Bonhams

MAGAZINE | SPRING 2016 ISSUE 46

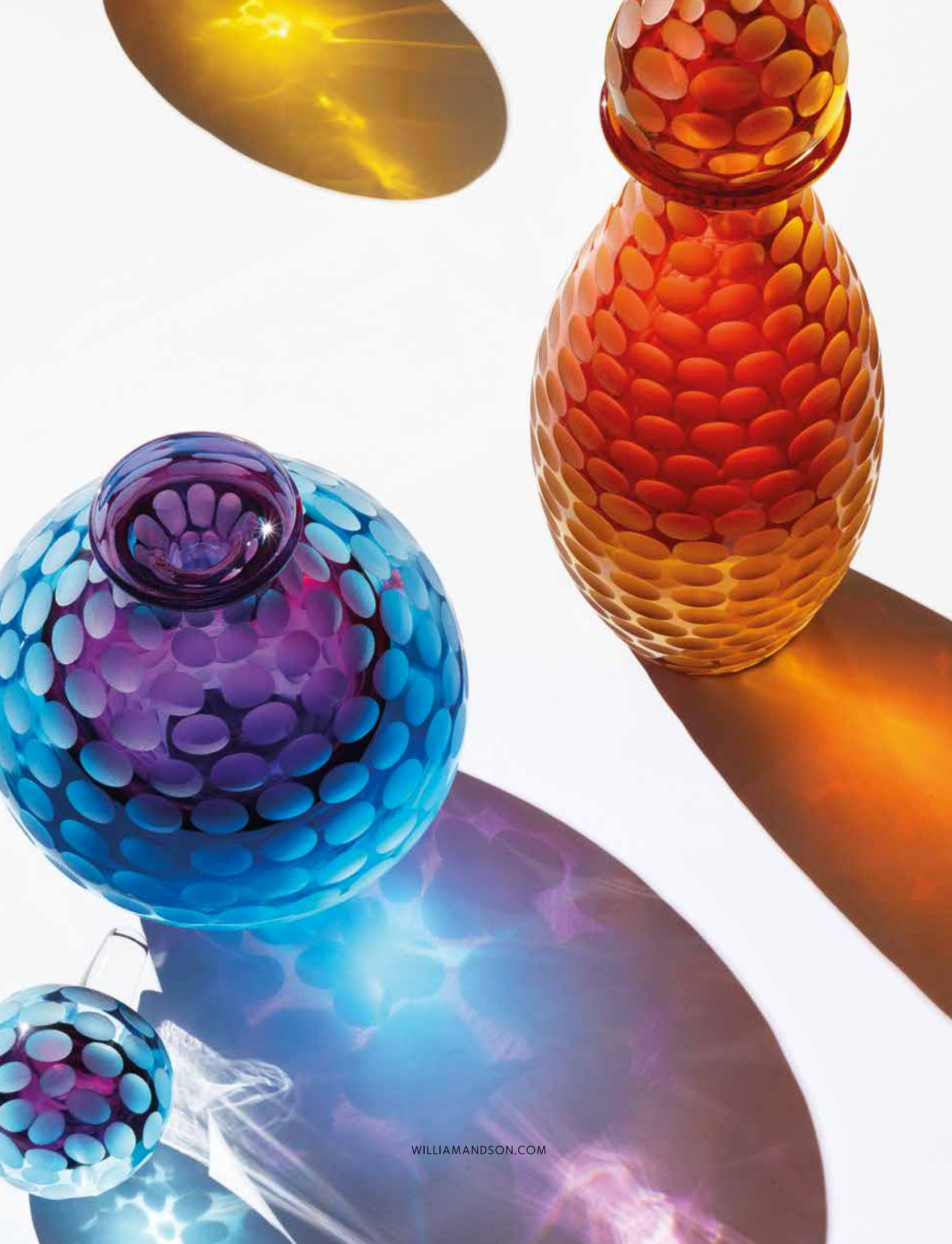
Audubon
Bill Oddie on the bird man

Henry Moore
The dark side

Sir Arthur Conan Doyle
A case in hand for
Sherlock Holmes

Charlton Heston
An epic life

and
HRH Princess Michael of Kent
My favourite room



Ars Murano Skittles

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LONDON

WILLIAM & SON

LONDON

34 – 36 BRUTON STREET LONDON W1J 6QX 020 7493 8385

Indian, Himalayan & Southeast Asian Art

New York
Monday 14 March
4pm

An Ushnishavijaya Mandala (detail)
Central Tibet, circa 1500-50
20 x 17½in (51 x 44.2cm)
Estimate: $400,000 - 600,000
(£250,000 - 400,000)

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Louisiana Heron, 1834
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MOTORING EDITION
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The Russian Sale

London
Wednesday 8 June
3pm

Nikolai Petrovich Bogdanov-Bel'sky
(Russian, 1868-1945)
Mid-day fishing, 1917
oil on canvas
130 x 102cm (51¼ x 40¼in)
Estimate: £50,000 - 70,000
($75,000 - 100,000)

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Editor's letter


Philip Hollis

Bonhams prides itself on a certain innovative, buccaneering spirit. Or 'zigging' when everyone else is 'zagging', in the words of Ralph Taylor, our Senior Director of Post-War Contemporary Art, whom I interviewed for this issue.

Bucking the trend is also, of course, a characteristic of many of the artists that we have written about. This season, we are offering a number of extraordinary manuscripts. From the Caren Archive, a selection of which is on offer in New York in April, there is a fascinating collection of presidential and revolutionary documents. Of particular interest is the journal of that trend-bucker personified, George Washington, who wrote about his exploits during the French and Indian War.

Washington, a forensically minded decision-maker, would have got on very well with Sherlock Holmes, and indeed his creator, Sir Arthur Conan Doyle. In April's Fine Books and Manuscripts sale, there is a leaf – a "sacred relic" as the author Professor John Sutherland calls it – from the manuscript of *Hound of the Baskervilles*. The page was detached from the manuscript when it was first published and sent to the US as a promotional tool. Even more gripping, it contains the first appearance of the great detective after his presumed demise during the curious incident at the Reichenbach Falls.

J.J. Audubon, aka the bird man, was literally a pioneer in that he went beyond the known frontiers into the wilderness in his epic quest to record North American birdlife. According to Bill Oddie, that other famous bird-watcher who writes for us about the wonderful illustrations to be offered in Los Angeles in April, Audubon discovered 25 species, and often had to break off from bird-watching to defend himself "from gunslingers and hostile locals".

Bonhams has also been a pioneer in bringing art from different territories to auction. In October, we began a new, stand-alone sale for African Contemporary Art. The second sale in May features a sensational statue, *Anyanwu,* by the celebrated Nigerian artist, Ben Enwonwu, an edition of which is at the United Nations Headquarters in New York. On page 34, Chika Okeke-Agulu, the noted curator, writes about an artist who was a Modernist, yet equally proud of his heritage. Bit like Bonhams, really.

Enjoy the issue.

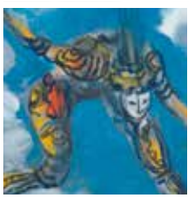
Contributors

Bill Oddie

The multi-talented conservationist, historian, musician, broadcaster, and the author of many books for bird lovers, is one of Britain's most popular natural historians. His programme, *Springwatch* was a wildlife broadcasting phenomenon, attracting up to five million viewers. On page 46, he salutes the incredible career of John James Audubon.

John Sutherland

The Lord Northcliffe Professor Emeritus of Modern English Literature at University College London is the author of highly respected works of literary criticism on Austen, Trollope and Dickens, to name but a few. He also holds the creator of Sherlock Holmes in high regard. On page 42 he shares a treasure trove of Sherlockiana by Arthur Conan Doyle.



Chika Okeke-Agulu

Chika Okeke-Agulu – an associate professor at Princeton, curator and art historian – explores the impact of Nigerian artist Ben Enwonwu's graceful, mystical sculpture *Anyanwu*. Okeke-Agulu co-organized *Life Objects: Rites of Passage in African Art* for the Princeton University Art Museum in 2009, among many other exhibitions.

HRH Princess Michael of Kent

The author and historian writes about her favourite room on page 72, a scarlet-walled masterpiece in Kensington Palace, built for William of Orange and hung with celebrated works of art. Her latest historical novel, *Quicksilver*, set in conflict-riven 15th-century France, is the final volume of her Anjou saga.

Robert Osborne

The regular host of Turner Classic Movies writes about his experience of interviewing Charlton Heston (see page 30) in the late 1990s. Osborne, former columnist for the Hollywood Reporter, originally began his career as an actor working with the legendary Lucille Ball, and went on to appear in TV classics such as *The Beverly Hillbillies*.

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Prints & Multiples

Los Angeles
Tuesday 19 April
10am

Frank Stella
Sinjerli Variations, 1977
Six color offset lithographs and screenprints
Estimate: $40,000 - 60,000
(£25,000 - 40,000)

Enquiries: Judith Eurich +1 415 503 3259
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News

In and out of Bonhams salerooms

✳

Wheels of fortune

Joanna Lumley, Bear Grylls and wildlife champion Virginia McKenna were among the stars and supporters at the auction of a unique Land Rover Defender at Bonhams in December, when the sale raised a record-breaking £400,000 for charity. Grylls and McKenna had helped to assemble this remarkable Defender – the two-millionth to roll off the production line at Solihull, where they were made from 1948 until production ceased in January. All proceeds have been donated to the IFRC (International Federation of Red Cross and Red Crescent Societies), and to the Born Free Foundation founded by McKenna. Lumley, founder patron of the foundation, said: "To raise such a substantial amount with one vehicle is phenomenal."

Robert Brooks and Theo Paphitis


Joanna Lumley and Virginia McKenna

Richard Hammond

✳ **Small packages**

To coincide with the London Netsuke Convention, on the evening of 6 May Bonhams New Bond Street saleroom will host a party for members of the International Netsuke Society to preview the miniature artworks that will be offered as part of the *Netsuke from a European Private Collection* sale on Sunday 8 May. The items on display will feature a number of superb 19th-century examples, including; a fine ivory netsuke of an octopus (£6,000-8,000); an ivory netsuke of a dragon by Yoshitomo (£6,000-8,000) and a wooden netsuke (right) by Kokumin (£2,000-3,000) that depicts the climax of the tragic Noh play *Dojoji*. The play tells the tale of a young girl whose advances towards a priest are refused. The girl, in her rage, transforms herself into a dragon-witch, causing the terrified priest to seek cover under a temple bell – but to no avail. She coils herself around the bell, turning the metal white-hot and frying the poor man alive. Hell hath no fury indeed.

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19th Century European, Victorian & British Impressionist Art

London
Thursday 2 March
2pm

Henri Fantin-Latour (French, 1836-1904)
La Nuit
signed 'Fantin' (lower right)
pastel on canvas
84 x 66cm (33 x 26in)
Estimate: £80,000 - 120,000
($120,000 - 180,000)

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bonhams.com/19thcentury

News

Boyar done good

Bonhams is the sponsor of a special exhibition at the Hillwood Museum in Washington DC. *Konstantin Makovsky: The Tsar's Painter* focuses on one of the most ambitious paintings of the Russian artist Makovsky's boyar series, *a Boyar Wedding Feast,* and offers a new perspective on the painter's work and its popularity in Gilded Age America. The Hillwood Museum was established in 1977 to preserve the 25-acre estate, museum and gardens that Marjorie Merriweather Post developed to house her important collections of Russian Imperial art, French decorative arts, costumes, textiles, and jewellery.

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Sorolla, so good

Sorolla is one of Spain's most important painters of the post-Impressionist period, revered for his beach scenes, narrative painting and murals. He was also a highly accomplished portraitist, producing an impressive body of work throughout his career. The appearance of *Un Hebreo*, estimated at £300,000-500,000, at Bonhams in London on 2 March is a major event.

The touching portrayal of an old Hebrew man is an unusual choice of subject for the artist, but it shares the ease and spontaneity of many of his well-known single figure portraits. Remarkably, it has only been known through black-and-white photographs, and has not been on the market since it was sold at an exhibition in Madrid in 1901.

Joaquín Sorolla y Bastida, who was born in Valencia in 1863, trained by studying the works of Velázquez in the Museo del Prado in Madrid, before furthering his education in Rome. *Un Hebreo* was painted in 1898, by which time Sorolla was an established artist, with his work regularly being exhibited across Europe.

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Alon Mor, Margaret Hayes and Alexandra Mor

Cindy Swabsin, Alex Soldier and Alexa Smith

Sparkling setting

Bonhams hosted an evening at the New York saleroom with *Vogue Gioiello* to celebrate some of the finest contemporary jewellery designers in the United States. The eight designers honoured at the cocktail reception – Alex Soldier, Alexandra Mor, Heidi Gardner, Robert Keith (Hoorsenbuhs), Katey Brunini, Suzanne and Patile Kalan, Sylva Yepremian (Sylva & Cie), and Temple St. Clair – mounted displays of their work to show to Bonhams' guests, while Bonhams' jewellery department, led by its director, Susan Abeles, discussed trends in contemporary jewellery.

Sam Bove and Ben Phillips

Camille Barbier and Mania Zamani

Fine Jewellery

London
Wednesday 20 April
12pm

A late 19th century diamond brooch, circa 1880
Estimate: £100,000 - 150,000
($150,000 - 225,000)

Enquiries:
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News

✳

All the raj

Edwin Lord Weeks was the son of well-to-do tea and spice merchants in Boston who were happy to subsidise their son's appetite for art and adventurous travel. Paris beckoned, and in 1873, Weeks enrolled at the École des Beaux-Arts. He was to become one of the foremost Orientalist painters of his generation, admired for his striking use of colour and exceptional realism. *Start for the Hunt at Gwalior*, painted during his first visit to India in the 1880s, is a superb example. Weeks later returned to India for two years, but his adventures took their toll when he died in 1903 of an illness apparently contracted there. The picture is in the 19th Century European Paintings sale at Bonhams in New York on 4 May (estimate $400,000-600,000).

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✳

As Gutai as it gets

Following on from the strong performance of Gutai artists at auction in 2015, Bonhams June sale of Modern and Contemporary Art in Hong Kong will feature a superb work by the group's co-founder, Shozo Shimamoto (1928-2013). Shimamoto is widely regarded as among the most daring experimentalists of the post-war era. The work to be offered at Bonhams Hong Kong, *Punta Campanella 36*, was created as part of a performance by the Japanese artist on the Amalfi coast in Italy in 2008. The work is estimated at HK$500,000-700,000.

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Shimamoto at Punta Campanella

✳

Asian beauty

For lovers of Oriental works of art, Asia Week is a highlight of the New York calendar. This year Bonhams joins the celebrations from 10-19 March with a series of auctions at its Madison Avenue salerooms. The sales include Chinese Snuff Bottles from Two American Private Collections; Indian, Himalayan & Southeast Asian Art, and Fine Japanese Works of Art, which features the Paul Goodman Collection of Swords and Fittings, Part 2. This Qianlong period vase from the collection of Joanna Lau Sullivan is one of the highly sought-after jade items on offer at the Chinese Works of Art sale on 14 March. Carved in the archaistic style and 10¾in (27.3cm) high, the vessel is estimated at $80,000-120,000.

Enquiries: Bruce MacLaren
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The South African Sale

London
Wednesday 16 March
2pm

Stanley Faraday Pinker (South African, 1924-2012)
Thoughts on the Té Hé Gla, Blé Gla and Gbona Gla
signed 'SFPinker' (lower left)
oil and mixed media on canvas with found objects
107.5 x 116cm (42¼ x 45¾in)
Estimate: £80,000 - 120,000
(£120,000 - 180,000)

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News

At your service
It once held dishes fit for a king, but most recently this 18th-century porcelain service featured in a special dinner at Bonhams Restaurant which was prepared by Tom Kemble, its Michelin-starred chef. The service comprises hundreds of pieces and fetched a princely £37,500 in London in December. Kemble (below) added a coveted Bright Award to his accolades at the inaugural *Mayfair Times* magazine Community Awards in February, presented by the actor Richard E. Grant at the Dorchester Hotel, in recognition of his contribution to the life of the area. Tom's recipe column appears on page 56.

In good faith
Portrait of Mrs Alexander Morten is a masterpiece that helped propel the poet and artist Khalil Gibran to international fame. Marjorie was the socialite wife of Alexander Morten, a prominent New York dealer. She was also a member of the Baha'i faith, a mystical religion that chimed with Gibran's personal philosophy – an outlook which prompted Auguste Rodin to describe him as "the William Blake of the 20th century". Painted at the outbreak of the First World War, the portrait will be offered at Bonhams' Modern and Contemporary Middle Eastern Art sale in April.
Enquiries: Nima Sagharchi +44 (0) 20 7468 8342
nima.sagharchi@bonhams.com

© Emma Williams/CHIVA Africa

Lion's share
Chairs designed by 30 celebrities will be auctioned by Bonhams in a charity sale in support of CHIVA Africa, which improves the lives of children living with HIV. Creators include Emma, Viscountess Weymouth (above), whose design features handsome lions in homage to Longleat's safari park, and former England rugby captain Jonny Wilkinson. "I am delighted to lend my support and design skills to this amazing charity," said the Viscountess. Bids will be accepted for the chairs online from 26 February (chiva-africa.org/sittingpretty) with a live auction at Bonhams in London on 15 March.
Enquiries: heidi.nathan@chiva-africa.org

What happened next . . .

Shining example
El Anatsui's major work, *Peju's Robe* reached £806,500 at Bonhams Post-War & Contemporary Art Sale in London in February. It was the second highest price for the artist's work.

Sealed with a kiss
In February, Auguste Rodin's bronze sculpture *Éternel printemps* achieved a record price of £938,500 in Bonhams Impressionist and Modern Art Sale in London. It was conceived in 1884 and cast between 1905 and 1907.

Joined the club
A magnificent golf painting, *Portrait of Henry Callender* by Lemuel Abbott, sold for £722,500 at Bonhams Old Masters sale in December.

Impressionist & Modern Art

New York
Wednesday 11 May
4pm

Francisco Zúñiga (1912-1998)
Evelia sentada
bronze with dark greenish brown patina
52¾in high (134cm)
Conceived in 1977 and cast in an edition of six
Estimate: $250,000 - 350,000
(£160,000 - 230,000)

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Golden touch

Ralph Taylor, Senior Director of Bonhams Post-War and Contemporary Department, is in the midst of a glittering season

Photograph by Karl Bartley

Ralph Taylor: "We have the highest selling-rate and average lot price for day sales in London"

Below: Frank Auerbach's *E.O.W on her Blue Eiderdown V*

It was an astonishing result for an astonishing sale. When Matthew Girling, Bonhams CEO, brought down the hammer on Frank Auerbach's *E.O.W on her Blue Eiderdown V*, the star lot in February's Post-War and Contemporary sale, there was an eruption of applause as the work made a world record for a figurative painting by the German-born British artist. Auerbach's sculptural 1963 portrait in oils of a nude on a bed had sold for £2m, double the low estimate, and contributed to a sale total of £6.35m across only 48 lots, the highest ever achieved by this up-and-coming department.

It was in November 2013 that Ralph Taylor, now Director of Bonhams Post-War and Contemporary Art Department, first walked into the newly opened state-of-the art salerooms in New Bond Street. His immediate reaction was "Holy moley, this is good. You can do something here."

At the time Taylor was at Lazarides gallery, where he masterminded exhibitions across three spaces, staging more than 100 shows in London, New York and Los Angeles. His role was instrumental in shaping the careers of leading contemporary artists such as JR, Banksy and

"At Bonhams you can be innovative, and zig when everyone else is zagging"

Jonathan Yeo. "What Lazarides was doing was eye-catching, unusual, and out-of-the-box," Taylor recalls. "I saw an opportunity to do the same at Bonhams."

This hunger to be at the start of things and to shape the future is what drives Taylor. "The amount of the red tape at the other auction houses can be stultifying," he says. "But at Bonhams you can be innovative, and zig when everyone else is zagging. It is crucial to create a distinct identity, but one that makes business sense."

While contemporary art is where Taylor's considerable

expertise lies, his background is steeped in tradition. His father, a former Conservative government minister with a Surrey constituency, comes from a long line of politicians; his mother is a writer. Ralph entered the art business in the time-honoured way. After taking a first-class honours degree in History of Art and English at Leeds University, he got his foot in the door as an auction house porter.

But Taylor had his eye on a bigger prize. "I felt I wasn't climbing the ladder quickly enough, so I went to the Courtauld Institute to do an M.A." This was his ticket to a post as a specialist in Sotheby's Contemporary Art department for three years, finishing as co-head of day sales, when he initiated a new concept auction to cater for younger artists and new collectors.

It is this appetite for changing the game that brought him to Bonhams. A notable 'zig' when everyone else was 'zagging' was during last year's Frieze London when instead of having a sale, Taylor mounted an exhibition of a major private collection of previously unseen 1960s artworks in the show, *ZERO, Gutai, Kusama*.

"Pulling out and hosting a private collection during Frieze is something that the other houses would never do," Taylor asserts. "It associates us with the very best and brings a curatorial connoisseurship to our practice." The striking exhibition in New Bond Street led to the consignment of *Untitled (Red Fan)*, one of only a handful of sculptural works created by the Gutai group founding member Kazuo Shiraga – and the very first sculpture of his ever to appear at auction. It sold for £1.5m in the February sale.

He may be a born innovator, but Taylor also understands the core values of Bonhams profile: credibility and understanding the needs of clients – another of his passions. "If a client has an emotional connection to the work they are selling, then they want it looked after," he says. "Our focus on exhaustive research and authentication, the length of time and space given to displaying work in our salerooms, all help to protect this legacy."

This sharp focus is also reflected in the success of Bonhams' highly selective approach to sales. "They are tightly curated, with only about 50 lots. And we have the highest selling-rate for day sales in London – 85 per cent average over two years, because we say 'no' infinitely more than we say 'yes'."

Taylor is particularly excited at how Bonhams uncovers for clients the potential of work whose quality is demonstrable, but whose price does not yet reflect its importance.

"Take the ZERO group artist Adolf Luther. We have worked hard to provide a context for this artist's work and it paid off. In 2015, we set a world auction-record for *Hohlspiegelobjekt* (1968), netting £194,000 against an estimate of £30,000-50,000."

The proof of the pudding, as they say, is in the eating. Since 2014, the Post-War and Contemporary Art department at Bonhams has seen 282 per cent year-on-year growth and its top five sales ever. "Last year began with an innovative project, *Founded 1793*, that combined the best of contemporary art and modern design, as well as a single-owner collection of works by Banksy," says Taylor. "The sale revolutionised Bonhams' online presence and achieved more than 20 new world auction-records.

"It associates us with the very best and brings a curatorial connoisseurship to our practice"

In July, Lucio Fontana's ruby red *Concetto Spaziale* from 1952 that made £804,000, which is still the highest price achieved for a work from that year at the height of the artist's career."

This year, Bonhams Post-War and Contemporary Art Department looks ready to set the pace again.

Lucinda Bredin is Editor of Bonhams Magazine.

Right: *Untitled (Red Fan)* by Kazuo Shiraga

The Amelia Island Auction

Florida
Wednesday 10 March
11am

1937 Mercedes-Benz 540K Cabriolet A
Coachwork by Sindelfingen
Chassis no. 154083 Engine no. 154083
Estimate: Refer Department

Enquiries: Jakob Greisen +1 415 503 3284
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bonhams.com/motorcars

Blue riband

Richard Williams tells the story of one of the most desirable motorcars ever built – the supremely elegant Bugatti Type 57SC

Photography by **Pawel Litwinski**

"If I was asked to give my opinion on the best all-round super-sports car which is available on the market today," the world land and water-speed record-holder Sir Malcolm Campbell proclaimed, "I should, without any hesitation whatever, say it was the 3.3 Bugatti." As the first man in the world to drive a car at more than 300mph, Campbell might not have been such a bad judge.

The unique Bugatti Type 57SC to be offered at Bonhams' Amelia Island Sale on 10 March, is as handsome a high-performance roadster as the immediate pre-war years had to offer. Built around the supercharged eight-cylinder engine of a successful Grand Prix car, and based on the chassis of a double winner of the 24 Hours of Le Mans, it was cloaked in a body that epitomised the finest aesthetic values of its era. It radiated, of course, the cachet belonging to any automobile turned out by Ettore Bugatti's factory in Alsace.

It was with the Type 57 that Jean Bugatti, the great Ettore's eldest son, made his debut as a designer. The model was introduced in 1934, when Jean was just 25. It was available in a variety of configurations, from a flat-out Le Mans contender to a four-door saloon. All but a few examples of the Type 57 had bodywork built to Bugatti's own designs by the Gangloff company of Colmar, located barely 50km from Molsheim. This one was to be different.

Its story began in 1936 when the factory prepared

1937 Bugatti Type 57SC
Sports Tourer
Coachwork by Vanden Plas
Estimate: $11,000,000 - 13,000,000
(£7,500,000 - 9,000,000)

"The Bugatti was cloaked in a body that epitomised the finest aesthetic values of its era"

the *surbaissé* chassis and engine numbered 57541 for George Rand, a fine racing driver and the newly appointed Bugatti agent in New York. The car was dispatched from the factory in Molsheim to the UK, where it was received by Colonel W.L. Sorel, the manager of the company's London depot. Sorel sent the naked chassis and running gear to Vanden Plas, the coachbuilders that produced bodies for specialist and upmarket automobile manufacturers.

Thanks to the famous North London carrosserie, the Bugatti – now bearing the UK registration plate DXP 970 – was far from any conventional four-passenger car. Originally painted grey with red details, it had a dashing air accentuated by the shapely aerodynamic wings, the giant Marchal headlights – and the cutaway doors.

The car was proudly featured in the annual catalogue that Sorel sent to such important customers as Earl Howe, the politician and Le Mans winner, and Nicky Embiricos, playboy heir to a Greek shipping dynasty.

Meanwhile, Sorel had the car shipped to New York for Rand, where its wings were temporarily removed while it competed in races organised by the original Automobile

Racing Club of America at Long Island's Roosevelt Raceway. The circuit was laid out on the airfield from which Charles Lindbergh had taken off in the *Spirit of St Louis* to begin his historic transatlantic flight ten years earlier.

The car returned to England and was displayed on the Bugatti stand at the London Motor Show at Olympia in October 1938. With registration plates reading FGW 384, it passed into the hands of its first English owner, whose identity remains unknown, but it seems to have been moved swiftly on to Henry Herman Harjes Jr, the scion of an illustrious American banking family, a resident of Paris and a sous-directeur of the investment bank Morgan & Cie, whose offices were on the Place Vendôme.

Harjes spent the war at the Office of Strategic Services, precursor of the CIA. There is no record of the Bugatti during hostilities, but it re-emerged in England in 1947. With the number plate it bears today, the car was sold via

"The supreme elegance of the Bugatti will continue to illuminate the landscape of successive generations"

the Mayfair dealer Jack Barclay to Jack Robinson, who shipped it to Trinidad. A thorough restoration by its new owner, the son of a Trinidadian landowner, businessman and politician, enabled him to challenge the new Jaguar XK120s in competition at Trinidad Aerodrome.

In 1955, Robinson sold the car to Peter Agg, the owner of the Trojan car company, a future Formula One entrant whose collection of classic cars included a Mercedes-Benz SSK once belonging to Sir Arthur Conan Doyle. Agg sent 57541 to Crosthwaite and Gardner for a complete restoration, including the installation of a correct 57SC supercharger and hydraulic brakes. Repainted in light metallic blue, it gave Agg a competitive mount at many hill climbs and circuit races over the next 40 years, until he sold it to its present owner in 1995.

"No driver with any claim to discrimination can fail to sense the feeling of safety and response which characterises the new Type 57 models, and which is the result of racing experience allied to pride of workmanship," wrote the correspondent of *Motor Sport* after being driven around the roads near Molsheim by the car's designer. The supreme elegance of 57541 continues to illuminate the landscape of successive generations.

Richard Williams has written several books on motor racing including Enzo Ferrari: A Life *and* The Last Road Race.

Sale: The Amelia Island Auction
Fernandina Beach Golf Club, Florida
Thursday 10 March at 11am
Enquiries: Jakob Greisen +1 415 503 3284
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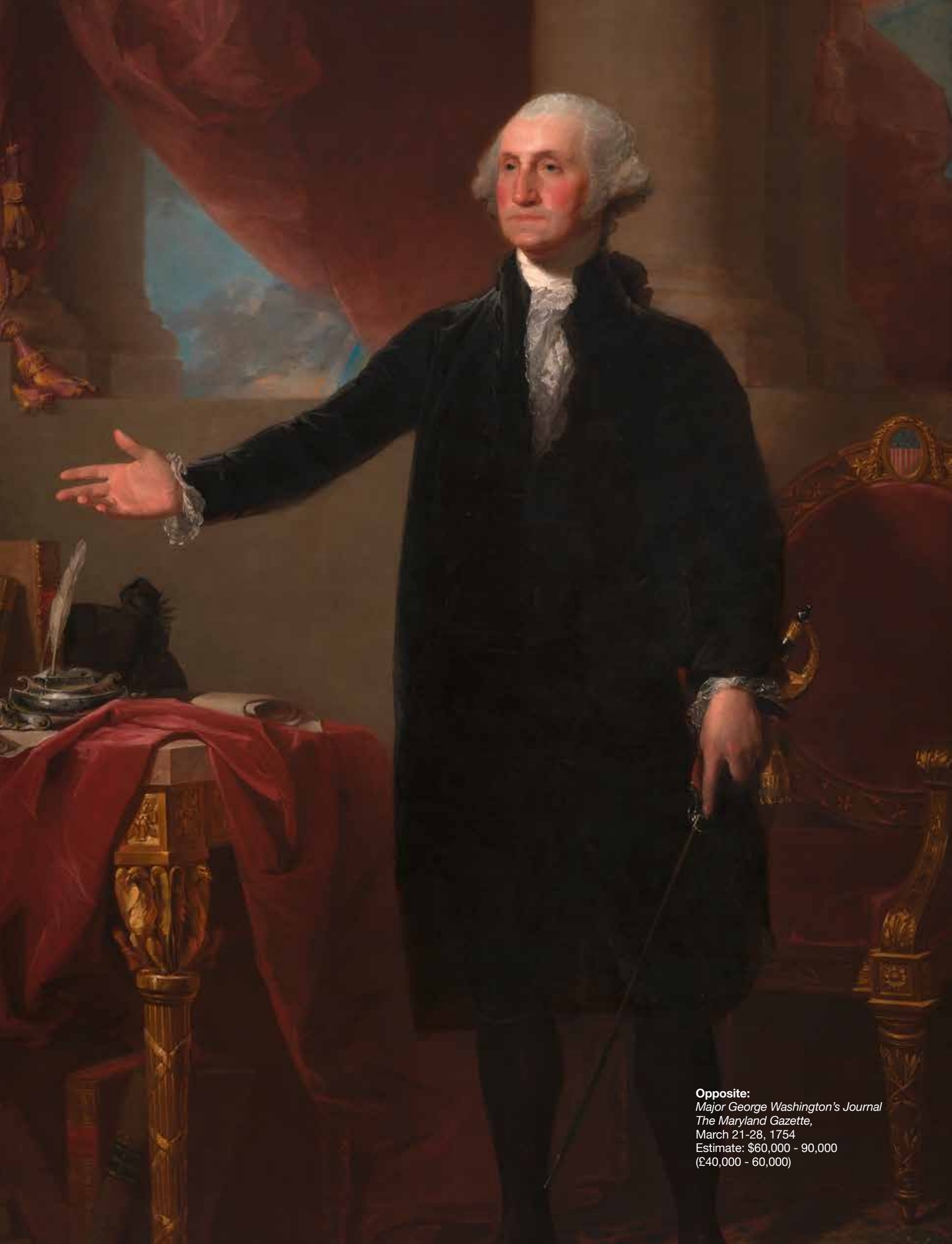
bonhams.com/motorcars



Opposite:
Major George Washington's Journal
The Maryland Gazette,
March 21-28, 1754
Estimate: $60,000 - 90,000
(£40,000 - 60,000)

Washington's post

The Presidency was made for George Washington. *Owen Dudley Edwards* looks at how he shaped the role for future generations

George Washington (1732-1799) would have been bewildered if it had ever been prophesied to him that some Americans would honour him posthumously by eating cherry-pie on his birthday. The tradition originates in homage to the story that as a little boy Washington cut down his father's favourite cherry-tree before confessing with the immortal words, "I cannot tell a lie ..."

Except it never happened. The story was faked by the writer, Mason Weems, tarting up a new edition of an old biography to cash in after the President's death. The widespread dissemination of the story is a lesson to historians of the pitfalls that lie in wait for those who don't do their research. Help is at hand, however; the sale, Treasures from The Caren Archive II, at Bonhams New York in April, allows readers the opportunity to see at first-hand the documents that tell the formative history of the United States, and the events that have shaped the role of President.

From Washington's standpoint the cherry- tree story was ridiculous. As a soldier who won his campaigns by

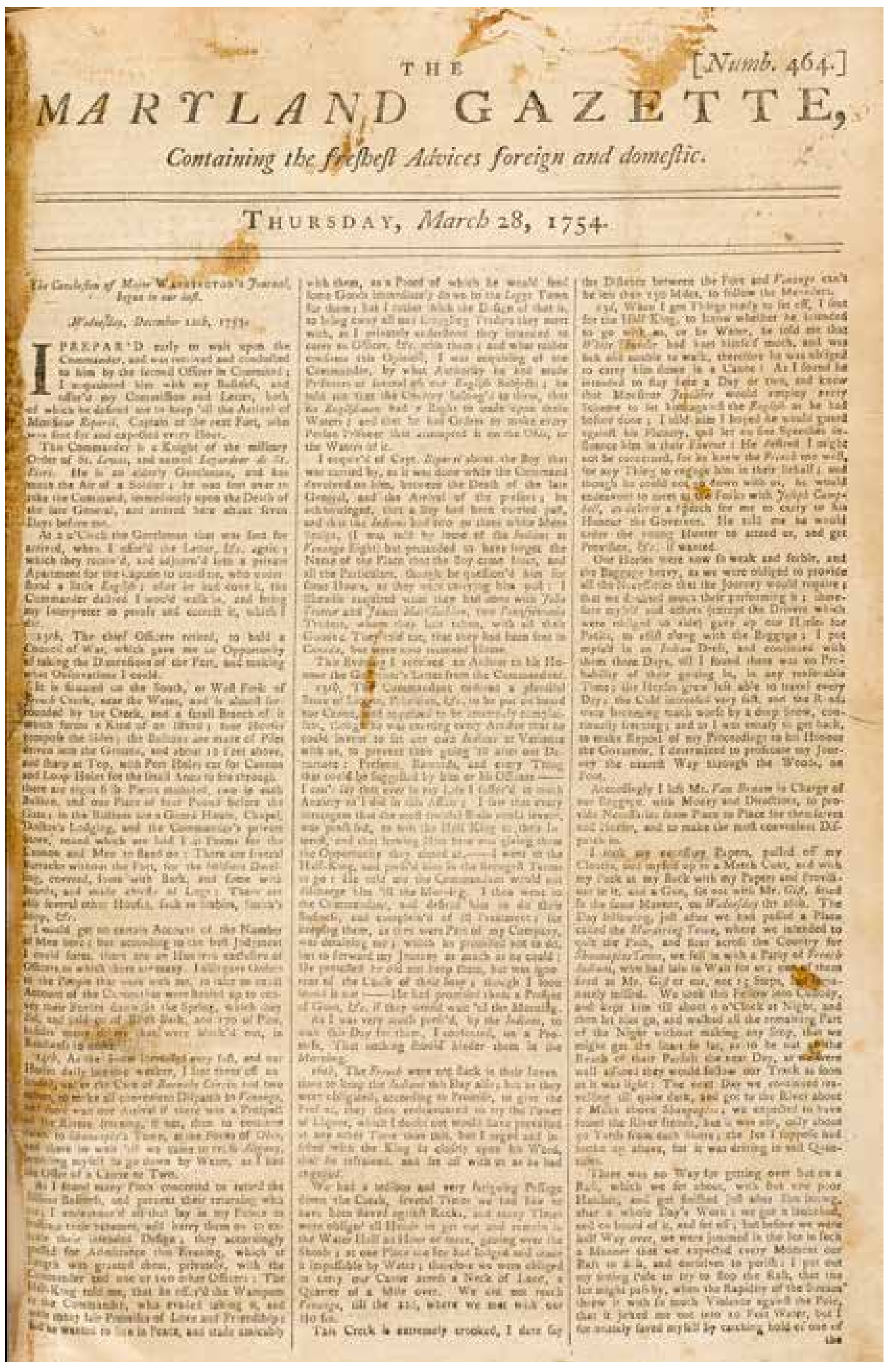
> "As a soldier, Washington knew victory often depended on deceit, as a politician he knew it even better"

deceiving his enemies as to his strategy and tactics, he knew victory often depended on lying, and as a politician he knew it even better.

The story won fame because of Americans' hunger to know more about the life of the Virginia farmer who first liberated and then ruled the 13 former British colonies of the Atlantic seaboard.

What gained the admiration of the world for Washington was that thrice he commanded the armies of the United States, and thrice resigned his command when the work was done, in stark contrast to victorious generals throughout history from Caesar to Cromwell.

Because Washington did not use his generalship to grab political power, he had immense moral authority. It helped him and his allies to win ratification for a Constitution, greatly strengthening the central government.


THE [Numb. 464.]

MARYLAND GAZETTE,

Containing the freshest Advices foreign and domestic.

THURSDAY, *March* 28, 1754.

Below:
A Declaration by the Representatives of the United Colonies of North-America, now met in General Congress at Philadelphia, setting forth the Causes and Necessity of their Taking Up Arms ...
July 6th, 1775. Broadside
Estimate: $20,000 - 30,000
(£14,000 - 20,000)

His country saw him as a paternal symbol of patriotism. He was famously eulogized by Henry Lee as 'First in War, First in Peace, First in the Hearts of his Countrymen' – a first printing of the eulogy is also included in the sale. But Washington's was the realistic patriotism of a military man not the lofty idealism of some of his fellow revolutionaries.

If Washington had not made a success of his Presidency he would have had no successors. What was known of the actual framing of Article II of the Constitution was a consistent reminder to future Presidential candidates that Washington himself was the specification for the office. His obvious identity as a military hero was honoured down the centuries by the electors' choice of other warriors, real or presumed: General Andrew Jackson (hero of War of 1812) in 1828 and 1832, General Zachary Taylor (Mexican War 1846-48) in 1848, General Ulysses Grant (Civil War 1861-65) in 1868 and 1872, Colonel Theodore Roosevelt (Spanish-American War of 1898) in 1904, General Dwight Eisenhower (Second World War 1941-45) in 1952 and 1956, PT boat Commander John Kennedy (ditto) in 1960: Kennedy really was a war hero, but in most other cases status as general sufficed.

Figures such as Grant and Eisenhower became surrogates for the war dead whom they had commanded. Although childless (so far as is known) Washington seems to have inspired truly filial responses from very different people such as Alexander Hamilton, the Marquis de Lafayette and the future Chief Justice John Marshall.

Washington reigned with natural dignity. It's not a quality singled out by commentators, but it is important since the President does the work of both king/queen and prime minister. The search for appropriate Presidential candidates could vary between those expected to preside over programmes and those anxious to pursue them. Washington cultivated the impression of leaving programmes of action in the hands of his cabinet officers, save when he saw mutual disagreements. He was naturally more hostile to Revolutionary France than was his Secretary of State Thomas Jefferson, but Jefferson in his First Inaugural Address as President (1801) conspicuously borrowed the ideology of the Farewell Address to reject 'entangling alliances'.

"Washington ruled a revolutionary generation of first-class intellectuals, but he himself claimed no more than common sense"

Washington ruled a revolutionary generation of first-class intellectuals, but he himself claimed no more than common sense. A few of his successors were much more brilliant than he, but in general Presidents find it well to avoid unduly intellectual images.

Owen Dudley Edwards is an Irish historian and former Reader in Commonwealth and American History at the University of Edinburgh.

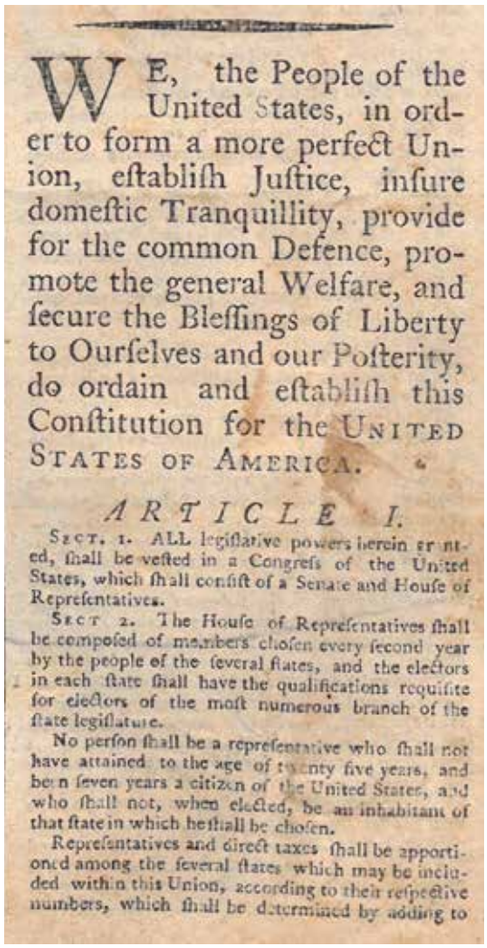
Sale: Treasures from The Caren Archive II
New York
Monday 11 April at 1pm
Enquiries: Christina Geiger +1 212 644 9094
christina.geiger@bonhams.com
bonhams.com/books

A
DECLARATION
By the Representatives of the
United Colonies
Of NORTH-AMERICA, now met in
General Congress
At PHILADELPHIA,
Setting forth the CAUSES and NECESSITY
Of their taking up
ARMS.

A View of that great and flourishing City of BOSTON, when in its purity, and out of the Hands of the Philistines.

IF it was possible for Men, who exercise their Reason, to believe, that the Divine Author of our Existence intended a Part of the human Race to hold an absolute Property in, and an unbounded Power over others, marked out by his infinite Goodness & Wisdom, as the Objects of a legal Domination, never rightfully resistible, however severe and oppressive, the Inhabitants of these Colonies might at least require from the Parliament of Great Britain, some Evidence, that this dreadful Authority over them has been granted to that Body. But a Reverence for our Great Creator, Principles of Humanity, and the Dictates of common Sense, must convince all those who reflect upon the Subject, that Government was instituted to promote the Welfare of Mankind, and ought to be administered for the Attainment of that End. The Legislature of Great-Britain, however

we have ever exercised an exclusive Right to dispose of our own Property; Statutes have been passed for extending the Jurisdiction of Courts of Admiralty and Vice Admiralty beyond their ancient Limits: For depriving us of the accustomed and inestimable Privilege of Trial by Jury in Cases affecting both Life and Property; for suspending the Legislature of one of the Colonies; for interdicting all Commerce of another; and for altering fundamentally the Form of Government established by Charter, and secured by Acts of its own Legislature solemnly confirmed by the Crown; for exempting the "Murderers" of Colonists from legal Trial, and in Effect, from Punishment; for erecting in a neighbouring Province acquired by the joint Arms of Great Britain and America, a Despotism dangerous to our very Existence; and for quartering Soldi-



WE, the People of the United States, in order to form a more perfect Union, eſtabliſh Juſtice, inſure domeſtic Tranquillity, provide for the common Defence, promote the general Welfare, and ſecure the Bleſſings of Liberty to Ourſelves and our Poſterity, do ordain and eſtabliſh this Conſtitution for the UNITED STATES OF AMERICA.

ARTICLE I.

SECT. 1. ALL legiſlative powers herein granted, ſhall be veſted in a Congreſs of the United States, which ſhall conſiſt of a Senate and Houſe of Repreſentatives.

SECT 2. The Houſe of Repreſentatives ſhall be compoſed of members choſen every ſecond year by the people of the ſeveral ſtates, and the electors in each ſtate ſhall have the qualifications requiſite for electors of the moſt numerous branch of the ſtate legiſlature.

No perſon ſhall be a repreſentative who ſhall not have attained to the age of twenty five years, and been ſeven years a citizen of the United States, and who ſhall not, when elected, be an inhabitant of that ſtate in which he ſhall be choſen.

Repreſentatives and direct taxes ſhall be apportioned among the ſeveral ſtates which may be included within this Union, according to their reſpective numbers, which ſhall be determined by adding to

Above:
The U.S. Constitution
Front page of *The New-Haven Gazette* (detail)
September 27, 1787
Estimate: $12,000 - 18,000
(£8,000 - 12,000)

Washington times

George Washington was born on 22 February 1732 on the estate of his father, a Virginia landowner. The boy became a skilled surveyor and map-maker. In 1753, Virginia Governor Robert Dinwiddie sent him to discourage French incursions in frontier Ohio. The resultant *Journals of Major George Washington* (1754), which were published in the *Maryland Gazette*, are to be sold as part of the Treasures from The Caren Archive II auction at Bonhams in April. The dispatches report French ambitions and harsh terrain, and won Washington celebrity in Britain and the American colonies.

Elected to the Virginia legislature (1759), and having had war experience of British military inefficiency, Washington shared the widespread resentment of British governmental pretensions. On 15 June 1775, the Continental Congress chose Washington as general of its forces at war against Parliament and (after 4 July 1776) King George III. His hardest challenge was to maintain morale with vacillating support from the new, and not altogether united, states, notably in near-starvation conditions in winter 1777-78. The alliance with the French from 1778 and Washington's masterly troop deployment culminated in the secret rapid march from the Hudson River to Chesapeake Bay, forcing the surrender of General Lord Cornwallis at Yorktown in 1781.

Retiring to his estate at Mount Vernon, Virginia, after Britain had conceded US independence, Washington noted that states' individual self-interest threatened US security in the event of a British return to war.

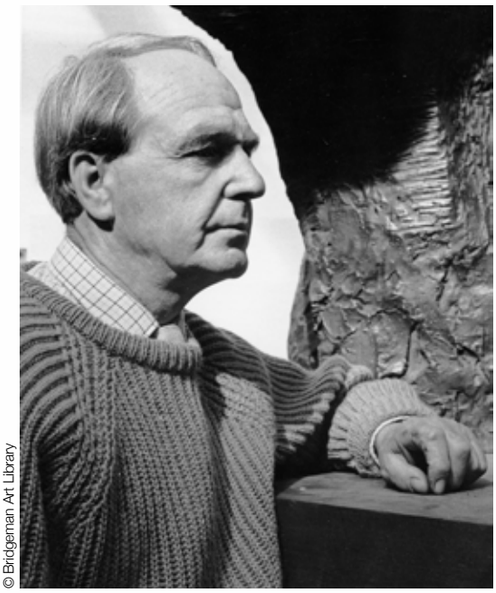
> "The new Constitution and its Article on the Presidency was drawn up with Washington as the prototype"

His friends and admirers won reluctant Congressional agreement to a Convention drafting a new Constitution over whose delegates Washington presided, and its Article II on the Presidency was drawn up with Washington as the prototype.

After the Constitution's ratification by the states, Washington was elected President and re-elected for a second term, thus serving 1789-97. He supported his Secretary of the Treasury and protégé, the brilliant Alexander Hamilton (1755-1804), in establishing national fiscal policy honouring credit obligations at par, establishing a national bank, introducing national excise tax and evangelising governmental encouragement of manufactures.

Washington successfully commanded his troops against local rebellion, against the excise tax (the only US President to command his armies in the field), and pardoned rebel leaders sentenced to death. In foreign policy, he maintained US neutrality in the European wars of the French Revolution, carried ratification of the unpopular treaty of 1794 ensuring Britain's fulfilment of its territorial obligations under post-war agreement, and on 17 September 1796, gave his Farewell Address warning against 'entangling' alliances with other powers.

He refused a third term in the Presidency, but when threatened with war against France in 1798, John Adams, his successor as President, made him Commander-in-Chief once more, from which position he retired after the danger had receded. He died at Mount Vernon on 14 December 1799.



© Bridgeman Art Library

Less is Moore

Henry Moore, once the face of modern British sculpture, "liked people, but not for too long". *Mark Hudson* digs behind his affable exterior

Henry Moore dominated post-war culture in this country, right up to his death in 1986. He was the Yorkshire miner's son who gave British art international respect, who hung on to gut-level socialist principles in spite of immense wealth. Moore's status as the greatest sculptor of the 20th century was reiterated by endless television documentaries and magazine articles in which he walked, white-haired and craggy-featured, through the grounds of his farmhouse at Perry Green in Hertfordshire, handling ancient flints, and working on models for sculptures in his studio.

While visitors were disarmed by Moore's affability and lack of pretension, it wasn't all serenity, as David Mitchinson, his assistant for 18 years, recalled when we spoke a few years ago. "He liked people, but not for too long. He liked to be able to shut the door on the world. The demands on his time led to a build-up of tension and energy. I remember watching him carving a joint of meat, hacking into it with a sense of real agitation. The problem was that he had more ideas than he would ever be able to fulfil. That led to a sense of impatience, with other people and with himself. He wanted everything done quickly and he could become almost aggressively excited."

> "I remember watching him carve a joint of meat, hacking into it with a real sense of agitation"

After his death, Moore's standing slumped. Works that appeared timeless and universal were seen as very much of their time. The great public sculptures that were synonymous with post-war redevelopment were glossed over as dull and inflated, while his once unassailable position as the greatest British artist of the 20th century was usurped by Francis Bacon. Now the pendulum is swinging the other way, and a more interesting figure is emerging. A major Tate Britain show in 2010 located an edgier Moore amid the unease of the interwar period, a Moore preoccupied with sex, death and the morbid side of Surrealism. A revelatory exhibition at the Gagosian Gallery in London looked at the much-derided late sculptures; the sheer energy of their massive, landscape-derived forms seemed to press against the gallery walls.

If Moore was a man wrestling with the light and dark shades of his nature, a small bronze seated figure of a woman from 1953, to be sold at Bonhams in London in June, reflects the former. In contrast to the anguish and violence of some of his pre-war work, it shows him striving for a quasi-classical balance and harmony. Echoes of ancient and primitive sculpture cohere in an asymmetrical posture and swelling volumes that create a feeling of calm and self-containment, but also a sense of scale and grandeur, despite the work's small size.

For Moore, the figure of the single woman expresses a timeless resilience and reassurance, qualities he observed in the pit-wives in the Yorkshire mining town where he grew up. His equating of the female body with natural form, stones, bones, and particularly the rugged contours of the Yorkshire landscape, harks back to his feelings for his adored mother. Mother-and-child became one of his abiding themes. "I suppose I have a mother complex," he told an interviewer late in life.

Yet this sense of harmony was hard won. Tranquillity didn't come easily to Moore. His friend and patron Kenneth Clark described how the "deep, disturbing well from which emerged his finest drawings and sculpture, was never referred to, and no one meeting him could have guessed at its existence". The sculptor himself staunchly resisted psychological interpretation. He stopped reading Erich Neumann's 1959 Jungian study of his work because he didn't want to know too much about the wellspring of his creativity.

Opposite: Henry Moore
(British, 1898-1986)
Seated Woman on Bench
1953
21.8cm (8½in) high
Estimate £300,000 - 500,000
($450,000 - 750,000)

Far left: *Draped Seated Woman*, also known as 'Old Flo', at its former site on an east London housing estate

Bottom left: *King and Queen* (1952-1953) – seated figures on the Glenkiln Estate in Scotland

Left and opposite: Less is Moore. Henry Moore at work in his studio at Perry Green, Hertfordshire

"He was very welcoming to people, even complete strangers," his daughter, Mary Moore told me. "But once he'd gone into his studio and shut the door he got in touch with his subconscious, with his dreams and fears. He let these things flow through him, but he didn't talk about them. He and my mother behaved in a way that was typical of their generation. They never swore. They weren't touchy-feely. Things people would talk freely about today he channelled into his work."

While we think of struggle against bourgeois incomprehension as essential to every Modernist career, Moore was acclaimed as a genius at 30 and his life from then on was one ever-ascending arc of success. He even turned public hostility to modern art to his advantage, retaining a sense of edge, even when he'd been thoroughly absorbed into the establishment.

Yet Moore had come close to falling apart while on a travelling scholarship to Florence in 1925. No mere student, but a man of 27 who had served in the First World War, Moore was simply overwhelmed by the new cultural experience. Homesick and in unrequited love with his best friend's fiancée, he used the excuse of an infected hand to return to Britain. It was the closest he came to mental breakdown, he later admitted. For all the unambiguous sensuality of his sculpture, Moore's only real relationship was with his Russian wife, Irina, one of his former students, to whom he was faithful for 57 years. They seemed well suited. "He said yes to everything, she said no to everything," as their daughter recalls.

It was the Second World War that made Moore a public figure, with his drawings of Londoners sheltering in Tube tunnels becoming enduring images of the war effort. Yet, according to Mary, these apparently affirmative works refer back to his own experiences in the First World War. "He'd been gassed at the Battle of Cambrai, which makes the limbs go rigid and the mouth hang open. You can see echoes of that in his sleeping figures." Moore made light of his war experiences, but he went into the army a Christian and came out a non-believer.

While he turned down a knighthood because he didn't want to be distanced from his fellow artists, he became a kind of feudal squire in the Hertfordshire village of Perry Green, to which he'd moved during the war, buying up property until he owned most of the area. Assistants produced his sculptures from his maquettes in a ceaseless round of quasi-industrial production.

"Despite the sensuality of his work, Moore's only real relationship was with his Russian wife, Irina"

The best of Moore's work has extraordinary rhythm and inner energy. More than that, it has something that is almost unimaginable in today's art: a moral sense that isn't imposed as a message, but is intrinsic to the work itself.

The Bonhams work relates to a series of family groups that Moore produced during and immediately after the Second World War, with a man and woman holding up a small child. These works are at once celebrations of the birth of his longed-for only child and, in effect, war memorials – affirmations, after the worst conflict the world had ever seen, of basic, universal human values.

Mark Hudson is chief art critic of The Daily Telegraph.

Sale: Modern British and Irish Art
London
Wednesday 15 June at 2pm
Enquiries: Matthew Bradbury +44 (0) 20 7468 8295
matthew.bradbury@bonhams.com
bonhams.com/modernbritish

Screen god

Behind the craggy face and rumbling voice of the megastar, ***Robert Osborne*** discovered a shy, thoughtful man when he met Charlton Heston

I had the great pleasure of working with Charlton Heston back in 1998, when he sat down with me to record a *Private Screenings* interview for Turner Classic Movies. Right from the start, he asked me to call him 'Chuck'. Not 'Charlton' or 'Mr Heston'. And certainly not 'Charlie'. Only his wife was allowed to do that. What followed soon after was a pleasant, affable conversation – although I couldn't help but think that any infraction of the rules would inspire a clap of thunder, a burning bush or a major earth tremor. And why not? He was, after all, a guy who was known to either cause or survive lightning bolts, earthquakes and other calamities, at least on screen. So why risk it? I called him 'Chuck'.

Meeting Chuck in person made you realise immediately that he was the kind of guy you hoped he would be – a straight-shooter, a thinking man, sturdy, dependable and professional. He was also a shy man – one who

> "Chuck was the kind of guy you hoped he would be – a straight-shooter, a thinking man…"

overcame that shyness because of the nature of his business – but still, deep down, a shy man. So I imagine he'd be a little baffled to think that people would want to purchase his personal memorabilia, which is to be sold in Los Angeles in March. But even he admitted the very nature of his work made people look up to him in a way that reflected the impact of the characters he played – rather than the real Chuck Heston. After all, he played some imposing men: Moses, Judah Ben-Hur, Thomas Jefferson, Andrew Jackson, John the Baptist, Michelangelo. As he told me in our interview, these were individuals who did remarkable things, and it tends to rub off a little bit.

I, for one, think Chuck was being too self-effacing. After all, he was a very good actor, a devoted husband and family man, a social activist and, in my experience, a genuinely nice person. At least we'll always have his films to remember him by – and, should the bidding go your way in L.A., you might get to take home a piece of memorabilia too.

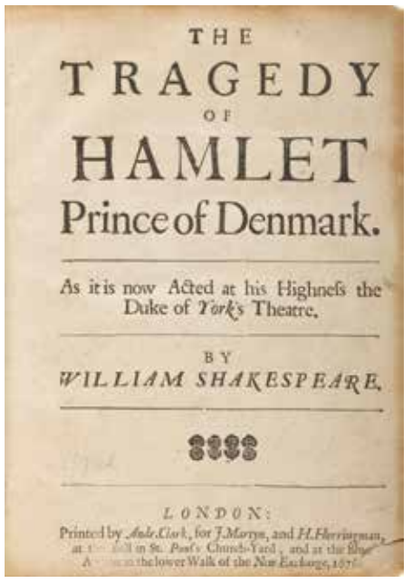
An epic life

Heston's huge screen presence masked his mastery of his craft, says ***Neil Lyndon***

Which objects conjure most vividly to mind American movies in the mid-20th century? Steve McQueen's Mustang Fastback GT from *Bullitt*; Audrey Hepburn's cigarette holder from *Breakfast at Tiffany's*; Marilyn Monroe's billowing ivory cocktail dress from *The Seven Year Itch*?

Along with those emblems of a lost age, the charioteer's armbands worn by Charlton Heston in *Ben-Hur* demand recognition. Not only do they perfectly symbolise the 1959 epic, which was, for its time, the most expensive movie ever made, as well as garnering an equalled but still unbeaten 11 Oscars (including Best Actor for Heston). The armbands also bring to life the heroic male lead, who was himself the supreme incarnation of the Hollywood Empire.

Left: A Charlton Heston cloak from El Cid
Allied Artists, 1961
Estimate: $10,000 - 15,000
(£7,000 - 10,000)


THE
TRAGEDY
OF
HAMLET
Prince of Denmark.

As it is now Acted at his Highness the Duke of *Yorks* Theatre.

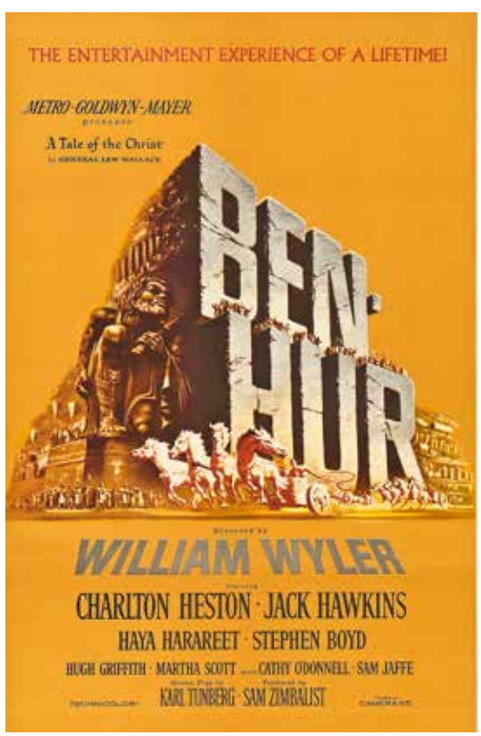
BY
WILLIAM SHAKESPEARE.

LONDON:
Printed by *Andr. Clark*, for *J. Martyn*, and *H. Herringman*, at the Sign of the Lower Walk of the New Exchange, 1676

Above left: *The Tragedy of Hamlet Prince of Denmark*
William Shakespeare, (1564-1616)
Printed by Andrew Clark for
J. Martyn and H. Herringman, 1676
Estimate: $15,000 - 25,000

Left: A pair of door knockers from the House of Hur used in Ben-Hur,
Metro-Goldwyn-Mayer, 1959
Estimate: $3,000 - 5,000

Below left: Charlton Heston's screenplay for Ben-Hur,
Metro-Goldwyn-Mayer, 1959
Estimate: $10,000 - 15,000



With a profile ready to be slotted into the side of Mount Rushmore and a jaw permanently set in a don't-cross-me clench of unshakeable moral resolution, Heston's was the face of the post-war America whose ideal was to put a man on the Moon, a Ford in every garage and a chicken in every pot. He personified 1950s America's notions of manly virtue and heroism so completely that, as he said, "I've played three presidents, three saints and two geniuses – and that's probably enough for any man."

Not quite enough in his case, as a matter of fact. Heston's was also the persona and the voice through which Hollywood delivered its conception of divinity to the world. The man who played Moses in *The Ten Commandments* and John the Baptist in *The Greatest Story Ever Told* was the obvious choice to speak for God Almighty in the 1990 comedy *Almost an Angel*.

Though he came so singularly to represent Hollywood's blockbuster biblical epic, Heston had begun his career as a serious actor, devoted to his art and to the stage. Essentially, he was to remain a serious-minded man.

Born John Charles Carter in 1923, Charlton Heston took his billboard surname from his stepfather. After service as a gunner in bombers in the USAAF during the Second World War, Heston and his wife Lydia moved to New York to develop their art as actors. At 6'3" in height and absurdly handsome, he began to hoover up small parts on the stage and on television. When he was offered a movie contract by Hal Wallis, Heston talked his recalcitrant wife into allowing him to sign by arguing, "Maybe I should do it just for one film to see what it's like."

Such was young Charlton's enthusiasm and dedication to the dramatic arts that in 1960 he turned down the opportunity to co-star opposite Marilyn Monroe in *Let's Make Love* in order to work on the New York stage, for little pay, under the direction of Laurence Olivier. When the play flopped, Heston said "I am the only one who came out with a profit. I learned from [Olivier] in six weeks things I never would have learned otherwise."

He had already shown where his heart lay when he was offered the part as a Mexican police officer, Ramon Miguel Vargas, in the 1958 movie *Touch of Evil*. Based on a pulp-fiction thriller, this project had been intended by its producers to be workmanlike and unambitious. Heston, however, had higher aspirations: he would not sign, he said, unless they appointed Orson Welles – the most

Above: Charlton Heston's Beverly Hills house, designed by Modernist architect William S. Beckett

Right: A Charlton Heston Renaissance style broadsword from El Cid Estimate: $1,000 - 1,500

original film-maker in America – as the film's director.

Welles and Heston then worked together on improvising the development of the script, batting ideas back and forth. In his journal for 8 February 1957, 10 days before shooting began, Heston wrote, "There is a stirring of unrest at Universal about the way Orson's going about the film. They seem to fear what I hope: that he'll make an offbeat film out of what they'd planned as a predictable little programmer.' He went on to note that "Orson is holding firm".

What emerged from their joint resolution was one of Hollywood's immortal noir masterpieces, revered by movie enthusiasts for more than half a century.

Heston understood completely the character of the industry in which he would eventually command such Olympian dominance. "The trouble with movies as a business is that it's an art," he observed, "and the trouble with movies as art is that it's a business."

After *Ben-Hur*, however, his opportunities to exercise the nuances of his artistry as an actor were to wane, as his status as the embodiment of the Hollywood epic grew to godlike proportions. When he was a little boy, Heston's son Fraser believed that his father was actually a full-time charioteer because he was always coming home from his day's work with his clothes full of sand from the arena.

Despite his superstardom, he never lost his grounding. Charlton Heston is one of only a handful of Hollywood megastars who stayed married to same woman – for more than 50 years, and living in the same house for most of those decades.

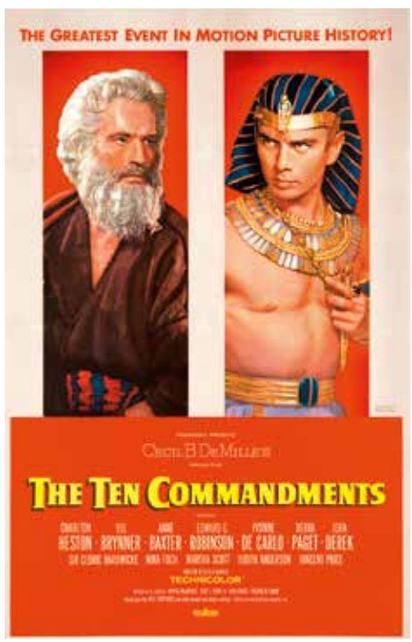
It was such an extraordinary house that it deserved exceptional cherishing. With his haul of booty from *Ben-Hur*, Heston commissioned architect William S. Beckett to design and build a flawless Modernist house in Beverly Hills. Set on three acres above Coldwater Canyon, its five bedrooms, six bathrooms, staff quarters, tennis court and swimming pool are the usual accoutrements of a Hollywood star.

"His jaw was permanently set in a don't-cross-me clench of unshakeable moral resolution"

But the house's two-storey library bears testament to an inquiring and studious mind.

That mind carried him along unconventional paths. Heston attracted the derision of the California trendies with his political shift from supporting John F. Kennedy to endorsing Richard Nixon. He also outraged liberal sensibilities with his support of the National Rifle Association, of which he became President.

He may be remembered for raging at Al Gore that the Vice President would take away Heston's gun only "from my cold, dead hands"; but ought, perhaps, more affectionately to be remembered as the dry wit who proved so adept at tongue-in-cheek teasing in that most hilarious of all Hollywood leg-pulls, *Planet of the Apes*. Surely no one else could have convincingly carried the line, "Get your stinkin' paws off me, you damned dirty ape!"



Neil Lyndon is a writer and journalist who has been a columnist for numerous national papers.

Sale: TCM presents …
The Charlton Heston Collection
Los Angeles
Tuesday 22 March at 10am
Enquiries: Catherine Williamson +1 323 436 5442
catherine.williamson@bonhams.com
bonhams.com/heston

A place in the sun

Nigerian sculptor Ben Enwonwu ascended the heights as one of Africa's greatest modern artists – but he never lost touch with his roots, writes *Chika Okeke-Agulu*

On 5 October 1966, a few days after the country's sixth independence anniversary, the Nigerian ambassador to the United Nations presented to Secretary-General U Thant an enigmatic sculpture. Called *Anyanwu*, it was by the acclaimed Nigerian artist Ben Enwonwu. This was a remarkable event that gave Nigeria the opportunity to affirm its position as a leading, newly independent African nation poised to take its place in the global community. And the ambassador, Chief Adebo, used the occasion to remind the world of European Modernism's debt to African art, as well as modern African artists' legitimate claims to Africa's long, rich cultural and artistic legacies.

> "Her skinny limbs are reminiscent not so much of female deities as modern haute-couture models"

The ambassador hoped that the presence of a work representing a sun deity by Africa's most famous artist at the United Nations Headquarters would enhance international peace. But what made *Anyanwu* – an edition of which is offered in Bonhams Africa Now sale in May – a potent symbol of modern, independent Africa? And why, despite being one of his earliest works, is it considered by many to be Enwonwu's finest, the summation of his vision as a self-aware African Modernist, yet equally proud of his Igbo heritage?

Anyanwu's formal significance lies in its dramatic combination of movement and stasis, realism and abstraction, anthropomorphic and vegetal forms, grace and power. Though *anyanwu* literally means 'the sun' in the Igbo language, this bronze is of a 6ft 10in woman dressed in the royal regalia of the Bini people: a 'chicken-beak' headdress, heavy coral necklaces and bracelets. But nothing in Bini or Igbo traditional sculpture explains *Anyanwu*'s distinctive body. A Nefertiti-type neck – seen here in *Anyanwu* – is a clear indication of feminine beauty in both cultures, yet her skinny, near-emaciated limbs are reminiscent not so much of traditional representations of powerful female deities as modern-day haute-couture models.

It might be that the artist's desire for figural poetry drove not just the creation of the sculpture's lithe body, but also the decision to progressively transform her lower extremities into a thin monolithic form. Seen from the front, *Anyanwu* looks less of a powerful deity than a spirit that is too light to give in to gravity's pull.

As if to complete the drama, Enwonwu has given this graceful, even delicate figure a menacing gaze, reminding us that this is the powerful sun deity, not a curtseying princess.

Although the United Nations' *Anyanwu* was commissioned by the Nigerian government in the 1960s, the original version, which still stands in front of the

Opposite: Ben Enwonwu (Nigerian, 1917-1994) *Anyanwu*, bronze *91cm (35 13/16in) high* Estimate: £100,000 - 150,000 ($150,000 - 225,000)

Above: *Princes of Mali*, which sold for £92,500 at Bonhams in London in 2014

Right: Ben Enwonwu in 1950

National Museum in Lagos, was produced in 1954-1955 to mark the museum's establishment by British artist and archaeologist Kenneth Crosthwaite Murray, who was Enwonwu's first art teacher. The installation of *Anyanwu* brought full circle the decades-long insistence by Enwonwu and Murray on the centrality of indigenous arts and cultures in the making of African and Nigerian modernity.

Thus, while the museum was the culmination of Murray's work towards safeguarding exemplary artistic and craft traditions of Nigeria, in *Anyanwu* Enwonwu realised as never before his search for a modern artistic expression of Igbo aesthetics and metaphysics. In the 1955 *Anyanwu*, Enwonwu found a favourite form and theme that he would explore for many years as part of his wider interest in the feminine form, dancing figures and Igbo masked spirits.

Enwonwu, born in 1917, came from a family of artists – his father was a respected traditional sculptor in his eastern Nigerian hometown, Onitsha. The young Enwonwu was among the

Above: A bronze sculpture of the Queen by Enwonwu, now set in front of the Nigerian Parliament, unveiled by Her Majesty in the 1950s

Right: *Anyanwu simplified,* a 137cm gilt bronze that sold for £74,500 at Bonhams in London in May 2015

Above right: Ben Enwonwu (Nigerian, 1917-1994)
Ogolo
oil on canvas
73 x 53cm (28¾ x 20⅞in)
Estimate: £40,000 - 60,000 ($60,000 - 90,000)

first students taught by Murray, who, in 1927, was the first art teacher appointed by the colonial government. While Enwonwu's claim that he was initially trained by his father, who died when he was only three, seems improbable, there is no doubt that he cherished his lineage of traditional artists. This inheritance seems to have recommended him to Murray, whose pedagogy emphasised training young boys from families of traditional artists to become new-age upholders of indigenous arts and crafts.

But Enwonwu's ambitions extended beyond – and sometimes clashed with – Murray's nativist vision for modern African art. While he wished to draw deeply from Igbo cultural heritage, he also aspired to master academic conventions and set his eyes on becoming a resolutely Modernist artist, at home both in his native Igbo culture, and on the international art scene.

In the summer of 1944, aged 27, Enwonwu sailed to England to attend the Slade School of Fine Art at University College London. He graduated in 1947 with a prize for sculpture. The following year, he earned a MA in Anthropology and Ethnography, becoming a Fellow of the Royal Anthropological Institute. On returning in 1948, he was appointed the first Nigerian art adviser to the federal government.

Enwonwu's reputation at home and overseas grew quickly. Exhibitions at the respected Berkeley and Piccadilly galleries in London, Galerie Apollinaire in Milan, and at UNESCO's headquarters in Paris garnered considerable critical attention: in 1950, the sculptor Jacob Epstein acquired Enwonwu's *Yoruba Girl.* The noted art critic Eric Newton extolled the "lithe rhythm" and craftsmanship of his wood sculpture, and the *Manchester Guardian* even compared his "daring" work to that of Henry Moore. That was also the year Enwonwu made his first trip to the United States as, according to *Ebony* magazine, "Africa's greatest artist".

"While he wished to draw deeply from Igbo culture, he was determined to become a resolutely Modernist artist"

Crucial to Enwonwu's development was his encounter with Negritude, the black affirmation literary movement led in the interwar years by Paris-based francophone writers such as Aimé Césaire, Léopold Sédar Senghor and Léon Damas. The political implications of Negritude were not lost on Enwonwu.

This connection helps us appreciate another aspect of *Anyanwu*: it was Enwonwu's response to the very rhetoric of African cultural revival and political independence that had attracted earlier modern sculptors. For instance, works by the American Meta Warrick Fuller such as *Ethiopian Awakening* (1914), and the Egyptian Mahmoud Mukhtar's *Egypt's Renaissance* (1922-1927), imagined, respectively, this renaissance as a revived pharaonic princess and a roused sphinx; the Jamaican Edna Manley figured it in *Negro Aroused* (1935) as an awakened, powerfully built black man.

Negritude also meant, to Enwonwu, the reclamation of his Igbo artistic and cultural heritage. It provided him with the ideological grounds for imagining his stylistically Modernist work as a continuation of the Igbo sculptural traditions inherited through his father.

"His 'daring' work was compared to Henry Moore and he was described as 'Africa's greatest artist' in the US"

Here lies the deep significance of *Anyanwu*. It simultaneously invokes the assertion by Senghor that dance is a unique African expressive form, a mark of Africanness. It also gives form to a powerful deity for which the Igbo people had no human image. In other words, it depicts an elegant African dancer (Enwonwu produced his *Africa Dances* series during this period). But, as her piercing gaze implies, it is the manifestation of the Igbo sun god.

Chika Okeke-Agulu is an artist, independent curator, art historian and associate professor at Princeton University.

Sale: Africa Now
London
Wednesday 25 May at 2pm
Enquiries: Giles Peppiatt +44 20 7468 8355
giles.peppiatt@bonhams.com
bonhams.com/africanart

Right: *Anyanwu* seen from the side

Above: *Africa Dances* by Enwonwu, which sold for £68,500 at Bonhams in London in May 2015

Collect call

When David Ross, the founder of Carphone Warehouse, bought a stately home, he had nothing to hang on the walls. He tells ***Lucinda Bredin*** how he solved that one

Photograph by ***Richard Cannon***

Left: Jonathan Yeo's portrait of David Ross, 2016

Above: Nevill Holt Hall, Leicestershire, Ross's medieval stately home;

Right: Bridget Riley, *Gentle Air*, 1983

I am standing with Jonathan Yeo, the portrait painter *de nos jours*, looking at his painting of David Ross, the co-founder of Carphone Warehouse, educational philanthropist, opera impressio and owner of a major collection of British art. Yeo is slightly on edge. He first met Ross 15 years ago at a wedding, and the two have been great friends ever since. The question is: will Ross like the portrait? "David has a very good editorial eye," Yeo says, a touch nervily. "He has a knack of telling me what is wrong with my paintings. Annoyingly he spots things that don't work ..."

The portrait has been painted during the past 18 months and shows Ross behind a grid of subdued red lines that gradually reveals itself to be a phone box. Ha! Of course! It's an ironic reference to Ross's role in turning these landmarks of street furniture into bygones of a distant age – the result of his absurdly successful business that flogged everyone a mobile. We catch sight of Ross walking up the path, appropriately talking into a phone. He has come straight from his office and seems tense after being stuck in traffic. He takes a look at the portrait and cuts straight to the chase. "It's good." Tension around the room relaxes. "Although I do wonder about the blue growth coming out of my neck." Tension notches up. "Jonny, you have made me look like a cheeky chap in a phone box."

"Jonny, you have made me look like a cheeky chap in a phone box"

This is the second time I've met Ross. A month before I went to Nevill Holt, his country seat in Leicestershire. On seeing how his art collection has spread like a virus through the house and is now colonising his garden, the first question had to be: Why does he collect? Is it to channel frustrated creativity? Is it to provide something to talk about? Could it even be for … investment? It turns out to be none of above. "No," said Ross, in a direct growl that comes from the back of his throat, "I needed something for the walls."

He certainly did. Nevill Holt is an impressive sight. He bought the 800-year-old stately home – complete with crenellations and its own church – in 1999 and the building stretches for what seems an absolute age along a sward of green lawn. It was formerly a prep school, but the flecks of swede and rice pudding are long gone. Ross has transformed it into a home for himself and his 12-year-old son, Carl, and it also acts as a showcase for his collection and as a venue for his opera festival that takes place every summer in the grounds. Ross has just arrived from London and is wearing a blue suit and white shirt, and given his welcoming, but business-like manner, he obviously hasn't changed into country mode in any sense. Given the expanse of wall – and the fact that Carphone Warehouse was floated the same year for a reputed £1.6bn – clearly he had a lot of scope to collect whatever he wanted. As he points out, "Traditionally if someone inherited a house like this, there would be pictures that had been accumulated over many generations on the walls. But that wasn't the situation here." So the path he chose, and continues to pursue, is interesting. Inspired by a conversation he had had over lunch with Debo, the late Duchess of Devonshire – he mentions her name with a gravitas appropriate for a saint – Ross decided that the collection "needed a story behind it", and one captivating aspect would be to get to know the artists themselves. He plumped in a practical way to focus on British art – specifically art made from 1965 (his birth year) to the present day. He now has a collection that bends the rules slightly – works by Eduardo Paolozzi, Peter Blake and Richard Hamilton from the 1950s, a few Bridget Rileys from the early 1960s, because as he points out, "decades are never neat" – through to the great British painters such as Francis Bacon, Frank Auerbach, David Hockney and Leon Kossoff and now paintings created in the past year. He declines to mention who he is buying now.

I ask if it isn't a bit narcissistic to create a collection with his birth year as the defining point. A bit me-me-me? A lot of people would

have bridled at the question, but Ross considers it carefully. "It's a way of framing the collection so that it supports living British artists. I find I get a lot more pleasure from supporting people I can get to know, than I would buying works by a dead Italian artist."

Riley, in particular, is represented in Ross's collection in a major way. In his dining room, which is traditional in every way with a fireplace, a long table, a bow-fronted window overlooking a walled garden, Ross has hung six of the artist's works on panels, their cool stripes offering a contemporary version of the serried rows of family portraits. "I was hooked on Riley's work in the 2000s – she was the first artist I bought. Lucky really, I'm not sure I could afford to buy them now," he says frankly.

This fusion of the traditional and contemporary runs throughout Ross's house. There are green baize doors and a butler in a tailcoat – so far, so Chatsworth – but upstairs, there is a Phillip King sculpture (*Rosebud*), a large bright pink cone in the middle of the drawing room. There's a similar clash of cultures encapsulated by a billiard table – a traditional accoutrement of the English country house, except that this one has a purple cloth. And over the stairs, where one would expect a large swagger portrait to hang, there's a vibrant painting by Patrick Caulfield. You get the picture.

> "I get a lot more pleasure from supporting people I can get to know, than I would buying works by a dead Italian artist"

On our tour, Ross doesn't dwell on any particular painting – or offer any observations unless asked a question. But when one does probe, he reveals how carefully he has thought about the works. For instance, I ask what draws him initially to a particular work of art. "I am attracted first and foremost by the image and what it represents. All I am doing is looking at things that I think are really beautiful, or cool or of its time. But sometimes response isn't instant. With some paintings, you have to spend a little time. One of my Hockneys [*The First Love Painting*, which hangs on the stairs] I had to see a few times before I came to terms with the image."

For someone with a collection containing so many key works, Ross is refreshingly unpretentious about his *modus operandi*. He says that he is drawn to post-war British art as it was the moment when artists such as Allen Jones and Richard Hamilton engaged with commercial and marketing images. As he says, "Because I am in the commercial world, my eye has become attuned to those sort of influences and I am also reminded of things that I experienced in my childhood … fashion, the idea of America as a promised land, the obsession with machinery and technology."

Ross grew up in Grimsby, then a thriving port – his father was the fifth generation to be involved in the fishing industry. But art didn't really feature in the house. "My father was an obsessive collector, but of ceramics and local pottery. His real thing was music. I was exposed to opera and choral music from a very young age", an influence which has inspired his much-loved Nevill Holt opera festival. Ross painted a bit as a boy – he went to Uppingham School followed by a law degree at Nottingham University – but one gets the sense that while he was developing his business, all artistic activities were put on hold.

Now he is making up for lost time: apart from collecting art, he is deeply involved in education – he has a foundation that supports 35 schools. What is so engaging about Ross is that he ploughs his own furrow. I ask what he thinks will be his legacy? Will it be his collection? He shakes his head. "I don't think you create a legacy out of other people's pictures. I sometimes think about creating a gallery, which would be in Grimsby or Lincoln. Culture is a great driver for regeneration. But it really depends on my son, and the degree to which he wants to engage with it. My legacy is determined by his appetite, either to keep it going, or to say, 'Actually that is not my gig.' My son should have his own dreams."

Lucinda Bredin is Editor of Bonhams Magazine.

Nevill Holt Opera is held at Nevill Holt from 16 June to 3 July. For further details and to book tickets, visit nevillholtopera.net

Jonathan Yeo's Portraits will be exhibited at The Museum of National History at Frederiksborg Castle, Denmark from 20 March until 30 June.

Left: Joe Tilson, *Gagarin, Star, Triangle*, 1968

Above: Gerald Laing, *Skydiver 7*, 1964, at Nevill Holt

Courtesy David Ross/Sotheby's


"MY DEAR WATSON, THE TWO EVENTS ARE CONNECTED—MUST BE CONNECTED."

Case in hand

Not even his creator could kill Sherlock Holmes – though he tried several times. ***John Sutherland*** unlocks the mystery of Sherlock's enduring appeal

Arthur Conan Doyle was a firm believer in the afterlife (he also believed in fairies, but let that pass). If he is looking at 2016 from 'behind the veil', Sir Arthur would, for a certainty, be dumbstruck. Sherlock here, Sherlock there, Sherlock everywhere. The consulting detective is a franchise that generates billions. On page, stage and screen, from Basil Rathbone to Benedict Cumberbatch, the unofficial detective has gone global (the People's Republic of China, one is told, has a particularly warm spot for Mr Holmes).

Sir Arthur would not be amused. "He keeps me from better things," he once grumbled. "There are no better things," Sherlock's army of fans retort.

There are two big questions. The first is why did Doyle's sleuth become all the rage in the 1890s? The second (less easy to answer) is why are we still so fascinated by Sherlock Holmes? Holmes was born in two novels by a young Scottish doctor turned hopeful writer:

> "A new Holmes could raise *The Strand*'s circulation to half a million"

A Study in Scarlet (1887) and *The Sign of Four* (1890). They did well, but they did not set the Thames on fire. Doyle needed mentoring to perfect the Holmesian concept. Luckily he tried his hand with *The Strand Magazine*. A sixpenny-weekly devised by George Newnes in 1891, *The Strand* was that beloved Victorian thing – a cheap luxury. Finely illustrated on coated paper, it attracted top-rate Victorian contributors, including Queen Victoria herself.

The editor, H. Greenhough Smith, hated serialised novels. He preferred punchy, self-contained short stories with a carry-over element. The series hero and formula narrative was what *The Strand* specialised in. No 'to be continued'. Doyle duly produced the stories for the magazine, then reprinted them as 'casebook' volumes. In both formats, they were super-sellers. A new Holmes could raise *The Strand*'s circulation to half a million.

Among a collection of items by Conan Doyle, to be auctioned by Bonhams in New York in April, are manuscripts of Sherlock short stories, and a rare single sheet from the classic novel *The Hound of the Baskervilles*.

In a stroke of genius, Smith had assigned the

Left: Sir Arthur Conan Doyle

Opposite: Arthur Conan Doyle autographed manuscripts of:
Rodney Stone
531 leaves, bound in two volumes
$90,000 - 120,000
(£60,000 - 80,000)

The Prisoner's Defence
Early draft
$20,000 - 30,000
(£13,000 - 20,000)

The Problem of Thor Bridge (1922)
48 pages
$250,000 - 350,000
(£170,000 - 230,000)

The Hound of the Baskervilles (1891)
Single leaf
$100,000 - 150,000
(£70,000 - 100,000)

hend or willing to risk some physical pain on the
g a better view, had crept under the ropes & formed a
within the outer ~~ropes~~ ring. Now amidst roars of laughter
and a shower of blows from the beaters-out they
back with the ungainly haste of frightened sheep
ough a gap in their hurdles. Their case was a hard
in front refused to yield an inch of their places, but the
the rear prevailed over everything else, and presently
had been absorbed whilst the beaters out took their
the edge at regular intervals with their whips held
ighs ~~all ready for use~~. ~~as a menace to transgressors~~
ous man to lay odds against.

ur I feel ~~some how~~ as if the very strangest scene
g in wait for me amongst those trees"

The Adventure of ~~the~~ the Second Chip.
~~The Problem of Rushmere Bridge~~
The Problem of Thor's Bridge

Somewhere in the vaults of the bank of
ing Cross there is a travelworn and battered
box with ~~the~~ my name John H. Watson M.D.
painted upon the lid. It is crammed w
which are records of cases ~~which~~ to Mis
ms which Mr Sherlock Holmes had a
mine. Some and not the least interest
res, and as such will hardly bear n
lanation is forthcoming. A problem
interest the student but can hardly
ual reader. Among these unfinished
mes Phillimore who, stepping back in
his umbrella, was never more seen in
markable is that of the cutter Alicia wh
morning into a small patch of mist
gain emerged, nor was anything fu
self and her crew. A third case wor
Isadora Persano, the wellknown Journa
who was found stark staring mad in

The Problem of Thor's Bridge
~~The Adventure of the Second Chip~~"

I would wish to say in the first place, gentlemen of the Jury, that owing to the generosity of my brother officers, for my own means are limited, I might have been defended to day by the first talent of the bar. The reason ~~that~~ I have declined their assistance and have determined to fight my own case, is not that I have any confidence in my own abilities or eloquence, but it is that I am convinced that a plain straight forward tale coming direct from the man who has been the tragic actor in this dreadful affair will impress you more than any indirect statement could do. If I had felt that I were guilty, I should have asked for help. Since in my own heart I believe that I am innocent I am pleading my own cause feeling that my plain words of truth and reason will have more weight with

Add to Galley 4

Chapter X

1881

The Men of the Ring.

It was at the end of my first week in London that my Uncle gave ~~his dinner~~ a supper to the Fancy ~~which~~ as was a usual thing for gentlemen of that time ~~to do~~ if they wished to figure before the public as Corinthians and patrons of sport. He had invited not only the chief fighting men of the day but also ~~the~~ those men of fashion who were most interested in the ring, Mr. Fletcher Reid, Lord Say & Sele, Sir Lothian Hume, Sir John Lade, Colonel Montgomery, Sir Thomas Apreece, the Hon Berkeley Craven and many more. The rumour that the Prince was to be present had already spread through the Clubs and invitations were eagerly sought after.

~~"It's no easy matter to place them" said my Uncle, as we~~

d no one to be in our
did as she asked, acc
and I burned it in the
husband, who treate
in, and I could only
not wish him to h

he had it in her hand

illustration of the Sherlock Holmes stories to Sidney Paget. It was Paget who created the aquiline, hatchet-faced look and (another masterstroke) the deerstalker hat and Inverness cape. The meerschaum pipe is credited to the first popularizer of Holmes on the American stage, William Gillette.

Doyle, said Greenhough Smith, was "the greatest short-story writer since Edgar Allan Poe". His achievement was to correct the great defect in current detective fiction: its lack of logic. Poe called it "ratiocination" – thinking your way to the solution of crimes.

While Smith and Paget are the godparents of the Holmes phenomenon, Doyle can claim sole parentage for Dr John Watson: Afghan hero, chronicler and "idiot friend" (as crime writer Julian Symons called the detective's string-along, to whom things must be explained).

Why did Holmes strike such a resonant chord in the 1890s? Recall that John Watson, like his creator, is a doctor. Doyle credited his eagle-eyed tutor, Dr Joseph Bell, at Edinburgh University's medical school, as the original for Holmes. And it seems that Bell's forensic methods made a great impression on the young student.

Medicine, generally, had made giant leaps by the 1890s, particularly in symptomatology: the interpretation of clues. Deduction had become a vital diagnostic tool. Go to your physician today with a worrying pain in your chest and, before the MRI scan, she may ask to look at your fingernails. They could be to a clue to the condition of your heart. Doctors, at least the smartest of them, had become forensic detectives.

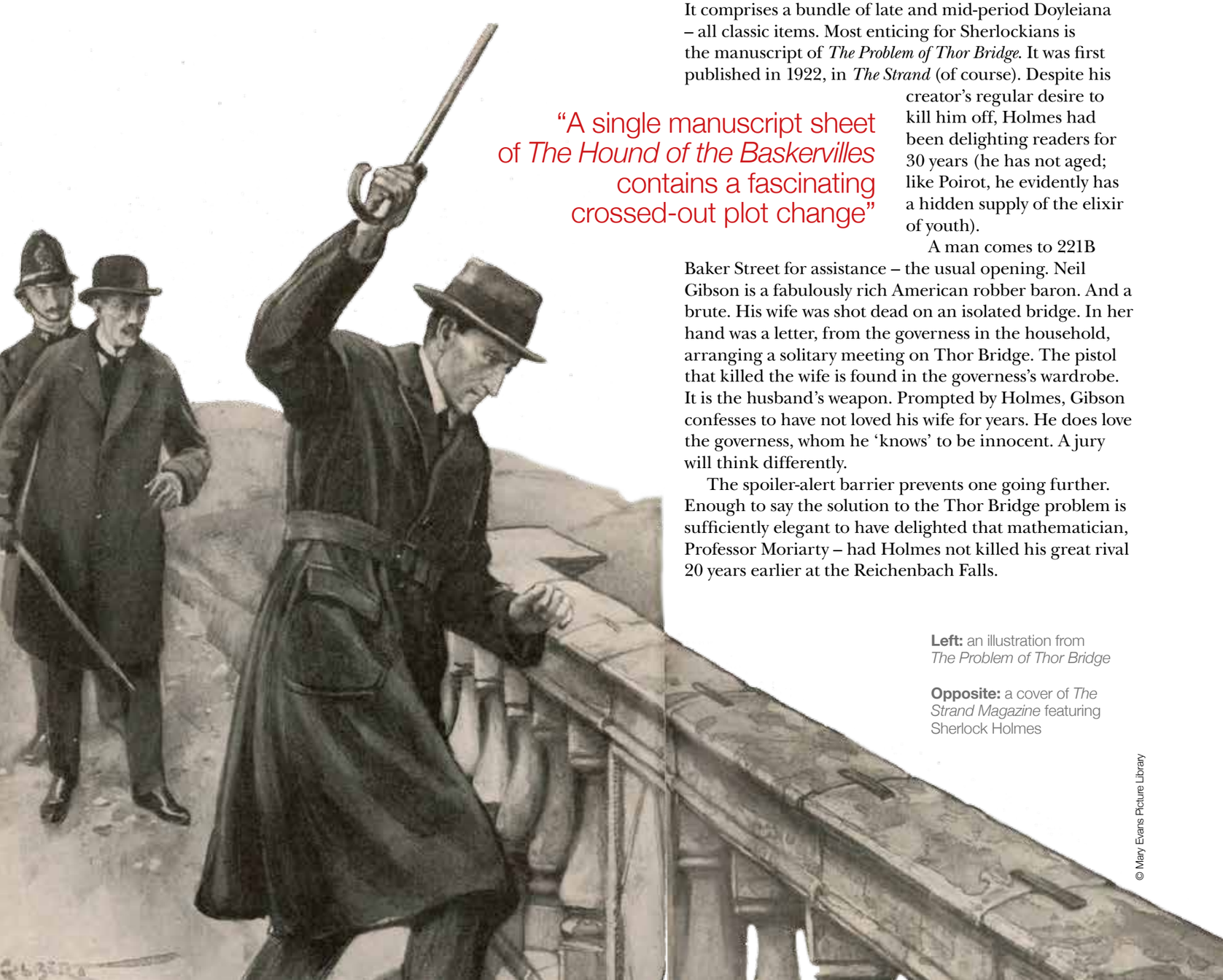
Another explanation for the perennial appeal of Holmes is his amateurism. He is an incarnation of the Anglo-American love of the oddball genius. Steve Jobs, the 'Billion Dollar Hippy', is a modern example of our reverence for the amateur, not the company man.

The legion of Sherlock lovers, cultists and scholars who have dedicated their careers to the corpus will be excited by the rich trove to be auctioned by Bonhams. It comprises a bundle of late and mid-period Doyleiana – all classic items. Most enticing for Sherlockians is the manuscript of *The Problem of Thor Bridge*. It was first published in 1922, in *The Strand* (of course). Despite his creator's regular desire to kill him off, Holmes had been delighting readers for 30 years (he has not aged; like Poirot, he evidently has a hidden supply of the elixir of youth).

"A single manuscript sheet of *The Hound of the Baskervilles* contains a fascinating crossed-out plot change"

A man comes to 221B Baker Street for assistance – the usual opening. Neil Gibson is a fabulously rich American robber baron. And a brute. His wife was shot dead on an isolated bridge. In her hand was a letter, from the governess in the household, arranging a solitary meeting on Thor Bridge. The pistol that killed the wife is found in the governess's wardrobe. It is the husband's weapon. Prompted by Holmes, Gibson confesses to have not loved his wife for years. He does love the governess, whom he 'knows' to be innocent. A jury will think differently.

The spoiler-alert barrier prevents one going further. Enough to say the solution to the Thor Bridge problem is sufficiently elegant to have delighted that mathematician, Professor Moriarty – had Holmes not killed his great rival 20 years earlier at the Reichenbach Falls.



Left: an illustration from *The Problem of Thor Bridge*

Opposite: a cover of *The Strand Magazine* featuring Sherlock Holmes

Tantalisingly, the story opens with a passing reference by Watson to a tin box containing such unfinished tales as "that of Mr James Phillimore, who, stepping back into his own house to get his umbrella, was never more seen in this world". One hopes they may see the light of print one day.

Another item in the trove is a single sheet of *The Hound of the Baskervilles*. It contains a fascinating crossed-out plot change. *Baskerville* is the acid-test Holmes story. If you love it, you will love everything Holmesian. The plot has more holes in it than a colander. But Sherlockians love the story of the baronet-killing hound. This manuscript page is a sacred relic.

The fourth item in the trove is what Henry James would call an *amusette* – a short short story, with a plot mechanism as precise as a Swiss watch. *The Prisoner's Defence* was published in 1916, at a time when it was uncertain the Allies would win the war. A highly decorated soldier has killed the glamorous French woman he was in love with. Captain John Fowler refuses to explain until, in court and facing the rope, he gives his plain-soldier's account of why he did it. Most readers will think they would have pulled the trigger themselves, having read his moving defence.

The manuscript of *Rodney Stone* is one of those "better things" that Doyle hoped posterity would associate with his name. The novel was published in 1896. It has a Regency romance plot but – unlike the products of the queens of the genre, Georgette Heyer and Barbara Cartland – is ostentatiously manly.

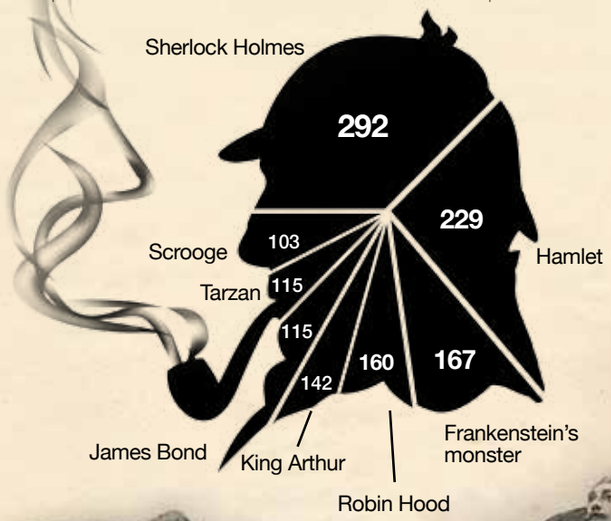
Doyle loved skiing (a sport he popularised) and cricket but, above all, boxing. Bare-knuckle heroes of the early ring (and the Marquess of Queensberry) cross the pages of Rodney Stone's life story. It's a fine novel, which should not, in my view, be overshadowed by Doyle's more popular work.

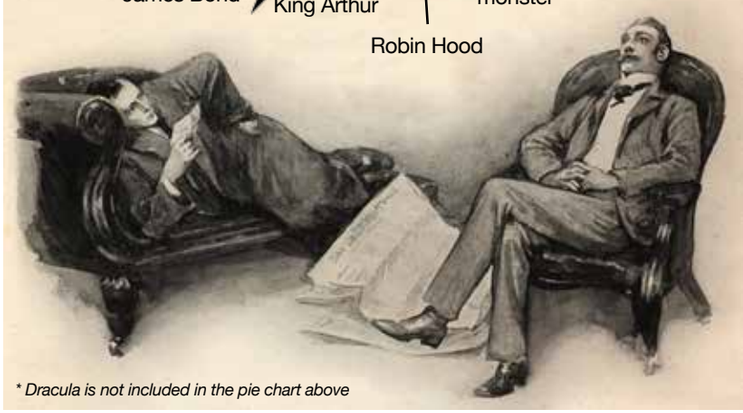
Sherlock Holmes' casebook

Those crimes in numbers

"We have not a moment to lose, Watson!"

Pipelines: number of TV/film adaptations





** Dracula is not included in the pie chart above*

I've been privileged to examine these literary remains. Unlike the proverbial doctor's script, Doyle's handwriting is as legible as print. And his thought, as he puts his creations on paper, is extraordinarily confident, with minimal correction or afterthought. One comes away from the manuscripts with an even higher regard for the creator of the all-conquering Sherlock Holmes.

John Sutherland is Lord Northcliffe Professor Emeritus of Modern English Literature at University College London.

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Top flight

Audubon did not just depict the natural world – he enhanced it. That is why his bird paintings are second to none, says ***Bill Oddie***

Main image: After John James Audubon (1785-1851)
Louisiana Heron, 1834
65 x 97cm (25⅝ x 38¼in)
Estimate: $80,000 - 120,000
(£55,000 - 80,000)

Above: John James Audubon

Above right: After John James Audubon (1785-1851)
Snowy Owl, 1831
98 x 63.5cm (38½ x 25⅛in)
Estimate: $60,000 - 80,000 (£40,000 - 53,000)

John James Audubon was more than an artist. He was a phenomenon. Over a period of 20 or so years, in the first half of the 19th century, he traversed the United States, determined to see, study and illustrate every known species of American bird. Along the way he discovered some that were hitherto unknown. To achieve this, he needed to be not only a field-artist and a painter, but also a naturalist, scientist, pioneer, explorer and adventurer.

Fitness and fearlessness were certainly required. He endured harsh conditions from Labrador to Florida and also often had to defend himself against gunslingers and hostile Native Americans, many of whom were less than friendly to the white men invading their homeland. It says much for Audubon's humanity that all references to "Indians" in his journals are sympathetic. (His North American adventures are recorded in his journals – he was a pretty good writer too.)

It required extraordinary determination and courage, nevertheless, to wander in the wild armed only with a notepad, paintbrush, small spyglass and a shotgun. The gun was a deterrent rarely used in anger, but it allowed him to shoot animals for food. He also shot birds, sometimes also for food, but mainly as specimens. Victorian naturalists called themselves "collectors", which was something of a euphemism for killing almost everything that flew, hopped or swam. Unfortunately, 'collecting' became increasingly rife to fuel the demands of taxidermists, or to satisfy competitive instincts.

Audubon's motives were more noble. He intended to paint his subjects in great detail and with total accuracy. He had neither camera, nor high-powered optical equipment. These days his spyglass would be considered a toy. Field sketches may have conveyed an impression, but they could not convey every little detail and nuance of feather patterns and colours.

> "The only way he could get close enough to a bird was to shoot it"

Ironically, the only way Audubon could get close enough to the birds he loved was to shoot them out of the sky. If the species was unfamiliar, it was the only way to identify it, and handing over the dead bird was the only way that it would be accepted by the scientific hierarchy. The collector's motto was "What's hit is history, what's missed is mystery."

Most Victorian naturalists drew or painted whatever they collected. There are many tomes

Feathering his nest

The facts behind Audubon's book

The first edition of Audubon's *The Birds of America* was known as the Double Elephant folio after the 'double elephant' paper size it used, the largest then available. All species were drawn life size, thus the dimensions of the book were determined by those of the largest bird depicted in it without stooping – the wild turkey.

In his lifetime, Audubon discovered 25 new species and 12 new subspecies.

Even at the time of publication, Audubon's magnum opus was pricey. The cost of printing the complete work was $115,640 – over two million dollars today. But then it did take more than 14 years to produce, with the engraving alone under way for more than a decade from 1827 to 1838.

King George IV was among the avid fans of Audubon and subscribed to support publication of the book. Subscribers paid for the work and received the book in instalments. A subscriber who signed up to receive every instalment would have paid more than $1,000.

Born Jean-Jacques Audubon in Haiti in 1785, the author emigrated to the United States from France in 1803, under falsified papers to avoid being drafted into the Napoleonic Wars. During a visit to Philadelphia in 1812, following the declaration of war against Great Britain by Congress, Audubon became an American citizen and gave up his French citizenship. After his return to Kentucky, he found that rats had eaten his entire collection of more than 200 drawings. After weeks of despair, he took to the field again, determined to do all his drawings again.

Audubon was a noted hunter and taxidermist, who shot and killed every bird that he painted. Much of the money he made during his lifetime was from selling animal skins, a practice that in part helped to fund the printing of *Birds of America*.

All but 80 of the original copper plates were melted down when his wife, Lucy, who was desperate for money, sold them for scrap.

Charles Darwin quoted Audubon three times in *On the Origin of Species*.

Above: After John James Audubon (1785-1851)
Pileated Woodpecker, 1831
97 x 65cm (38¼ x 25⅝in)
Estimate: $15,000 - 20,000 (£10,000 - 14,000)

Right: After John James Audubon (1785-1851)
Great Blue Heron, 1834
97 x 65cm (38¼ x 25⅝in)
Estimate: $70,000 - 90,000 (£50,000 - 60,000)

full of illustrations, not just of birds, but of butterflies, moths, flowers and so on, usually spread across the pages in regimental ranks. They are meticulously accurate, but they look dead. Because they were. Audubon's birds were also dead, but he brought them back to life. In doing so, he gave them a shape and a form beyond the strictly natural.

Audubon relished two aspects of working from corpses. He could examine every single feather close up. And he could rearrange the 'specimen' in whatever posture he wished. To allow himself total control, he threaded wire through the bird to allow maximum pliability. Sometimes the pose would be exactly typical of the species in the wild, but at other times he contorts his subject into elegant, weird or unnatural shapes.

On some occasions, he concocts a scenario from his imagination rather than observation. Did he really see a snake coiled round a tree trunk under a nest full of mockingbirds? Real or imaginary, this image is a masterpiece. The same artistic licence applies to some of his backgrounds, which can be incongruous, sometimes verging on the surreal.

What is so impressive, ingenious, appealing and indeed entertaining is that, although Audubon was a meticulous natural scientist, he was not in the least pedantic. If he wanted to depict a scene that would probably never happen in the wild, he would. If some of his life-sized water birds wouldn't quite fit in the designated page size, he would twist their necks or contort their legs until they did. It doesn't look 'wrong', it looks like a beautiful design.

I have had the pleasure – nay, thrill – of seeing two or three editions of Audubon's *The Birds of America*, prints from which are for sale at Bonhams in Los Angeles in April. The illustrations are simply breathtaking. I am a huge fan of 'finding the art in nature', and by that I mean what nature itself creates – dew droplets on cobwebs, the elegant shapes of displaying seabirds, downland flowers festooned with butterflies. But Audubon doesn't simply record nature, he enhances it, manipulates it, plays with it.

It is a wonderful paradox that, considering Audubon's birds were dead, the quality they exude is life.

Bill Oddie is an ornithologist, author and broadcaster.

Sale: Prints & Multiples
Los Angeles
Tuesday 19 April at 10am
Enquiries: Morisa Rosenberg +1 323 436 5435
morisa.rosenberg@bonhams.com
bonhams.com/prints

Like a prayer

The beauty of this figure of a Buddhist disciple is clear to all – ***Olivia Hamilton*** reveals its hidden meanings

Give him a hand

The figure holds his hands in front of his chest, left folded over right: he is Mahakasyapa. Most sculptures of the Buddha, his acolytes or *bodhisattvas* (enlightened beings) can be identified by stylised hand gestures, often known as *mudras*, or by distinctive attributes. Inside a temple, a representation of Mahakasyapa is often found flanking a central Buddha, with his fellow disciple, Ananda – typically indicated by palms pressed together as in prayer – placed on the other side. Mahakasyapa and Ananda are both monks known as *luohan* in Chinese, or *arhat* in Sanskrit.

Clothes make the man

Buddhist figures are typically depicted wearing long robes hanging in folds, based on simple Indian monastic clothing. But the influence of Chinese traditions can be seen here: the figure's robe is clearly fashioned from rich and heavy cloth, more ornate than a monastic robe; its borders and hems are lavishly decorated with scrolling lotus, a popular motif in the Ming period; and the buckle is formed with a stylised *lingzhi* fungus, a mushroom thought to bring immortality, and one of the most enduring images in Chinese art.

Beauty from dirt

The lotus – a beautiful flower that emerges fresh from mud – represents divine birth and purity transcending chaos and despair. This Buddhist figure is raised on a pedestal formed of radiating lotus-petals, a visually striking and common motif. The pedestal here is a 'double-lotus', with both upturned and downturned petals, which provides a sense of balance as well as elevating the figure.

Frowning majesty

Mahakasyapa is an older, sterner presence than his more youthful counterpart Ananda, as is clear from his heavy, frowning brows. As well as his overbearing expression, the sheer size of this figure must have invoked a sense of fearful awe. He nevertheless exudes a comforting strength, holding out the promise of fatherly guidance for errant believers.

Ears looking at you

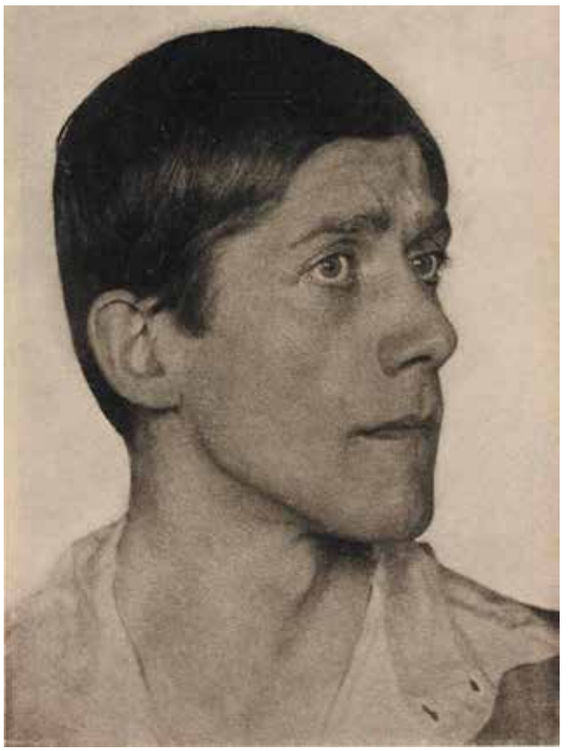
To Western viewers, one of the more puzzling features of Buddhist figures are their elongated earlobes. This portrayal originated in ancient India as a mark of nobility because the ears of aristocrats there were typically stretched by the weight of their jewellery. The historic Buddha, Sakyamuni Gautama, was born a king in India in the 6th century BC, albeit a king whose later enlightenment and noble teachings provided the foundation for a world religion. Many Buddhist iconographic features are thus Indian in origin, but introduced to China probably from the mid-4th century AD by monks travelling along the Silk Road from Tibet and Central Asia, carrying the Buddhist sutras and religious images. Such stretched earlobes appear on the majority of Buddhist figures.

Precious metal

From earliest times, bronze was one of the most valued materials in Chinese culture: together with jade, it has been found in the tombs of kings and nobles since the Shang period (perhaps as far back as 1600 BC). Chinese bronzes were almost always cast, rather than beaten using the *repoussé* technique; this figure was made using the 'lost-wax' method. From about the 7th century AD, 'lost-wax' was preferred to the more ancient 'piece-mould' method, since it could be used for more complex and ambitious designs. At 167cm high, this figure is exceptionally large: its size and weight alone would have really tested the technical skill of the craftsmen. There are very few late Ming bronze Buddhist figures of comparable size and complexity.

A monumental bronze figure of Mahakasyapa
Ming dynasty (1368-1644)
66in (167.6cm) high
Estimate: $300,000 - 600,000
(£200,000 - 400,000)

Sale: Chinese Works of Art
New York
Monday 14 March at 10am
Enquiries: Olivia Hamilton +1 917 206 1613
olivia.hamilton@bonhams.com
bonhams.com/chinese



Oskar wild

Oskar Kokoschka was at the vanguard of the cultural whirlwind that swept through Europe at the start of the 20th century. *William O'Reilly* portrays an incendiary artist

Oskar Kokoschka burst like a grenade into the combustible world of turn-of-the century Vienna. On being shown an exhibition of his work, the Archduke Franz Ferdinand exclaimed, "Someone should take this fellow out and break his legs."

Vienna was in turmoil – a battleground between Conservatism and the Avant Garde in the run up to the First Word War, where the raw individuality of a rising generation of artists such as Kokoschka challenged the official artists of the Academy. Leon Trotsky, a recent escapee from Siberian exile after the failed revolution of 1905, played chess most evenings at the Kaffeehaus Central, a cobblestone's throw from the imperial court, where the spiritual heirs to the Holy Roman Empire struggled to contain the empire's 12 nationalities, six official languages and five religions.

In 1897, Gustav Klimt and likeminded artists broke away from this established order to form the Viennese Secession. Like Klimt, Kokoschka came from a family of artisan-craftsmen of moderate means. Born in 1886, he studied at the Vienna School of Arts and Crafts from 1905-1909. This enabled him to move freely between decorative and painterly work in a manner that was anathema to the Academy. He drew on the influence of the Scottish architect and designer Charles Rennie Mackintosh, just as he did on Van Gogh and Gauguin.

Sitzender bärtiger Mann, one of Kokoschka's earliest mature works, will be offered at Bonhams in New York in May. Drawn in 1907, it is an outstanding example of his mastery of these influences. In this period he hired destitute men and the children of circus families to model for him, giving his work an arresting honesty and freedom typical of the emerging Expressionist movement. This freedom was deeply threatening to rigid Viennese society: while the city was one of the richest in Europe, its immigrant population was one of the poorest. The man's malnourished torso, his arms with their clotted veins, and his hands, nose and ears raw with exposure are their own testimony.

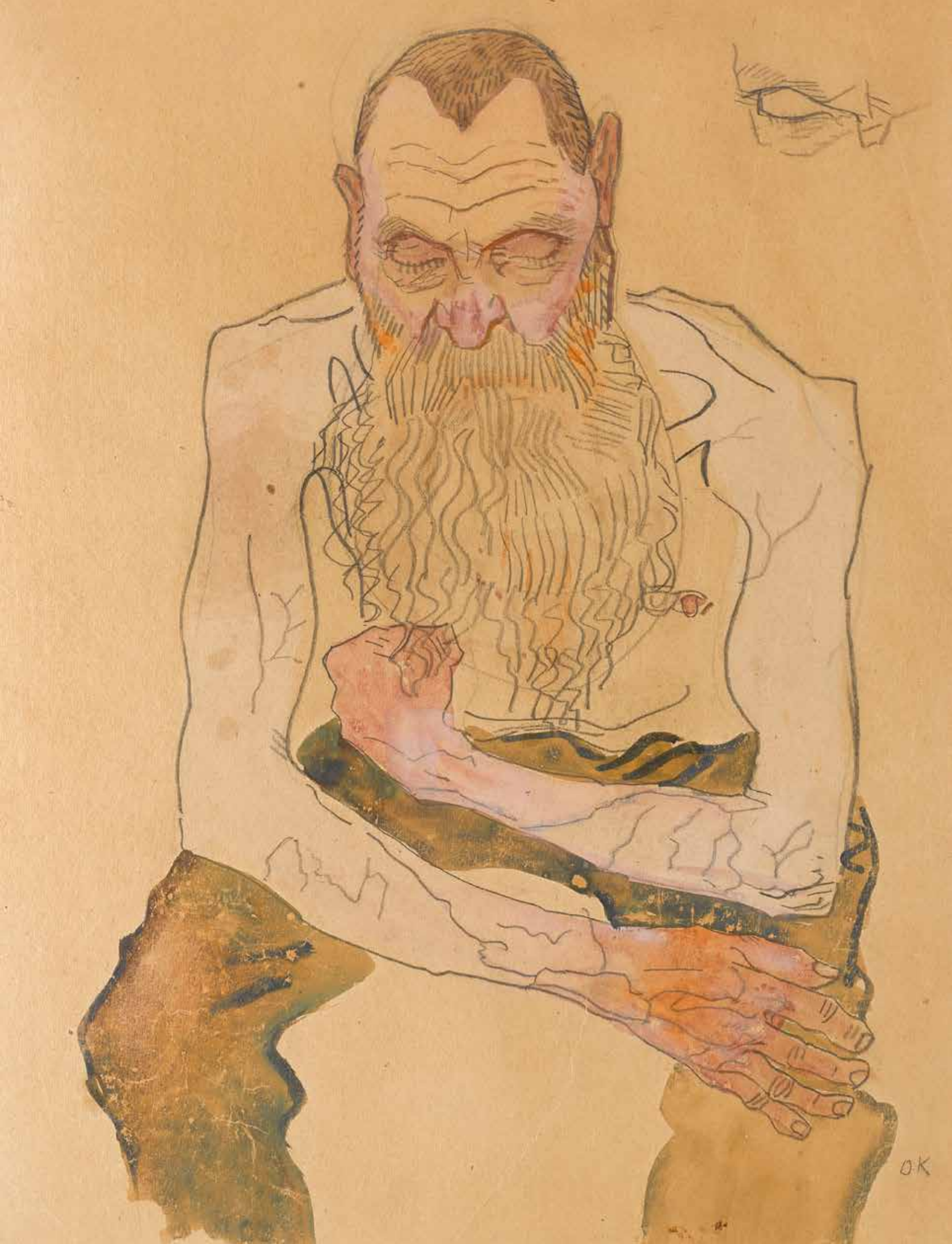
Kokoschka's feeling for design is also apparent in the Greek key pattern formed by the shoulders and folded arms, the delicately twining strands of the beard and the confidently drawn contours. It was from the ground prepared by Kokoschka that Egon Schiele, younger by four years but a twin pioneer of Expressionism, developed his style.

"His affair with Alma Mahler, the composer's widow, was tumultuous"

Kokoschka found outlets for his talents by designing for the Wiener Werkstätte – the enterprise set up largely by artists, designers and architects of the Secession – and by illustrating children's books, although the force of his illustrations was often at odds with the subject matter. His plays laid the foundations of German Expressionist theatre.

Perhaps most notoriously, in 1911 he began a volatile affair with Alma Mahler, the composer's

Oskar Kokoschka
(Austrian, 1886-1980)
Sitzender bärtiger Mann
graphite and watercolour on light brown paper laid on card
17 x 12in (42.7 x 30.8cm)
Estimate: $70,000 - 100,000 (£45,000 - 65,000)


OK

Above: Kokoschka's 1914 double portrait, *The Bride of the Wind*

widow. Alma was a noted society beauty and a talented composer on her own right. She had engaged in a long flirtation with Klimt, and after her marriage took Walter Gropius, then a young architect and later founder of the Bauhaus School, as a lover. Alma's relationship with Kokoschka was characteristically tumultuous, culminating in the great 1914 semi-nude double portrait, *The Bride of the Wind*.

The end of their affair coincided with the beginning of the First World War, leading Kokoschka to join up, apparently in an act of passive suicide. He was seriously injured and suffered a breakdown after returning to the Front. Such was his obsession that he commissioned a puppetmaker to build a life-size doll in Alma's image. After the war, Kokoschka settled in Germany and travelled and painted extensively in Europe, North Africa and the Middle East.

"The end of their affair coincided with the beginning of the war, leading Kokoschka to join up, apparently in an act of passive suicide"

He returned to Vienna in 1931, but the city was to be a battleground yet again as Adolf Hitler, once an impoverished painter himself, rose to power. In 1937 the German government staged its *Degenerate Art* exhibition in Munich. Nine of the works that Hitler had singled out were by Kokoschka. "I will purge the nation of them," Hitler said of the artists whose work he despised. Kokoschka retaliated by describing the Fuhrer as a "housepainter from Vienna".

The artist fled to England and became a British citizen, but settled eventually in Switzerland, where he died in 1980 – the original wild child of Viennese Modernism, who so vividly shaped the cultural landscape of Europe in the 20th century.

William O'Reilly is Director of Impressionist and Modern Art, Bonhams Americas and Asia.

Sale: Impressionist & Modern Art
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Turbot charged

Tom Kemble Bonhams Restaurant's award-winning chef, explains why he fell for a fish – hook, line and sinker

Photography by Simon Wheeler

Above: Head chef Tom Kemble in the kitchen at Bonhams Restaurant (top and opposite), with team members Victor Lanz (above) and Theo Clench (above right)

Turbot has been a most highly-prized fish since classical times. In one of his satires, Juvenal recounts how the Roman emperor, Domitian, called together his ruling council to advise him how to cook a huge specimen. One of the most sycophantic declined to recommend any cooking method, but declared that this mighty fish presaged a great victory for the emperor, while another thought it should remain whole until a suitable vessel could be made to cook it in.

Turbot can reach a length of more than 3ft, though the most common size is less than half that. Its delicious firm white flesh makes it one of the most expensive fish in the marketplace, but it is certainly worth it. I only really came to appreciate its depth of flavour when I went for lunch at Hedone, the Chiswick-based restaurant of Swedish chef Mikael Jonsson.

I had been working as a private chef in the Caribbean and had recently moved back to London. I was wondering where to go to next and feeling a little unenthusiastic about what London restaurants had to offer. Then I heard of this new produce-led restaurant and thought I would investigate further. Mikael invited me to lunch and cooked for me at the kitchen counter. He presented a turbot collar, which he cooked in a convection oven at low temperature with a little steam, and served with some roasted English ceps.

It was revelatory. The meatiness of the turbot and the fat you could suck from the collar bone, caveman-style, together with the earthy ceps produced a juxtaposition of flavours somewhere between land and sea. I ended up working with him the next day and stayed for more than a year.

> "For me, the greatest pleasure lies with the versatility of this majestic fish"

For me the greatest pleasure lies with the versatility of this majestic fish. It works with sea vegetables, buttery sauces and shellfish, just as easily as it pairs with mushrooms, truffles and land vegetables. At Bonhams Restaurant, we cook turbot in different ways. We sometimes poach

the fish very gently in a vinegar butter, which yields a fatty texture imbued with acidity. We also slow cook the fish in the oven at 62°C and finish it under the grill, brushed with butter. If we come across a turbot of exceptional quality, we consider ageing it, something I learnt at Hedone. We have kept turbot whole and stored at 0°C for four to five days to develop its flavour. Combined with slow cooking, the texture and flavour are remarkable and the result is a pearlescent shine, known as *à la nacre* – after the French word for mother of pearl.

In the restaurant we try to buy the largest turbot we can get our hands on. They provide better yield and are also meatier. A 6kg turbot may not be feasible for the home cook, and if you are working with a small turbot, it is wise to cook the fish on the bone. Ask your fishmonger to divide it into tranches, so each guest will have both dark and white skin.

Perhaps the greatest and purest way of cooking turbot is at Elkano in the Spanish seaside town of San Sebastian. The fish is grilled slowly in a metal basket over charcoal and filleted at the table, served simply with salt, lemon and the fish's cooking juices. This is a restaurant that I dream of returning to someday. It is never quite the same when you attempt it on a barbecue during an English summer.

Tom Kemble is Head Chef at Bonhams' Michelin-starred Restaurant.

Bonhams Restaurant is open 9am - 5pm Monday - Friday for drinks and light refreshments; 12 - 2.30pm for lunch; from 7pm for dinner on Wednesday and Thursday, and from 1 March also on Friday.

Reservations: +44 (0) 20 7468 5868; reservations@bonhams.com

Prize catch

Tom Kemble's pan-roasted tranche of turbot in beef dripping with Jersey Royals

Serves: 4-5

1 2-3kg turbot on the bone, divided into 4-5 tranches
8 English cucumbers
1kg Jersey Royal potatoes
500g unsalted butter
100ml Chardonnay vinegar
A bunch of dill
2 tbs beef dripping
Sprig of rosemary and thyme
2 cloves of garlic, skin on and crushed
1 small pot of whipping cream

Crushed cucumber

This can be done in advance and kept in the fridge for a few hours.
Peel six of the cucumbers, halve them and scrape the seeds out using a spoon. Reserve the skins for the beurre blanc. Grate cucumber thickly and salt lightly. Leave to stand in a colander for one hour. Using a clean cloth or muslin, squeeze the mixture, releasing the juice. To serve, mix the cucumber with some chopped dill and check the seasoning. Adjust if necessary.

Jersey Royals

Scrub the Jersey Royals with a clean green pan scourer. Cover them with cold water and add a pinch of salt. Bring up to a simmer and cook until tender – about 15-20 minutes – while you are cooking the fish and beurre blanc. Drain from the cooking water and add a generous lump of salted butter.

Turbot

In a non-stick frying pan, heat the beef dripping until almost smoking. Carefully place the tranches of fish, about four at a time, into the hot dripping on their white side, and turn the heat down. The skin should caramelise nicely and not burn. Turn the fish over after a few minutes and repeat on the dark side for a few minutes. Then add a few knobs of butter. This should start to foam if there is enough heat in the pan.

Add a crushed garlic clove and the sprigs of rosemary and thyme. Baste the fish with a large spoon, carefully moving the foaming butter over the fish. Remove the turbot from the pan using a slotted spoon and rest on a wire rack covered loosely with tin foil. The best way to test if the fish is cooked is to use a small skewer and pierce the turbot near the bone. Remove the skewer and place on your lip. It should feel warm to touch and the meat should just be coming off the bone. If it needs more time return the fish to the frying pan and baste again. Rest for a few minutes, during which you can gather the rest of your garnish.

Cucumber beurre blanc

The joy of this sauce is the balance between fat from the butter, acidity from the vinegar and iodine flavours from the cucumber. I use chardonnay vinegar, which is aromatic and slightly sweet. Make it just before you serve the fish.

Peel the remaining two cucumbers and reserve the skin. Using a spoon, scrape out the seeds and slice the cucumber finely. Heat a saucepan gently and add the cucumber. Cook for a few minutes and then add 1-2 tbs of the vinegar. Reduce the vinegar and cucumber for a few minutes and then add 2 tbs of cream. This will make the sauce more stable. Bring this up to a simmer and then on a low heat slowly whisk in the chilled butter, piece by piece. When you have whisked in half the remaining butter, add the cucumber skins by blitzing in with a hand blender. Pass this mixture through a sieve and return to a clean saucepan on a low heat. Add the rest of the butter slowly. Season with salt and check acidity. Add a splash more vinegar if required.

When everything is ready, season the fish with decent sea salt and serve with the warm Jersey Royals, crushed cucumber and a liberal dressing of beurre blanc.

Kultur club

Berlin's art scene has one foot firmly in the future – while acknowledging its tumultuous past, writes ***Rachel Spence***

Berlin is a city of the mind as much as of the map. Its legacy has shaped our cultural psyche. Without Berlin, there would be no Walter Benjamin, no Dada and no Bowie. But it's also where Nazism rooted down into the country's soul. The art scene was branded decadent. The Jewish community, some 160,000 strong, was virtually stamped out. Just when it was hard to imagine the city could suffer further, the Berlin Wall split friends, families, museums and even lakes, in an embodiment of the wound of the Cold War.

Yet recently, it has told a more uplifting story. Unification did not bring the chaos some predicted. Rather, Berlin's magnification saw its cheap, dilapidated tenements colonised by a new generation of creatives. The result is a breeding-ground for contemporary art so far out on the edge it should come with a parachute. Little wonder that it has become the site of Europe's most challenging Biennale, which takes place in venues across the city from 4 June until 18 September this year – a good time to visit, for Berlin summers are renowned for their gleaming light and pristine skies. In winter, the temperature can be well below freezing.

I stayed in the area known as the Scheunenviertel ('Barn Quarter') in the Mitte district. Once the crucible of Berlin's underground scene, its long-term residents complain of gentrification. But the streets still pulse with bohemian currents. Whether you fancy ethnic cuisine – who could resist a café called Dada Falafel? – organic apples or a yoga class, this is your 'hood.

Premier destination for art lovers, and usually a chief Biennale venue, is the KW Institute for Contemporary Art on Auguststraße. Sprawling over three floors of a tall, ex-margarine factory, KW is home to temporary exhibitions with a reputation for innovative video and installations, though the odd 'ironic' drawing or painting creeps in. The view from the third-floor window in the stairwell is as compelling as the art: punctuated by the dome of the Neue Synagoge, its gold tip catching the sunlight, an ocean of rooftops flows to the River Spree and Museumsinsel, the island home of five superb 19th and early 20th century museums.

The first decades of the 20th century are among the most seductive in Berlin's artistic history. The best vista onto this epoch is opened by the Berlinische Galerie. Now in a refurbished former glass warehouse in Kreuzberg, the area to the south of Mitte, the building's unpredictable angles and luminous atrium, criss-crossed by a spectacular staircase, make it the perfect showcase for art that is equally spiky and uncompromising.

> "For a taste of Berlin's contemporary scene at its most adventurous, take a trip to Neukölln"

The permanent display is always changing, but your focus should be the Weimar-era tearaways known as Neue Sachlichkeit. As the city broke free in the 1920s of its stuffy imperial past to enter a louche playground of cabaret dens and gambling houses, artists like Otto Dix and Hannah Höch chronicled its decadence with cruel, insightful draughtsmanship. Of the more recent displays, the monochrome images of Berlin both before and after the fall of the Wall, taken by resident photographer, the late Michael Schmidt, are cool, dispassionate surveys of mute apartment blocks and deserted streets that capture the city's watchful, laconic anima.

It's easy to forget that Berlin is home to one of the finest painting museums in the world. Yet a taxi driver looked blank when I asked

Above: *The gleaming dome of the Neue Synagoge*

Left & above right: *Interior of the reconstructed Neues Museum and the domed Bode-Museum, both of which are on Museumsinsel on the River Spree*

Right: *Berlinische Galerie*

to go to the Gemäldegalerie. When he finally understood, he looked surprised. "Really? Nobody ever wants to go there."

More fool them for missing this northern Renaissance feast of whey-faced Madonnas, wracked Christs and rock-jawed, fur-trimmed German merchants by the likes of Rogier van der Weyden and Albrecht Dürer. For me, the holy grail is Pieter Bruegel the Elder's *Netherlandish Proverbs* (1559). A baffling festival of lewdness and oddity – an armoured man eating a knife behind a tabby cat, a woman with flames in one hand and a water pitcher in the other – all becomes clear with the gallery guide.

For a taste of Berlin's contemporary scene at its most adventurous yet understated, take a trip to Neukölln. After Tempelhof airport closed, this global melting-pot – once rather shabby – became the city's hippest enclave. On Alfred-Scholz-Platz, if you look carefully, you may notice a mosaic of different stones spread across the pavement. This is the Meinstein project, a public artwork by Berlin-based artist Nadia Kaabi-Linke, who gathered a stone from each of the countries with residents in Neukölln. Such a sensitive intervention fulfils the prophesy of 1920s writer Carl Zuckmayer: "Berlin tasted of the future, and in exchange people were happy to put up with (…) cold."

Rachel Spence writes about art for the Financial Times.

When in Berlin…

Where to stay

Berlin's hotel scene has sharpened up with the arrival a few years ago of Soho House Berlin (sohohouseberlin.com; right), an off-shoot of the empire started by London entrepreneur Nick Jones. Located in Mitte, a district beloved of media types, the hotel opened in a vast Neue Sachlichkeit edifice. The building has had a troubled history. It was seized from its Jewish owners by the Nazis, before becoming HQ of the Communist Party Central Committee. It was finally returned to the original owners after the Wall fell. Today, it's a sumptuous enclave with a rooftop pool and a restaurant famed for its brunches.

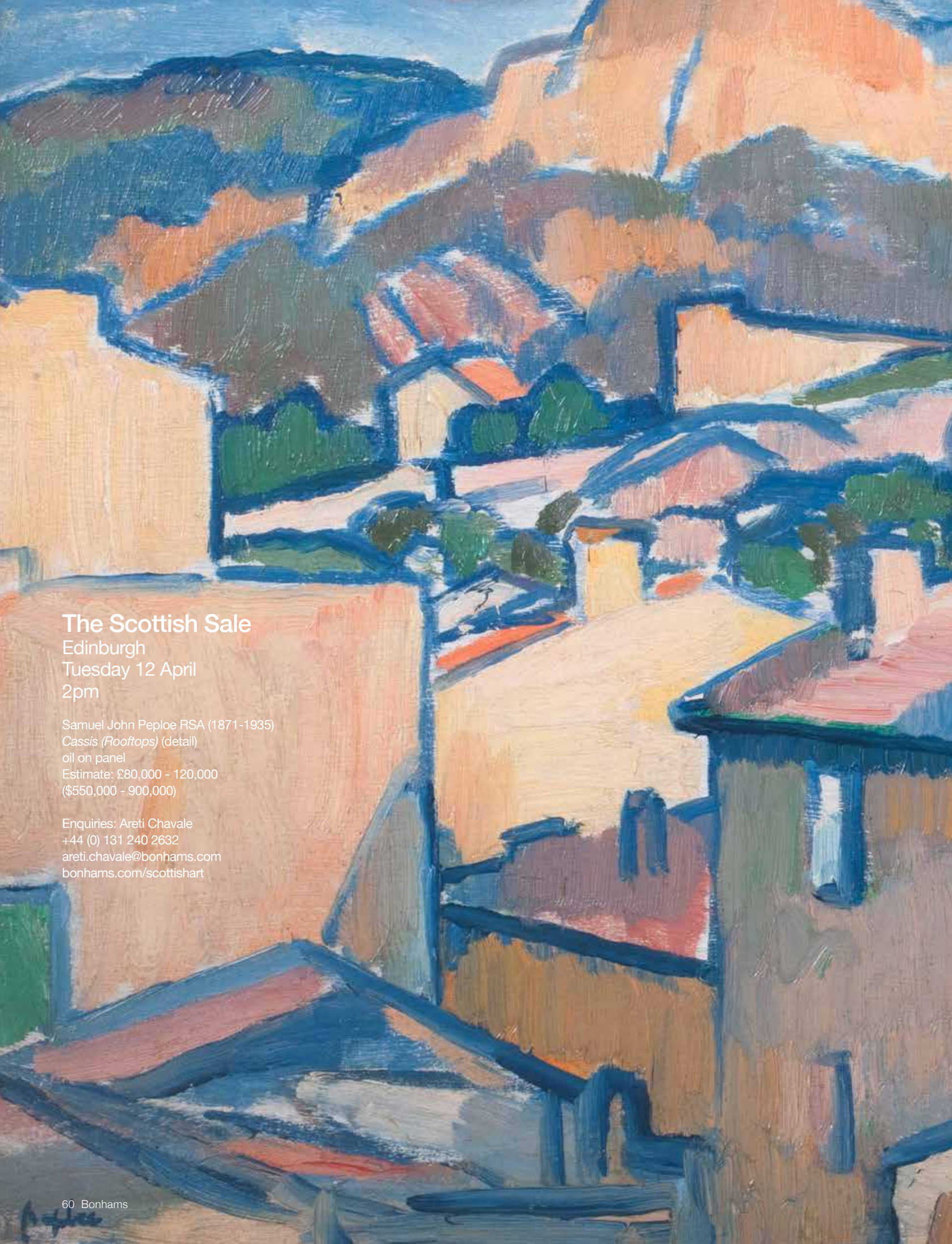
Those looking for something a little more pared-down could consider booking into Miniloft (miniloft.com). Also in Mitte, it's a suite of loft apartments in a building where the cement columns, floor-to-ceiling windows and kitchenettes were custom-designed by a collective of architects back in the 1990s, some of whom have their homes in the same building. Handily close to the Naturkundemuseum U-Bahn stop, it's the perfect option for minimalists who prefer DIY to hotel rules.

Where to eat

The hottest tables in town are at Dóttir (dottirberlin.com; below left), a restaurant where the Icelandic-themed cooking – think raw fish, potatoes, forests of herbs – is complemented by the sea-green and turquoise notes that freshen up the Scandi-shabby décor. Such artiness is inevitable given that head chef is Victoria Eliasdóttir, the sister of renowned contemporary artist Olafur Eliasson.

For Swabian flavours given a slow-food spin, try Schwarzwaldstuben (schwarzwaldstuben-berlin.com) – the sweet-and-sour marriage of wafer-thin pizzas slicked with pumpkin cream and dollops of goat's cheese is made in heaven.

A more traditional take on German cuisine is found in Joseph Roth Diele (joseph-roth-diele.de), a legendary bar-restaurant where black-and-white photographs of early 20th century Berlin, and shelves of paperbacks are a homage to renowned novelist Joseph Roth. Non-German readers can borrow at the bar the English copy of *The Radetzky March*, Roth's most famous book, then dive into the dying days of the Habsburg Empire as they refuel on *käsespätzle* (a Teutonic macaroni cheese).



The Scottish Sale

Edinburgh
Tuesday 12 April
2pm

Samuel John Peploe RSA (1871-1935)
Cassis (Rooftops) (detail)
oil on panel
Estimate: £80,000 - 120,000
($550,000 - 900,000)

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Around the Globe

Melissa Lawford *looks at a selection of Bonhams sales around the world*

Stafford
Eagles dare

The Coventry-Eagle Flying-8 was one of the few motorcycle models of the pre-Second World War era to rival the Brough Superior in terms of quality, performance and price. Today, however, only a handful of overhead-valve Flying-8s are known to survive, one of which – a 1929 model – is to be offered by Bonhams in Stafford in April. The Flying-8 was powered by a 980cc JAP v-twin engine, with the name derived from the engine's RAC rating of 8 horsepower. It built a fine sporting reputation, thanks to its racing achievements. Legend has it that Coventry-Eagle's Percy Mayo, the son of its founder, spent a lot of time with George Brough in the final years of the First World War, when they found they had similar tastes in motorcycle design. In 1921, Coventry-Eagle produced its first v-twin, the development of which culminated in the Flying-8 model, introduced in 1923.

Image: 1929 Coventry-Eagle 980cc Flying-8 OHV
Estimate: £140,000 - 160,000 ($210,000 - 240,000)
Sale: The Stafford Sale, Stafford, 24 April
Enquiries: Ben Walker +44 (0) 20 8963 2819
ben.walker@bonhams.com

Edinburgh
Hunter gatherer

Such was Leslie Hunter's hunger to put pencil to paper that he would apparently seize objects from his hosts' dinner tables as subject-matter for his work. *Still Life of Carnations and Fruit*, to be sold at Bonhams in Edinburgh in April, is typical of his depictions of glowing flowers, ripe fruit and richly coloured curtains. Their pure colour and loose brushwork mark him out as one of the Scottish Colourists, a group of four painters who emerged during the 1920s. Alongside fellow members Francis Cadell, J.D. Fergusson and Samuel Peploe, Hunter was influenced by French modern artists – he spent much of the 1920s in France. Born George Hunter on the Isle of Bute in 1877, his family emigrated to California, where he later earned his living as an illustrator while living a bohemian lifestyle in San Francisco – and adopted the name Leslie. He moved back to Scotland, however, soon after the earthquake of 1906, during which much of his early work was destroyed.

Image: *Still Life of Carnations and Fruit* by Leslie Hunter
Estimate: £80,000 - 120,000 ($120,000 - 180,000)
Sale: The Scottish Sale, Edinburgh, 12 April
Enquiries: Areti Chavale +44 131 240 2632
areti.chavale@bonhams.com

Los Angeles
California dreamer

After suffering from scarlet fever as a child, Granville Redmond (1871-1935) became deaf. It seems this was one of the reasons why his family moved to California from the East Coast – so that he could attend the California School for the Deaf. Here, he became close friends with Charlie Chaplin, who greatly admired Redmond's expressive abilities in American Sign Language and found him roles in a number of silent movies, including *The Kid* (1921) and *A Dog's Life* (1918). But more than anything, Redmond was an artist, and he painted the landscape of his new Western home obsessively – glorying in the rolling hills and wildflowers and earning himself a reputation as one of the most-loved California Impressionists. *Hillside in Spring*, to be sold at Bonhams' California and Western Paintings sale in April, perfectly exemplifies Redmond's fascination with the bursts of colour that dust the rugged coastal landscape of the Golden State.

Image: *Hillside in Spring* by Granville Redmond
Estimate: $100,000 - 150,000
Sale: California and Western Paintings and Sculpture, Los Angeles, 12 April
Enquiries: Dane Jensen +1 323 436 5451 dane.jensen@bonhams.com

Seattle
Best western

Heather O'Mahony is Bonhams representative for Washington state, based in Seattle, where she facilitates valuations of collections for private clients, public institutions, trusts and estates, as well as overseeing consignments and bid placements. "It's very exciting to connect collectors in the region to the exceptional resources of our extensive global network," O'Mahony says, "and we regularly conduct valuation days with visiting experts." O'Mahony received her undergraduate degree in art history from the University of Washington, and also studied at Richmond University in Florence, where she specialised in the Italian Renaissance and Italian language. She returned to Italy for a prestigious internship programme at the Peggy Guggenheim Museum in Venice in 2005, before joining the conservation department at the Seattle Art Museum during the expansion of its downtown facilities and the creation of the Olympic Sculpture Park. Before joining Bonhams in 2007, O'Mahony was a representative at another international auction house in Seattle. She is active in the not-for-profit sector, currently as a member of the Henry Art Gallery Contemporaries group as well as an Executive on the Seattle Art Museum Supporters Board.

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Los Angeles
Strikes a chord

Thanks to his fascinating diaries, we know that Samuel Pepys was a gentleman with a thirst for knowledge of all kinds – learning to play an instrument among them. On 4 April 1688, he wrote, "Up betimes, and by coach towards White Hall, and took Aldgate Street in my way and there called on one Haward that makes virginalls, and there did like of a little espinette, and will have him finish it for me: for I had a mind to a small harpsicon, but this takes up less room and will do my business as to finding out of chords … ". The earliest English spinets appeared around this time, during the reign of King Charles II, and were to remain the most common keyboard instrument in Britain for more than 100 years, before being superseded by the square piano in the 1780s. Several thousand spinets were made during their long period of popularity and perhaps as many as 400 have survived. One of the most prominent English makers was Stephen Keene, a fine example of whose work forms part of a Californian collection that will be offered for the first time at Bonhams in Los Angeles in March.

Image: Stephen Keene walnut and marquetry spinet, London, late 17th - early 18th century
Estimate: $7,000 - 10,000
Sale: The Elegant Home, Los Angeles, 7 March
Enquiries: Brooke Sivo +1 323 436 5420 brooke.sivo@bonhams.com

Africa Now - Modern Africa

London
Wednesday 25 May
2pm

El Anatsui (Ghanaian, born 1944)
Used towel (detail)
carved, incised and painted wood
81 x 250cm (32 x 98½in)
in 25 pieces
Estimate: £50,000 - 80,000
($75,000 - 120,000)

Enquiries: Hannah O'Leary
+44 (0) 20 7468 8213
hannah.oleary@bonhams.com
bonhams.com/southafricanart

London

New Bond Street

MARCH

Wed 2 March 2pm
19th Century European, Victorian & British Impressionist Art

Wed 9 March 2pm
Britain – Defining the Interior

Wed 16 March 2pm
The South African Sale

APRIL

Thur 14 April 10.30am
Fine & Rare Wines

Tue 19 April 2pm
Islamic & Indian Art

Wed 20 April 12pm
Fine Jewellery

Tue 26 April 2pm
The Greek Sale

Wed 27 April 2pm
The Art of Lebanon & Modern and Contemporary Middle Eastern Art

MAY

Sun 8 May 6pm
Netsuke from a European Private Collection

Thu 12 May 10.30am
Fine Chinese Art

Thu 12 May 1pm
Fine Japanese Art

Wed 25 May 2pm
Africa Now - Modern Africa

Thur 26 May 10.30am
Fine & Rare Wines

Fri 27 May 10am
Modern & Contemporary South Asian Art

Knightsbridge

MARCH

Tue 8 March 10am
The Library of the Late Hugh Selbourne, M.D., Part 2

Tue 15 March 2pm
Modern British & Irish Art

Wed 16 March 11am
Jewellery

Wed 16 March 1pm
Fine Books & Manuscripts

Tue 22 March 1pm
British & European Art

Wed 23 March 10.30am
Medals, Bonds, Banknotes & Coins

Wed 23 March 1pm
Prints & Multiples

APRIL

Tue 5 April 10am
Home & Interiors

Wed 6 April 10am
Home & Interiors

Wed 13 April 10.30am
Single Owner British & European Ceramics

Wed 13 April 11am
Jewellery

Wed 13 April 2pm
The Marine Sale

Tue 19 April 10am
Home & Interiors

Wed 20 April 10am
Home & Interiors

Wed 27 April 1pm
Old Master Paintings

MAY

Mon 9 May 10.30am
Asian Art

Wed 11 May 10.30am
Antique Arms & Armour

Thur 12 May 2pm
Modern Sporting Guns

Tue 17 May 1pm
Watches & Wristwatches

Wed 18 May 10.30am
British & European Ceramics & Glass

Wed 18 May 1pm
Scientific Instruments & Mechanical Music

Tue 24 May 10am
Home & Interiors

Wed 25 May 10am
Home & Interiors

19th Century European Paintings

New York

Wednesday 4 May

2pm

Edwin Lord Weeks (American, 1849-1903)
Start for the Hunt at Gwalior (detail)
oil on canvas
34¼ x 52¼in (87 x 132.5cm)
Estimate: $400,000 - 600,000
(£250,000 - 400,000)

Enquiries: Mark Fisher
+1 323 436 5488
mark.fisher@bonhams.com
bonhams.com/europaintings

Regions

MARCH

Wed 2 March 11am
Whisky Sale
Edinburgh

Sun 20 March 2pm
Goodwood Members' Meeting
Chichester, Goodwood

Wed 23 March 11am
Asian Art
Edinburgh

APRIL

Tue 12 April 2pm
The Scottish Sale
Edinburgh

Wed 13 April 11am
The Scottish Sale
Edinburgh

Sun 24 April 10am
The Spring Stafford Sale
Stafford, Staffordshire
County Showground

MAY

Wed 18 May 11am
The Sporting Sale
Edinburgh

Sat 21 May 10am
The Aston Martin Works Sale
Newport Pagnell, Aston Martin Works Service

Wed 25 May 11am
Jewellery
Edinburgh

Europe, Hong Kong & Australia

MARCH

Sat 19 March 2.30pm
The Mercedes-Benz Sale
Stuttgart, Mercedes-Benz Museum

APRIL

Tue 5 April 10am
The Sze Yuan Tang Collection of Chinese Jades
Hong Kong, Admiralty

MAY

Fri 13 May 2pm
The Monaco Sale: 'Les Grandes Marques à Monaco'
Monte Carlo

Mon 16 May 4pm
Asian Art
Sydney

Sat 17 May 6.30pm
Important Australian & Aboriginal Art
Sydney

Fri 20 May 6pm
Fine and Rare Wine, Cognac and Single Malt Whisky
Hong Kong, Admiralty

Sun 22 May 4pm
Prints, Photographs and Works on Paper
Hong Kong, Admiralty

Sun 29 May 3pm
Fine Chinese Paintings
Hong Kong, Admiralty

The Marine Sale
London
Wednesday 13 April
2pm

Montague Dawson (British, 1890-1973)
Running free – the Yankee Packet Dreadnought
signed 'Montague Dawson' (lower left) (detail)
oil on canvas
51 x 61cm (20 x 24in)
Estimate: £25,000 - 35,000
($40,000 - 50,000)

Enquiries: Rhyanon Demery
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rhyanon.demery@bonhams.com
bonhams.com/marine

North America

MARCH

Mon 7 March 10am
The Elegant Home: Select Furniture, Silver, Decorative & Fine Arts
Los Angeles

Thur 10 March 10.30am
The Amelia Island Auction
Fernandina Beach Golf Club

Fri 11 March 10am
Fine & Rare Wines
San Francisco

Mon 14 March 10am
Chinese Art
New York

Mon 14 March 4pm
Indian, Himalayan & Southeast Asian Art
New York

Wed 16 March 10am
The Paul Goodman Collection of Arrowheads, Swords & Fittings, Part 1
New York

Wed 16 March 10am
Fine Japanese Works of Art
New York

Mon 21 March 10am
California Jewels
Los Angeles

Tue 22 March 10am
Asian Decorative Arts
San Francisco

Tue 22 March 10am
TCM presents … The Charlton Heston Collection
Los Angeles

APRIL

Sat 9 April 1pm
Fine Literature
New York

Mon 11 April 1pm
Treasures from The Caren Archive II: How History Unfolds on Paper
New York

Tue 12 April 10am
The Elegant Home
New York

Tue 12 April 6pm
California & Western Paintings & Sculpture
Los Angeles

Mon 18 April 3pm
Fine Jewelry
New York

Tue 19 April 10am
Prints & Multiples
Los Angeles

Tue 26 April 1pm
Photographs
New York

Wed 27 April 10am
20th Century Decorative Arts
Los Angeles

MAY

Wed 4 May 10am
Made in California
Los Angeles

Wed 4 May 10am
The Modern House
Los Angeles

Wed 4 May 1pm
19th Century European Paintings
New York

Wed 11 May 10am
African & Oceanic Art
Los Angeles

Wed 11 May 4pm
Impressionist & Modern Art
New York

Thur 12 May 4pm
Post War & Contemporary Art
New York

Tue 17 May 10am
Lapidary Works of Art, Gemstones & Minerals
Los Angeles

Wed 18 May 2pm
American Art
New York

Fri 20 May 10am
Fine & Rare Wines
San Francisco

Mon 23 May 1pm
Fine Oriental Rugs and Carpets
Los Angeles

California and Western Paintings and Sculpture

Los Angeles
Tuesday 12 April
6pm

William Wendt (American, 1865-1946)
Lupine patch, 1921 (detail)
oil on canvas
25 x 30in
Estimate: $120,000 - 180,000
(£80,000 - 120,000)

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Please note:

All sale dates are subject to change. Readers are advised to contact the department concerned for exact details.

For information and details of sale dates about the objects and paintings pictured, please contact Customer Services at Bonhams New Bond Street on +44 (0) 20 7447 7447.

Fine Jewelry

New York
Monday 18 April
3pm

A pair of emerald and diamond ear pendants by Ruser
Estimate: $40,000 - 60,000
(£25,000 - 40,000)

Enquiries: Lauren Robbins
+1 212 461 6519
lauren.robbins@bonhams.com
bonhams.com/jewelry

A copy of Van Dyck's portrait of Charles I is part of the magnificent collection in the King's Gallery at Kensington Palace

My Favourite Room

A party in the splendid King's Gallery at Kensington Palace did not turn out as ***Princess Michael of Kent*** planned

In 1688, Prince William of Orange and his wife Mary Stuart, elder daughter of the exiled King James II, arrived in London as the country's new rulers. William abandoned Whitehall Palace on the Thames because of his asthma and bought Nottingham House, situated on a rise by the village of Kensington, known for its good air. The royal couple employed Christopher Wren, Surveyor of the King's Works, to improve and expand the old Jacobean house, and the royal court moved to what was now called Kensington House.

The architect William Kent introduced the building's main feature: a first-floor gallery, the largest and longest of the state apartments. It was intended for the finest pictures in the King's collection. Magnificent paintings still hang there on scarlet silk damask, dominated by a copy of Van Dyck's portrait of Charles I on horseback. One wall features a parade of arched windows, now facing east onto the Round Pond and the statue of Queen Victoria in Kensington Gardens. This has to be my favourite room.

When my husband asked what I would like for a 'big birthday', I decided I wanted to share a staging of *Tosca* there with our family and friends. We would sit in the King's Gallery, which would glow red in the summer evening light, our 50 guests listening to an opera ensemble perform Puccini's dramatic and tragic score. I told our two children the passionate story – especially about the dramatic finale, when the eponymous heroine finds her lover shot by real bullets, not the fakes they had planned, and soldiers come for her; how she defies them and jumps to her death.

> "I decided I wanted to share *Tosca* in the gallery with friends and family"

In most opera houses, deep mattresses are hung beneath the set's ramparts, and Tosca completes her dramatic aria as she jumps. How would it work in the King's Gallery? Perhaps from the central window onto mattresses on scaffolding underneath? How splendid if Floria Tosca's last note could hang in the air as she jumped out of the King's scarlet gallery to her (mattress) death! The children and I plotted with the ensemble's leader. I was told it was organised and not to say a word.

The July weather was glorious, the gallery subtly lit and, with just one piano to accompany the singers, all went as planned. In the final act, just as Tosca urges her lover to get up from where he has feigned death, she realises he really has been shot. The soldiers are coming, she runs, singing her final great aria. Will she rush to the open window? No, the soldiers reach her and she falls on their bayonets instead. Imagine our disappointment after all that talk of jumping out of the window. There was no 'health and safety' in those days to stop it happening. Or perhaps there was.

And so the King's glorious red gallery played host to a great evening despite the slight disappointment. Perhaps it was the same for King William. Eight years after the death of Queen Mary, he was brought back to Kensington Palace with a broken collarbone after falling from his horse. He installed himself on a settee opposite the map of Europe he had had painted over the chimney piece in the middle of his gallery – where 'my' Tosca met her end. This strange map, with England depicted as large as France, has a weathervane operated from the roof which still indicates today how long it would take a ship bringing post from Holland to arrive. Homesick and missing his dear wife and beloved country, there William died in 1702.

Princess Michael of Kent's latest historical novel is *Quicksilver.*

Kensington Palace, London W8 is open to the public: hrp.org.uk.

THE ASTON MARTIN SALE

Saturday 21 May 2016
Aston Martin Works,
Newport Pagnell

Entries now invited

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