

# BRITISH IMPRESSIONISM

LONDON 20 NOVEMBER 2018



CHRISTIE'S







# BRITISH IMPRESSIONISM LONDON

Tuesday 20 November 2018

## AUCTION

Tuesday 20 November 2018  
at 2.00pm (Lots 1- 75)

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## VIEWING

Friday	16 November	9.00am - 4.30pm
Saturday	17 November	12.00pm - 5.00pm
Sunday	18 November	12.00pm - 5.00pm
Monday	19 November	9.00am - 3.30pm
Tuesday	20 November	9.00am - 11.00am

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James Hastie

FRONT COVER:  
Lot 14 (detail)

INSIDE FRONT COVER:  
Lot 6 (detail)

OPPOSITE:  
Lot 40 (detail)

PAGE FOUR:  
Lot 19 (detail)

INSIDE BACK COVER:  
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1

**HENRY HERBERT LA THANGUE, R.A. (1859-1929)**

*Neglected roses, Provence*

signed 'H. H. La THANGUE.' (lower left)

oil on canvas

23¾ x 27 in. (60.3 x 68.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

**PROVENANCE:**

Moses Nightingale, by whom given to  
Richard Oxley Nightingale, 1934.  
with Fine Art Society, London, 1973.  
Anonymous sale; Christie's, London, 5 November 1999, lot 57.

**EXHIBITED:**

London, Leicester Galleries, *Pictures by HH La Thangue RA*, April-May 1914,  
no. 36, as *Neglected Roses*.  
Brighton, Public Art Galleries, *Memorial Exhibition of Works by the Late HH La  
Thangue RA*, 1930, no. 19, as *Neglected Roses, St Jeannet, France*.  
London, Fine Art Society, *Academician*, November 1972, no. 66.

**LITERATURE:**

Walter Sickert, 'Mr La Thangue's Paintings', *The New Age*, 7 May 1914, p. 18.  
Anon., *Watercolours and Oils at Hazeldene, Crawley, Sussex*, 1919, no. 109, as  
*Neglected Roses at St Jeannet, France, 1914*.

When Henry Herbert La Thangue first exhibited *Neglected Roses* at the Leicester Galleries in the spring of 1914, it was part of a roll-call of favourites listed by Walter Sickert when he reviewed the show. 'Take any one of the following pictures home', he wrote,

'... hang it up in a room where you can see it at breakfast, or while you are dressing. Hang it on a wall at right angles to a window, and more than halfway away from the window. Give it time to convey its message, and you will see how remote is that message from all the din of the aesthetic discussions of the moment. It has taken the whole history of art to produce modern painting, and it has taken the painter more than half a century to develop his skill in self-expression. Such canvases contain a message that will speak to many generations to come, and will certainly last us in pleasure, entertainment, stimulus, for the rest of our short lives.' (*loc. cit.*)

This encomium rings in every account of La Thangue's career, but in 1914, after the launch of Futurism in Britain, and while tensions mounted among the Great Powers, it came as a welcome return to sanity. The painter had not only found his ideal retreat in rural France, he had also matched it with a modern style that left room for self-expression. His handling was neither imitative of Monet nor Cézanne, but those syncopated strokes that brought flowers in a neglected garden to life, or conveyed the sweep of distant hillsides of the Var region were entirely of his own making. For this, Sickert could place him among the modern masters.

We are grateful to Professor Kenneth McConkey for his assistance in preparing this catalogue entry.

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## 2

### WYNFORD DEWHURST, R.B.A. (1864-1941)

#### *A corner of Lake Maggiore*

signed 'Wynford Dewhurst' (lower left) and inscribed as titled (on a partial label attached to the reverse)

oil on canvas

29½ x 23½ in. (74.9 x 59.7 cm.)

£10,000–15,000

\$14,000–20,000  
€12,000–17,000

#### PROVENANCE:

Private Collection, France, until 2018.

#### EXHIBITED:

Manchester, Midland Hotel, *Pictures from France and Italy*, October 1909, no. 5 (35 gns).

London, The New Dudley Gallery, 1910, no. 35 (50 gns).

Manchester, Midland Hotel, *Pictures from France and Italy*, October 1909, no. 5 (35 gns).

London, The New Dudley Gallery, 1910, no. 35 (50 gns).

Wynford Dewhurst was a painter and art theorist. He was born in Manchester and studied at the École des Beaux-Arts in Paris under Jean-Léon Gérôme. He later rejected the neo-classicism of his tutor and embraced Impressionism, in particular the work of Claude Monet. His recent retrospective at Manchester City Art Gallery was entitled *Manchester's Monet*, in recognition of the light-filled pictures he painted around Paris and across Europe. He exhibited frequently at the Royal Society of British Artists, the New English Art Club from 1909 to 1910 and at the Royal Academy, where he also lectured on art, from 1914 to 1926.

His 1904 book *Impressionist Painting, Its Genesis and Development* was the first important British study of Impressionism. It caused controversy with its thesis that French Impressionism was British in its conception and born out of the landscape tradition exemplified in the work of John Constable and J.M.W. Turner; a view widely rejected by French painters such as Camille Pissarro. Nonetheless, its theme was taken up by others as various as Sir George Clausen, John Rothenstein and Kenneth Clark.

We are grateful to Roger Brown for his assistance in providing the exhibition history of this painting.

3

**ALEXANDER JAMIESON, R.O.I.  
(1873-1937)**

*The Palace of Fontainebleau*

signed and dated 'Alexander Jamieson/1910'  
(lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.4 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000



3

4

**SIR JOHN WILLIAM ASHTON, R.O.I.  
(1881-1963)**

*Pont au Change, Paris*

signed 'WILL ASHTON' (lower right) and  
indistinctly inscribed (on the reverse)

oil on canvasboard

13 x 18 in. (38.1 x 45.7 cm.)

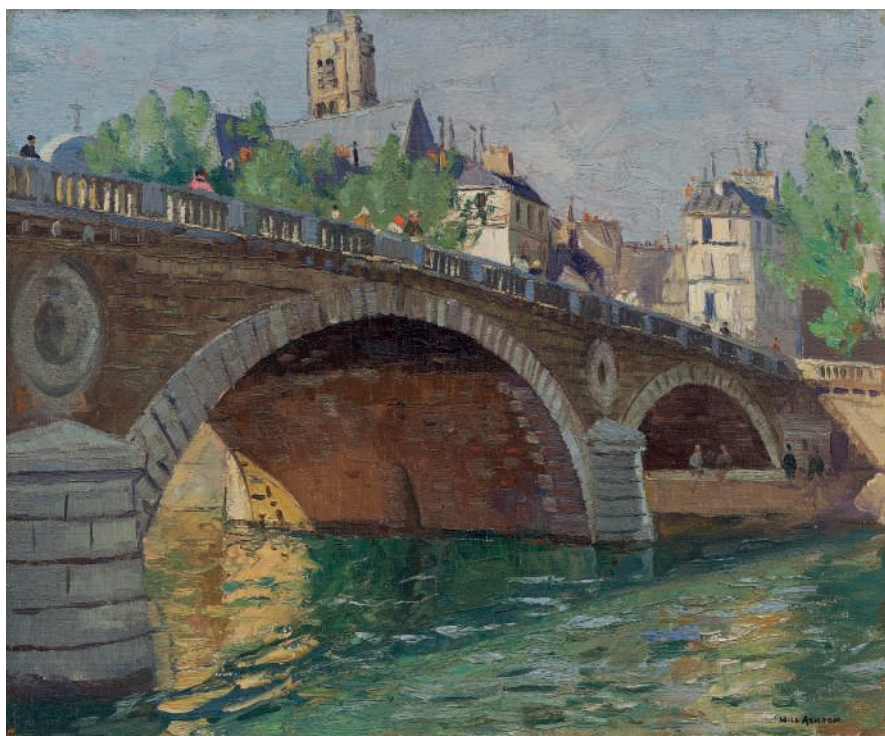
£5,000-7,000

\$6,600-9,200

€5,800-8,000

Sir William Ashton was raised in Australia and settled in St Ives in 1900 to study under the sea painter Julius Olsson, and then at the Académie Julian alongside other Australian 'Impressionists'. He exhibited at the Royal Academy from 1904 and at the Salon de la Société des Artistes Français, Paris. He later returned to Australia, but he continued to travel to Europe, and in particular Paris, where his fellow Australian artist Lionel Lindsay wrote that Ashton had caught the city 'with such a fine truth and vision, that you will go far in Europe today to find so able a painter'.

The Pont au Change connects the Ile de la Cité from the Palais de Justice and the Conciergerie, to the Right Bank, at the Place du Châtelet.



4



λ 5

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*Terrace of the Tuileries Gardens, Paris*

signed 'Edward Seago' (lower left) and with inscription 'Terrace of the Tuileries Gardens' (on the stretcher)

oil on canvas

26 x 36 in. (66 x 91.5 cm.)

£40,000–60,000

\$53,000–79,000  
€46,000–69,000

**PROVENANCE:**

with Laing Galleries, Toronto.

James Reid (*Edward Seago: The Landscape Art*, London, 1991, pp. 179-188) comments that Edward Seago made a number of painting trips to Paris in the 1950s and 1960s, frequently sailing up the Seine from Honfleur to moor his boat *Capricorn* at the Pont Alexandre III in the heart of the city. During these trips he painted most of the famous sites, often concentrating on the area along the Seine from the Pont des Arts to the far side of Notre-Dame. The attraction of Paris lay as much in its charm as in its illustrious past, as the artist wrote in *With Capricorn to Paris*; 'Apart from the beauty and elegance of the city, there is an indefinable feeling of romance about Paris which has an irresistible fascination. Its association with painters and painting is enough in itself to make any artist want to go there' (*op. cit.*, London, 1956, p. 10).

## 6

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)***The Glasgow International Exhibition*

signed and dated 'J Lavery 88' (lower left)

oil on canvas

12 x 14 in. (30.5 x 35.6 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–69,000

**EXHIBITED:**

Glasgow, Craibe Angus Gallery, October 1888, number untraced.

In October 1888 John Lavery exhibited fifty studies painted in the grounds of the Glasgow International Exhibition at the Craibe Angus Gallery at 159 Queen Street, Glasgow. To date, nearly forty of these have been identified, although confusion arises with those simply entitled *The Glasgow International Exhibition*, as here. The appearance of a previously unknown example is therefore a moment of great importance for Lavery students and collectors. Painted on a sunny day on the riverside walk looking towards James Sellar's Palace of Industry, it shows a group of visitors strolling towards the arena where military tattoos, games and other entertainments were held. Oblivious to the crowd, a solitary cigar smoker perches on the fence to survey a gondola on the river Kelvin, specially imported with its gondolier, from the serenest of cities. It was a motif that attracted the painter on at least two other occasions, and one that he employed on his private view invitation card. Lavery's show was staged one month before the closure of the Exhibition.

Officially opened by the Prince and Princess of Wales in May, the Glasgow International Exhibition had been planned during the previous two years with the purpose, at least in part, of competing with the Edinburgh International and Manchester Jubilee exhibitions of 1886 and 1887 respectively. Overlooked by Gilbert Scott's university buildings, the whole park at Kelvingrove, the present location of the city's art gallery, was given over for the occasion, and in addition to displaying the arts and industries of the Empire, from Indian potters to Welsh weavers, there were restaurants, cafés, kiosks, fountains and a bandstand for regular performances. Art, initially neglected in the planning, was well-represented in a display of 2,647 items – paintings, sculpture, architecture and photography, as well as an abundant supply of prints and drawings, many of which were for sale. Thanks to the diligence of Robert Walker, the secretary, and James Muir, convenor of the loan section, many works by French and Dutch artists were represented, mostly drawn from west of Scotland collections. The exhibition was, as Lavery's crowds indicate, immensely popular and after the first six days the *Glasgow Herald* could boast that attendance at 231,713 visitors far outstripped that of Manchester which attracted 120,088 in the same period ('Glasgow International Exhibition – The Visitors – A Comparison with Manchester', *Glasgow Herald*, 15 May 1888, p. 4).

Lavery's involvement with the exhibition was at first merely as an exhibitor. Being close friends with James Guthrie and Robert Macaulay Stevenson he must have, however, supported their efforts in the autumn of 1887 to have the 'art workers' of Glasgow included. His current project, two large canvases depicting the aftermath of the battle of Langside chimed fortuitously with one of the emerging themes of the International which was devoted to the life and times of Mary, Queen of Scots.

However, Lavery's engagement with the International was not primarily as a history painter. He had merely diverted temporarily into the genre, and with works such as the present example, returned resoundingly to modern life. At this time, when *The Tennis Party* (Aberdeen Art Gallery) had just



**Fig 1.** Sir John Lavery, *Kelvingrove, View from the River*, 1888  
The Higgins Art Gallery & Museum, Bedford, UK  
Photo: © Bridgeman Images

been awarded a gold medal at the Salon, his artistic identity as reporter on the contemporary scene was confidently reinforced. (K. McConkey, *John Lavery, A Painter and his World*, London, 2010, pp. 31-36.) Not long after the International Exhibition's commencement he adopted the role of an artist-in-residence, recording many aspects of the display. Interiors represented the sculpture gallery, the restaurants, the tobacco kiosk, and booths in the main exhibition buildings; there were views of the park and the military tattoo and nocturnes depicting the fireworks and the colourful 'fairy fountain'. However those showing the crowds and the dome of the main hall, define the exhibition in a more general sense, and the present example is one of these. The two other salient examples are *A View from the Canal, Kelvingrove, of the Industrial Hall at the First International Exhibition, Glasgow* (fig. 1) and *The Glasgow International Exhibition, Twilight* (Glasgow Museums).

Lavery's viewpoint for the former is strikingly similar to that of the male figure on the right of the present work and his location can be plotted from the panoramic view of the grounds, published in *The Scottish Leader*. We are left with the tantalizing thought that the present canvas, uniquely among the extant exhibition pictures, may represent the artist himself.

When Lavery's summer enterprise was completed, fifty canvases were placed in Watts-style frames, for the Craibe Angus show. The result was a critical success, and the artist was warmly praised for the richness and variety of his studies; these were not 'hasty memorials', but 'completed pictures' which in 'arrangement, colour or effect' did not repeat themselves (*The Glasgow Herald*, 1 October 1888; *The Bailie*, 3 October 1888, p. 11). The oil sketching style - lightly indicating the main motif with the tip of a sable brush - looking for overall atmospheric effect, could be regarded by some as 'impressionistic', but the point was simply that these, more than any other record, supplied an agreeable souvenir of an exceptionally successful event in the life of the city. Such was its renown that Queen Victoria made a State Visit to the Glasgow International on 22 August 1888, and Lavery was on hand to sketch the moment. His Craibe Angus show and this visit resulted in a commission for a large commemorative record of the event that would occupy him for the next two years, up until his first visit to Tangier (see lot 33) (McConkey, *op. cit.*, pp. 45-8).

For the present, in the summer of 1888, there was only the pleasure of sunny days sitting in the park, smoking a cigar, and contemplating the great pleasure dome of the International Exhibition.

KMc.





PROPERTY OF A PRIVATE COLLECTOR

**7**

**GEORGE HENRY (1858-1943)**

*Audrey*

signed and dated 'GEORGE HENRY./1886.' (lower right)

oil on canvas

20¼ x 15 in. (51.4 x 38.1 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

Anonymous sale; Phillips, Edinburgh, 25 August 2000, lot 835.  
with Richard Green, London, 2000, where purchased by the present owner.

**EXHIBITED:**

Glasgow, Glasgow Institute of the Fine Arts, 1887, no. 218 (£15).

In 1884, the young George Henry heard about the group of young painters who were working at Cockburnspath, a village in Berwickshire. Led by James Guthrie and Edward Arthur Walton, they were influenced by the latest thinking from Paris and their discussions centred around Bastien-Lepage and *plein air* Naturalism.

The catalyst for these debates was Arthur Melville, a painter with an enviable reputation, who had trained in Paris and whose watercolours depicting scenes from his adventures in Cairo, Baghdad and Mosul were already creating a stir in London exhibitions. Melville's experiences beyond the ateliers meant that he was less constrained than the others. At Cockburnspath he was struggling over a large canvas depicting *Audrey and her Goats* (Tate) that, when Henry saw it, must have sparked his interest.

KMc.

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**8**

**THOMAS MILLIE DOW, R.S.A. (1848-1919)**

*At the Edge of the Wood*

signed and dated '18/Thos. Millie Dow./86.' (lower left)

oil on canvas

36 x 30 in. (91.5 x 76.2 cm.)

£25,000–35,000

\$33,000–46,000

€29,000–40,000

**PROVENANCE:**

Andrew McIntosh Patrick, by 1985.  
with The Fine Arts Society, London.

**EXHIBITED:**

London, Christie's, *New English Art Club Centenary Exhibition*,  
27 August - 17 September 1986, no. 38.  
London, The Fine Art Society, *The Andrew McIntosh Patrick Collection*,  
2007, no. 43, as *Trees*.

**LITERATURE:**

R. Billcliffe, *The Glasgow Boys*, London, 2008, pp. 167, 169, 208, illustrated.

From its inception there were tensions in the very idea of painting Naturalistic pictures. Objective rendering of what we all see involved equivocation. No matter how swiftly or accurately the action of eye and hand, when viewed, the end product was always susceptible to multiple interpretations. As an art student in Paris, before becoming associated with the 'Glasgow Boys', Thomas Millie Dow had all of the right credentials to place him into the company of those whose 'ardour and tobacco were burned freely before the shrines of Puvis de Chavannes and Bastien-Lepage' (W.S. Sparrow, *John Lavery and his Work*, London, n.d. , pp. 40-1). Having joined the artists' colony at Grez-sur-Loing in 1879, we can assume that he was also acquainted with the poetic evocation of the great Fontainebleau estate by Robert Louis Stevenson. In 1876 Stevenson had described the 'soft, secret, aromatic odour' of the nearby Bourbon royal forest inhabited by the ghosts of courtiers past (R.L. Stevenson, 'Forest Notes', 1876, quoted from *Essays of Travel*, London, 1912, p. 146). In words like these, the French tradition of the *sous bois*, was reborn as fantasy.

KMc.

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PROPERTY OF A PRIVATE COLLECTOR

**9**

**HARRY WATSON, R.W.S., R.O.I., R.W.A. (1871-1936)**

*The garden party*

signed 'HARRY WATSON' (lower right)

oil on canvas

28 x 36 in. (71.1 x 91.5 cm.)

£120,000–180,000

\$160,000–240,000

€140,000–210,000

**PROVENANCE:**

with Richard Green, London.

Private Collection, London.

Anonymous sale; Sotheby's, London, 27 November 2003, lot 34.

with Richard Green, London, where purchased by the present owner.

**EXHIBITED:**

Probably, London, Royal Academy, 1913, no. 230.

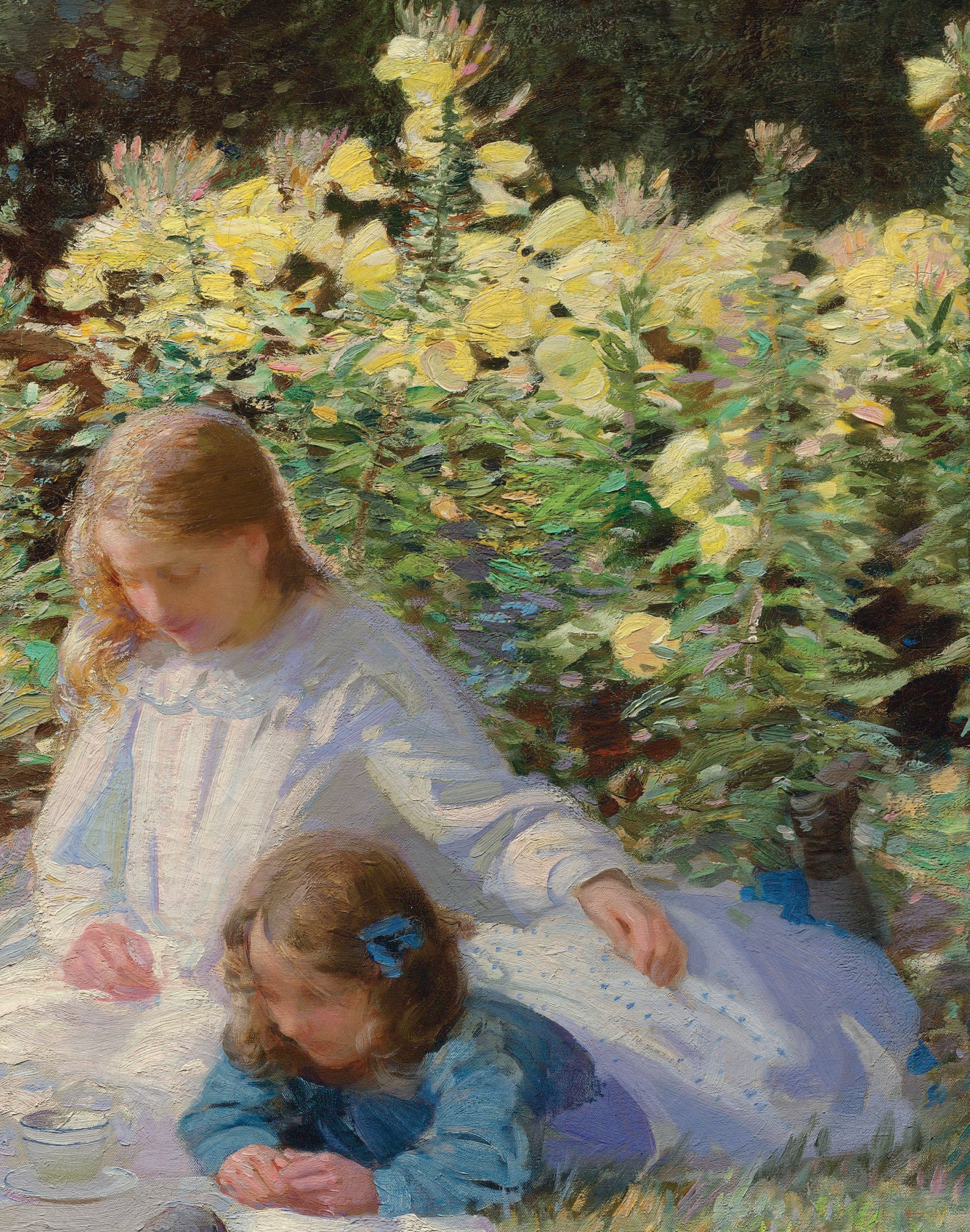
Primarily known for his landscape studies, *The Garden Party* is at the pinnacle of Watson's rare ventures into figurative painting. In the late Edwardian summers, nature was seemingly bountiful, and women and children could often be seen enjoying the outdoors. Garden scenes provided

Impressionist artists with ideal settings in which to develop their own interpretation of the modern concepts of naturalism and spontaneity, through new techniques using colour and light effects, and a greater sense of dynamism and atmosphere.

During Watson's time in London he would have seen the works of the Impressionists exhibited regularly at Durand-Ruel's gallery on Bond Street, and would have been aware of how it was influencing the works of his contemporaries through exhibitions at the Royal Academy and the New England Arts Club. Initially he painted in a conventional late-Victorian style but he later developed into a *plein air* painter whose works exhibit great freshness and spontaneity, reminiscent of Clausen and Bastien-Lepage. From 1906 Watson's Academy exhibits celebrate rural activities, illustrating figures recumbent beside streams, or wandering through woodland settings, using the theme as a metaphor for the profound relationship between nature and mankind.

Watson's use of a modern, vibrant palette, bold and rapid brushstrokes, and a sense of rapidly capturing a moment in time, rather than a detailed devotion to narrative, sets *The Garden Party* apart from the depictions of children that his more traditional contemporaries were exhibiting. The painting provides a fascinating link between Edwardian subject matter, the children with unkempt hair in long dresses and breeches, button boots and bonnets, and the more modern techniques that had been developed by the Impressionists.







λ 10

**WILFRID GABRIEL DE GLEHN, R.A. (1870-1951)**

*The Palladian Bridge, Wilton House*

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

**PROVENANCE:**

The artist, by whom given to  
Guy Rawlence, Great Wishford, Wiltshire, and by descent in the family.

During the 1930s the de Glehns rented the Old Rectory in Wilton, near Salisbury, Wiltshire, as a weekend retreat. The garden backed onto the grounds of Wilton House and the Earl of Pembroke allowed the artist complete access to paint and fish there. The Palladian Bridge over the river Nadder, which had been built in 1737 by the ninth Earl, became a favourite subject.

The de Glehns went on to purchase the Manor House in nearby Stratford Tony in 1942, after their house in Cheyne Walk was destroyed during the Blitz. After settling in Wiltshire the couple befriended a local author and artist, Guy Rawlence, who regularly painted alongside Wilfrid. De Glehn gave him the present work.



λ 11

**WILFRID GABRIEL DE GLEHN, R.A. (1870-1951)**

*Female nude reclining*

signed 'W G de Glehn' (lower left)

oil on canvas

20 x 24¼ in. (50.8 x 61.6 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000



PROPERTY OF A PRIVATE COLLECTOR

λ 12

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*Summer afternoon on the Wensum, Costessey*

signed and dated 'A.J. MUNNINGS/1909.' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£80,000-120,000

\$110,000-160,000

€92,000-140,000

**PROVENANCE:**

Rev. Harvey W. G. Thursby, and by descent.

The National Horseracing Museum, Newmarket, Thursby Bequest.

De-accessioned and acquired circa 1991 by a Private Collector, U.S.A.

Anonymous sale; Sotheby's, New York, 5 December 2002, lot 35.

with Richard Green, London.

**EXHIBITED:**

Norwich, Castle Museum, *AJ Munnings, R.A.*, 1928, no. 201.

London, Royal Academy, *Munnings Retrospective Exhibition*, 1956, no. 37.

'A valley with meadows by the river for the horses and ponies was an ideal painting ground; an open air studio' is how Munnings nostalgically recalled his painting trips in the Wensum valley just a few miles west of Norwich. He made the Falcon Inn at Costessey his base and from here set off to the Ringland Hill with his trusty model and groom 'Shrimp'.

*Summer afternoon on the Wensum, Costessey* is a *plein-air* tour de force imbued with colour, light and atmosphere. It was included in Munnings's two most celebrated exhibitions; his first solo exhibition at Norwich Castle in 1928, and his retrospective at the Royal Academy in 1956. The latter included 309 pictures of which 60 were landscapes, which led his biographer, Reginald Pound to speculate that:

'His pure landscapes would of themselves have made a reputation. Contemplating them in the Diploma Gallery, along with the best of the gypsy studies and Exmoor ponies, one was forced to the provocative conclusion that the highest prices have been paid for the wrong Munnings pictures, that posterity will honour not the facile remembrancer of briefly celebrated horses and the vanishing panoply of the hunt, but the artist who painted the immemorial glory of the gorse on Ringland Hills.' (R. Pound, *The Englishman; A Biography of Sir Alfred Munnings*, London, 1962, pp. 212-3).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.





λ 13

**WILFRID GABRIEL DE GLEHN, R.A. (1870-1951)**

*In the gardens of the Alhambra, Granada*

signed and dated 'W G von Glehn/1912.' (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

£40,000–60,000

\$66,000–92,000

€58,000–80,000

**PROVENANCE:**

with David Messum Fine Art, London.

Between September and November 1912, de Glehn and his wife Jane accompanied John Singer Sargent on a tour of southern Spain. They delighted in the lush, verdant gardens they found there. The environs of the Generalife, the gardens of the Alhambra summer palace of the Moorish sultans, provided a rich source of subject matter for them all. De Glehn exhibited several views at The Fine Art Society in an exhibition he held there the following summer. Sargent's watercolour of his sister sketching in the same spot, observed by Jane, and a Spanish friend, is now in the Metropolitan Museum of Art, New York.



## PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

14

### PHILIP WILSON STEER, O.M. (1860-1942)

#### *Chatterboxes*

signed and dated 'P W STEER/1886.' (lower right)  
oil on canvas  
19 x 37½ in. (48.2 x 94.3 cm.)

£500,000–800,000

\$660,000–1,100,000  
€580,000–910,000

#### PROVENANCE:

with Charles W. Deschamps, Paris, January 1890. Private Collection, France

#### EXHIBITED:

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1886, no. 233.  
London, New English Art Club, 1887, no. 97.  
Paris, *Exposition Universelle, (British Section)*, 1889, no. 146 as *Les bavardes*.

#### LITERATURE:

'Some Art Exhibitions' *Pall Mall Gazette*, 7 April 1887, p. 2.  
'The New English Art Club', *The Illustrated London News*, 4 April 1887, p. 406.  
*Building News*, 8 April 1887.  
*The Bohemian*, 23 April 1887.  
D.S. MacColl, *The Life, Work and Setting of Philip Wilson Steer*, London, 1945, pp. 26, 189.  
B. Laughton, *Philip Wilson Steer*, Oxford, 1971, pp. 49, 58, 128, no. 23.  
B. Laughton, 'Unpublished Paintings by Philip Wilson Steer', *Apollo*, vol. 121, June 1985, p. 403 (illus. in b/w from a cropped photograph as 'whereabouts unknown'), 404.  
B. Laughton, 'Some further thoughts on Steer' in *Philip Wilson Steer*, exhibition catalogue, London, 1985, n.p.  
K. McConkey, *Impressionism in Britain*, exhibition catalogue, London, 1995, p. 42.  
K. McConkey, *The New English, A History of the New English Art Club*, London, 2006 p. 37.

Among the most remarkable pictures in the second New English Art Club exhibition in 1887 were those of Philip Wilson Steer. Described as 'two interesting and challenging paintings of wind and light', one was an English subject, the other, French, and the differences between them extended as much to treatment, as they did to setting and subject matter.<sup>1</sup> The first, *On the Pierhead* (fig. 1), probably a studio version of a vivid on-the-spot study of a girl caught in the warm breeze at the end of Walberswick Pier, has the smooth surfaces, suave transitions and *contre jour* aspects that characterise *The Bridge* (Tate). Upright format and measured colour harmonies suggest an artist squaring up to Whistler.<sup>2</sup>

By contrast, *Chatterboxes* sets very different non-Whistlerian and more *avant-garde* objectives. Here 'wind' (actually also a soft balmy breeze and morning sun) has been combined with 'light' in a composition containing four girls of the same age – possibly from the same *couvent*. The girl on the left, wearing a floral coronet, holds court, while two of her friends continue to knit and sew. The conversation is lively and the immediate impression is one of suppressed jollity. Closer inspection, however, suggests the possibility that Steer's four models may actually have been fewer in number and that one or two girls could easily have been painted in different positions, to be composed in the manner of a contemporary printer of combination photographs. This conjecture tends to be supported by the fact that light falls on each of the figures from a slightly different direction.<sup>3</sup> That having been said, the surface unity of Steer's work is remarkable, with directional strokes in the foliage carried into the figures, and a *pointilliste* stipple of red and blue brush-marks applied to the shadows.

For all this, Steer retains a remarkable naturalism in his gossiping girls. One speaks, others react. The momentary exchange is caught – just as in John Lavery's *Sewing in the Shade* (Private Collection), of two years earlier. Maids or school children, Steer's young women are

dressed in the same two-tone blue cotton that was in common use for *ouvrière* garments and school clothes throughout northern France – as in Lépine's *Nuns and Schoolgirls in the Luxembourg Gardens* (National Gallery, London).<sup>4</sup>

Although *Chatterboxes* had been shown in Liverpool in the autumn of 1886, it re-appeared in an exceptional New English exhibition where its radicalism was not generally appreciated by critics who could neither understand it, nor wished to try.<sup>5</sup> The more conservative press men preferred Frank Bramley's *Weaving a Chain of Grief* or Thomas Benjamin Kennington's *The Battle of Life*, (both Private Collection) while the more adventurous commented on Alexander Harrison's *In Arcady* (Musée d'Orsay, Paris) or puzzled over John Singer Sargent's unconventional *Robert Louis Stevenson and Mrs Stevenson – Sketch* (Crystal Bridges Museum, Arkansas).<sup>6</sup> The most ink was however expended on Theodore Roussel's large studio nude paintings simply entitled, *Reading Girl* (Tate). Those who did mention Steer's efforts, found them distasteful or incoherent. While they had 'very great qualities' according to *The Illustrated London News*, their virtues 'are obscured from our perception by the apparent smudginess or slovenliness of the method'.<sup>7</sup> It was not obvious that they were even by the same hand. The *Pall Mall Gazette* was however, more sympathetic and better informed – *Chatterboxes* represented 'flickering sunshine' in a 'French garden... in the eccentric manner just now affected by some of the 'Independent Artists' in the Champs Elysées'.<sup>8</sup>

So – Steer's treatment of flickering sunshine clearly grouped him with the 'Independent Artists' in Paris, and specifically those in the Champs Elysées where the first exhibition of the Société des Artistes Indépendants was held at the Pavillon de la Ville de Paris in the winter of 1884-5. For those 'in the know' the reference must have been highly significant. It suggests that the unidentified writer was *au fait* with the most recent developments in the French capital, and it is







significant that the epithet 'independent' is preferred to the term 'impressionist', by then in common usage in Britain. 'Independent', at that moment in 1886-7, referred to those French painters who, while being classed as Impressionist, also wished to assert their independence. The conventional reading of this usage might be to simply classify 'Independents' as those in open rebellion against the values of the Salon. However, a more nuanced interpretation indicates that as the Impressionists re-convened for what was to be their final exhibition in the spring of 1886, the question of dealer-affiliation was the hot topic.<sup>9</sup> The innocent days of the *société anonyme*, as they dubbed themselves for their first exhibition in 1874, were long gone, they had not shown as a group since 1882 and even at that point, their seventh show, there were huge conflicts of interest, as dealers were freely adopting the term 'Impressionist' that had been applied to them in papers. Paul Durand-Ruel, who had supported the leading Impressionists, was now in intense rivalry with Georges Petit who was luring Monet away to his palatial galleries on the rue Lafitte, on condition that the painter did not participate in a rival show. Those unrepresented, or less commercially successful, naturally wished to retain the idea that the group should be 'artist-led', and not 'dealer-led'. Thus the final 'Independent' Impressionist group exhibition in 1886 contained neither Monet, Renoir, Sisley nor Caillebotte, and included artists like Gauguin, of whom they would not approve, as well as the 'Divisionists', Georges Seurat and Paul Signac, who had shown originally with the Société des Artistes Indépendants.<sup>10</sup>

Where this is relevant to Steer, and uniquely to *Chatterboxes*, lies in the fact that his primary loyalty when exhibiting in London, was to the 'artist-led' New English, and secondly, in the emergence of the more 'scientific' approaches to Impressionism exemplified in Seurat's *Un dimanche à La Grande Jatte* (fig. 2). Neither of Steer's New English exhibits of 1887 exemplifies the Seurat method, but we know that he owned a copy of Michel Eugène Chevreul's *Principles of Harmony and Contrast of Colours* (1854).<sup>11</sup> In *Chatterboxes* and elsewhere, he had begun to experiment, believing that light would emanate from tiny touches of pure colour that mixed optically – just as the *néo-Impressionistes* did.<sup>12</sup> Evidence that he was interested in the method, beyond the present picture is found on the reverse of another of Steer's Walberswick sketches (fig. 3).

It is fascinating therefore to discover the *pointilliste* stipple in the foreground shadows in *Chatterboxes* – but what of the rhythmic treatment of foliage from which the path and foreground space is hollowed, the striations that compose the tunics and aprons of the girls and the evident need to extend the composition at its right edge?<sup>13</sup>

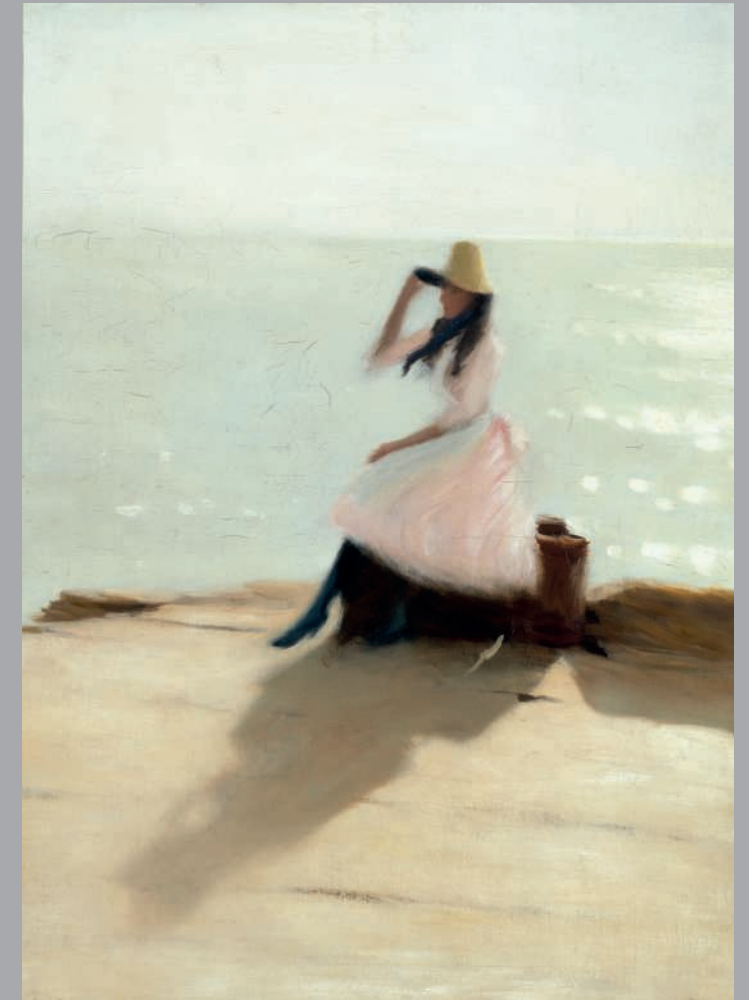


Fig 1. Philip Wilson Steer, *Jeune femme sur la jetée*, Walberswick, 1886-7  
Musée d'Orsay, Paris  
Photo: © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



Fig 3. Philip Wilson Steer, Reverse of *Walberswick*, 1886-7  
The Glebe House, Donegal, Office of Public Works, Ireland  
Photo: © Professor Kenneth McConkey



**Fig 3.** Georges Pierre Seurat, *Un dimanche à La Grande Jatte*, 1884-86  
The Art Institute of Chicago, IL, USA / Helen Birch Bartlett Memorial Collection  
Photo: © Bridgeman Images

Light here is fractured into tiny directional strokes that convey the sense of quietly rustling surfaces. Steer's treatment of the surrounding shrubs, in a form of cross-hatching that creates surface unity, has direct equivalents in contemporary Impressionist and Neo-Impressionist painting. Carried on into the four 'chatterboxes' in a uniform manner, it is most clearly seen in the tunic of the girl sewing in the background where diagonal brushstrokes are not modelled to imitate form, but become texture.<sup>14</sup> Although not identical, such traits had been evident in the foliage and figures painted by Camille Pissarro after 1881, when he produced *Jeune paysanne au chapeau de paille* (fig. 4).<sup>15</sup>

By 1886 when *La cueillette des pommes* (fig. 5.) was shown in the final Impressionist exhibition, Pissarro had become more adept in his *pointillisme*, while bemoaning the fact that Durand-Ruel preferred his earlier style which was more commercial. Nevertheless, seeing pictures like this, Steer was clearly struggling to find spatial devices that would enable a clear transition from foreground to middle distance, while not losing the sense of an active, vibrating, and uniform surface, just as Lavery, his Glasgow school contemporary, had attempted in his 'Frananglais' *An Impression dans la sous bois*, 1884 (sold in these Rooms, 10 May 2007).<sup>16</sup> Yet he was more aggressive than Lavery had been, and *Chatterboxes* reveals that he had sensed the importance of Pissarro and the Neo-Impressionist method.

His admiration for the painter extended in May 1891 to a personal invitation through his son, Lucien, to the great Impressionist to show with the New English. At this point Pissarro  *fils* wrote to his father that of all the club's members, Steer was the most radical - '*il devise le ton à notre façon et est très intelligent, c'est un artiste enfin!*' - he observed. Steer may have doubts and hesitations, the others might not understand him, but there is likely to have been more than simple English niceness when Steer confessed to Lucien that he preferred Camille Pissarro's work to that of Monet.<sup>17</sup>

But what did all this mean to its London audience in the spring of 1887? One reporter noted that,

'Several ladies during my visit essayed, unbeknownst to the gentleman in charge, to test the durability and consistency of the works with their umbrellas, and resorted to other mean devices to attract public attention to themselves, and their dresses, and their friends' works, and eventually groaned under a weight of ecstasy opposite Mr Steer's two works, *The Pier Head* and *Chatterboxes*, managed to create so much muffled confusion.'<sup>18</sup>

We can only guess at the names of these female admirers who picked out the picture placed beside the more conventional works of William S. Llewellyn and Arthur Hacker.<sup>19</sup> Their agonies and ecstasies would be repeated in the following year when Steer showed his equally

controversial *A Summer's Evening* (Private Collection) at the New English. By this stage, Charles W Deschamps, currently Coult's Lindsay's manager at the Grosvenor Gallery, was charged with assembling work for the *Exposition Universelle* in Paris and had selected *Chatterboxes*. As the exhibition drew to a close he felt he could sell the picture and sought permission to do so. The sale was completed in January 1890.<sup>20</sup>

Its appearance at this point, after 128 years in French private collections shifts the register and sharpens our perception of the genesis of British Impressionism, taking the discussion into exciting directions. It raises questions and points to new forms of experiment. It confirms Laughton's view that this artist could quite comfortably work in several different styles at the same time and that we should not look for a single, simple trajectory in his work – any more than proposing a single unified idea of British Impressionism. At times vacillation left Steer exhausted and close to abandoning his profession, and although he had sold one or two pictures, his perceived waywardness was greeted with derision, or at best, was politely regarded as 'challenging'.

Tantalizing questions remain. When and where was *Chatterboxes* painted? Did this English artist have access to the garden of a convent school, or did he come upon these girls in the Luxembourg gardens, as Lépine had done? Was there a single visual source – a Salon painting, or some other work by a young French contemporary yet to be discovered? During the 1930s when D.S. MacColl was contemplating his monograph on Steer, the aged artist was asked to list the locations he had painted from 1884 to 1934 – but he was vague about the early years.<sup>21</sup> 'Walberswick?' is listed for 1885 and 1886, 'Dannes, near Étaples' for 1887 and 'Boulogne?' for 1888. The question marks are Steer's. Laughton and others have struggled over these places and dates. It now seems clear that the artist was back in France in 1886 for what must have been a late spring or early summer visit when he could have seen both Pissarro's and Seurat's recent work in the Impressionist exhibition which opened in mid-May.<sup>22</sup> The clear evidence suggests a previously unrecorded visit in that year.

Location might be Paris, or possibly Dannes; we note in passing that these *jeunes filles en fleurs* are sunburnt, and in good health. Dannes/Étaples and nearby Montreuil, by 1886, were burgeoning artists' haunts where British and American artists, came and went.<sup>23</sup> But at this point we run perilously into conjecture, for this notoriously silent British Impressionist leaves few clues. In any case, pictures speak for themselves, and this more eloquently than many. What is clear, however, is that with *Chatterboxes*, unlike the works produced at Walberswick, there were fewer painters looking over his shoulder and that sense of liberation from the grey days of the typical English summer is expressed in the glowing faces of his gossiping girls. A missing link in the Impressionist chain has been found.

KMc.



Fig 4. Camille Pissarro, *Jeune paysanne au chapeau de paille*, 1881  
National Gallery of Art, Washington DC, USA  
Photo: © Bridgeman Images



Fig 5. Camille Pissarro, *La cueillette des pommes*, 1886  
Ohara Museum of Art, Kurashiki, Japan  
Photo: © Bridgeman Images





15

**15**  
**FRANK HUTTON SHILL (1872-1946)**

*Figures bathing in a stream*

signed 'Frank Hutton Shill' (lower right)  
 oil on canvas  
 40 x 50 in. (101.6 x 127 cm.)

£5,000-7,000

\$6,600-9,200  
 €5,800-8,000

Frank Hutton Shill studied at the Pennsylvania Academy from 1885 to 1904 under Thomas Anshutz and William Merritt Chase. He won two travelling scholarships and, inspired by his fellow alumni Elmer Schofield, settled in St Ives for prolonged periods between 1905 and 1910. He set up a painting school in Haselton, just outside the colony.



16

**16**  
**SIR GEORGE CLAUSEN, R.A., R.W.S. (1852-1944)**

*The lane, evening*

signed 'G. CLAUSEN' (lower right)  
 pencil and watercolour on paper, with watermark  
 'JCA France'  
 9 x 12¼ in. (22.9 x 31.1 cm.)

£1,500-2,500

\$2,000-3,300  
 €1,800-2,900



λ 17

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*The woodcutter*

signed 'A.J. MUNNINGS:' (lower left)

oil on canvas

20 x 16 in. (50.8 x 40.7 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

**PROVENANCE:**

Mrs G.E. Cushion.

Her sale; Sotheby's, London, 20 November 1974, lot 18.  
with Frost & Reed, London, no. 76459.

**EXHIBITED:**

London, Royal Academy, 1903, no. 751.

**LITERATURE:**

A.J. Munnings, *An Artist's Life*, London, 1950, p. 143.

*The woodcutter* is one of a series of early works, alongside *Pike Fishing In January*, 1899 (exhibited at the Royal Academy), and *Jumbo Betts at the Trowse Allotments*, sold in these Rooms, 3 June 1986, by Munnings of rustic workers involved in diurnal chores, which reflect the influence of Bastien Lepage on the young artist.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.

λ 18

**DAME LAURA KNIGHT, R.A., R.W.S. (1877-1970)**

*The two fishers, probably Lamorna Valley*

signed 'Laura Knight' (lower right)

pencil, watercolour and bodycolour on paper

22 x 29 ½ in. (56 x 75 cm.)

£60,000–80,000

\$80,000–110,000

€69,000–91,000

**PROVENANCE:**

J. Collingwood Stewart, and by descent to the previous owner.

**EXHIBITED:**

Newcastle upon Tyne, Laing Art Gallery and Museum, *Loan Collection of Paintings and Drawings by Dame Laura Knight and Harold Knight*, 1933, no. 2. Penzance, Penlee House Gallery & Museum; Nottingham, Djanogly Art Gallery; Worcester City Art Gallery, *Laura Knight in the open air*, June 2012 - February 2013.

**LITERATURE:**

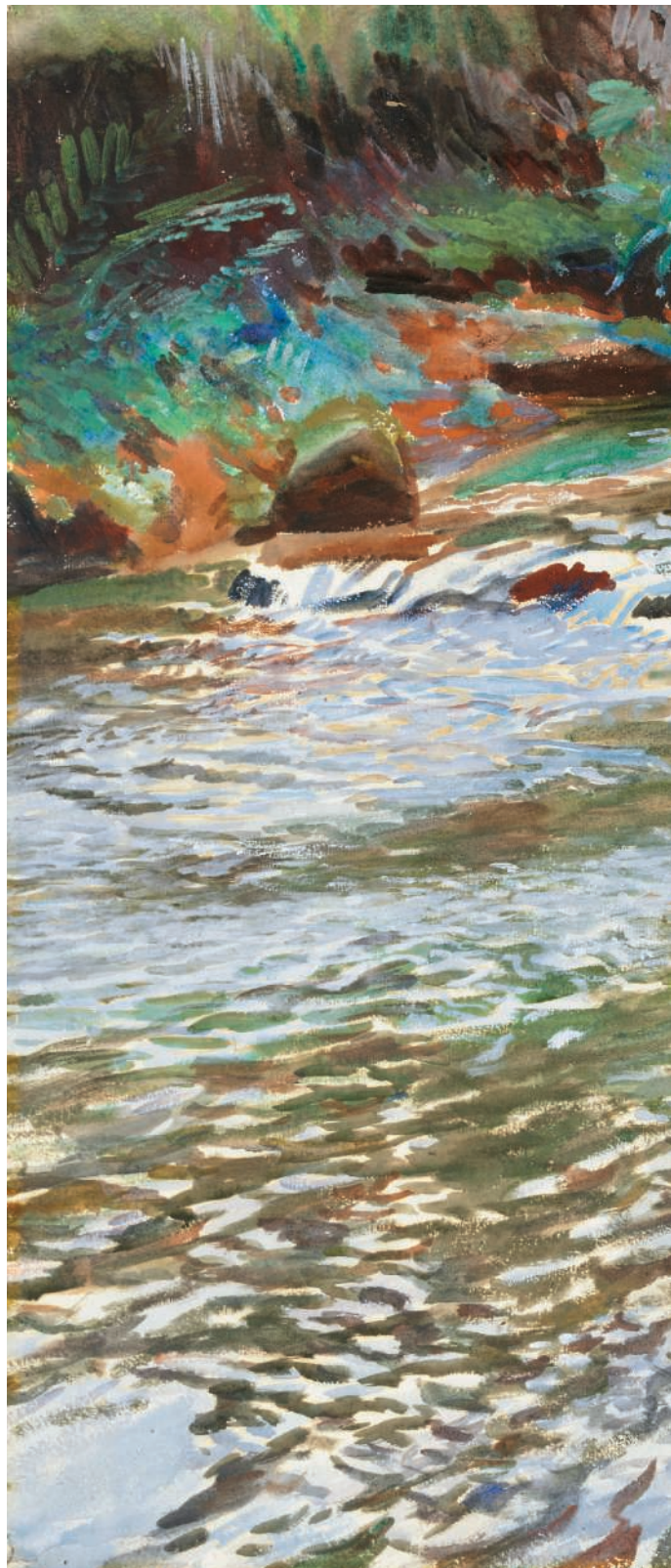
E. Knowles, *Laura Knight in the open air*, Bristol, 2012, p. 55, illustrated.

In 1915, during the First World War, restrictions against painting any part of the coastline came into force. Dame Laura Knight refers, in her autobiography, to how strictly the local authorities defined the limitations, which necessitated her confining her studies to depicting children swimming, and usually from above so that no distinguishing feature or horizon was visible, although once permits were introduced she was able to paint figures on cliff tops.

Wartime constraints did not deter Knight from painting; in this period, *Spring* (1916) and *Penzance Fair* (1916) were both executed and later works such as *Ice Skating* and *Snowballing* were derived from drawings made at this time. The present watercolour was almost certainly painted during this period, in the stream, in or just above Lamorna Valley, behind Lamorna Cove. Since her days at the small fishing village of Staithes in Yorkshire, Knight had been drawn to coastal landscapes with figures. In 1907 she moved to the Cornish coast which was to provide a rich variety of subject matter. Knight often worked *en plein air* at Lamorna Cove and the surrounding area; capturing the ever changing light and play of colours. The poet Arthur Symons who visited the area around Land's End for a series of articles in *The Saturday Review* in 1905 was equally impressed by the 'untamed' nature of the scenery, describing it as 'a rough playmate, without pity or kindness, wild, boisterous, and laughing'.

The present watercolour is a charming example of Knight's work during this period; the strong staccato brush strokes pick out the swiftly running water and the local children in their red and brown clothes are echoed in the warm tones of the bank opposite. Knight captures the children in an unguarded moment of childhood absorption as they fish in the shimmering pool.

This watercolour will be included in the forthcoming *catalogue raisonné* of the work of Dame Laura Knight currently being prepared by R. John Croft FCA, the artist's great-nephew.







19

**SIR GEORGE CLAUSEN, R.A., R.W.S. (1852-1944)**

*A Village Woman (Mrs Wilson)*

signed 'G CLAUSEN' (lower right)

oil on canvas

18 x 14 in. (45.7 x 35.5 cm.)

£40,000–60,000

\$53,000–79,000

€46,000–69,000



**Fig 1.** Sir George Clausen, *Gleaners Coming Home*, 1904  
Tate, London  
Photo: © Tate, London 2018

Social recording was one of the principles on which George Clausen's art was based. He had grown up surrounded by imagery that valorised ordinary people. In his youth for instance, papers such as *The Illustrated London News* and *The Graphic* often carried full page depictions of 'Heads of the People', showing types from all walks of life depicted by contemporary artists. The impact of these images was profound, and in later years, when he had moved permanently to the Essex countryside, his scenes of rural labour were often intercut with head studies of particular models, one of whom, Mrs Wilson, 'a woman of the village', is shown in the present example.

The 'village' in this instance was Widdington. The Clausens moved there in 1890 after spending the previous five years in Berkshire. Leaving the marshes and woodlands of the Thames valley for the hills of north Essex had been a liberation and although the family was settled, when, by 1904, the artist was appointed Professor of Painting at the Royal Academy Schools, a return to London became necessary. Widdington had however served him well and major Impressionist paintings were produced there. *Evening Song*, 1893 (sold in these Rooms, 22 November 2017) for instance had inaugurated a sequence of formidable *plein air* scenes of fieldworkers while one of the final Widdington canvases, *Gleaners Coming Home*, 1904 (Tate) (fig. 1), shows a group of women returning from the fields in the flickering sunlight of a summer evening. The central heroic figure bearing a huge bundle and with a wheat sheaf tied to her waist was modelled by Mrs Wilson. (Studies for this pose are contained in the Holburne Museum, Bath, and the Victoria and Albert Museum, London).

**'In the work of all great artists we feel that we make the acquaintance of a person, and share a personal view'**

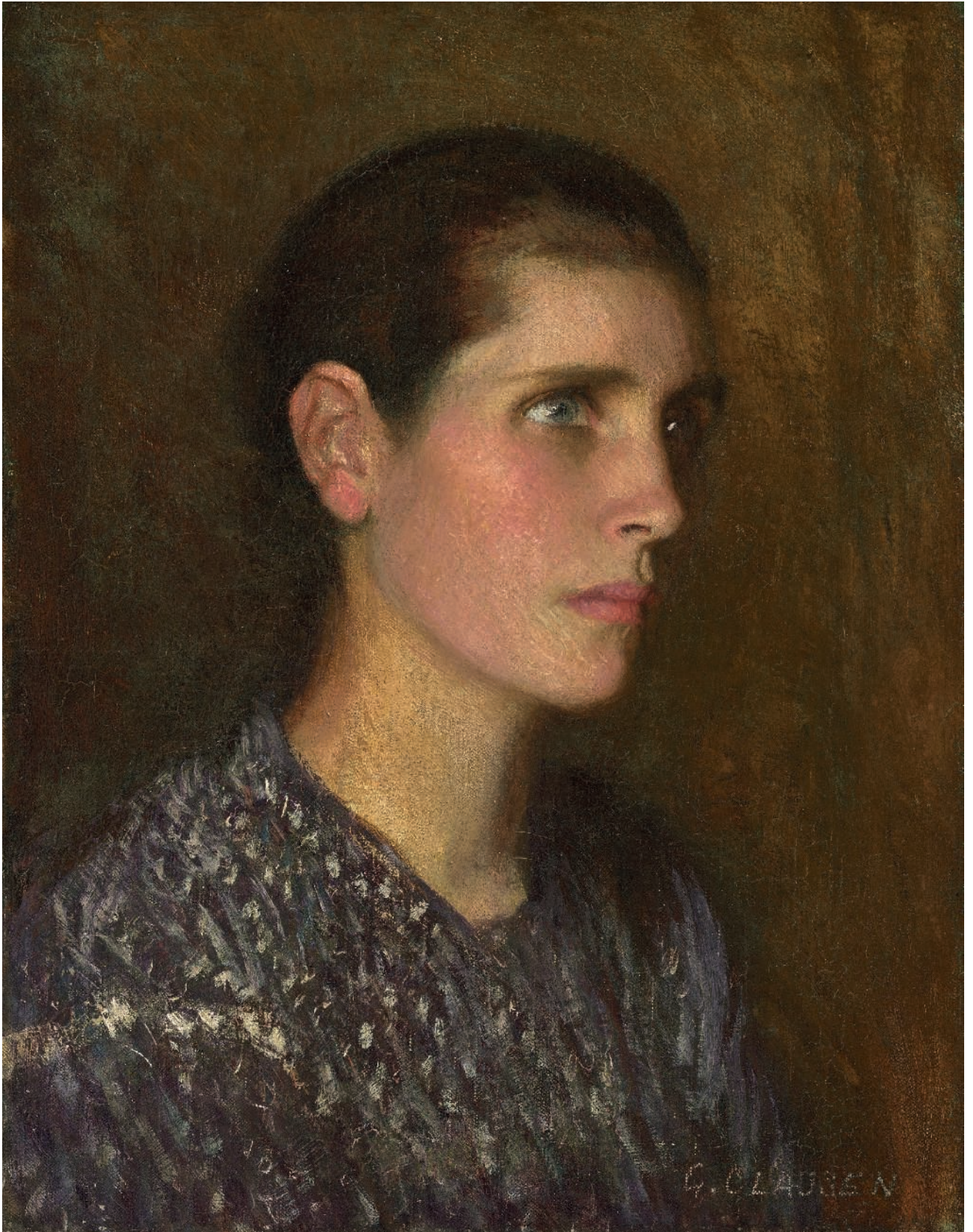
George Clausen, *Six Lectures on Painting*

Clausen was working from this specific villager in June 1903 when a drawing related directly to the present picture was made. At that point the artist was beginning to conceive the full *Gleaners ...* painting in which she would figure, and which would be his major contribution to the Royal Academy exhibition the following year. Letters indicate that this remained his principal task throughout the winter preceding the exhibition, but as on other occasions, a substantial body of supplementary work emerges in smaller oils, prints and drawings.

The present head study is one of these. Once it was completed, Clausen is likely to have moved on to two others from what now had become his favourite model - *A Woman of the Village*, purchased by Manchester City Art Gallery in 1906, and *The Listener* (untraced) shown at the Royal Academy in 1905.

These and the present oil are identical in size, but the rougher surfaces of the latter two suggest that they followed, rather than preceded the present work. It is clear from the initial drawing that the artist was attracted to the subject's facial bone structure - which for one later reviewer became emblematic of the English peasant type. The strident *plein air* colouring of the Manchester work in particular, differentiates it from the sensitive perception of indoor lighting in the present work, and while the similarities between all three are obvious, the present example is a study for neither.

KMc.





20



21

λ 20

**HENRY VALENSI (1883-1960)**

*Maison à la Fleurie*

signed, inscribed and dated 'Henry Valensi/St Ives/1911' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£3,000–5,000

\$4,000–6,600

€3,500–5,700

**EXHIBITED:**

Paris, Salon des Indépendants, 1912, number untraced.

Henri Valensi studied at the École des Beaux Arts in Paris from 1898 and exhibited at the Salon des Indépendants from 1907, where he exhibited the present picture in 1912. Two dated works place him in the artist's colony of St Ives in 1911, and a 'Mr Valence, France' is recorded on the visitors' list as staying at the Temperance Hotel. His later work is characterised by its cubist style and he went on to exhibit alongside Fernand Léger and Juan Gris.

21

**MARK SENIOR (1864-1927)**

*A bit of Runswick*

signed and inscribed 'A Bit of Runswick/M. Senior' (on the stretcher)

oil on canvas

14 x 10 in. (35.6 x 25.4 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

**PROVENANCE:**

with David Messum, Beaconsfield.



PROPERTY OF A PRIVATE COLLECTOR

**22**

**STANHOPE ALEXANDER FORBES, R.A. (1857-1947)**

*An old Cornish manor*

signed and dated 'Stanhope A. Forbes/1935.' (lower right)

oil on canvas

24¼ x 30¼ in. (61.5 x 76.8 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

**PROVENANCE:**

with Richard Green, London, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1936, no. 112.



**23**

**HAROLD CHARLES FRANCIS HARVEY (1874-1941)**

*Winding Wool*

signed and dated 'Harold. Harvey 14' (lower left)

oil on canvas

25 x 30¼ in. (63.5 x 76.8 cm.)

£50,000–80,000

\$66,000–110,000

€58,000–91,000

**PROVENANCE:**

with Frost & Reed, Bristol, 1939.

Anonymous sale; Sotheby's, London, 21 May 1986, lot 85.

Anonymous sale; Sotheby's, London, 14 December 2006, lot 186.

**EXHIBITED:**

London, Royal Academy, 1914, no. 843.

Liverpool, Walker Art Gallery, *Autumn Exhibition*, 1914, no. 120.

London, David Messum, *A Breath of Fresh Air*, Spring 1990, no. 23.

London, David Messum, 1994, no. 52.

**LITERATURE:**

K. McConkey, P. Risdon & P. Sheppard, *Harold Harvey - Painter of Cornwall*, Bristol, 2001, pp. 23, 74, 144, no. 192.

The years immediately preceding the outbreak of the First World War were an incredibly fertile period of creativity for the group of artists in Lamorna, who drew so much inspiration from the Cornish light and landscape, as well as from each other. However, the declaration of war in 1914 brought this idyll to a close as many of the men were called away on active service and those who remained were forced indoors by the restrictions imposed by the government on painting the coastline.

The first picture Harold Harvey painted under these conditions, *Winding Wool*, marked the beginning of a new phase in Harvey's artistic style and subject matter which focused on female figures set in an interior, enriched with strong colours and fabrics. The model for the standing girl with her long plaits was probably Mornie, the daughter of Samuel John 'Lamorna' Birch, a frequent model for other members of the colony, such as Laura Knight.





24

λ \* 24

**AUGUSTUS JOHN, O.M., R.A. (1878-1961)**

*Portrait of Princess Antoine Bibesco*

signed 'John' (lower left)

oil on canvas

40¼ x 30¼ in. (102.2 x 76.8 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

with New Chenil Gallery, where purchased by Joseph Woolf in 1926. His sale; Christie's, London, 15 July 1938, lot 29, where purchased by J. Paul Getty II (1892-1976). Anonymous sale; Christie's, London, 13 June 1980, lot 84A. with Macmillan & Perrin Gallery, Toronto, where purchased by the present owner in 1980.

**EXHIBITED:**

London, Royal Academy, 1924, no. 27.  
 London, New Chenil Galleries, *Paintings & Drawings by Augustus E. John, A.R.A.*, May - June 1926, no. 37.  
 Venice, *XVI Biennale di Venezia*, May - October 1928, no. 12.  
 Los Angeles, LACMA, 1942, on loan.  
 Los Angeles, LACMA, *Paintings and Drawings by Augustus John*, October - November 1954.  
 London, National Portrait Gallery, *Augustus John: Paintings Drawings and Etchings*, May - October 1975, exhibition not numbered.  
 Toronto, MacMillan and Perrin Gallery, *Paintings, Drawings and Etchings by Augustus John*, May - June 1981, exhibition not numbered.

**LITERATURE:**

*The Illustrated London News*, London, 10 May 1924, illustrated.  
*Country Life*, London, 10 May 1924, p. 721, illustrated.  
*The Royal Academy Illustrated*, London, 1924, p. 41, no. 27.  
*New York Times*, New York, 1 June 1926, illustrated.





25

*The Sphere*, London, 5 June 1926, illustrated.  
*Country Life*, Vol. LIX, No. 1533, London, 5 June 1926, illustrated on the front cover.  
*The American Magazine of Art*, Vol. 17, No. 9, Washington D.C., September 1926, n.p., illustrated.  
 H. Wauthier (ed.), *Artwork*, No. 14, London, Summer 1928, p. 110, illustrated.  
 G. Bles, H.H.A., *Letters of the Earl of Oxford and Asquith to a Friend, Second Series, 1922-1927*, London, 1934, pp. 93-94 & 176.  
 M. Chamot, *Modern Painting in England*, London, 1937, p. 58.  
 E. Short, *A History of British Painting*, London, 1953, pp. 262-64.  
*Los Angeles Times*, Los Angeles, 7 October 1954, illustrated.  
 R. John, *Caspar John*, London, 1987, p. 76.  
 A. McNeillie, *The Essays of Virginia Woolf*, London, 1988, vol. 3, pp. 405-06.  
 G. Candar, *Les Souvenirs de Charles Bonnier*, Paris, 2001, p. 226.  
 P. Darby, *Pilgrimage, The Life of Elizabeth Bibesco*, Ontario, 2011.

We are grateful to Rebecca John for preparing this catalogue entry.

For further information please see [www.christies.com](http://www.christies.com)

λ 25

**SIR OSWALD JOSEPH HORNBY BIRLEY, R.P., R.O.I. (1880-1952)**

*Portrait of Mark Birley (1930-2007)*

signed and dated 'O H B/1938' (lower right) and inscribed 'To Rhoda' (lower left)  
 oil on canvas, unframed  
 30 x 25 in. (76.2 x 63.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

Mark Birley was the son of the society portrait painter Sir Oswald Birley and his wife Rhoda, to whom this portrait is dedicated. In 1963 he founded the renowned members club Annabel's, in Mayfair, named after his then wife, Lady Annabel Vane-Tempest-Stewart.



26



27

**26**

**TERRICK JOHN WILLIAMS, R.A., P.R.I., R.O.I. (1860-1937)**

*Douarnenez, Brittany*

signed 'Terrick Williams' (lower left) and further signed and inscribed 'Brittany/Douarnenez, Brittany./by/Terrick Williams' (on the reverse)  
oil on canvas  
10% x 16 in. (27 x 40.7 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

**27**

**TERRICK JOHN WILLIAMS, R.A., P.R.I., R.O.I. (1860-1937)**

*The church door, Honfleur*

signed 'Terrick Williams.' (lower left) and further signed, inscribed and dated 'The Church Door, Honfleur/by Terrick Williams/Art Club Studios./ Blackheath/London S.E./1900-' (on the reverse)  
oil on canvas  
12 x 18 in. (30.5 x 45.7 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000



λ 28

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*Piazza Navona, Rome*

signed 'Edward Seago' (lower left) and with inscription 'PIAZZA NAVONA'  
(on the stretcher)

oil on canvas

26 x 36 in. (66 x 91.5 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

**PROVENANCE:**

with P. & D. Colnaghi, London.



λ 29

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*The flower seller, Paris*

signed 'A.J. MUNNINGS' (lower left)

oil on canvas

16½ x 13 in. (40.9 x 33 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

**PROVENANCE:**

A.H. Heath, by whom given to The Red Cross in 1942.

The Red Cross sale; Christie's, London, 9 October 1942, lot 94

(28 gns to Sunlight.)

By descent.

Anonymous sale; Christie's, London, 14 November 2013, lot 53.

The present work dates from one of two short periods of study in Paris in 1902 and 1903: it is painted on a French canvas and is an unusual subject for the artist.

Lionel Lindsay comments upon Munnings' visit to Paris: 'Early in this period the Corporation of Preston purchased from the Academy his picture, *The Last of the Fair*, 1903 (Harris Museum and Art Gallery), and with this, his first important purchase-money - the proper thing to do was to make for Paris and study at Julian's [sic.]. There he worked and played and lived in that atmosphere of art which Paris alone can provide, and mixed with art students of every degree - an entirely new experience for a Suffolk provincial' (L. Lindsay, *A.J. Munnings, R.A. Pictures of Horses and English Life*, London, 1939, p. 6).

In Paris, Munnings discovered the work of Lucien Simon, Bastien Lepage, Gaston la Touche, Fantin Latour, Leon Lhermitte and other masters. He wrote that such painters aimed: 'to fill a man's soul with admiration and sheer joy, not to bewilder and daze him' (*An Artist's Life*, London, 1950, p. 182).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ 30

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*The Round Pond, Tuileries Gardens, Paris*

signed 'Edward Seago' (lower left) and with inscription 'THE ROUND POND,  
TUILERIES GARDENS, PARIS' (on the stretcher)

oil on canvas

26 x 36 in. (66 x 91.5 cm.)

£40,000-60,000

\$53,000-79,000

€46,000-69,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 17 February 1971, lot 176.  
with Frost & Reed, London, 1971, where purchased by the grandparents  
of the previous owner.

## 31

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)***'Don Roberto: Robert Bontine Cunninghame Graham on Pampa*

signed, inscribed and dated 'J Lavery/1901/To R.B. CUNNINGHAME GRAHAM ESQ.' (lower right)

oil on canvas

18 x 16 in. (45.7 x 40.7 cm.)

£25,000-35,000

\$33,000-46,000

€29,000-40,000

**PROVENANCE:**

The sitter, and by descent to  
Admiral Sir Angus Cunninghame Graham, K.B.E., C.B., and by descent  
to the present owner.

**EXHIBITED:**Helensburgh, Victoria Halls, *Helensburgh & The Glasgow School*,

9 - 23 September 1972, no. 25.

On loan to the National Trust for Scotland, Culzean Castle, Ayrshire.

**LITERATURE:**K. McConkey, *Sir John Lavery*, London, 1993, p. 70.

By 1892 the flamboyant Robert Bontine Cunninghame Graham, Laird of Gartmore, had lost interest in Parliament and lost his seat in the General Election. A radical firebrand, he had been arrested in the 'Bloody Sunday' riot in Trafalgar Square in November 1887 for supporting a march organized by the Social Democratic League to protest against unemployment and Tory resistance to Irish Home Rule. Cunninghame Graham linked these current causes to that of Scottish nationalism and was a founder member of both the Scottish Home Rule Association and the Scottish Labour Party in 1886 and 1888 respectively. Up to this point the thirty-five year old MP's career had been one extended gap year in which he had worked as a rancher, ridden the Pampas of Argentina, as 'Don Roberto', and even opened a fencing school in Mexico City under the assumed name of 'Señor Bontini'. Leaving politics temporarily behind, he found himself in Tangier in 1893 where he and Lavery met when, by repute, he managed to halt the artist's runaway horse.

Arrangements were made for Lavery to paint Cunninghame Graham's portrait when they returned, and thereafter the two became firm friends. Four years later Lavery returned to his subject to paint *RB Cunninghame Graham and his horse, 'Pampa'*, (Museo Nacional de Bellas Artes, Buenos Aires) for the Paris Salon of 1898. It is likely that the present canvas was painted in preparation for this grand performance, and only given to Graham when Lavery saw him three years later.

Their story did not end there, for in 1904, Don Roberto penned the introduction to Lavery's solo exhibition at the Leicester Galleries, and three years later they travelled to Fez together. (McConkey, 2010, pp. 96-7.) As late as 1933, when passing Tangier on a cruise, Lavery wrote fondly to the adventurer-laird, reminiscing about their early days together in 'the White City'. (*loc cit.*, p. 19.)

While Lavery's Glasgow and Buenos Aires portraits of Don Roberto play up to his ego, the smaller sketches – a head study (Private Collection), and the present example – are more informal in character. Here Pampa is given as much weight as its rider. It had been a rescue animal spotted by Graham when it was harnessed to Glasgow tramcar. Ill-suited to a life of drudgery, its character complemented that of its new owner, and here it calmly poses in the long grass, as for a photographer. Cunninghame Graham's colourful cloak is there, but this time it is given in full song, and the adventurer laird addresses us from under his grey Stetson, with his distinctive theatrical air. KMc.

## λ 32

**FELIX WEISS (AUSTRIAN, 1907-2003)***Bust of Robert B. C. Graham*signed 'Felix Weiss', on an oak and painted steel socle and base  
bronze, light brown patina

13 in. (33 cm.) high

19¼ in. (50.5 cm.) high, overall

£2,000-5,000

\$2,700-6,600

€2,300-5,700

**PROVENANCE:**

The sitter, and by descent to  
Admiral Sir Angus Cunninghame Graham, K.B.E., C.B., and by descent  
to the present owner.

Known as the "artist to presidents and kings," Felix Weiss was prolific sculptor of portraits and public monuments who trained in Austria and France before gaining recognition following an exhibition in London in 1933. Perhaps his most well-known work is his portrait bust of King George V, *circa* 1935, now in the National Portrait Gallery (NPG 2796).



32



**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)***El Asha*

signed and dated 'J Lavery 91' (lower left)

oil on panel

10 x 15 in. (25.4 x 30.5 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

At the end of the first week of January 1891, Lavery set sail from Tilbury for Tangier. In so doing, he was following an artistic trade route. Even though it lay to the west of the Greenwich meridian, for artists, the city known as 'La Blanca' was an instant Orient. It had already captured the imagination of fellow Glasgow School painters, Joseph Crawhall and Arthur Melville both of whom were particular friends. When he travelled down from Glasgow to board ship, Lavery actually stayed a couple of nights with Melville, who had recently returned from a tour of southern Spain that is likely to have begun in the Moroccan port. There was, as yet, no Baedeker for Morocco, yet the painter embarked with an ample store of friendly advice. It could not however prepare him for a city culture that was almost medieval. He was of course, captivated, to the extent that he would eventually establish a studio there.

This first trip was, however, a reconnaissance. The city was surveyed from the rooftop of the Continental Hotel and sketches were made in the *souk* and the *Kasbah*. On one memorable occasion he stood in the crowd watching snake charmers. At least four of these Tangier sketches represented the streets leading to the gates of the old walled city, one of which, the newly discovered *El Asha* (currently transliterated as *Bab al Assa*) is represented here. Known as the 'Gate of Beatings', it was so called because prisoners were lashed as they passed through it *en route* to the nearby prison which Lavery also painted *circa* 1905. The gate marks the south-eastern end of the *Kasbah* and leads into the modern Place du Mechouar.

On Lavery's return to London later that Spring his sketches were deposited at the Goupil Gallery, in preparation for a solo exhibition scheduled for June. Reviewers, who also visited his *State Visit of Queen Victoria to the International Exhibition, Glasgow, 1888, 1890* (Glasgow Museums), currently on display nearby at MacLean's Gallery in Haymarket, had the opportunity to survey examples of all of his recent work. *The Athenaeum* for instance, found 'an extremely clever somewhat feverish and voluptuous sort of impressionism' in his Goupil show, while for *The Saturday Review* the Tangier pictures were simply 'impressions of brilliant sunshine or moonlight on white walls'. Lavery eschewed "'subject" in the ordinary sense of the term' – in other words, the 'artist-reporter' could work just as satisfactorily in the *grand soko* as in the Grand Hall of the Glasgow International Exhibition.

As with those earlier studies (see lot 6), spontaneity is the hallmark of Lavery's attack. One has to imagine him *in situ*, marshalling the composition, finding its focal point, and, in the present instance, taking the eye to a gateway partially obscured by tethered donkeys, the principal mode of transport within the narrow streets of the walled city. Their Berber and Riffian keepers, according to Cunninghame Graham (see lot 30), 'flitted to and fro, silent as shadows with their slippered feet ... they seemed like a population of uncloistered friars'. This was the essence of Lavery's impression. Figures pass by and the street empties to reveal what one critic described as 'tawdry beauty'.

Lavery's work is however, best summed up by Jean Macaulay Stevenson, the wife of the artist's close friend, Robert Macaulay Stevenson, in notes on an article she hoped to publish as part of a study of current Glasgow School painters. 'His whole regard of life is debonair', she wrote, and 'his work is expressive of his nature. He has much more in common with French or French-trained work ... than that of these serious Scotsmen'.  
KMc.







PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

λ \* 34

**SIR WINSTON CHURCHILL, O.M., R.A. (1874-1965)**

*The Battlements at Rhodes*

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

This work is recorded as C.216

£180,000–250,000

\$240,000–330,000

€210,000–290,000

**PROVENANCE:**

Mr Randolph S. Churchill, and by descent to  
Miss Arabella Churchill.

Anonymous sale; Sotheby's, London, 21 June 1995, lot 59, where purchased by  
the present owner.

**EXHIBITED:**

London, Wylma Wayne Fine Art, *Sir Winston Churchill: exhibition of paintings*,  
June - July 1982.

**LITERATURE:**

D. Coombs, *Churchill his Paintings*, London, 1967, p. 161, no. 216, pl. XXXVI.

D. Coombs and M.S. Churchill, *Sir Winston Churchill His Life and His Paintings*,  
Lyme Regis, 2011, pp. 164-165, 252, no. C 216, fig. 234.



Winston Churchill Painting on a Canvas (b/w photo)  
Photo: © Mirrorpix / Bridgeman Images  
Reproduced with permission of Curtis Brown, London on behalf  
of the Broadwater Collection © Broadwater Collection





Sir John Lavery, *The Blue Bay: Mr Churchill on the Riviera*  
 Private Collection  
 Photo: © Bridgeman Images

Rhodes is one of the largest Greek islands, historically famous for the Colossus of Rhodes, one of the Seven Wonders of the Ancient World. It is known as *The Island of the Knights* after the Knights of Saint John of Jerusalem, who conquered the island in the 14th Century and rebuilt the city of Rhodes in their medieval style. Due to its incredible beauty, the island has been a source of inspiration for many artists over the years. Sir Winston Churchill was one of them, who found the city of Rhodes picturesque, captivated by its striking combination of eastern and western features.

Winston Churchill began to paint at the age of forty in the middle of a great political disaster, the Dardanelles Campaign in 1915, where the British Empire, along with France and Russia, fought the Ottoman Empire with a catastrophic result. From that moment, he developed a real passion for painting, which he described as a complete form of relaxation. Churchill stated: 'Just to paint is great fun. The colours are

lovely to look at and delicious to squeeze out. Matching them, however crudely, with what you see is fascinating and absolutely absorbing. Try it if you have not done so before you die' (W. Churchill, quoted in C. Eade, *Churchill by His Contemporaries*, London, 1953, p. 19).

*The Battlements at Rhodes* was painted during a period of eight years, from 1930-1938. A time which marks one of the most pivotal and turbulent in Western history. The decade of the thirties held several important events: Hitler's forces occupied the zone of the Rhineland in early 1936; Italy annexed Abyssinia in May 1936; the Spanish Civil War broke out in July 1936; and in 1937 the coronation of King George VI and Queen Elizabeth took place. Two years after the present work, in 1940, Churchill was appointed Prime Minister, and during the War ceased painting, except for one canvas he produced in Marrakesh in 1943 and presented to President Roosevelt. He did not take up his brushes again until the end of the conflict in 1945.

# ‘When I get to heaven I mean to spend a considerable portion of my first million years in painting’

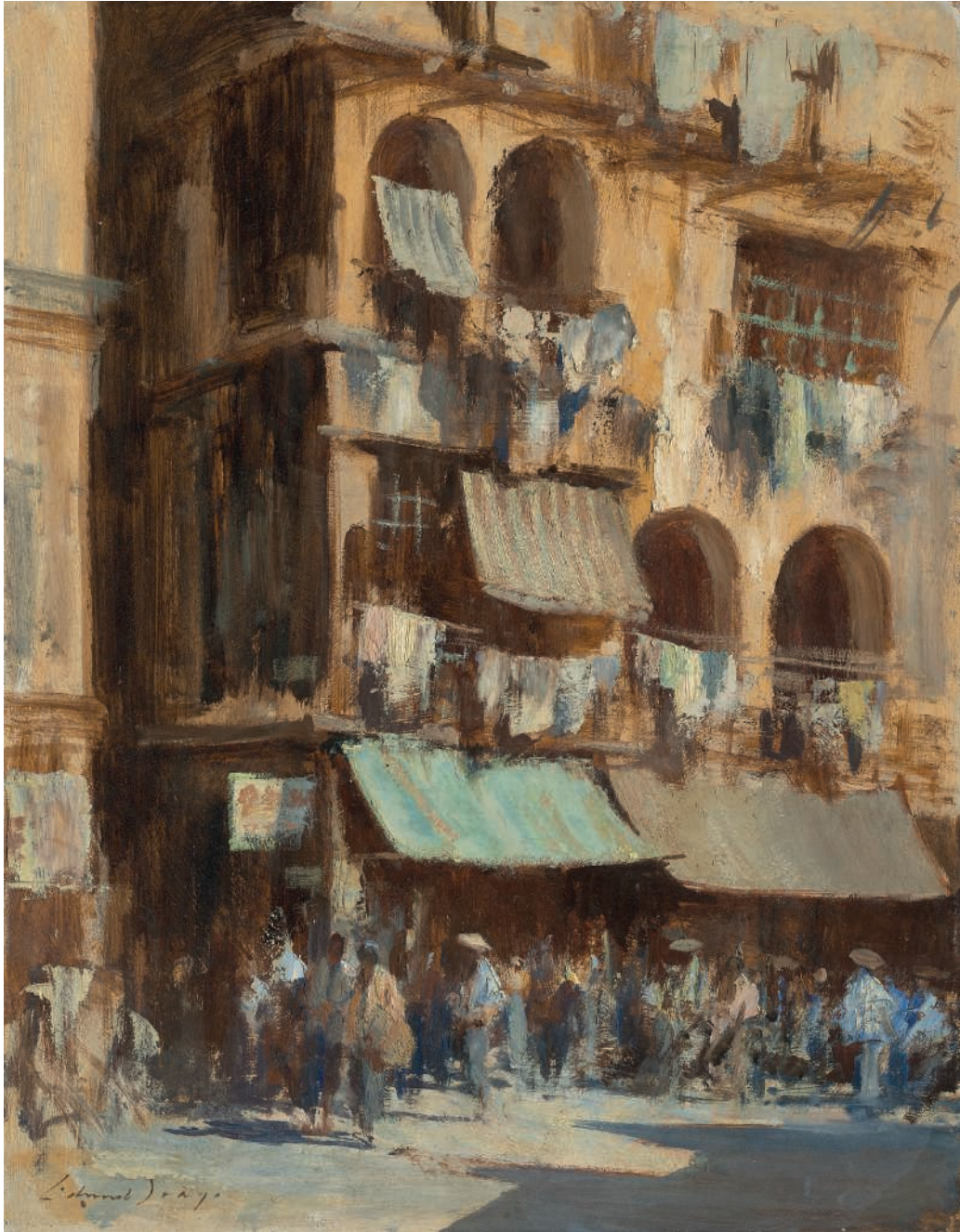
Sir Winston Churchill

In the Autumn of 1934, Winston Churchill and his wife Clementine went on a cruise with Lord Moyne through the Eastern Mediterranean. On the course of the trip, Churchill produced a handful of works that captured the beauty of his surrounds, portraying Greek temples, sunny seascapes and city views. *Battlements at Rhodes*, which may well have been painted in Churchill’s studio after his return to England, as was often his practice, is one of the finest of this body of work. Capturing the Old City of Rhodes from the fortifications that surround it, Churchill experimented with perspective using the battlements to cut up the composition. Here they dominate the left-hand side of the work and dramatically surge forward into the viewer’s domain creating a sense of drama and theatre. It is perhaps little surprise that as a military strategist, he was interested in the architecture of the battlements.

Here we can see a mixture of different influences from the French Impressionist artists, such as Claude Monet, Edgar Degas or Pierre-Auguste Renoir, and friends and mentors, such as Sir John Lavery (fig. 1) Sir William Nicholson, Paul Maze, André Dunoyer de Segonzac and John Singer Sargent. But above all, Churchill admired the work of W.R. Sickert, whose name even appears in the title of one of his pictures, *Painting Lesson from Mr Sickert*, 1928. Sickert, who was a member of the Camden Town Group, taught him the technique of *camaieu* painting. However, the present work displays none of Sickert’s traditionally muted palette.

*Battlements at Rhodes* is a wonderful example of Churchill’s skill as a painter, utilising fluid brushstrokes and a myriad of bright tone, which he juxtaposes in perfect harmony, to capture the warmth of the Mediterranean light. Here Churchill explores the effect of light and shadow, in perfect accord, relishing in the range of striking blue of the sky and sea, the mottled greys and browns of the battlements and mountains, the rich greens of the vegetation, and vibrant touches of red of the rooftops. Churchill expressed his joy of such bright colours: ‘I rejoice with the brilliant ones, and am genuinely sorry for the poor browns.’ (Winston Churchill, quoted in D. Coombs and M.S. Churchill, *op. cit.*, p. 86).





λ 35

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*A street in Wanchai, Hong Kong*

signed 'Edward Seago' (lower left) and with inscription

'A STREET IN WANCHAI -/HONG KONG' (on the reverse)

oil on board

26 x 20 in. (66 x 50.8 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

**PROVENANCE:**

Anonymous sale; Heritage Auctions, Texas, 9 December 2015, lot 66079.



λ 36

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*The Torn Sail, Hong Kong*

signed 'Edward Seago' (lower left) and with indistinct inscription  
'THE TORN SAIL, HONG KONG' (on the reverse)

oil on board

26 x 36 in. (66 x 91.5 cm.)

£50,000–80,000

\$66,000–110,000

€58,000–91,000

**PROVENANCE:**

with Richard Green, London.



37

**SIR GEORGE CLAUSEN, R.A., R.W.S. (1852-1944)**

*The Adoration of the Shepherds*

oil on canvas  
24 x 20 in. (61 x 50.8 cm.)

£7,000-10,000

\$9,300-13,000  
€8,000-11,000

**PROVENANCE:**

The artist's studio sale; Christie's, London, 19 October 1945, lot 152 (20 gns to Lessore).

E. Jacobs, his sale; Christie's, London, 6 June 1952, lot 90 (5 gns to Berlanny).  
Berlanny, his sale; Christie's, London, 11 December 1953, lot 173 (3 gns to Ryntenter).

**LITERATURE:**

K. McConkey, *George Clausen and the Picture of English Rural Life*, London, 2012, pp. 200-201.

Confined to his studio at Carlton Hill, St John's Wood, during the 'phoney war' of 1939-40, the aged Clausen worked on what would be his final project. For many years he had admired Rembrandt's *The Adoration of the Shepherds*, a picture in the National Gallery, London. 'This', he had told his students back in 1904, 'is one of his most beautiful works',

'He seems to take a suggestion from some very ordinary scene and carry it on in his mind and make it significant ... If we look at it long enough to get beyond the paint, we find ourselves in the stable, taking part in the scene with the shepherds; we seem even to know them well ...' (G. Clausen, *Royal Academy Lectures on Painting*, London, 1913, p. 83.)

As someone who had spent much of his time painting in Essex barns, he understood the intimacy of such shadowy structures. His were of course, filled with grain sacks and country lads flailing and winnowing. But at the end of his life, the miraculous birth and tender attentions of shepherds and Magi transformed this setting into a late reverie based upon one of the most iconic scenes in western art. Clausen was not overly religious; he had nevertheless a profound respect for what we might regard as the spiritual values that underpin our common humanity. Of all the Old Masters, Rembrandt taught this. Now, the open-sided Essex cow-shed occasioned a new vision, conveyed in three watercolours, one of which closely replicates the present rediscovered oil.

War would brutally terminate progress on Clausen's Nativity pictures. In mid-September 1940, during the worst of the Blitz, the artist and his wife moved to Cold Ash, near Newbury, to stay with his daughter, Meg (K. McConkey, *op. cit.*, p. 200). He would never return to his London studio and thereafter, only watercolours were sent to the Royal Academy. The present canvas came to light when some of the contents of the Carlton Hill studio were consigned to these Rooms after his death. Its soft shadows and earth-based tonal harmonies convey that profound conviction that only in *métier* will a new vision emerge. 'In quiet times', he wrote in his last letter to D.S. MacColl,

'I might have gone on and perhaps developed! For a little while. For I find that in certain states of mind one gets perhaps a clearer view of what painting ought to be. Van Gogh, for example, was led by his temperament to see the relative importance of things in a new way, and I have had similar intuitions. They come when thinking how certain things should be painted. - and if the world had been a little quieter, I might have tried to realize them ...' (Letter dated 25 October 1943, to D.S. MacColl, C211, University of Glasgow, Special Collections).

KMc.





PROPERTY SOLD AT THE DIRECTION OF BRENDA, LADY COOK, FORMERLY FROM THE COOK COLLECTION, DOUGHTY HOUSE, RICHMOND

λ \* 38

**HAROLD SPEED (1872-1957)**

*The heart of the City*

signed 'HAROLD. SPEED' (lower right), further signed and inscribed 'HAROLD SPEED/MEADOW COURT WATLINGTON OXON' (on the stretcher) and further signed and inscribed as titled 'SPEED/HAROLD/R.P./The heart of the City/£250' (on an exhibition label attached to the reverse)  
oil on canvas  
30½ x 35 in. (77.5 x 88.9 cm.)

£30,000-50,000

\$40,000-66,000  
€35,000-57,000

**PROVENANCE:**

The Cook Collection, Doughty House, Richmond.

**EXHIBITED:**

London, Royal Academy, 1943, no. 462.  
Bournemouth, Russell Cotes Art Gallery and Museum, *Oil Paintings by Present Day Artists*, 3 April - 12 June 1954, no. 871.  
London, R.W.S. Galleries, *Memorial Exhibition of paintings by Harold Speed, R.B.C., R.P.*, 21 May - 6 June 1959, no. 38.

Harold Speed was not an official war artist but *The heart of the City* depicts one of the most symbolic images of World War II. St Paul's Cathedral became an inspiration to the British and survived numerous bombing raids despite buildings in the surrounding area being reduced to rubble. The largest attack took place on the evening of 29 December 1940, prompting a United States war reporter to cable his office: 'The second Great Fire of London has begun'. Winston Churchill sent word that St Paul's Cathedral should be protected at all costs, aware of the propaganda disaster of losing Christopher Wren's masterpiece. On the same evening the *Daily Mail* photographer Herbert Mason captured St Paul's shrouded in smoke, which soon became a talismanic image of the nation's indomitable spirit.

*The Heart of the City* is framed by search lights and recalls Christopher Richard Wynne Nevinson's *Among the London Searchlights* (sold in these Rooms, 12 December 2008, lot 104) and Claude Francis Barry's *A War-Time Nocturne* (Swindon Art Gallery). It was exhibited at the Royal Academy in 1943 and coincided with the publication of *Blitz* and *Air Raid*, part of the *War Pictures by British Artists* series of booklets. In the introduction to *Air Raid* Steven Spender noted 'In this war, by 'War Pictures' we mean pre-eminently paintings of the Blitz. In the last war we would have meant pictures of the Western Front...' Tellingly many war artists turned to architecture, in particular churches, to convey the carnage and human suffering of the conflict. But Speed's picture is a vision of hope and is rich in symbolism. *The heart of the City* could easily be re-titled *The heart of a Nation*.



λ 39

**AUGUSTUS EDWIN JOHN, O.M., R.A. (1878-1961)**

*Mixed flowers in a glass jar*

signed 'John' (lower right)

oil on canvas

32 x 25 in. (81.3 x 63.5 cm.)

£7,000–10,000

\$9,300–13,000

€8,000–11,000

**PROVENANCE:**

with Ernest, Brown & Phillips, at The Leicester Galleries, London, where acquired by Mr Kenneth Hall.

**EXHIBITED:**

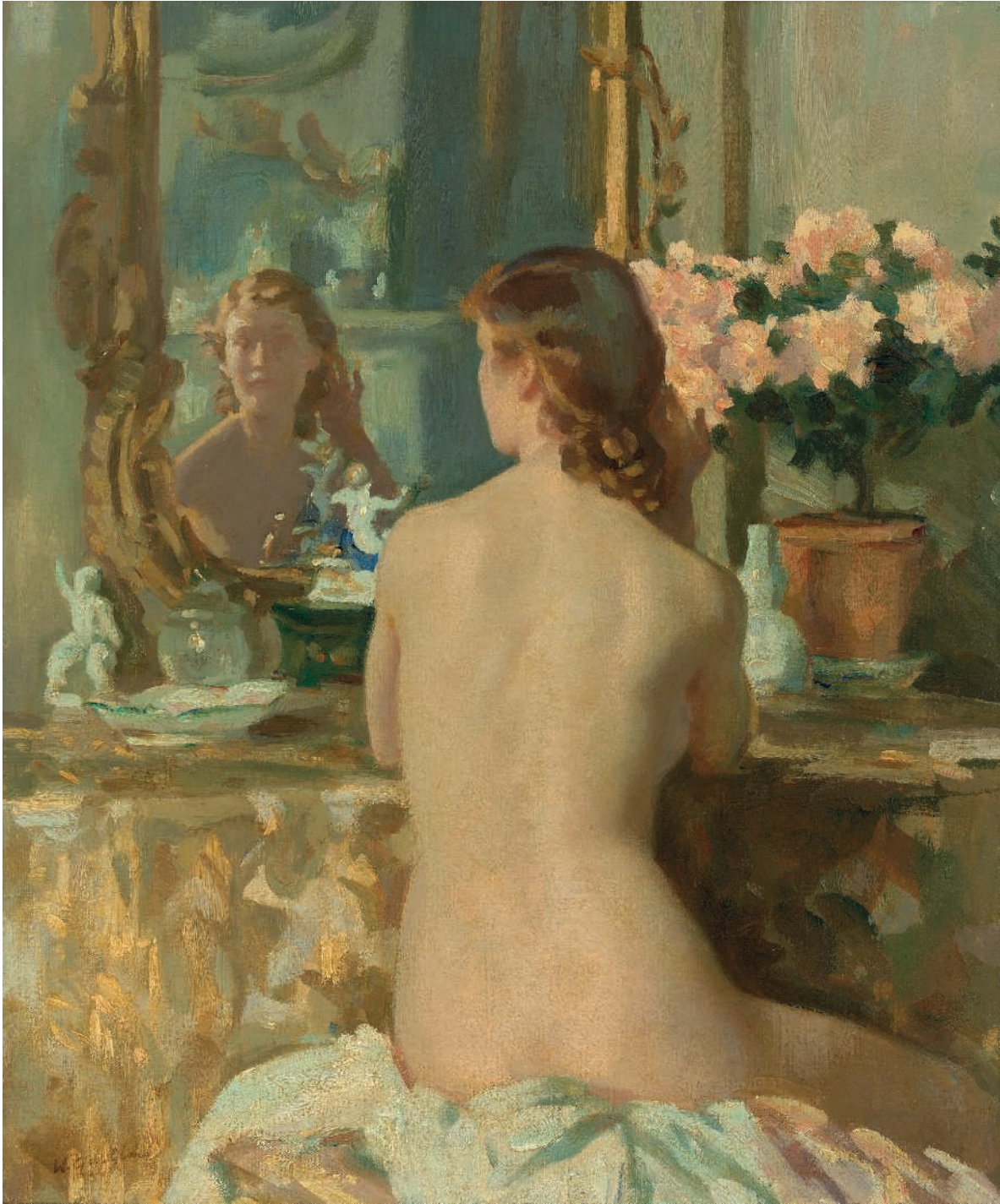
London, The Leicester Galleries, *Exhibition of works by Augustus John*, May 1948, no. 18.

**LITERATURE:**

M. Easton & M. Holroyd, *The Art of Augustus John*, London, 1974, pp. 92-93, pl. 24.

*Mixed flowers in a glass jar* hung in the main drawing room at Augustus John's house, Fryern Court, Fordingbridge from 1938 until it was sold in 1948.

We are grateful to Rebecca John for her assistance in preparing this catalogue entry.



λ 40

**WILFRID GABRIEL DE GLEHN, R.A. (1870-1951)**

*The Mirror*

signed 'W.G. de Glehn' (lower left)

oil on canvas

24 x 20 in. (61 x 50.8 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

**PROVENANCE:**

with Leger Galleries, London, February 1973.

**EXHIBITED:**

London, Royal Academy, 1947, no. 600.

THE PROPERTY OF A GENTLEMAN

λ 41

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*A barge on the Stour, Dedham*

signed 'A.J. MUNNINGS' (lower left)

oil on canvas

20 x 24 in. (50.8 x 61 cm.)

£120,000–180,000

\$160,000–240,000

€140,000–210,000

**PROVENANCE:**

with Richard Green, London.



**'It is a Constable day of soft breezes and clouds, of sunlight and shadows'**

Sir Alfred James Munnings

**Fig 1.** John Constable, *Sketch for 'View on the Stour near Dedham, full-scale sketch'*, circa 1821-22 Private Collection  
© Christie's Images, 2016

The son of a miller, Munnings grew up at Mendham Mill on the banks of the river Waveney in Norfolk. He was always attracted to its sights and sounds and recalled in his memoirs that the river was his playground. In later life, given a choice on a warm sunny afternoon between a day out sailing or a day at the races, he chose the water. His first exhibit at the Royal Academy, in 1899, was *Stranded* (Bristol City Art Gallery) depicting two children struggling with a rowing boat caught in the reeds. Rivers feature prominently in his *plein-air* studies, from early twentieth century watercolours of the Waveney valley through to a series of pictures of the river Barle at Brightworthy Ford on Exmoor which capture the transient effects of light on moving water.

By 1919 Munnings's growing success as a painter enabled him to buy Castle House at Dedham, close to the river Stour. He described '...my joy... in knowing that my home was near a perfect river and village in an unspoilt country'. The wooded river valley of the Stour had been home to John Constable a century earlier and Munnings felt he was returning to his spiritual home.

Running through Dedham Vale, the Stour had been a crucial route for agricultural transport since the 18th Century. At first glance, the scene shows a barge, seemingly derelict, secured to the shore, under the distant tower of

Dedham Church. However, on closer inspection, labourers are seen either loading or unloading. Under a dramatic cloud-filled sky, the sun shines on the meadow. The fluidity and enthusiasm with which Munnings has applied the paint suggests that the peaceful calm might be temporary.

Munnings returned to this view frequently over the forty years that he lived in Dedham, producing two major series of works inspired by the river; *September Afternoon*, depicting the artist's wife and other models in a canoe in willowy, sun-dappled backwaters, and *Barges on the river Stour* painted in the 1930s which references Constable's *Sketch for 'View of the Stour near Dedham'* (fig.1). For Munnings these pictures were not simply aesthetic scenes, but meaningful and poignant depictions of his rural surroundings, in response to the ravages of the modern world. Nearby rivers were being dammed and mechanisation was destroying many remaining rural industries, changes which Munnings's continually lamented throughout his autobiography. Although this picture can be viewed as a record of a passing age, scenes such as these were heartfelt and offer a window into the artist's soul.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ 42

**WILFRID GABRIEL DE GLEHN, R.A.  
(1870-1951)**

*The Avon, near Great Dunsford*

signed 'W.G. de Glehn.' (lower right)  
oil on canvas  
20 x 30 in. (50.8 x 76.2 cm.)

£10,000-15,000      \$14,000-20,000  
   €12,000-17,000

**PROVENANCE:**

with David Messum Fine Art, London.

**EXHIBITED:**

Salisbury, *Memorial Exhibition*, 1956, no. 6.  
London, David Messum Fine Art, *Wilfrid de Glehn RA*, 12-28 October 1989, no. 21.  
London, David Messum Fine Art, *Green and Pleasant Land*, 1991, no. 2.



42



43

λ 43

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*Dedham Mill pool*

signed 'A.J. Munnings' (lower right) and inscribed 'Dedham Mill pool' (on the reverse)  
oil on panel  
14 x 26 in. (35.5 x 66 cm.)

£10,000-15,000      \$14,000-20,000  
   €12,000-17,000

**PROVENANCE:**

with Richard Green, London.  
Anonymous sale; Philip's, London, 25 March 1997, lot 43.

The pool at Dedham Mill was a favourite subject for Munnings, who described 'its lush landscape' as comparable 'with anything of the kind in the world.' (A.J. Munnings, *The Second Burst*, London, 1951, p. 157). Fluid, *plein-air* sketches, such as this and an almost identical painting sold at Sotheby's on 9 April 1999, were painted by Munnings purely for his own enjoyment and reflect his passion for the river landscape.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



λ 44

**JOHN ANTHONY PARK, R.B.A., R.O.I. (1880-1962)**

*Essex in the snow*

signed 'J A PARK.' (lower left)

oil on canvas

47 x 49 in. (119.4 x 124.5 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

John Anthony Park rented a studio next to Sir Alfred Munnings when both artists were in St Ives in Cornwall. They re-kindled their friendship in the 1930s and Park rented Albany Lodge in Dedham close to Munnings at Castle House and close to the river Stour where the present work was painted.

**EXHIBITED:**

Possibly, London, Royal Academy, 1936, no. 295 as *Winter on the Stour*.

λ 45

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*Portrait of Florence Munnings, at sunset*

signed and dated 'A.J. MUNNINGS 1912' (lower right)

oil on canvas

21 x 24 in. (53.4 x 61 cm.)

£180,000–220,000

\$240,000–290,000

€210,000–250,000

**PROVENANCE:**

The artist, by whom given to

Jill and Geoffrey Garnier, and by descent.

Their heirs; Sotheby's, London, 14 December 2006, lot 181, where purchased by the present owner.

**EXHIBITED:**

Penzance, Penlee House Gallery & Museum, *Summer in February: Art in Lamorna 1910-1914*, 16 March - 8 June 2013, unnumbered.



**Fig 1.** Sir Alfred James Munnings, *The Morning Ride*, circa 1912  
Private Collection  
© Christie's Images, 2000

This is a rare depiction of Munnings's first wife, Florence Carter-Wood, known as 'Blote', and is a key work from his Cornish period. She is probably seated on the garden wall of Cliff House, or in the nearby road through Lamorna Valley known as Rocky Lane. She is silhouetted against the diffused light of the setting sun, which casts a warm summer light and enhances the shadows. Florence was an artist herself, exhibiting at the Walker Art Gallery and the Royal Academy. Her brother, Joey, was a student at Stanhope Forbes's painting school, and it was through him that she met Harold and Laura Knight, for whom she frequently modelled at this period, and the irrepressible Munnings, who was omnipresent at any social gathering in and around Newlyn.

Florence and Munnings married in 1912, but the marriage was unhappy (and according to Munnings, unconsummated). When not in pursuit of the Zennor hunt, Munnings was in demand elsewhere, travelling up and down to London and Suffolk after their marriage. Florence, left in Cornwall, was neglected. Her friendship with a young captain in the Monmouthshire Regiment, Gilbert Evans, drew closer in these years – to the point in April 1914 when he realized



**Fig 2.** Harold Knight, *Portrait of Florence*, circa 1909-1910  
Private Collection  
© Christie's Images, 2016

the potential seriousness of their growing affection and decided that his only recourse was to leave England by joining a Royal Engineers Survey of Nigeria. Amid suspicions that she was pregnant by Gilbert, she took her own life on 24 July 1914. Munnings thereafter left Cornwall, and never mentioned her again. A novel written by Jonathan Smith about the *ménage* entitled *Summer in February* (1995), was made into a film released in 2104.

*Portrait of Florence Munnings at Sunset* was given by Munnings to Jill and Geoffrey Garnier, fellow Newlyn artists. Their heirs sold the picture at auction in 2006. The picture forms an interesting contrast to *The Morning Ride* (fig. 1) which passed by descent in the family of Major Gilbert Evans. Harold Knight's portrait of Florence from the same period (fig. 2) was also sold in these Rooms on 13 July 2016 (£458,500).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings

**46 NO LOT**







PROPERTY OF A PRIVATE COLLECTOR

**47**

**SIR JOHN LAVERY, R.A., R.S.A., R.H.A. (1856-1941)**

*Summertime*

signed 'J. Lavery' (lower left), signed again, inscribed and dated 'SUMMERTIME/TO/ MISS NANCY LA PRIMAUDAYE/WITH BEST WISHES/FROM JOHN LAVERY MAY 1904' (on the reverse)  
oil on canvasboard  
10 x 14 in. (25.4 x 35.6 cm.)

£30,000–50,000

\$40,000–66,000  
€35,000–57,000

**PROVENANCE:**

Miss Nancy La Primaudaye, later Mrs Nancy Shaw.  
with Rutland Gallery, London.  
Mr and Mrs E. Miles Valentine.  
Their sale; Christie's, London, 17 May 2001, lot 37.  
with Richard Green, London, where purchased by the present owner.

**EXHIBITED:**

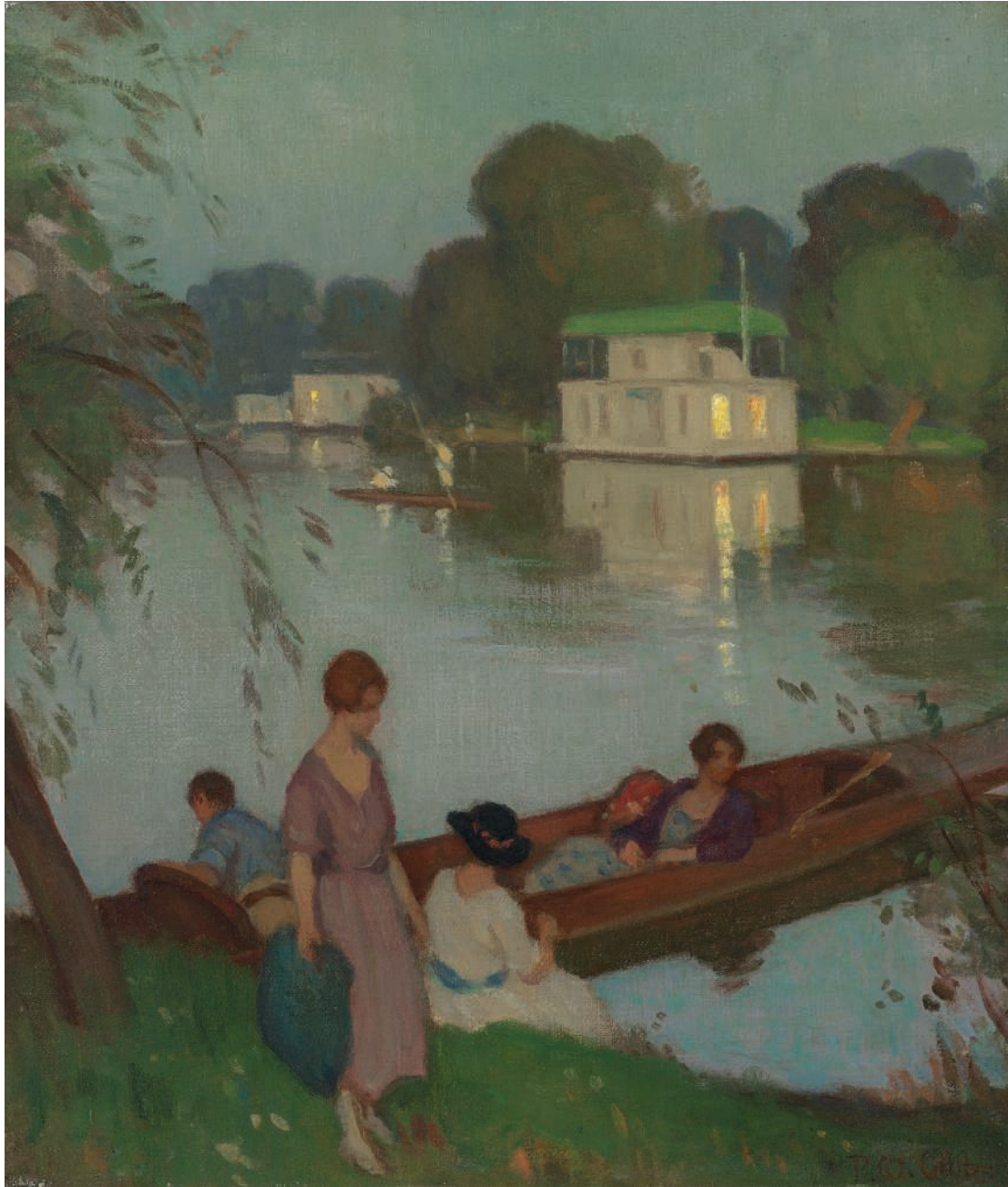
London, Leicester Galleries, *Cabinet Pictures by John Lavery*,  
November 1904, no. 3, as *Summer*.

**LITERATURE:**

K. McConkey, *John Lavery, A Painter and his World*, Edinburgh, 2010,  
p. 224, note 13.

It is likely that the present study predates the inscription. Lavery's solo exhibition of 'Cabinet Pictures', in which it appeared in November 1904, while presenting his recent travels in France, Spain and Morocco, also contained two pictures of the lake at Ranelagh Gardens, one of his favourite haunts, and the possible setting for *Summertime*. From the start of his career boating subjects were close to Lavery's heart. At Grez-sur-Loing in 1883 he was an onlooker as the more athletic members of the artist community took to the water in hired skiffs and canoes, and with *The Bridge at Grez*, 1883 (Private Collection) he achieved his first notable success – so much so that when it left for North America he resolved to retrace his steps and paint a new version, *The Bridge at Grez* (Ulster Museum, Belfast) in 1900. KMc.

For further information please see [www.christies.com](http://www.christies.com)



48

**PERCY WILLIAM GIBBS (FL. 1894-1937)**

*A summer's evening, Taggs Island*

signed 'P. W. Gibbs' (lower right)

oil on canvas

14¼ x 12 in. (36.2 x 30.5 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 20 July 1988, lot 93, as *Boating at Taggs Island*.

Anonymous sale; Christie's, London, 16 March 2011, lot 36, where purchased by the present owner.

Taggs Island, on the Thames near Hampton Court, became a fashionable resort after the impresario Fred Karno, credited with discovering Charlie Chaplin and Laurel and Hardy, built a hotel there in 1913. The island was surrounded by house boats. J.M. Barrie, author of *Peter Pan*, occupied one of these.



PROPERTY OF A PRIVATE COLLECTOR

**49**

**ARTHUR HACKER, R.A. (1858-1919)**

*Punting on the Thames*

signed and dated 'Arthur Hacker 1901-' (lower right)

oil on canvas

20½ x 36½ in. (52.1 x 92.7 cm.)

£60,000–80,000

\$80,000–110,000

€69,000–91,000

**PROVENANCE:**

with David Messum, Beaconsfield, July 1972, where purchased by Mr James Howard Gedder, London.  
Private Collection, Canada,  
with Richard Green, London, where purchased by the present owner.

Born in London, the son of an engraver, Hacker entered the Royal Academy Schools in 1876, and made his debut at the Summer Exhibition two years later. In the 1880s he continued his studies under Léon Bonnard in Paris and, like Stanhope Forbes, his fellow pupil both in London and Paris (where they shared accommodation), he was influenced by French *plein air* realism. In 1881 he attracted attention at the R.A. with a scene of peasant life, *Her Daughter's Legacy*, and in 1886, again with Forbes and Philip Wilson Steer, he helped to establish the New English Art Club as a venue for artists who were open to French influence and who wanted an alternative both to the R.A. and the Aesthetically-orientated Grosvenor Gallery.

After studying in Paris he travelled through Spain and north Africa with his friend Solomon J. Solomon, the first of a number of expeditions he made to Africa. Towards the end of the 1880s the influence of the light and colour of North Africa began to show in his works, and in 1887 Hacker exhibited *Pelagia and Philammon* (Walker Art Gallery, Liverpool), the first of

a series of works which exhibited his developments with tones, colour and draughtsmanship. Never one to 'give way to that habit of repetition which is so often the consequence of success' (A.L Baldry, *Studio*, LVI, 1912, p. 175), Hacker continued to develop his style and compositions through other influences and themes. A time-honoured religious theme was tackled in *The Annunciation* (Tate), purchased for the Chantrey Bequest in 1892, while *The Temptation of Sir Percival* (Leeds City Art Gallery), exhibited in 1894, the year he was elected A.R.A., ventures into territory which the Pre-Raphaelites had colonised as far back as the 1850s.

As the taste for literary and historical subjects declined in the 1890s, artists who had made their reputation in this field had to diversify. Hacker was no exception; indeed, his natural versatility made him more equal to the challenge than many. According to an article in the *Art Journal*, he was 'possessed with a similar spirit to that of Mr. Dicksee in endeavouring to avoid the danger of painting in a single groove (1897, p. 170). Like J. W. Waterhouse, Frank Dicksee and others, he developed a flourishing portrait practice. Politicians, army officers, high-ranking clergy, aldermen, headmasters, physicians and society women were among his many sitters.

However, Hacker's other success was to return to earlier ideas which had retained the interest of the public. He began to experiment with misty, atmospheric renderings of the London streets, clearly influenced by the work of the French Impressionists, with *Wet Night, Piccadilly Circus* being submitted as his diploma work when he was promoted to the rank of Royal Academician in 1910. He also renewed his interest scenes of pastoral life, using his developments in colour, tone and composition to realise 'with unusual sensitiveness certain poetic aspects of rustic life' (Baldry, *op. cit.*, p. 178). In *Punting on the Thames* Hacker has illustrated a tranquil and leisurely scene, as the two girls relax as they travel along the river. The smooth, mirror-like surface of the water is contrasted with the bold, colourful brushstrokes in the foliage behind them, creating a harmonious sense of texture and dynamism within the canvas.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**50**

**PHILIP WILSON STEER, O.M. (1860-1942)**

*The horse-shoe bend of the Severn, at Littledean*

inscribed and dated 'Near Littledean/HORSE-SHOE BEND of the SEVERN/R.W.S. 1909' (on the stretcher)

oil on canvas

40¼ x 60 in. (102.2 x 152.4 cm.)

£30,000–50,000

\$40,000–66,000

€35,000–57,000

**PROVENANCE:**

The Artist's Studio Sale; Christie's, London, 16 July 1942, lot 123 (240 gns to Leger).

with Leger Galleries, London, October 1963.

B.J. Coleman.

Major D. Fleming.

with The Fine Art Society, London, no. 7495.

Anonymous sale; Christie's, London, 9 June 2000, lot 140, where purchased by the present owner.

**EXHIBITED:**

Leeds, Temple Newsam House, *Philip Wilson Steer*,

March–May 1944, no. 38.

Southport, Art Gallery, 1950, no. 19.

London, Art Exhibitions Bureau, *Edwardian Painters*, 1952 (catalogue not traced)

Sheffield, Graves Art Gallery, *Paintings by Edwardian Artists*, 1952, no. 36. London, Arts Council, Tate Gallery, *P. Wilson Steer 1860-1942*, November–December 1960, no. 59, pl. XV: this exhibition travelled to Birmingham, City Art Gallery, December 1960–January 1961; Birkenhead, Williamson Art Gallery, January 1961–February 1961; Swansea, Glynn Vivian Art Gallery, February–March 1961; Manchester, City Art Gallery, March–April 1961; Sheffield, Graves Art Gallery, April–May 1961; and Glasgow, Art Gallery and Museum, May–June 1961, lent by Leger Galleries.

**LITERATURE:**

D.S. MacColl, *Life Work and Setting of Philip Wilson Steer*, London, 1945, p. 211.

B. Loughton, *Philip Wilson Steer*, Oxford, 1971, pp. 101–2, 148, no. 435, pl. 195.

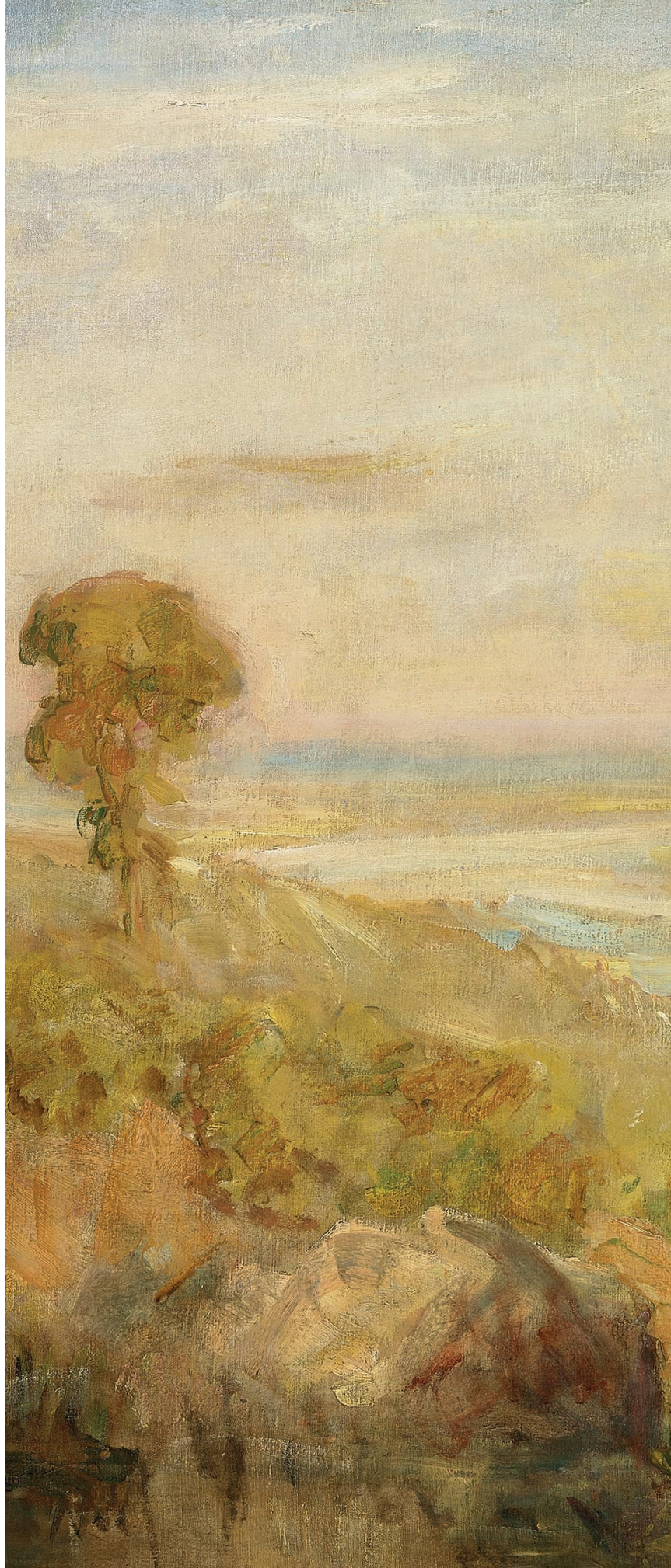
For British painters, the Edwardian years were inaugurated as much by the death of John Ruskin, as they were by that of Queen Victoria. If they read his philippics at all, Steer's New English Art Club generation had little use for them. Following the heyday of Pre-Raphaelitism, Ruskin's youthful admiration of J.M.W. Turner and relative neglect of John Constable, seemed questionable and for this reason, both artists suffered neglect by the 1880s, as young painters looked to Paris for the latest developments in Impressionism (see lot 14). It was only as the century drew to a close that a narrative emerged in which the roots of the new French painting were divined in the contacts between the British romantic landscapists and the Impressionists. Constable and Turner were at once restored, and Steer's ally, and future biographer, D.S. MacColl, as Tate Gallery keeper,

would be charged, in the early years of the new century, with rehabilitating Turner. Since the donation of the *The Haywain* to the National Gallery and Isobel Constable's gift of 390 works to the Victoria & Albert Museum in 1886 and 1887, the same process had been underway with the great Suffolk painter. Steer, as he set out for J.L. Harrison's house at Littledean in Gloucestershire in the summer of 1909, was acutely aware of both phenomena. Indeed, for ten years, when he was released from his duties as tutor at the Slade School of Fine Art and embarked on annual summer painting expeditions, Constable and Turner had been in constant dialogue in his work.

Of all of these forays the Harrison house provided one of the most magnificent and challenging of subjects. Perched on a hillside overlooking the great oxbow bend in the river Severn to the south-west, with Stroud in the far distance, it presented a splendid panorama that was to become one of Steer's most iconic motifs. Numerous watercolours and six canvases of the subject were produced, one of the largest of which is *The Horseshoe Bend of the Severn*, 1909 (Aberdeen Art Gallery) (Laughton, *op. cit.*, no. 430-435). This laboured work, almost Pre-Raphaelite in detail, was regarded by Laughton as a 'somewhat pedestrian topographical survey' and it seems by this date, early Victorians, such as John Linnell, were tempering the expressive handling of the great romantic landscapists (*loc. cit.*, p. 101). The contrast between this and the present work, showing a viewpoint from further up the hill, could not be greater. Identical in size, and painted at the same time, it makes no concessions to topography. The foreground, smeared and scraped with a palette knife, reveals Steer at his most liberated.

Laughton saw this picture as 'a direct challenge to Turner', particularly in 'the solitary tree rising against the sky' which 'acts as a vertical lever' balancing 'the horizontal strata of the composition'. He goes further, invoking 'Cézanne's paintings of rocks' in considering these slabs of colour. While this suggestion is interesting not least because '... both Turner and Cézanne have interested modern artists', the fact remains that 'the ghost of Turner' hangs over the entire composition and the detail we observe in foreground and middle distance in the Aberdeen canvas is entirely absent here (*ibid.*). The crystalline atmosphere and lone framing tree, as much as the foreground rocks, provide numerous resonances for the Turner specialist, even if there is no obvious visual reference to the French master.

Laughton's struggle to distance Steer from his sources and connect him to the forerunner of Modernist Abstraction, is nevertheless of particular note. Coming at a time when Douglas Cooper's wholesale rejection of Steer and his Impressionist colleagues of the New English Art Club remained current, his task in 1971, was also one of rehabilitation. A direct line was drawn between works of this type and the later expressionist sweeps and splodges of David Bomberg. While this anchored Steer's later works within a continuing tradition, it neglected an historical context which, in 1909, made a grand manner English landscape such as this, entirely possible (Y. Holt, 'Nature and Nostalgia, Philip Wilson Steer and Edwardian Landscapes', *Oxford Art Journal*, vol. 19, no. 2, 1996, pp. 28-45). England in the golden twilight of its Empire, was a 'haunt of ancient peace', and as he gazed upon that magnificent curve of the Severn, lying on the plane before him, instinctive sharp-sightedness, rather than pedantry, and an impulsive urge to create, guided his hand. KMc.





51

PROPERTY OF A PRIVATE COLLECTOR

**51**

**WALTER LANGLEY, R.I. (1852-1922)**

*The fisherman's tales*

signed 'WALTER LANGLEY:' (lower left)  
pencil and watercolour on paper  
20% x 16¼ in. (51.8 x 41.3 cm.)

£8,000-12,000

\$11,000-16,000  
€9,200-14,000

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 9 November 2000, lot 650, with Richard Green, London.

Langley made sketching trips to Newlyn from the early 1880s and in 1882 he moved to Cornwall permanently. The artist's early work was greatly influenced by the Hague School, Josef Israels, and the Maris Brothers, whose work had been admired in Britain since the 1860s and which Langley had seen while studying at the South Kensington Schools. Despite not studying abroad, Langley came under the influence of Stanhope Forbes and other Newlyn painters who had the opportunity to study in France. Langley is celebrated for his studies of Cornish fishermen based in and around Newlyn, focusing on the challenging livelihoods of its inhabitants and in particular exploring the psychological impact of a way of life dependent on the sea. The present example illustrates the more positive aspects of maritime life with the little boy sitting in rapt wonder, holding onto a model ship, as the elderly fisherman regales him with tales of his seafaring exploits.



52

**52**

**LAURA BARBARA SUTHERLAND CLUNAS (1863-1936)**

*A child of Brittany*

signed 'L. B. S. Clunas' (lower left)  
oil on canvas  
21½ x 17½ in. (54.7 x 44.5 cm.)

£3,000-5,000

\$4,000-6,600  
€3,500-5,700

**EXHIBITED:**

Probably, London, Royal Academy, 1899, no. 501.

This bucolic scene is most probably the painting exhibited by Clunas at the Royal Academy in 1899 entitled *A child of Brittany*. Laura Barbara Sutherland Clunas trained under Sir Hubert von Herkomer at his art school in Bushey, whose alumni included Arnesby Brown, Algernon Talmage and Lucy Kemp-Welch among others. It was also where she met her future husband, the painter Harry Fidler. They lived for a time at Teffont Magna, Wiltshire, before ultimately settling at the White House, Stoke, near Andover. She exhibited extensively during her lifetime at the Royal Academy, the Royal Scottish Academy and the Society of Women Artists.





**53**

**TERRICK JOHN WILLIAMS, R.A., P.R.I., R.O.I. (1860-1937)**

*The market under the trees, Nice*

signed 'Terrick Williams.' (lower right) and further signed, inscribed and dated 'The Market under the Trees Nice/Terrick Williams/Art Club Studios/Blackheath/London/S.E./1900' (on the reverse)

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

with Weston Longville Gallery, Norwich, *circa* 1970s.

Anonymous sale; Bonham's, London, 10 July 2013, lot 128.



λ 54

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878–1959)**

*Portrait studies of Yvonne Adams, née Gates*

oil on panel  
11 x 16¾ in. (27.9 x 42.5 cm.)

£18,000–22,000

\$24,000–29,000  
€21,000–25,000

**PROVENANCE:**

The sitter, and by descent.

Munnings produced portrait studies throughout his life, often putting several

poses on a single panel. The sitter's dress and hairstyle suggest a date in the 1940s. In that decade Munnings made a number of paintings of racehorses being exercised by young grooms, both male and female, on the Newmarket Gallops. Some of the stable girls have similar hairstyles and are shown in similar postures to Yvonne Adams. Yvonne seems to be posing on a wooden 'horse' in Munnings's studio, so perhaps an equestrian portrait or a sketch for a racing scene was intended. Yvonne Adams was the daughter of Alfred Gates, owner of Arthur Ackermans of Old Bond Street, the venerable dealer in sporting art. Yvonne became an expert in Meissen porcelain.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings



THE PROPERTY OF A GENTLEMAN

λ 55

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*The red can marker*

signed 'Edward Seago' (lower left)

oil on board

20 x 26 in. (50.8 x 66 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

**PROVENANCE:**

with P. & D. Colnaghi, London.

with Richard Green, London.



56

λ 56

**LOUIS AUGUSTUS SARGENT,  
R.O.I.(1881-1965)**

*Cape Cornwall*

signed 'Louis Sargent' (lower left)  
oil on panel  
15 x 18 in. (38.1 x 45.7 cm.)

£5,000–7,000

\$6,600–9,200  
€5,800–8,000

**PROVENANCE:**

with Ernest Brown & Phillips at The Leicester Galleries, London.

Of French stock, Louis Sargent was born in London, but settled in St Ives in 1908. He was influenced by Post-Impressionism and his vibrantly coloured depictions of the Cornish coast can be considered some of the most innovative and modern work created in the colony in the early 20th Century. In 1912, *The Coast, St Ives* was shown in the Venice Biennale, and *The Atlantic Coast, Cornwall* at Pittsburgh and was later acquired by public subscription by Sheffield City Art Gallery.



57

57

**FRANZ MÜLLER-GOSSEN (1871-1946)**

*The Lowestoft Boat, off Cornwall*

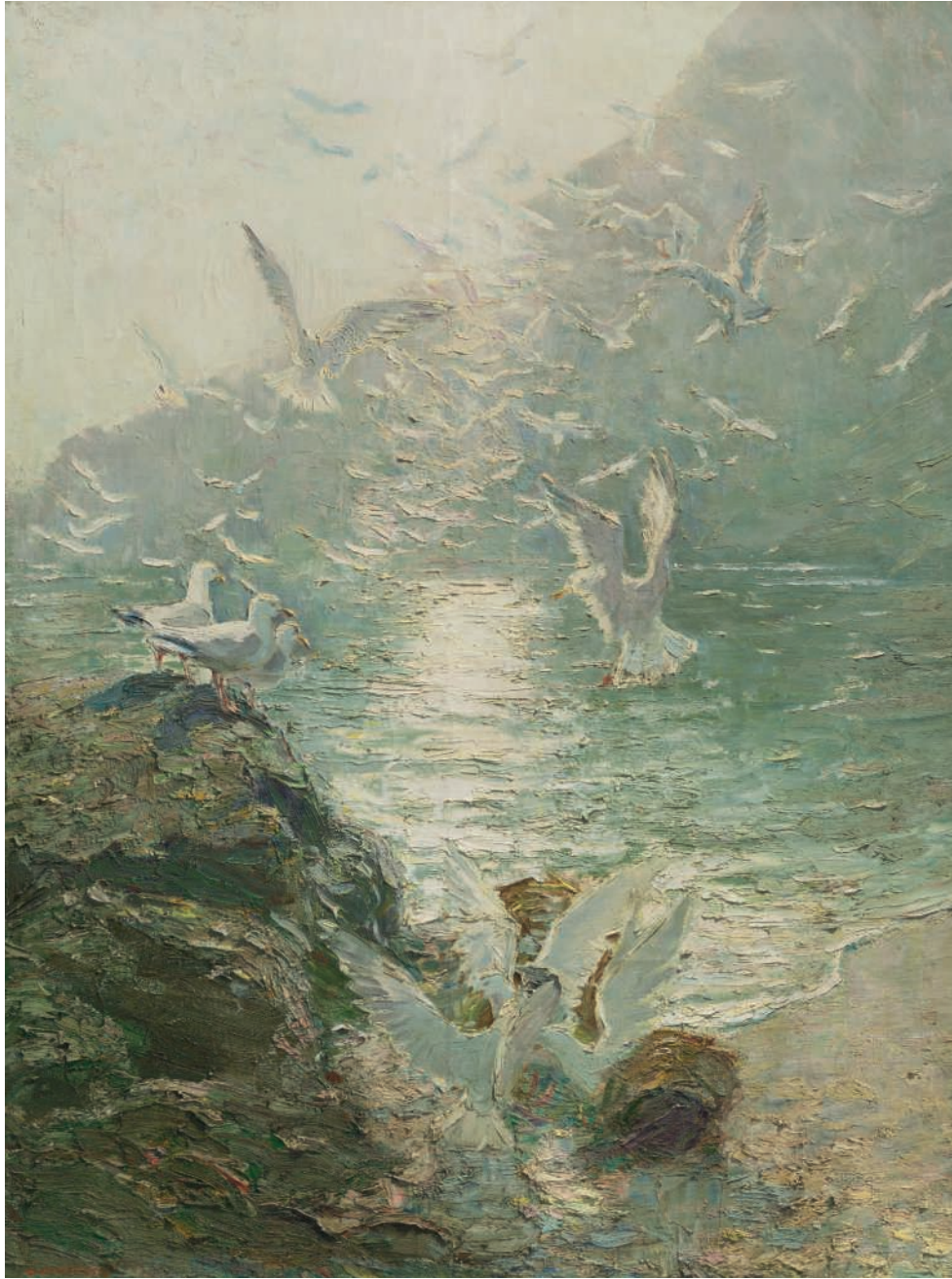
signed 'Müller Gossen' (lower right)  
oil on canvas  
20½ x 27 in. (52 x 68.5 cm.)

£3,000–5,000

\$4,000–6,600  
€3,500–5,700

The German painter Franz Müller-Gossen studied at the Kunstschule in Dusseldorf between 1886-89 and, after an extensive European tour, settled in St Ives in 1890. He studied in Cornwall under Stanhope Forbes and Julius Olsson and he considered the region 'essential for his art and happiness'.

He developed a considerable reputation as a marine painter and exhibited widely all over Europe, America and Japan. In 1902, Kaiser Wilhelm II and his wife paid an official visit to Müller-Gossen's studio in Munich where they purchased nine paintings, marking the start of the Kaiser's important patronage. *The Wharf, St Ives* is in the collection of The Royal Cornwall Museum.



λ 58

**CHARLES WALTER SIMPSON, R.B.A., R.I., R.O.I. (1885-1971)**

*Silver Wings*

signed 'Charles W. Simpson' (lower left) and further signed, inscribed and numbered 'No.2 Silver Wings/C.W. Simpson/ Little Gonwin/ Carbis Bay' (on a label attached to the reverse)

oil on canvas

60¼ x 45¼ in. (153 x 115.6 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**EXHIBITED:**

London, Royal Academy, 1916, no. 558.

The son of a Major-General, Charles Simpson was born in Camberley, Surrey, into a family who had patronised a number of artists, including Millais and Watts. He briefly studied under Lucy Kemp-Welch and in the early 20th Century met and befriended Alfred Munnings, whom he accompanied to Cornwall in 1905. Simpson fell in love with the area and soon set up a studio in Newlyn, before going on to marry Ruth Alison, one of Stanhope Forbes's pupils, in 1913. The pair set up a painting school in St Ives and continued to live in Cornwall for most of their lives.

Laura Knight on her arrival in Newlyn in 1907 incorrectly described Simpson as one of Stanhope Forbes's students, although she did say he was one of his best, and added 'He was so prodigal with paint, he could be traced by the colour left on the brushes!'. The use of thick layers of impasto is a defining characteristic of Simpson's work, as evidenced in the present picture.



59

**STANHOPE ALEXANDER FORBES, R.A. (1857-1947)**

*The welder's shop*

signed and dated 'Stanhope A. Forbes. 1940' (lower right) and further signed and inscribed "'The Welder's Shop"/by/Stanhope A. Forbes' (on an old label attached to the reverse)

oil on canvas  
21 x 25¼ in. (53.3 x 65.4 cm.)

£20,000–30,000

\$27,000–40,000  
€23,000–34,000

**PROVENANCE:**

with Bourne Fine Art, Edinburgh, June 1988.

**EXHIBITED:**

London, Royal Academy, 1942, no. 166.  
Penzance, Penlee House Gallery & Museum, *Stanhope Forbes: Father of the Newlyn School*, 10 June-9 September 2017, unnumbered.

**LITERATURE:**

E. Knowles, *Stanhope Forbes: Father of the Newlyn School*, Bristol, 2017, p. 105, illustrated.



60

**STANHOPE ALEXANDER FORBES, R.A. (1857-1947)**

*The farmer's boy*

signed and dated 'Stanhope A. Forbes/1944.' (lower right)

oil on canvas

24 x 30 in. (61 x 76.2 cm.)

£20,000–30,000

\$27,000–40,000

€23,000–34,000

**PROVENANCE:**

with Newlyn School Gallery, Penzance, where purchased by the present owner.

**EXHIBITED:**

London, Royal Academy, 1945, no. 306.

Cheltenham, Priory Gallery, *Childhood Recollections*, Spring 1985.



61

**61**

**MARK SENIOR (1864-1927)**

*The artist's garden*

oil on panel, with pencil sketches on the reverse  
6½ x 8¾ in. (16.5 x 22.2 cm.)

£7,000-10,000

\$9,300-13,000

€8,000-11,000



62

**62**

**FREDERICK GORDON CROSBY  
(1885-1943)**

*A Hispano-Suiza in a cypress avenue*

signed and dated 'F. Gordon Crosby/ 1923'  
(lower left)

pencil, black chalk and watercolour heightened  
with bodycolour on board  
15½ x 17¾ in. (39.7 x 44.1 cm.)

£8,000-12,000

\$11,000-16,000

€9,200-14,000

**PROVENANCE:**

Anonymous sale; Christie's, Paris,  
12 February 2002, lot 7.





(recto)

λ 63

**DOROTHEA SHARP, R.B.A., R.O.I., V.P.S.W.A. (1874-1955)**

*Gathering flowers (recto); and Playing in the surf (verso)*

signed 'Dorothea Sharp' (lower left)

oil on canvas

36 x 36 in. (91.5 x 91.5 cm.)

£50,000-80,000

\$66,000-110,000

€58,000-91,000

**PROVENANCE:**

with Maconnal-Mason, London.



(verso)



**64**

**ROBERT POLHILL BEVAN (1865-1925)**

*Four Hunting Scenes: The Meet; Found!; The Flying Pack; and Who-o-p!*

the rare set of four lithographs, 1898-99, *The Meet*, *Found!* and *The Flying Pack* on cream wove paper, stencil numbered 1-3, from the edition of approximately thirty, and *Who-o-p* on thin wove paper, watermark INDIANA MILL - EXTRA STRONG, one of only a few known proof impressions printed from the first stone, lacking the portfolio

Image: 252 x 337 mm. (Dry 17-19), 247 x 337 mm. (Dry 20)

Sheet: 383 x 550 mm. (and smaller)

(4)

£15,000-25,000

\$20,000-33,000  
€18,000-29,000

**PROVENANCE:**

with The Fine Art Society, London, where purchased by the present owner.

**LITERATURE:**

G. Dry, *Robert Bevan 1865-1925, Catalogue Raisonné of the lithographs and other prints*, London, 1968, no. 17-20 (other impressions illustrated).

The final lithograph in this series, *Who-o-p!*, is one of only a few known proofs printed from the stone before it accidentally broke during printing. This necessitated the subject being completely re-drawn by the artist, with some small variations, onto a new stone from which the edition was printed.

Although Graham Dry suggests that *Four Hunting Scenes* may have been published in an edition of approximately thirty, the series is of great rarity at auction. To our knowledge only one set has been offered in the last three decades (from the Studio of Robert Polhill Bevan, Christie's South Kensington, 3 December 2003, lot 568. This example included the portfolio with the lithograph *Huntsman and Hounds* on the cover).



PROPERTY OF A PRIVATE COLLECTOR

λ 65

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*The hunt*

signed and dated 'A.J. Munnings. 1913.' (lower right)  
pencil, watercolour and bodycolour on a prepared sheet of paper  
12¼ x 17 in. (31.2 x 43.3 cm.)

£60,000–80,000

\$80,000–110,000

€69,000–91,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Olympia, 28 November 2001, lot 373.  
with Richard Green, London, where purchased by the present owner.

During the years from 1912 until the outbreak of World War 1, Munnings hunted with the Western Foxhounds near Zennor on the craggy, north coast of Cornwall. 'Being in granite country, where the soil was shallow, huge masses of stone were built into walls ... it was the most picturesque and primitive place' (A.J. Munnings, *An Artist's Life*, London, 1951, p. 275). He was attracted to the wild almost treeless, stone-walled landscape of Cornwall which was so very different to the 'vistas of hedgerow oaks and elm, woodlands, cornfields and low meadows' that there was in his native East Anglia (*op. cit.*, p. 271). Zennor, a coastal village north of Treen takes its name from an eleventh century female saint called St Sinar.

Munnings used a local lad named Ned Osborne, who acted as groom/model as well as a brown mare that he had brought from East Anglia. The Zennor pictures often juxtaposed the formalized traditions of hunting with the primitive, barren and untamed landscape, man and nature, a comment perhaps that hunting is as ancient as nature itself.

Instead of incorporating his hunting subjects against a dense background of foliage, his Cornish subjects are often elevated, looming above the horizon, giving them a more prominent position on the landscape as if they take control of their immediate surroundings. Here the huntsman and whip dominate the landscape as solid forms among the sketchy impressions of hounds, moorland and sky. Although the huntsman and his horse are fluidly painted their salient details are articulated whereas only the essence of the other elements are distinguishable, rather like the soft focus of a camera lens. The wispy strokes of colour add to the movement of the figures and they attest to the passion with which Munnings tried to capture what he saw. He was always experimenting with light effects and here he has chosen an overcast day to test the blue-grey notes of colour in the sky and their reflection on a dark bay horse.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



66



67

λ 66

**SIR ALFRED JAMES MUNNINGS, P.R.A.,  
R.W.S. (1878-1959)**

*A Suffolk punch (recto); and Study of a horse  
and cart (verso)*

oil on panel  
11 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (32.1 x 38.3 cm.)

£12,000-18,000

\$16,000-24,000

€14,000-21,000

**PROVENANCE:**

with Frost & Reed, London.

This early sketch by Munnings was probably executed outside his father's mill in Norfolk, where horses and carts would line up to wait for their wagons to be emptied. Farm labourers were usually too busy to pose so this captive audience presented an ideal opportunity for the young artist to have access to models.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



68

λ 67

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*A farmstead at Stithians, Cornwall*

signed 'A.J. MUNNINGS' (lower left)  
watercolour on artist's board  
7¼ x 10½ in. (18.4 x 27 cm.)

£4,000–6,000

\$5,300–7,900  
€4,600–6,900

**PROVENANCE:**

with Jonathan Grant Galleries, London.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.

PROPERTY OF A PRIVATE COLLECTOR

λ 68

**SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)**

*Gypsy Camp*

signed and dated 'A.J. Munnings/ 1906' (lower left)  
pencil and watercolour heightened with bodycolour and touches of  
gum arabic on paper  
10½ x 14¾ in. (27 x 37.8 cm.)

£25,000–35,000

\$33,000–46,000  
€29,000–40,000

**PROVENANCE:**

James Hardy, and by descent to his niece; Christie's, London,  
12 June 2002, lot 23.  
with Richard Green, London.

*Gypsy Camp* dates from when the artist was living at Church Farm, Swainsthorpe in Norfolk. The gypsy way of life, which Munnings observed and to some extent adopted during the summer months, was a subject close to his heart. He had known and seen gypsy encampments from an early age just outside his native village of Mendham and the subject remained a strong component of his visual vocabulary throughout his career. In later years, Munnings' gypsy compositions came to epitomise a way of life that was increasingly under threat, and which the artist strove to record.

James Hardy was one of the artist's most important early patrons, purchasing his first twelve paintings by Munnings from a Mr Holmes in 1925 for £4,000. It is likely that these were among the group of works which he loaned to the 1928 Norwich Castle Museum Munnings retrospective, for which he sat on the committee. Hardy did not meet Munnings until 1927 when the artist and his wife came to stay at Sixthorne Hall, near Norwich. From his first meeting regular correspondence ensued and Mr Hardy built up his collection to thirty-seven works by 1942, of which this and two others were sold in these Rooms on 12 June 2002.

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



69

**\* 69**

**WILLIAM HENRY BARTLETT, R.B.A., R.O.I. (1858-1932)**

*Hauling in the nets*

signed and dated 'W.H. Bartlett 1884' (lower right)

oil on canvas

20 x 31¼ in. (50.8 x 79.4 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000



70

**70**

**WILLIAM HOLT YATES TITCOMB (1858-1930)**

*Gulls, St Ives Bay*

signed 'W.H.Y. Titcomb' (lower right)

oil on canvas

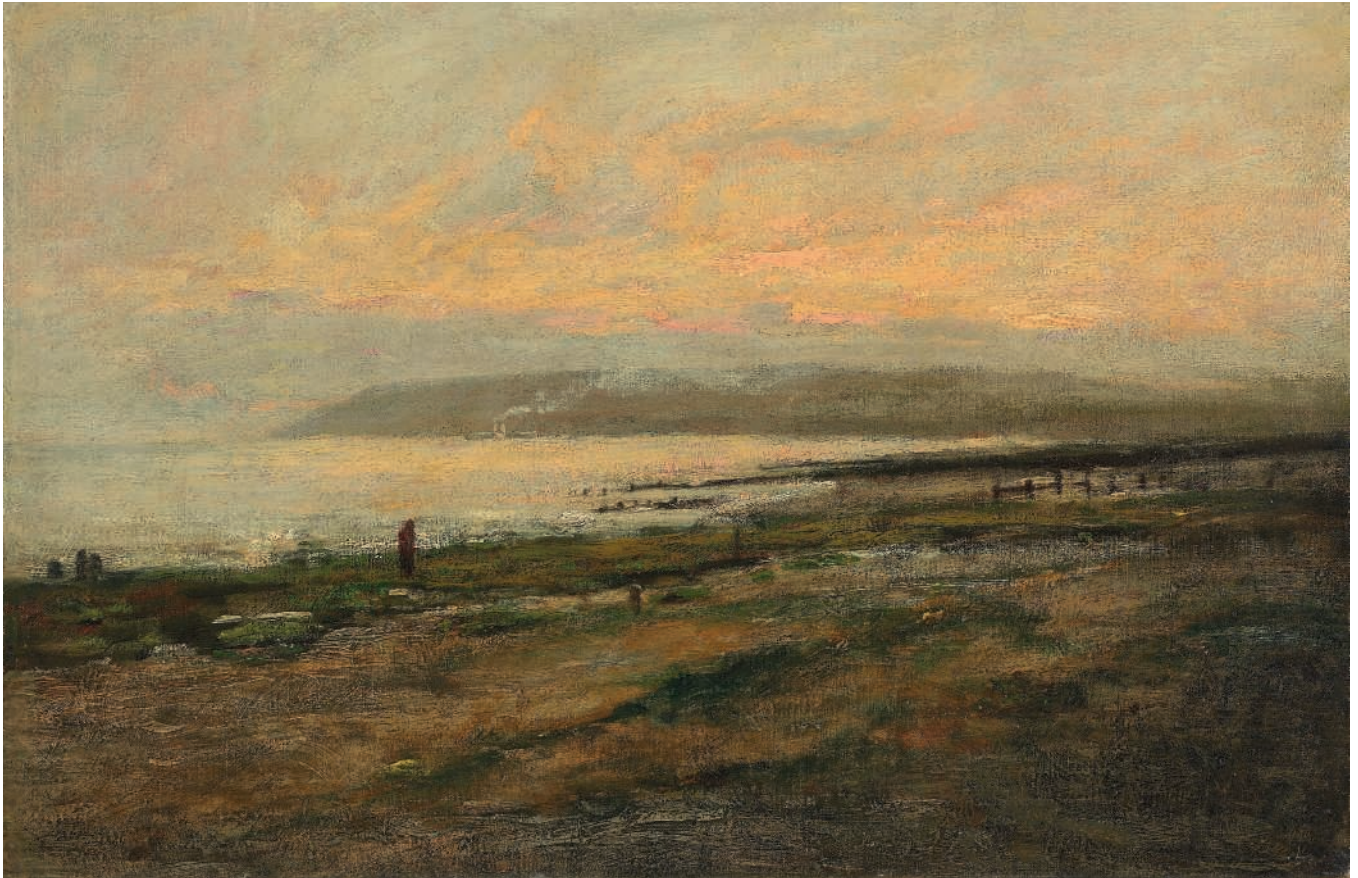
34 x 44 in. (86.4 x 111.8 cm.)

£5,000-7,000

\$6,600-9,200

€5,800-8,000

Titcomb settled in St Ives in 1887, only three year after Stanhope Forbes had arrived in Newlyn and became one of the leading artists in the colony. He had studied at South Kensington, Antwerp and the Académie Julian in Paris, where he met like-minded artists and was inspired by the *plein-air* naturalism of Jules Bastien-Lepage. He later studied under Hubert von Herkomer at the Bushey School of painting and his early exhibition pieces were inspired by Herkomer's emphasis on social-realism.



71

71

**PHILIP WILSON STEER, O.M. (1860-1942)**

*Figures on a beach, sunset*

oil on canvas  
15 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (40 x 60.5 cm.)

£8,000–12,000

\$11,000–16,000

€9,200–14,000

λ 72

**MAX KEUHNE (1880-1968)**

*Cornish Headland, St Ives, 1912*

signed 'Keuhne' (lower left)

oil on canvas  
24 x 30 in. (61 x 76.2 cm.)

£4,000–6,000

\$5,300–7,900

€4,600–6,900

The German-American painter Max Kuehne studied at the Chase School in New York from 1907 under William Merritt Chase. He visited Cornwall a number of times in the years 1910-13. Between his European trips, Kuehne spent some time in New York, where he had a studio in Greenwich Village, and became friends with neighbouring artists such as Guy Pène du Bois and William Glackens. He also spent the summer of 1912 in Gloucester, Massachusetts, and his paintings of this period are full of sunlight and colour.



72



λ 73

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*White roses*

signed 'Edward Seago' (lower left) and with inscription 'WHITE ROSES'  
(on the reverse)

oil on board

23¾ x 15½ in. (60.3 x 39.3 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**EXHIBITED:**

London, Marlborough Fine Art, *Edward Seago Paintings and Watercolours*,  
November 1972, no. 32.





74

λ 74

**EDWARD SEAGO, R.W.S., R.B.A. (1910-1974)**

*The kite*

signed 'Edward Seago' (lower left) and with inscription 'THE KITE'

(on the reverse)

oil on board

20 x 30 in. (50.8 x 76.2 cm.)

£15,000-25,000

\$20,000-33,000

€18,000-29,000

**PROVENANCE:**

with Marlborough Fine Art, London.

λ 75

**SIR HERBERT JAMES GUNN, R.A. (1893-1964)**

*Ornaments*

signed 'H James Gunn' (upper left)

oil on canvas

18 x 14 in. (45.7 x 35.6 cm.)

£4,000-6,000

\$5,300-7,900

€4,600-6,900

**PROVENANCE:**

Anonymous sale; Christie's, South Kensington, 12 March 2014, lot 89.  
with Trinity House, London.



75

## THE FOLLOWING LOT WILL BE INCLUDED IN:

**AN ADVENTUROUS SPIRIT:  
AN IMPORTANT PRIVATE COLLECTION  
SOLD TO BENEFIT A CHARITABLE FOUNDATION  
13 DECEMBER 2018**

### λ SIR ALFRED JAMES MUNNINGS, P.R.A., R.W.S. (1878-1959)

*The whip, Trevelloe Wood, Cornwall*

signed 'A.J. Munnings' (lower left)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

£1,000,000– 1,500,000

\$1,400,000–2,000,000

€1,200,000–1,700,000

#### PROVENANCE:

Private Collection, U.S.A.

Anonymous sale; Sotheby's, New York, 4 June 1993, lot 251A.

with Richard Green, London.

Private Collection, Connecticut.

Anonymous sale; Sotheby's, New York, 1 December 1998, lot 25.

Private Collection, New York.

Anonymous sale; Sotheby's, New York, 2 December 2005, lot 149, where

purchased by the present owner.

#### LITERATURE:

*Royal Academy Illustrated*, London, 1925, p. 32.

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, London, 1927, p. 59.

L. Lindsay, *A.J. Munnings, R.A.: Pictures of Horses and English Life*, 2nd ed., London, 1939, p. 93, no. 44, illustrated.

A. J. Munnings, *An Artist's Life*, London, 1950, pp.272-3, 284.

#### EXHIBITED:

London, Royal Academy, 1925, no. 103, as *The Whip*.

**'Fresh discoveries of all  
that paint could do led me  
on. What joy there was  
in finding out and seeing  
colour - becoming aware  
of beauties in everything,  
beauties never seen before,  
I lived a painter's paradise'**

Sir Alfred James Munnings







The English painter, Sir Alfred James Munnings (1878-1959), at work on a scene of the races.  
Photo: © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images

**‘Call him a sportsman and a painter if you will, but not a ‘sporting painter’, for he is a painter of light, and there have been very few of them. To the vast majority of painters, light is what one sees by. To those few, light is what one sees’**

S.C. Kaines Smith

Sir Alfred Munnings was born in Mendham in Suffolk in 1878 and, after an apprenticeship as a print maker, he attended the Norwich School of Art and spent time in Paris at the Académie Julian. His European experiences provided him with first hand exposure to the avant-garde Impressionist techniques and theories prevalent on the Continent. This experience reinforced what he had already absorbed from the works of Henry La Thangue, a fellow painter whom Munnings much admired, ‘who showed the beauties of sunlight’, the benefits of painting in the open air, and looser, more fluid brushwork.

He moved to the artists’ colony at Lamorna, Cornwall in 1911: ‘In those days before motor traffic brought sight-seers and countless visitors to Cornwall, lodgings were cheap; farm butter and clotted cream were in abundance; no electric pylons or posts straddled the moors or lined the roads; no sounds of motor horns disturbing the villages’ (A.J. Munnings, *op. cit.*, pp. 275-6).

A great hunting enthusiast, Munnings rode with the Western Fox-hounds. Colonel William (Willy) Bolitho was Master and ‘A few farmers, a dealer, a butcher, a doctor or two and a lawyer made up the field - all the best of friends’ (*op. cit.*, p. 285). Inspired by his experiences in the field, the artist painted a series of hunting subjects set against Cornwall’s woods, moors and cliffs. His model for these works was a local boy called Ned Osborne. ‘I found a new lad, a primitive Cornish youth. Ned was the name of this simple soul, who grew into a useful combination of groom-model and posed for many a picture.’ He ‘had the right-coloured face and figure for a scarlet coat and a black cap. Often did the patient fellow sit as model for me, and he liked it.’ (*op. cit.*, pp. 272-73).

The horse in the present work is most probably the grey mare which Munnings purchased on a visit to Ireland in 1913. His exhibition at the Leicester Galleries that spring brought him the vast sum of eight hundred and fifty pounds and ‘Being smitten with the hunting in that western end of Cornwall, I determined to buy a grey horse.’ (*op. cit.*, p. 282). Together with his old Norwich friend, Richard Bullard, he travelled to Ireland to find one. Having studied the catalogue for a sale at Sewell’s, John Milady, an Irish horse dealer, marked one or two lots worth looking at. ‘The next day lot so and so, described as “grey mare, 15.2 hands, six

years old”, put into the sale by the executors of a late judge who had driven her in his brougham, was bought for me by Milady for thirty-three guineas’ (*op. cit.*, p. 283).

The grey mare met with approval back in Cornwall, ‘Autumn came with the first meet of the Western Hounds. I remember riding the grey mare to one of these and how Colonel Willy Bolitho, then Master, said to me, “Where do you get your horses, Munnings?” There was no doubt she was the sort they liked in Cornwall - not too large, strong, active and short in the leg...“She’s a good ‘un,” said the Master - and so she was.’ Munnings had also purchased a bay horse in Ireland and ‘with these two entirely fresh models, and using Red House Moor and the adjoining Trevelloe Wood as a painting-ground, I began a series of pictures.’ (*op. cit.*, pp. 284-85).

*The Whip, Trevelloe Wood, Cornwall* reflects a more spontaneous and fluid style for Munnings and the beginning of his mastery of reflective colour theory, which was to become one of his greatest trademarks. The works are evocative documents of a bygone era before the First World War, when rural and agricultural life ceased to be dependent on the horse, and rural depictions were becoming increasingly factual and less idealised.

During World War I Munnings became a war artist assigned to the Canadian Cavalry Brigade in France, but after the war he focussed primarily on equestrian portraits and racing scenes. His pictures possess a natural versatility and brilliance that reaches far beyond the sporting arena. In 1944 he was elected President of the Royal Academy, but his memoirs indicates that his early years prior to his launch into fame as a society artist, were perhaps his happiest. He was able to roam the countryside at will painting those subjects that inspired his creativity. ‘Such days and such life were only possible in the environment of that pre-war period up to 1914. Rural England has never been the same playground for the artist since’ (‘Reflections of the Past’, *The Studio*, vol. 128, 1944, p. 75).

We are grateful to Lorian Peralta-Ramos for her assistance in preparing this catalogue entry. This work will be included in the forthcoming *catalogue raisonné* of the works of Sir Alfred Munnings.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written

Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **X** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

**Royalty for the portion of the hammer price (in euros)**

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a warranty that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed estimate;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

- Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

- Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

- Banker's draft

You must make these payable to Christie's and there may be conditions.

- Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

- You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.
- For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport@christies.com](mailto:arttransport@christies.com).

#### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walibone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the hammer price.

**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a lot.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed **Important Notices and Explanation of Cataloguing Practice**.

**reserve:** the confidential amount below which we will not sell a lot.

**saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

#### o **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

#### o◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

**lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### **Bidding by parties with an interest**

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



The Property of a Lady  
JOHN DUNCAN FERGUSSON (1874-1961)  
*The Pink Box; A Portrait of Margaret Morris*  
signed and dated 'JD Fergusson 1929' (on the reverse)  
oil on canvas  
24 x 22 in. (61 x 55.9 cm.)  
Painted in 1929.  
£400,000 - 600,000

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*London, 19 November 2018*

**VIEWING**

16-19 November 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Nicholas Orchard  
norchard@christies.com  
+44 (0)20 7389 2548

**CONTACT**

William Porter  
wporter@christies.com  
+44 (0)20 7389 2688

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

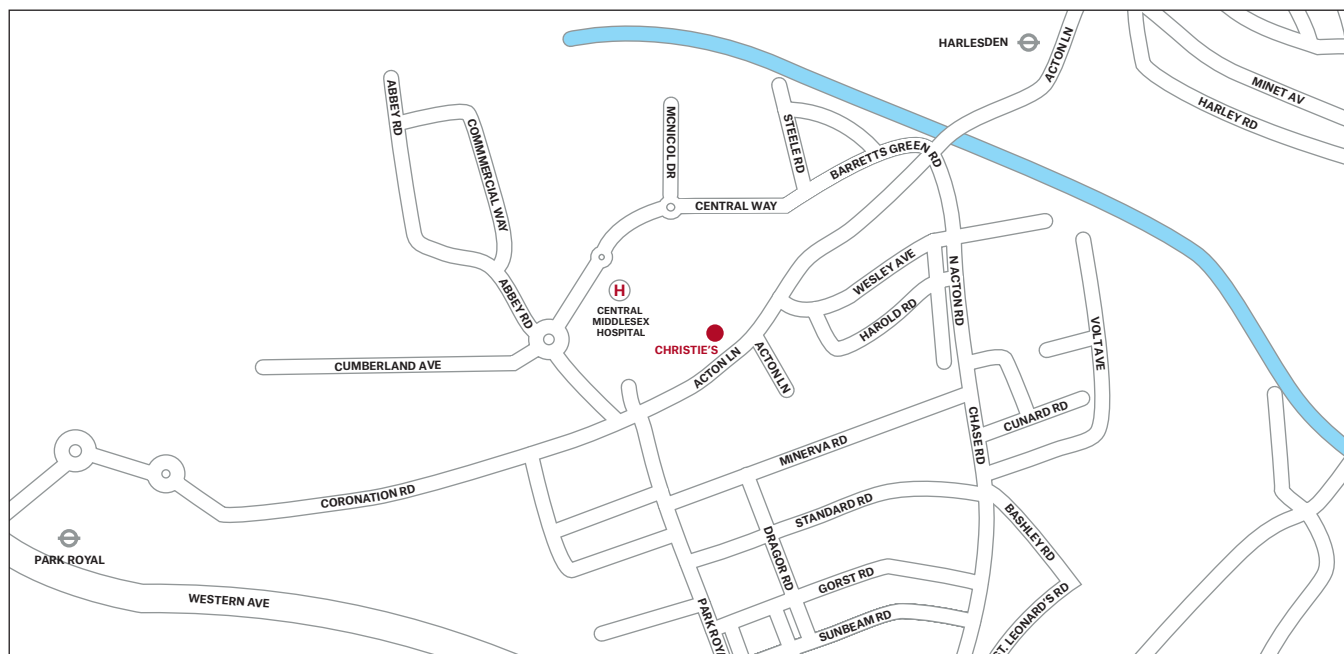
### CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

**BRITISH IMPRESSIONISM**  
**TUESDAY 20 NOVEMBER AT 2.00 PM**

8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: CHATTER**  
**SALE NUMBER: 16224**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**16224**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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# CHRISTIE'S

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