her father at work

They include *One, Two, Three* (1970) – when Lin introduced the colour green to his *White* series of works, depicting the surrounding countryside – and *Taliesin* (1971), the name of the nearest village to Gwynfryn Hall.

The move to Wales, and Lin's somewhat reclusive nature, Katya argues, may have had a detrimental effect on his profile. Richard Lin cut links with Marlborough in 1975. "Sales diminished and, with that, finances; life at Gwynfryn came to an end," Katya says.

Disillusioned, Lin returned to Taiwan in the '80s. He declared the death of painting in 1984, embracing other media. He created, for instance, sculptures from stainless steel, notably the *Existence and Variation* series of 1984.

In contrast to his latter years in Britain, he began to prosper in Taiwan. In 1983, the National Palace Museum in Taipei acquired Lin's *Painting Relief Diptych*, the first work by a living artist to enter the collection. A number of solo exhibitions were held in Taipei, culminating in a retrospective at the Kaohsiung Museum of Fine Arts in 2010. This vast show, comprising more than 100 works spanning 50 years, put Lin firmly back in the limelight. Recognition came just in time: the artist died in 2011.

Despite his relative neglect in this country, Lin has an impressive number of works in UK public collections. The Arts Council Collection owns three – including *Incision Drawing* (1965). "It is hard not to detect [Lin's] influence on a generation of later British artists such as Alan Reynolds and Susan Tebby," says Jill Constantine, the collection director. The Tate owns 12 pieces.

A new generation of collectors is now discovering his works and appreciating his innovations. The Chinese collector Michael Xufu Huang, who founded the M Woods Museum in Beijing, is a devotee. He highlights Lin's role

as a pioneer of Chinese minimalist painting. "His work is extremely worldly and sophisticated," he says. "I see influences such as Rothko in there, even in the ink pieces."

"This is the definitive examination of the artist's impact on subsequent generations of artists and his symbolism as a bridge between the cultures of the East and West," says Ralph Taylor, Bonhams' Global Head of Post-War and Contemporary Art. "The great thrill is to have the generous and full-blooded support and collaboration of the estate in this project." The Bonhams exhibition – the first major Richard Lin retrospective to be held in Europe – is pivotal, and the culmination of an astonishing surge in interest in the artist's work. Lin's *Black Sun* (1958-60) and *Untitled* (1961) will also be offered in November at Bonhams Hong Kong in the Modern and Contemporary Art sale.

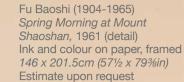
The last word goes to Katya. "My father often felt like a stranger, almost everywhere: his works should not be 'strangers'. They are not strangers to the Taiwanese nor in most parts of Asia now, but I imagine they are 'strangers' to many in the UK and Europe. I am therefore extremely excited that Bonhams have undertaken the exhibition – and that I am personally a part of it."

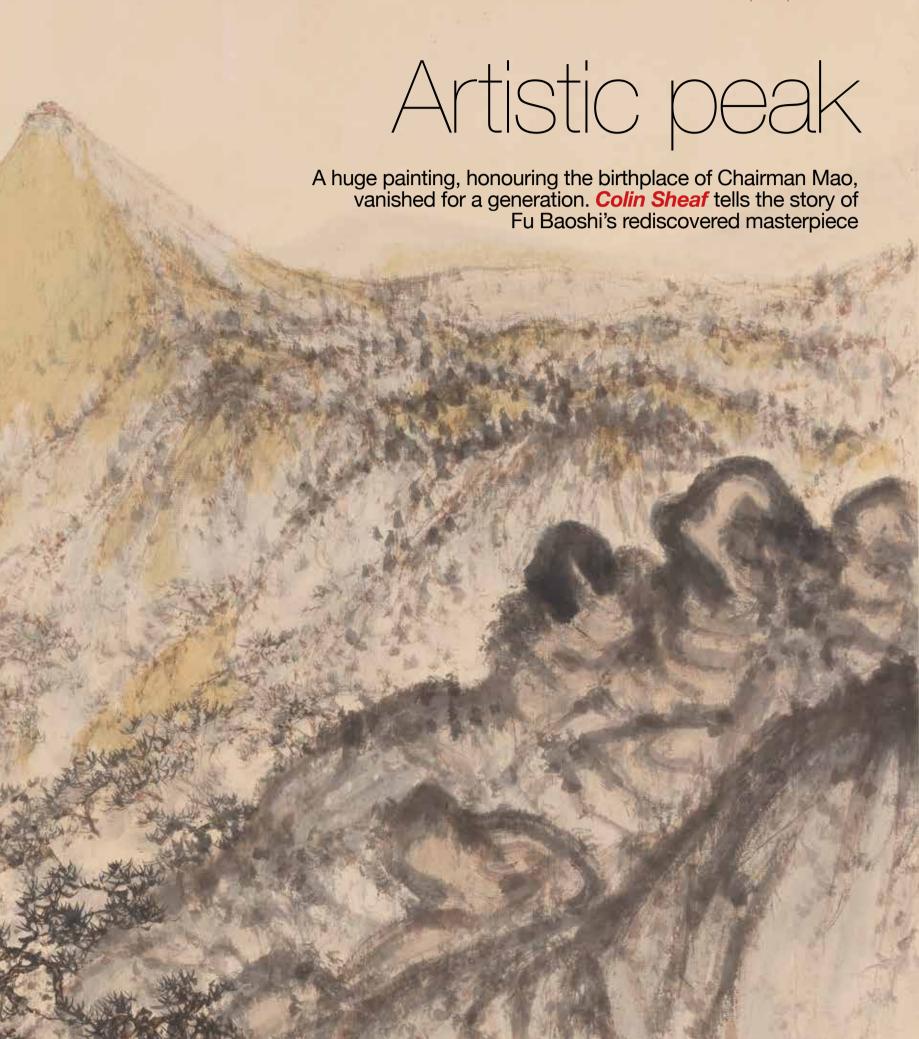
Gareth Harris is chief contributing editor of The Art Newspaper.

Richard Lin: Selected Works from the Artist's Estate is at Bonhams 101 New Bond Street from 2 to 5 October, 7 to 12 October 10am-5pm.

Sale: Modern and Contemporary Art Hong Kong Monday 26 November at 4pm Enquiries: Ralph Taylor +44 (0) 20 7447 7403 ralph.taylor@bonhams.com bonhams.com/contemporary









u Baoshi (1904-1965), one of China's greatest painters, created this magnificent landscape in 1961, at the peak of his powers and just a few years before his death. *Spring Morning at Shaoshan* ('Mount Shao') is the largest painting he made of this famous landmark, yet it vanished without trace for many years. When it is offered in Bonhams Fine Chinese Paintings sale in Hong Kong, it will be the first time that this lost masterpiece has been exhibited for a generation.

The subject is highly auspicious. The painting depicts one of China's most-loved natural features, the towering, sharp profile of Mount Shao, on the watershed of the Yangtze river in Hunan Province in southern China. The mountain rises almost sheer from foothills densely wooded with pine. It was here Mao Zedong was born into a peasant family in 1893, and where he spent his formative years learning farming the hard way. The mountain has a long history, both actual and legendary. Under the jurisdiction of the state of Chu in the 1st millennium BC, an early king, called Shundi, is said to have passed the impressive peak during a southern inspection of his territories. Fascinated by the dramatic landscape, he played mystical 'Shao music' that attracted many phoenixes and other mythical birds to alight there; Shaoshan was named after this bewitching Shao music.

It was not however the historical record and literary allusions that attracted Fu to paint Shaoshan, but the vicious contemporaneous politics of his country. The late 1950s was an era of increasing deification of Mao, as he sought to strengthen his political authority in every sphere. Everything related to Mao was divine, so an invitation was extended to Fu by Hunan People's Publishing House for him to become the first major artist of the era to visit and paint Mao's birthplace. In June 1959, Fu spent nine days at Shaoshan, completing a series of paintings and sketches of this dramatic subject, which

"Everything related to Mao was divine, so... Fu was invited to visit and paint his birthplace"

was new to him. Two months later, Fu was summoned to Beijing, commissioned to paint in the Great Hall of the People his most famous mural, *Such is the Beauty of Our Rivers and Mountains*. Following his huge personal success, Fu revisited Shaoshan for a three-month tour from September 1960. His *Shaoshan* painting is dated February 1961, which means it was painted very shortly after this second visit.

The art of historic China is innately conservative, reflecting the settled traditions of dynastic Chinese society, certainly up to the Revolution in 1911 – and, arguably, even through the tumultuous 20th century. This cultural conservatism manifests itself in many ways: even in the 18th century, Imperial Chinese porcelain vessels would deliberately reproduce designs created hundreds of years before, decorating vessels whose form was created three millennia earlier in China's Bronze Age. For China, artistic change is a matter of immensely slow and measured evolution.

So it is with Chinese painting and calligraphy, the most precious and closely interrelated scholarly 'accomplishments' in China's cultural tradition. The traditional media have been unchanged for more than a thousand years: brush-painting, in shades of individually ground black ink and thin washes of translucent watercolour, onto a ground of either tightly woven silk or thin absorbent paper. Only in the last decades of the 20th century did Chinese artists begin to paint confidently in oil on canvas, as many artists arrived home from training in European art studios. Those who did so, frequently amended their painting style, adapting Chinese painting to introduce markedly novel techniques.

Not so in the case of Fu Baoshi, who is now widely accepted as one of three most important artists to have emerged from the maelstrom of social and cultural change during China's turbulent 20th century. Although Fu travelled widely, he remained loyal to the traditions of painting in which he had been educated. He excelled in brush and colour-wash painting, drawing inspiration for how he handled his brush and subject-matter from earlier artists, whose work he studied and researched for decades. Within the Chinese tradition, however, there is a lot of scope: shadowy landscape painters of the 4th century AD, masters of the glittering Tang Dynasty (7th-10th century AD), and, of course, the pantheon of Ming Dynasty painters that artists of his generation (notably Zhang Daqian) reproduced with flawless accuracy. Above all, Fu admired the work of the early Qing Dynasty landscape and figure artist Shi Tao (c.1642-1707). Aged only 18, he changed his given name to Bao Shi ('embracing Shi Tao') to honour the artist he revered, and the influence of Shi Tao's masterly control of paint haunts much of Fu's mature work.

Fu Baoshi had been born in Xinyu, a prefecture-level city in west-central Jiangxi province. A scholar as well as an artist, Fu wrote many articles on painting, one of the best-known of which was also one of his earliest, 'On the evolution of Chinese paintings', published when he was only 25. This enabled him to travel to Japan, aged 29, to study the history of Oriental art and practical painting at the Tokyo School of Fine Arts. He was lucky, too, to have grown up in the relatively liberal times that followed the declaration of the Republic in 1911, and before travel opportunities for artists closed for a generation in 1949. Fu was part of a first diaspora of Chinese artists who travelled abroad, assimilating foreign cultural influences as he went that he brought back to enrich the hidebound Chinese artistic establishment at home.

There is no record of why, or for whom, the splendid and massive *Spring Morning at Shaoshan* was commissioned – and at such a key moment in the evolution of the People's Republic of China. It was surely approved by the government, and there is always a possibility that it was a gift intended for the Chairman of the Communist Party himself, given the personal significance of the subject and the exceptional size of the painting. By 1961, Mao had not yet launched the Cultural Revolution, which between 1966 and 1976 devastated the cultural life and creative communities of Revolutionary China.

Left Fu's ink and colour scroll painting Landscape, which sold at Bonhams Australia for AU\$3,172,000 (£1,800,411)

Right Fu excelled in brush and colour-wash painting



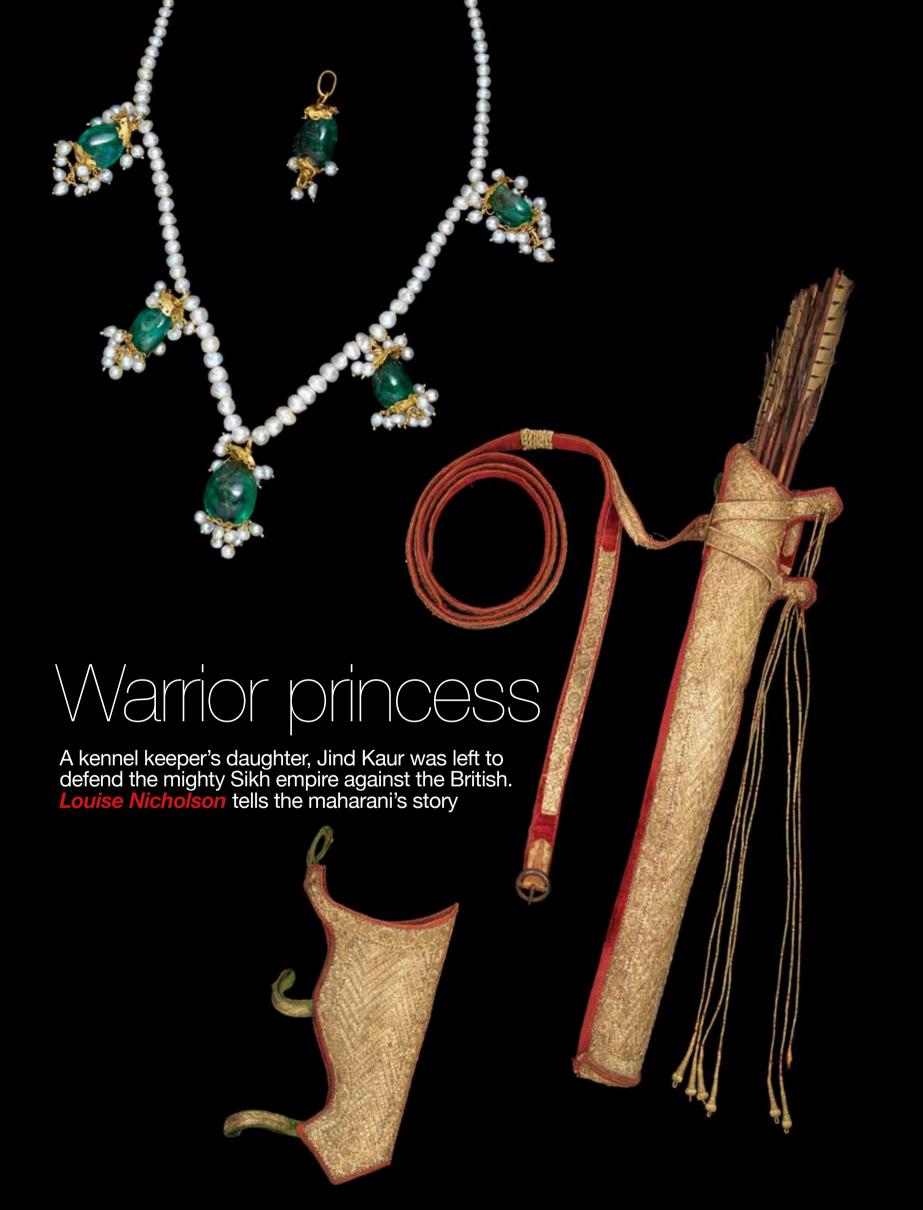
"The mystical music attracted phoenixes and other mythical birds to the mountain"

Shaoshan survived the Cultural Revolution, as one would expect of a major painting by one of the few artists regarded with respect by the Communist government. Fu was even commissioned to tour China as an official artist, painting views of the finest natural landscapes in a way that would become incomprehensible to future Shanghai radicals. As one of the prominent figures in the so-called 'New Chinese Painting Movement', charged with reforming Chinese painting after 1949, Fu could indulge his passion for Chinese landscapes, but presented in novel compositional structures.

Around 1968, it appears *Spring Morning at Shaoshan* was exported to Hong Kong by the Party's official vehicle for selling artefacts and art objects abroad, China Resources Ltd. It was offered for sale as a gesture of goodwill to the present owner – at that time a rising star of the Hong Kong business community, with helpful links already in the Mainland – on the clear understanding that he was being given a very special opportunity. After he returned to Europe in the early 1980s, *Shaoshan* remained in his private collection – until now.

Colin Sheaf is Chairman of Bonhams Asia.

Sale: Fine Chinese Paintings Hong Kong Wednesday 3 October at 4pm Enquiries: Iris Miao +852 2918 4321 iris.miao@bonhams.com bonhams.com/finechinesepaintings





he remarkable rags-to-riches life of Maharani
Jind Kaur deserves to be better known. At the
peak of her power – the three years from 1843
when she was regent of the Sikh Empire on behalf
of her infant son – the vast Sikh territories stretched from
the Khyber Pass to Kashmir and Delhi, and were the
strategic frontier between Central Asia and the British
East India Company's lucrative and ambitious commercial
enterprise in the Indian subcontinent. She wore
spectacular jewellery, was hugely energetic, and terrified
the British. They dubbed her 'the Messalina of the Punjab'
– Messalina was the promiscuous and treacherous third
wife of Roman Emperor Claudius.

Jindan Kaur was born in 1817 to the Royal Kennel Keeper in Chachar village, near both Lahore, the Sikh political and cultural capital, and Amritsar, its spiritual capital. The myth is that her father sang the praises of his ravishingly beautiful daughter to his master, the one-

"The maharani wore spectacular jewellery, was hugely energetic, and terrified the British"

eyed Maharaja Ranjit Singh, 'Lion of the Punjab', who had conquered Lahore in 1799 and united the small Sikh misls into a single Sikh Empire. The maharaja listened to his kennel keeper and summoned the 18-year old. Smitten, Ranjit sent his arrow and sword to Chachar to symbolise marriage. She became his 17th and youngest wife, and mother to the empire's last maharaja, Duleep

Far left Emerald and seed-pearl necklace worn by Jind Kaur Estimate: £80,000 - £120,000 (\$100,000 - 160,000) Gold thread-embroidered quiver and bow holder made for Ranjit Singh Estimate: £80,000 - £120,000 (\$100,000 - 160,000)

Above Maharaja Ranjit Singh (1780-1830), 'Lion of the Punjab'

Singh. Intriguingly, a quiver of arrows and bow holder, magnificently finished in gold-embroidered velvet, is one of the important lots offered by Bonhams in October's Sikh Treasures and Arts of the Punjab sale in London.

The Lahore in which Jindan Kaur lived centred on the majestic Lahore Fort, built by the Mughal emperors, the surrounding havelis (mansions) of the Sikh nobility, and the lively walled city – even today it is a time-capsule of mansions with carved windows, tiny mosques, traditional kebab cafés, cotton-dyers, spice-dealers, textile-traders, and male gymnasia. Its 19th-century elegance can be seen in the photographs Lockwood Kipling took while he lived there – an album of which is also offered in the Sikh Treasures sale. From 1875 to 1893, Lockwood ran the art school and museum – the facade of the museum inspired the opening paragraph of his son Rudyard's novel *Kim*.





Left The last Sikh emperor, Maharaja Duleep Singh, was the only son of Ranjit Singh and Jindan Kaur

Above Ranjit Singh surrounded by his courtiers

The young maharani joined the court and hundreds of supporters and servants at the fort. There, the lavish Sheesh Mahal served as Ranjit's royal apartments. The Scottish explorer Alexander Burns had visited in 1831, and was dazzled. He described a day bed "covered entirely with gold and the canopy was one sheet of the same precious metal", curtains "of Kashmir shawls" and footstools "made of gold". An adjoining eight-door building served as Ranjit's Court of Justice, while a Mughal watchtower was his private shrine, where the Sikh holy book, the Guru Granth Sahib, was read each day. The huge Badshahi mosque, built by Emperor Aurangzeb, was the Sikh army's ammunition depot. In the summer heat, the maharaja and his close entourage decamped to the cool underground chambers of his nearby royal garden, Hazuri Bagh, which he had had built in 1818. A few treats in the Victoria & Albert Museum conjure up the quality of court life: Ranjit's golden throne, lace-like carved wooden panels and precious Kashmir shawls.

Ranjit kept his fabulous treasury in the fort's Moti Masjid, a triple-domed mosque, encased in white marble, that had been added by Emperor Shah Jahan. Even if reports of it holding 48,000 rare Kashmir shawls and equally eye-boggling quantities of gold, silver, bejewelled arms, engraved armour and gem-encrusted jewellery are exaggerated, it was definitely an astounding horde. The necklace of emeralds and strings of pearls that is another major lot in Sikh Treasures gives an idea of the Treasury's mind-boggling wealth.

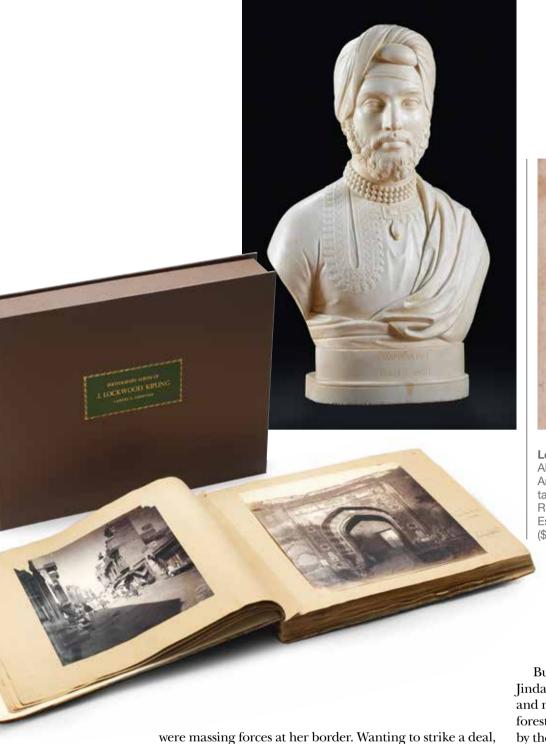
Just four years into their marriage, Ranjit died in 1839. With his death, the Sikh empire began its collapse. But Rani Jindan, as she was popularly known, now began to show her political clout. From a safe distance in the Punjab Hills, the 22-year-old widow observed rampant court intrigue, including two royal deaths, as six remaining princes competed for the throne. East India Company bigwigs and even the Governor-General joined in to further their expansionist goals, and finally the army proclaimed the five-year-old Duleep as maharaja with Hira Singh as his self-aggrandizing wazir, or chief minister. Rani Jindan called the army's bluff: she became regent.

To do so, Rani Jindan had to defy the traditions of sati – which required a widow to commit suicide on her husband's pyre – and purdah, taking off the veil to hold court, transact state business, meet with army chiefs and review the troops. She restored the delicate balance

"A necklace of emeralds and strings of pearls gives an idea of the Treasury's mind-boggling wealth"

between army and civil administration, and dealt with tax levies, land grants, army pay increases and power struggles. Such was her confidence and strength of personality that men followed her counsel. No wonder her granddaughter, Sophia Duleep Singh, would become a suffragette.

But Rani Jindan met her match with the British, who





Left The Lockwood Kipling Album – photographs of Amritsar and the Punjab taken and compiled by Rudyard Kipling's father Estimate: £100,000 - 150,000 (\$130,000 - 200,000) Above left John Gibson's bust of Duleep Singh sold for £1.5m at Bonhams in 2007

Above This painting of a Sikh prince and his courtiers being entertained at his palace was sold at Bonhams in 2016

were massing forces at her border. Wanting to strike a deal she and her Lahore junta agreed to a British demand that the Sikh army be made to appear the aggressor. What

"The gutsy Rani Jindan escaped from Chunar Fort – disguised as a servant"

followed was the First Anglo-Sikh War in 1845-6 which, thanks in part to the treacherous Sikh commander-inchief, resulted in defeat, greatly reduced territories and a depleted treasury. Duleep remained puppet king, but his mother was replaced by a British Resident, Henry Lawrence, and she was imprisoned in her former home. In a letter to Governor-General Lord Hardinge, Lawrence wrote: 'the native prince is in fetters and under our protection, and must do our bidding'. There was more fighting to come with the Second Anglo-Sikh War (1848-9), after which the British annexed the Punjab. Duleep held his final court on 29 March 1849.

Fearing Rani Jindan would be a rallying point for rebellion, after a year in Lahore Fort, the British moved her halfway across India to Chunar Fort on the banks of the River Ganges near Varanasi. Even more outrageous to Sikhs than this, her jewellery was confiscated.

But Chunar Fort was no match for the gutsy Rani Jindan. After a year, she escaped disguised as a servant and made her way north through 800 miles of dense forest to Kathmandu in Nepal. There she was given asylum by the maharaja. He built her a house, gave her pocket money and treated her as the widowed queen-consort of Ranjit Singh. She stayed for 11 years. Then, in 1861, her son – now living in Britain, with Queen Victoria among his close friends – fetched her from Calcutta, together with her jewels. They lived in Perthshire where, when her son was not enjoying lavish shooting parties, Rani Jindan – prematurely weak and blind – would make sure he did not forget his royal Sikh heritage.

Maharani Jindan Kaur was to die two years later, aged just 46 and in, as it were, enemy territory: a Kensington townhouse in London. She was initially laid to rest in Kensal Green Dissenters' Chapel (her remains were eventually repatriated) with a marble memorial stone carved in both English and Gurmukhi script. Thus, she was the first documented Sikh woman in Britain.

Louise Nicholson (louisenicholsonindia.com) is an art historian and writer, whose in-depth study since the 1970s has been South Asia.

Sale: Sikh Treasures and Arts of the Punjab London Tuesday 23 October at 11am Enquiries: Oliver White +44 (0) 20 7468 8303 oliver.white@bonhams.com bonhams.com/islamicandindian



Macallan's hit single

In May, Bonhams sold a bottle of whisky for a world-record \$1 million. That's the spirit, says *Charles MacLean*

he saleroom in Bonhams Hong Kong was packed and expectation there was running high. On the block was a single bottle of whisky – the 'Adami', more properly known as a Valerio Adami–1926–60 Year Old single malt. It was made by the famous Scottish distillery, Macallan. The bottle had stoked up a lot of attention in the months preceding the auction, but even Daniel Lam, Bonhams' whisky specialist, was taken aback when bids started flying in from around the world. After a frenzied 15 minutes, the bottle was finally hammered down for a staggering \$1,100,197

(HK\$8,636,250), the highest price achieved for any whisky at auction. If it were to be drunk, each glass would cost more than \$40,000. Against all odds, another bottle of Adami has been discovered – and it will be offered at Bonhams Edinburgh on 3 October.

What is it that makes this the most valuable bottle of whisky in the world? In the Adami, rarity meets quality: only 12 bottles were made, and there are probably fewer still in existence. One bottle is thought to have been lost in the Japanese earthquake of 2011, and it is known that several Macallan 60-year-old bottles have already been opened and drunk.

The Adami's name comes from its label: each of the bottles bears a design by Italian pop-artist Valerio Adami (born 1935). A further dozen bottles were illustrated by another iconic Pop-artist, Sir Peter Blake – who is best known as the designer of the album cover for the Beatles' era-defining album *Sgt. Pepper's Lonely Heart Club Band*.

The Macallan distillery is blessed with some very old casks of mature whisky – indeed, I have been lucky enough to taste several of them – which has made possible the release of small amounts, including the Fine & Rare Collection of 40 malts that date from each year between 1926 and 1976, and The Macallan in Lalique Collection, a collaboration with Lalique crystal comprising six decanters filled with whisky aged from between 55 years and 72 years. The Adami and Blake bottles were another imaginative way to bring this extraordinary whisky to the public.

It may come as a surprise that before 1981 Macallan single malt was unknown outside the trade. It had long been ranked 'Top Class' by blenders – one of only ten malts to win such an accolade – but only a small amount was bottled as a single malt by the owners; the huge majority went instead for blending. Then, during the 1970s, the directors of the family-

controlled company noted with interest the success of single malt sales, particularly of Glenfiddich – owned by another family firm, William Grant & Sons, which had begun to promote Glenfiddich in 1963.

Macallan's annual report stated in 1972 that "sales of cased Macallan had doubled during the year" and anticipated "a large increase in this type of business". The distillery was enlarged and more stock set aside to bottle as single malt. In 1978, a marketing director was appointed, at which time – as he told me himself – the entire promotional budget for the

brand was a munificent £50. (By way of contrast, earlier this year the company announced a £500 million proposal to expand its distillery and brand.)

That £50 must have been well spent. In 1980, the firm was ready to bring The Macallan to market, and – backed by clever advertising – the brand quickly became a household name. The leading whisky writer Michael Jackson described it as "the Rolls-Royce of Scotch malts". By 1985, The Macallan was the fifth best-selling malt in the world. It is now number three.

In this context, it is only to be expected that The Macallan should become the darling of collectors and investors in whisky. Which brings us to October's Whisky Sale in Edinburgh. Given the feverish excitement that surrounds these bottles – at the auction in Bonhams Hong Kong, The Macallan Peter Blake also broke the million-dollar barrier, achieving \$1,014,422 – one can only wonder if the world record will be broken again.

Geoff Kirk, Macallan's Director of Prestige, is understandably optimistic. "These are some

of the most exclusive bottles ever produced," he points out, "making this a sale that will be remembered for years to come. It is incredibly rare for The Macallan 1926 to be made available for purchase, and the sale offers connoisseurs the chance to secure historic bottles that are also emblematic of 20th-century pop culture."

Charles MacLean is a whisky expert, whose ten books on the subject include the award-winning Whisky: A Liquid History.

Sale: Whisky Sale
Edinburgh
Wednesday 3 October at 11am
Enquiries: Martin Green +44 (0) 131 225 2266
martin.green@bonhams.com
bonhams.com/whisky



"If the bottle of Adami were to be drunk, each glass would cost more than \$40,000"



My kind of town

Chicago is a place for art, food and architecture. **Isobel Cockerell** can't resist

n a hot, dry and windy day in October 1871, the city of Chicago burned almost entirely to the ground. According to popular legend, the blaze began in a barn in a poor Irish neighborhood on the south-west side, when a cow kicked over a lantern. The fire lasted three days, and more than 17,000 buildings – two-thirds of them built of wood – were left in ruins.

In the years following the fire, the city provided a blank canvas for the most innovative architects of the time, among them Louis Sullivan and Henry Hobson Richardson, members of what became known as the 'Chicago School', and later, a youthful Frank Lloyd Wright. The Chicago School pioneered new construction techniques, building the first skyscrapers on the soft, marshy land by Lake Michigan. This new city became the hub for America's 'Gilded Age', setting the stage for the opening in 1893 of the World's Fair, which brought the latest innovations in architecture, culture and industry.

The Beaux-Arts main buildings of the Art Institute of Chicago date from the World's Fair, although the collection was founded in the decade following the fire. Its world-class, globe-trotting collection now spans Etruscan and Amerindian art and work by Cy Twombly and Cindy Sherman, taking in Hopper's *Nighthawks* along the way. The gallery's current John Singer Sargent retrospective (until 30 September) offers a glimpse of the role the artist played in establishing Chicago as a cultural centre. Between 1888 and 1925, Sargent's paintings would feature in more than 20 exhibitions in the city, and when *La Carmencita* went on display at the Institute in 1890, it drew huge, admiring crowds. The acquisition of Sargent's work – as well as that of James McNeill Whistler, a fellow American in Europe – had come to symbolise Chicago's cultural ambitions.

The palatial neo-classical structures of the 1897 Chicago Cultural Center speak to the same burgeoning sense of civic pride. Here a dramatic pair of stained-glass domes – one of which is the largest Tiffany dome in the world – preside over one of the liveliest arts and exhibition programmes in the United States, a programme that celebrates the city's legacy in jazz, ragtime and blues with as much confidence as it tackles the grand old men of classical music.

History is not the whole picture. Even in the 19th century, Mark Twain was able to write of the city, "She is novelty; for she is never the Chicago you saw when you passed through the last time." Unafraid of embracing the new, Chicago continues to redefine itself today. The cutting-edge Museum of Contemporary Art, for instance, features every creative medium, from sculpture to virtual

"She is novelty; for she is never the Chicago you saw when you passed through the last time"

reality. It is currently grappling with what it means to live in the digital age with the pioneering exhibition *I Was Raised on the Internet* (until 14 October), for which dozens of contemporary artists were commissioned to explore what it means to be "millennial".

Built on the plains of Illinois, the city is almost unremittingly flat. Yet it conjures a sense of grandeur from the elevated subway line and skyscrapers that fade gradually into low-lying greystone houses. As you move through its streets, Chicago changes before your eyes, revealing without shame all the successes and failures of the past, stretching from the hard-edged, glimmering towers downtown into the empty lots and former industrial neighbourhoods of the West Side.





The streets of Pilsen, lined with classic cars and tiny taquerias, tell another story. In this historically Mexican borough in the west of South Side, locals sit beneath the catalpa trees, eating deeply flavoured seafood caldos and mole as rich as any you'd find in Oaxaca. However, this is a tale not of modern economic migration, but of the population movements of the past. It was the new railroads that brought them via the industrial Midwest from towns along the Mexican border. Attracted by Chicago's reputation for innovation, Mexican creatives and artisans had also begun to arrive in the city soon after the Great Fire.

Frank Lloyd Wright, who spent his early career working from a studio in Oak Park, a West Side suburb, mused that "eventually, I think Chicago will be the most beautiful great city left in the world". On a sunlit day, when light from the vast, horizonless lake plays on thousands of windows along the shore, it's very hard to disagree.

Isobel Cockerell is currently producing for The City, a documentary podcast about Chicago for USA Today (released on 28 September).







When in Chicago...

Where to stay

Chicago's elevated subway runs in and out of the city centre, so the Loop is one of the more convenient area to stay in if you plan to do a lot of sightseeing. The Chicago Athletic Association was, until 2007, an elite gentleman's club; it is now a hotel. Founded in 1893, the year of the World's Fair, the hotel can't be beaten for its elaborate Venetian Gothic charm and spectacular views of the lake. The Silversmith Hotel is another throwback to the Gilded Age, built at the height of the Chicago School's success. If you'd rather escape the tourist crowds of the Loop, head up to trendy Andersonville. You could stay in the Guesthouse Hotel, where they'll welcome you with afternoon tea and insider tips for exploring the neighbourhood, but by far the coolest option is the Robey, a boutique hotel in a distinctive art deco building in Wicker Park. It has a rooftop pool, Bluetooth soundsystems and a breezy line in denim bathrobes.

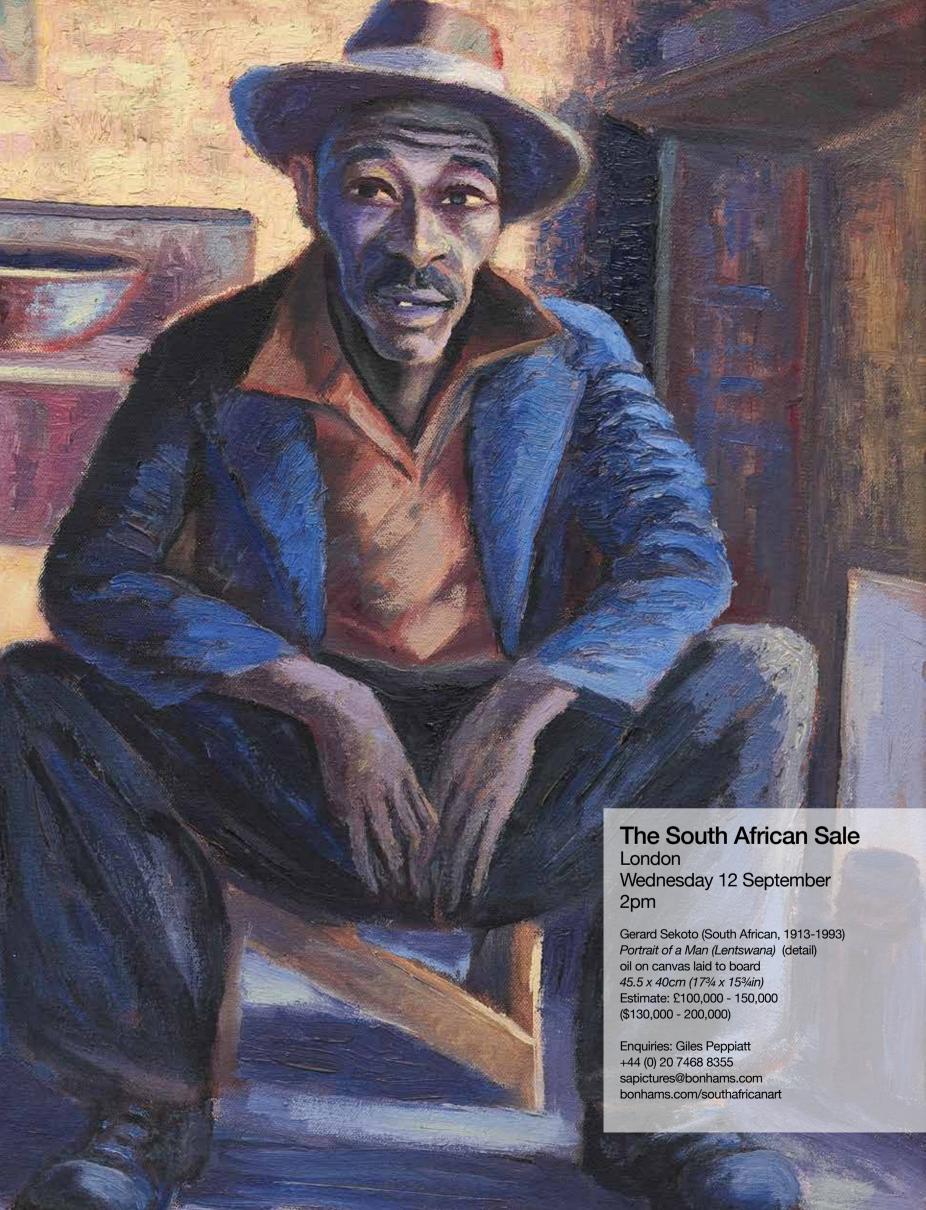
Where to eat

For a singular Chicagoan dining experience, seek out EL Ideas in Douglas Park, a former industrial neighborhood on the Near South Side. Against the backdrop of a freight-train yard and abandoned basketball courts, this unmarked building is home to chef Phillip Foss and his Michelin-starred menu. Should you manage to get a table, it will be worth the pilgrimage. Nondescript exteriors are something of a theme in the Chicago culinary landscape. Grey, minimalist Alinea is as unprepossessing at first sight as EL Ideas. But it's famous

for a culinary spectacle: highly Instagrammable helium-filled apple balloons given to each guest on arrival. And yes, they are edible. With its significant Mexican population, Chicago has some of the best Mexican food in North America. Rick Bayless is a legend on the Chicago restaurant scene, and all his establishments are worth a look. The most coveted of this tables, though, is at Topolobampo, with its modern, Yucatan-inspired cuisine. Although it's been around since the late 1980s, it retains its buzz - it doesn't hurt that it's a favourite haunt of Barack Obama. Chicago is also home to a thriving Korean community, with Korean spas and restaurants dotting its outer neighborhoods. Parachute in Avondale may be a little off the beaten track, but its calming traditional stone-and-wood interiors host exciting and innovative Korean American cuisine, such as deeply savoury spring onion pancakes and perfectly balanced bibimbap. I.C.









Artists needing a model in pre-First World War Edinburgh would make a beeline for Peggy Macrae. Her striking looks and instinctive feel for presentation - the angle of a hat, the tilt of an eyebrow - were in great demand. She posed so naturally that painters faced with fashionable but ungraceful sitters, would employ her to model the clothes for them on the quiet. Peggy carefully selected the artists with whom she worked. She positively shimmers in Scottish Colourist Samuel Peploe's 1907 masterpiece The Girl in White - for many years the most valuable Scottish painting at auction. And Peploe's fellow Colourist, Francis Cadell, captured all her qualities of independence and spirit in his 1911 portrait The Model - Peggy Macrae that comes to the Scottish Art sale in Edinburgh in October. She gazes from the canvas with serene confidence and just a hint of mischief in her eyes. Soon after the portrait was painted, Peggy married and emigrated to America, but leaving her brief but indelible mark on Scottish art.

Image: The Model - Peggy Macrae

by Francis Cadell

Estimate: £150,000 - 200,000

Sale: Scottish Art, Edinburgh, 10 October Enquiries: Chris Brickley +44 (0) 131 240 2297

chris.brickley@bonhams.com



Around the Globe

Andrew Currie highlights a selection of Bonhams sales worldwide



The Chinese statesman and collector Tang Shaoyi lived in interesting times. Born in 1862, and educated in the United States, he served the Imperial Chinese Government as a senior career diplomat and minister. Following the overthrow of the Emperor, he was appointed, in 1912, as first Prime Minister of the fledging Republic of China. His premiership was brief he resigned after three months in disgust at the new regime's abuse of power - but remained a significant political figure, widely respected for his integrity, until his assassination in 1938. Throughout his years of public service, he built up a fine private collection of Chinese porcelain, a choice few items of which survived when the family left China in 1947. One of collection's gems - the Tang Shaoyi vase -

is to be offered in Hong Kong in November. Bearing the Imperial seal mark of the 18th-century Qianlong Emperor, and therefore undoubtedly made for the Imperial Court, it is exceptionally rare. It reflects Tang's uncommon feel for beauty and deep connection with his country's heritage.

Image:

The Tang Shaoyi vase **Estimate:**

Sale: Fine Chinese Ceramics and Works of Art Hong Kong, 27 November Enquiries: Asaph Hyman +44 (0) 20 7368 5888 asaph.hyman@bonhams.com

HK\$6,000,000 - 9,000,000









In the 1960s and early '70s California was a haven for experimental artists, and the movements forged in those heady times – notably Light and Space – remain influential to this day. The Light and Space artists had a shared focus on volume and scale, using new materials and techniques to challenge and disturb viewers' sensory perceptions. Larry Bell and Mary Corse were leading members of the group, and they are both well-represented in a stunning collection put together by the prominent Los Angeles

lawyer Paul J Coady. The Coady collection, which comes to the Made in California sale in Los Angeles in October, also has several works by the ceramicist Peter Voulkos.

Image: above, Mary Corse, Grey Light Grid Series, 1982 Estimate: \$25,000 - 35,000 Image: right, Larry Bell, Cube, 2007 Estimate: \$30,000 - 50,000 Sale: Made in California: Contemporary Art Los Angeles, 24 October Enquiries: Alexis Chompaisal

+1 323 436 5469

alexis.chompaisal@bonhams.com



Its radical arts scene made New York the place to be in the 1960s, '70s and '80s. The brilliance of those decades is recalled at the Photographs Sale in October with images of the principal players, including the Beat writers, Andy Warhol, Patti Smith and Blondie, shot by star photographers such as Richard Avedon and Robert Mapplethorpe, as well as participants including Allen Ginsberg. The photos come from the collection of renowned Swiss psychoanalyst Carl Laszlo. Born in Hungary, Laszlo was the only member of his family to survive the Holocaust. He built a new life in Switzerland where, in addition to his clinical practice, he pursued an interest in the arts, co-founding Art Basel and also working as an art dealer, writer and magazine editor. The sale also offers important works from the personal collection of Kaspar Fleischmann, who was an internationally respected art expert. The collection includes work by ground-breaking photographers Ansel Adams, Walker Evans and Gustave Le Gray. Fleischmann was a pioneer collector of photography in Switzerland through his former gallery Zur Stockeregg, founded in Zurich in 1979. He is now a benefactor of, among other art institutions, the Kunsthaus Zürich and the Fotomuseum Winterthur.

Image: Demolition Site, New York by Walker Evans (1903-1975) Estimate: \$20,000 - 30,000

Sale: Photographs New York, 2 October

Enquiries: Laura Paterson +1 917 206 1653

laura.paterson@bonhams.com



Knightsbridge Abreast of the details

John Cleveley (1712-1777) was a remarkable man. A ship's carpenter who became one of the 18th century's great marine artists, he combined a deep practical knowledge of naval architecture with unerring topographical accuracy. These qualities are on prominent display in his 1764 work HMS Tryall in Three Positions off Antigua - one of the very earliest views of the strategically vital island that was known as Britain's 'Gateway to the Caribbean'. The ship - now more commonly referred to as HMS Trial - had seen sterling service, first in European waters in the War of Austrian Succession, and then in the Seven Years' War, during which she patrolled the Caribbean. Clevelev shows her from three angles on her last major tour of duty, in 1764, with the unmistakable coastline of Antigua captured in the background.

Image: HMS Tryall in Three Positions off Antigua by John Cleveley the Elder

Estimate: £60,000 - 80,000 Sale: The Marine Sale Knightsbridge, 17 October Enquiries: Leo Webster +44 (0) 20 7393 3865 leo.webster@bonhams.com





New York *Meiji masterpiece*

This year marks the 150th anniversary of the Meiji Restoration, a key event on Japan's path to modernism. Out went the militaristic Tokugawa Shogunate, which had ruled the country since 1600; in came a semi-constitutional government established under the youthful Emperor Meiji in the new capital, Tokyo. The government swiftly set aside one per cent of the national annual budget to showcase Japanese goods at the 1873 World Exposition in Vienna. This proved a wise investment: Japanese craftsmanship enjoyed great critical success. The government was quick to build on this, setting up the Pioneering Craft and Commerce Company to promote Japanese products abroad. For the ancient art of Japanese metalwork in particular, this heralded a golden age perfectly exemplified by an outstanding, rare bronze incenseburner to be offered in the Ancient Skills, New Worlds sale in New York.

Image: Rare large bronze incense burner Estimate: \$90,000 - 120,000 Sale: Ancient Skills, New Worlds: 20 Treasures of Japanese Metalwork from a Private Collection

New York, 12 September Enquiries: Jeff Olson +1 212 461 6516

jeff.olson@bonhams.com







Bonhams senior representative in Germany since 2011, Thomas Kamm is a man with an enviable address book. After more than 20 years as one of the most respected arts journalists in Germany, there are few art-world movers and shakers he doesn't know. On the editorial staff of the prestigious journals Kunst und Auktionen and Weltkunst, he established a reputation with German and European collectors, curators, dealers, consultants and art historians that has stood him in good stead in his second career. Kamm is based on Munich's fashionable Maximilianstraße, where he oversees the strategic development of Bonhams' network in Germany. He also travels throughout Bavaria, Austria and beyond, providing valuation advice, and sourcing artworks to offer in Bonhams international auction rooms.

Enquiries: Thomas Kamm thomas.kamm@bonhams.com

London

New Bond Street

SEPTEMBER

Wed 12 September 2pm The South African Sale

Wed 18 September 11am
The Oak Interior

Sun 23 September 12pm

The Alexandra Palace Sale (Motorcycles)

Wed 26 September 2pm Fine Jewellery

Wed 26 September 2pm

19th Century European Victorian and British

Thu 27 September 10:30am Fine and Rare Wine

OCTOBER

Thu 4 October 5pm Africa Now

Thu 11 October 5pm Impressionist and Modern Art

Tue 23 October 11am Islamic and Indian Art

Wed 24 October 2pm

Modern and Contemporary South Asian Art

Wed 24 October 3pm

Modern and Contemporary Middle Eastern Art NOVEMBER

Fri 2 November 4pm London to Brighton Run Sale, Veteran Motor Cars and

Related Automobilia

Tue 6 November 2pm

The Julius and Arlette Katchen Collection of Fine Netusuke: Part III

Thu 8 November 10:30am

The Ollivier Collection of Early Chinese Art: A Journey Through Time

Thu 8 November 11am Fine Japanese Art

Thu 8 November 10:30am

The Olivier Collection of Early Fine Chinese Art

Wed 14 November 2pm Modern British and Irish Art

Wed 21 November 2pm Important Design

Wed 21 November 2pm The Greek Sale

Wed 28 November 3pm The Russian Sale

Wed 28 November 10:30am Antiquities

Thu 29th November 10:30am Fine and Rare Wines Knightsbridge

SEPTEMBER

Tue 11 September 1pm
Watches and Wristwatches

Wed 12 September 11am Jewellery

Thu 19 September 1pm Instruments of Science and Technology

Wed 26 September 10am Homes & Interiors

OCTOBER

Wed 3 October 12pm Private Collections

9 October-10 October 10am Decorative Arts and Design

Wed 17 October 11am Jewellery

Wed 17 October 2pm The Marine Sale

Wed 24 October 10:30am Old Master Paintings

NOVEMBER

5 - 6 November 10:30am Asian Art

Tue 13 November 1pm British and European Art Wed 14 November 10:30am

Fine Glass and British Ceramics

Tue 20 November 1pm Watches and Wristwatches

Wed 21 November 11am Jewellery

Wed 21 November 10:30am Medals, Bonds, Banknotes and Coins

Tue 27 November 1pm
Fine Books and Manuscripts

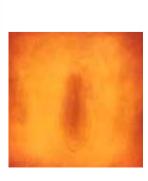
Wed 28 November 10:30am
The Richard Garrett
Collection of Antique
Firearms

Wed 28 November 10:30am The Daniel Williams Collection of Antique Arms

Thu 29 November 2pm
Antique Arms and Armour
and Modern Sporting Guns













Regions

SEPTEMBER

Sat 1 September 11am

The Beaulieu Sale: Collectors' Motor Cars & Motorcycles and Automobilia Bealieu, National Motor Museum

Wed 8 September 11am

Goodwood Revival Goodwood

Sun 23 September 12pm The Alexandra Palace Sale Alexandra Palace, London

Wed 26 September 11am

Home & Interior Edinburgh

OCTOBER

Wed 3 October 11am

Whisky Sale Edinburgh

Wed 10 October 2pm

Scottish Art Edinburgh

13 October-14 October 10am

The Autumn Stafford Sale Stafford

Wed 24 October 11am

The Sporting Sale Edinburgh

NOVEMBER

Wed 15 November 11am

Asian Art Edinburgh

Tue 27 November 2pm

19th and 20th Century Pictures Edinburgh

Wed 28 November 11am

Jewellery Edinburgh



Europe, Hong Kong & Australia

SEPTEMBER

Wed 19 September 2pm

Jewels and Jadeite Hong Kong

OCTOBER

Tue 2 October 10am

The Presencer Collection of Himalayan Art Hong Kong

Tue 2 October 6pm

Images of Devotion Hong Kong

Wed 3 October 4pm

Fine Chinese Paintings Hong Kong

Fri 5 October 6pm

The Zoute Sale Knokke-Heist

Sat 27 October 2:30pm

The Padua Auction Padua

NOVEMBER

Wed 14 November 6:30pm

Australian and Aboriginal Art Sydney

Thu 15 November 6:30pm

Asian Art Sydney

Fri 16 November 6pm

Fine and Rare Wine & Whisky Hong Kong

Fri 23 November 3pm

Modern & Contemporary Hong Kong

Sat 24 November 3pm

Watches and Wristwatches Hong Kong

Sun 25 November 3pm

Jewels & Jadeite Hong Kong

Mon 26 Nov 4pm

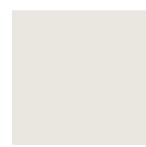
Modern and Contemporary Art Hong Kong

Tue 27 November 3pm

Fine Chinese Ceramics Works of Art Hong Kong















North America

SEPTEMBER

Mon 10 September 10am

Fine Chinese Works of Art and Paintings New York

Mon 10 September

Twentieth Century Chinese Painting and Calligraphy New York

Wed 12 September 10am

A Private Collection of Meiji Art New York

Wed 12 September 1pm

Fine Japanese and Korean Art New York

Wed 12 September 10am

California Jewels Los Angeles

Fri 14 September 10am

Fine and Rare Wine San Francisco

Fri 21 September 1pm

Fine Jewelry New York

Tue 25 September 1pm

Exploration & Travel, featuring Americana New York

Wed 26 September 11am

The Air & Space Sale New York

OCTOBER

Tue 2 October 2pm

Photographs New York

Fri 6 October 12pm

Collectors' Motorcycles at the Barber Vintage Festival Barber Motorsports, Birmingham

Mon 8 October 10am

Collectors Motorcars and Automobilia Philadelphia, Simeone

Tue 23 October 10am

Prints and Multiples Los Angeles

Wed 24 October 10am

Made in California: Contemporary Art Los Angeles

Thu 25 October 10am

Modern Decorative Art and Design Los Angeles

NOVEMBER

Wed 7 November 2pm

19th Century European Paintings New York

Thu 8 November 2pm

Modern & Contemporary Prints & Multiples New York

Tue 13 November 10am

The Elegant Home Los Angeles

Tue 13 November 5pm

Impressionist & Modern Art New York

Tue 13 November 1pm

African, Oceanic and Pre-Columbian Art New York

Wed 14 November 5pm

Post-War & Contemporary Art New York

Mon 19 November 10am

California Jewels Los Angeles

Mon 19 November 10am

Antique Arms and Armor and Modern Sporting Guns San Francisco

Mon 19 November 11am

Important Lyrics from the Sir Elton John and Bernie Taupin Songbook New York

Mon 19 November 2pm

American Art New York

Mon 19 November 6pm

California & Western Paintings and Sculpture Los Angeles and San Francisco

Tue 20 November 1pm

TMC Presents... Entertainment Memorabilia New York









Post-War & Contemporary Art

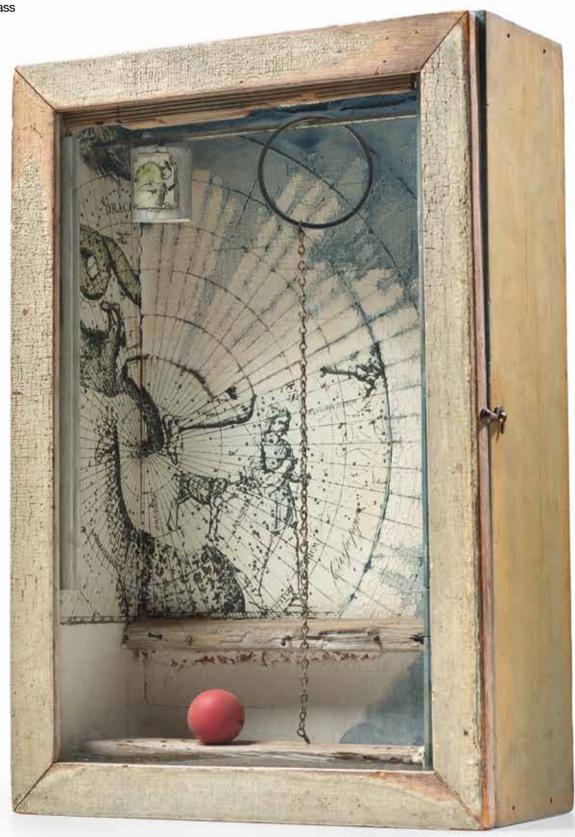
New York Wednesday 14 November 5pm

Joseph Cornell (American, 1903-1972) Cassiope ja Constellation, 1963 signed and inscribed "Custodian" - M.M. Joseph Cornell' (on the reverse) painted wood, paper collage, metal hoop, metal chain, rubber ball and nails in painted wood box construction with glass 18 x 12 x 5in (45.7 x 30.5 x 12.7cm)

Estimate: \$80,000 - 120,000

(£65,000 - 100,000)

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(* Indicates saleroom)

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PEOPLE & PLACES







Princess Ira von Fürstenberg on a 19th-century Venetian gem

Above and top left
The Imperial apartments at the
Museo Correr in Venice with
works by Ira von Fürstenberg,
pictured bottom left

only recently discovered the Imperial apartments at the Museo Correr in Venice. Overlooking St

Mark's Square, this astonishing suite of 19th-century rooms had languished for years – they had been used by local tax officials – before being restored to their full glory.

The apartments were created for the Austrian Emperor Ferdinand I, who used this as his palace when he was crowned King of Lombardy-Venetia in 1835, but they are more often

"I grew up surrounded by beautiful objects – I particularly adored Fabergé"

associated with his nephew, Franz Joseph, and his wife, Elisabeth. Sisi, as she was known, lived here for seven months and the rooms were her private domain. Their neo-classical decoration – with exquisite painted ceilings, Naples yellow silk hangings and terrazzo flooring – were doubtless a lot less stuffy than the stultifying court of Vienna, the atmosphere of which she hated.

When I first saw them, I realised that they were the perfect scale and size in which to show my work – with the gold mirrors and chandelier adding another dimension. The Museo Correr is itself rather like a huge Wunderkammer, so my pieces fit right in.

I grew up surrounded by beautiful objects – I particularly adored Fabergé – so I suppose, through my designs, I wanted to recreate that sensation from my childhood. Many of the works are made from crystal rocks such as porphyry, which is very hard to work with. I am especially drawn to it because my uncle, Umberto Agnelli, had a wonderful collection of antiques made from the purple-red rock.

I always say that useless objects are the most beautiful things in the world, and my designs have no purpose other than as ornaments. If there is a function to any of them, it is as presents for friends – and, perhaps, memento mori: skulls, snakes, dragons, forked tongues... there is a dark side to my work.

This perhaps also suits the room. Despite living in splendour, Sisi led a tragic life. Even though she was an Empress, she could not be protected from a murderous anarchist, who stabbed her to death on the shores of Lake Geneva. It reminds us that we are creatures of fate and we should enjoy every day while we can.

Princess Ira von Fürstenberg has acted alongside Klaus Kinski, worked with the fashion designer Valentino, and is now a designer.

Museo Correr, Piazza San Marco 52, Venice. +39 041 240 5211; correr.visitmuve.it

Fine Chinese Art

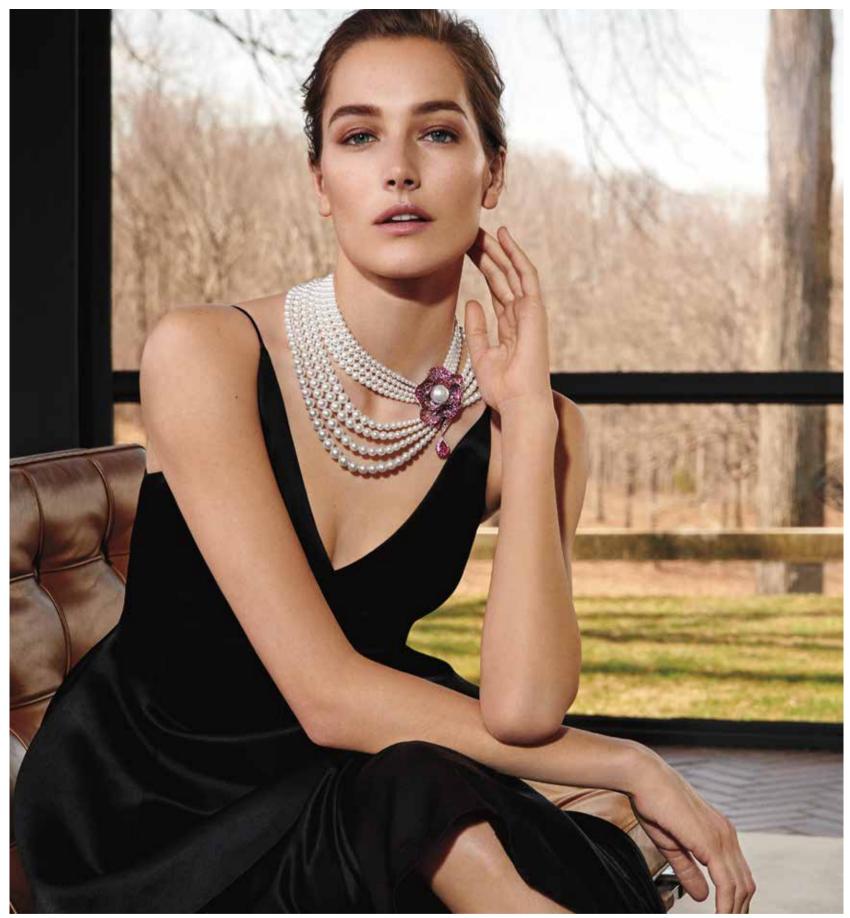
London Thursday 8 November 10.30am

An exceptionally rare and large underglaze-blue and iron-red enamel 'Nine Dragon' dish Qianlong seal mark and of the period 47.5cm (18 %in) diam.
Estimate: £400,000 - 600,000 (\$515,000 - 780,000)

Provenance: A European private collection, acquired in the late 1960s







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