





Fine Jewelry New York Tuesday 17 April 3pm

A 10.01 carats diamond solitaire ring Estimate: \$500,000 - 700,000 (£400,000 - 550,000)

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FRONT COVER Andy Warhol (1928-1987) Little Electric Chair, 1964-65

© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by ARS

Post-War & Contemporary Art New York Wednesday 16 May See page 32

MOTORING EDITION



A Gilt Copper Alloy Figure of Avalokiteshvara Sahasrabhujalokeshvara attributed by inscription to Sonam Gyaltsen Central Tibet, Tsang Province, circa 1430 26in (67.7 cm) high Estimate: \$1,000,000 - 1,500,000 (£720,000 - 1,000,000)

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Editor's letter



I always enjoyed the story in Errol Flynn's memoirs, *My Wicked, Wicked Ways*, about how he was down to his last \$100, was about to scupper his boat and sack the staff, when his agent politely coughed and said, "Mr Flynn, what about the Van Gogh?"

That's movie stars for you. But even so... However, Flynn has been trumped,

so to speak, by another legend: Alice Cooper. Alice was playing golf some years ago with that other hellraiser, Dennis Hopper, when Hopper mentioned that he had just sold a Warhol. It planted a seed in Alice's mind... just where was that red *Electric Chair* painting he had bought back in the hazy, crazy days of hanging out at Max's Kansas City in New York? The answer, of course, was that it was back in Phoenix, Arizona – in his parents' garage. On page 32, Adrian Dannatt interviews the man himself about his friendship with Andy Warhol and why, as the Godfather of Shock Rock, the painting was such an appropriate acquisition for him.

Another discovery which has come to light is an astonishing painting that has been hailed as Africa's Mona Lisa. This work,

Tutu by the Nigerian artist Ben Enwonwu, was thought missing in action for years. However, late last year, Giles Peppiatt, Director of Modern and Contemporary African Art, paid a visit to an apartment in north London and saw the work, to his amazement, hanging resplendent on the wall. The author Ben Okri rushed to Bonhams to see it, and, on page 42, he tells the story of the artist and the sitter – and discusses the work's rightful place in the history of art.

In March, Bonhams is holding a sale on site at Bishopsgate House, the home of the late Walid Juffali. The Saudi businessman was an inveterate collector who filled his houses – and gardens – all over the world with art, books, sculptures and glittering glass chandeliers. As his daughter Dina said, "My father bought with his heart, always collecting things that he loved. I think that's the best way to be: the value of art is how it feels. It's so personal – that's what makes it interesting, it's very emotional." I couldn't agree more.

With Mick Hucknall on Sicilian wine, Ruth Rogers on her favourite restaurant and Lord Gowrie on the legacy of Sylvia Plath and his friend Ted Hughes, it's an issue infused with passion.



Contributors





Ben Okri Okri is the most significant African novelist of his generation. Having published his first novel at the age of 21, he became famous in 1991 as the youngest winner of the Booker Prize for The Famished Road. Okri encounters the great lost work of his countryman Ben Enwonwu, the Nigerian modernist sculptor and painter, on page 42.





Mick Hucknall As lead singer with Simply Red, Hucknall ruled the charts in the early 1990s with his blue-eyed soul. Getting ten singles into the Top 10 and winning three Grammys, the band went on to sell more than 50 million records. On page 57, Hucknall describes his other love: the wines of Sicily, where he owned a vineyard for 14 years.





Ruth Rogers In 1987, Rogers opened the worldfamous Italian restaurant River Café beside the Thames. Setting the trend for food made with top-quality seasonal ingredients, the restaurant trained a generation of chefs, including Theo Randall and Jamie Oliver. On page 72 she extols the virtues of her favourite room – and no, it wasn't designed by her husband, Richard.





Simon Barnes A journalist at The Times for more than 30 years, Barnes wrote on sport (he became chief sportswriter in 2002) and, latterly, nature. He has published more than 20 books, including the best-selling How to be a Bad Birdwatcher. His fascination with birds drew him to the extraordinary ornithological illustrations discussed on page 22.





Grey Gowrie

Lord Gowrie – hereditary peer and chief of Clan Ruthven – recalls his friendship with Ted Hughes on page 46. He read at Hughes' Westminster Abbey memorial service. Gowrie is himself a published poet (his Collected Poems was republished in 2017) but spent his career in politics, serving as Minister for the Arts under Margaret Thatcher.



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In and out of Bonhams salerooms

* Asia Week

To mark New York's Asia Week in March, Bonhams will host six carefully curated Asian art sales. Buddhist sculpture is particularly well represented this year. In the Chinese Works of Art Sale (19 March) there is a rare grey limestone figure of Maitreya [right] from the Northern Wei dynasty, and an exquisite Celadon-glazed doublegourd vase from the Qianlong period (bottom left, estimate \$60,000 - 90,000). A stunning Edo era (1615-1868) tagasode folding screen (shown above), depicting garments against a background of gold leaf, will be offered in the Fine Japanese Art Sale. The screen, which shares a number of features with a notable pair in Tokyo's Nezu Museum, is estimated to fetch \$25,000 - 35,000. The sale will also feature an awe-inspiring pair of temple guardians (left, estimate \$50,000 - 70,000) from Japan's Kamakura era (1185-1333). These enormous figures are most commonly seen outside temple gates, whre their fierce expressions keep the grounds free of demons. Meanwhile, a fine ten-panel Korean screen depicting Pyongyang in the 19th century (below) will be offered in the Korean sale, estimate \$25,000 - 35,000. The week also includes works by masters such as Xu Beihong and Qi Baishi, both from the collection of Dr Gregory Dahlen, which will lead the Chinese paintings sale, along with art by other 20thcentury masters.





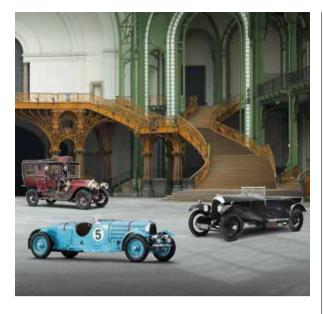




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Roaring success

Each February, the imposing glass domes of Le Grand Palais in Paris provide a dramatic backdrop for Les Grandes Marques du Monde, Bonhams' opening European motor-car sale of the year. Highlights of this year's €15 million sale included the Tiffany blue ex-Earl Howe, ex-Pierre Levegh 1935 Bugatti Type 57T, which sold for €713,000, and a new world record was set by the sporting 1926 Bentley 3-litre Red Label Speed Model Tourer when it sold for €701,500. Diamond watches, bronze sculptures and Lalique glass mascots were also offered during the marathon eight-hour sale.







Venus in furs

In 1968, Richard Avedon photographed Judy Garland for a Blackglama fur company ad campaign. The advert, which showed the Hollywood legend wrapped in a luxurious mink, was for Andy Warhol the epitome of glamour. Later, in 1985, when he created the silkscreen portfolio *Ads*, which comprised ten advertisements that he felt had changed American culture, he included this one, Blackglama. The original ad campaign was in black and white, but Warhol's silkscreens were issued in colour in an edition of 190 prints. Bonhams is offering one of the unique trial proofs on 22 May in New York at the

Prints and Multiples auction. Over the years, six of these portraits have come to auction, but in this one Warhol has captured the haunting quality of Garland's face, and – with the mink almost unrecognisable – the tag line "What becomes a Legend most?" takes on a completely different meaning, as if Warhol were asking that question about his own place in the pantheon of the artworld.

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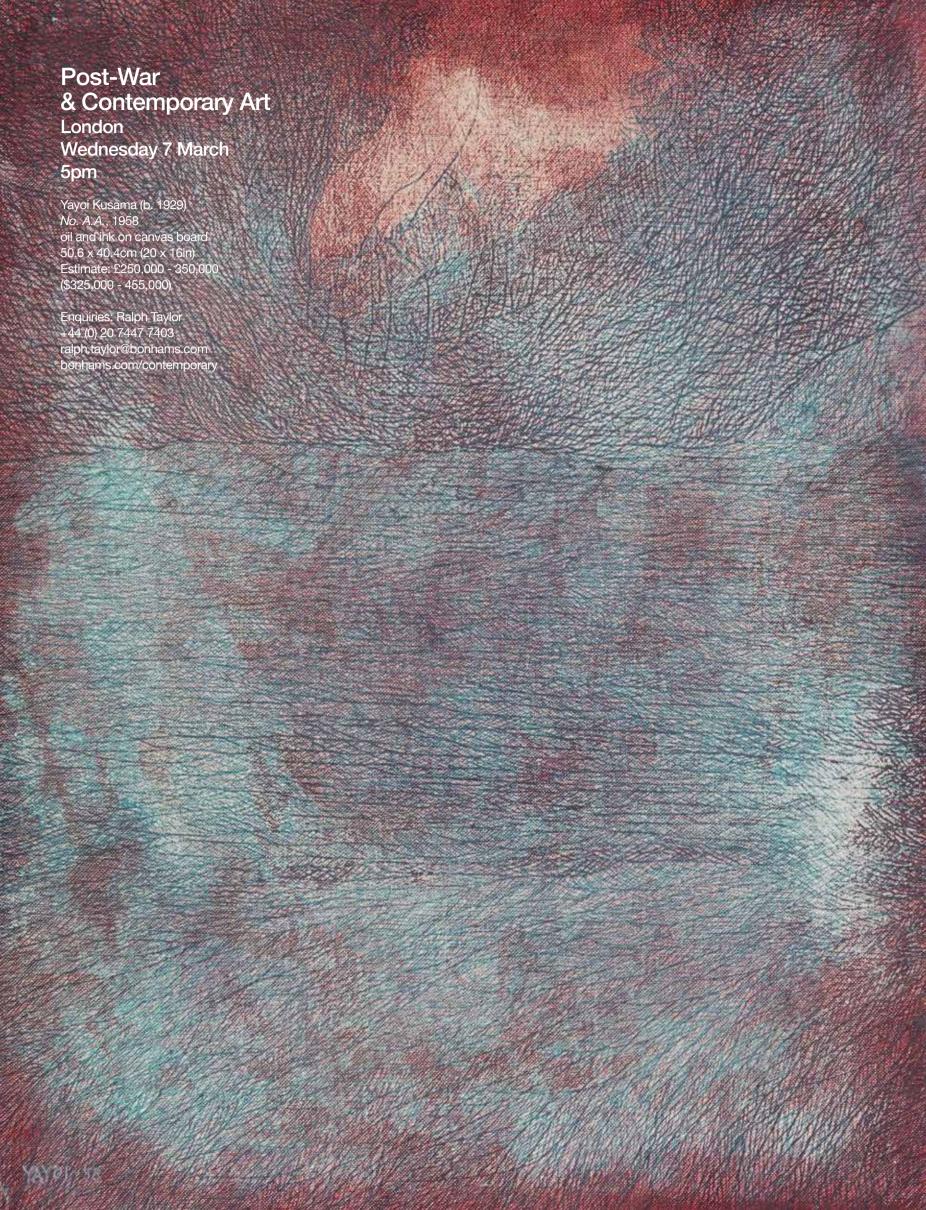


Charity auction

In November, Bonhams teamed up with the Anglo Jordanian Society to host to a charity auction of contemporary art. The sale, held at New Bond Street in the presence of Their Royal Highnesses Prince Hassan and Princess Sarvath of Jordan, featured works by leading Jordanian and Arab artists. The profits raised by the sell-out sale will be used to support the princess's work providing much needed food parcels and clothes for some of the poorest families in Jordan.







★ Poster boy

Richard Barclay has joined Bonhams as its Vintage Poster consultant. Barclay established the poster department at Christie's in the 1980s and has since advised numerous collectors, auction houses and museums – including the V&A, the Hiroshima Peace Memorial Museum and the Wimbledon Lawn Tennis Museum. Barclay said, "Vintage posters have been a lifelong passion, and I look forward to placing my knowledge and enthusiasm at the service of our clients." Barclay's first offering, a selection of vintage travel posters, will be part of the 12 April Decorative Art and Design sale at Bonhams Knightsbridge.

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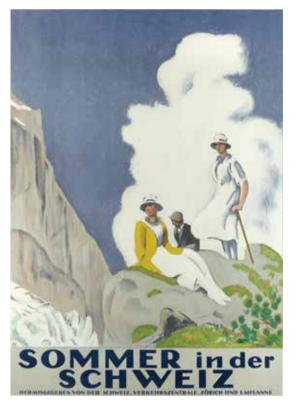


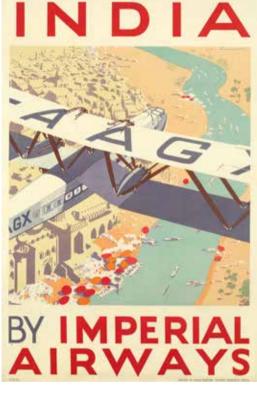
* Field of gold

One of the most sought-after female artists in the world, Marisa Merz (b. 1926) recently enjoyed a major solo exhibition at the Met Breuer in New York. An exquisite and rare painting by her from 2013, the year in which she was awarded the Golden Lion for lifetime achievement at the Venice Biennale, is now offered by Bonhams in the Post-War and Contemporary Art sale in London on 7 March. It is estimated at £30,000-50,000. The apparent simplicity of this work is belied by Merz's complex choice of materials and the way she handles three-dimensional space. The painting seems timeless, its gold-painted surrounds and intimate presentation within a wooden box making it a kind of contemporary devotional icon.

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*

Movie magic in Hong Kong

In January, at the newly opened Murray Hotel in Hong Kong, Bonhams partnered with FilmAid Asia as the official auctioneer for the charity's glittering annual Film Gala. The sale raised HK\$3.8 million, which will improve the lives of those displaced by war and natural disasters in Asia and Hong Kong. FilmAid uses films, radio and journalism created by refugees to engage their communities, providing them with information about rights, safety, health and well-being, as well as running public information campaigns. The gala event was attended by celebrated names from the art and film industries, both in Hong Kong and across the globe. Among the film stars, models and singers in attendance were Celina Jade, Jamie Campbell Bower, Cissy Wang, Ludi Lin, Josie Ho, Chin Han, Michelle Goh, and Nadia Hatta.

Fine Jewellery London Wednesday 25 April 2pm

A diamond bracelet, by Boucheron, Paris Estimate: £80,000 - 120,000 (\$110,000 - 170,000)

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Monumental alabaster

The sculptor and artist Antoni Casamor - often known simply as Antón - was a contemporary and friend of Salvador Dalí, whose artistic influence he absorbed. His figures of St Joseph and St James appear on the façade of Girona Cathedral. Casamor used to display his renowned collection of art and antiques in his villa, close to the historic Catalan city. That collection, which will be offered in London on 21 April, boasts several works by the master himself, as well as wonderful Italian and Spanish paintings, sculpture and furniture dating from the 12th to the 20th century. Highlights include a breathtaking 15th-century Sicilian alabaster figure of the Trapani Madonna, which is estimated at £15,000-20,000.

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Tender is the Knight

When Laura Knight painted the charming portrait of the de Peyer family on their seaside holiday in 1931, she knew her friends were a talented musical bunch. She could hardly have predicted, however, that young Gervase – depicted confidently astride a horse – would grow up to be a world-famous clarinettist, with the Principal desk at the LSO and countless recordings to his name. On Knight's death in 1970, Gervase bought her London home and hung the painting, A Seaside Holiday, in her studio as a tribute to a lifelong friendship. Dame Laura, as she became, is Britain's best-loved 20th-century artist. A Seaside Holiday (estimated at £100,000-150,000), offered in the 19th-Century European, Victorian and British Impressionist Art sale in London on 14 March, is a key example of her pivotal role in the development of mid-century British painting, as well as an affectionate tribute to the family it portrays.

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Barrelling along

The great and the good from the world of wine gathered at Bonhams in November for a spectacular charity dinner and auction in aid of the Institute of Masters of Wine Endowment Fund. Thanks to the astonishing

generosity of the Institute's members and supporters, bidders competed for some never-to-be-repeated lots, including an evening with Screaming Eagle winemakers – and their wines, of course – which went for £150,000; a mouth-watering exclusive stay at Bordeaux superstar châteaux, Le Pin and Cheval Blanc, sold for £145,000; and a tour-to-end-all-tours of top Burgundy Domaines across the Côte de Nuits and Côte de Beaune, that secured a winning bid of £90,000. In all, the evening raised



more than £1.1 million for the Fund, which will enable the Institute to extend its global scope, enhance the support it gives to Members worldwide and, crucially, encourage the Masters of Wine of the future.



Halo of a sale

What happened

next

Lorenzo Veneziano's exquisite Crucifixion sold for £1,688,750 at the Old Master Paintings sale in London on 6 December



Emperor strikes back!

A transcription of the *Dokuhakuroku*, Emperor Hirohito's post-World War II monologue, sold for \$271,500 at the Voices of the 20th Century sale in New York on 6 December







Bonhams' three amigos of decorative art tell **Lucinda Bredin** how they share their passion for design

Photograph by Alex Braun

Above Jason Stein (left) and Dan Tolson (right) flank Benjamin Walker, Bonhams Head of Modern Decorative Art and Design in the US

enjamin Walker is standing in Bonhams' newly refurbished mezzanine gallery in New York, pointing out the works that are to be offered in his December sale. "Just look around this room," he says, with a sweep of his hand. "You can see a Max Ernst, a Le Corbusier – there's Giacometti over there..."

It might sound as if Walker is in charge of the Impressionist and Modern Department. He is, in fact, Bonhams' Head of Modern Decorative Art and Design in the US. And all those sculptures, pieces of furniture and wall hangings were made as objects for a room. They are, however, unmistakably by great artists. The wall hanging by Max Ernst features an abstracted bird's head beneath a hot sun. A pair of lamps by Giacometti – that's Alberto, not the furniture-making brother, Diego – echo the master's attenuated sculptures, and the sofa made by Le Corbusier (in collaboration with his cousin, Pierre Jeanneret) is every bit as 'uncompromising' as Le Corbu's buildings.

Walker, an Englishman in New York, is one of this new department's trio of specialists. Another Englishman, Dan Tolson, is based with him in New York, while Jason Stein covers the west coast from Los Angeles. "It's a great asset for us to be on both coasts," says Walker. "No other auction house has that. It means that our consigners have the option of selling on either coast – and we can advise them which would be the best market for their item."

Walker noticed that some works do much better in New York – and some soar in Los Angeles. "Pieces influenced by European and International styles such as Art and Crafts, Art Nouveau, Art Deco, Japonisme and Post-War Design do very well in New York. L.A. is strong for sophisticated 'Lifestyle' living – West Coast craft and studio works from masters such as John Dickinson and Sam Maloof are especially well received in our Sunset Boulevard saleroom, as well as designs for outdoor living by Walter Lamb."

Walker points to the results from New York's December

"New clients draw inspiration from seeing museum-quality pieces" sale: "For example, we got a top result for Giacometti's Étoile lamps, which sold for \$225,000." The Modern Decorative Art and Design sale in Los Angeles this April has a different vibe. Centred around Modernist decor by visionary

California designer John Dickinson, there is also a capsule collection of architectural photos by Julius Shulman and an exceptional selection of Studio Design highlighted by rare ceramics by Peter Voulkos. This new approach, curated by Stein, comes complete with room sets styled by gallerist and interior designer Patrick Dragonette. As Stein says, "We find that new clients to this collecting area, especially, draw inspiration from seeing museum-quality pieces alongside

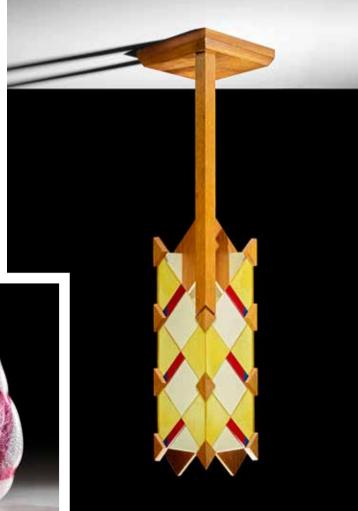


Left George Grant Elmslie stained-glass window, sold in New York in December

for \$87,500

Left John Dickinson dining table and chairs with Dale Chihuly macchia, styled by Patrick Dragonette Below left Archimede Seguso vase, sold for \$10,625

Below Frank Lloyd Wright hanging lamp



other objects. It gives an idea of how one-off works can spark off conversations with other styles."

One of the strengths of this highly versatile department is their exceptional experience. For instance, Walker, who studied Fine Art before taking a diploma in Fine Arts Valuation, began working for a private gallery where he was given a grounding in silver and the decorative arts from 1850 onwards. After a very instructive moment in luxury retail, working at Thomas Goode – "think very elaborate candelabra" – and Marks Antiques, he went to Australia and New York to work for private clients. But he missed being in a team. "When Matthew Girling approached me to come to Bonhams and said he wanted me to gather a new set of people with new eyes, new ideas and a new attitude, I

jumped at the opportunity." One of his first hires was

"The art world began to notice this full-throttle department"

One of his first hires was Dan Tolson, who had headed up the Design Department at Bonhams Los Angeles. A long-time design aficionado – with a degree in Design History – Tolson had

worked at Christie's London and Phillips. "I've always been obsessed with design," he says. "My parents had a very good eye, and some of my earliest memories are looking at things they had – Isamu Noguchi-style lanterns and seagrass flooring, which were quite cutting edge in the 1970s." Dan understands the thrill of the chase: "When I was 10, I began to go to flea markets to pick up pieces of Murano glass...". He created the first stand-alone design sale for Phillips in 1999, before the auction house merged with Bonhams in 2003. Back in L.A., Dan also collaborated with Dane Jensen, Bonhams Head of Contemporary Art there, on an exhibition in a landmark apartment building to showcase

art and design together. Jason Stein, like Dan, formerly ran Bonhams L.A. Design department and spent several years in Christie's 20th-Century Decorative Arts division. Jason specialises in selling works by legends of design and has arrived to build on those foundations, adding his own inimitable twist of style.

The art world – as much as the design world – has begun to notice this full-throttle department. *The Art Newspaper* featured a stained-glass panel by George Grant Elmslie in its 'Object Lessons' column. As Walker points out, "Collectors have realised that decorative works by these artists are very much part of their oeuvre. With the Giacometti lamps, for example, there's a direct link to his sculptures. And ceramics by Lucie Rie are now rightly considered to be sculptures. What we can offer to new – and experienced – buyers is connoisseurship, advice, inspiration and our own passion. Hey, we just love having conversations with those who are passionate about this truly exciting realm of art."

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Modern Decorative Art and Design Los Angeles Tuesday 17 April at 1pm Enquiries: Jason Stein +1 323 436 5466 jason.stein@bonhams.com bonhams.com/mds

Important Collectors' Motor Cars & Automobilia

Goodwood House, Chichester Friday 13 July 11am

The ex-Richard Shuttleworth, Henry Wessells, Donington Grand Prix-winning
1934 Alfa Romeo Tipo B Monoposto
Chassis no. 5007
Estimate: £4,500,000 - 5,000,000
(\$6,000,000 - 7,000,000)

Enquiries: Sholto Gilbertson +44 (0) 20 7468 5809 sholto.gilbertson@bonhams.com bonhams.com/motorcars





or more than one generation of Formula One fans, Ayrton Senna remains the perfect Grand Prix driver. His shocking death in 1994, in a mid-race crash, was televised to the world. He was 34 years old and at the height of his powers, which ensured that the image of perfection remains untarnished by the decline that would, one day, inevitably have blunted the edge of his gifts.

First among those gifts was sheer speed. He was fast, of course. The fastest of his own time, and perhaps the equal in speed to the very greatest of his predecessors. And he looked like everyone's idea of a Grand Prix driver. He was handsome, with the kind of looks that transfer seamlessly from the victory podium to the nightclub dancefloor or the deck of a superyacht. The camera loved him, wherever he was.

But he was also a complicated man, and that was what really made him stand out from his rivals as soon as he emerged from the bosom of a loving, supportive and well-to-do family in São Paulo. Even his gift of speed was not entirely straightforward, being based on the kind of virtuosity that might be more easily compared to that of a great violinist than to the normal attributes of a racing driver.

Many violinists can play a Bach partita at the correct speed and with

keep the car balanced through the corner with an unearthly sensitivity beyond the capacity of his competitors. It could be seen in the way he overtook opponents, sometimes with sudden stealth but on occasion shouldering his way past with a brusque and even brutal thrust, testing the limits all the way and at times, on purpose, exceeding them.

"I was driving it by a kind of instinct... I was way over the limit but still able to find even more"

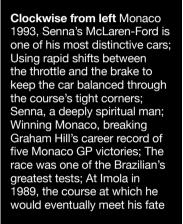
all the notes in the proper order, but only the very best can find an extra shot of feeling to make the experience transcend the score. Senna's driving was imbued with a degree of emotion that spectators could not miss. They could see it in the attitude of his car as he turned it into a 150mph bend, and sometimes they could hear it in the sound of his engine as he juggled between the throttle and the brake, using rapid shifts between the two to

The parallel with musicians extends into the area known as 'the zone'. Improvisers know it well. They enter the zone at the point where all their years of accumulated experience and acquired skills disappear from their conscious mind, leaving them free to exploit the highest form of applied intuition, allowing the music to flow as if under supernatural guidance.

That phenomenon occurs in sport, too. Most famously, it happened to















Senna in practice for the Monaco Grand Prix in 1988, when he posted a lap time almost two seconds faster than his nearest competitor. In a sport measuring margins in hundredths of a second, two seconds is an eternity. Senna might have been in the same race as the rest of the field, but he was in a different league – and his subsequent description of the experience added a layer of mystery to the feat.

"I realised that I was no longer driving the car consciously," he told the Canadian journalist Gerald Donaldson. "I was driving it by a kind of instinct, only I was in a different dimension. It was like I was in a tunnel. I was just going and going, more and more and more and more. I was way over the limit but still able to find even more."

The tight little circuit around the streets of Monaco provided him – as it did those other great virtuosi, Tazio Nuvolari and Stirling Moss – with the finest of settings for the expression of his art. In 1993, Senna swept into

motoring history when he won an unprecedented sixth Monaco Grand Prix in the McLaren-Ford MP4/8A that Bonhams will offer in the principality in May. The onboard film of his feats as he skimmed the guard rails at the famous corners of Sainte Dévote, Massenet, Mirabeau, Portier and the Tabac on each 3.3km lap provides the best possible evidence for claims that he was examining the outer edge of human capability.

The spiritual side of Senna's personality went beyond the ritual genuflections that Latin sportsmen often make before entering the contest. So many photographs, even at the race track, show him in reflective mode, his brown eyes seemingly turned inwards, away from the gaudy bustle of the paddock. His spirituality was not easily pinned down and defined, but he was one of the few racing drivers of his era – any era, come to that – unafraid to discuss his feelings publicly. Whatever it was he believed in, he believed it







Driven to succeed

Ayrton Senna drove the McLaren-Ford MP4/8A-6 in eight of the 16 World Championship Grand Prix Races of 1993

9 May Spanish GP, Barcelona 2nd23 May Monaco GP, Monte Carlo 1st13 June Canadian GP, Montreal retired

4 July French GP, Magny-Cours 4th

11 July British GP, Silverstone 5th (out of fuel)

25 July German GP, Hockenheim 4th

29 August Belgian GP 4th

12 September Italian GP, Monza retired

so deeply that he was unafraid of the potential for embarrassment that can deter others from opening themselves up to the world.

"I am able to experience God's presence here on earth," he once said. But there was never any danger that he as the three World Championships, the 41 Grand Prix wins, the 80 pole positions and the continuing good works performed among Brazil's poorest children by the Senna Foundation, is what allows this complex, even contradictory man to live on. Almost a

"Senna spoke... of having a vision of God as he accelerated out of the last corner to the chequered flag"

would be mocked for his beliefs, even when he spoke in 1988, after winning his first world championship in the final race in Japan, of having a vision of God before him as he accelerated out of the last corner towards the chequered flag.

Although he read the Bible on long-haul flights, he gave his loyalty to no specific denomination. "If I go to church," he once said, "I go on my own and I like to be there alone. I find more peace that way." That tantalisingly opaque mentality, as much

quarter of a century after that tragic afternoon at Imola, wherever Formula One cars are raced, Ayrton Senna's name will be spoken.

Richard Williams has written several books on motor racing, including The Death of Ayrton Senna and Enzo Ferrari: A Life.

Sale: The Monaco Sale

'Les Grandes Marques à Monaco'

Friday 11 May

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bonhams.com/motorcars





Monaco '93 was one of Ayrton's greatest tests. Doug Nye gets the inside story from the designer of Senna's car

his vear's Bonhams Monaco sale falls on the 25th anniversary of one of Ayrton Senna's greatest exploits: with his 1993 win, Senna broke Graham Hill's long-standing career record of five Monaco GP victories. Neil Oatley, chief designer of the MP4/8A that Senna drove, sits in his library-quiet office at the space-age McLaren Technology Centre in Surrey, and recalls that year's unusually hectic race programme.

"After four years of supplying our F1 engines, Honda withdrew from racing too late in '92 for us immediately to find another engine supplier. It was October before a stopgap deal was struck with a reluctant Ford Motor Company. They were already committed to the Benetton team, but agreed to rent engines to us. These had to be run with strict conditions, enforced by Ford's specialists, Cosworth Engineering.

"In early testing, they were paranoid about our drivers inadvertently over-revving their engines. If the limit was 12,000rpm and the driver came in with 12,019 on the data record, Cosworth's guys would insist that we change the engine. Their concern was understandable: they owned them - and they had to repair them."

Team principal Ron Dennis had been trying desperately to persuade three-time World Champion Ayrton Senna to stay with McLaren despite losing Honda's resources. The intense Brazilian was suspicious of these 'second string' Ford V8 engines that had replaced the dominant Honda V12, but he was contracted to McLaren for the year. He instead negotiated a race-by-race contract for a rumoured fee of \$1,000,000 per start.

Dennis teamed American IndyCar Champion Michael Andretti with Ayrton, and signed young Finnish hope Mika Häkkinen as test driver. That year's man to beat? Former McLaren driver - and Senna's arch rival - Alain Prost.

At Interlagos in 1993, where Senna won s home Grand Prix for McLaren

"When the engine decision was made in October '92, the new car's design was quite advanced, even though we had no idea of the size and shape of the engine we would be using. Until we knew the demands of the fresh engine, there was much we couldn't finalise. Then, once we finally knew that we would be using the Ford, it was a race against time to get ready for first tests at

simple, but – even 25 years ago – every F1 car was complex. Each was a subtle balance McLaren's 100th Grand Prix win. At Donington Park – in the wet – he drove a wonderful race, and won again."

The Brazilian superstar first drove the car that is offered by Bonhams at Monaco - chassis '6 - in the Spanish GP at Barcelona, again finishing second behind Prost. And so to Monte Carlo..

"Late in Thursday practice, Ayrton - tweaking his thumb painfully against the steering wheel. We first suspected a suspension breakage had caused the accident, but investigation revealed it was something more elusive. The active suspension received an input that had not been allowed for in the programming, a

crashed approaching Sainte Dévote corner Silverstone in February '93. "As Formula One cars go, ours was quite

"Late in Thursday practice, Ayrton crashed... pitching the car into the barriers at Sainte Dévote corner"

of the latest technology against the absolute limits of what regulations would permit. Although we wound up with one of the simplest contemporary engines, our technology was among the most advanced.

"Ayrton's race engineer Giorgio Ascanelli developed the active suspension with Pat Fry, and this Monaco-winning MP4/8 retains the active system today.

"In those days, the design team was based in Woking. It was an intimate, informal and formidably efficient operation. In initial testing, the drivers (including Senna) were happy because the Ford V8 - though shy on maximum horsepower - was lighter and more efficient than its opposition. First time out, in the South African GP, we were very competitive: although Prost won, Ayrton finished second. In Brazil, Ayrton scored

bump and kerb touch dropped the rear ride height, pitching the car into the barriers.'

Happily, chassis '6 was easily repaired during the Friday rest day, and Ayrton drove it throughout qualifying and the race. Benetton had the latest Ford engine, but McLaren had to run the old mechanical-valve units. Ayrton moaned - his bandaged thumb hurt. He wasn't happy but still qualified third despite another incident, right at the end of qualifying.

"On race day, Prost jumped the start, and finally - after ten laps - he was ordered into the pits for a stop-go penalty. He then stalled, losing more time. This left Schumacher leading for Benetton, with Ayrton second, just keeping up the pressure. After 33 of the 78 laps, Schumacher dropped out with hydraulic failure. Ayrton kept charging round in chassis '6 - and we won!" D.C.N.



Birds of paradise

When nature meets artistry, the results take flight. **Simon Barnes** explores three of the greatest works in the history of ornithology

t's been called the most beautiful finch in the world: purple, yellow, green, red and blue, colours recklessly laid on with, it seems, no other purpose than to delight the human eye. But it's as wild as anything that lives, you can find it only in Australia and it was first described by the great ornithologist John Gould in 1841.

The bird is so impossibly lovely that he named it after his wife, Elizabeth. The Lady Gouldian finch commemorates a great artist – two great artists – and their great partnership. Elizabeth died three years before the bird was named, and seven years before her greatest achievement was revealed to a stunned public.

The Birds of Australia – which will be offered in the Wassenaar Zoo Library sale in London on 30 May, where the more than 2,400 volumes include exceptional

zoological works by Daniel Giraud Elliot and François Levaillant – was published in seven volumes in 1848. It is one

of the great works of ornithology: as beautiful as it was pioneering. And the hand of Mrs Gould is on most of those impossibly gorgeous – and impossibly accurate – illustrations.

She was never 'Lady' Gould: neither she nor her husband were grand enough to possess or be given a title. John was the son of a gardener who initially trained as a gardener himself; Elizabeth was a governess with a talent for drawing.

John had a vast enthusiasm for natural history, and he caught the wave of the world's growing fascination with the subject. He switched from gardening to taxidermy – stuffed birds and mammals were increasingly soughtafter items – and his great coup was stuffing a giraffe for George IV.

His immense skill saw him appointed as the first curator for the Zoological Society of London, but John, with apparently limitless funds of energy, saw this only as a beginning. His most significant contribution to science came when he worked on the collections that Darwin brought back from the voyage of the *Beagle*: especially the birds of the Galapagos. His job was to describe them for science.

He saw the point that Darwin missed, at least when it came to the famous group known as Darwin's finches. What mattered was that superficially similar birds from different islands varied so much that they were entirely different species. How could this be? Darwin eventually answered the question that had been raised by Gould's superlative eye for detail. It was, of course, survival of the fittest.

Gould was turning into an institution. He was a great organiser, a terrific entrepreneur, and deeply committed to his subject. He became one of the great presenters of nature to the nature-deprived people of the ever-growing cities, the David Attenborough of his time.

He started to produce brilliantly illustrated books about wildlife, and Elizabeth's abilities were an essential part of this.

"Gould's great coup was stuffing a giraffe for George IV"

Main image

John Gould (1804-1881) 'The Lady Gouldian Finch', from *The Birds of Australia*, 1840-1859 Estimate: £100,000 - 150,000 (\$130,000 - 250,000)

Riaht

Jean-Baptiste Audebert (1759-1800)
'Le Parkinson jeune (*Menura novaehollandiae*)', from *Oiseaux dorés ou à reflets métalliques*, 1802
Estimate: £10,000 - 15,000 (\$15,000 - 20,000)







Above Hermann Schlegel (1804-1884)
'Gigantic turaco (*Musophaga gigantea*)' from Hermann Schlegel and Gerard Westerman
De Toerako's Afgebeeld en Beschreven, 1860
Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Above right Hermann Schlegel (1804-1884) 'White-cheeked turaco (Musophaga leucotis)' from Hermann Schlegel and Gerard Westerman De Toerako's Afgebeeld en Beschreven, 1860 Estimate: £4,000 - 6,000 (\$5,000 - 8,000) Gould had a talent for other people's talents: recognising them, organising them, getting the most from them.

In 1832, he produced his first book, *A Century of Birds from the Himalaya Mountains*. John's rough drawings were transferred to lithographic plates by Elizabeth.

This success was followed by many others. John, always keen on pushing the boundaries, was mad to do a pioneering book on Australia. The problem was a shortage of specimens: that is to say, dead birds to draw. The answer was to

go to Australia and get them. The Goulds spent two years there.

It was a partnership that involved others too,

among them Elizabeth's brothers Charles and Stephen. At the centre of it all was John's eye: his ability to make field sketches and notes. His aim was to show each bird as a living creature, caught unawares in the middle of its daily life.

His ambition on setting off to Australia was to "investigate... the habits and manners of its birds in a state of nature". Those last five words were what counted. These illustrations were not to be fanciful imaginings of what a bird might get up to: John wanted authenticity.

He observed the satin bower-bird and the extraordinary arena that the male creates to

attract the female: "a playing-ground or hall of assembly", Gould said, unsure of its function. It became one of the few double-size plates in the great work.

Of course, plenty of specimens were collected. Before the invention of photography there was no other way. John's drawings, with his brilliant eye for detail and for differences between species, were then worked on by Elizabeth.

They returned to England in 1840. Tragically, Elizabeth died of puerperal fever the following year, but the groundwork for the

> great work was there. Her task was continued by Henry Constantine Richter, who completed 595 plates using

Elizabeth's work as his starting point.

"The Goulds also brought

back Britain's first living

budgerigars from Australia"

The work was finally published in 1848, with a subsequent eighth volume covering new discoveries. Of the 681 birds the work contained, 328 were new to science. One more thing: the Goulds also brought back from Australia Britain's first living budgerigars: "the most animated, cheerful little creatures you can possible imagine", John said.

The great Gouldian works – 41 volumes in all, with more than 3,000 plates between them – are not John's exclusive work any more than the great *Life* trilogy is the exclusive work of





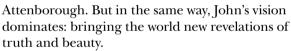


From top to bottom
John Gould (1804-1881)
'Allied fruit-pigeon', 'Albert's
lyrebird' and 'Green-necked
stork' from *The Birds of*Australia, 1840-1859
Estimate: £100,000 - 150,000
(\$130,000 - 200,000)



Above John Gould (1804-1881) 'Delicate owl', from *The Birds of Australia*, 1840-1859 Estimate: £100,000 - 150,000 (\$130,000 - 200,000)

Right Jean-Baptiste Audebert (1759-1800)
'Le Paradis rouge (*Paradisia rubra*)', from *Oiseaux dorés ou à reflets métalliques*, 1802
Estimate: £10,000 - 15,000 (\$15,000 - 20,000)



In this time before photography, the work of drawing and engraving really mattered. And though everyone involved in the process strived for objectivity – rather than what skaters used to call "artistic impression" – it is impossible for art not to creep in. These works lie in the overlapping part of the Venn diagram that has two vast circles representing art and science.

This is an area inhabited by other masters of natural history in the pre-camera days. One such is Jean-Baptiste Audebert, an 18th-century pioneer. His best work is in his two volumes of *Oiseaux dorés*: sumptuous illustrations of birds in which gold and silver had been added to the finished plate, by means of a technique he invented himself. Many bird colours depend not on pigment but on the refraction of light through feathers: the reflection of these metallic colours gives a pleasing illusion of the iridescence of bird plumage.

Hermann Schlegel, a near-exact contemporary of Gould, was another of those 19th-century figures born with a talent for natural history. His father worked in a brass foundry and collected butterflies: Schlegel rejected brass and went on to become director of the museum at Leiden. He too named a



bird after his wife, who was called Albertina. Schlegel's mynah has the scientific name *Streptocitta albertinae*.

All three men aimed for completion, knowing that it could never be attained, and for perfection, knowing that it was beyond them. They embraced that frustration because it was an essential part of their fascination with natural history – and it's something that remains true for everyone who looks at the wild world today.

But one thing that could be attained – by those with enough ability and work and time and teamwork and entrepreneurial skill – was beauty. All three men were responsible for works of startling beauty, and they all knew that the beauty didn't come from themselves. Rather, they knew they were privileged people because they were deeply familiar with the beauty of the natural world and had the still greater privilege of showing it to the rest of humankind. They produced great work because their subject is greater than all of them.

Simon Barnes' most recent book of ornithology is Bird Watching with Your Eyes Closed.

Sale: Wassenaar Zoo: a Dutch Private Library London Wednesday 30 May at 1pm Enquiries: Matthew Haley +44 (0) 20 7393 3817 matthew.haley@bonhams.com bonhams.com/wassenaarzoo







Opposite Dale Chihuly (b.1941-) Rhapsody in Blue chandelier, 2000 Estimate: £60,000 - 100,000

Left One of a pair of 18-light rock crystal chandeliers hangs in the grand drawing room at Bishopsgate House Estimate: £5,000 - 7,000

Above A blue glass and gilt constellation charger Estimate: £800 - 1,200

y father's approach was evolutionary," says Dina Juffali, daughter of the late Walid Juffali, one of Saudi Arabia's most significant collectors. "He grew up in an environment where the visual arts were hugely important, but from quite a traditional perspective. As he grew older, his taste matured and expanded." When he died in 2016 at the age of just 61, Walid left a notable legacy of contemporary and modern art, 19th-century masters and fine objets de vertu. This magnificent collection will be offered in a special auction at Bishopsgate House, Surrey, in March. As Dina emphasises, "he bought with his heart, always

"He bought with his heart, always collecting things that he loved, things that he was attracted to"

collecting things that he loved, things that he was attracted to." She continues, "I think that's the best way to be: the value of art is how it feels. It's so personal – that's what makes it interesting, it's very emotional."

Al-Walid bin Ahmed Al Juffali, the eldest son of Sheikh Ahmed Abdullah Juffali, was a member of one of Saudi Arabia's oldest, wealthiest and most distinguished families. In the 1940s, soon after the founding of the Kingdom of Saudi Arabia, Walid's father and his brothers, Ebrahim and Ali, started the country's first electricity plant. E.A. Juffali & Brothers went on to

make a fortune from their astute response to the consumer market created in the wake of the oil boom, becoming by the 1980s the largest privately owned business in Saudi Arabia.

After his father's death in 1994, Walid Juffali became the company chair. He had, like many of the Middle Eastern new- and old-monied aristocracy in the 1970s, been sent to boarding school in Europe, attending Le Rosey in Switzerland, a school whose well-connected alumni far outstrip those of Eton. Past Roséens include the Aga Khan, the Shah of Iran and Prince Rainier of Monaco; Dodi Fayed was a contemporary. The school has its own yacht and winter term is spent in Gstaad (where Juffali later acquired a home), but beyond its gilded 'extras', it also delivers the academic underpinnings necessary to administer kingdoms, commercial and otherwise. Juffali took education seriously: in his 50s, he was to take a doctorate in neuroscience at Imperial College, London.

This fusion of intellectual sophistication and jet-set glamour was fundamental to the man, but, as in many Middle Eastern households, women played a defining role in his life. Dina notes that "he was the head of a family of eight women and all of them were extremely strong, stronger than the men sometimes. Our family values female independence and that was a very strong thing for my father. You can see it in the art he collected, much of which is of a strong female character – I particularly recall a picture of a woman on a horse going into battle, I called her Joan of Arc, and a painting of three women



Left Seo Young-Deok (Korean, b.1983) Anguish #21, 2013, Stainless chain, 80cm high Estimate: £3,000 - 5.000

Below

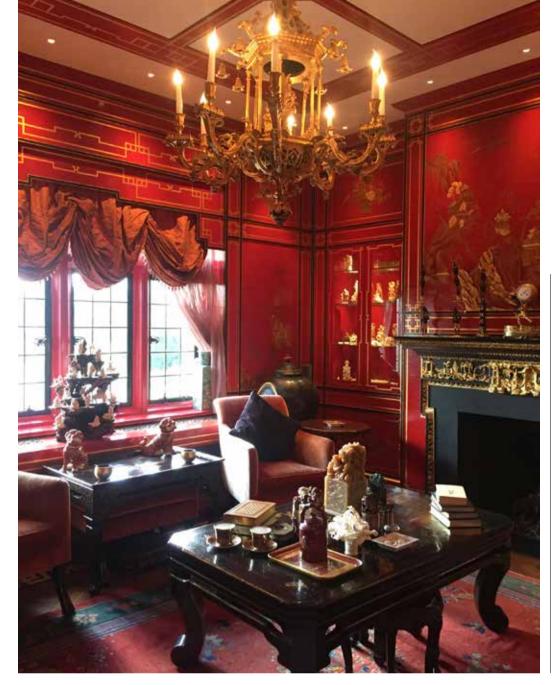
Joan Miró (Spanish, 1893-1983) Equinoxe etching, aquatint and carborundum in colours, on wove paper, 1967 105 x 75cm (411/4 x 291/2in) £40,000 - 60,000



carrying baskets on the seafront... it shows so much strength. My father was very much a supporter of female independence. It was very inspiring to grow up around, especially in a male-dominated culture."

Walid's mother, the formidable Suad al-Husseini Juffali, was the first chatelaine of Bishopsgate House. This low-lying inter-war neo-Tudor manor, set in 42 acres, was Juffali's Surrey country estate. Its foundation stone, laid in 1926, bears a Latin inscription expressing the wish of 'Vera, Joanna and Miriam' that future inhabitants should enjoy happiness and harmony. When the Juffali parents bought it in 1980, it would certainly have seemed an auspicious acquisition. Minutes from the Royal Lodge in Windsor Great Park, then home to the Queen Mother, its secure, gated exterior hid sweeping lawns, tennis courts, and a substantial stable. "I love, love, love that house," says Dina. "It was a good place, like a little museum. It is an elaborate setting, with all these big, old paintings, so you really felt like you were walking into history. The memories everyone has in the house are so wonderful – there's a really good energy for anyone who has ever lived there... it's a place of love.

Dina's grandmother Suad al-Husseini was a rare woman graduate in the 1950s and she remains a powerful presence in Middle Eastern philanthropy. Bishopsgate





Left A Chippendale-style eight-light chandelier hangs in the Chinese Drawing Room at Bishopsgate House

Above Follower of Melchior de Hondecoeter (Dutch, 1636-1695)
A peacock, peahen, bantams and pigeons in a landscape oil on canvas 132.5 x 154.2cm (521/2 x 603/4in)
Estimate: £7,000 - 10,000

House was her summer holiday home, a comfortable and manageable mansion, ideally suited to a busy, purposeful family life. "To our family," says Dina, "every house has its own character depending on its location. In England, the approach was always Western." The low-lying rooms, with parquet floors inset with marquetry, are indeed decorated in the European grand manner, ornamented with the finest French furniture, striking Victorian oils, and rich, warm Chinoiserie. The panelled dining room

"Life is a treasure hunt – you have to go out and find what you're meant to have, and Miró spoke to my father on a very bold level"

was an ideal venue for large family and formal dinners, with a multi-leafed dining table – accommodating up to 24 – frequently laid with exquisite gold-trimmed crystal and porcelain, shimmering invitingly under the sparkle of a Baccarat chandelier.

There is a notably easy juxtaposition of contemporary and classical art at Bishopsgate House. Dale Chihuly is a significant presence with one of his magnificent chandeliers over the blue-tiled pool, making the space as much an art installation as spa, and an equally striking Chihuly boat in the grounds. "My father met Chihuly before he was a big name. I remember Dale coming over

to have a look at the space – I'll never forget his paint-splattered boots – and he thought 'Why not, let's do it'. This was before the V&A got its installation." What was the connection between Chihuly and your father? "They were both quite creative characters, so they meshed really well – and it became effortless for Dale to create the most perfect, organic pieces. He was a cool guy and my dad liked that."

Strikingly monumental Fernando Botero figures define the landscape when you sweep up to the house. "My father first saw Botero's work in Monaco," says Dina, "and he always felt it should be seen out of doors. I mean, everyone loves Botero... and he just thought, that's a piece and a half!" Throughout the house, works by Warhol and Picasso, by Miró and Chagall indicate Walid's passion for modern art. "The contemporary movement wasn't so much what was valued by Middle Eastern society at the time," Dina explains. "You had your Picassos, to them that was contemporary. But life is a treasure hunt - you have to go out and find what you're meant to have, and Miró spoke to my father on a very bold level - they're quite abstract but it gives you a lot of emotion, it has something to it. It's not like a Calder, which is very bold and straightforward; Miro has layers and nuance."

Juffali's London townhouse, St Saviour's House, in Knightsbridge, just a hop away from Harrods, tipped the





Far left Dr Juffali's study with a painting of birds in an ornamental garden by Marmaduke Craddock Estimate: £5,000 - 8,000

Right Marble bust of America by Jean-Baptiste Clesinger (1814-1883) 70cm high Estimate: £10,000 - 15,000

Below Dale Chihuly (American, b.1941) The Thames Skiff blown glass and steel length 700cm (275in); height 240cm (94.5cm); width 200cm (79in) Estimate: £40,000 - 60,000





antique/modern balance even further towards the now. A conversion of an early Victorian church that was designed by George Basevi, the architect of the grand terraces of Belgrave Square, the property's 21st-century reincarnation has given it a cinema roofed in platinum leaf and a pool ornamented with gold. The interior design is, however, cool, sleek and contemporary. A striking Anish Kapoor

"A striking Anish Kapoor refuses to be dwarfed in the vaulted drawing room"

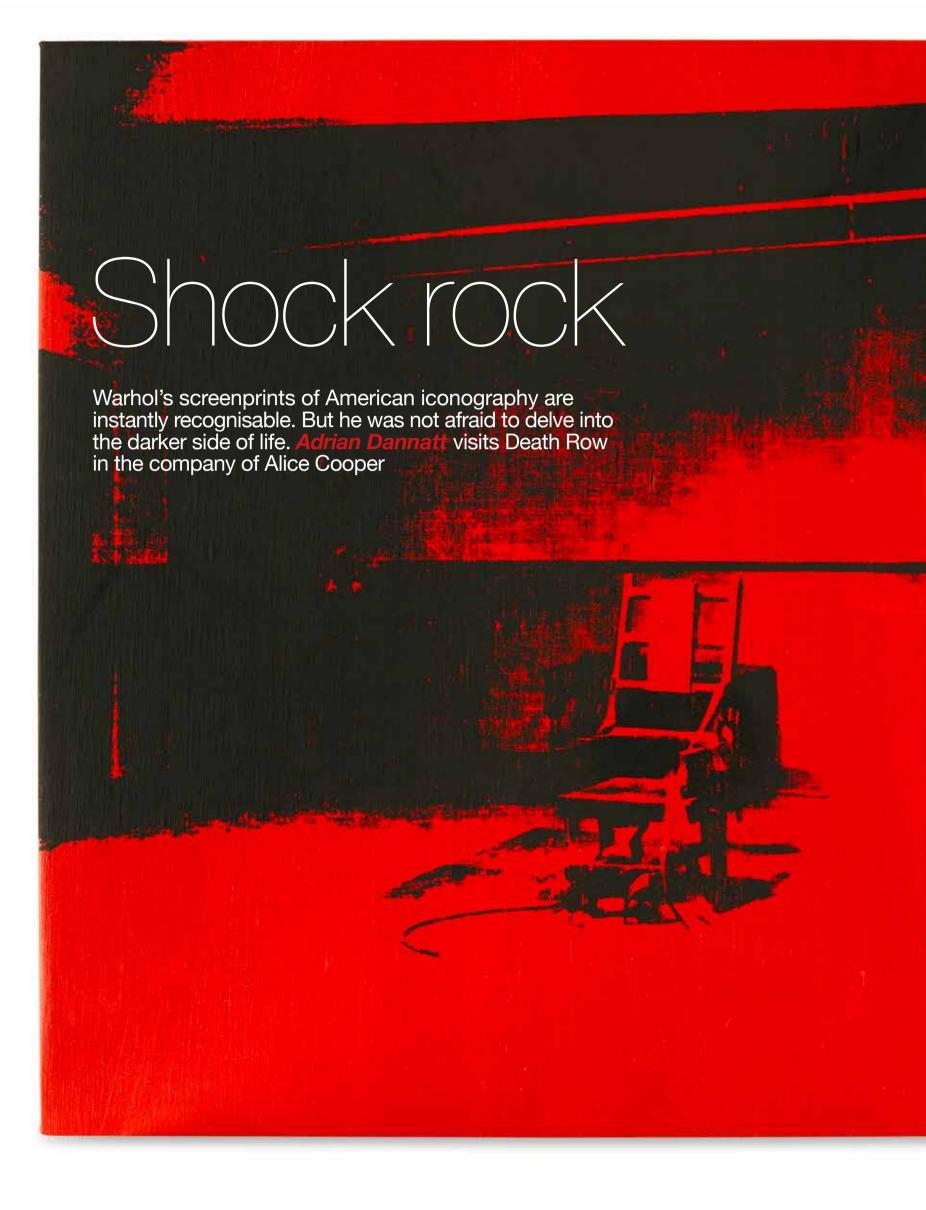
refuses to be dwarfed in the 42ft-high vaulted drawing room, while works by Bernard Buffet and Alexander Calder, as well as more by Chagall, Picasso and Miró, sit comfortably alongside a sculptural spiral staircase surrounding a bronze lift.

It is, of course, the perfect base for a busy working existence, but it also reflects Juffali's unerring capacity to merge the old and the new, the East and the West, to create an inviting world – wherever he lived. Dina says of her father: "He was always collecting – it's second nature

to my whole family, even my grandparents. He was a man of intuition and had a very good gut instinct. In the early days, he was a pioneer. There were others who collected Western art in those circles, but they hung it in formal rooms where they were hosting guests and diplomats – people like Bill Clinton and George Bush Snr. When my father saw a piece he liked, there was no talking him out of it. It was always a treasure trove being in any of his properties. He had precious things everywhere. You couldn't help but look at something and think where did that come from? And it would be a Lalique."

Lisa Freedman writes for the Financial Times and other publications.

Sale: The Walid Juffali Collection
Bishopsgate House, Englefield Green, Surrey
Monday 26 March at 10am
Enquiries: Charlie Thomas +44 (0) 20 7468 8358
charlie.thomas@bonhams.com
bonhams.com/juffali
A proportion of the proceeds from the sale will be donated to Cancer Research and Macmillan Cancer Support.





Left Andy Warhol (1928-1987)
Little Electric Chair, 1964-65 synthetic polymer paint and silkscreen inks on canvas 22½ × 28¼in (56.2 × 71.7cm) Estimate: \$2,500,000 - 3,500,000 (£1,900,000 - 2,700,000)

don't know if America even still uses it, but you yourself must know some people who deserve to get the electric chair?" Alice Cooper has just turned 70 and is deadpan droll as ever. He has lost none of his ability to shock, with his latest stunner being the revelation that he had a prime Warhol artwork rolled up in his parents' garage. This is nothing less than a classic *Electric Chair* painting, seemingly all forgotten since Mr Cooper was given it back in 1972.

"This whole story is such a portrait of that era. One day you'd be with Lennon and Zappa and Warhol at Max's, and the next day with Mae West, and then off touring Europe... it never stopped. It was such chaos that I forgot I had a Warhol. I worked with Salvador Dalí too, so now I'm wondering if I've any of his...?"

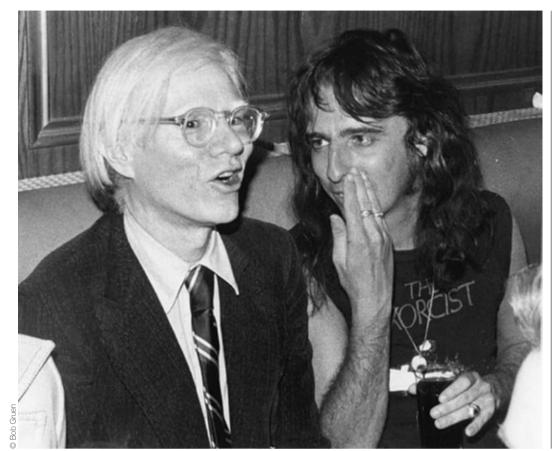
The tale is indeed rich in rock 'n' roll resonance, art history turned up to 11. It involves the Manhattan elite of its golden era and their fabled boîte, Max's Kansas City. It revolves around movie stars, fashion models, famous art dealers and, not least, vast, vast quantities of narcotics and alcohol, to the point of oblivion. And at the still centre of it all were not only Alice and Andy, but Cooper's girlfriend of the time: Cindy Lang, top fashion mannequin and Revlon cover girl.

"It was such chaos that I forgot I had a Warhol. I worked with Dalí too, so now I'm wondering if I've any of his...?"

As Alice says, "I had a girlfriend who was a Ford model and maybe the second cover of Andy's magazine *Interview*, so that was another connection with Warhol. I was always happy to see Andy. He was very shy, but loved to take Polaroids. He'd whisper, 'Can I take a Polaroid of you?' I also really liked him as an artist: he was the first who took those average objects we look at every day and made them into art."

In 1972, the man who was christened Vincent Damon Furnier was a massive international rock star, and already a household name. At that time 'Alice Cooper' was the name of the five-piece band rather than its lead singer, Furnier. In fact, the group had recently had their first giant hit, 'I'm Eighteen', which hit the charts in 1971. It was followed up in 1972 by their biggest and best-known anthem of all: 'School's Out'. Alice himself, still







Above Alice Cooper and Cindy Lang, 1970s

Left 'Andy spoke to everyone in whispers': Warhol and Alice Cooper, 1974

Opposite Alice Cooper, October 1971, a shock to the system

only 24, was feared worldwide as the most outrageous, most scandalous, most dangerous of all rock performers. In an era dedicated to full-volume decadence, he was the baddest of them all. As Alice proudly points out, "At that time I was the most notorious character around and Warhol loved that."

Much of that notoriety was due to his infamous stage show, which involved live animals (albeit not alive for long), pyrotechnics, explosives, blood and guts, a working guillotine and, indeed, Alice himself strapped, writhing, to an electric chair. "Dalí came and saw us and said 'Your show was Surrealism' and when Groucho Marx came he said 'Your show is vaudeville.' Everybody saw their own art in it."

Having regularly witnessed her boyfriend frying himself alive on stage, Cindy Lang knew the perfect birthday present: the painting of an electric chair she had seen at Warhol's studio. Packing a punch in a relatively compact format, this deep red *Little Electric Chair* had been created by Warhol around 1964, pleasingly enough the very same year the Alice Cooper band was formed in Phoenix, Arizona.

"My birthday came along and she bought the *Electric Chair* when she saw it, I think for around \$2,000 or \$2,500." This was the going price for a Warhol at that time, especially among his friends, and Alice's manager Shep Gordon can recall Cindy Lang asking him if she could borrow the \$2,500 to pay for this special gift.

Although his relationship with Lang ended in 1975, Alice and his new wife took the painting everywhere they went. "I put it in my apartment in New York. When we moved to L.A., we had it in Beverly Hills. Then we moved to Chicago when I got sober – because my old friends back in L.A. were not going to help with my sobriety – and put the Warhol into a tube along with a lot of other things, some art by Larry Rivers, Peter Max."

It was only decades later, when playing golf with his old friend, the actor and film director Dennis Hopper, that Alice recalled the painting. "He said he had nine

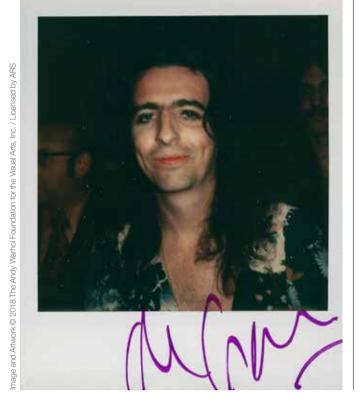
"Having witnessed her boyfriend frying himself on stage, Cindy knew the perfect birthday present"

Warhols and had just sold one, and I said, 'I think I have one of them, an electric chair.' Years later, it was still in the garage."

The painting was actually at his parents' house back in Phoenix, and it is rather heartening to know that an international rock legend stores his stuff with mum and dad just like the rest of us mere mortals. As any of us would do, Alice called his mother to have a look for it at home: "When I saw it I said, 'Oh, here it is."

Luckily, having been rolled in a protective tube, the painting was in surprisingly good condition. It required only the lightest spring-cleaning and stretching.

Curiously enough, Cooper uses his own electric chair much less than his guillotine: "All the stage props are still







Above The gang's all here: Andy Warhol, Cindy Lang, Alice Cooper and Barbi Benton, 1974

Far left Insta fame: Andy Warhol's Polaroid of Alice from 1973

Left Alice Cooper and Cindy Lang, 1970s

in our archive. The guillotine gets loaned out to the Rock and Roll Hall of Fame, but the electric chair never had the impact of the guillotine. It was a 'slow burn', it didn't have the same stage power – but the audience love the guillotine every time. I do still have the electric chair as part of the clutter on stage... put it there and fill it with weird stuff, like a retrospective of Alice."

"Dalí put me on this pedestal and draped \$5 million-worth of diamonds round me. Then he came in announcing 'This is the brain of Alice'"

Warhol's painting is the perfect icon for any such rocker, not least given the fine irony of that one word 'SILENCE' high on the wall. Cooper's own stage set is hardly pianissimo, after all. "We do have one moment of silence in the show: it's when the guillotine comes down and my head rolls away, then the gasp from the audience – that 'ooh!' – they know Alice is coming back. 'School's Out' happens right after the guillotine, which looks so real."

Having studied art himself, Alice Cooper has enjoyed encounters with every sort of artiste, most notably Salvador Dalí. Dalí – having adored Alice's show – asked him to pose for the world's first moving hologram back in 1973, just a year after the singer acquired the Warhol picture.

"Dalí asked me to be in a hologram – nobody had even heard the word before. He was so bizarre I couldn't figure him out: he put me on this pedestal and draped \$5 million-worth of diamonds round me, then he came in announcing 'This is the brain of Alice', with ants that spelt out 'Alice & Dali'." The work that resulted, First Cylindric Chromo-Hologram Portrait of Alice Cooper's Brain,

is still a major attraction at the Dalí Museum in Florida. "I spent a week with him and couldn't understand a word of what he was saying – he was always switching languages. Then we did a press conference and I admitted I never understood a word, so he stood up and announced 'Confusion is the greatest communication!' I was amazed, 'What? You actually speak English!'."

Of course, Dalí was also part of Warhol's social set, or vice versa. "There's a picture of the whole Dalí circus, he always had all these people around him, with me in the middle. Looking at it, I realised Warhol is not in it, so Andy actually took that picture himself. Warhol had a lot of different society round him – there was his world, and we were more the rock world – but it was weird to see people like the Kennedys there. I knew most of the Warhol actors and the studio, but Andy was always the centre of attention."

Alice maintains a lively interest in art – after all, he got the legendary Drew Struzan to do the cover of his first solo record, *Welcome to My Nightmare*, voted among the top 100 album covers by *Rolling Stone* – and he still collects. Living in Arizona, he is devoted to local artists including De-Anne Cole and James Gucwa: "he visits old Western hotels from the 1950s – we own six or seven of his pieces. I guess I'm more Pop Art than classical... it has to be something that makes me go 'I *love* that!'"

During an interview with Alice for *Circus* magazine in 1976, the journalist mentioned *Little Electric Chair* on the wall. Alice admitted "I just like it", a very Andy comment in itself. Alice's current analysis of his painting is rather more detailed and pertinent: "When I look at it – the little electric chair and that red background which is so much more dramatic than the other coloured backgrounds – I think there's something so cold, so

Right Andy Warhol (1928-1987)

Little Electric Chair, 1964-65 synthetic polymer paint and silkscreen inks on canvas 22½ × 28¼in (56.2 × 71.7cm) Estimate: \$2,500,000 - 3,500,000 (£1,900,000 - 2,700,000)



uninviting, so well done, so Warhol. But it's not Elizabeth Taylor, even if it is a very American subject. I'm an American guy. As a band, we were very American. It was that 'American Frankenstein' that Warhol saw. I'm surprised Warhol didn't also do the guillotine and the noose – I'd have collected the whole set."

Warhol was precisely 20 years older than Alice, having been born in 1928 to Alice's 1948, and would have turned 90 this year. It makes the rediscovery of this painting a rather poignant memorial to their friendship. Indeed, the whole story of it being given to Alice, vanishing and being unearthed, and its forthcoming auction – being offered by Bonhams New York in the Post-War & Contemporary Art sale in May – could well be recounted in Alice's own song titles, from 'Painting a Picture' and 'Skeletons in the Closet' to 'No Price Tag'.

For an artist who has been crucified, guillotined, hung by a noose and strapped to the chair, who has died on stage a thousand times, it is impossible not to ponder his preferences for his real demise, his personal ultimate exit. "In fact, I almost died for real. I was in Hawaii in January this year during that fake nuclear attack. I saw words you just never want to see: 'Ballistic', 'Imminent', 'Not a drill'. I thought, that's not so bad a way – if you're going to go: you'll go in a flash of light, straight from one paradise to another."

Adrian Dannatt has worked as an actor, artist, curator and writer.

Sale: Post-War & Contemporary Art New York Wednesday 16 May at 5pm Enquiries: Jeremy Goldsmith +1 917 206 1656 jeremy.goldsmith@bonhams.com bonhams.com/contemporary

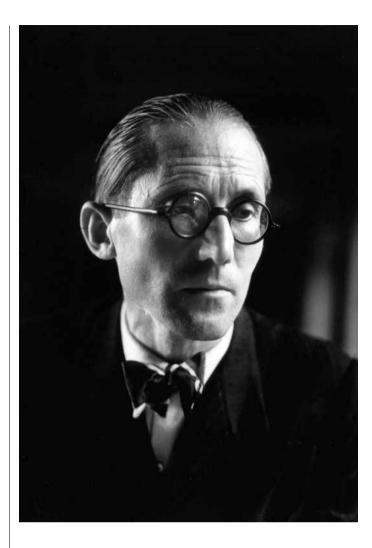
Current events

The electric chair is one of Warhol's most celebrated images. Like his other favourite subjects – Marilyn Monroe, the Campbell's soup can, Brillo box and dollar bill – it is uniquely American, an instantly identifiable icon of both that country and its most famous artist. Warhol began using the subject in 1964 as part of his breakthrough *Death and Disaster* series, which dealt with car crashes, aeroplane accidents and street suicides. This new departure was supposedly spurred by curator Henry Geldzahler, who had suggested to the artist, "It's enough life. It's time for a little death."

Adapting a newspaper photograph of 'Old Sparky' at Sing Sing prison, as used to execute Cold War spies the Rosenbergs in 1953, Warhol cropped and centred the image for maximum drama. Then, using his newly adapted technique of silkscreen printing, Warhol could literally 'roll out' a sequence of variations – all on strikingly different, brightly coloured monochrome grounds. The red version was long considered the strongest.

Once Warhol found an image that really worked, with full graphic resonance, he kept using it over the decades in different configurations and formats. Some of his electric chairs were menacingly larger than life – or death – at 54×73 inches, but even at the scale of the *Small Electric Chairs*, approximately 22×28 inches, they maintain their icy frisson. In 1967, Warhol created 14 new chairs for a Stockholm retrospective, followed in 1971 by a portfolio of ten prints – in an edition of 250 – before the subject culminated in the *Reversal* series of the 1980s.

While the subject matter might seem shocking, especially in the context of Pop's more buoyant and frivolous commercial riffs, Warhol deliberately drained the image of any political or moral judgement. Its mechanical repetition and saturated ground, its deadpan flatness, neutralise all anger or pity. As such, Warhol's *Electric Chairs*, big or small, magenta or fuchsia, perfectly presage the 'post-humanism' of our ultra-contemporary world, where a ceaseless loop of the same imagery – war, murder, crime and celebrity – plays out on endless screens while never touching our actual lives. As Warhol put it himself in 1977, when asked if he believed in capital punishment, "For art's sake, of course."



Left Charles Édouard Jeanneret-Gris, who found fame as the architect Le Corbusier

Right Le Corbusier (1887-1965) Baigneuse, Barque et Coquillage (1934-1947) oil on canvas 100 x 81cm (39½ x 32in) Estimate: £1,400,000 - 1,800,000 (\$1,800,000 - 2,300,000)

Pure genius

Le Corbusier is the 20th-century's most influential architect. But it was his paintings that underpinned his structural mastery, says Martin Gayford

ne day in 1921, Fernand Léger was on the terrace of the Café de la Rotonde in Montparnasse when a friend told him he was about to see a very odd sight. Shortly afterwards, the painter beheld a strange being, stiff and silhouetted, on a bicycle: "an extraordinarily mobile object under a derby hat, with spectacles and wearing a dark suit". This was Charles Édouard Jeanneret-Gris, a 34-year-old French-speaking citizen of Switzerland, who had the year before renamed himself 'Le Corbusier' (or, roughly, 'the crow-like'). Léger noted that he "advanced quietly, scrupulously obeying the laws of perspective".

In hindsight, it is surprising to note that Léger would have thought of Le Corbusier – who had created his first building (for his teacher in La Chaux-de-Fonds) at the age of just 18 and would go on to become one of the most celebrated architects in the world – primarily as the co-leader of a movement in painting: Purism.

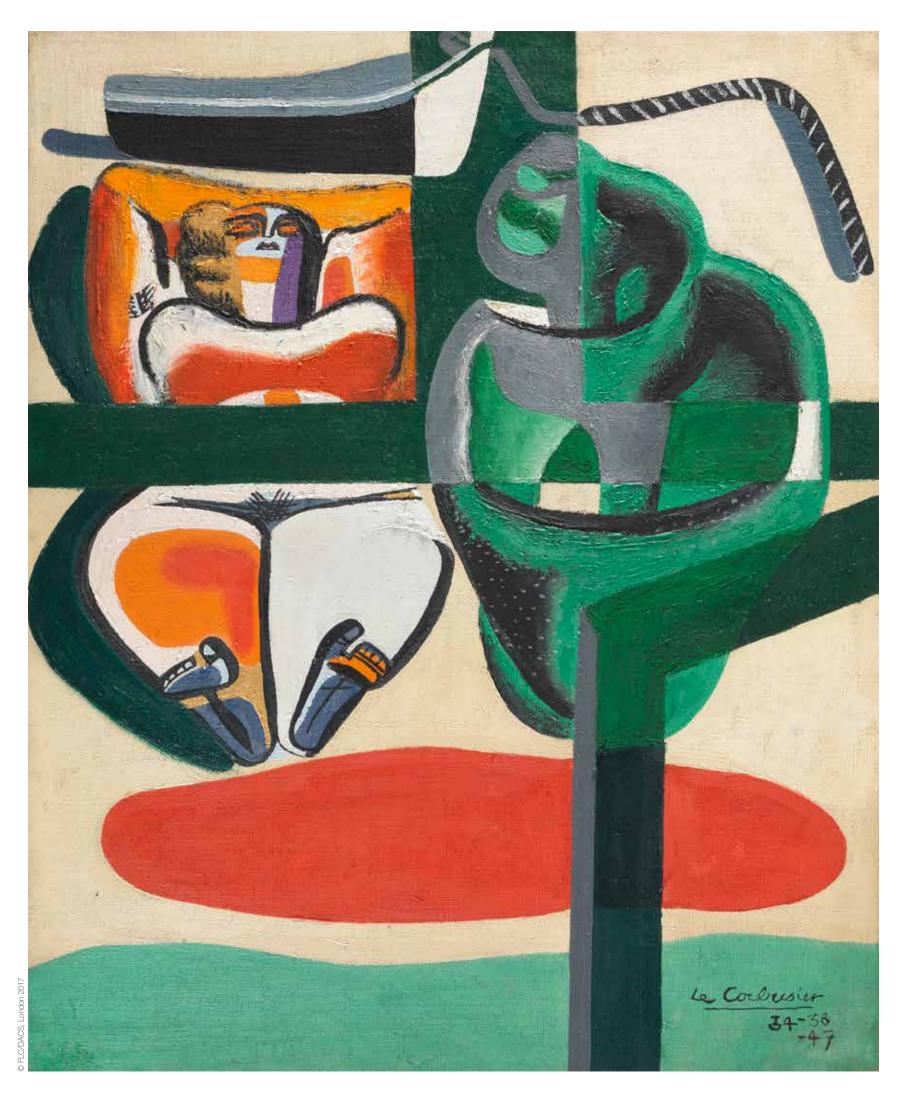
His painting was extremely important to 'Corbu', as he was affectionately known to those who liked him – a group that did not by any means include everyone he came across, especially professionally. "I have never stopped drawing and painting, looking wherever I could for the

secrets of form", he wrote. "You don't have to look any further than this for the key to my work and research." He devoted part of every day to drawing, and produced an substantial oeuvre of around 7,000 works on paper and 450 oil paintings, plus tapestry designs and photo-collages.

Corbu's career effectively began in 1917, when he settled in Paris and met a painter named Amédée Ozenfant. Together, the following year they launched Purism. Its rigorous principles were worked out in

"I have never stopped drawing and painting, looking wherever I could for the secrets of form"

collaboration by the two young men and laid out in a manifesto, *Aprés le Cubism*. Essentially, this was an application of relentless Gallic rationality to the most adventurous painting style of the day. The first word of the introduction to a later publication, *Purism*, was "logic". This, they asserted, "controls and corrects the sometimes capricious march of intuition and permits one to go ahead with certainty".



Below Notre Dame du Haut, completed by Corbusier in 1954

Bottom Le Corbusier's mural for the sitting room of Eileen Gray's Villa E-1027 in Roquebrune-Cap-Martin, France







Above Le Corbusier in his studio, 1936. He painted every day. As he wrote, "You don't have to look any further than this for the key to my work"

Opposite Le Corbusier's *Nature Morte*, 1925

Purism, Ozenfant explained, was an aesthetic "that is rational, and therefore human". Essentially, it was a cleaned-up, neater and more sharply geometric version of the earlier Cubism of Braque and Picasso. Ozenfant and Le Corbusier challenged the abstraction of Mondrian and De Stijl on the grounds that it was inhuman, yet it is absolutely that precision and geometry displayed by Le Corbusier's early architectural masterpieces, such as the Villa Savoye (1929-30), that make them so immensely powerful. And the architectural writer Peter Blake compared the forms of this building to one of Corbu's 1920 still-life paintings, depicting a guitar and bottles.

Le Corbusier was, of course, one of the greatest modernist architects. Robert Hughes wrote, "at the level of an individual building he was one of the most brilliantly gifted architects who have ever lived – the Bramante or Vanbrugh of the 20th century". In his approach to everything he did, Corbusier was a remarkably original thinker. In town planning, for example, Hughes characterised him as "a combination of Swiss clockmaker, Cartesian philosopher and *roi soleil*".

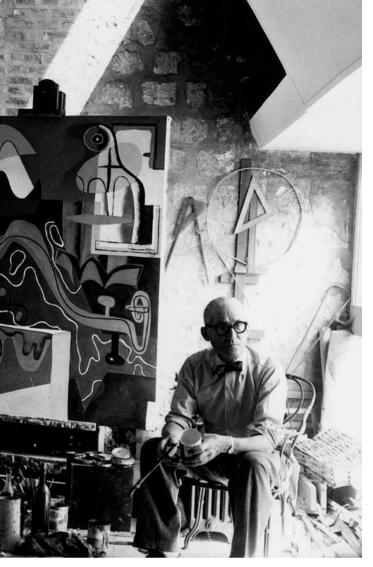
In a way, Le Corbusier's most intellectually ambitious

invention was the 'Modulor' of 1943 – and it demonstrably emerged from his work as a painter. It is the outline of a man about six feet tall with one arm raised. From this starting point, he derived a system of proportions that was the basis for almost all his later buildings; he believed it should become a universal system. The Modulor puts Corbusier squarely in a tradition stretching back

"You don't have to look any further than this for the key to my work and research"

to Leonardo and Michelangelo: a belief that humane architecture must be related to the human body.

Le Corbusier's later pictures are engaged with the body and with sexuality, moving away from the strictness and rigidity of Purism. The work *Baigneuse*, *Barque et Coquillage* – to be offered in the Bonhams Impressionist & Modern Sale in London in March – is a prime example of Corbu's mature manner. His art now pursued motifs drawn from nature – elements he referred to as *objets à la réaction*





poétique, objects that provoked a kind of poetic reverie in the viewer – yet his fascination with structure endured. Here, a cruciform composition at once cuts through and is superimposed on the nude, recalling the clinical lines of his earlier Purist work. The work was painted at intervals between 1934 and 1947, with some of the work done in 1938, the year of Le Corbusier's first major painting retrospective – in Zurich – but also of a serious accident. While he was swimming at Saint-Tropez, his leg was struck by the propellor of a yacht. The large blood-red pool in the lower section of *Baigneuse*, *Barque et Coquillage* has been linked with this incident.

After a decade of questioning decoration in architecture, during the early 1930s Le Corbusier started making mural decorations, both for his own buildings and those by other architects. He had written in 1925 in *L'Art Decoratif d'Aujourd'hui*: "Decor is not necessary. Art is necessary." The murals were indeed art – in his later style, which recalls work by Picasso and Léger and is much more earthily engaged with the figure than the earlier, cerebral still lifes.

The Danish architect Jørn Utzon wanted to fill his Sydney Opera House with works by great modernist

artists. In 1960, his hero Le Corbusier obliged with a specially designed tapestry *Les Dés sont Jetés* (*The Dice are Cast*). Utzon's wife Lis wrote in thanks, exclaiming it was "a daily source of delight and beauty". When Utzon was taken off the Opera House project in 1966, he retained the tapestry. Last year, the Opera House succeeded in buying it at auction – at a world-record price – and it is now installed in the building, to the delight of the chief executive, Louise Herron.

More than 50 years after his death, Le Corbusier's work continues to inspire. Universally recognised as a towering figure of 20th-century architecture, Le Corbusier the artist is now receiving the attention he deserves.

Martin Gayford's latest book, A History of Pictures: from Cave to Computer Screen, was co-written with David Hockney.

Sale: Impressionist and Modern Art London Thursday 1 March at 5pm Enquiries: India Phillips +44 (0) 20 7468 8328 india.phillips@bonhams.com bonhams.com/impressionist

RightBenedict Enwonwu M.B.E.
(Nigerian, 1917-1994) *Tutu*signed and dated
oil on canvas
97 × 66.5cm (381/4 × 261/4in)
Estimate: £200,000 - 300,000
(\$260,000 - 390,000)

Africa's Mona Lisa

The greatest work of contemporary African art vanished for 50 years. *Ben Okri* tells the story of Ben Enwonwu's masterpiece – and how it re-emerged

here has recently been discovered, in London, a legendary African painting that had been lost for nearly 50 years. Its discovery is a significant cultural event which could alter the perception of African art.

The story goes back to the summer of 1973. It was three years after the end of the Nigerian civil war. The mood of despair and destruction that hung over the country was beginning to be dispelled.

In the western town of Ile-Ife, one of the spiritual centres of Yorubaland, a 56-year-old artist was walking in the countryside when he encountered a beautiful young woman. Ben Enwonwu was at the height of his powers, already world-renowned as the greatest living African artist. He was an easterner in the west, a man of the secessionist tribe in the heartland of the nation. His presence there was the sign of the beginnings of a modest national reconciliation.

The young woman he met had extraordinary poise. She possessed an African beauty that combined serenity with an uncanny sense of self-worth. He asked if he could paint her. She was taken aback by this unusual request. But being properly brought up she replied that she would allow it if her parents gave their approval.

That was not the response the artist was expecting. He was used to asking women if he could paint them, and on the whole they were delighted at the prospect. After all, he was one of the most famous artists of the continent. At an exhibition

of his in London, he was hailed as a great modernist. He was celebrated as a sculptor and painter. He had made a controversial sculpting of Queen Elizabeth. His interest was piqued. He duly sought out her parents. They were as surprised by the request as their daughter. They made inquiries, found that the artist was highly respected, and they gave their permission.

The artist painted an astonishing portrait of her. History does not record the number of sittings, but the result became justly famous. It is a portrait of a fresh young African lady, looking over her shoulder at the viewer. She is wearing a head tie. She has a piquant beauty. Her

"There is no African painting whose loss has generated so much interest"

gaze is dewy and hopeful and a little detached. This is a precious moment in youth, between girlhood and womanhood. The painting is executed in gentle touches of yellows and browns. The background has this spring-like light. The touch is delicate, the paint applied thinly. The lightness of the brushstrokes approximates the lightness of the young lady's spirit. The mint-fresh light, the three-quarters pose, the centrality of youth, made it a meditation on the fragility of a moment and a contemplation of African beauty. Some have seen in this painting hints of the philosophy of Negritude. There was

something surprisingly joyous about it, something even untypical in the oeuvre of Enwonwu, that quickly established a special status for the work. The painting is known as *Tutu*.

This is where the mystery begins. The sitter's full name is Adetutu Ademiluyi, abbreviated to 'Tutu'. As it happened, she was not just any young lady. She happened to be the daughter of the previous Oni of Ife, which meant that she was a princess. We do not know the nature of the relationship between the artist and the sitter, but the depth of affection in the painting is infectious.

Some things in the work are especially worth drawing attention to. First, the pose. It is not unusual to see that three-quarters pose, with the sitter looking over their shoulder. But one thing that strikes you is that it avoids a frontal confrontation and preserves a certain modesty and distance. It shows off the fine length of Tutu's neck, which in a traditional African sculpting might have been elongated to emphasise her beauty and nobility. This pose also reveals her profile, the sweep of back, and the rich texture of her Yoruba dress and head tie. This is not a society portrait. It is a symbol of hope. It constituted for the artist a kind of renewal.

Since the 1940s, Ben Enwonwu had been one of the most important African artists. Born in 1917, in Eastern Nigeria, he inherited from his father the spirit of sculpture and the Igbo gnosis of making. He trained under Kenneth Murray in

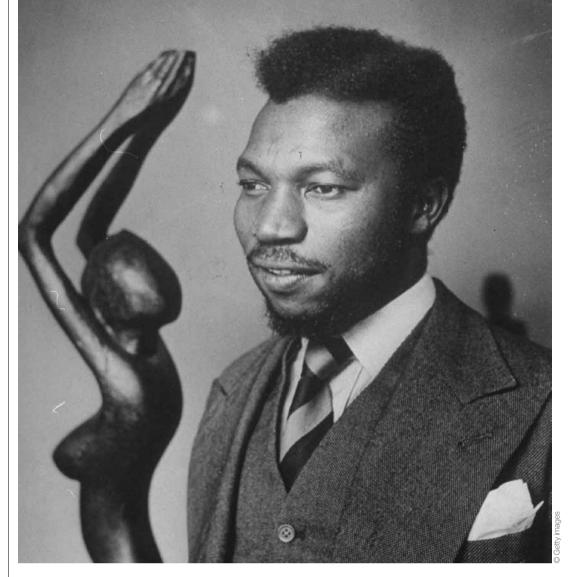




Nigeria and at the Slade in London; and at Ruskin in Oxford. He was of the generation that straddled the colonial and the African world. Coming into maturity in the years after the catalytic effects that African art had in the creation of modernism, it was his generation that had to find a new direction for African art in the contemporary world.

He came to painting early. Legend has it that, like Giotto, he used to draw elaborate figures in the sand when he was a child. He made his first art sale when he was three. He had his first group show of African arts at the Zwemmer Gallery, in London, in the 1940s. Max Ernst, the surrealist, attending the exhibition, throwing up his hands in admiration, said: "Why go on?".

From the beginning, Ben Enwonwu



Left *Anyanwu*, which sold at Bonhams for £353,000 in February 2017

Above The pioneering artist in his studio

worked in a variety of forms. He was a painter, sculptor and draftsman, and his output was astonishing. His responses to the cultural and historical realities of Nigeria were rich and unique: from masquerades to iconic images of dancers, from sculptures of Yoruba and Igbo gods to life-size statues of queens and politicians. His oeuvre defies easy categorisation. For his contribution to art, a crater on Mercury was named in his honour in 2009. But at the heart of his oeuvre stands this mysterious work, *Tutu*.

One of the sources of its mystery is that the original is lost. There is no African painting whose loss has generated so much interest. The painting is as famous for its absence as for its beauty. Every now and then the painting would turn up, there would be high expectations, and it would be a print. More than eight prints of this famous painting have turned up in the last 20 years. Like the Mona Lisa, whose fame grew after it was stolen in Paris and people queued round the block to see the empty space where it had been, Ben Enwonwu's *Tutu* grew in reputation for the fact that it lived in the imagination, lost to view.

One year after he painted Tutu, he

was so fascinated by the subject that he did two other versions. There were three versions of *Tutu*, constituting a royal series. This fact was known to specialists. But all three were presumed lost.

Then one day, in December 2017, something magical happened.

A painting had been hanging these last 30 years in the modest apartment of someone who prefers to be unidentified. A chance visit from a friend, who noticed the name on the painting, led to calls to an expert. After rigorous checks and thorough verification, it turned out that this painting in a modest north London apartment was the only version of *Tutu* in existence. The expert – Giles Peppiatt, Director of Modern and Contemporary African Art at Bonhams – said: "I was absolutely staggered when I first saw the piece. The owners, who had inherited it, had no idea of its current value."

It amounts to the most significant discovery in contemporary African art in more than 50 years. It is the only authentic *Tutu*, the equivalent of some rare archaeological find. It is a cause for celebration, a potentially transforming moment in the world of art.

The discovery of the lost painting could

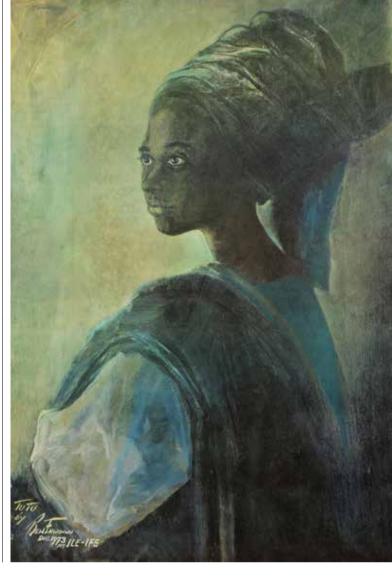




Top Princes of Mali sold for £92,500 at Bonhams in 2014

Above seven wooden sculptures, commissioned by the Daily Mirror in 1960, sold for £361,250 in 2013

Right print of the first version of *Tutu*, painted in 1973



also pose fundamental questions about the relationship between the African artistic contribution and the story of modern art. For the modern African dimension of that relationship has been absent. Traditional African sculpture played a seminal role in the birth of modernism in the early years of the 20th century, but modern African artists are entirely absent from the story of art. This is an oversight that urgently needs rectification if the art world does not want to imply that contemporary Africa has made no contributions to the world's artistic achievements.

The rediscovery of Tutu, 1974 - which is offered at Bonhams' Africa Now sale in February – is an excellent place to begin that revaluation. It was painted one year after the first version that now seems lost forever. It is a more confident and, in some ways, a darker painting. In the Tutu of a year before the young lady was fresh and innocent. In this painting something mysterious has happened: the artist has caught that delicate, almost imperceptible moment in which a girl changes into a woman. It is only a year later, but the depths of her character are more evident. The three-quarters pose is the same. But here the young woman is present in an

extraordinary way. In the earlier painting she was a generic image of youth; here she is a strong, determined woman who knows her own mind and grasps her own power. She is not someone to be taken lightly. She is more than the powerful image of African womanhood. She is perhaps the secret image of a nation coming back into the light after a time of darkness. There is resilience on her face and perhaps the first consciousness of mortality. She is no longer innocent. The layered brushstrokes suggest struggle. Revisiting the subject suggests that something eluded Enwonwu the first time that he strives to capture the second time. The first painting has the lightness of a chance encounter, a charming brush with something fleeting and joyous and unaware. The second painting has the enchanting sobriety of a conscious work of art, a rigorous dance with truth.

This painting is unique in Enwonwu's oeuvre. He never rises to this level of mastery in portraiture again. Perhaps he never encounters a more fascinating subject. Perhaps it was something about the times. For after the civil war, the nation enjoyed, without knowing it, a second, bruised innocence – what Yeats might have called a terrible innocence. It existed

between the end of carnage and the resumption of a lost unity.

But then maybe the painting conforms to something private in the artist, of which those muted yellows and those ambiguous browns and that steady, slightly forbidding gaze are but deflected signs of inward troubles. All true portraits are self-portraits.

"On discovering the long-missing work," continued Giles Peppiatt, "I felt a little like Howard Carter peering into Tutankhamen's tomb. When Carter was asked by Lord Carnarvon 'What can you see?', Carter replied 'Wonderful things... Wonderful things.' And so it was for me on that dark December night."

This beautiful young woman, who has risen from loss like a phoenix, gazes at us with the imperative that we take her seriously. Perhaps her time has come to start a fire in the heart.

Ben Okri's latest work is The Magic Lamp (Apollo, 2017), a book of fables and paintings

Sale: Africa Now London Wednesday 28 February at 5pm Enquiries: Giles Peppiatt +44 (0) 20 7468 8355 giles.peppiatt@bonhams.com bonhams.com/africanow







Left Ted Hughes and Sylvia Plath in Yorkshire, 1956

Above Family photographs from Plath's collection, 1960 Estimate: £3,000 - 5,000

Below Plath's drawing of flowers and birds, with autograph poem *Spring Madrigal*, inscribed 'To Daddy' and signed 'Sylvia', 1940 Estimate: £8,000 - 12,000

Power couplet

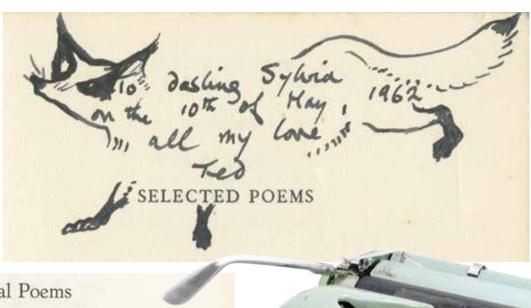
Together, Sylvia Plath and Ted Hughes revolutionised modern poetry – then tragedy struck. *Grey Gowrie* gives a personal account of two literary pioneers



n the night of 11 February 1963, Sylvia Plath laid out bread and milk for her children Frieda and Nicholas, sealed her kitchen with rugs and committed suicide by turning on the gas. An American from New England, she had met the Yorkshireman Ted Hughes at Cambridge University in February 1956. They married in the summer of the same year. Together they travelled in Europe and America, then took a flat near Primrose Hill in north London, where Frieda was born. Then Hughes bought a thatched farmhouse in north Devon, where Nicholas was born. The couple separated in October 1962 but made no decision to divorce. Sylvia rented another flat near Primrose Hill, moving in with their children. At the time of her suicide, she was only 30 years old.

Plath's suicide and her seven previous years of marriage to Hughes caused a literary earthquake. Its shockwaves, as the Bonhams sale demonstrates, are still felt today. Hughes' first two collections of poems, The Hawk in the Rain and Lupercal - presentation copies of which are offered in March's Fine Books and Manuscripts Sale at Knightsbridge - had already secured him literary fame, with Plath having helped to place his poems in magazines and to shape them for book publication. Hughes was an assured and mature poet, hugely admired as well as loved by his wife. He was, she wrote in her journal, the "source of creative living and writing... Living with him is like being told a perpetual story; his mind is the biggest, most imaginative I have ever met. I could live in its growing countries forever." Plath's sole collection of poems published in her lifetime, The Colossus, showed her to be a disciplined and skilful poet in her own right; its preparation and revision owed, in its turn, a lot to her husband.

The poems she wrote in the last year of her life, almost daily following the separation, are of a different order, however. They are terrifying and sublime. Hughes had complained that the constrictions of married life, small children (with whom he was, however, brilliant) and fidelity (he had started an affair) constrained his writing. He forever acknowledged that the



Animal Poems

Ted Hughes

The Muskellunge

Above left Ted Hughes' Animal Poems, with interleaved manuscript poems, 1967

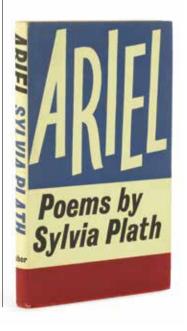
Top Selected Poems by Ted Hughes and Thom Gunn, First Edition, 1962 Estimate: £2.000 - 3.000 (\$3,500 - 5,000)

Estimate: £2,000 - 3,000

(\$2,500 - 4,000)

Above right Sylvia Plath's final typewriter, a Hermes 3000 Estimate: £40,000 - 60,000 (\$50,000 - 80,000)

Below First edition of Ariel, presented by Hughes to his parents Estimate: £2,000 - 3,000 (\$2,500 - 4,000)



separation liberated Plath's talent more than his own. Hughes was to become a great poet but he did so, in the end, by panning gold from the streams of tragedy.

Like D.H. Lawrence, Ted Hughes believed that sexual energy was the wellspring not just of life or fertility but of writing. He was a gentle giant and in no sense vain. He refused to strut. But he was always aware of the formidable effect he had on nearly every woman he met. In Crow and Gaudete. the book-length poems of his middle years,

"Hughes believed sexual energy was the wellspring not just of life but of writing"

he faced up to the creative force of sex and also its powers of destruction.

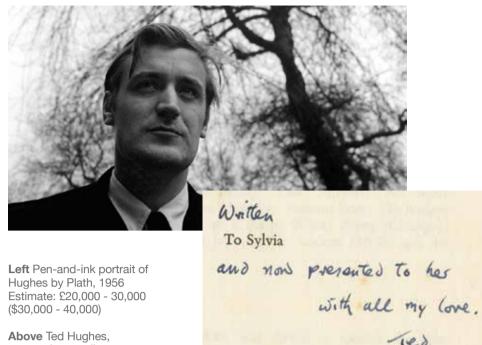
Sylvia Plath's death and the sensation caused by her late poems, as well as her nationality, transformed her into an icon of the feminism newly emerging in Western culture, especially in America. Ted found himself cast as the primal baddy; the sort of man, if you were female, you were supposed to free yourself from. He bore this fate with stoicism. He raised his children, married a farmer's daughter and farmed himself.

He and his agent, his older sister Olwyn, never ceased to nourish Plath's literary estate and preserve it for his children. He himself lived by writing and broadcasting. From early days he had been a successful children's author - his fable The Iron Man became a bestseller. (The copy that Hughes dedicated to his son, Nicholas, is offered at the Bonhams sale.)

Hughes believed passionately that Plath's poems of her last year made her the greatest female poet in English since another New Englander: Emily Dickinson. (Plath's copy of whose poems are also on offer at Bonhams.) Plath's poems are shot through with English images, as well as New England memories and neuroses; of these, Plath had many: she had attempted suicide twice before she met Hughes.

Both Plath and Hughes were interested in signs, symbols and hidden significance. Sylvia's work explored the Freudian family drama, notably her father's death when she was eight. Ted was an anthropologist and animal lover. Humanity's collective memories





Hughes by Plath, 1956 Estimate: £20,000 - 30,000 (\$30,000 - 40,000)

Above Ted Hughes, a natural storyteller

Right First edition of Hughes' The Hawk in the Rain, 1957, inscribed to Plath Estimate: £10,000 - 15,000 (\$13,000 - 20,000)

Opposite bottom Child's nursery elbow chair, painted by Plath Estimate: £3,000 - 5,000 (\$4,000 - 7,000)

Lives of the poets

17 August 1930 Birth of Ted Hughes

27 October 1932 Birth of Sylvia Plath

16 June 1956 Hughes and Plath marry

13 September 1957 Hughes' Hawk in the Rain published, his first collection

1 April 1960 Birth of their daughter Frieda

31 October 1960 Plath's Colossus published, her first collection

17 January 1962 Birth of their son Nicholas

14 January 1963 Plath's Bell Jar published under a pseudonym in the UK

11 February 1963 Death of Plath

11 March 1965 Plath's Ariel published

14 April 1971 Plath's Bell Jar published in the USA for the first time

28 December 1984 Hughes becomes Poet Laureate

29 January 1998 Hughes' Birthday Letters published

28 October 1999 Death of Hughes and fears delighted him, and he loved divining them from the underground streams of myth and fable. Civilisation, with its morals and manners, would always be prey to the instinctive, the feral, the sexual. As one of his archetypical hawks puts it: "There is no sophistry in my body./My manners are tearing off heads." Plath seems to echo the hawk in her terrifying late poem 'Daddy' with its infamous line "Every woman adores a Fascist."

The suicide attempts Sylvia survived weakened the feminist case for casting Ted as villain. So the beam turned on his editing and, supposedly, suppressing her

"Birthday Letters was unputdownable - and sold in hundreds of thousands'

work. In fact he became its indispensable promoter. If Hughes never escaped the pity and terror of Sylvia death, if such primal emotions propel his mature work and account for its austere quality, as if directly borrowed from Greek tragedy, his masterpiece is quite different. Published the year before he died in 1998, it is direct rather than oblique, giving a clear narrative of his life with and marriage to Plath. The Ted and Sylvia story is told in intimate, colloquial verse of great clarity and beauty. Resonant and, yes, unputdownable, the collection sold in hundreds of thousands. It had been written and kept hidden for more than 25 years.

One letter (the poems are addressed to

Sylvia) gives an account of Ted's deciding, in a responsible, husbandly way, not to buy a live fox cub from an urban tramp near Primrose Hill about the time of Frieda's birth in 1960. This refusal becomes a symbolic farewell to the marriage. In real life, the marriage flourished well beyond that time and provided another child. In important ways it never did come to an absolute end. The whole sequence forms as good a narrative as you will find in English poetry. It has Chaucer's matter-offactness and Shakespeare's layered intensity. As Sylvia had herself spotted, Ted was a natural storyteller. The year before Birthday Letters was published he won a major prize for his version in verse of Ovid's Metamorphoses.

Perhaps I may be forgiven if I end on a personal note. My wife and I were friends of Ted. We are also friends and country neighbours of Frieda. In my ministerial career, I played a part in Hughes becoming Poet Laureate. Being asked to read at the celebration of his life in Westminster Abbey is the highest honour to have befallen me.

I never met Sylvia. But in my last year as an undergraduate at Oxford, in 1961, over two years before her great last poems were written, I happened on a Plath poem written that same year. It had won a Guinness award. I had never heard of her at the time but the poem was so musical it simply taught itself to me. For years I knew it all by heart and I can still reel off chunks quite easily. It is called 'Insomniac'. Later Plath herself described the writing of her great poems at the flat in Fitzroy Road as taking place in the blue light



Above The Joy of Cooking, with Plath's annotations Estimate: £1,000 - 2,000 (\$1,500 - 3,000)

Above right Graduation portrait of Plath, 1950 Estimate: £800 - 1,200 (\$1,000 - 1,500)



Right Plath's first edition The Bell Jar, signed and dated 'Christmas 1962' Estimate: £60,000 - 80,000 (\$80,000 - 110,000)

of four-in-the-morning before the milkman did his rounds or the children woke. It ends:

Nightlong, in the granite yard, invisible cats Have been howling like women, or damaged instruments.

Already he can feel daylight, his white disease, Creeping up with her hatful of trivial repetitions. The city is a map of cheerful twitters now And everywhere people, eyes mica-silver and blank,

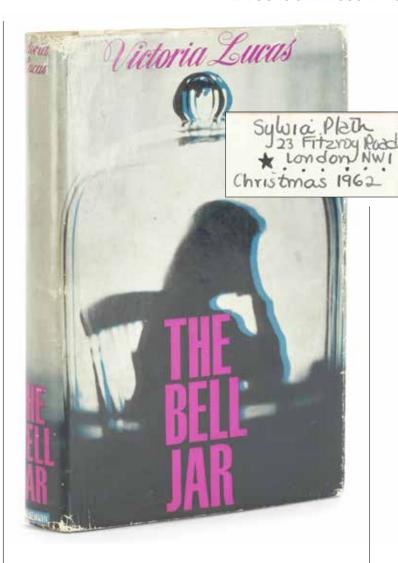
Are riding to work in rows, as if recently brainwashed.

People often say to those like me who publish verse only, "What's the point? Why not try a novel?" This single Plath stanza gives the answer. It is the golfer's dream hole-in-one which you try for even as you know you are unlikely to score it. And so many times is it startling to see, and hear, Sylvia's shots roll in.

Lord Gowrie has been Minister for the Arts and Chairman of the Arts Council of England. He has published three books of poetry. His Collected Poems were published in the USA in 2014, with a new edition in 2017.

Sale: Sylvia Plath and Ted Hughes: The Property of Frieda Hughes Knightsbridge Wednesday 21 March at 3pm Enquiries: Luke Batterham +44 (0) 20 7393 3828 luke.batterham@bonhams.com





Sylvia Plath's copy of *The Bell Jar* by Matthew Haley

It took Sylvia Plath 70 days to write her novel, *The Bell Jar*, completing a draft in August 1961. American publishers turned it down – "We didn't feel you had managed to use your materials successfully in a novelistic way" – but it was picked up by Heinemann in England, and published under the pseudonym Victoria Lucas. With a publication date agreed for 14 January 1963, Plath was correcting the proof in Devon at the home she shared with Ted Hughes in 1962; it is this proof copy, full of her ink annotations, that is offered by Bonhams in March.

But her own pre-publication copy of the final edition, also on offer at Bonhams and pictured above, is most poignant: she inscribed it "Christmas 1962" with the address of the flat in Fitzroy Road, London, to which she had moved a fortnight earlier as part of her separation from Hughes. Plath lived in the flat for only eight weeks before taking her own life. Her novel has since sold more than three million copies and become a mainstay of English literature courses.

Other highlights of the March auction include Plath's striking pen-and-ink portrait of Hughes, the Hermes 3000 typewriter on which she wrote *The Bell Jar*, and Hughes' first poetry collection, inscribed 'with all my love' to Sylvia, to whom it was dedicated.



A brush with greatness

Wang Hui was a master of the art of scroll painting. But, under the patronage of the Qing dynasty, he also would help to heal a nation, as *Matthew Wilcox* explains

n 1644 China's dilapidated Ming dynasty succumbed to the Manchus, a half-civilised and barely literate tribe from the northern steppes – now Manchuria. This catastrophe seemed to herald the end of Chinese civilisation itself.

Why was the collapse so traumatic? The Ming dynasty (1368-1644) was the last period when China was ruled by emperors from its own Han heartlands. This gilded era for Chinese civilisation was marked by stunning technological leaps in agriculture, printing, and navigation that transformed China into a global superpower.

No less revolutionary were its developments in the arts, led by visionaries such as Shen Zhou (1427-1509), a distinguished work by whom will be offered at Bonhams Hong Kong sale of Fine Classical Chinese Paintings in April. Shen's work epitomises the bold experiments with form and colour that transformed Chinese painting from the more cerebral, staid work of the Song and Yuan dynasties. The prosperity of the Ming era had liberated artists from state patronage, allowing them to pursue innovative and daring new styles.

Following the takeover by the northern barbarians and the establishment of the Qing Dynasty (1644-1911), all this seemed to be under threat.

Prominent intellectuals refused to kowtow to Manchu authority and retired to their hometowns. The imperial workshops fell into disrepair. The great works in the palaces of Beijing and Nanjing were barely held together, maintained by a skeleton crew of devoted but nameless artisans. To make matters worse, many of the era's most talented painters sniffily refused to serve as court painters to the new regime.

Over time, the Manchus realised that their legitimacy would only be established by engaging with traditional Chinese culture. Having come to the throne at the age of six, the Kangxi emperor (reigned 1661-1722) fought to overthrow the regents who exercised imperial authority in his name during his youth. He shrewdly strengthened his shaky grip on power by cultivating the Chinese intellectual elite through his patronage of the arts, effecting a reconciliation between the Manchu court and the Han intelligentsia and thereby evoking the ideal of the traditional Confucian monarch.

When the Kangxi Emperor embarked on his Southern Inspection Tour, aimed at consolidating his authority over southern China and demonstrating his deep appreciation of Han culture, the Emperor appointed



Top left
Wang Hui, one of the legendary
Four Wangs who dominated
Qing Dynasty art

Left The Kangxi Emperor who successfully married his Manchu heritage with China's extraordinary cultural legacy

the brilliant young painter Wang Hui to record his procession. The stunning results of this act of patronage helped heal the divisions between court and country.

A superlative piece of work by Wang Hui will also be offered at the Bonhams Hong Kong sale in April.

"The catastrophe seemed to herald the end of Chinese civilisation itself"

The work, a reinterpretation of the early Song era master Li Cheng's *Majestic Snowscape*, epitomises the reverence of this brilliant generation of painters for their forebears. They demonstrated in their work a deep knowledge and appreciation of the classical Chinese art of the Song and Yuan periods and, in this fusion of traditions, a brilliant new epoch of Chinese painting sprang from the ruins of Ming civilisation.

Matthew Wilcox writes on art for national publications.

Sale: Fine Classical Chinese Paintings from the Zhen Shang Zhai Collection Hong Kong Tuesday 3 April at 2pm Enquiries: Iris Miao +852 2918 4321 iris.miao@bonhams.com bonhams.com/chinesepaintings



In black and white

In China – unlike the West – the development of painting occurred side by side with that of calligraphy. Western oil painters can superimpose layers over their original brushstrokes; for Chinese artists working with ink, this was impossible. Rather, each stroke represents total control and anticipation. When the brush is applied to paper or silk, each line must be thought out beforehand and executed with precision – once it is put down it can never be erased. China's scholarly elite in the Qing era were deeply influenced by the theories and art of the late Ming artist, collector, and theorist Dong Qichang (1555-1636), a mentor to Wang Hui. Emphasising the supreme skill of traditional landscape painting, Dong noted: "If one considers the wonders of nature, then painting cannot rival landscape. But if one considers the wonders of brushwork, then landscape cannot equal painting."



Above left Shen Zhou (1427-1509) The Bamboo Villa Ink and colour on paper 100 x 38cm (39½ x 15in)

Above right Wang Hui (1632-1717) Majestic Snowscape after Li Cheng, 1686 ink and colour on silk 142.5 x 62.5cm (56 x 241/2in)



London pride

Amid the rubble of the post-Blitz capital, a group of emigré artists rediscovered figuration. *Alistair Hicks* encounters the School of London

he term 'School of London' was invented by R.B. Kitaj in the foreword to a 1976 Hayward Gallery exhibition catalogue. Kitaj's idea was to connect a few dozen artists then resident in the swinging capital who were painting in a primarily figurative way – when the world seemed to be in thrall to abstraction and conceptualism.

"Frank Auerbach and Leon Kossoff... would go together to study and draw bombsites"

For years Francis Bacon had been showing, single-handedly, night after night in Soho and day after day in South Kensington, that it was possible to be a bohemian genius in London. Of Kitaj's original 35 painters, a hardcore group were caught up in Bacon's wake: Lucian Freud, Frank Auerbach and Leon Kossoff, around whom Michael Andrews, David Hockney, Howard Hodgkin and Kitaj himself seemed to circle.

There is a classic photograph of the group, gathered at Wheeler's, a Soho restaurant known to them as just 'the fish and chip shop'. That was in 1963, but Bacon, Freud, Auerbach and Andrews were all there, ready for the photographer John Deakin to earn his commission. Bacon himself, as usual, had to buy the champagne and create the atmosphere. But look closely: the champagne is still corked. The image was a confection for *Vogue*.

So what was the School of London? Figuration was key – as has been recognised at Tate Britain, whose *All Too Human* exhibition features Bacon, Freud and Auerbach. Apart from figuration, however, each of the School of London had very different visions of life in London.

In the 1950s, during their student days and for a short period afterwards, Frank Auerbach and Leon Kossoff chimed together to give a harmonious if rather muddy brown view of post-Blitz Britain. They would go together to study and draw bombsites and building works. They both used a palette indebted to Rembrandt – and to the



Left Frank Auerbach (b.1931) *Reclining Head of E.O.W. II*, 1969 oil on board 25 x 29.8cm (9³/₄ x 11³/₄ in) Estimate: £280,000 - 350,000 (\$360,000 - 460,000)

Right David Hockney (b.1937) *lanthe Cornwall-Jones*, 1967 watercolour on paper 41 x 33cm (16 x 13in) Estimate: £40,000 - 60,000 (\$50,000 - 80,000)

Below Lucian Freud and Frank Auerbach in the studio



prohibitive cost of brighter colours. They both used large quantities of thick paint.

Yet each had a different relationship with London. Their city was a safe haven from persecution, but the experience was more raw for Auerbach. As the Nazis were beginning to dismantle the solid Jewish civilisation in Germany, he had been sent to safety, aged eight, to an experimental school in Kent. He would never see any

of his close family again. Kossoff's parents, on the other hand, had left Russia before Leon was born and they were already establishing a successful network of bakeries across north London as he grew up. Critic Richard Cork made the perceptive observation that, when looking for locations to paint, Kossoff simply followed the routes of his parents' delivery vans. It is no surprise, then, that his buildings are solid, even monumental. Kossoff is creating icons of *his* city, the city that he lived in all his life.

Auerbach's London is more fragile – his buildings have a transitory aspect, his trees are little more than windswept wisps - and so are the people he meets in it. In Auerbach's work, there is constant battle between spontaneity and a desire for permanence. After every session he scrapes the paint off to start again fresh the next day. As he put it, "I have had a thousand other sensations in the course of painting than the one I finally pin down", adding that "I don't regard the painting as finished till it is locked geometrically for me in a way I hadn't forseen." In a sense he was looking for a system that echoed Bacon's belief in the importance of the accidental, the random element that brings everything alive. "Working on the streets was not what I had planned, but I realised years later that it had a certain symbolism. I had been through the war, we'd all survived.



Above Leon Kossoff (b.1926) *Nude on a Red Bed No.3*, 1968 oil on board 61 x 77cm (24 x 30½in) Estimate: £300,000 - 500,000 (\$390,000 - 650,000)

This must have in some way affected me and it seemed to be rather urgent that I try to pin this down."

The first person Auerbach really wanted to pin down was Stella, his first love. Auerbach's painting *Reclining Head of E.O.W. II* (1969) is offered by Bonhams in London's Post-War & Contemporary Art Sale in March. Stella appears as 'E.O.W.' (which stood for Estella Olive West) in several paintings, but this was painted towards the end of their relationship. It has an aura of tragedy that matches similar compositions by Gerhard Richter and Marlene Dumas. Has he pinned his emotions down? No, but he has shown how such feelings wrack us and then slip away.

That must have been appreciated by Lucian Freud, who once owned *Reclining Head*. By the time he died, Freud had more than 40 of his friend's works, going out of his way to promote Auerbach's career. Indeed, there were genuine friendships within the School of London, although they never totally overcame Kitaj's neat summation of the group as "a herd of loners".

Kossoff was interested in similar subjects to Auerbach – witness his *Nude on a Red Bed No.3* (1968), also on offer in March – and though the palette used and heavy paint again bear comparison to Auerbach, there is none of the shattering distance that *Reclining Head* interposes.

Apart from Kossoff, a born-and-bred Londoner, the School of London were all migrants of some sort or another – people for whom the city did not always provide the sanctuary and stimulation they sought. Kitaj came here as a G.I. but, after the Second World War, decided to become an artist. At the Royal College, he met the much younger David Hockney, an emigré of a different order, having been born to "radical working class" parents (as Hockney himself described them) in Bradford in the West Riding of Yorkshire.

"From Nazi Germany, Auerbach was sent to an experimental school in Kent. He would never see his close family again"

London was as much an adventure for him as it was for Kitaj. For both men, it was a social platform, a strange and never quite willing bedfellow, but while Kitaj left the city after 50 years, his heart broken by the death of his wife Sandra, Hockney continues to flit in between sojourns in the Californian sun and Yorkshire wolds.





After all, Hockney's sense of being an outsider ran deeper than mere geography. As he explained to my friend Robert Dalrymple: "I've been gay all my life, and I've smoked all my life. When I was young it was fine to smoke but it was illegal to be gay. Now it's fine to be gay but it'll be illegal to smoke. I've always been up against it."

Hockney really found his voice by the swimming pool in L.A., but even during the School of London days his colours could be more Californian than anything Kossoff or Auerbach attempted: his watercolour portrait of *Ianthe Cornwall-Jones* (1967) contrasts his subject's melancholy expression with the vivid green of the background.

The painters of the School of London all had very

Left Leon Kossoff (b.1926) John Asleep, 1987 oil on board Estimate: £120,000 - 180,000 (\$160,000 - 230,000)

Below left Leon Kossoff

Below Frank Auerbach (b.1931)

Reclining Model, Back View, 1960-1961 charcoal, crayon and pencil on paper Estimate: £120,000 - 180,000 (\$160,000 - 230,000)



different lives, but – for a period – the city was their main stage. And what is remarkable is how they peopled that stage, searching as much to capture sensations of those who moved through London as to capture the city itself.

Few of the extraordinary portraits they produced were, however, quite as intense as that one small painting by Auerbach. It was not to be his final painting of E.O.W.,

"When I was young it was fine to smoke but it was illegal to be gay. Now it's fine to be gay but it'll be illegal to smoke"

whom he continued to painting into the 1970s. Yet, in retrospect, it reads like the mourning of a great loss – perhaps not just of love, but also of a particularly fertile period of creativity.

Alistair Hicks is author of The School of London (1989).

Sale: Post-War & Contemporary Art London Wednesday 7 March at 5pm Enquiries: Ralph Taylor +44 (0) 20 7447 7403 ralph.taylor@bonhams.com bonhams.com/pwc

The exhibition All Too Human: Bacon, Freud and a Century of Painting Life is at Tate Britain from 28 February to 27 August 2018.





Simply red – and white

Mick Hucknall explains why he fell in love with the unique wines of Etna

hat is Europe's most exciting new region for quality wines? It's not some obscure part of southern France or central Spain, but Mount Etna. Better known as the largest active volcano in Europe, it also has more than a hundred passionate wine-makers producing great wine.

Wine has been produced here since Neolithic times, and the first recorded mention of 'wine' relates to an amphora from Aetna. But production really got going in the 12th century, when the Normans ruled Sicily. Sicilian wines – then renowned for their sweetness – were exported around the Mediterranean. In the last century, Sicily was the largest producer of wine in Italy; Veneto now holds that accolade, but the quality of Sicilian wine has improved markedly, especially around Mount Etna, with Graci, Vini Biondi, Planeta, Tasca D'Almerita and Tenuta delle Terre Nere the best-known producers; prices rise above £60 for some of these bottles.

The local environment can be challenging, with

"Etna wines are truly unique – you can imagine sharing a glass with Socrates"

45° slopes, rocky soil, unpredictable weather and, of course, the real chance of a major eruption. The last big eruption in 1981 destroyed some vines and left a tenmetre-high wall of spoil next to one prominent vineyard. In fact, because its vineyards are located up to 1,000 metres above sea level, Etna is the only cool-climate wine region in Sicily with several distinct micro-climates.

My own interest in Etna wines began after a holiday there. In 2000, I purchased a small estate with a five-acre vineyard, which produced three different wines under the Il Cantante label. I hired local wine expert Salvo Foti to assist me, especially as he focuses on tradition and authenticity. I was attracted to the locality, on the edge of the Sant'Alfio national park, because of the ancient grape varieties. It is these grapes that distinguish Etna from other wine-producing areas of the world.

There are also parcels of vines more than a century old, which adds depth to the wines. The reds have



marvellous ageing potential, yet are also approachable when young. If I were forced to describe them, I would say they possess hints of the qualities of both Burgundy and Bordeaux – a kind of long-lost brother to both. They lack the dry finish typical of many Italian reds and, when made with loving care, acquire a rich and opulent finish.

The whites bear similarities to Burgundian chardonnay: when young, they possess a fresh minerality that ages into a more acacia honey, buttery quality.

The high minerality of Etna's volcanic soil, which also contains ash and sand, gives the vines resistance to phylloxera. (Legend has it that Nerello cuttings from Etna were used to fortify the wines of Bordeaux.)

I sold my estate in 2014, but I still have reserves of some of the wine – the 2002 vintage is still in superb form – and plenty of memories. At their best, Etna wines are truly a unique experience. And, as you taste, you can imagine sharing a glass with Socrates. How many wines allow you to do that?

Mick Hucknall released Big Love with Simply Red in 2015 to mark the band's 30th anniversary. He owned a vineyard in Sicily for 14 years.

Sale: Fine & Rare Wines London Thursday 5 April at 10.30am Enquiries: Richard Harvey MW +44 (0) 20 7468 5811 wine@bonhams.com bonhams.com/wine







On a journey through the Dutch Golden Age, Lucinda Bredin encounters life, death, and building works in an engrossing virtual world

here was a time, five years ago, when all the major museums of Amsterdam seemed to be *in restauro*, to use that frustrating Italian phrase. The Rijksmuseum was behind schedule due to difficulties caused by asbestos and the cycling lobby's refusal to accept that their pathway through the museum's archway was to be blocked. The early contractors rebuilding the Stedelijk went bust. Even the Van Gogh was closed for 'air-conditioning issues'. But scroll forward, and it transpires that while they were closed, these museums did more than just add another giftshop. They have been rebooted rather than repainted.

The Rijksmuseum, for example, has had a comprehensive rethink – not just in terms of display (labels are a maximum of 60 words long), but in curatorial ethos. Since its reopening in 2013, the splendid collection – with stellar works by Rembrandt, Hals and Vermeer – has been set alongside sculpture and decorative arts so that the paintings are given a sense of time and place: one can see a glass goblet or tapestry on canvas and then the real thing beside it.

There are many plotlines that one can pursue on a trip to the Netherlands, but, at the moment, there are several special exhibitions that revolve around the country's USP: the Golden Age of Dutch Painting. The Rijksmuseum is, of course, the place to start. However, the pressing reason to go to Amsterdam in the next few months is that there is another dazzling collection in town – at the Hermitage Amsterdam. For the first time in 250 years, the Hermitage's mothership in St Petersburg has loaned 63 of its 17th-century Dutch paintings for the exhibition *Dutch Masters from the Hermitage: Treasures of the Tsars.* It may sound like coals to Newcastle, but seeing Willem Kalf's tour-de-force *Still Life with Dessert* and Rembrandt's *Young Woman with Earrings* from St Petersburg in the same town as *The Jewish Bride* and is an experience not to be missed.

The Hermitage collection began when Peter the Great arrived in the Netherlands in 1696 to learn how to build ships at the dockyards of Zaandam. Peter imported knowledge from the shipyards back to the motherland and, at the age of 25, bought his first Rembrandt, but lasted only eight days in Zaandam. Supposedly incognito, his 'provocative' behaviour and appearance (he was 6ft 6) soon led to his identity being rumbled. The paintings that Peter bought were augmented by Catherine the Great, and indeed by the 19th-century Tsars, who – despite speaking French at court – also

"You walk through Hoorn, where a scaffold is being built and slops are being emptied"

commissioned vases to be painted with copies of Dutch paintings.

The other development in Dutch museums in the past few years has been their embrace of technology. In most museums, in the UK at least, technology comprises an entry-level audioguide narrated, if you are lucky, by a curator. The Dutch are one step ahead, looking to engage visitors who want multimedia experiences, while making sure that those who want to be left in peace to look at a picture aren't bothered by flashing graphics and hissing headphones.

Two museums, in particular, provide an immersion into the 17th century that works brilliantly alongside visits to see the works by the Dutch masters. One is the (rather clunkily named) Museum of the







Far left & left
Westfries Museum in
Hoorn, together with a still
from the museum's virtual
reality experience

Below left Hoorn in its 17th-century glory days

Top left Rembrandt's Young Woman with Earrings, 1656, one of the treasures of the Hermitage in St Petersburg, now on tour at the Hermitage Amsterdam

Above A model of the House of the Canals Museum. Every room tells a story

Canals. It is untroubled by many tourists, but it should have queues around the block. You put on a museum headset, which activates automatically a host of audiovisual experiences: in one room, holographic figures in 17th-century costume dance across the floor; in another, a canal house is built before your very eyes. And there is a ghostly frieze of canal houses that, as you approach each one, whispers secrets into your ear about who lived there. As you work around the room hearing about each house and its inhabitants, a composite narrative of 17th-century life is constructed.

The Westfries Museum in Hoorn goes one further. Hoorn is a glorious town with its glory days far, far behind it. As one of the bases for the Dutch East India Company, riches flowed into its coffers, as the town's small streets of elaborate - and untouched - 17th-century buildings indicate. The museum is a wonderful collection of nautical paintings, maps, self-aggrandising portraits of local dignitaries, porcelain and artefacts carried back from the Spice Islands. Despite this superb display, one of its most popular rooms has nothing hanging on the walls, only rows of comfortable chairs with large headsets - we are back in the world of virtual reality. The images and sounds in one's eyes and ears propel you back in time to the less palatable side of the 17th century. The starched white linen cuffs and collars of Rembrandt and Hals, the swept courtyards of Vermeer and de Hooch are not in evidence. Instead, as you walk through the streets of Hoorn, a scaffold is being built for an execution, slops are being emptied and the sheer din of building work assaults the senses. One can move at will through the streets - a tourist in a 17th-century world that was dangerous, dirty and often brutal. No less than those glorious paintings of the Dutch Golden Age, it is an artist's impression, but it is also an extraordinary journey.

Lucinda Bredin is Editor of Bonhams Magazine.



When in Amsterdam...

Where to stay

It is well known that Amsterdam does not have enough hotel rooms to cope with all its tourists at peak times. When the Vermeer exhibition opened, I found there wasn't a room to be had in the city, so I resorted to nearby Haarlem - just 15 minutes away on the train. But if you want to stay in the heart of the city, be sure to book early. There are old favourites - such as the Ambassade and the Waldorf Astoria, both of which have been created by joining a series of splendidly appointed canal houses. The Ambassade which overlooks the grandest canal of them all, Herengracht - is made up of a terrace of ten, and has a magnificent library. Not surprisingly, this is the No.1 choice for American academics. Grand Hotel Amrath, [pictured above] handily positioned by the station, is a landmark in its own right. Built in 1912 as the headquarters of a shipping office, the hotel has a preservation order on the Art Nouveau decoration and furniture. It's like staying on the stage set for a costume drama - mind you, the service can be distinctly historic. too. For a more contemporary experience, there is the Andaz on Prinsengracht. Designed by Marcel Wanders in an 'eclectic' fashion, the hotel is pet-friendly - and has its own channel to stream the hotel's vast collection of video artworks.

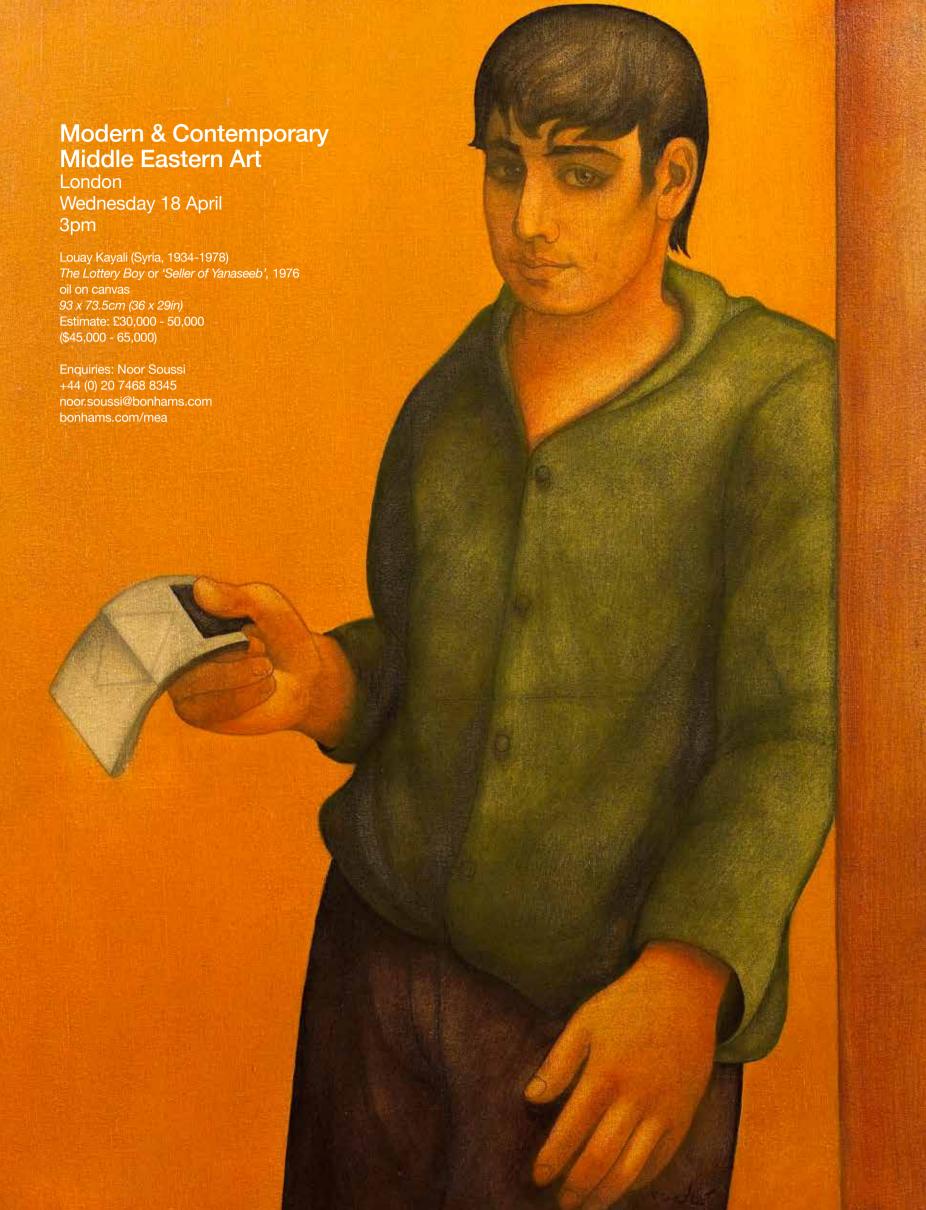


If money is no object, rent the *Museum Het Rembrandthuis* and eat at the long oak table in what was once the artist's kitchen, before having a tour around the house. The interior may be a reconstruction, but it is also one of the most atmospheric sights in Amsterdam. So, in its own way, is *Jansz*. Set in a side street off Keizersgracht, the antechamber of this restaurant is an old apothecary's shop, complete



with original shelves bearing vast glass jars of exotic-looking potions. It opens out into an airy brasserie overlooking the canal and serving refined dishes such as miso-glazed cod, scallops and lobster risotto. For me, however, one of the most exciting revelations of Amsterdam is NDSM Wharf, [above] an old shipyard that has now been colonised by artists and food entrepreneurs. I'm obviously late to the party, but, even so, this area still has a decayed industrial rawness that hasn't been developed... yet. To get there, take a ferry from behind the Central station. Fifteen minutes later, you will be deposited in a derelict car park. This is not a place for signposts, but head for the pile of shipping containers. These house Pllek, a restaurant with 1970s glitter balls hanging from the ceiling and a zinc bar that serves roasted artichokes, gloriously pink tuna and venison stew. There is also Noorderlicht Café, in a former areenhouse there, which offers food - and entertainment - until late. Fortunately, the ferry goes all night. L.B.







Los Angeles Club class

Few people associate weapons with art, but the beautiful Pole Club from the Cook Islands to be offered in Los Angeles in May confounds expectations. The akatara, as it is known in Maori, is a fearsome 300cm long, but its top is perfectly carved into a tear-shaped form with delicately scalloped edges. The club is just one object in the sale of a private, single-owner collection of weapons, shields, staffs and textiles, meticulously gathered over 30 years. Although intended for war, every item shows wonderful mastery of design, form, construction and beauty.

Image: Cook Islands' Pole Club Estimate: \$80,000 - 120,000 Sale: Exceptional African, Oceanic and South American Arms, Armor and Textiles from a Private European Collection, Los Angeles, 22 May 2018

Enquiries: Fred Backlar +1 323 436 5416

fred.backlar@bonhams.com







Los Angeles *Bucking the trend*

Nobody captured the rugged outdoor appeal of life in the American West better than Armin Hansen (1886-1957). A native of San Francisco, he – like so many American artists of the time – spent some years studying in Europe, returning before World War I. His masterly *Salinas Rodeo* comes to the Californian and Western Paintings sale in Los Angeles in April fresh from a starring role in a major Hansen retrospective in California. Its characteristically wild colour and brushwork amplifies the intensity of the scene, which depicts two cowboys wrangling broncos at a rodeo in Monterey County, California.

Image: Armin Hansen, *Salinas Rodeo* Estimate: \$150,000 - 250,000 Sale: California and Western Paintings

and Sculpture Los Angeles, 24 April **Enquiries:** Scot Levitt +1 323 436 5425 scot.levitt@bonhams.com





During her long life, the art dealer Manya Igel was no stranger to drama. Alone among her family, she survived the Holocaust, fleeing to London on the very last Kindertransport from Danzig. Following a spell as an actor - the theatre bug would never leave her - she became a legendary dealer, carving out a niche in modern British art. Famed for her generosity to artists unique among dealers, she always bought works from them outright rather than on sale or return – she also built up her own personal collection of pictures. Including The Dressing Room by Laura Knight (£30,000-50,000) and the beautiful Still Life with Yellow Lilies, Fruit and Fritillaries by Mary Fedden, it comes to auction at Knightsbridge in March.

Image: Still Life with Yellow Lilies, Fruit and Fritillaries by Mary Fedden

Estimate: £6,000 - 8,000

Sale: Paintings from the Collection of the Late Manya Igel, London, 13 March

Enquiries: Jenny Hardie +44 (0) 20 7393 3949 jenny.hardie@bonhams.com

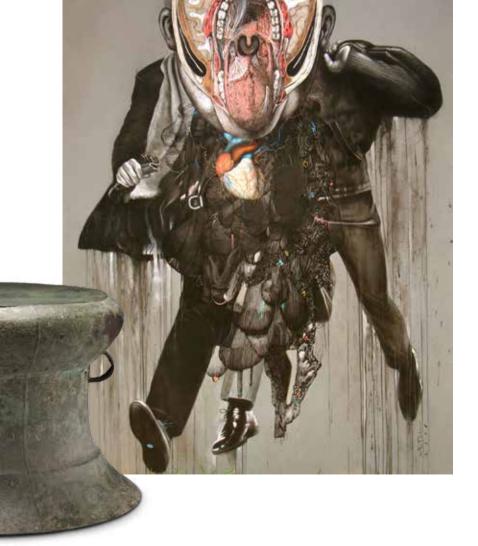


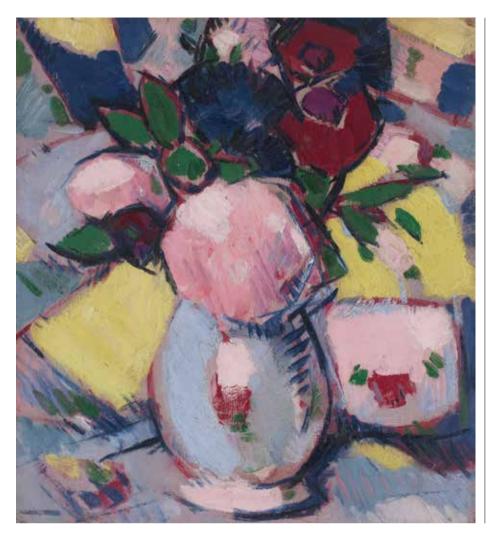
Given Hong Kong's reputation for restless energy and innovation, it is no surprise to find Bonhams Hong Kong pioneering a new kind of sale. Ritual + Culture, to be held in March, teams Bonhams in-house specialists with the Singapore-based Modern Asian art consultants, Art Agenda S.E.A. The result is a sale that spans the last two millennia and marries classical and pre-modern works with modern and contemporary art from the 20th and 21st centuries. A sonorous Dong Son drum from 1st-century Vietnam (estimated at HK\$400,000-600,000) rubs shoulders with Filipino artist Ronald Ventura's 2008 landmark work *Appetite* (estimated at HK\$1,200,000-1,600,000) in a sale that offers a new understanding of continuities and diversity in South-east Asian art.

Sale: Ritual + Culture: Fine South East Asian Arts Inaugural Auction, Hong Kong, 29 March (preview 23-29 March)

Enquiries: Edward Wilkinson +852 2918 4321

edward.wilkinson@bonhams.com







Like his fellow Scottish Colourists, Duncan Fergusson spent the years before World War I in Paris absorbing first-hand the work of the Fauves – not least Matisse and Derain – and the city's other avant-garde artists. Developing an original and dynamic oeuvre, he became arguably the most progressive British artist during the earliest years of the 20th century. Unlike his fellow Scottish Colourists, however, Fergusson painted relatively few still lives. A rare example, executed in Paris around 1910, is offered in The Scottish Sale in Edinburgh in April.

Image: Still Life by J.D. Fergusson Estimate: £70,000 - 100,000

Sale: The Scottish Sale, Edinburgh, 25 April

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



Bonhams' newly appointed representative in Sweden, Ingrid Bjäringer, is well known in Swedish art circles. With degrees from the University of Stockholm in both Art History and Business Administration, she combines a deep knowledge of art and proven commercial acumen. Ingrid said of her appointment, "I am delighted to be joining Bonhams. I look forward to bringing all my knowledge to bear in representing this famous international auction house in Sweden." Ingrid will be based in Stockholm, with a remit that takes in the whole country.

Enquiries: Ingrid Bjäringer +46 (0) 709 799 007 ingrid.bjäringer@bonhams.com





New York *Raising the bar*

It's not often that a work in Beethoven's own hand comes to light, but the Fine Books and Manuscripts sale in New York on 9 March will offer a sketch-leaf written by the master as part of his Scottish Song, 'Sunset', Op. 108; it was used as a setting for Walter Scott's poem 'The Sun upon the Weirdlaw Hill'. Between 1809 and 1820, Beethoven composed 179 Scottish, Irish and Welsh folksongs, commissioned by Robert Burns' great friend, the music publisher George Thomson. Although the songs were written in a simple style, with amateur performers in

mind, the extensive editing on the sketch-leaf shows that Beethoven took the commission extremely seriously, and provides a fascinating insight into a genius at work.

Image: Sketch-leaf from Beethoven's setting of a poem by Sir Walter Scott Estimate: \$80,000 - 120,000 Sale: Fine Books and Manuscripts,

New York, 9 March

Enquiries: Darren Sutherland

+1 212 461 6531

darren.sutherland@bonhams.com

London

New Bond Street

FEBRUARY

Wed 28 February 5pm

Africa Now

MARCH

Thu 1 March 5pm Impressionist & Modern Art

Wed 7 March 5pm

Post-War & Contemporary Art

Wed 14 March 2pm

19th Century European, Victorian and British Impressionist Art

Wed 21 March 2pm The South African Sale

Mon 26 March 10am

The Walid Juffali Collection To be sold on-site at Bishopsgate House, Surrey

Wed 28 March 11am

The Oak Interior

APRIL

Thu 5 April 10:30am

Fine and Rare Wines

Wed 11 April 2pm

The Contents of a Catalonian Villa – the Collection of Anton Casamor

Wed 18 April 3pm

Modern and Contemporary Middle Eastern Art Tue 24 April 11am Islamic and Indian Art

Wed 25 April 2pm Fine Jewellery

Wed 25 April 2pm Important Design

MAY

Wed 2 May 2pm

The Greek Sale

Thu 3 May 2pm

Modern & Contemporary South Asian Art

Wed 16 May 2pm

The Juliette and Arlette Katchen Collection of Fine Netsuke: Part III

Thu 17 May 11am Fine Chinese Art

Thu 17 May 12pm

Fine Japanese Art

Thu 24 May 10:30am

Fine and Rare Wines

Wed 30 May 1pm

Wassenaar Zoo: A Dutch Private Library Knightsbridge

MARCH

Jewellery

Wed 7 March 10am

Home & Interiors

Tue 13 March 2pm Paintings from the Collection

of the Late Manya Igel
Wed 14 March 11am

Tue 20 March 1pm British and European Art

Wed 21 March 10am
Fine Books and Manuscripts

Wed 21 March 10:30am

Medals, Bonds, Banknotes and Coins

Tue 27 March 2pm Modern British and Irish Art

Wed 28 March 1pm Prints & Multiples APRIL

Wed 11 April 11am Jewellery

Wed 12 April 10am

Decorative Art and Design

Wed 18 April 2018 2pm The Marine Sale

Wed 25 April 10:30am

Old Master Paintings

MAY

Wed 2 May 10:30am

Fine Glass and British Ceramics

Mon 14 May 10:30am & Tue 15 May 12pm

Asian Art

Tue 22 May 1pm

Watches & Wristwatches

Wed 23 May 1pm

Antiques, Arms and Armour

Thu 24 May 2pm

Modern Sporting Guns, Rifles and Vintage Firearms













Regions

MARCH

Wed 7 March 11am Whisky Sale Edinburgh

Sun 18 March 2pm

Goodwood Members' Meeting Chichester, Goodwood

Wed 21 March 11am

Asian Art Edinburgh

APRIL

Sun 22 April 10am

The Spring Stafford Sale: Pioneer, Vintage & Collectors' Motorcycles and Related Memorabilia & Spares Stafford, Staffordshire County Showground

Wed 25 April 2pm

& Thu 26 April 11am The Scottish Sale Edinburgh

MAY

Tue 22 May 11am The Sporting Sale Edinburgh

Wed 23 May 11am

Jewellery Edinburgh

APRIL

Europe, Hong Kong & Australia

MARCH

Wed 14 March 2pm

Jewels and Jadeite Hong Kong, Admiralty

Thu 29 March 4pm

Ritual + Culture: Fine South-east Asian Arts Hong Kong, Admiralty

Tue 3 April 2pm

Fine Classical Chinese Paintings from the Zhen Shang Zhai Collection Hong Kong, Admiralty

Tue 3 April 2.30pm

Fine Chinese Paintings Hong Kong, Admiralty

MAY

Wed 9 May 6:30pm

Asian Art Sydney, Australia

Fri 11 May 7:30pm

The Monaco Sale 'Les Grandes Marques à Monaco' Monaco

Fri 18 May 6pm

Fine & Rare Wine and Whisky Hong Kong, Admiralty

Sun 20 May 1pm The Spa Classic Sale

Belgium, Spa

Sun 27 May 2pm

Rare Jewels and Jadeite Hong Kong, Admiralty

Tue 29 May 3pm

Fine Chinese Works of Art Hong Kong, Admiralty











The Spring Stafford Sale
The International Classic Motorcycle Show Sunday 22 April 10am

Ex-Edinburgh Police 1931 Brough Superior 981cc SS100 Estimate: £170,000 - 220,000 (\$240,000 - 310,000)

Enquiries: James Stensel +44 (0) 20 8963 2817 james.stensel@bonhams.com bonhams.com/motorcycles



North America

MARCH

Thu 8 March 12pm

The Amelia Island Auction Fernandina Beach Golf Club Amelia Island, Florida

Fri 9 March 10am

Fine Books and Manuscripts New York

Mon 19 March 10am

The Dr Sylvan and Faith Golder Collection of Fine Chinese Snuff Bottles, Part II New York

Mon 19 March 12pm

Chinese Works of Art and Paintings New York

Mon 19 March 3pm

Indian, Himalayan & South-east Asian Art New York

Tue 20 March 2pm

The Maitri Collection of Indian, Himalayan & South-east Asian Art New York

Wed 21 March 10am

The Arno Ziesnitz Collection New York

Wed 21 March 1pm

Fine Japanese and Korean Art New York

Fri 23 March 10am

Fine and Rare Wines San Francisco

Mon 26 March 10am & Tue 27 March 10am

The Elegant Home: Select Furniture, Silver, Decorative and Fine Arts Los Angeles

APRIL

Fri 6 April 10am

Photographs New York

Tue 10 April 10am

California Jewelry Los Angeles

Tue 17 April 1pm

Modern Decorative Art and Design Los Angeles

Tue 17 April 3pm

Fine Jewelry New York

Tue 24 April 6pm

California and Western Paintings and Sculpture Los Angeles and San Francisco

MAY

Tue 1 May 10am

Print and Multiples Los Angeles

Wed 2 May 10am

Made in California: Contemporary Art Los Angeles

Wed 2 May 2pm

19th Century European Paintings New York

Wed 9 May 5pm

Impressionist and Modern Art New York

Tue 15 May 10am

The World of Golf, Opals and Other 'Phenomenal' Gems Los Angeles

Wed 16 May 10am

American Art New York

Wed 16 May 10am

Lapidary Works of Art, Gemstones, Minerals and Natural History Los Angeles

Wed 16 May 5pm

Post-War & Contemporary Art New York

Tue 22 May 1pm

Embodiments of Power & Prestige: Exceptional African and Oceanic Arms, Armor and Textiles from a Private European Collection Los Angeles

Tue 22 May 3pm

African, Oceanic and Pre-Columbian Art Los Angeles

Tue 22 May 2pm

Modern & Contemporary Prints & Multiples New York









Modern Sporting Guns, Rifles & Vintage Firearms Including the late Max Gau Collection

Including the late Max Gau Collection of Winchester lever-actions Knightsbridge, London Thursday 24 May

Enquiries: Patrick Hawes +44 (0) 20 7393 3815 patrick.hawes@bonhams.com bonhams.com/sportingguns



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(* Indicates saleroom)

Please note:

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

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











after Richard won the competition to build the Centre Pompidou. We lived above a market in the Marais in a fourth-floor apartment and did the great culinary sights, but then our friend Terence Conran told us we had to try L'Ami Louis. Down a dingy side street – with only a little lantern outside to mark its presence – there is nothing to prepare you for how special it is.

It was like a very old-fashioned train carriage, with six tables on one side and five on the other, complete with luggage racks at the top where the very tall waiters threw your coat. At the other end was a cramped kitchen and wood-burning oven where most of the cooking took place. It was incredibly boisterous, with the two chefs

"The other guests provide a safety net, so you can't throw a tantrum"

partially visible behind a vast bowl of fruit and vegetables.

I remember the classic dishes then they too have hardly changed. There were

superb large scallops and snails in their shells, great slabs of foie gras, wonderful legs of Pyrenean lamb and entire Breton chickens, carved at the table. The côte de boeuf came with the most perfect shoestring French fries and, just as you thought they might be getting a bit cold, someone would replace them with fresh ones without you even asking. Of course, there is a price to pay for this wonderful experience! But the raw ingredients are the absolute best.

It became common to say their waiters were grumpy, but once they knew you, they treated you like family. I learned so much just eating there - somehow, L'Ami Louis was the essence of what we loved about Paris. It was this sense of generosity in the way they served the food - those chips, the fact that most things were served whole. It is not just memories of the food, but also how you felt and the conversations you had there. People go to restaurants for many reasons - getting a job or being sacked, starting or ending an affair, marking an anniversary... it is as if the other guests provide a safety net, so you can't throw a tantrum. For me, there is more pleasure to be had in a restaurant than almost any other social activity, and L'Ami Louis is where I first had these life-enhancing experiences.

Ruth Rogers founded the River Café with Rose Gray in 1987. Her most recent book is River Café 30 (Ebury Press, 2017), which celebrates her restaurant's 30th anniversary.

L'Ami Louis, 32 rue du Vertbois, 3e, Paris 75003. +33 1 48 87 77 48

BONHAMS RESTAURANT

New Bond Street, London

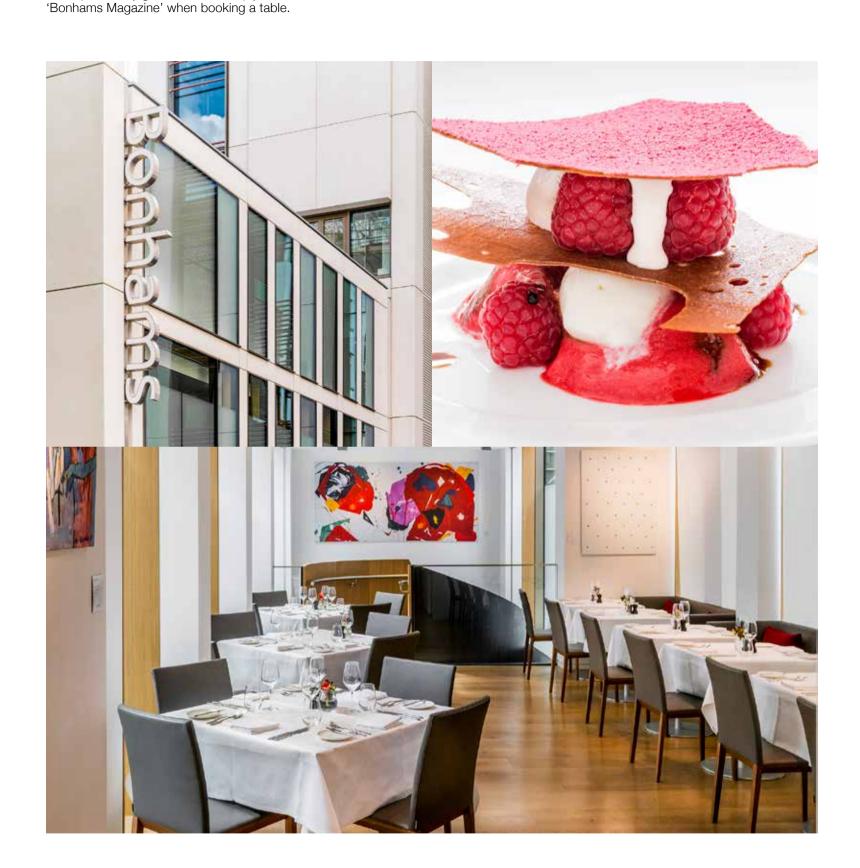
During February and March, readers will be offered a complimentary glass of wine. Simply mention

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Monday to Friday 9am - 5pm Lunch: 12noon - 2.30pm Dinner: Friday from 7pm



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bonhamsrestaurant.com



BISHOPSGATE HOUSE

ESTATE | SURREY

Situated in the heart of the most exclusive part of Royal Berkshire, Bishopsgate House sits on 34 acres of land. The main house offers sumptuous accommodation with five extremely elegant reception rooms arranged around the reception hall. The first and second floors provide luxurious bedroom suites as well as spacious guest and staff flats. In terms of leisure facilities there is a magnificent indoor swimming pool complex, a floodlit tennis court and excellent equestrian amenities including extensive stabling, sand school and paddocks.

There is significant ancillary living accommodation which comprises the detached three bedroom cottage and several staff flats situated around a courtyard over the extensive garaging. The house also boasts a helicopter pad. This is an exclusive opportunity to purchase one of the biggest plots of land situated approximately 45 minutes from central London.

Price on Application | 34 acres

