

# Bonhams

MAGAZINE | SPRING 2015 ISSUE 42

## **Lauren Bacall**

Her star-studded collection

## **Turing's hidden manuscript**

A newly discovered notebook reveals  
the mind behind the machine

## **Tipu Sultan**

William Dalrymple on  
the Tiger of Mysore and his treasure

## **Wellington v Napoleon**

Jane Wellesley and Andrew Roberts  
battle over who was the greater general

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#### FRONT COVER

Lauren Bacall  
Photograph by John Engstead  
circa 1950  
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# collect

The International Art Fair  
for Contemporary Objects

Presented by



8–11 May 2015  
Saatchi Gallery, London  
[collect2015.org.uk](http://collect2015.org.uk)

Yukito Nishinaka, *Yobitsugi*, 2014. Photo by Norika Nishinaka.  
Represented at Collect 2015 by Katie Jones.



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# Editor's letter



Philip Hollis

When I was a child, my grandfather would take me to Oxford's Ashmolean Museum where we would play a game as to which work of art we would take home. I would like to say I chose Uccello's *Hunt in the Forest* or one of the museum's matchless Chinese vases. But for me, the standout object was a rusty lantern carried by Guy Fawkes on the night of the

Gunpowder Plot. It wasn't what it looked like – you can buy distressed metalwork like that in any Moroccan souk – it was because it had a tangible connection to an event that changed history which made it so compelling.

Some of the objects in this season's sales have an equally exciting claim on our imagination. In April's Waterloo Sale, for example, held to commemorate the 200th anniversary of the battle, there is the Marquess of Anglesey's gold box. The Marquess, then styled as Earl of Uxbridge, was the soldier who having had his leg blown off, remarked to the Duke of Wellington, moments after the event, "By Gad, Sir, I've lost my leg." (To which the Duke replied, "By Gad, Sir, so you have!") Once amputated, the shattered leg went on to have a ghoulish life of its own – it was put on display at Waterloo and became a tourist attraction. By contrast, the Marquess's gold box

is an exquisite item in its own right, but it has an added resonance because it belonged to a legend of stoicism.

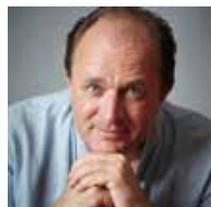
Another auction that brings history alive is of Tipu Sultan's arms and armour in April's Islamic and Indian sale in New Bond Street. Tipu, the *soi-disant* Tiger of Mysore, was a thorn in the British side. With his superior weaponry, he was able to hold off the invaders. One can see why: a magnificent gem-set sword with a tiger's head would be enough to dazzle anyone on the battlefield.

But it is our cover star who exemplifies the way in which magic dust can be sprinkled on art and artefacts. Bonhams is offering some 700 objects from the estate of Lauren Bacall, who died last year. Bacall had a superb eye – and that translated into a superlative collection of art and antiques. As a lifelong fan of the star, it was a wonderful experience to walk round her apartment at The Dakota in New York with her son, Sam Robards and Bonhams specialist, Jon King, who was a friend of Bacall's. Turn to page 30 to see the treasures on display. What will be your 'take home' work of art?

Enjoy the issue.

*Lucinda Bredin*

## Contributors



### William Dalrymple

The author of many highly-acclaimed books is the best known British historian of India, where he has lived since 1989. On page 36, Dalrymple explores the life and legacy of Tipu Sultan, fearsome ruler of 18th-century Mysore and arch enemy of the British, to celebrate a sale at Bonhams London of dazzling items from his extensive armoury.



© Alan Davidson



### Jane Wellesley

To mark the 200th anniversary of the Battle of Waterloo and a sale of art and artefacts associated with its two great opposing generals, Wellington and Napoleon, the TV producer, biographer and descendant of the Duke paints a revealing portrait of her ancestor on page 26. "Today he would be described as a control freak," she believes.



### Andrew Roberts

He walked 53 of Napoleon's battlefields as part of the research for his life of the mighty Frenchman who met his Waterloo 200 years ago. British-born and Cambridge-educated, but now based in New York, Roberts is a prize-winning historian, writer, broadcaster and lecturer, whose sympathetic account of the great emperor unfolds on page 28.



### Maria Balshaw

No one could be more excited about the re-opening this month of the newly expanded Whitworth Gallery in Manchester than its director. A highly-respected cultural entrepreneur and board member of the Arts Council of England, Balshaw invites us on page 58 to share in the city's cultural scene, which is "buzzing with energy, creativity and promise".



### Cassandra Hatton

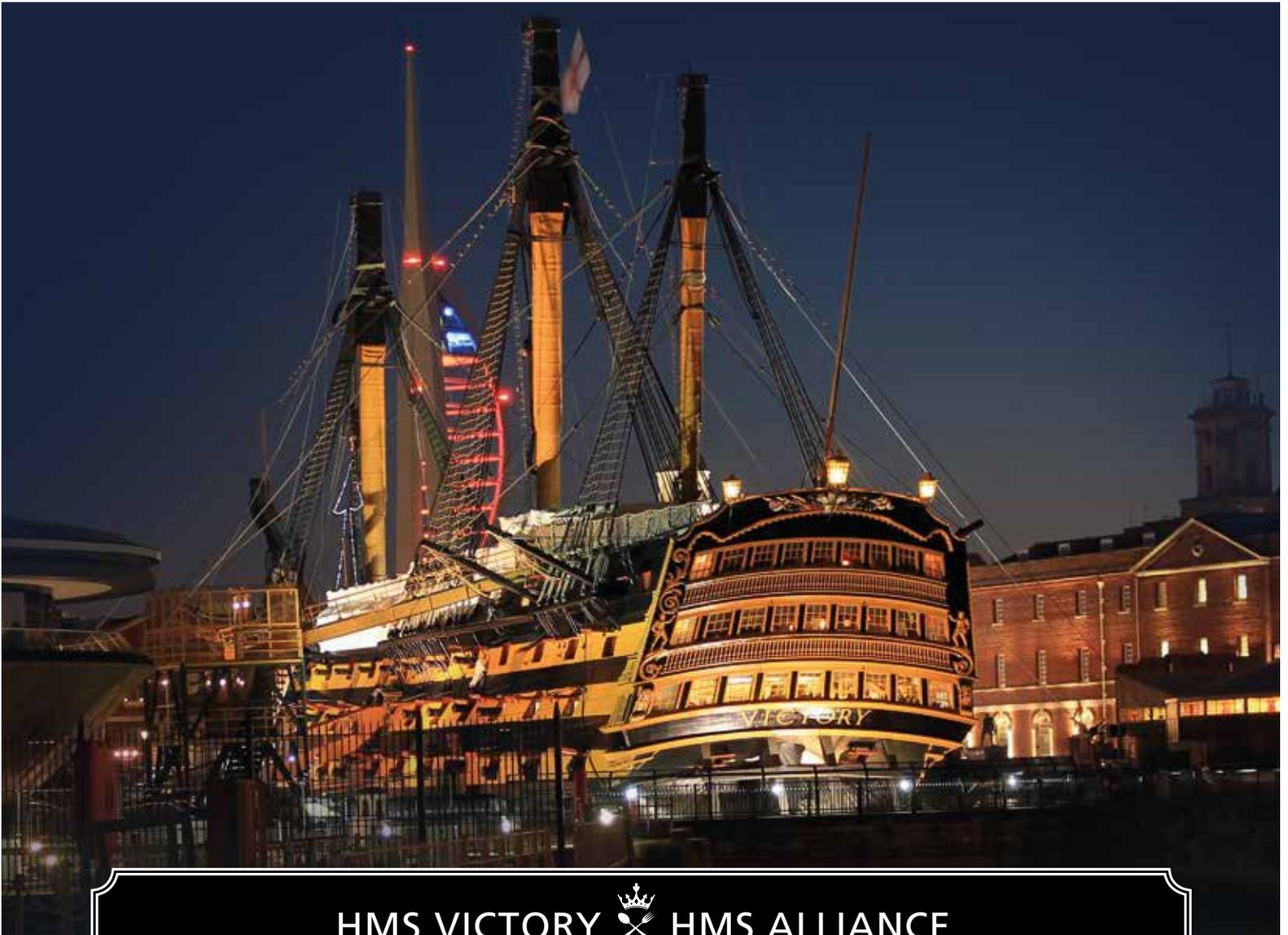
The director of Bonhams' History of Science & Technology department has seen some rare books and manuscripts in her time, but even she admits that handling the hidden manuscript by codebreaker Alan Turing, to be auctioned in April in Bonhams New York, left her feeling a little light-headed. She explains why on page 18.



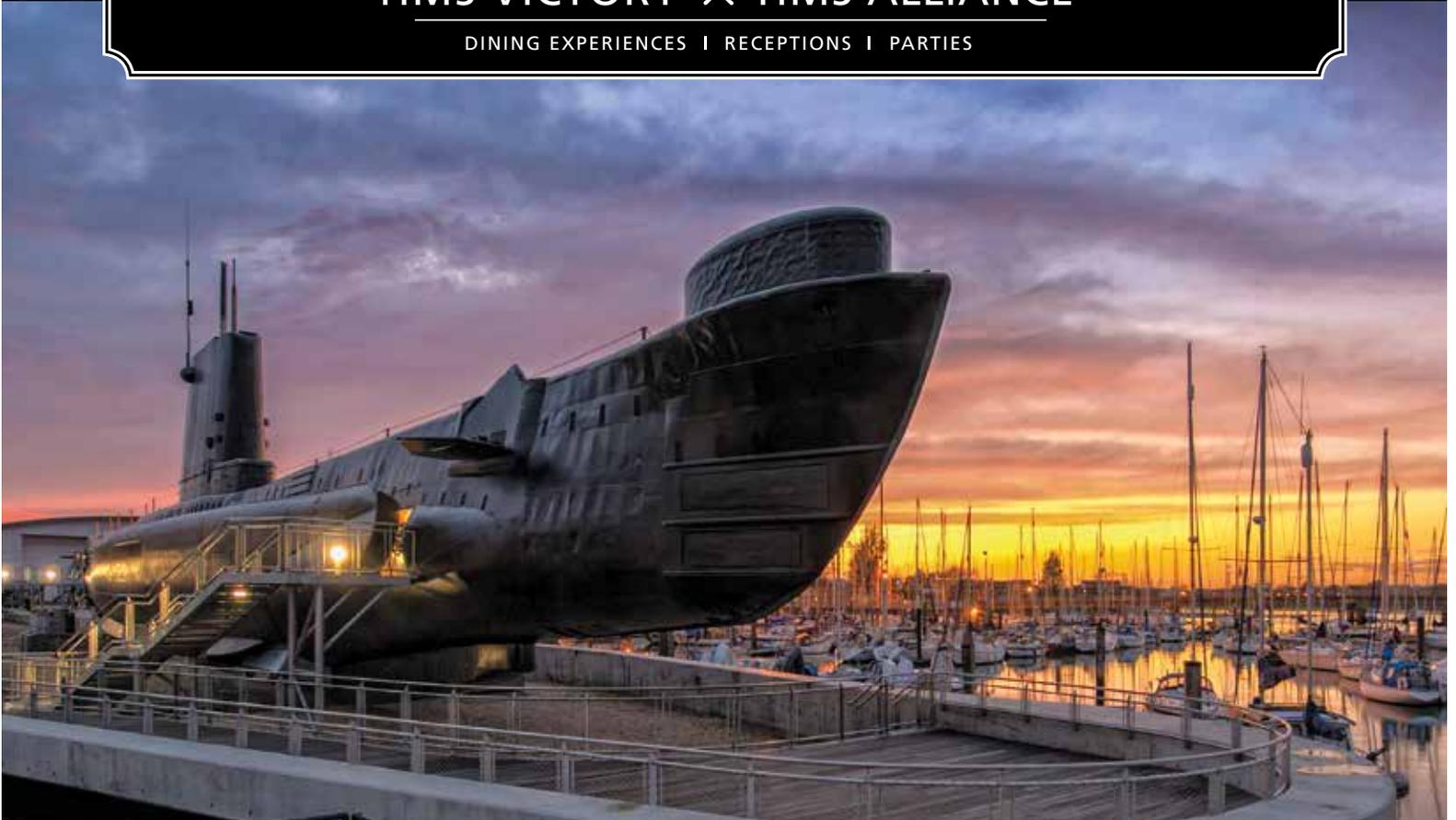
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# News

## *In and out of Bonhams salerooms*



Neil MacGregor and Dame Helena Kennedy



Sir Jonathan Mills, Lady Grossart and Sir Angus Grossart



Alex Lifschutz and Matthew Girling



Flure Grossart with the Countess of Strathmore

\* **Glasgow goes global**

In December, Bonhams New Bond Street hosted a curtain-raiser for a planned international tour of the Burrell Collection, which aims to raise some of the £45m needed to renovate the remarkable collection's Glasgow home. Around 50 highlights from the 9,000 pieces of art collected by the Glaswegian shipping magnate, Sir William Burrell, were on show, including a self-portrait by Rembrandt, master works by Degas, Bellini, Whistler and Cézanne (above), a painting that was once owned by Gauguin, together with a headboard belonging to Henry VIII. In his opening address, Neil MacGregor, Director of the British Museum, pointed out that the works on show were equal to any in the National Gallery, the V&A – and the British Museum.

\* **Showing their metal**

In celebration of New York's Asian Art Week in March, Bonhams Madison Avenue saleroom is hosting a special loan exhibition of crafts from the Meiji era (1868-1912), when Japan's leading artists honed their traditional skills for the global marketplace to produce some of the finest metalwork and cloisonné enamel the world has ever seen. The dazzling items on display will include vessels embellished with gods and mythical beasts, a screen decorated with warblers above a mountain stream, and an exquisite incense burner that was purchased directly by globe-trotting photographer Waldemar Abegg from Namikawa Yasuyuki – widely esteemed as the greatest enameller of all time. *Masterpieces of Japanese Meiji-Era Craft from a Private Collection* will run from 12-22 March.

Enquiries: **Joe Earle**  
+44 (0) 20 7468 8246  
[joe.earle@bonhams.com](mailto:joe.earle@bonhams.com)



## Fine Jewelry

New York

Wednesday April 15

2pm

An important Burmese sapphire and diamond ring

Sapphire weighing 17.61 carats

Estimate: \$200,000 - 300,000

(£125,000 - 200,000)

Enquiries: Lauren Robbins

+1 212 461 6519

[lauren.robbins@bonhams.com](mailto:lauren.robbins@bonhams.com)

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



# News

★ **The green angel**

This 1929 Rolls-Royce Phantom I Transformable Phaeton was a gift to the screen goddess Marlene Dietrich from director Josef von Sternberg of Paramount Studios. It will be for sale at Bonhams' inaugural Amelia Island Auction at the Fernandina Beach Golf Club in Florida on 12 March. The dazzling convertible, with coachwork by Parisian craftsmen at Hibbard & Darrin, featured in the movie *Morocco*, (above right), directed by von Sternberg and starring Dietrich.

*Enquiries: Rupert Banner*  
 +1 212 461 6515  
 rupert.banner@bonhams.com



*Deyan Sudjic and Suzanne Trocme*



*Martino Gamper and Tom Dixon*

★ **Wallpaper\* roll of honour**

Philippe Starck, Patricia Urquiola and Ron Arad were among the very distinguished design-world guests at a reception at Bonhams New Bond Street for the *Wallpaper\** Design Awards. Winners carrying off trophies included Herzog & de Meuron, who won best new public building for Pérez Art Museum Miami, Philippe Starck was honoured for his Axor Starck V tap, and Konstantin Grcic and Patricia Urquiola were chosen as joint winners of Designer of the Year. One of the judging panel, Benoit Jacob, Head of BMW i design, also brought his own piece to the party – he managed to squeeze in an eye-catching electric sports car.



*Simone Farresin and Andrea Trimarchi*



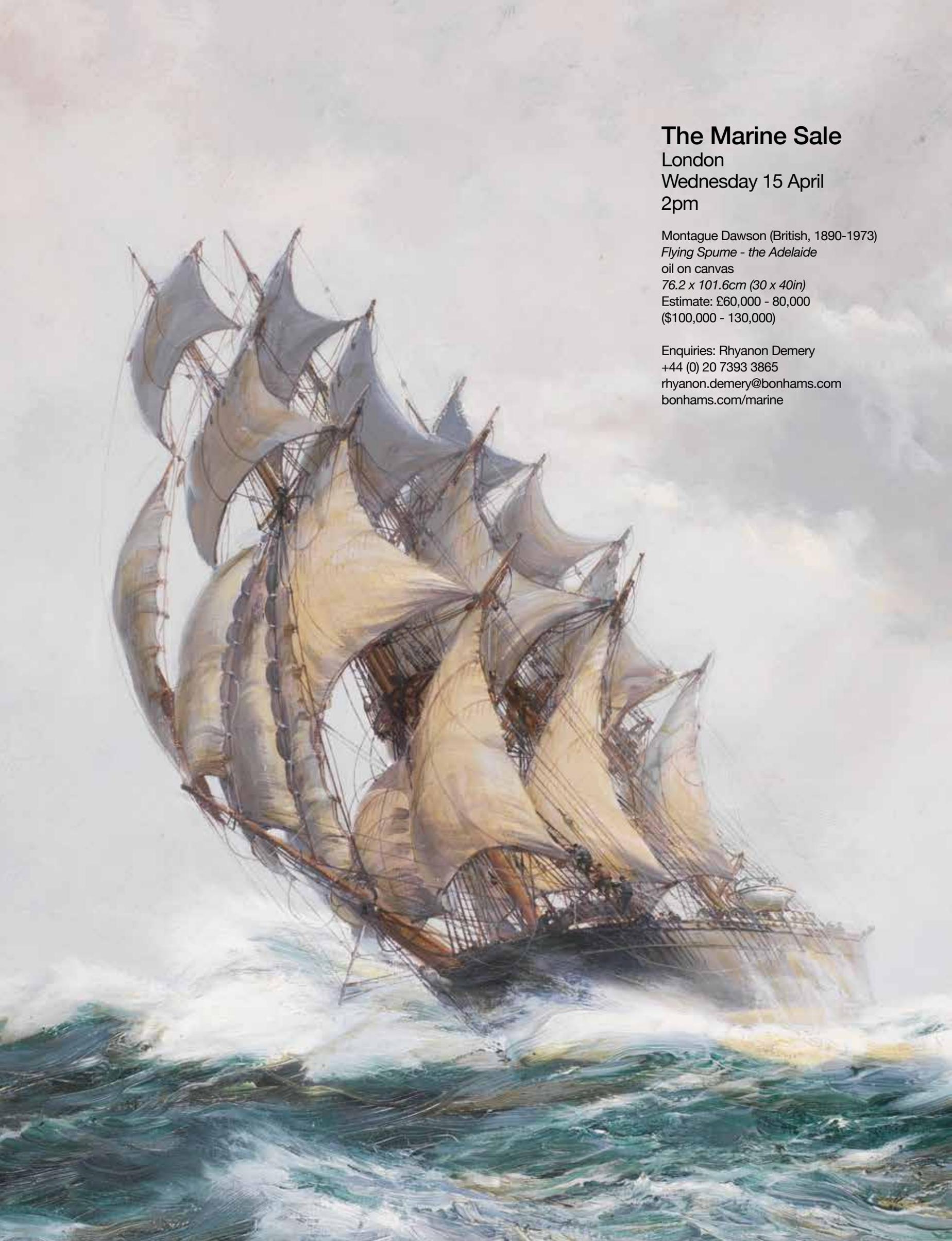
*Fiona Barratt-Campbell and Sol Campbell*



*Philippe Starck and Ron Arad*



*Patricia Urquiola and her daughter Giulia Migliavacca*



## The Marine Sale

London

Wednesday 15 April

2pm

Montague Dawson (British, 1890-1973)

*Flying Spume - the Adelaide*

oil on canvas

76.2 x 101.6cm (30 x 40in)

Estimate: £60,000 - 80,000

(\$100,000 - 130,000)

Enquiries: Rhyanon Demery

+44 (0) 20 7393 3865

[rhyanon.demery@bonhams.com](mailto:rhyanon.demery@bonhams.com)

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

# News



## Silent samurai

On the night of 26 March 1945, Japanese survivors of the American onslaught at Iwo Jima conducted a final counterattack. About 300 officers and men, said to have been led by their commander Kuribayashi, escaped the cave system in the North of the island and skirting south, launched a final charge in the vicinity of Airport No 2 in the centre of the island. Caught unawares, pilots, seabees and marines of the 5th and 28th battalions,

engaged in a 90-minute struggle against the last onslaught of the Japanese defenders. Amongst the defending American forces were segregated African-American soldiers in support units, two of whom received a Bronze star and another a Medal of Honor. One of the deadly weapons captured during the struggle was a samurai sword which will be offered for \$15,000 - 20,000.

The third annual World War II sale takes place this year in New York on 29 April,

timed to coincide with the 70th Anniversary of Victory in Europe (VE Day), the battles of Iwo Jima and Okinawa in the Pacific, the dropping of atomic bombs on Hiroshima and Nagasaki and the signing of the Pacific Surrender on the *U.S.S. Missouri* in September 1945.

*Enquiries: Tom Lamb  
+1 917 921 7342*

*tom.lamb@bonhams.com*



## Irish eye

In March, Bonhams is hosting a major exhibition in its Dublin office of 70 works by the late Irish landscape artist T.P. Flanagan (1929-2011). Flanagan, known as Terry, was one of Ireland's most respected painters, and this exhibition will present many previously unseen works from the artist's long career.

During a career which lasted nearly 60 years, he earned a reputation as a consummate interpreter of the Irish countryside. The poet Seamus Heaney, a close friend and someone who shared Flanagan's love of landscape, wrote a poem, *Bogland: for T.P. Flanagan*, that was inspired by the artist's work.

*Across a Roaring Hill:  
An exhibition of works by T.P. Flanagan  
3-20 March  
(9.30-5.00 Monday to Friday)*



## Snap it up

Bettina Graziani was one of the most sought-after couture models of the 1950s, and posed for all the leading fashion photographers of the day, not least Irving Penn (1917-2009).

Born Simone Micheline Bodin in 1925, she inspired the great Parisian designers of the late 1940s with her natural elegance – a perfect match for the post-war New Look. Tragedy struck, however, when her fiancé, the Pakistani Prince Aly Kahn, was killed in a car crash in 1960. A 1984 print signed by Penn of Graziani posing in a Schiaparelli coat for *Vogue* in 1950 can be snapped up at a sale of photographs in New York in April.

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





## Fine Jewellery

London

Wednesday 22 April

2pm

A pair of sapphire and diamond earrings, circa 1955

Estimate: £30,000 - 40,000

(\$50,000 - 65,000)

Enquiries: Emily Barber

+44 (0) 20 7468 8284

[emily.barber@bonhams.com](mailto:emily.barber@bonhams.com)

[bonhams.com/jewellery](https://www.bonhams.com/jewellery)

# News



## Tokyo story

Bonhams marked the latest stage of its expansion with a three-day preview exhibition in Japan. Held at one of the most prestigious hotels in Tokyo, the Mandarin Oriental, specialists from Hong Kong, London, New York and San Francisco curated a wide range of top-quality works of art carefully selected from major forthcoming Asian art auctions. Demand was such that this extension into Japan of the twice-yearly auction previews currently held in Beijing, Shanghai, Taipei and Singapore will become a key element of Bonhams' global marketing programme.



## China hands

The Chinese Court first encountered European clocks in 1601, and immediately developed a fascination for their beauty and mechanical complexity. Chinese artisans began to make clocks that set the most recent mechanical techniques from Europe within ornate cases, blending decorative elements from China and Europe. By the early 18th century, the Kangxi emperor (1662-1722) had founded a workshop that employed Jesuit missionaries trained as clock-makers alongside their Chinese counterparts. A clock to be sold at Bonhams Fine Furniture, Decorative Arts & Clocks sale on 4 March in New York, is a perfect illustration of these hybrid designs. Many of its decorative elements echo the work of the English maker, James Cox, but Chinese symbolism remains dominant: setting the dial in the lower half of a double gourd is a Chinese symbol of longevity, and Chinese characters which translate as 'Great Auspiciousness' are set in jewels above it. The clock will be on display during the auction preview from 28 February to 3 March.

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

What happened next...



## Blue heaven

A rare Chinese vase from the Qing Dynasty sold for more than 12 times its pre-sale estimates to achieve HK\$76,280,000 (£6,200,000) in Hong Kong in November.



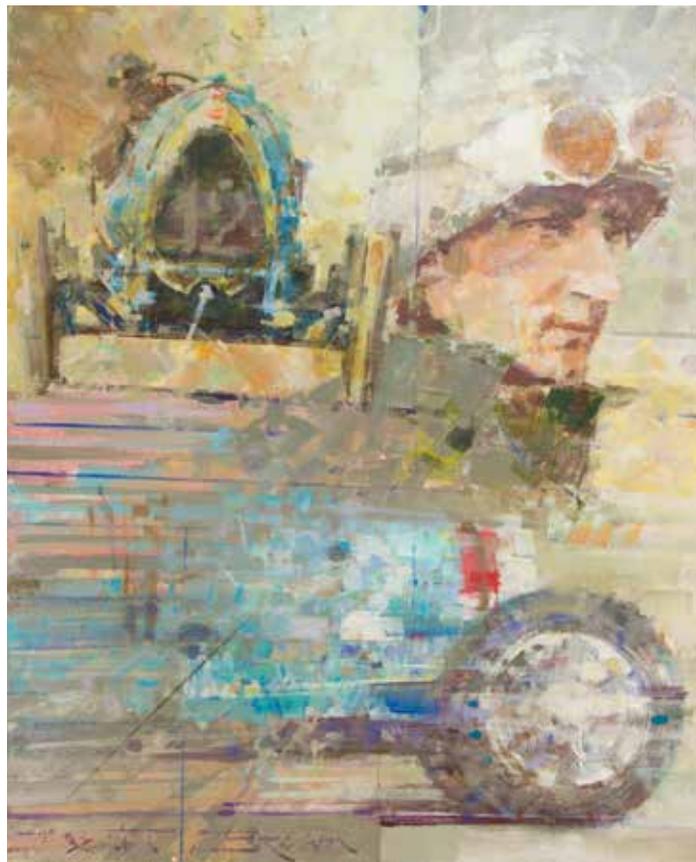
## Key piece

The iconic piano from the film *Casablanca* starring Humphrey Bogart and Ingrid Bergman was sold for \$3,400,000 at Bonhams New York sale of Hollywood movie memorabilia in November.

## Peak performance

An outstanding 1934 Talbot AV105 Alpine Racer was sold for £1,379,100 in London in November, a new world record for a Talbot.





# Motion pictures

Dexter Brown is the world's foremost painter of motor sports. He explains to **Matthew Wilcox** what drives him – and how a charity exhibition to be held at Bonhams has kept him on track

“**T**he only thing I have never done is still life,” says Dexter Brown, “If it doesn’t move I don’t paint it.” It is this obsession with movement that has made Brown one of the best known painters of motor sports, although his eclectic career has seen him portray everything from punk rock to theatre – not to mention a period behind the wheel itself. The latter, he insists, is behind him. “These days I am very happy to be driven by other people in their expensive Ferraris. I feel I have done that bit.”

Now, for an exhibition at Bonhams in aid of Combat Stress, the charity for war veterans suffering psychological after-effects of conflict, he has combined his love of show business with his long-standing passion for motorcars.

“I have been involved with motor-racing a long time,” he explains. “There was a girl I was at Harrow School of Art with in the sixties, whose father raced a vintage Bentley. To get in his good books, I ended up spending my weekends changing wheels.”

Brown quit his job at an advertising agency to

paint beside the tracks, and eventually graduated to competition hill-climbs in a heavily modified Jaguar XK120. He is, by his own admission, restless. “You are your own worst enemy if you are a creative person. You are never happy, it’s all about a bit of a challenge. It doesn’t matter if you are a writer, singer, painter or whatever, you’re never satisfied with what you do, you just hope that a few things come off.”

It was in this spirit that he launched himself in a new direction in 1978, when he found himself captivated by the energy of performers such as Toyah Willcox, Debbie Harry and Suzi Quatro at the fabled Electric Ballroom in Camden. As Willcox reminisced in a recent interview, “He used to come to the live shows and paint, he’d be on the side of the stage and quickly sketching away in pastels. The drawings were astonishing. The energy that comes out of his work ...” The collaboration proved so fruitful

that Willcox asked Brown to design her album covers and even her stage costume for her tour in the winter of 1981. A subsequent exhibition of Brown’s pop portraits made an

“These days I am very happy to be driven by other people in their very expensive Ferraris”



**Opposite:** Dexter Brown painting a racing car; *Ettore Bugatti with Bugatti Type 35*, one of the paintings in Bonhams exhibition in aid of Combat Stress



**Clockwise from left:** Paul Newman from the film *Winning* with the Porsche 935 at Le Mans, 1979; *Oona Chaplin* from the TV series *Crimson Field*; *Ferrari 512M* driven by Manfredini, Le Mans, 1971

impression on the executives of London's Capital Radio, who owned the Duke of York theatre. For five years he was the artist-in-residence at the theatre, sitting in on plays and in dressing rooms, and given the task of portraying actors such as Al Pacino, Glenda Jackson and Billy Connolly.

"I was always given Box D, slightly up from stage level, all to myself. I felt a bit like Lautrec, scribbling away trying to catch the play ... a bit of movement, personality, action." More recent celebrity portraits, inspired by film and TV, include Nicole Kidman, Billie Piper and Angelina Jolie.

The theatrical experience was rather like being trackside at a race. "I started off with cars, but I have always had the need to keep moving. So I did nude paintings, then figures, then street scenes. For nine years I just painted portraits. I always used gouache for those because I could get softer tones, a softer image. Acrylic is great if you are doing racing cars, or something with grit and thunder, but if you are dealing with someone's face you need a bit more flexibility."

**"You are your own worst enemy if you are a creative person. It's all about a bit of a challenge"**

Brown is delighted that part of the proceeds from the sale of his paintings is going to Combat Stress. "With the 100th anniversary of the First World War in

all our minds," he says, "we are aware of the debt we owe those who fight on our behalf. Combat Stress does an excellent job helping men and women of all ages and backgrounds who have jeopardised their mental wellbeing in the defence of our country."

After working at a frantic pace for the past 12 months to prepare the exhibition, Brown might be entitled to a break, but the next project already looms. "Somebody has asked me to paint their Ferrari. Literally paint it. I did a BMW some years ago, and eight or ten years ago I painted a Ferrari in Germany." A case of life reflecting art.

*Matthew Wilcox is Deputy Editor of Bonhams Magazine.*

*Art in Motion, a selling exhibition of new paintings by Dexter Brown will be on show at Bonhams New Bond Street from 16 - 27 February. Part of the proceeds will go to Combat Stress. Admission is free.*

# Fully booked

Catherine Williamson, mastermind behind Bonhams blockbuster Entertainment Sales, talks to [Lucinda Bredin](#)

Right: Catherine Williamson, Director of Fine Books and Manuscripts, and Entertainment Memorabilia

Below: The original Maltese Falcon from the classic 1941 film noir starring Humphrey Bogart, sold for a record \$4,085,000 in 2013

“**T**he moment it happens, you are numb,” says Catherine Williamson. The Head of Books and Manuscripts and Entertainment Memorabilia is talking about the sale of the piano from *Casablanca* that achieved \$3.4m at Bonhams New York in November. It was a story that went around the world, even capturing the front page of *The New York Times*. “The first time we had that kind of success, with the *Maltese Falcon*, it took a couple of days to sink in. With the piano it was an hour or so – and then it was back to work.”

The blockbuster entertainment sales are the result of a successful collaboration between Bonhams and Turner Classic Movies. It was pioneered by Williamson, for whom film has always been a passion. “When I got my Ph.D.,

“I am not superhuman – but I sometimes think that the people that work with me are”

from Louisiana State University, I packed up and moved to L.A., thinking I would be a development girl for a studio or an agency.” However, three weeks after Williamson arrived on the West Coast, she spotted an advertisement in the *Los Angeles Times* for a manuscript cataloguer at Butterfields. “I thought I would give it a go. They say about the auction business that either you leave immediately – the pressure is too much, it is too unpredictable or too high stress – or you like it and stay for a long time. Nobody is ambivalent about the profession. I found I loved it.”

Entertainment memorabilia is a welcome break from the rarefied world of the book department. As Williamson says, “I think film posters probably have the broadest appeal of any discipline because everybody has space on the wall for a print.” But manuscripts have their excitements too.

from Louisiana State University, I packed up and moved to L.A., thinking I would be a development girl for a studio or an agency.” However,



In 2013, Williamson was asked to come look at four trunks of paper in a garage in Pasadena. “It turned out they had belonged to the American pilot of Zhang Xueliang, a Chinese warlord. The papers related to a pivotal moment in modern Chinese history, the Xi’an Incident of 1936, when Zhang kidnapped Chiang Kai-shek and forced him to negotiate a peace with Mao so the Red Army could start fighting the Japanese. The collection sold for 2.2m.”

How does Williamson cope with running two of Bonhams’ busiest departments? “Each person has the right combination of scholar and sales person to make it successful. When something comes to us, we research as well as co-ordinate with the marketing and PR teams. It’s a well-run machine. I am not superhuman – but I sometimes think that the people that work with me are.”

*Lucinda Bredin is Editor of Bonhams Magazine.*



**The Amelia Island Auction**  
Fernandina Beach Golf Club, Florida  
Thursday 12 March

The ex-Dr. Frederick A. Simeone, William Ruger Sr.  
1932 Stutz DV-32 Super Bearcat  
Estimate: Refer Department

Enquiries: Rupert Banner  
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[rupert.banner@bonhams.com](mailto:rupert.banner@bonhams.com)  
[bonhams.com/motorcars](http://bonhams.com/motorcars)



...difficult to understand in spite of it having been  
said to be *unusually* *convenient* for *Alan* &  
*to write in letters case.* *What of x* *the (a, b)*

# Turing point

The codebreaker was a man of few words. But now a hidden manuscript lends a new insight into his genius, says **Cassandra Hatton**; **Andrew Hodges** describes Turing's triumph and his tragedy

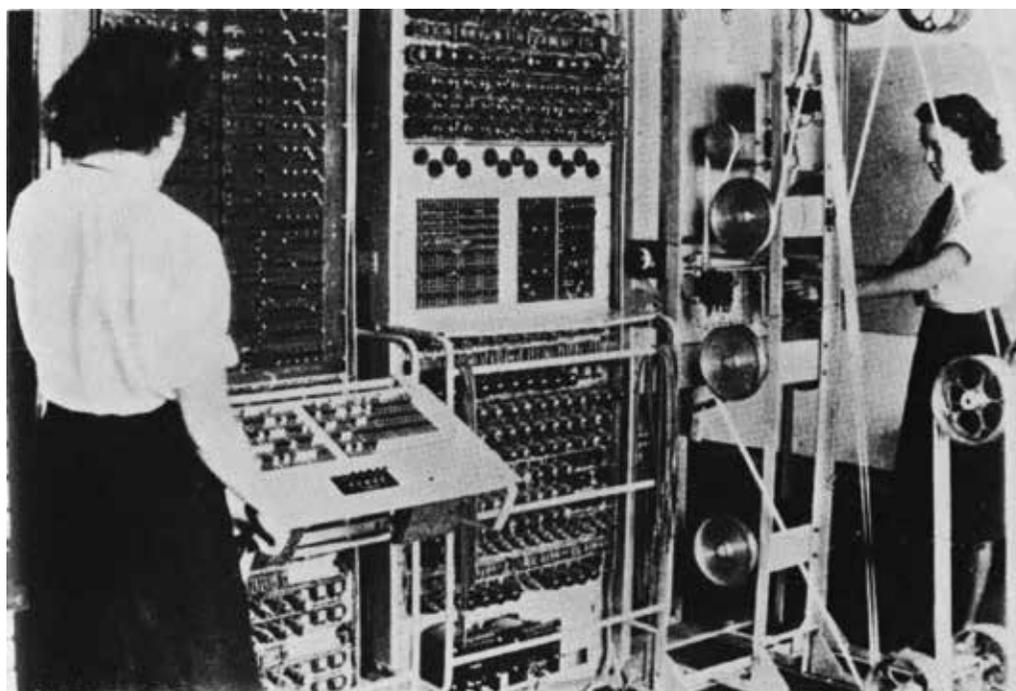


see not the I understood but  
 as a → ∞ but possibly a little similar  
 of the end 270

**Opposite:** Alan Turing

**Right:** A codebreaking machine at Bletchley Park

**Right (below):** Turing's notebook to be sold at Bonhams New York in April



Alan Turing is a legend and a mathematical genius. At the age of 24, he invented the universal computing machine, now known as a Turing Machine, forever changing the course of history; all modern computers are, in fact, iterations of a Turing machine. But Turing was much more than just the father of computing. He was a war hero, having led the charge in breaking the Nazi Enigma code during the Second World War, shortening the conflict by what many estimate to be two years, and saving countless lives. He was also a tragic figure, whose life ended all too soon because of intolerance and persecution, and this loss to science – indeed to humanity – is incalculable. One would be hard-pressed to name a person who has had a more direct impact on our lives than Turing: the computer I am using to write this piece would not have existed without him.

This is why when I first saw the Turing manuscript, my heart raced and I felt a little light-headed. Alan Turing was parsimonious with words, and even in the archive at King's College, Cambridge, which houses all his mathematical books and papers, there is nothing like this. The codebreaking genius was not thought to have kept any journals or extensive notes – the majority of his work in the archive consists of typescripts.

When I found out that his 56-page manuscript, written in a simple notebook, had never been seen or studied, and had in fact been kept hidden for decades, I realised that it ranks among some of the most important scientific and historical discoveries of our time, a Da Vinci Codex for the modern era.

Sandwiched between Turing's notes in the

manuscript is a diary kept by his close friend, the mathematician, Robin Gandy, who inherited Turing's papers on his death in 1954. Gandy deposited them in the archive at King's in 1977 but wanted to keep his diary secret, so Turing's manuscript was hidden among his personal effects until his death.

Written between 1940 and 1942, a crucial period when Turing was at Bletchley Park, the manuscript gives remarkable insight into how his mind worked, and how he tackled problems. Treating as it does the foundations of mathematics and computer science, the manuscript begs to be studied by scholars.

Turing's famous paper *On Computable Numbers with an Application to the Entscheidungsproblem*, in which he introduces his universal computing machine, is a must-have for any collector of computer history, mathematics or the history of ideas. But this manuscript is surely the only chance to acquire anything in the hand of Turing, whose impact on our lives is enormous.

**“It ranks as one of the most important scientific discoveries of our time, a Da Vinci Codex for the modern era”**



Ways 1. Classical Gps p 3.

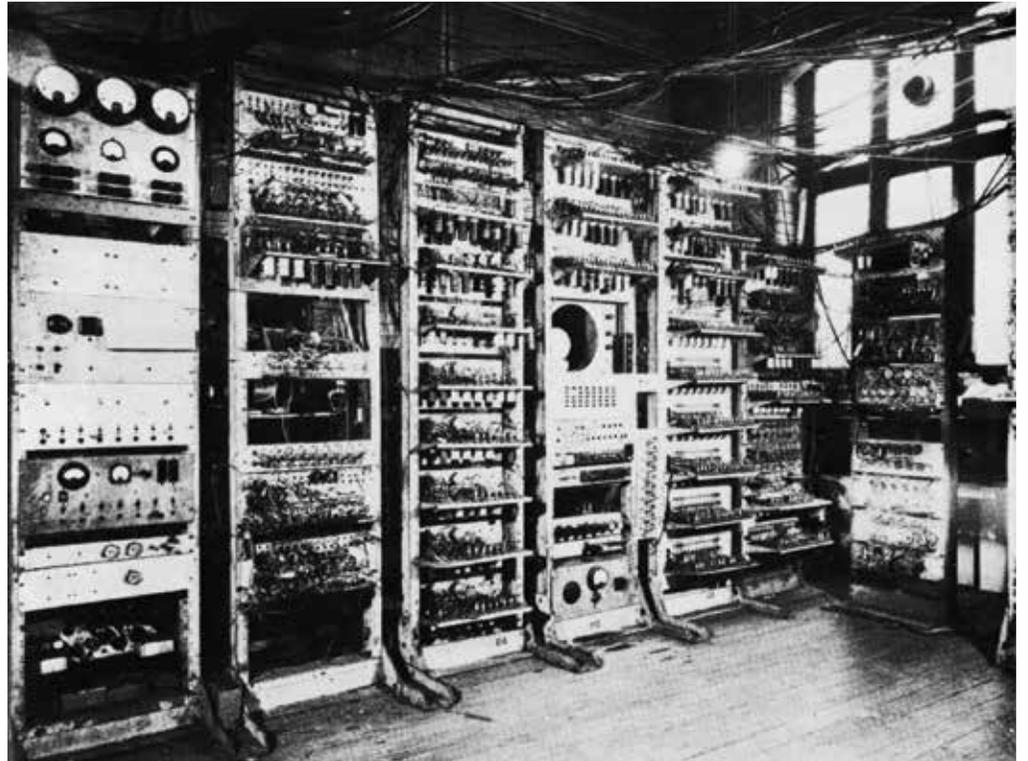
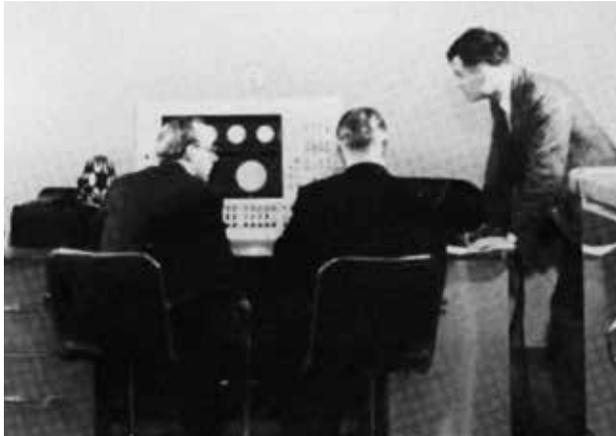
A formal expression

$$f(x) = \sum_{i=1}^n \alpha_i x^i$$

involving the 'indeterminate' (or variable)

**Right:** Prototype computer at Manchester University, 1948, the year Turing joined

**Below:** Alan Turing with engineers at the console of a 1951 computer at Manchester University



## The mind behind the machine

**Andrew Hodges** describes how Turing was anything but calculating when it came to his personal life

**A**lan Turing was ahead of his time. As the leading scientific figure in British Second World War codebreaking, he made a crucial contribution to cracking the Enigma ciphers. It was as though he had borrowed from the future to defeat Nazi Germany, powering an industrial-scale development parallel to the atomic bomb. Turing also hit on the idea of the digital computer, starting out from an abstruse problem in mathematical logic, and then did his best to bring about the IT revolution with his own hands. And he was a gay man at a time when homosexuality was outlawed.

As a brilliant young student of mathematics at Cambridge in the 1930s, Turing developed his theory of 'computable numbers' and with it the theory of computers. He did this as a young outsider. His interest in ciphers also began as an individual sideline, until the looming conflict induced him to join the war effort in 1938 and he became the first British scientific figure to work on the Enigma ciphers. The first British 'bombe' codebreaking machine, installed at Bletchley Park in 1940, was based on Turing's logical brainwave, although he was helped at first by Polish mathematicians.

However, Turing was on his own in tackling the most difficult Enigma ciphers, as used by the U-boats; his determination to crack them ran against a prevailing defeatism. He succeeded, and led the other mathematicians of 'Hut 8' with a new statistical theory. At the height of the Battle of the Atlantic, he was sent by ship

to New York as the top technical liaison with American cryptographers.

The Second World War came as an interruption to his theoretical and purely mathematical projects, but in a deeper sense it fulfilled his work by providing the electronic engineering to turn his computer theory into a practical design. Alan Turing emerged in 1945 as the one person who saw the future of computation. To implement his design, Turing went to the National Physical Laboratory, London, and then switched to Manchester University in 1948. It was there that he formulated the Turing Test, now famous as a materialist exposition of how human intelligence would be rivalled by computers. Less famous were his discoveries in mathematical biology, but these were also decades ahead of their time.

To have done this by the age of 40 was an amazing achievement. But time did not favour Alan Turing. He was at the heart of 20th-century warfare, but refused to give up free intellectual life. The manuscript to be sold at Bonhams in New York shines extra light on how, even during a world crisis, he remained committed to open-ended thinking in pure mathematics.

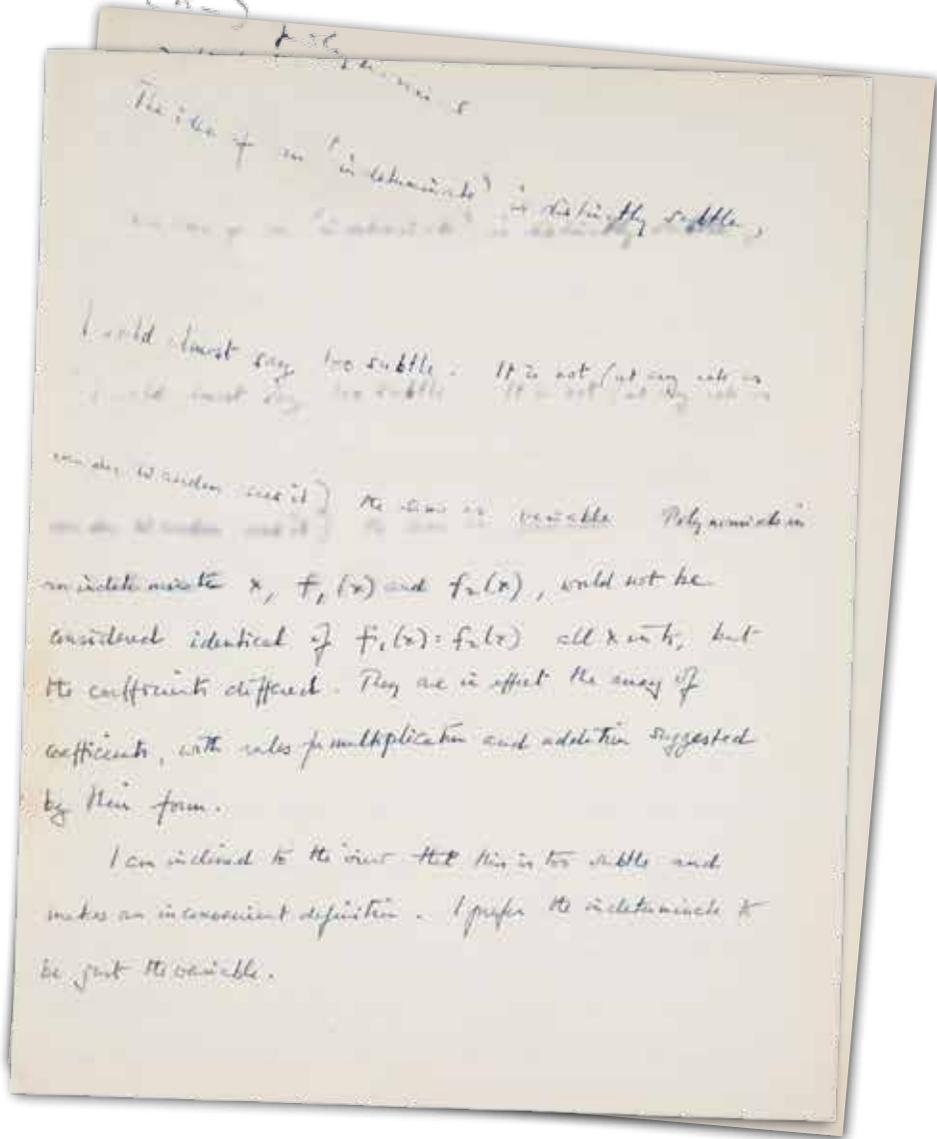
He was out of place, out of time: an informal, not to say scruffy, young man who enjoyed rowing, sailing and running, comfortable in shorts but not in ties. (Although he took running seriously and was almost an Olympic marathon contender). 'Phoney' was his favourite term of abuse, along with 'salesman, charlatan and politician'. But this demand for honesty was compromised: he lived in a very hostile world.

His base at King's College, Cambridge was one place, however, where his sexuality could be talked about – and more. But he did not fit into its aesthetic Bloomsbury ambience; he had a hinterland of his own. The war removed him from this elite environment, as well giving

$x$ , whose coefficients are numbers in a field  $K$ , is called a  $(K-)$  polynomial degree  $n$ .



**Above:** Bletchley Park  
**Right:** Page from the 56-page manuscript in Turing's notebook, written at Bletchley Park and to be sold at Bonhams New York Estimate: Refer Department



him the chance of a marriage of convenience with his colleague Joan Clarke. He declined it. "For each man kills the thing he loves," he told her. After 1948 he had a boyfriend called Neville, a Geordie mathematics student. But this long-distance relationship was hard to maintain, and on the Oxford Road, Manchester, Turing made a fateful "pick-up", as he described it to the police, of a 19-year old Manchester lad. He was arrested on the day George VI died, but even in the Manchester computer laboratory, unfazed by its laddish ambience, he joked about the impending trial. He told the police that he thought – wrongly – that there was a Royal Commission sitting to legalise homosexual acts. Premature by decades, as usual, he suffered for it.

"Turing believes machines think/ Turing lies with men/ Therefore machines do not think," he wrote to a gay friend. He was playing on words, and on his parallel status as a heretic. The Turing Test was, in fact, a sort of Turing

**“‘Phoney’ was his favourite term of abuse, along with ‘salesman, charlatan and politician’”**

Trial, anticipating the real courtroom. His unapologetic statement obliged a 'guilty' plea, and as an alternative to prison he accepted treatment with 'organotherapy'.

This was the injection of female hormones in a supposedly scientific attempt to erase his interest in sex.

It did not work. In the summer of 1952 he fled to Norway, and the following spring, a young man from Bergen turned up in Newcastle hoping to visit, but was intercepted by police surveillance – the "poor sweeties", as Turing called them. In July 1953, he escaped to Europe again, arriving back with a list of contacts made in Greece.

Alan Turing was defiant in continuing his exploratory

gay life, and his new ideas in scientific work, and he did so with friendship and humour. There can be no easy assumption that his death in 1954 was self-inflicted. But he had spoken of a suicide plan, and the scenario, involving potassium cyanide and a symbolic apple, was almost certainly calculated to be readable as a chemical accident.

Given how extreme his situation was, another crisis was hardly unlikely. Vetting had changed since 1948, when 'perversion' became a totem of American paranoia – and Alan Turing was the walking embodiment of security fears. Even if he had argued that he had stood up to blackmail, he could hardly deny that he mixed in utterly unpredictable social milieux. These moral issues are, thanks to the breadth of Turing's work, connected with scientific ones. He placed the phenomena of initiative and originality, the appearances of will and choice – which seem so unlike anything done by computers – at the heart of the question of 'intelligence'. It is a paradox that his own life was the least computer-like that could be imagined, and possessed an integrity that had nothing to do with cleverness.

Andrew Hodges is author of Alan Turing: The Enigma.

Sale: Fine Books and Manuscripts  
 New York  
 Monday 13 April at 1pm  
 Enquiries: Cassandra Hatton +1 212 461 6531  
 cassandra.hatton@bonhams.com  
 bonhams.com/turing





# Empire of the senses

Among the magnificent art owned by the 18th-century Qianlong emperor, few possessions were more treasured than an album of landscapes painted by a great imperial master, says **Frances Wood**

**W**hen he inscribed each leaf of a precious album of Chinese landscape paintings and marked them with his seals, the Qianlong emperor was demonstrating his appreciation of a great work of art. The album, painted in 1698, was the work of the painter Wang Hui, one of the great masters of imperial Beijing. The album, which will be auctioned by Bonhams in Hong Kong in May, is not an isolated example: the Qing dynasty emperor frequently decorated great Chinese paintings in the imperial halls of his palace in the same way.

Although the appreciation (and practice) of Chinese painting was clearly very important to him, his cultural activity was enormous, and not restricted to painting. His prose writings (in Chinese) comprise 92 juan (slim volumes), while 42,000 poems are attributed to him, although it is doubtful that he wrote all of them himself. Not only did he demonstrate his mastery of Chinese prose, modelling his calligraphic style on that of the great master Dong Qichang, but he also wrote lyrically of his boyhood as a Manchu prince, hunting, riding and delighting in the open-air life of his ancestors. Indeed it was said that his bravery at the age of 11 when faced by a bear on a hunting trip with his grandfather, who was the Kangxi emperor, influenced the succession in his favour.

Conscious of his Manchu heritage, the Qianlong emperor was proud of his victories over internal rebellions and threatening neighbours, yet he also spent much time demonstrating his mastery of the Chinese language and cultural traditions. Subsequent Qing emperors gradually lost touch with their Manchu heritage, but Qianlong represented the dual tradition that characterised the early Qing period.

The mastery of this tradition involved a broad interest

in many aspects of East Asian culture that nevertheless had a strong political undercurrent. The Kangxi emperor had demonstrated his adherence to Chinese culture, and hence to the welfare of his Chinese subjects, through his patronage of great publishing enterprises such as the Kangxi dictionary and the Gengzhitu – a series of pictures of ploughing and weaving. The Qianlong emperor took the political message of adherence to China further through portraits. A portrait in the red robes of a Tibetan Buddhist surrounded by a gods and monks denotes the political importance of China's relations with Tibet and Mongolia during the 18th century, and a more intimate study of the emperor 'reading in the

snow' shows his absorption in the Chinese literary tradition. The painting, which shows the emperor wearing a loose scholar's gown sitting in a rustic hut surrounded

by snow-laden trees and a frozen pool, is significant in the exploration of what Chinese art meant to him. He painted the snowy landscape himself but, unsure of his ability as a figure painter, he asked the Jesuit missionary Giuseppe Castiglione, a painter at the imperial court, to complete the portrait.

As part of his general education, the Qianlong emperor studied painting, but he also took a personal interest in the collections of art works held in the palace. Thanks to the work of young scholars like Nicole Chiang and Yen-Wen Cheng, we now understand more clearly how he saw the palace collections. Some objects were made for the palace,

**“The Emperor spent much of his time demonstrating his mastery of the Chinese language and culture”**

**Opposite:** The Qianlong emperor in 1736, the first year of his reign over China

**Above:** The Wang Hui album, like many precious objects, had a special box and designated storage space

## Album notes

Bruce MacLaren writes about a magnificent work of art

The exquisite album of ten leaves by the painter Wang Hui (1632-1717) is an outstanding case study of early Qing dynasty painting, and a fascinating exploration of Chinese imperial art collecting and appreciation. Wang Hui was commissioned to create a pictorial record of the Kangxi emperor's second tour of southern China in 1689. The six-year project resulted in 12 long, horizontal handscrolls and solidified Wang Hui's position at the top of the hierarchy of artists working in the imperial court of Beijing.

### Style

The album was painted in the spring of 1698, and each individual leaf, whether solely in ink or ink and light colour on paper, is a creative reinterpretation of a Song or Yuan dynasty (10th-14th centuries) artist's style. With subtle references to past masters and earlier techniques, the paintings are not intended as slavish copies, but rather imply Wang Hui's deep understanding of the history of Chinese painting and his ability to synthesise multiple art-historical references. Turning from one leaf to the next, the viewer observes landscapes created with ink washes and textured brushstrokes, recalling methods of the varied past masters of the art form. Not simply an homage to antiquity, the album is a performance of the artist's virtuosity and an elegant statement of the artist's virtuosity and mastery in merging different classical painting styles.

### Seals

The original paintings included the artist's personal inscription and seals, but each leaf of this album bears an additional inscription along with seals added by later collectors. Most notably, the first leaf of the album features 16 collectors' seals, 13 of which belong to the Qianlong emperor. Deciphering the seals on the first and following leaves of the album yields a trove of information about the provenance of the album. The imperial seals reveal when it was viewed by the emperor – one seal noting he was in his seventies, another in his eighties – and where: the Hall of Three Rarities, and the library of the Purification Studio. One of the seals also denotes it as a *shenpin* (divine work).



### Collectors

By every account, the Qianlong emperor was a great collector and this album was surely a prized possession. Each leaf also bears a poem written by the emperor and inscribed by his hand in 1773. Later seals testify that the album stayed within the imperial lineage. The album's numerous collectors' seals trace a nearly unbroken lineage of important owners who cherished it as a treasured possession. From the hands of an emperor, to privileged princes, to master painters and an American diplomat, the album has been coveted by connoisseurs for centuries. Who will be next?

Bruce MacLaren is Director of Chinese art, New York.

**Above:** Leaf from *Album of ten double leaves*, and (right) the cover, 1698;  
25.7 x 39cm (10 1/8 x 15 3/8 in)  
Estimate:  
HK\$7,000,000 - 10,000,000  
(£600,000 - 850,000)

**Opposite:** The enemy defeated in battle

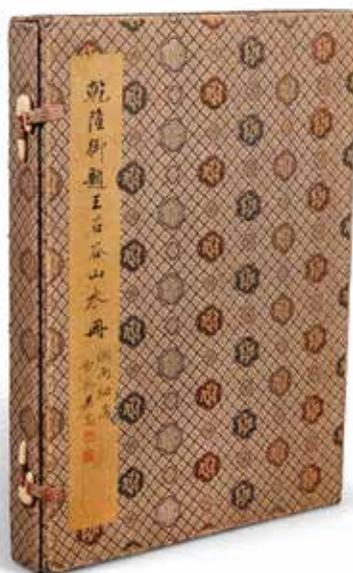
often 'for display', but others that were in the emperor's view, 'superior' artefacts, were to be studied and treasured and carefully stored. The distinction rested with the emperor's personal assessment. Apparently, the Qianlong emperor prided himself on his ability to distinguish between originals and copies of great Chinese paintings, although later scholars have sometimes suggested he was not always right.

The emperor also decided where works of art should be stored. There were a number of specially designated halls and, as is indicated by one of his seals, he intended that the Wang Hui album should be stored in the Chunhuaxuan or Verandah of Purification. The pieces that he valued most highly were intended to be carefully tucked away, distinct from the second-class objects on display. But several paintings depict him admiring imperial treasures, and it is clear from



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Buddhist) painting and secular painting. Less biographical material was included but the paintings were described in detail and the all-important designation of a place of storage was included so that the treasures could be retrieved as needed.



the seals printed on the Wang Hui album over time that the stored treasures were brought out for appreciation on special occasions. The special storage boxes and cases for precious objects were frequently labelled in the emperor's own hand. As part of his continuous inspection of palace treasures, the Qianlong emperor also commissioned several catalogues of objects such as bronzes and paintings. In doing so, he may have been modelling his activities on those of the Huizong emperor of the Song dynasty (r.1100-1125) who was known as an accomplished painter but who also commissioned catalogues of the imperial collection.

If there was a conscious identification by the Manchu Qianlong emperor with a great Chinese emperor of the past, there was also a practical difference between the two great cataloguing enterprises. Huizong's catalogues were lists of paintings with the artists' biographies, while the more useful catalogues of the Qianlong emperor divided paintings by subject, the major distinction being between religious (mainly

Given the amount of time that the Qianlong emperor devoted to examining and assessing the Chinese paintings in the palace, and to his own painting (although it was not unknown for his name to be affixed to paintings by artists at court), it seems clear that his interest was genuine. He set aside a special room for the display of the works of great Chinese calligraphers and added significantly to the imperial collections, but he is recorded as rejecting gifts and confiscations that were unworthy.

Though the Qianlong emperor was perhaps the last to uphold Manchu traditions, in devoting himself to Chinese culture, he followed the example of his grandfather, the Kangxi emperor. The latter had maintained the habit of writing out the Heart Sutra, one of the most important Buddhist texts, on 1st and 15th of every month, to practise his calligraphy, the highest Chinese art, and to demonstrate his adherence to the religion, an important political move. For the same reasons, from 1736 to 1774, the Qianlong emperor wrote out the Heart Sutra on the first day of each month and on the Buddha's birthday. From 1775, at every Spring Festival, he painted a cheerful New Year painting inscribed with a poem to express his own artistic and literary participation in the most significant festival of the Chinese year.

*Frances Wood is former curator of Chinese Collections at the British Library.*

Sale: Chinese Paintings and Calligraphy  
 Hong Kong  
 Sunday 24 May  
 Enquiries: Bruce MacLaren +1 917 206 1677  
 bruce.maclaren@bonhams.com  
 bonhams.com/chinese

# ‘A damn close run thing’



## **Jane Wellesley and Andrew Roberts** battle over the Duke of Wellington and Napoleon Bonaparte – military geniuses who finally clashed at Waterloo 200 years ago

**I**n the early hours of Sunday, June 18th 1815, when my ancestor the Duke of Wellington donned his plain dark blue frock coat and white breeches in the village inn at Waterloo, he may well have realised that this could be the start of the most important day of his life. He would certainly have been supremely confident about what lay ahead. His entire career had been building to this moment, which will be marked by a sale at Bonhams New Bond Street of works and artefacts associated with the battle.

Everything Wellington had seen and experienced since first putting on a uniform had honed his skills on the battlefield. Twenty-one years earlier, in Flanders, when he fired his first shot at the French, he observed inadequate supply lines, ill-equipped soldiers, and officers who were out of touch with, and sight of, their men. Later, when asked about success in his campaigns, he responded, “I was always on the spot – I saw everything and did everything for myself.”

He perfected his trade during eight long years in India, where he learnt about tactics and strategy, that discipline on the battlefield was paramount, and courage valueless without it. Victory at the battle of Assaye in 1803 gave him confidence, though four years earlier he had learnt “what not to do” in a skirmish before the battle of Seringapatam, when he had the humiliating night-time experience of being separated from his men. He could still sketch a map of that action years later.

In his private life, too, the young Arthur Wellesley learnt lessons from failure. Both the indifference of his mother to her middle son – “he’s food for powder and nothing else” – and the initial spurning of his marriage proposal to Kitty Pakenham, contributed to his determination to make a success of his life. Later, when the disastrous marriage had gone ahead, the lack of a wife he loved meant that during the five years he was away during the Peninsular War, his entire focus was on the challenges in front of him, as he steadily drove Napoleon’s forces out of Portugal and Spain.

The Duke would never have claimed to be an intellectual, but he possessed astute judgement, informed by a cool head and a great deal of common sense, and nowhere was this more evident than in his battlefield tactics. Moreover, unlike many of his own officers, he was not frightened of the French forces opposite him. At the start of the Peninsular War, in talking of the French troops he had said, “They may overwhelm me, but



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**Opposite:**

*The Battle of Waterloo*  
Thomas Jones Barker  
(British, 1815-1882)  
Estimate: £20,000 - 30,000

**Above:** The Duke of Wellington  
by Goya

**Right:** Presentation sabre in  
commemoration of the Battle  
of Leipzig  
(Webb, 1813)  
Double edged in etched gilt  
31in (78.7cm) blade  
Estimate: £35,000 - 45,000

**Far right:** Carved limewood  
maquette of the figurehead for  
*HMS Queen Charlotte*  
1790  
8in (20cm) high  
Estimate: £60,000 - 100,000



I don't think they will out-manoeuvre me ... because I am not afraid of them as everyone else seems to be."

His own troops did not universally like him, but the majority respected and trusted him; one of his men remarked "We would rather see his long nose in a fight than a reinforcement of ten

thousand men any day." At Waterloo, Wellington was highly visible throughout the battle, often where fighting was at its fiercest. One concerned officer begged him to withdraw, but the Duke, convinced the day was nearly won, said, "My life is of no consequence now." Ultimately he was not motivated by personal ambition; his allegiance was to King and Country.

Wellington was abstemious, and his diet was simple, so unlike many of his fellow officers he did not suffer the consequences of high living. He was incredibly fit, with extraordinary reserves of energy, and could survive on little rest: over the three nights that preceded Waterloo, he had little more than nine hours sleep. On the day, his presence on the battleground was electrifying, as he galloped from one scene of action to another, giving orders, rallying and

**"In life as in battle Wellington rarely let go of the reins. Today he would be described as a control freak"**

reassuring his men. In life, as on the battlefield, he rarely let go of the reins. Today Wellington might be described as a control freak.

On that June day 200 years ago, Wellington was the right man, at the right time, in the right place.

He also had luck, the Prussians and the weather on his side. The storm the night before worked to Wellington's advantage when Napoleon, surveying the muddy ground, postponed the start of the battle, giving Blucher, Wellington's Prussian ally, crucial extra time to join the fray. Though it was the height of summer, and dawn had broken early, the first French cannon shot was not until about 11.20am. But Wellington, though keen finally to defeat a man whose dominance of Europe had taunted him for so many years, would not have relished the prospect of the savagery of the conflict: he was no glorifier of war. "Take my word for it, if you have seen but one day of war you would pray to Almighty God that you might never see such a thing again." When night fell, and the day was won, Wellington wept when told that more than 50,000 men lay dead or dying. "I hope to God I have fought my last battle," he said. His wish would be granted.

In the years of peace that followed Waterloo, Napoleon was still in Wellington's sight. Every time he walked up or down the staircase of his London home, he was confronted by a colossal statue of a naked Bonaparte. A gift from the Prince

Regent, the famous work by Canova still stands in the foot of the stairwell at Apsley House. My ancestor chose to have images of his opponent around him – there are several other likenesses in the Wellington Museum, but I doubt there was a single picture of Wellington on St Helena, Napoleon’s island of exile until his death in 1821. Wellington may have criticised Napoleon as a man, but he admired his skills as a general. In contrast, Bonaparte regularly expressed his disdain for his adversary, even dismissing him as a “bad general” on the day of Waterloo. When told of Napoleon’s death, Wellington remarked, “Now I may say I am the most successful general alive.” For his part, the deposed Emperor left 100,000 francs in his will to Wellington’s would-be assassin in a gesture of rivalry that continued beyond the grave.

*Jane Wellesley is the author of Wellington: A Journey Through My Family.*

## Napoleon Bonaparte: defeated by his own delusions of grandeur, says **Andrew Roberts**

Twenty-three year old Lieutenant Napoleon Bonaparte stepped ashore at Toulon on Thursday 13th June 1793 having escaped a political maelstrom on his home island of Corsica. He was a penniless, almost friendless refugee, yet six years later he was First Consul and dictator of France, and five years after that Emperor of the French and master of the most powerful nation on the Continent. How did he do it?

It was partly luck; he was only 19 when the French Revolution broke out, permitting him to rise to the rank of general at 24. This was partly because the aristocrats who had provided the army’s officers had fled the country or been guillotined. Then there was Napoleon’s sense of timing and utter ruthlessness – he once killed 300 Frenchmen in the streets of Paris during an insurrection in 1795. Yet ultimately his success depended on his leadership style, which allowed him to become, in Winston Churchill’s words, “the greatest man of action in Europe since Julius Caesar”.

The reference to Caesar was apposite because Napoleon’s leadership techniques were

carefully copied from the Ancient World. A voracious reader, he devoured historical biographies as a child in his father’s library in Corsica and at the military academies where he studied from the age of nine. He even saw himself as a direct descendant of Julius Caesar and Alexander the Great as a leader. This would usually suggest a psychological disorder, but Napoleon is seen as a great captain of history.

Apart from self-belief, Napoleon’s extraordinary ability to inspire the soldiers of his ‘Grande Armée’ led them literally to follow him anywhere, across the sands of Egyptian deserts, into almost every European capital and even across the frozen wastes of Russia. “In my opinion the French do not care for liberty and equality, they have but one sentiment, that of honour,” he said. “The soldier demands glory, distinction, rewards.” He gave them liberally to his bravest troops in the shape of medals, pensions, promotions, lands and titles: two of his marshals even became kings.

It helped that Napoleon liked spending time with his men, tweaking their earlobes, joking, reminiscing and constantly inquiring about their living conditions. “Conceal from me none of your wants,” he told the 17th Regiment, “suppress

**“Napoleon liked spending time with his men, tweaking their earlobes”**

no complaints you have to make of your superiors. I am here to do justice to all, and the weaker party is especially entitled to my protection.”

Unlike many commanders, Napoleon meant it. When

marches halted for lunch, he and his chief of staff invited the aides-de-camp and orderlies to eat with them and he always gave wine from his table to his sentries.

It helped that he had an extraordinary memory for faces and names, a quality as flattering today as in the past. “I introduced three parliamentary deputies to him,” Napoleon’s minister Jean Chaptal recalled. “He asked one of them about his two little girls. This deputy told me that he had seen Napoleon once when he went to [the battle of] Marengo. Problems with the artillery, added the deputy, forced the commander to stop in front of his house; he petted his two children, mounted his horse, and since then he had not seen him again.” The incident had taken place ten years before.

Napoleon’s proclamations and orders also inspired his troops, drawing on a classical written style that might seem florid today but sounded majestic to the uneducated peasantry who made up the great majority of 18th-century armies.



## Battle lines

**26 February 1815:** After 300 days the exiled Emperor Napoleon escapes from the island of Elba with about 1,000 men.

**1 March:** Napoleon's forces make land near Antibes, and spend the first night back in France on the beach at Cannes.

**7 March:** The French 5th Regiment is ordered to intercept him and does so south of Grenoble. Napoleon approaches the regiment alone and shouts – "Here I am. Kill your Emperor, if you wish!" The soldiers respond with cries of 'Vive L'Empereur!' and join the march toward Paris.

**13 March:** Napoleon is declared an outlaw.

**14 March:** Marshal Ney, who had been ordered to arrest Napoleon at Auxerre by King Louis XVIII, and who had said that Napoleon 'ought to be brought to Paris in an iron cage', joins him with 6,000 men.

**15 March:** Joachim Murat, King of Naples and Napoleon's brother-in-law, declares war on Austria.

**17 March:** The United Kingdom, Russia, Austria and Prussia mobilise 150,000 men.

**20 March:** Napoleon enters Paris, the (official) start of the Hundred Days.

**3 May:** General Bianchi's Austrian corps crushes Murat at the Battle of Tolentino.

**15 June:** Napoleon goes on the offensive. The French Army of the North crosses the frontier into the United Netherlands.

**16 June:** At the Battle of Ligny, Napoleon defeats the Prussian, Field Marshal Blücher, who escapes with his life. Marshal Ney and Wellington fight the inconclusive Battle of Quatre Bras. Wellington goes north to fight on Mont St Jean ridge, south of Waterloo.

**18 June:** Battle of Waterloo. Napoleon decides to advance on Wellington, while Marshal Grouchy pursues the Prussians to his right. Napoleon waits until midday to attack to allow the ground to dry, which allows Blücher time to join Wellington late in the day. The French are beaten. Allied losses are about 22,000 killed and wounded. French losses about 37,000.

**21 June:** Napoleon arrives in Paris.

**22 June:** Napoleon abdicates in favour of his son, Napoleon Francis Joseph Charles Bonaparte.

**7 July:** The Prussian army enters Paris.

**8 July:** Louis XVIII is restored and the Hundred Days ends.

**15 July:** Napoleon surrenders to Captain Maitland of *HMS Bellerophon*. His plea to live in England like a country gentleman is refused, and he is exiled to St Helena in the Atlantic, where he dies in 1821, aged 51.

**Sale:** Wellington, Waterloo & the Napoleonic Wars  
London

Wednesday 1 April at 2pm

Enquiries: Jon Baddeley

+44 (0) 20 7393 3872

jon.baddeley@bonhams.com

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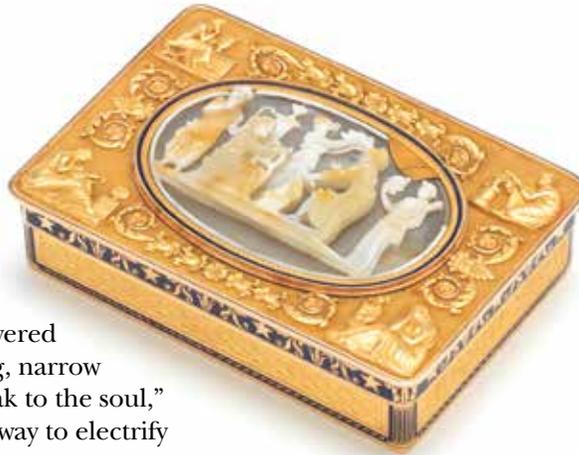
"Remember from those monuments yonder," he famously proclaimed on the morning of the Battle of the Pyramids, "40 centuries of history are looking down upon you". He inspired his men too when he delivered a speech to grenadiers about to storm a long, narrow bridge in his first campaign. "One must speak to the soul," he once said of that occasion. "It is the only way to electrify the men."

Napoleon could be harsh too; he knew that shame could work as well as praise and rewards. "Soldiers of the 39th and 85th Infantry Regiments," he told two units that had run away during a battle in 1796, "you are no longer fit to belong to the French Army. You have shown neither discipline nor courage ... the chief of staff will cause to be inscribed upon your flags: 'These men are no longer of the Army of Italy' ." With his acute sense of what would enervate and what demoralise, Napoleon correctly gauged that this public humiliation would ensure that both units would fight more determinedly than ever before.

The Swiss military historian General Antoine-Henri de Jomini, who served in both the French and Russian armies during the Napoleonic Wars, was also impressed by how Napoleon understood "that it is necessary never to inspire too much contempt for the enemy, because should you find an obstinate resistance, the morale of the soldier might be shaken by it". In the 1806 campaign against Prussia, Napoleon even praised the enemy cavalry to one French corps, although he took care to promise "that it could do nothing against your bayonets!"

In private, too, he exercised tremendous charm – "My trust in you is as great as my appreciation of your military talents," he once wrote to Marshal Bessières – as well as a witty sense of humour. Small wonder, therefore, that Napoleon's leadership techniques, as well as his strategies and tactics are still taught at military academies around the world.

*Andrew Roberts is a historian and author of Napoleon the Great.*



**Opposite (top):** Carved agate cameo of Napoleon in a gold frame

(R Teoli, 19th century)

3in high (8cm)

Estimate: £15,000 - 20,000

(\$24,000 - 32,000)

**Opposite (bottom):** *The Meeting of Wellington and Blücher after the Battle of Waterloo*

(Arthur Stocks, 1846-1889)

oil on canvas

34 x 137in (86.4cm x 348cm)

Estimate: £10,000 - 15,000

(\$16,000 - 24,000)

**Above:** French gold, enamelled and cameo-set snuff box

(Vachette, c.1810)

8.5cm long (3 1/4in)

Estimate: £30,000 - 50,000

(\$48,000 - 80,000)

**Below:** Napoleon by Delaroche







# Centre stage

One of the great actors of the 20th century, Lauren Bacall was also a discerning collector of art and antiques. **Lucinda Bredin** visits The Dakota, the star's home for 50 years, to find out more

**T**he Dakota on Central Park in New York is so stately that one feels the apartment building inhabits its residents rather than the other way round. There aren't many who can hold their own amongst the neo-Gothic staircases, gargoyles and statues and the acreage of polished wood-panelling. But Lauren Bacall, who lived there from 1961, was one person who certainly could.

Until her death in August last year, the great actress lived in a nine-room apartment that she had once shared with her husband the actor Jason Robards, her three children, Stephen, Leslie and Sam and a small, assertive dog called Sophie that had her own footstool.

Sam Robards is standing in his former home, wondering at the changed landscape, the vast empty spaces left behind, now that his mother's huge collection of art and antiques has been packed away. Dressed in a baseball cap and t-shirt, Robards, himself an actor, is

trying to convey what the room looked like and, above all, felt like with his mother's super-sized presence. We walk into what was the drawing room. "I remember when she painted the room this colour," he says wistfully, staring at an expanse of

duck-egg blue wall. "My mother had the [Henry] Moore prints here, the Audubons were over there ..." We walk into a smaller room, painted a more conservative beige. "This is the library, the gathering place. Our holidays, Thanksgiving and Christmas, were always here, with the fire going. Not that it ever gave off much heat." He points to three nails on the fireplace where the three siblings hung their Christmas stockings, before sweeping his hand through the air. "And the piano was covered with pictures of her family and great friends."

The Dakota had its fair share of celebrities. Robards remembers singing Christmas carols with Leonard Bernstein, and how when he was a young child, he opened the door "and Boris Karloff was there. I freaked out and ran *screaming*. He felt so bad he gave me a record of himself reading *Just So Stories*." From his descriptions, Sam evokes a household that was a centre to which people naturally gravitated. "My mother was socially very democratic. She'd say 'C'mon up. Who's available, who's in town?'"

Bacall not only collected people – she also had an extraordinary array of art and antiques, of which 750 items from the collection will be offered at Bonhams New York in March. It is not what one would think of as a classic

**"My mother was socially very democratic. She'd say 'C'mon up. Who's available, who's in town?'"**

**Left:** Lauren Bacall, circa. 1945

**Above:** Lynn Chadwick (British, 1914-2003) *Maquette II Walking Woman*, 1983-84 height 12in (30.5cm) Estimate: \$15,000 - 20,000 (£10,000 - 12,500)

**Right:** David Hockney (British, born 1937) *Two Pembroke Studio Chairs*, 1984, Lithograph in colour 16 x 19in (40.6 x 48.2cm) Estimate: \$5,000 - 7,000

**Right centre:** An amethyst, turquoise and diamond ring, Jean Schlumberger Estimate: \$8,000 - 12,000

**Right below:** An enamel and gold bracelet, Jean Schlumberger Estimate: \$20,000 - 30,000

**Below:** Set of four Louis Vuitton monogram suitcases Estimate: \$1,500 - 2,000



## The life of Lauren

- Lauren Bacall was born Betty Joan Perske in The Bronx, New York on 16 September 1924. She attended the American Academy of Dramatic Arts, where she was classmates with Kirk Douglas, and supported herself by working as an usherette and fashion model.

- In 1942, at 17, she made her acting debut on Broadway with a walk-on part in a melodrama, *Johnny 2 x 4*. That year, she was crowned Miss Greenwich Village.

- At 18, Bacall met fashion editor, Nicolas de Gunzburg, who introduced her to the celebrated Diana Vreeland of *Harper's Bazaar*. Vreeland chose Bacall for the cover of the March issue in 1943.

- The *Harper's* cover caught the attention of director Howard Hawks, who brought Bacall to Hollywood and cast her in his 1944 adaptation of Hemingway's *To Have and Have Not* opposite Humphrey Bogart.

- While shooting the film, Bacall began a relationship with Bogart. They married on 21 May 1945 at Malabar Farm in Lucas, Ohio, the country home of Pulitzer Prize-winning author Louis Bromfield.

- Between 1946 and 1948, Bacall appeared in three films with Bogart as the studio capitalised on the chemistry which had hooked audiences: Hawks' *The Big Sleep* (1946), Delmer Daves' *Dark Passage* (1947), and John Huston's *Key Largo* (1948).

- In the 1950s, Bacall gained a reputation for being difficult after rejecting scripts she found uninteresting. She did, however, appear in *Young Man with a Horn* (1950) opposite Kirk Douglas, and *How to Succeed in Business Without Really Trying* (1951) alongside Marilyn Monroe.

- In 1956, Bacall starred in Douglas Sirk's *Written on the Wind*, widely regarded as a landmark work in the melodrama genre and one of Bacall's finest screen performances, although she wrote in her autobiography that she didn't think much of the role.

- On 14 January 1957, Humphrey Bogart died of cancer.

- Bacall married actor Jason Roberts in Ensenada, Mexico on 4 July 1961.

- Bacall appeared in only a handful of films during the 1960s and 1970s, as her focus switched to the stage. Among her great achievements was her performance in the musical *Applause*, for which she won a Tony Award in 1970. She also won the Sarah Siddons Award for her performances on stage in 1972 and 1984. In 1976, she co-starred with John Wayne in his last film, *The Shootist*.

- In 1997, Bacall was nominated for the Best Supporting Actress Academy Award for *The Mirror Has Two Faces*, and received an Honorary Academy Award in 2009.

- Bacall died on 12 August 2014 at her home in New York.

film star's collection. But then Bacall was not a classic film star. Jon King, the Bonhams specialist who became her friend, joins us in the study. He points out that the actress was unusual in that she was someone who was absolutely sure of what she liked. "She had a sharp intelligence about a wide range of subjects. And you can sense her questing mind and highly developed taste in the diversity of her collection. Her furniture, contemporary art, faïence, African works of art, symbolist art, majolica ... They weren't just an assemblage of items, each piece was collected for a reason."

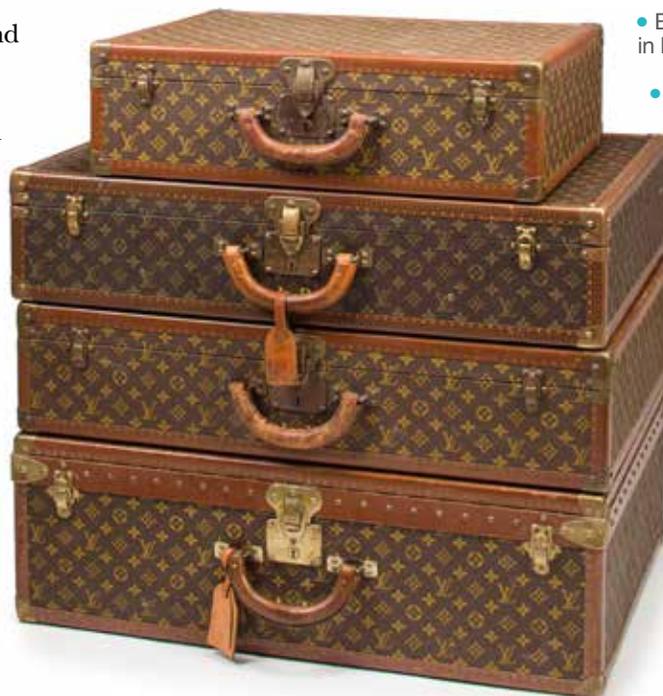
King first met Bacall five years ago when he was asked to come to The Dakota. As he remembers, "Bacall's daughter, Leslie, had mentioned that her mother wished to place something at auction – which turned out to be a Toulouse Lautrec lithograph entitled *Confetti*. It had been a Christmas present from Sam and Mildred Jaffe on the occasion of Bacall's first Christmas together with her late husband and co-star, Humphrey Bogart. Jaffe was Bogart's

**“Ms Bacall had very firm opinions, but she would listen, even if she didn't agree”**

agent, and his wife Mildred became a close friend who initially guided Bacall in developing her collector's eye."

King's visit was the start of a friendship which led to Bacall inviting him to The Dakota every few weeks, and these visits soon acquired their own traditions. According to King, "I would arrive and be seated in the Library, and then Ms Bacall and Sophie, her Papillon spaniel, would join me. We would speak for a while – as our relationship deepened, the visits lengthened (the longest lasted seven hours) while we talked about all sorts of things; music, literature, politics, our families ... Ms Bacall had very firm opinions, but she would listen, even if she didn't agree."

At some point during the visit, Bacall would lead King on an expedition through the vast apartment, discussing various pieces she might





© Getty Images

Lauren Bacall photographed in the library in 1969

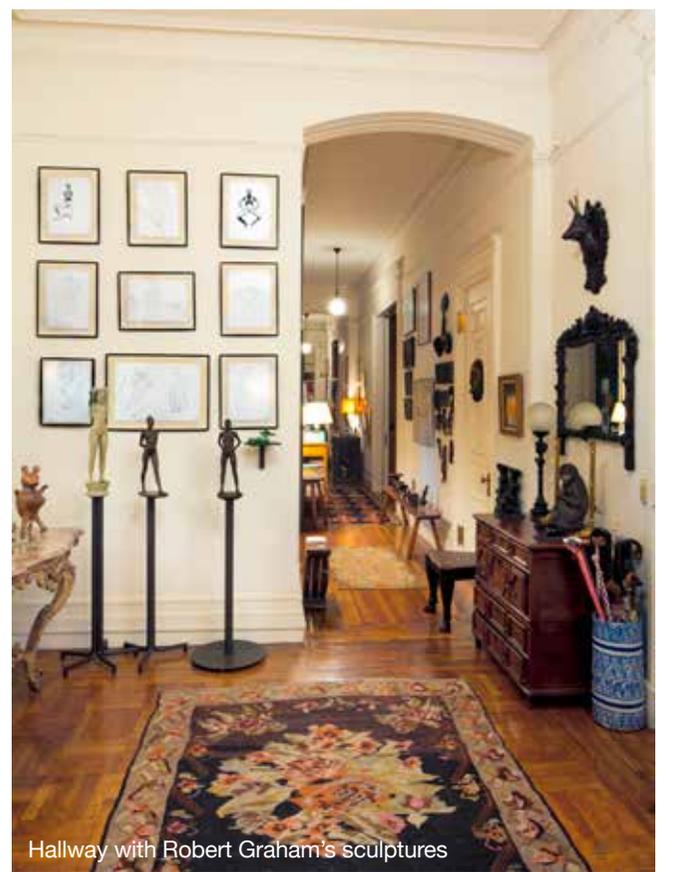


Lauren Bacall on her beloved 18th-century day bed

© Getty Images



The Drawing Room



Hallway with Robert Graham's sculptures



Henry Moore lithographs above the grand piano

wish to offer at auction. “She loved running her hands over sculptures and admiring them. With the furniture, she would always remark on the patina or the colouring of the wood. And she loved sculptures, particularly her Henry Moores and the works by Robert Graham of female figures which she called ‘her girls.’”

I ask Sam Robards what was the motivation behind the collection. He thinks for a moment: “Some people collect because they want the complete set; some because

“I filled my house with art to satisfy my aesthetic sense and as a way of building a solid life”

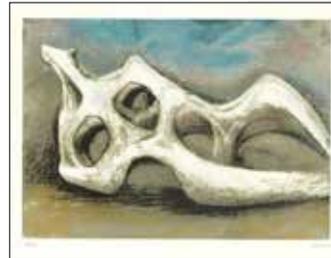
they like to have things in a room, and some because they get enormous pleasure from individual items and they have to have them. My mother just liked things and to be surrounded by them. That was my impression.”

But perhaps it was more than that. Indeed, there’s a moving passage in her memoir, *Now*, when Bacall writes, “I filled my house with wonderful furniture and art to satisfy my aesthetic sense and as a way of building a solid life, surrounding myself with antiques, tradition, subconsciously thinking that all that would bring me stability, permanence.”

The world Bacall created in The Dakota lasted some 50 years. Her family have donated works to the Lauren Bacall Archive and Bacall herself gave more than 700 costumes and gowns to New York’s Fashion Institute of Technology. But now her admirers have an opportunity to acquire a part of her legacy and to pay tribute to one of the greatest actresses of the golden age of stage and screen.

*Lucinda Bredin is Editor of Bonhams Magazine.*

Sale: The Lauren Bacall Collection  
New York  
Tuesday 31 March and Wednesday 1 April  
Enquiries: Jon King +1 212 644 9033  
jon.king@bonhams.com  
bonhams.com/bacall



© The Henry Moore Foundation

## Moore & Bacall

Lauren Bacall first became interested in Henry Moore’s work in Los Angeles in the 1950s. After visiting his famous Forte de Belvedere exhibition in Florence in 1972, Bacall renewed her interest in his sculptures, and three years later, in 1975, Robert Lewin of the Brook Street Gallery in Mayfair introduced her to the sculptor. As Bacall recalled in a letter to Roger Berthoud, Moore’s biographer: “The operator said Henry Moore was on the phone. I could not believe it. I said ‘Is that really Henry Moore?’ and he said, ‘Is this really Lauren Bacall?’ I felt 12-years old, I was so excited.”

Bacall subsequently visited Moore at his home in Hertfordshire while in London, often accompanied by her children, and over the years she collected more than 30 works – sculptures and lithographs – by the artist.

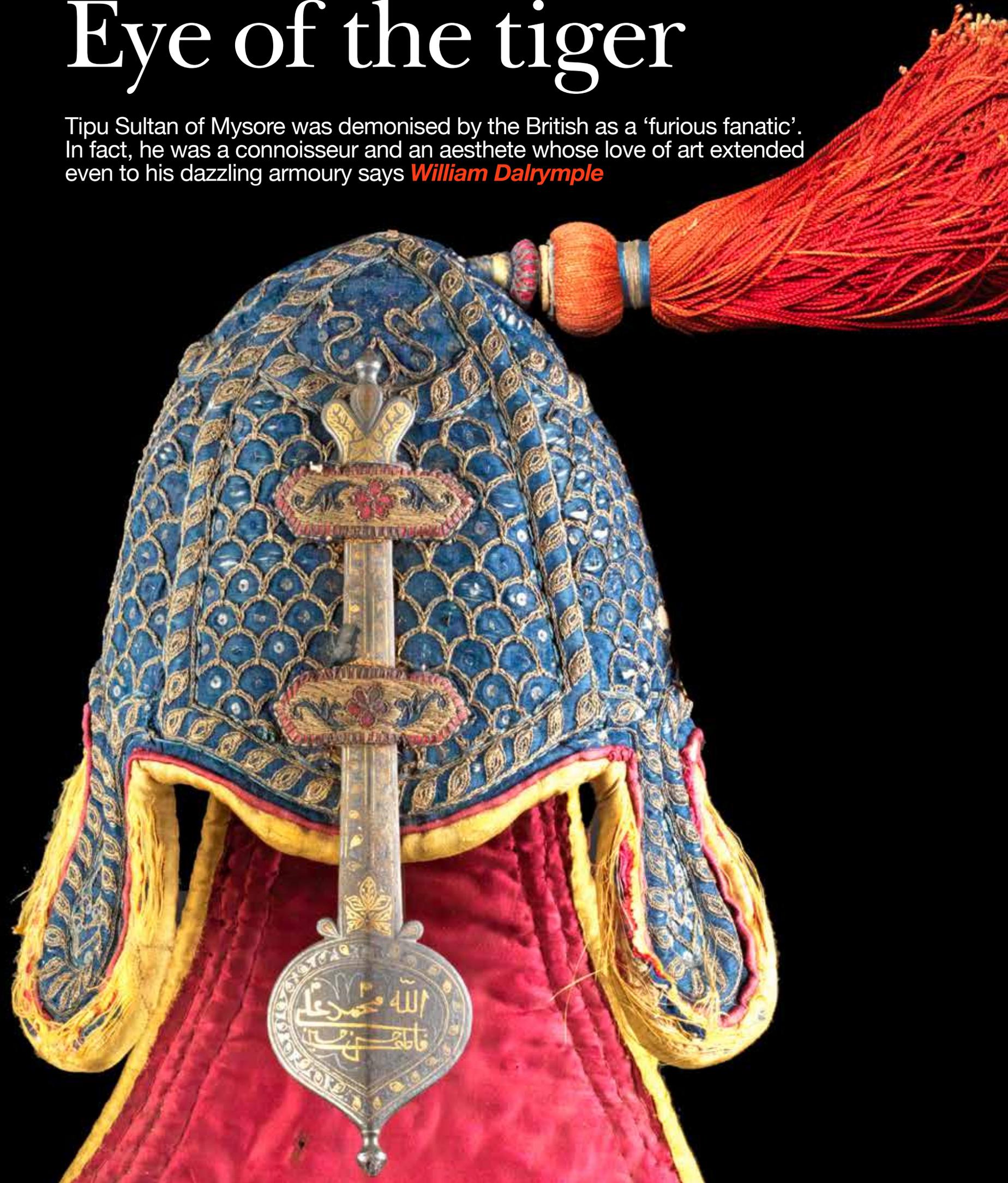
In a letter dated 23 June 1976, Bacall writes to the sculptor: “There is no way possible to articulate my feelings after my visit to Much Hadham. It was and will be ever a high point of my life ... [it was the] realization of my dream – to actually meet you and then spend time with you ... Some say it’s dangerous to meet one’s idols – but in your case, and this is true, you went far beyond expectation.”



**Right:** Henry Moore  
(British, 1898-1986)  
*Three-Quarter Mother and Child on Round Base*, 1982  
bronze with brown patina,  
cast in an edition of 9+1  
height 7in (18cm)  
Estimate: \$25,000 - 35,000  
(£16,000 - 22,000)

# Eye of the tiger

Tipu Sultan of Mysore was demonised by the British as a 'furious fanatic'. In fact, he was a connoisseur and an aesthete whose love of art extended even to his dazzling armoury says *William Dalrymple*



**Opposite:** Quilted helmet with gold steel nasal bar late 18th century  
Estimate: £25,000 - 35,000  
(\$40,000 - 56,000)

**Right:** Tipu Sultan of Mysore

**Below:** Gem-set sword with tiger's head pommel from the regalia of Tipu Sultan c. 1787-93  
Estimate: £60,000 - 80,000  
(\$96,000 - 128,000)



It was time to take out Tipu Sultan of Mysore. Arch enemy of the East India Company, Britain's proxy rulers in India, the great 18th-century warlord was more than a match for its private armies. According to British sources, this Muslim chief of state was an "intolerant bigot", a "furious fanatic" with "a rooted and inveterate hatred of Europeans", who had "perpetually on his tongue the projects of Jihad". He was also deemed to be "oppressive and unjust ... [a] sanguinary tyrant, [and a] perfidious negociator". Armed with more firepower than the British could often muster, he was certainly a force to be reckoned with – as the spectacular examples of the Sultan's arms and armour offered at Bonhams Indian and Islamic sale demonstrate.

The minister who oversaw the East India Company, Henry Dundas, had just the man for the job: Richard Wellesley, brother of the future Duke of Wellington. In 1798 he was sent out to India as Governor General with specific instructions to effect regime change in Mysore and replace Tipu with a Western-backed puppet. First, however, Wellesley and Dundas had to justify to the British public a policy of which the outcome had already been decided in private.

Wellesley began a campaign of vilification against Tipu, portraying him as an aggressive Muslim monster who divided his time between oppressing his subjects and planning to drive the British into the sea. This essay in imperial villain-making opened the way for a lucrative conquest and the installation of a more pliable regime which would, in the words of Wellesley, allow the British to give the impression they were handing the country back to its rightful owners while in reality maintaining firm control.

Until recently, the British propaganda offensive against Tipu has determined the way

**"Sultan Tipu was a modernising technocrat who used the weapons of the West against their own inventors"**



that we – and many Indians – remember him. But as with more recent dossiers produced to justify pre-emptive military action against rich Muslim states, the evidence presented reveals far more about the desires of the attacker than it does about the attacked.

Recent work by modern scholars has reconstructed a very different sultan to the one-dimensional fanatic invented by Wellesley. Tipu, it is now clear, was one of the most innovative and far-sighted rulers of the pre-colonial period. He tried to warn other Indian rulers of the dangers of an increasingly aggressive West: "Know you not the custom of the English?", he wrote in vain to the Nizam of Hyderabad in 1796. "Wherever they fix their talons they contrive little by little to work themselves into the whole management of affairs."

What really worried the British was less that Tipu was a Muslim fanatic, something strange and alien, but that he was in fact a modernising technocrat who used the weapons of the West against their own inventors. Indeed in many ways he beat them at their own game: his infantry's flintlocks – examples of which will be auctioned by Bonhams – were based on the latest French designs, and much superior to the Company's old matchlocks. Moreover Tipu's artillery had a heavier bore and longer range than anything possessed by the Company.



**Above:** Silver mounted flintlock sporting gun from Tipu Sultan's personal armoury  
 Estimate: £100,000 - 150,000 (\$160,000 - 240,000)

**Below:** A sword from the palace armoury of Tipu Sultan, Seringapatam, circa 1782-99  
 Estimate: £30,000 - 50,000 (\$50,000 - 80,000)

**Right:** Hostage princes and the storming of the capital



“British propaganda might like to portray Tipu as a savage barbarian, but he was a connoisseur and an intellectual”

In many other respects, too, the Mysore troops were more innovative and tactically well ahead of the Company armies: firing rockets from their camel cavalry, for example, long before William Congreve's rocket system was adopted by the British army. More worrying still for Wellesley, the defences of the island fortress of Seringapatam Tipu's capital city, designed by French engineers, provided the most up-to-date defences that the 18th century could offer, including the newly increased fire-power of cannon, bombs and mines, as well as the latest developments in tactics for storming and laying siege to forts.

Tipu also tried to import industrial technology and experimented with harnessing water-power to drive his machinery. He sent envoys to Southern China to bring back silk worm eggs and established sericulture in Mysore – an innovation that still enriches the region. More remarkably still, he created what amounted to a state trading company with its own ships and factories across the Persian Gulf. British propaganda might like to portray Tipu as a savage barbarian, but he was in fact a connoisseur and an intellectual, with a library containing some 2,000 volumes in several languages not only about theology, ethics, Sufism, cosmology and Islamic jurisprudence but also history, poetry, secular sciences, mathematics and astronomy. As one scholar has commented: “This was a library to do a Mughal prince proud.” Tipu designed and introduced a new coinage and a new calendar. He sought exotic fruits, cloves, camphor trees and rare

spice plants from around the world and had grafts and saplings to be sent to his gardens in Seringapatam.

Tipu was, above all, as the objects in this sale show, one of the most lavish and discerning patrons of art of the period. Perhaps the greatest of all the arts of court of Tipu is the metalwork and jewellery. Visitors to the bazaars of Seringapatam described the fabulous richness of the jewels on display: gleaming rubies the colour of pigeon's blood and scatterings of lizard-green emeralds, superbly inscribed spinels and jewelled daggers, champlévé scabbards and manuscripts of the Koran, their bindings inlaid with burnished gold and empurpled ebony.

There were other more effete fopperies too: bejewelled and enamelled fly whisks, and bazubands set with yellow topaz and the rarest chrysoberyl cat's eyes. Tipu's treasury also contained magnificent examples of Bidriware, another art that seems to have had a shot in the arm from the patronage of Tipu's court. He was also a remarkable connoisseur of metalwork produced elsewhere in India: the translucent dark blue enamel-covered silver huqqa set, inlaid with diamonds and rubies, which once belonged to Tipu and is now in Powis Castle in mid-Wales, is one of the most stunning late Mughal objects to survive from the 18th century.

Although Tipu may be remembered today principally as a battle-hardened general, he was clearly an aesthete: in the murals of the 1780 battle of Pollilur which he commissioned on the walls of his palace, he is depicted watching the British defeat from the howdah of his beautifully caparisoned elephant, delicately sniffing at a pink rose. He clearly loved the beautiful objects which filled his carefully amassed treasury, and, as one observer put it, he “passed the greatest part of his leisure hours in reviewing this various and splendid assemblage of his riches”.

Above all, it was the customising of art objects with Tipu's own symbol of the tiger that marked out the art of his court from that produced elsewhere. Whether it was in the emerald-inlaid tiger heads or paws from his throne, the



decorations of his cannon and blunderbusses, the tiger-striped damascening of the blades of his swords, the image of the tiger is everywhere, unambiguously proclaiming the richness and opulence of his taste.

In a few years, Tipu succeeded in filling his capital city with beautiful palaces and gardens, mausolea and mosques. This was something the British were aware of even as they destroyed it: James Achilles Kirkpatrick, the hero of my book *White Mughals*, was a young soldier at the time, and greatly admired what he saw of Tipu's pleasure gardens: "They please me very much," he wrote. "They are laid out with some taste and design, the numerous cypress trees that form the principal avenues are the tallest and most beautiful I ever saw."

When the British finally conquered Seringapatam in 1799 and killed Tipu, they were even more astonished at the magnificence of the jewels and art objects that he had collected. Tipu knew what he was risking when he took on the British, but as he said himself, "I would rather live a day as a tiger than a lifetime as

a sheep." As the objects in this sale show, the culture of innovation Tipu fostered in Mysore reveals a man very different from that imagined by the Islamophobic propaganda of the British. The fanatical bigot and savage was in fact a connoisseur, an aesthete and an intellectual.

*William Dalrymple's most recent book, Return of a King: the Battle for Afghanistan won the Hemingway Prize.*

Sale: Islamic and Indian Art  
New Bond Street, London  
Tuesday 21 April at 2pm  
Enquiries: Claire Penhallurick  
+44 (0) 20 7468 8249  
claire.penhallurick@bonhams.com  
bonhams.com/islamic

**Below:** Embroidered quiver and arm guards, belt and seven decorated arrows late-18th century  
Estimate: £40,000 - 60,000  
(\$64,000 - 96,000)





# Going Dutch

A little bit of New York has arrived in the Netherlands, thanks to an exchange between two small but beautiful art collections. **Michael Prodger** reports

**T**he Mauritshuis in the Hague and the Frick Collection in New York may be separated by the small matter of 3,600 miles, but in many other ways they are cut from the same cloth. Both started life as handsome private residences: the Mauritshuis was built for Johan Maurits, Prince of Nassau-Siegen in the 17th century; the Frick meanwhile was the home of the 19th century industrialist and financier Henry Clay Frick. Both are Wunderkammer, housing collections that are relatively small (the Mauritshuis contains just over 800 paintings) but of a disproportionately high quality. It seems only appropriate then that the two institutions should have found their way to one another.

They first collaborated in 2013-2014 when, during the major restoration and expansion works that closed the Mauritshuis for two years, a selection of its paintings – including Vermeer’s *Girl With a Pearl Earring* and Carel Fabritius’ *The Goldfinch* – went on tour. One of the stopping points was the Frick. The exhibition attracted 235,000 visitors during its three-month run, the usual quota for the entire year. Now the Frick is returning the favour: 36 choice pieces from its collection, ranging from Cimabue and Memling to Ingres and Constable, will be on display at the Mauritshuis until May.

Their home for the next three months is the suite of small, unadorned exhibition spaces in the gallery’s new building directly beside the stately, jewel-box Mauritshuis itself. The rooms, deliberately understated and modest in scale, are meant to complement rather than mimic the original galleries and are a contrast to both the historic interiors and the Frick’s late-19th-century columns-and-fountains pomp. Rather than hung by theme or in chronological order, the paintings are displayed to bring out their links and subtle correspondences, while the sculptures are placed so that they refer, thematically or in mood, to the pictures next to them.

The success of the enterprise is perhaps a reflection of the shared sensibilities of the two institutions’ directors. Both Emilie Gordenker of the Mauritshuis and Ian Wardropper of the Frick were graduate students at the Institute of Fine Arts at New York University and both were specialist curators at major museums before taking on their current roles – Gordenker in 2008, Wardropper in 2011. Previously Gordenker ran the early Netherlandish, Dutch and Flemish art department at the National Gallery of Scotland and Wardropper headed the Metropolitan Museum’s department



**Left:** Room in the Mauritshuis and its director, Emilie Gordenker

**Below, from left:** Exterior view of the Mauritshuis; Vermeer's *Girl with a Pearl Earring* and Fabritius' *The Goldfinch*, both lent by the Mauritshuis to the Frick Collection in New York in 2013



© All images courtesy of the Mauritshuis

of European sculpture and decorative arts. For good measure, Gordenker is also half Dutch and half American.

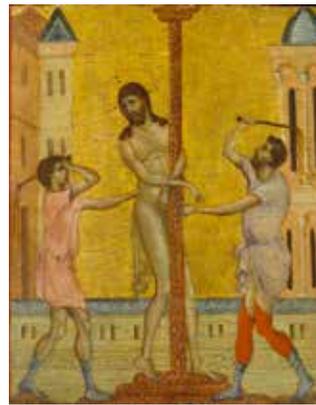
When I speak to the dapper and measured Wardropper he stresses how “personal relations make a big difference. It’s a question of building up trust. I knew Emilie a bit before and I admire her very much. She’s a considerable scholar too.” Sitting in her bright new office overlooking the Mauritshuis, Gordenker, a strikingly elegant figure among the museum world’s fustian, is equally warm about her counterpart and indeed it was she who made the overtures: “I approached the Frick. I know it very well and did some work there when I was a student. I just figured it would be the best place to show people what we do at the Mauritshuis. For me it was somehow the obvious thing to do.”

That the Frick would send some of its works over to Holland in return was always the plan. “We drew up a wishlist and presented it to Ian,” says Gordenker. “There was the inevitable conversation about the condition of pictures, which is not something for debate: if a painting is too delicate to travel then it is too delicate to travel – Rembrandt’s portrait of Nicholaes Ruts, for example. But Ian was wonderfully generous and very willing to let us have lots of things,

**“In three months, three times the visitors to the Mauritshuis show attended the Frick as they usually do in a year”**

almost everything we asked for.” The loan was complicated by the fact that Henry Frick’s will forbids the lending of any items he personally bought, so the Mauritshuis couldn’t have, for example, its spectacular Giovanni Bellini or Velázquez. Almost a third of the collection, however, was acquired after Frick’s death in 1919, mostly by his daughter Helen. So the Mauritshuis picked from these. “This is the first exhibition the Frick has ever sent abroad – which is kind of remarkable,” says Wardropper. “When Emilie’s request list came in it was interesting for us to look at our own collection and see just what we’ve been acquiring. It was fairly amicable in getting to a final selection.”

Just as the Mauritshuis gained a considerable boost in publicity (and income) when it lent its pictures to the Frick, Wardropper is hoping for a similar effect. “We are quite well known but not as well known in Europe and not as much as some of the major museums. We have sent so many excellent works because we thought that if



**From left:** The Frick's director Ian Wardropper; *The Flagellation of Christ* by Cimabue, circa 1280, on loan to the Mauritshuis; the collection's founder, Henry Frick; bronze angel from 1475 by Jean Barbet, also on loan, and the Frick's grand 19th-century home



**Opposite:** A new Mauritshuis gallery displaying (from left) Ingres' 1845 portrait of the Comtesse d'Haussonville, Constable's *The White Horse*, 1819, and Memling's *Portrait of a Man* circa 1470, all on loan from the Frick Collection

we were going to do this we should put our best foot forward and present ourselves as well as we could."

One of the striking things about the loan is that it includes objects, among them an extraordinary 1475 bronze angel by Jean Barbet and a glamorous terracotta bust from 1809 by Joseph Chinard of Louis-Étienne Vincent-Marniola, one of Napoleon's most youthful *Conseillers d'Etat*. The Mauritshuis, as the repository for the Dutch Royal collection bequeathed by William V, consists solely of paintings – the vast majority Dutch. The result, says Gordenker, is that "having the Frick pieces here makes you look at your own works in a different way – new hangings, new lighting for the pictures perhaps. But it also makes us think about what our collection would be like if we had more objects rather than just paintings."

Wardropper concurs: "There's no question that seeing our works in the Mauritshuis makes one think of them in a different way. In New York, for example, Gainsborough's portrait of Grace Elliott hangs surrounded by a lot of blockbuster Gainsboroughs, so people tend to ignore her – even I do. But there I could really focus on her."

There are other benefits too, says Gordenker. "The reciprocal loan gave us a chance to show things that don't often get seen in this country. Our collection runs to 1800 but the Frick loans extend

it into the 19th century and back into the 13th." At the moment the Frick's *The Flagellation of Christ*, by Cimabue, circa 1280, and Ingres's cerulean portrait of the Comtesse d'Haussonville of 1845, are the only examples of these artists work to be found in the Netherlands.

The Ingres is also the Frick's poster girl and I wondered if she would be missed in New York. "Well," says Wardropper, "the Mauritshuis sent us their Vermeer poster girl [*Girl with a Pearl Earring*] so a certain amount of reciprocity is only fair. I haven't heard any complaints yet – she's only been missing for a short time – and we have a lot of other things to look at. It is nice to see her in a European context too. People will discover other of our masterpieces while she's away."

Although Gordenker is a Van Dyck specialist, the Ingres has its hooks in her too: "She fascinates everybody, despite her strange

"Ingres' portrait of Comtesse d'Haussonville fascinates everybody, despite her strange right arm, which creates that wonderful sinuous line"



© All images courtesy of the Mauritshuis

right arm, which creates that wonderful sinuous line.” And what about other favourites? “The one that stops people in their tracks is the Constable [*The White Horse* of 1819, one of his ‘six-footers’]. It’s a fantastic painting. We’ve hung it next to a Jacob Van Ruisdael which has been specially cleaned for the exhibition. It means a lot to people here who can see how Constable leaned so much on his Dutch predecessors.” Indeed on the same wall are also two Constable cloud studies and a Venetian view by Francesco Guardi. “All of Europe’s skies on one wall. It’s a wonderful sight,” says Wardropper.

Gordenker is clearly delighted with the way things have worked out. The Frick pieces comprise the first fine art show in the Mauritshuis’s new exhibition space. “At some point,” says Gordenker, “if you are doing your job well as a curator, things just gel. It all fell into place. You know ‘Yes, this is going to work.’” Wardropper is no less pleased: “I particularly appreciate the way they chose a group of objects that reflects the range of the Frick’s collections. We are a very idiosyncratic institution – we don’t show things by school or media. And they made an effort to reflect that.”

Are there, I wonder, more collaborations to come between them? “The phrase ‘sister institutions’ has been over used,”

says Wardropper, “but we’re both quite small with relatively lean staffing and we both aspire to excellence. We’re used to the problems of small museums . . . so I’d love to do more collaborations. We haven’t kicked around any specific ideas yet but we’d love to do more because the collaboration has been so fruitful and easy.”

Gordenker agrees, citing the Frick’s scholarship as another reason to keep things going: “I want to put the Mauritshuis on the map as a scholarly institution. We have proportionately more experts than any other collection in the Netherlands. It keeps you on your toes. I have to stay on top of things otherwise my curators won’t take me seriously.” She notes particularly that, “like the Frick, we really focus on the human side of the exhibition experience”.

What is clear is that these transatlantic artistic house-swaps have not just brought both directors a great deal of satisfaction, but have set them thinking along new lines. Perhaps various other works in the two collections should pack a bag and be ready to go travelling.

*Michael Proddger is senior research fellow in History of Art at the University of Buckingham.*

*The Frick Collection - Art Treasures from New York, until 10 May. Mauritshuis, Plein 29, 2511 CS Den Haag, Netherlands.*



# Artistic peak

Alexander Calder's playful mobiles may look like toys, but it is to the laboratory and not the nursery that they owe their inspiration, argues **Jonathan Jones**

**I**t is a strange and beautiful fate for an artist to be remembered as the creator of a children's toy. Perhaps 'toy' is the wrong word. Mobiles are part of the landscape of modern childhood, the decorations of the nursery's magic world. Perhaps it is by understanding their place in the cosmos of infancy that we can best apprehend their inventor Alexander Calder's unusual genius.

Mobiles are unexpectedly serious. Their gentle motion as they hang in the air and the bold primary colours of their floating fins and orbs do not make them clownish. Not Calder's, anyway. His suspended abstract sculptures have a curious gravity. This is why they belong in the nursery. Not to provoke laughter, but to instil wonder. Not to distract, but somehow to educate.

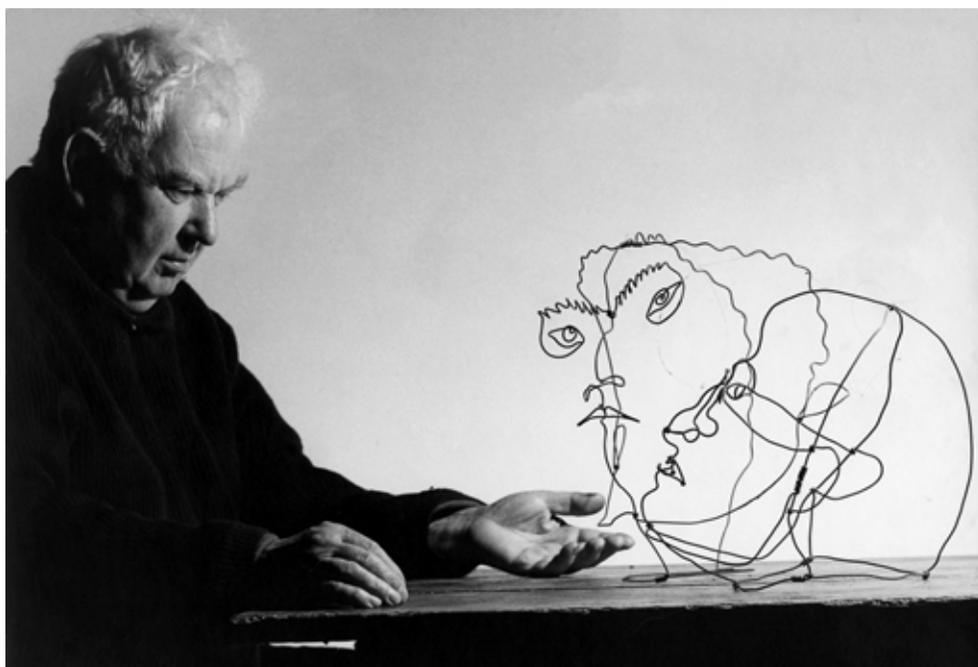
That sense of wonder is shared by Calder's sculpture *The Mountain*, which is to be sold by Bonhams New York in May. This is a stationary floorbound fantasia, not a floating dream, but it has Calder's very distinctive playfulness and innocence – qualities he showed as an inventive and creative little boy. Born in Pennsylvania in 1898 to a sculptor father and artist mother, who built him a workshop where he made toys and jewellery, Calder later studied engineering as well as attending drawing classes.

When he moved to Paris in the 1920s, he became closely involved in the Surrealist movement and it's easy to see how much *The Mountain* has in common with the paintings of his friends Joan Miró and Hans (Jean) Arp. Yet Calder pushes into another dimension, spreading out *The Mountain* across floor space, just as his mobiles occupy the sky. Aloft or on the ground, he creates theatres of organic forms, operas of atoms, cosmic puppet shows. (It was his *Cirque Calder*, a mechanical show, that first drew him to the attention of the Parisian art world.) Like his American Surrealist contemporary Joseph Cornell, he seems totally cut off from the adult sexual forces that European surrealists worshipped.



**Right:** Alexander Calder  
by Ugo Mulas, 1963

**Below:** Alexander Calder  
(American, 1898-1976)  
*The Mountain*, 1960  
Painted sheet metal  
and wire  
17 x 24 x 11½in  
(43.5 x 60.5 x 29.5cm)  
Estimate: \$600,000 - 800,000  
(£375,000 - 500,000)



Courtesy Ugo Mulas Archives © Ugo Mulas Heirs. All rights reserved. Calder artwork in photograph © 2010 Calder Foundation, New York / Artists Rights Society (ARS), New York.

In the 18th century, besotted with the new knowledge and curiosity of the Enlightenment, people gathered by candlelight in country houses to gasp at scientific experiments conducted by visiting lecturers. In Joseph Wright of Derby's painting *An Experiment on the Orrery* (circa 1766), two children gaze in rapt attention into the candlelit metal frame of an orrery, a clockwork model of the solar system that revealed the motion of the planets and their orbit of the sun, as then understood.

The orrery, and Wright's painting of it, bear witness to a sense of wonder that may seem very remote from modern art. Ever since modernism was corralled into museums, beginning with the Museum of Modern Art in 1929, its custodians have been creating a Byzantine

history for it in which internal artistic trends are discussed in pristine isolation from anything as messy or human as the actual ideas and passions of the 20th century. Viewed in museums, the Soviet avant garde looks like a bloodless utopia remote from the violence and slaughter of the Russian Civil War, while marvellous objects like Calder's mobiles are drearily classified as belonging to this or that art movement.

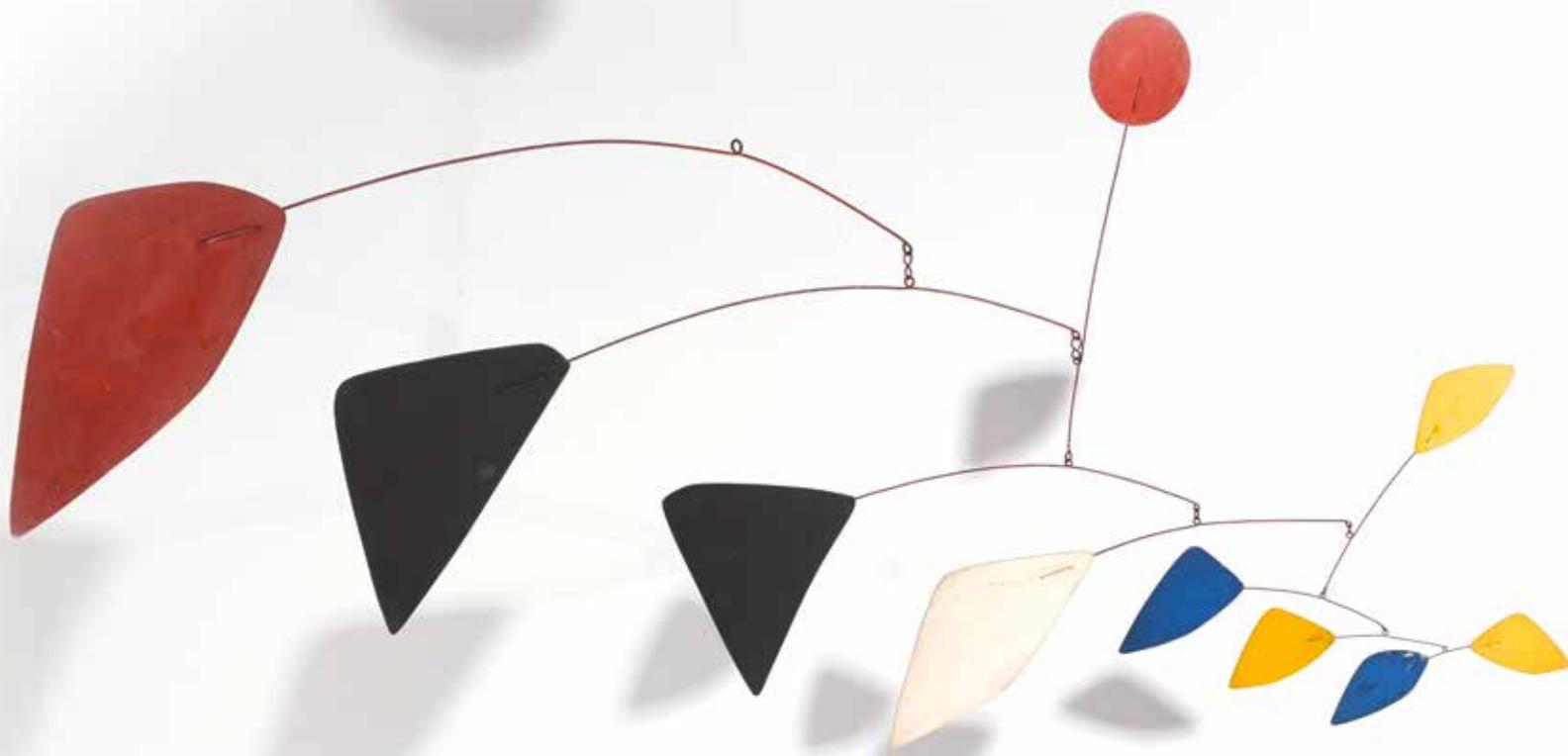
Yet the art of the 1920s and 1930s was also made at a time of wonder. This was the age when scientific images of the universe were turned upside down. Modern physics is even stranger than modern art. The orrery that fascinates Wright's golden-faced boys is an illustration of Isaac Newton's orderly and mathematically predictable theory of the universe, which laid the foundations of the Enlightenment when his *Principia* was published in 1687. In the early 20th century, however, that clockwork Newtonian universe melted like a Salvador Dali watch.

First Einstein proposed that we inhabit a continuum of space time, and gave the equation for matter's transformation into energy. Then quantum physics

**“In the early 20th century, the clockwork Newtonian universe melted like a Salvador Dali watch”**







**Above:** Alexander Calder's *Maripose*, 1960, sold at Bonhams for \$1,500,000 in 2013

**Opposite:** Images of Calder at work in his studio; a detail from *The Mountain*, 1960

art, Niels Bohr in 1920. "The poet, too, is not nearly so concerned with describing facts as with creating images and establishing mental connections."

Look at the work of Arp, or Miró – Calder's closest artistic allies – and that poetry of the atom is immediately visible. Miró's 1925 painting *The Birth of the World*, with its atom-like red and white spheres dangling in primordial chaos, is not just a surrealist image of dreams, let alone a pure abstraction. It is a vision of the birth of the cosmos, at one with the real scientific ideas emerging in the 1920s.

It also looks like a flattened Calder mobile. He was so respected in the age of Surrealism – and so politically engaged – that in 1937 he showed in the Spanish Pavilion at the Paris International Exhibition, along with Picasso and Miró. Picasso unveiled *Guernica* at this legendary event, while the Spanish Civil War raged. Calder created a fountain that flowed with mercury instead of water.

This improbable fountain – which survives at the Joan Miró Foundation in Barcelona – paid homage to the Spanish city of Almadén, that was famous for its mercury and which was under siege by Franco when Calder made the piece. And yet it also resembles a scientific

began to prise information out of the smallest things in nature and found them to be very bizarre indeed. "We must be clear that when it comes to atoms, language can be used only as in poetry," said the physicist and collector of modern

experiment, a wonder to be shown like a modern orrery.

Calder's mobiles, too, have the feel of modern scientific toys. This is why they seem educational – because they are. Far from merely deriving from Miró's blobs, they resemble models of the atom. In the 1920s such models were becoming popular and with their interweaving wire orbits and coloured papier mâché particles they resemble a cross between an orrery and a Calder sculpture. This is not just coincidence and Calder's scientific allusions are not merely superficial. The reason his mobiles portray a modern understanding of the cosmos so well is because their fluidity and non-hierarchical relationships between 'particles' capture, more poetically and therefore more scientifically than those old 1920s science models, the subtlety and

ambiguity of space-time and the sub-atomic realm.

Calder is surely very American, a kind of surrealist Benjamin Franklin, in his tinkering and inventiveness. Marcel Duchamp, who also loved inventing scientific toys,

gave Calder's creations the name 'mobiles'. Arp suggested he call his static sculptures – such as *The Mountain* – 'stables'. *The Mountain* is a 'stabile' if you like (the name never caught on), whose molten form evokes, as with all Calder's magical creations, the origins of the world and the strangeness of the cosmos.

*Jonathan Jones writes about art for The Guardian.*

Sale: Post-War & Contemporary Art  
New York  
Tuesday 12 May at 4pm  
Enquiries: Megan Murphy +1 212 644 9020  
megan.murphy@bonhams.com  
bonhams.com/contemporary

**"Calder is surely very American, a kind of surrealist Benjamin Franklin, in his tinkering and inventiveness"**



# Enlightened times

Tibetan Buddhist monks produced exquisite paintings and sculptures in pursuit of enlightenment - with wealthy overlords as their patrons. **Sam van Schaik** traces their origins

**T**he vast empire of the first great ruler of Tibet, Songtsen Gampo, stretched from northern India and Nepal to the kingdoms of the Silk Road in central Asia. When the emperor married two foreign princesses, one from Nepal and the other from China, both brides brought statues of the Buddha from their homelands, so Songtsen, who ruled in the 7th century, built temples to honour them. Thus began the rich architectural and visual heritage of Buddhism in Tibet.

Emperors came and went, but Tibetan artistic production developed in monasteries of which the imperial overlords were patrons, and included exquisite paintings, statues in precious metals and highly decorated manuscripts of Buddhist scriptures. Masterpieces expressing some of the key ideals in Buddhist art, such as the ‘thangka’, or painting on fabric of two important abbots (left), and one of the finest examples of 16th century Tibetan painting, will feature in Bonhams sale of an important Himalayan collection in New York in March.

Modern historians cast doubt on the story of Songtsen Gampo’s brides, asking if the Nepalese princess really existed. But there is little doubt that the holiest of holy, the Buddhist Jokhang temple in Lhasa, was built during his reign, with the help of Nepalese architects and craftsmen.

Tibet’s most celebrated Buddhist emperor, was Tri Song Detsen, who ruled in the second

half of the 8th century. During his reign, Buddhism was established as the state religion, and Samye, the first Buddhist monastery, was built. Samye was laid out as a microcosm of the universe as it was known to Indian Buddhist cosmology, with a three-story central temple, representing Mount Sumeru, the centre of the universe. The stories were designed in three different styles according to one early history – the top was Indian, the middle Chinese, while the bottom was in the emergent Tibetan style. Attractive Tibetans were found to act as models for the faces of sculptures, although their bodies were based on traditional forms. Many more monasteries were built throughout the Tibetan

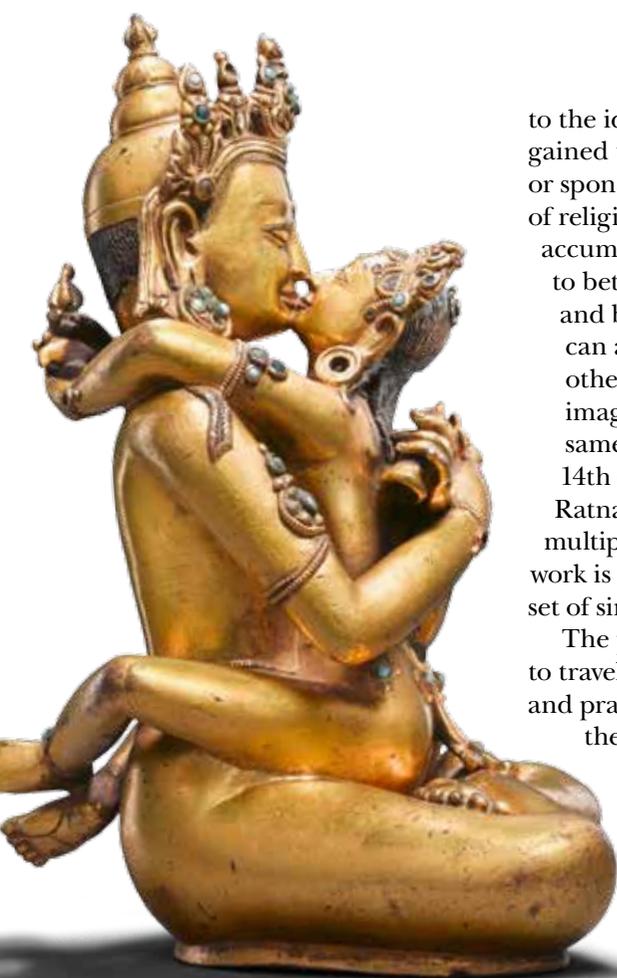
“Attractive Tibetans were found as models for the faces of sculptures, although bodies were based on traditional forms”

imperial domain in the following years.

Eventually the rulers overstretched themselves, and by the middle of the 9th century the empire was beginning to fragment. Local insurrections and a quarrel over succession eventually led to the demise of the empire and the beginning of what has been called Tibet’s ‘dark age’. Many monasteries were abandoned without imperial funding, and monks gave up their robes. Yet this was the period when Buddhism really began to take root in Tibet, with the practices of tantric Buddhism and its emphasis on ritual practices, some of them sexual, as the path to divine bodily and spiritual union becoming widespread. The sculpture overleaf of Vajradhara and his consort in sexual union, clad only in gem-set jewellery, is a superb example.

Despite the end of imperial sponsorship, Buddhist artistic creation flourished, thanks

**Opposite:** Double portrait of Ngor abbots mid-16th century distemper on cloth  
85.7 x 76.3cm (33¾ x 30¼in)  
Estimate: \$800,000 - \$1,200,000  
(£500,000 - £750,000)



to the idea that merit was gained through creating, or sponsoring the creation of religious objects. An accumulation of merit leads to better things in this life and beyond, and merit can also be dedicated to others. Repeating the image of a deity in the same work, such as in the 14th century painting of Ratnasambhava, above,

multiplies the amount of merit created. This work is thought to be the only survivor from a set of similar paintings of different Buddhas.

The popularity of the Vajrayana led Tibetans to travel to India in search of new teachings and practices in the late 10th century. Some of them gained large followings, and were able to establish their own monasteries, which gradually became new centres of power, both religious and political. The residents of one of the largest, Sakya, became the rulers of much of Tibet in the 13th century, when they were granted suzerainty by the Mongol



emperor Kublai Khan. Kublai is said to have given Tibet to the head of the Sakya school, Chogyal Pakpa, in exchange for a Vajrayana initiation, according to the school's chronicles. The relationship between these two men – a powerful patron supporting a religious leader – remained the model for Tibetan politics until the 20th century.

During the Sakya era, donations from Tibet's Mongol

rulers meant that the monastery became famous for its ornate architecture and magnificent paintings and sculptures. By then, the basic forms of Tibetan artistic production were in place: hung paintings with silk brocade borders, statues made from metals such as gold and copper, like those in Bonhams sale, and manuscripts of the Buddhist scriptures decorated with brightly painted miniatures.

Sakya rule over Tibet only lasted until the middle of the 14th century, but artistic and intellectual production continued unabated. In the 17th century Tibet was brought under the rule of another religious school headed



## Strike a pose

Tibetan Buddhist art represents the deities associated with particular meditation practices, passed down through Indian saints and Tibetan masters. Most of the deities are either buddhas or bodhisattvas (disciples), representing different aspects of the state of enlightenment.

Many of the practices represented by these deities are drawn from the tantras (sacred texts), and part of tantric Buddhism, or Vajrayana. These depictions are highly symbolic, with each gesture and implement representing an idea or activity.

Deities from the tantras, such as Chakrasamvara, are sometimes shown in sexual union with a consort. This represents the union of the two main aspects of a buddha, wisdom and enlightened activity, as well as the transformation of ordinary desire into its enlightened form. The many heads and hands seen in some of these tantric deities represent different aspects of their wisdom and activities.

Statues and paintings of human figures depict masters from the Indian part of a lineage, 'great adepts' (Sanskrit *mahasiddha*), like Virupa and revered Tibetan teachers. These representations are particularly important because the tantric initiations that allow the practice of meditation on a deity must be shown to come from a reliable source.



by the Dalai Lamas, an arrangement that lasted until the mid 20th century. Today, Tibetans around the world continue to create the wonderful art inspired by Vajrayana Buddhism.

*Sam van Schaik is a Tibetologist based at the British Library, a principle investigator on the International Dunhuang Project and author of Tibet, A History.*

Sale: Indian, Himalayan and Southeast Asian Art  
New York  
Wednesday 16 March at 1pm  
Enquiries: Edward Wilkinson +1 323 436 5430  
edward.wilkinson@bonhams.com  
bonhams.com/himalayan

**Opposite: Ratnasambhava**  
(detail)  
14th century  
distemper on cloth  
64.3 x 44.5cm  
(25¼ x 17½in)  
Estimate: \$120,000 - 150,000  
(£75,000 - 95,000)

**Opposite (far left):**  
*Vajradhara with Prajna*  
14th-15th century  
gilt copper alloy with inset  
stones and pigments  
9in (23cms) high  
Estimate: \$300,000 - 500,000  
(£190,000 - 315,000)

**Opposite centre:**  
Kublai Khan, 1294

**Above (top): Chakrasamvara**  
15th century  
Gilt copper alloy with inset  
stones and pigments  
9in (23cms) high  
Estimate: \$500,000 - 700,000  
(£315,000 - 450,000)

**Above:** Samye, the first  
Buddhist monastery in Tibet



**Below:** Ry Rocklen (b. 1978)  
*Trophy Modern Ping Pong Table*, 2013  
trophies, laminated plywood, edge  
banding and hardware with net,  
metal clamps and paddles  
Estimate: \$20,000



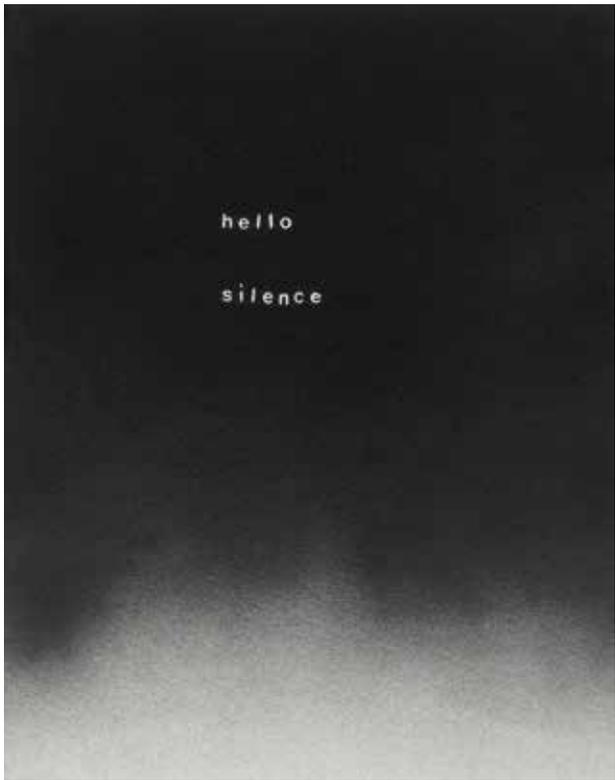
**Top left:** Elizabeth Peyton (b. 1965)  
*Lincoln*, 2004, pastel on paper  
Estimate: \$40,000 - 60,000

**Top centre:** Richard Anuszkiewicz (b. 1930)  
*Green and Others*, 1970, acrylic on canvas  
Estimate: \$50,000 - 70,000

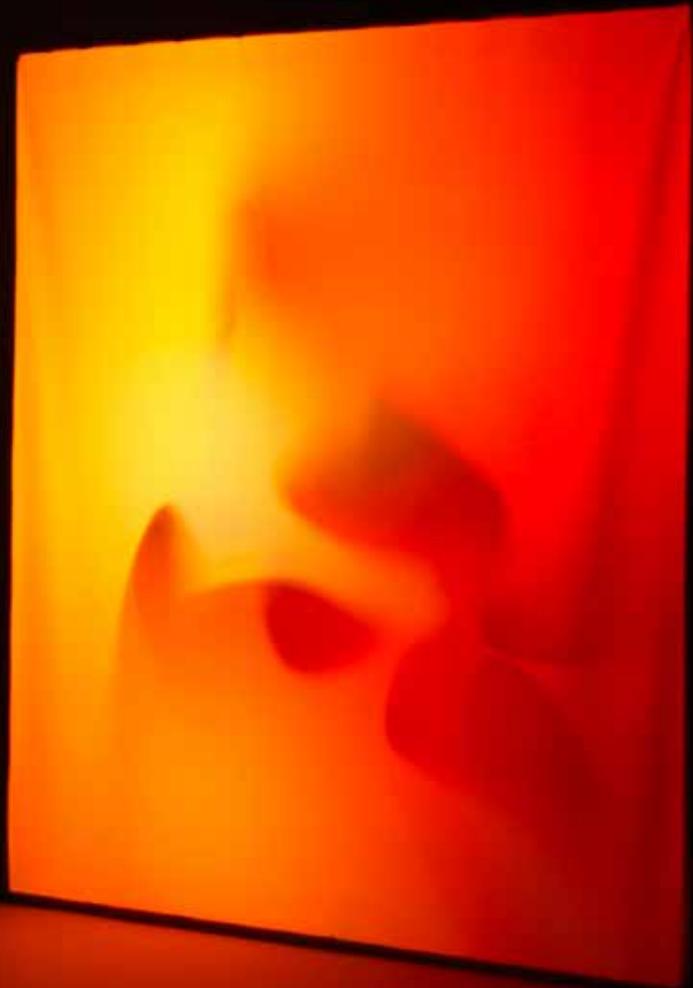
**Above:** Vik Muniz (b. 1961)  
*Almond Blossom*, 2005, chromogenic print  
Estimate: \$25,000 - 35,000

**Opposite:** Isamu Noguchi (1904-1988)  
*Pylon*, 1959-81  
Estimate: \$40,000 - 60,000

**Below left:** Ugo Rondinone (b. 1963)  
*Lines Out to Silence*, 2005  
Estimate: \$4,000 - 6,000



**Right:** Abraham Palatnik (b. 1928)  
*Untitled (Kinechromatic device)*, circa 1955  
wood, metal, screws, plastic, light bulbs,  
synthetic fabric and electrical component  
Estimate: \$150,000 - 250,000



# Top spin

**Will Brown** talks to Dane Jensen about a ping pong tournament to be held in Los Angeles in conjunction with Bonhams' new contemporary sale

**Q.** Dane, can you tell me about the title you have chosen for your new sale at Bonhams Los Angeles?

**A.** Someone once told me, "If you can't think of a title, you don't know what your exhibition is about." The title we have chosen – *Tell me what you want (what you really, really want)* – is a reflection of the spirit which this auction embodies. The sale will be introduced by a series of events, and a preview party during which there will be a ping pong performance by two professional players on a table made by artist Ry Rocklen for his Trophy Modern series. It mirrors the competitive process of bidding, where a member of the audience tells an auctioneer what they want – and sometimes, quite emphatically so.

**Q.** Are you engaging with the idea of making the sale simultaneously an auction and exhibition?

**A.** This is an auction that exemplifies the location in which it is set. What makes Los Angeles a fascinating place is that it has created itself during the modern era. The development of contemporary art in LA, with artists such as Chris Burden, John Baldessari and Ed Ruscha, was based on a more experimental approach. With this in mind, we wanted a sale that felt more like a curated exhibition. So I put together a series of works ranging from the 1950s to the present, a timeline that is a reflection of Los Angeles; its tastes, wants and desires.

**Q.** What brought you to the work of Ry Rocklen initially?

**A.** I wanted to engage with the larger arts community in Los Angeles. Because auctions are a secondary market, we seldom interact as much with contemporary artists that are working right now. We wanted to change that. I have been circling around Ry's work for some time. I saw it in Miami where he had a great show, and also at the LA Contemporary

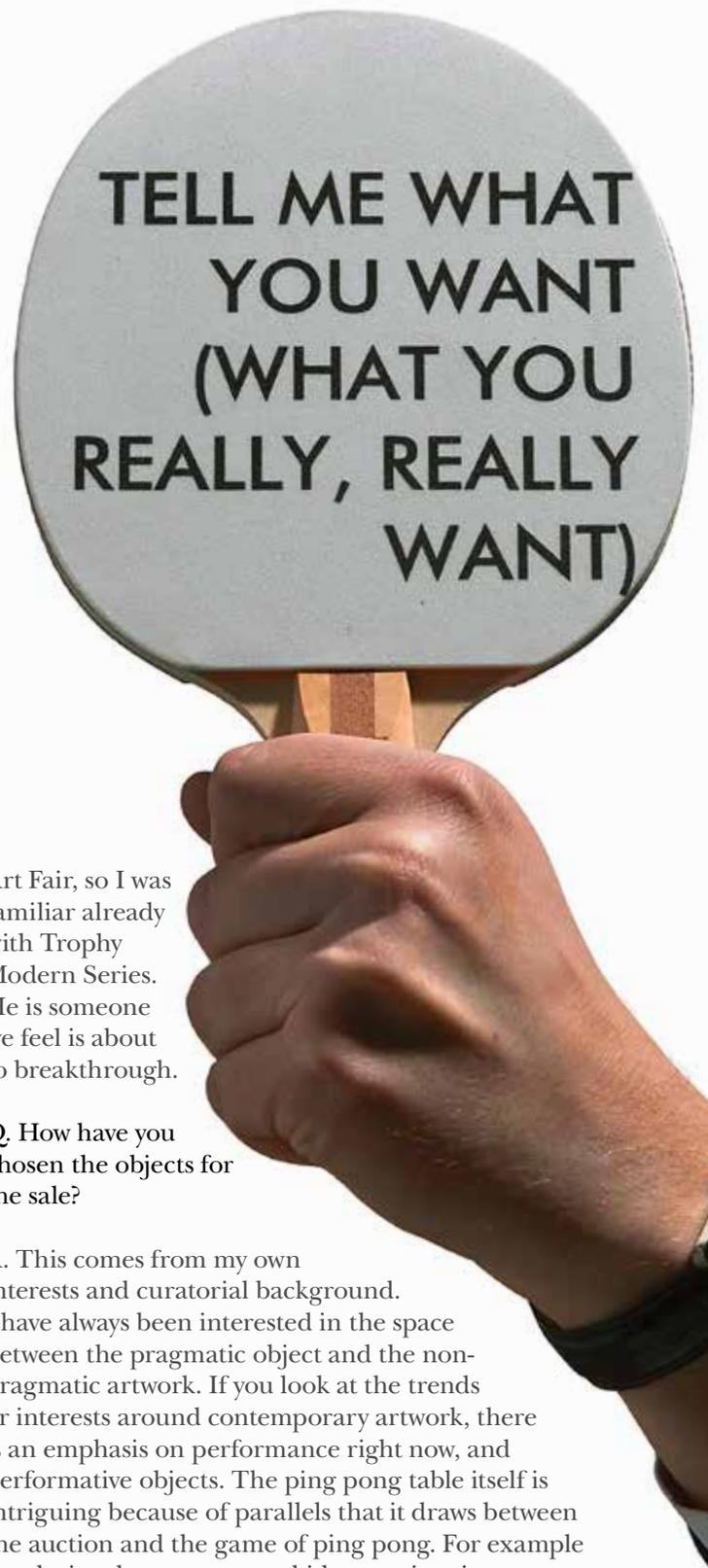
Art Fair, so I was familiar already with Trophy Modern Series. He is someone we feel is about to breakthrough.

**Q.** How have you chosen the objects for the sale?

**A.** This comes from my own interests and curatorial background. I have always been interested in the space between the pragmatic object and the non-pragmatic artwork. If you look at the trends or interests around contemporary artwork, there is an emphasis on performance right now, and performative objects. The ping pong table itself is intriguing because of parallels that it draws between the auction and the game of ping pong. For example the device that one uses to bid at auction, is very similar to the paddle with which one plays ping pong. And auction is, at its core, a competition. One of the compelling things about Ry's Trophy Modern series, is that a trophy is essentially an object purely for display, so what Ry did is to literally play upon the symbol of winning a competition and make it into something which it wasn't really intended to be: a usable object.

*Will Brown is a curator and writer at the Museum of Art, Rhode Island School of Design.*

**Sale:** Tell Me What You Want (What You Really Really Want)  
Los Angeles  
Tuesday 31 March at 1pm  
Enquiries: Dane Jensen +1 323 436 5451  
dane.jensen@bonhams.com  
bonhams.com/contemporary



# Captain marvel

**Diana Preston** charts the life of William Dampier, a notable navigator, a naturalist – and a pirate



© Bridgeman Art Library

**W**hen William Dampier died in his bed in London in early 1715, it was a peaceful end for a daring and celebrated explorer. Dampier was the first man to circumnavigate the world three times, an inspired naturalist, hydrographer and bestselling author. He was also a pirate.

Born in Somerset in 1651, Dampier so impressed the local squire, Colonel William Helyar, that he was offered a job on Helyar's Jamaican plantation. He arrived in 1674 bursting with enthusiasm, but quickly fell out with the manager, William Whaley, who called Dampier "a self-conceited young man." Their quarrels ended in a fight and Whaley dismissed Dampier, who wrote defiantly to Squire Helyar that he would not "live in thralldom". The letter about this squabble is to be auctioned in Knightsbridge's Fine Book Sale in March.

This letter marks a turning point for Dampier as it was then that he began the travels that would take him from obscurity to celebrity. It would also alter the intellectual landscape forever. At first, the young adventurer tried but failed to make his fortune hewing wood. By 1680 he was marching with a small army of buccaneers through the dense snake-infested jungles of Panama to raid the Spanish in Panama City.

The attack failed, as did attempts to seize Spanish treasure galleons. But Dampier soon began to hunger for more than gold and "to see the vast number of objects that present themselves in the world".

"Darwin took 'old Dampier's' books on HMS Beagle and quoted from him in his theories on evolution"

Hearing that a buccaneer planned to attack Spanish possessions in the East Indies, Dampier joined the crew, and his skilled navigation brought the ship safely across the Pacific. In 1688, it had reached the western shores of New Holland – Australia as we now call it – and the crew became the first Britons to set foot on the continent. Dampier made careful notes of this new land and its people during their eight-week stay.

Soon after leaving Australia, Dampier broke from the buccaneers and continued his travels alone. His book, *A New Voyage*, based on the notes he made, became an immediate bestseller, catching the attention of the Royal Society and the literary world. "I dined with Mr. Pepys," wrote the celebrated diarist John Evelyn, "where was Captain Dampier, who had been a famous buccaneer ..."

Dampier's account of New Holland so impressed the Admiralty that it gave the former pirate command of *HMS Roebuck* so he could make further observations. The *Roebuck's* crew, however, resented serving under a former pirate and tensions between Dampier and his first lieutenant exploded into a quarterdeck fist-fight. When they reached Brazil, Dampier bundled the lieutenant ashore in chains.

Forced to abandon his plan of rounding Cape Horn and approaching New Holland from the east, Dampier instead sailed via the Cape of Good Hope and made again for Australia's western shores. Shark's Bay – named after the abundance of predators – was his landing point. There he gathered the first botanical samples ever brought from Australia to Europe, and his pressed flowers, preserved in a collection at Oxford University, remain almost as vivid today as when he plucked them. They were nearly lost, however, when the leaking *Roebuck* foundered off Ascension Island on its way home. Dampier

De kust van Da

managed to save his men and most of his specimens, but on reaching England he faced two court martials – one for losing the *Roebuck*, of which he was acquitted, the other for assaulting his lieutenant, of which he was convicted, forfeiting all his pay. His reward came when his new book, *A Voyage to New Holland*, quickly sold out.

Dampier's naval career was over, but he still sailed on privateer vessels authorised by the Crown to attack its enemies in return for a share of the profits. On his third and last circumnavigation, Dampier finally fulfilled his youthful ambition of capturing Spanish treasure. He and his companions besieged the town of Guayaquil in what is now Ecuador. When the governor refused to pay a ransom of 50,000 pieces of eight, they attacked. Within half an hour they overcame all resistance, with Dampier turning Guayaquil's own guns on the fleeing defenders. So great was the booty, from gold to liquor, that some crew collapsed under its weight as they carried it. A few months later, after lying in wait off California, they intercepted a Spanish treasure ship. A brief but fierce fight was rewarded with a hold stuffed with silver, jewels, musk, cinnamon, cloves, silks and Chinese porcelain.

Never a modest man, Dampier would have been gratified by his influence in so many fields. As a naturalist, he pioneered detailed recording of the world's living things, later developed by Cook's naturalist Joseph Banks. Dampier's account of differences within species caught the attention of Charles Darwin. So, particularly, did his description of types of "long-legg'd fowls" in Brazil which were as "near a-kin to each other, as so many sub-species of the same kind" – the first recorded use of the term 'sub-species'. Darwin took Dampier's books

aboard *HMS Beagle* and quoted from "old Dampier" in his theories of natural selection.

His contribution to maritime knowledge was immense. He was the first to deduce that winds cause surface currents and to produce integrated wind maps of the world – both James Cook and Horatio Nelson used his maps and charts. But one of Dampier's greatest gifts was to describe the world beyond his compatriots' shores. His homely similes connected his readers with unimaginably exotic places – a poison dart was like "a big knitting needle", a humming bird "no bigger than a great, over-grown wasp". He introduced many new words such as avocado, barbecue and chopsticks into the English language and primed the imaginations of writers such as Daniel Defoe, Jonathan Swift and Samuel Taylor Coleridge, who praised his "exquisite mind". William Whaley patronisingly observed that, had he knuckled down, the young Dampier "might have been a good boiler" of sugar. But what a waste that would have been.

*Diana Preston is the co-author of William Dampier, A Pirate of Exquisite Mind.*

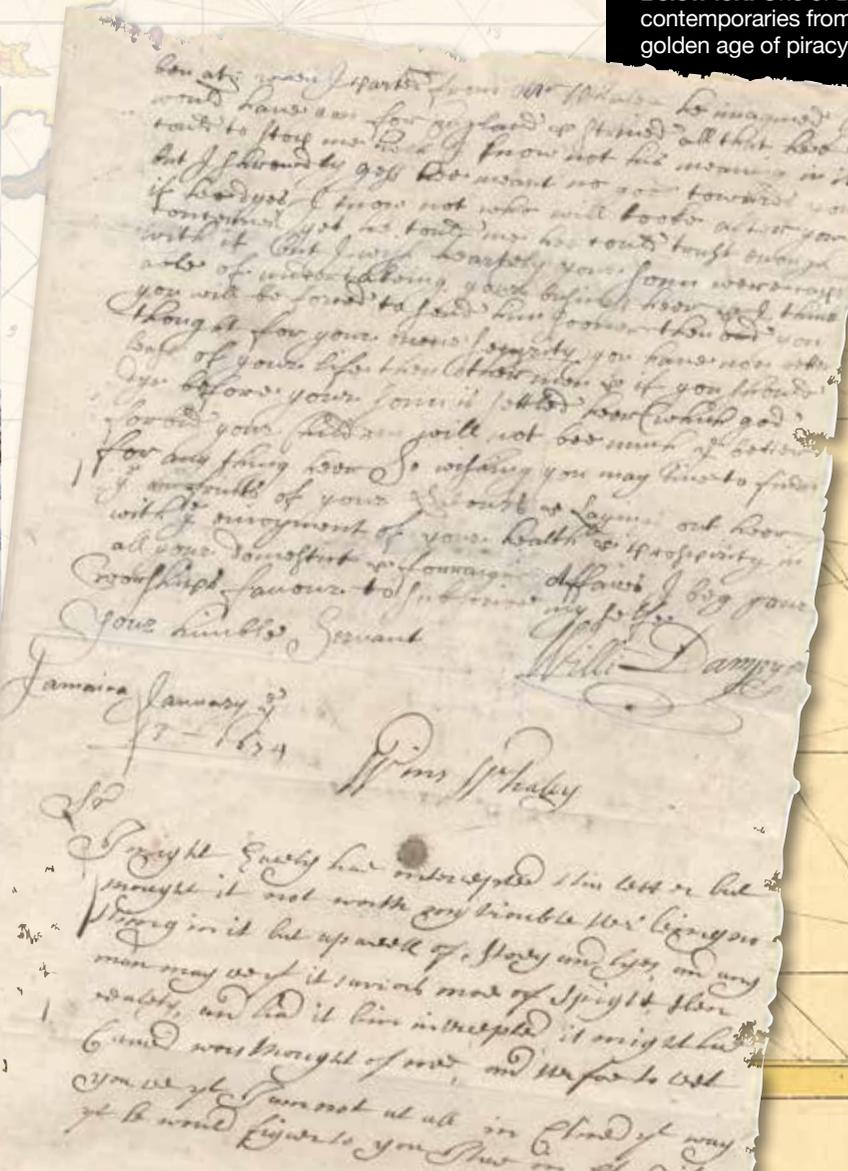
Sale: Fine books, Manuscripts, Atlases & Historical Photographs  
 Knightsbridge, London  
 Wednesday 18 March at 1pm  
 Enquiries: Matthew Haley +44 (0) 20 7393 3817  
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 bonhams.com/books

**Below:** William Dampier's autograph letter to his employer William Helyar, written from Jamaica 13 January 1674 Signed 'Willi Dampier' Estimate: £60,000 - 80,000 (\$100,000 - 130,000)

**Below left:** One of Dampier's contemporaries from the golden age of piracy



© Bridgeman Art Library





## The South African Sale

London

Wednesday 18 March

2pm

Irma Stern (South African, 1894-1966)

*Fisherman, Madeira*

oil on canvas board

93 x 67cm (36½ x 26½in)

Estimate: £300,000 - 500,000

(\$500,000 - 800,000)

Enquiries: Hannah O'Leary

+44 (0) 20 7468 8213

[hannah.oleary@bonhams.com](mailto:hannah.oleary@bonhams.com)

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# California cult

An Austrian winemaker has created a following for his unorthodox wines, says **Doug Davidson**

While many wineries in California are often referred to as 'cult' producers, perhaps none better fits that description than the wines made by Manfred Krankl of Sine Qua Non in Ventura, California. For the past 20 years, Sine Qua Non has been producing small quantities of critically acclaimed wines that are in great demand. Despite this success, production has remained relatively miniscule, resulting in a robust secondary market for these unique creations.

Manfred Krankl and his wife Elaine began making wine in the early 1990s, with the intention of selling it at the restaurant he co-owned at the time. These first wines were made in collaboration with other Central Coast winemakers, and did not carry the Sine Qua Non name. In a style that continues today, each wine was given a distinct name and unique label for each release, all personally created by Krankl. An example of these early 'project' wines was the 1992 Black & Blue syrah and cabernet sauvignon blend, made in collaboration with Havens Wine Cellars, a bottle of which sold recently at Bonhams in San Francisco for more than \$1,400. The Krankls began bottling under the Sine Qua Non name in 1994, quickly gaining recognition from wine critics such as Robert Parker, who bestowed their wines with high scores and urged his loyal followers to get on the bandwagon.

As the Krankls owned no vineyards at the time, all these early wines were produced from purchased fruit. Among their varied sources were Edna Valley roussanne from the vineyards of John Alban, syrah from Stolpman Vineyards in Ballard Canyon, and pinot noir from the Willamette Valley vineyards of Dick Shea. These are now supplemented by grapes from their own estate vineyards, starting with the 22-acre plot in the Santa Rita Hills appellation, planted in 2001, which produces syrah, grenache, roussanne, and viognier. Three small vineyards followed, two of which have yet to produce wine. They all share extremely low yields, producing fruit of great intensity and quality.

Also worth noting is the collaboration between the Krankls and famed Austrian winemaker Alois Kracher, Jr. Beginning in 1998, they produced a line of outstanding dessert wines under the Mr. K label. These wines were concentrated either through cryoextraction (the Ice Man wines), botrytis (Noble Man), or straw-mat drying (Straw Man). Their production sadly ended with the 2006 vintage, due to the death of Alois Kracher in 2007.

While Sine Qua Non has continued to increase its acreage under vine, case production is strictly limited by their very personal hands-on style of creation. As a result, the wines are predictably difficult to obtain, and directly sold only to those on their mailing list, the wait for which is somewhere between five to ten years. For those who would prefer to acquire the wines sooner, the best alternative is at auction. Bonhams is lucky enough to have a large (by comparison) assortment of Sine Qua Non wines

**"The mailing list itself has a five to ten year waiting list"**

in our San Francisco Fine & Rare Wine auction in March. They range from one of the earliest releases, the 1995 The Other Hand syrah (estimate: \$300 - 400 a bottle), to the recent 2011 Dark Blossom syrah, produced from their estate vineyards (estimate: \$200 - 300 a bottle). Numerous whites, rosés, and sweet wines will also be on the block. This will be a rare opportunity to acquire some of California's most singular wines.

*Doug Davidson is Bonhams West Coast Director of Fine Wines.*



**Above:** Manfred and Elaine Krankl; a collection of Sine Qua Non to be offered at Bonhams

Sale: Fine and Rare Wines  
San Francisco  
Friday 20 March at 10am  
Enquiries: Doug Davidson  
+1 415 503 3363  
doug.davidson@bonhams.com  
bonhams.com/wine



# Northern highlights



Manchester is glowing with pride thanks to the renaissance of its vibrant cultural scene, says **Maria Balshaw**

Mention Manchester, and people who don't know the city often envisage a gloomy Victorian architecture and dank weather. Certainly that was the impression cast by the French-born, Manchester-based Impressionist Adolphe Valette, who found inspiration in its gloomy cityscapes and notorious rain. And by L.S. Lowry too, another local favourite, whose works – there are more than 400 – can be seen in the gallery named after him in nearby Salford.

In fact it isn't grim up north at all. Manchester and Salford have undergone an extraordinary reinvention over the past two decades, not least of their vibrant museum and gallery scene. Take the university's venerable **Whitworth Art Gallery**, of which I am the director, and which reopened this month. When the wealthy British toolmaker and engineer Sir Joseph Whitworth died in 1887, he left much of his fortune to the people of Manchester. A substantial part of it was used towards establishing a park and an art gallery to the south of the city centre.

It's the restoration of this connection with nature, the idea that the gallery and park should be a unified experience, that has determined much of the £15 million redevelopment by McInnes Usher McKnight Architects (MUMA). Their chief intervention has been the addition of two new wings that flank the new **Art Garden**. This was previously an unkempt, unloved bit of the park, but now it has been transformed into a horticultural installation by Sarah Price, who co-designed the wild flower meadows in London's Olympic Park in 2012. She has planted the space with grasses and perennials to create a backdrop to the gallery's sculpture collection.

Perhaps most exciting, however, is the doubling of the exhibition space. It will host a programme of contemporary shows – opening with work by, among others, Cornelia Parker, Sarah Lucas and Thomas Schütte, as well as gunpowder drawings by Cai Guo-Qiang, the New York-based Chinese artist best known for his spectacular

firework displays at the 2008 Beijing Olympics. The expanded space also allows the display of many more works from the Whitworth's permanent collections of historic and contemporary art. No bad thing given that it runs to 55,000 paintings, sculptures, decorative objects and wallpapers, not to mention the largest collection of textiles outside the V&A, a reflection of Manchester's pre-eminence as capital of the 19th-century textile industry, when the city was nicknamed Cottonopolis.

Back towards the centre of town in Oxford Road is **Manchester Museum**, which houses one of the UK's most important collections of antiquities, particularly from Egypt, as well as galleries devoted to earth sciences and natural history. There's even a 7.3m-long Tyrannosaurus Rex. Like the Whitworth, it's part of the University of Manchester, which has original Victorian Gothic edifices designed by Alfred Waterhouse. He was also responsible for **Manchester Town Hall**, which houses murals by Ford Madox Brown and serves tea among the marble statuary of its sculpture hall.

Next door to the Town Hall, or rather to its adjacent extension, stands the **Central Library**, where the handsome domed reading

**“It isn't grim up north at all. Manchester and Salford have undergone an extraordinary reinvention over the past two decades”**

room really is a place of echoing beauty, and which reopened this year after a £48m refurbishment. Along with the Whitworth, it's the latest Mancunian cultural institution to have been transformed since the millennium, which also saw the opening of **The Lowry** on Salford Quays, designed by James Stirling and Michael Wilford. Directly across the river stands **IWM North**, a branch of the Imperial War Museum housed in another landmark building

**Left:** The Whitworth Gallery's £15m redevelopment includes a cantilevered rooftop cafe

**Below:** the new extension at Manchester Art Gallery

**Opposite:** Great John Street is a boutique hotel built in a former Victorian school



designed by Daniel Libeskind. It opened in 2002, the year of the unveiling of a £35m extension by Hopkins Architects to link what had been known as Manchester City Art Gallery with the neighbouring Athenaeum club, so creating **Manchester Art Gallery**.

The focus of its collections is 19th century, reflecting the solid civic architecture by Sir Charles Barry of its original home, and contains notable works by the Pre-Raphaelites. But just as its glass atrium is unmistakably 21st century, so too is its growing collection of contemporary work. An exhibition programme featuring artists such as Ryan Gander, and Jeremy Deller, who has been invited to commemorate the 200th anniversary of the 1819 Peterloo Massacre, when a demonstration in favour of parliamentary reform resulted in hundreds of casualties.

Peterloo is also the starting point for the exhibition at the **People's Museum of History**, which tells the story of the Industrial Revolution and the making of modern Manchester. These subjects are also covered by the brilliant **Museum of Science & Industry**, (MOSI), which stands north of Castlefield, a conservation area that was once a hive of industrial activity, but is now a peaceful enclave with cobbled streets, canalside terraces, and even some Roman ruins. It is also home of the **Castlefield Gallery**, which supports emerging artists, as does the **Cornerhouse**, Manchester's international centre for contemporary visual arts and independent film. Next year it will be rebranded HOME when it moves to a new £25m premises – proof that Manchester's cultural scene is buzzing with energy, creativity and promise.

*Maria Balshaw is Director of the Whitworth and Manchester City Galleries.*

*The Whitworth, The University of Manchester, Oxford Road, Manchester, M15 6ER  
whitworth.manchester.ac.uk*



## When in Manchester ...

### Where to eat

The Manchester food scene has been enlivened by two recent openings – **The French** by Simon Rogan and **Manchester House** by Aiden Byrne. Rogan made his name at L'Enclume in Cumbria with exquisite garden produce in elaborate dishes, and later at Fera at Claridge's. The French (above) is in a high-ceilinged space off the lobby of the Midland Hotel and pays homage to fresh produce.

Aiden Byrne's Manchester House (below, bottom) is a jolly affair, popular with Mancunian footballers and their high-heeled female admirers. The restaurant is located in a tower in Spinningfields. Most guests first head for the Lounge on Level 12 to enjoy the slightly OTT décor and dramatic views. The food is remarkably good with robust flavours and combinations such as smoked eel with pearl barley and smoked apple purée, and duck breast and tongue with parmesan and pistachio.

Manchester also has a number of first-rate Chinese and Japanese options, with **Red Chilli** and **Yuzu** being particularly attractive. The latter, a modest Japanese restaurant offers traditional dishes including sashimi (but not sushi) at extremely reasonable prices. Favourite dishes include gyoza dumplings and kaisen don which includes fresh scallop, organic salmon, tuna and sweet prawn sashimi.

### Where to stay

There is not a huge choice of top-end accommodation in Manchester. The safest bet is still the **Lowry Hotel**, more than a decade after opening. It boasts all the amenities

of a five-star hotel with attractive views over the River Irwell. The rooms are said to be the largest on offer in the city and the spa is also one of the best.

The **Midland Hotel** is still the grande dame more than a century after it was built to serve Manchester Central Station. Right in the heart of the city, it has recently been refurbished but still maintains its Victorian character, especially in the cavernous entrance hall. Like all such iconic establishments, plenty of anecdotes surround the Midland – it was where Mr Rolls met Mr Royce and in more recent times, hosted The Beatles, who were refused access to the restaurant for being inappropriately dressed.

### **Great John Street Hotel**

(below, top), a charming former Victorian school, has the most stylish rooms. It has been transformed into a relaxed townhouse on the edge of Manchester's newest shopping district and nightlife hub. The public rooms are some of the most chic in town, especially the library. It also has an impressive roof terrace. **L.B.**



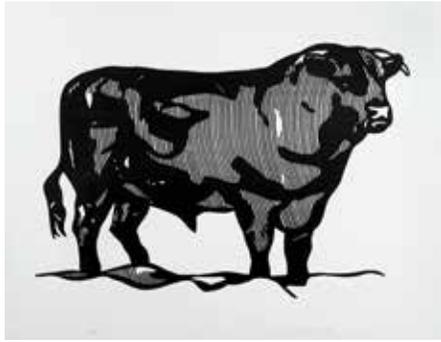
**The Library of  
the late Hugh  
Selbourne, M.D.**

London  
Wednesday 25 March  
1pm

*Book of Hours*  
Illuminated manuscript on vellum  
Flanders,  
mid-15th century,  
Estimate: £25,000 - 35,000  
(\$45,000 - 55,000)

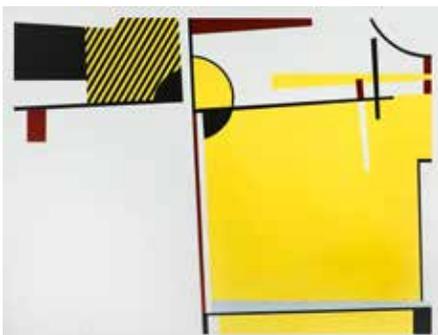
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# Around the Globe

Matthew Wilcox highlights a selection of Bonhams sales worldwide



## San Francisco *On the Moo-ve*

To mark Picasso's death in 1972, Roy Lichtenstein produced his *Bull Profile Series*, an homage to the master's famous 1945 treatment of the same subject, *Le Taureau*. Like Picasso's series, Lichtenstein studies the progress of an image from figurative representation to abstraction as the bull is simplified through successive re-workings. This was one of a series of tributes to great artists that Lichtenstein began in 1968, which includes the re-interpretation of work by artists such as Claude Monet and Piet Mondrian amongst others.

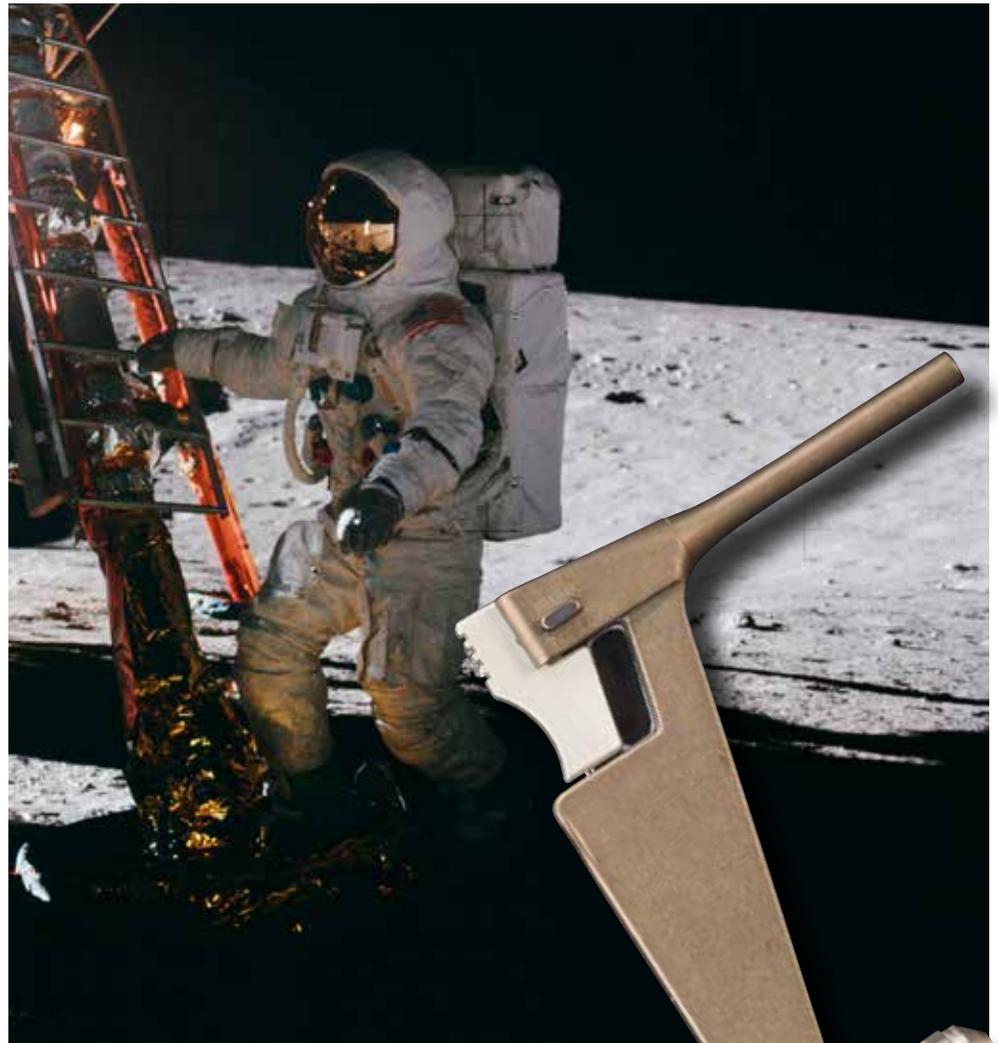
**Image:** Complete set of 6, *Bull Profile Series* by Roy Lichtenstein, 1973

**Estimate:** \$80,000 - 120,000

**Sale:** Prints and Multiples, San Francisco, 21 April

**Enquiries:** Judith Eurich +1 415 503 3259

judith.eurich@bonhams.com



## New York *Thirsty work*

"Man, that may have been a small one for Neil, but that's a long one for me," announced the diminutive Pete Conrad as he stepped from Apollo 12's lunar module onto the surface of the moon in 1969. Conrad and Alan Bean spent eight hours conducting experiments and retrieving samples of rock and soil during the mission. While there, the intrepid astronauts drank from a water gun specially designed to fit through a seal in their helmets. The gadget was also used to rehydrate the freeze-dried food that sustained them over the course of the expedition. The water gun, which comes from the personal collection of Apollo 12 astronaut Alan Bean, will be offered at Bonhams Space History Sale in April, where it is estimated between \$60,000 - 80,000. For his part, Conrad's transmission earned him a rather more humble \$500 – the proceeds of a bet with a journalist who had insisted that NASA scripted the astronaut's lines.

**Image:** Apollo 12 lunar module water gun

**Estimate:** \$60,000 - 90,000

**Sale:** Space History, New York, 21 April

**Enquiries:** Cassandra Hatton

+1 212 461 6531

cassandra.hatton@bonhams.com



**Edinburgh**  
*Primary colours*

John Duncan Fergusson's joyful depictions of Brittany, which he visited several times between 1905-9, show the young Scottish artist's developing mastery of colour, and reflect the excitement he felt about life in France. Fergusson (1874-1961) was born in Edinburgh and originally trained as a surgeon, but abandoned his medical career after being seduced by the dream of life as an artist in Paris. In 1907, Fergusson finally moved there. The Scot embraced café society and soon was rubbing shoulders with greats such as Picasso and Matisse. The influence of the latter's seminal 1905 Fauvist exhibition is particularly apparent in Fergusson's works from this time, one of which, a colourful depiction of the Breton town of Carantec, will be auctioned in April at the Scottish Sale in Edinburgh.

**Image:** *Carantec* by John Duncan Fergusson, 1909  
**Estimate:** £60,000 - 80,000  
**Sale:** The Scottish Sale, Edinburgh, 15 April  
**Enquiries:** Areti Chavale +44 (0) 131 240 2292  
 areti.chavale@bonhams.com



**Brussels**  
*Belgian promotion*

Bonhams has announced the promotion to Contemporary Art Specialist of Blanca Despriet in the Brussels office. Despriet has Bachelor degrees in Business Administration and Information Systems, as well as a degree in the History of Art. She worked for Phillips Auctioneers with Sophie Lechat in Brussels until the end of 2001, and with Mercedes-Benz in Sint-Martens-Latem for eight years. Despriet speaks her native Dutch as well as French, English, German and Spanish. Speaking about her new role, she said, "I look forward to being able to contribute to the continuing success of Bonhams in the Low Countries."

**Enquiries:** Blanca Despriet +32 (0) 2736 5076  
 blanca.despriet@bonhams.com



**Knightsbridge**  
*Key piece*

The English word spinet, for a small harpsichord, derives from the Italian *spinetta*, after Giovanni Spinetti, a Venetian who made several innovations to the instrument in the 15th century. Harpsichords were widely used in Renaissance and Baroque music, but gradually fell from favour during the late-18th century with the rise in popularity of the piano. This is largely due to the fact that harpsichord strings are plucked with quills rather than struck with hammers – as in the case of a piano – producing a much quieter sound. Since the 20th century, however, with the invention of electric amplification and a focus on historically accurate instrumentation, quilled instruments have undergone something of a renaissance. An 18th-century English spinet by Johannes Watson will be offered in the Knightsbridge sale of Musical Instruments in May.

**Image:** An English spinet by Johannes Watson, York 1762  
**Estimate:** £10,000 - 15,000  
**Sale:** Musical Instruments, Knightsbridge, 11 May  
**Enquiries:** Philip Scott +44 (0) 20 7393 3855  
 philip.scott@bonhams.com



## Africa Now

London

Wednesday 20 May

2pm

Benedict Chukwukadibia Enwonwu  
(Nigerian, 1917-1994)

*Africa Dances* (detail)

oil on canvas

105 x 114cm (41¼ x 45in)

Estimate: £60,000 - 90,000

(\$100,000 - 150,000)

Enquiries: Hannah O'Leary

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[hannah.oleary@bonhams.com](mailto:hannah.oleary@bonhams.com)

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

# London

## New Bond Street

### FEBRUARY

Thur 19 February 10.30am  
Fine & Rare Wines

### MARCH

Wed 11 March 2pm  
Fine English Furniture,  
Sculpture & Works of Art

Wed 18 March 2pm  
The South African Sale

### APRIL

Wed 1 April 2pm  
Wellington, Waterloo & the  
Napoleonic Wars

Thur 9 April 10.30am  
Fine & Rare Wines

Thur 16 April 10.30am  
Antiquities

Mon 20 April 2pm  
Islamic & Indian Art

Wed 22 April 2pm  
Fine Jewellery

Wed 29 April 2pm  
The Greek Sale

Wed 29 April 2pm  
British Master Prints

### MAY

Thur 14 May 10am  
Fine Chinese Art

Thur 14 May 1pm  
Fine Japanese Art

Wed 20 May 2pm  
Africa Now

Thur 28 May 10.30am  
Fine & Rare Wines

## Knightsbridge

### FEBRUARY

Tue 17 February 12pm  
Period Design

Tue 24 February 1pm  
Watches & Wristwatches

Wed 25 February 10.30am  
Asian Art

Wed 25 February 11am  
Silver & Objects of Vertu

### MARCH

Wed 4 March 11am  
The Roy Davids Collection of  
Decorative Arts & Bronzes

Wed 4 March 1pm  
Prints & Multiples

Tue 10 March 2pm  
Modern British & Irish Art

Wed 11 March 11am  
Jewellery

Wed 18 March 1pm  
Fine Books, Manuscripts,  
Atlases & Historical  
Photographs

Wed 25 March 10.30am  
Medals, Bonds, Banknotes  
& Coins

Wed 25 March 11am  
The Library of the late  
Hugh Selbourne, M.D.

Tue 31 March 2pm  
19th Century European,  
Impressionist & Modern Art

### APRIL

Wed 1 April 11am  
Decorative Arts from 1860

Wed 15 April 11am  
Jewellery

Wed 15 April 2pm  
The Marine Sale

Tue 21 April 12pm  
Period Design

Wed 22 April 11am  
Silver, Objects of Vertu  
including Flatware  
& Portrait Miniatures

Wed 29 April 10.30am  
Antique Arms & Armour

Wed 29 April 1pm  
Old Master Paintings

Thur 30 April 2pm  
Modern Sporting Guns

### MAY

Mon 11 May 10.30am  
Asian Art

Mon 11 May 12pm  
Musical Instruments

Wed 13 May 11am  
Jewellery

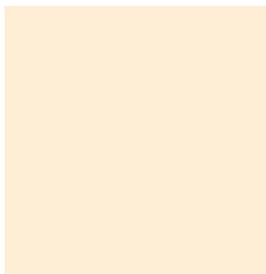
Tue 19 May 1pm  
Watches & Wristwatches

Tue 19 May 1pm  
Scientific, Technological  
& Mechanical Musical  
Instruments

Wed 20 May 10.30am  
Fine Glass & Paperweights

Wed 20 May 11am  
An Important Collection  
of Cameras

Wed 20 May 2pm  
Fine British Pottery  
& Porcelain





**Impressionist & Modern Art**  
New York  
Thursday 7 May  
11am

Herbert Bayer (1900 - 1985)  
*Mauerbild (gelb)* (detail)  
oil on canvas  
23<sup>3</sup>/<sub>4</sub> x 31<sup>1</sup>/<sub>2</sub>in (60.3 x 79.8cm)  
Estimate: \$50,000 - 70,000  
(£30,000 - 45,000)

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

# Regions

# Hong Kong & Australia Sales

## FEBRUARY

Thur 19 February 11am  
The Winter Antique & Picture Sale  
**Edinburgh**

## MARCH

Sat 7 March 11am  
Victorian Carriages & Coaches  
**Oxford**

Wed 11 March 11am  
Whisky  
**Edinburgh**

Tue 17 March 11am  
Jewellery  
**Oxford**

Wed 18 March 10am  
The Modern Art Sale  
**Oxford**

Sat 21 March 11am  
Goodwood 73rd Members' Meeting  
**Goodwood**

Tue 24 March 11am  
Books  
**Oxford**

Wed 25 March 11am  
Asian Art  
**Edinburgh**

Tue 31 March 6pm  
Paintings by Jack Vettriano  
**Edinburgh**

## APRIL

Tue 14 and Wed 15 April  
The Oxford Fine Sale  
**Oxford**

Wed 15 & Thur 16 April  
The Scottish Sale - Pictures  
**Edinburgh**

Tue 21 April 11am  
Jewellery  
**Oxford**

Sun 26 April 11am  
The Spring Stafford Sale  
**Staffordshire County Showground**

Tue 28 April 11am  
British & European Ceramics, Glass & Asian Art  
**Oxford**

## MAY

Sat 9 May 10.30am  
The Aston Martin Works Sale  
Newport Pagnell, Aston  
**Martin Works Service**

Wed 13 May 11am  
The Sporting Sale  
**Edinburgh**

Wed 13 May 11am  
Oak Sale  
**Oxford**

Tue 19 May 11am  
Jewellery  
**Oxford**

## MARCH

Sun 22 March  
The Lumsden Family Collection of Chinese Snuff Bottles  
**Sydney**

Sun 22 March  
Asian Art  
**Sydney**

## MAY

Mon 11 May  
Important Australian Art  
**Sydney**

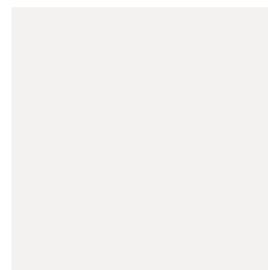
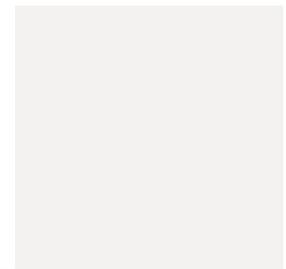
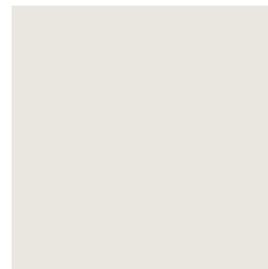
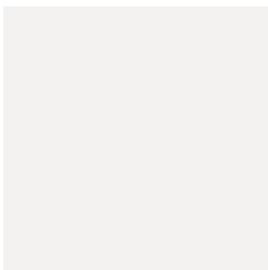
Tues 12 May  
Fine Jewellery  
**Sydney**

Sun 24 May  
Chinese Paintings & Calligraphy – Classical, Modern & Contemporary Ink  
**Hong Kong**

Wed 27 May  
Fine Jewellery & Jadeite  
**Hong Kong**

Thurs 28 May  
Fine Chinese Ceramics & Works of Art  
Fine Watches & Wristwatches  
**Hong Kong**

Friday 29 May  
Fine & Rare Wines, Cognac & Single Malt Whisky  
**Hong Kong**



## Fine English Furniture, Sculpture & Works of Art

London

Wednesday 11 March

2pm

Sir George Frampton (British, 1860-1928)

A bronze figure of Peter Pan

47.5cm (18½in) high

Estimate: £25,000 - 30,000

(\$40,000 - 50,000)

Enquiries: Sally Stratton

+44 (0) 20 8963 2847

sally.stratton@bonhams.com

bonhams.com/fineenglish



# North American Sales

## FEBRUARY

Wed 18 February 10am  
Dogs in Show & Field  
New York

Sun 22 February 10am  
Period Art & Design  
San Francisco

Sun 22 February 10am  
Art & Decor  
Los Angeles

## MARCH

Sun 1 March 10am  
Entertainment Memorabilia  
Los Angeles

Tue 3 March 10am  
Asian Decorative Arts  
San Francisco

Tue 3 March 1pm  
Post-War & Contemporary  
Prints & Multiples  
New York

Wed 4 March 10am  
Fine Furniture, Silver,  
Decorative Arts & Clocks  
New York

Thur 12 March 12am  
The Amelia Island Auction  
Fernandina Beach Golf Club

Mon 16 March 10am  
Dicker Collection Snuff  
Bottles  
New York

Mon 16 March 10am  
Eight Treasures from a Private  
American Collection  
New York

Mon 16 March 1pm  
Chinese Art from the  
Scholar's Studio  
New York

Mon 16 March 1pm  
Fine Oriental Rugs & Carpets  
Los Angeles

Tue 17 March 2pm  
Indian, Himalayan &  
Southeast Asian Art  
New York

Wed 18 March 1pm  
Fine Japanese & Korean  
Works of Art  
New York

Fri 20 March 10am  
Fine & Rare Wines  
San Francisco & Los Angeles

Sun 22 March 10am  
Period Art & Design  
San Francisco

Mon 30 March 10am  
Jewelry  
Los Angeles

Tue 31 March 10am  
Made in California:  
Contemporary Art  
Los Angeles

Tue 31 March 10am  
The Lauren Bacall Collection  
New York

Tue 31 March 1pm  
Tell Me What You Want (What  
You Really, Really Want)  
Los Angeles

## APRIL

Mon 13 April 1pm  
Fine Books & Manuscripts  
New York

Tue 21 April 10am  
Prints & Multiples  
San Francisco

Tue 21 April 10am  
Space History  
New York

Tue 21 April 1pm  
Fine Jewelry  
New York

Sun 26 April 10am  
Period Art & Design  
Los Angeles

Mon 27 April 10am  
Fine European Furniture &  
Decorative Arts  
San Francisco

Tue 28 April 1pm  
Photographs  
New York

Tue 28 April 6pm  
California & Western  
Paintings & Sculpture  
Los Angeles

Wed 29 April 10am  
The World War II 70th  
Anniversary Sale  
New York

Wed 29 April 10am  
Design  
Los Angeles

Wed 29 April 1pm  
20th Century Decorative Arts  
Los Angeles

## MAY

Tue 5 May 2pm  
Impressionist & Modern Art  
New York

Wed 6 May 1pm  
19th Century Paintings  
New York

Mon 11 May 10am  
Natural History  
Los Angeles

Tue 12 May 10am  
Gems, Minerals, Lapidary  
Works of Art & Natural  
History  
Los Angeles

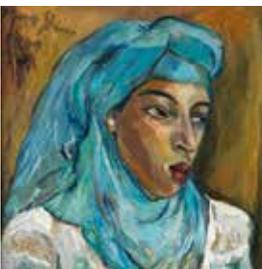
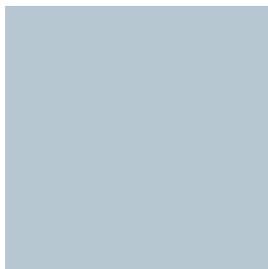
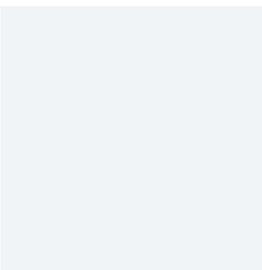
Tue 12 May 4pm  
Post-War &  
Contemporary Art  
New York

Wed 13 May 1pm  
Fine African, Oceanic  
& Pre-Columbian Art  
New York

Mon 18 May 10am  
Single Owner  
San Francisco

Tue 19 May 10am  
American Art  
New York

Fri 29 May 10am  
Fine & Rare Wines  
San Francisco





## Twelve Paintings by Jack Vettriano

Edinburgh

Tuesday 31 March

6pm

Jack Vettriano O.B.E. (Born 1951)

*Waltzers*, 1992 (detail)

oil on canvas

80 x 72cm (31½ x 28½in)

Estimate: £200,000 - 300,000

(\$320,000 - 480,000)

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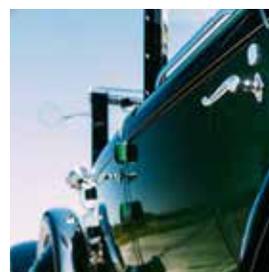
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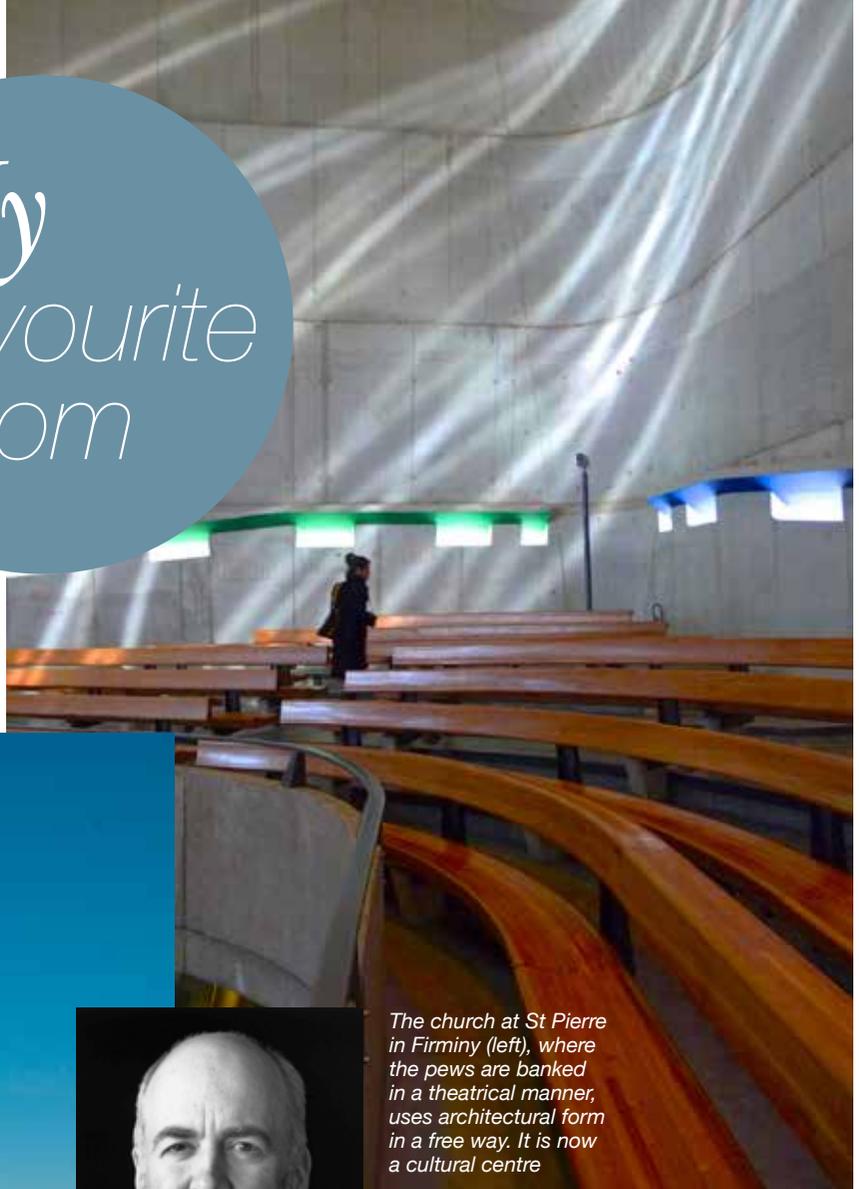
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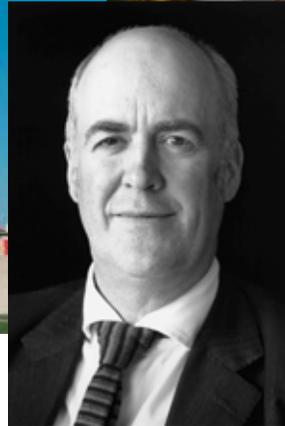
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# My Favourite Room

**Charles Saumarez Smith** was no advocate of Le Corbusier – until he visited a church designed by the Modernist master



*The church at St Pierre in Firminy (left), where the pews are banked in a theatrical manner, uses architectural form in a free way. It is now a cultural centre*



Much the most spectacular interior that I have been to recently is Le Corbusier’s church at St Pierre in Firminy, south west of Lyon in central France, next to the mining town of St Étienne. At university in Cambridge I was taught to revile everything about Le Corbusier and his influence on modern architecture, so I was taken on a tour of his buildings to re-educate me. We started at Ronchamp chapel, near the Swiss border with France, which is itself magnificent, much more sensual than I would have expected, with an adventurous use of shape and form that

*“It looks like a miniature nuclear reactor in pale concrete”*

belies Corbusier’s reputation for rigid functionalism.

But nothing had prepared me for the experience of St Pierre, which is a relatively recent building, commissioned by the mayor of

Firminy, Eugène Claudius-Petit, in the mid-1950s. Designed in the early 1960s, it was only begun in the early 1970s (Corbusier himself died in May 1965), to be left as a ruin before being finally completed by his pupil, José Oubrière, in 2006.

As a reconstruction based only on a memory of Corbusier’s intentions, it is regarded by purists as ersatz. The church itself looks like a miniature nuclear reactor all in pale concrete. Next door to a sports stadium – also designed by the architect – it uses

architectural form in what appears to be a totally free manner. In fact, the ground plan consists of a square which then converts as the walls rise into a circle. The span of the roof is then punctuated by small holes which let in the daylight, alongside low slits in the walls painted red. The pews are banked in front of the altar in a very theatrical way.

Corbusier himself said that he wanted the space to be “vast so that the heart may feel at ease, and high so that prayers may breathe in it”, but, because it was built with government funds, it is now used as a secular cultural centre. Yet the church demonstrates how modern architecture can be used to create numinous spaces, free and inventive in a way that interiors seldom are, devising a system of architecture and furniture which is wholly unconventional.

As Oubrière said when the church opened, paraphrasing the French philosopher, Henri Lefebvre, “all cities need big, useless spaces to provide their citizens with calm, concentration and even meditation”. I would strongly recommend other Corbusier sceptics to visit it.

*Charles Saumarez Smith is Secretary and Chief Executive of the Royal Academy of Arts in London.*

*Eglise de St Pierre, Rue des Noyers, 42700 Firminy, France; sitelecorbusier.com*

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